

PROCEEDINGS AT MEETINGS OF THE ROYAL  
ARCHAEOLOGICAL INSTITUTE.

Wednesday, 12th February, 1913.

Sir Henry H. Howorth, K.C.I.E. D.C.L. F.R.S. F.S.A., *President*,  
in the Chair.

Mr. A. E. Peake, M.R.C.S. L.R.C.P. read an account of a flint factory, with some new types of flints, excavated at Peppard Common, Oxon. with lantern illustrations. The paper is printed at page 33 of this *Journal*.

In the discussion that followed there spoke Prof. Boyd Dawkins, D.Sc. F.R.S. F.S.A. Mr. Reginald Smith, F.S.A. Mr. G. J. B. Fox, Mr. J. Reid Moir, F.G.S. and the Chairman, after which a hearty vote of thanks was passed to Dr. Peake for his valuable paper.

Prof. Boyd Dawkins congratulated the author, and agreed with him that the find belongs to the same age as the flint mines and associated *ateliers* of Grime's Graves and Cissbury. In support of the view that the age was neolithic or aeneolithic he submitted the following evidence.<sup>1</sup>

(1) The flint mines of Grime's Graves were excavated in the chalk with picks made of stags' antlers, and with axes of polished stone. The cuts on the walls of chalk fitted exactly the polished stone axe found by Canon Greenwell in the workings. Fragments also of polished flint axes, mostly rechipped, also occurred in the *ateliers* at Cissbury.

(2) The remains of the domestic animals, *Bos longifrons*, sheep, goat, hog, horse, and dog found in the pits are of the types usually met with in the neolithic and bronze ages. They range from the neolithic into the historic period.

(3) The blocks of flint were brought to the surface and fashioned into axes and other implements by chipping, on the surface around the shafts of the mines. Consequently there is every phase of transition from the block, though rude palaeolithic and other types, to the article broken just before its completion, the finished products of the industry being as rare as gun-flints in a flint-knapper's spoil-bank, or as completely dressed blocks of stone in the refuse of a stone-cutter's yard. The few axes that were nearly finished belong to the thin late neolithic variety that is also met with in burials of aeneolithic or early bronze age. The view that the *ateliers* and mines are of palaeolithic age, because of the presence of palaeolithic types, is negatived by all the other evidence. They merely represent here, as in the Red Indian refuse-heaps, necessary stages in the manufacture of other and better implements, as can be seen in the Manchester Museum.

<sup>1</sup> *Journ. Ethnol. Soc.* 11, 419 (Greenwell); *Journ. Anthrop. Inst.* Feb. 1899, (Boyd Dawkins).

In his view, the domestic animals were unknown to the palaeolithic hunters ; and the art of mining was not practised in that stage of culture, the materials for making implements being invariably derived from the superficial deposits, sand, gravel, clay with flints, and the like, as may be seen from the worn and stained original surface of the stone that happens to be left on the palaeolithic implements. The " new types " exhibited on the table were, in his opinion, either " wasters," broken and thrown away, or chance splinters struck off the flint blocks, and, with the exception of the hammer-stones, probably not articles finished for use. The only difference that he could see between this find and Grime's Graves or Cissbury consisted in the rare occurrence here of implements approaching the later stages of manufacture that are abundantly represented in the two latter sites.

Mr. Reginald Smith congratulated the author on his discovery and the Institute on securing a paper of such scientific value. Dr. Peake had dug the two sites with his own hands and had made careful notes at every stage of the work. What he had found would no doubt be attributed by most people at first sight to the neolithic period, owing to the white surface of the flint, but a careful examination revealed a number of features characteristic of a stage in the palaeolithic cave-period named after Aurignac. Several of the same forms occurred at Cissbury and Grime's Graves, and in Mr. Smith's opinion all were approximately contemporary, and formed one of the links between the river-gravel population and neolithic man. He could not agree with Prof. Boyd Dawkins that the exhibits represented various stages in the manufacture of the Cissbury celt, and that the animal remains were decisive with regard to the date. Solutrè and La Micoque in France, for example, were recognised as palaeolithic, but the fauna alone would indubitably be classed as neolithic, and it might be that in England the so-called domestic animals existed in later palaeolithic times. They must have been developed from the wild species somewhere ; and the sheep or goat, the pig, the dog and the Celtic shorthorn (*Bos longifrons*). had been found more than once in pleistocene deposits, associated with the extinct fauna. It was remarkable that there were no worked flints scattered over the surface at Peppard as there were at Cissbury and Grime's Graves ; and the neolithic definition did not apply, for all had to be dug out from well below the surface, and among the thousands of worked flints extracted there was no sign of polishing. On the whole the Peppard find resembled Grime's Graves rather than Cissbury, but it was a mistake to imagine the majority of the flints were wasters : there were definite types repeated again and again, though several were unique specimens of various forms. A lantern-slide of the leading types excavated at Brassempouy, Lourdes, by the late Edouard Piette, and by universal consent assigned to the Aurignac stage, was shown to emphasise the close resemblance to specimens from Peppard and the allied sites, where the work was somewhat coarser and more careless on account of the abundant local supply of workable flint in large nodules. Beyond the chalk area palaeolithic man was more careful in every way.

Mr. G. J. B. Fox considered that the implements exhibited were similar to those found in the neighbourhood of Cissbury camp, but of earlier date. They seemed to be made mostly from flint nodules found on the surface, as in the case of some sites on the South Downs, such as Seaford, rather than

from mined flint, as at Cissbury camp and Grime's Graves. He thought the bones and the iron knife had no connexion with the implements. His conclusion was that the implements from this site shown to the meeting did not belong to the period commonly known as neolithic.

Mr. Reid Moir complimented the author on his discovery, and said that though his own researches had been mostly confined to the earlier types of flint implements, he had lately been brought into close touch with the specimens associated with the palaeolithic, cave and neolithic periods. In opposition to Professor Boyd Dawkins' view that the flints exhibited were late neolithic or even of the bronze age in date, he cited a discovery he had made at Ipswich about a year ago of a definite Aurignac workshop "floor," which occurred from three to six feet below the surface of the ground. The implements from this level were very similar to those found in the lower to middle Aurignac strata in France, Tarte planes (both elongated and ordinary) and rough burins being discovered. Above this "floor," in the surface humus, implements of a different kind occur. Mr. Moir pointed out that the implements exhibited, though larger in size, were exactly similar to some he had found at Ipswich, and therefore of the same order as those from the French caves. He also described another workshop "floor" found at Ipswich which was altogether different from that assigned to the Aurignac period. In this case only large, long flakes and cores had been discovered, together with pot-boilers and cut bone, and these he thought approximated to the specimens from La Madaleine in France. Thus in Suffolk there was evidence of the former presence of the "cave" men, and he could not see why they should not also have lived in Oxfordshire.

As a practical flaker of flints, Mr. Moir found himself quite unable to accept the view of Professor Boyd Dawkins that Dr. Peake's specimens were unfinished implements, some being on their way to become neolithic celts, and he concluded by expressing himself as emphatically in favour of Mr. Reginald Smith's opinion that the implements exhibited belonged to a phase of the Aurignac (palaeolithic) cave period.

Wednesday, 11th March, 1913.

Mr. W. H. St. John Hope, M.A. Litt.D. D.C.L. *Director*, in the Chair.

The Rev. J. K. Floyer, M.A. F.S.A. read a paper on brick buildings of the fifteenth century in England, with lantern illustrations. The paper will be printed in the *Journal*.

In the discussion which followed there spoke Mr. Aymer Vallance, M.A. F.S.A. the Rev. W. Done Bushell, M.A. F.S.A. Mrs. Sefton Jones and the Chairman.

Mr. Vallance drew attention to the hospital at Ewelme, which he thought should be included in Mr. Floyer's list. The founder, William de la Pole, had fought at Orleans, and he might conceivably have been influenced by French buildings.

The Chairman thought it difficult to date French architecture, and for comparison was anxious to see Mr. Floyer's list extended. He called to mind many examples visited by the Institute at recent summer meetings. There were brick buildings in England erected even late in the twelfth century which proved that brick was a material with which men were familiar. In the opinion of the Chairman, all this brick-work was home-made: there was no evidence of purchase of foreign bricks, but much evidence of native manufacture.



FIFTEENTH-CENTURY FIGURE OF ST. HUBERT IN THE POSSESSION OF  
DR. PHILIP NELSON, F.S.A.

PROCEEDINGS AT MEETINGS OF THE ROYAL  
ARCHAEOLOGICAL INSTITUTE.

Wednesday, 2nd April, 1913.

Mr. W. H. St. John Hope, Litt.D. D.C.L. in the Chair.

The Rev. W. G. Clark-Maxwell, M.A. F.S.A. read a paper on Sir William Sharington's work at Lacock abbey and Sudeley and Dudley castles, with lantern illustrations.

Mr. Harold Brakspear, F.S.A. then read a paper on Dudley castle, exhibiting a coloured plan and many lantern-slides.

Mr. Clark-Maxwell's paper is printed in the *Journal* at page 175, and Mr. Brakspear's paper will be printed in a future issue.

After some observations by Mr. Lynam, the Chairman, in proposing a vote of thanks, remarked on the early date of the renaissance architecture illustrated by Mr. Clark-Maxwell. Owing to their rare occurrence, buildings of this date, in his opinion, deserved special attention. The plan of the living-rooms at Dudley was similar to those at Ludlow castle, although the date of the latter was 150 years earlier.

Wednesday, 7th May, 1913.

Sir Henry H. Howorth, K.C.I.E. D.C.L. F.R.S. F.S.A. *President*,  
in the Chair.

Dr. Philip Nelson, M.D. F.S.A. read papers on some alabaster panels at Lydiate, Lancashire, depicting the martyrdom of St. Catherine, and on some mediaeval painted glass, both illustrated by lantern-slides.

The former paper is printed in the *Journal* at page 133.

Dr. Nelson also threw on the screen a photograph of a wooden figure of St. Hubert, which is in his possession (plate 1).

The figure, which is apparently of the closing years of the fifteenth century, measures 3 feet  $1\frac{3}{8}$  inches, and still retains to a considerable extent its original polychrome decoration. The saint is represented as an elderly man with sunken cheeks and crows'-feet round his eyes, and the figure no doubt gives an excellent portrait of a traditional character. He wears a crocketed mitre, richly ornamented with jewelled work, and is habited in an amice, white alb, and green dalmatic with white apparels, over which

he wears a red cope, clasped across the chest by an elaborate quatrefoil morse. His right hand is restored, but at the wrist is a tassel, apparently that of his glove. Upon his left forearm rests a book, on which is lying a white stag, bearing between its antlers the remains of a crucifix. This emblem refers to the well-known legend of the white stag which the saint was about to shoot, when he observed between its antlers the figure of our Lord crucified. The figure is in a remarkable state of preservation and possesses considerable charm of execution. There is at Munich a picture of St. Hubert, of about 1380, very similar in treatment, the work of Wilhelm von Koln.

Dr. A. C. Fryer, M.A. Ph.D. F.S.A. then read papers on some fonts by Nicholas Stone and some additional notes on fonts sculptured with representations of the seven Sacraments, illustrated by lantern-slides.

Both papers appear in the *Journal* at pages 137 and 141 respectively.

In the course of the discussion there spoke Sir Martin Conway, Mr. Benton, Mr. G. C. Druce and the Chairman, after which a vote of thanks was accorded to both speakers.

Wednesday, 4th June, 1913.

Sir Henry H. Howorth, *President*, in the Chair.

Mr. Harold Brakspear read a paper on the excavation of Bardney abbey, Lincolnshire, exhibiting plans and lantern-slides. The Rev. C. E. Laing, vicar of Bardney, exhibited some minor objects found on the site, including the obverse of the abbey seal, which dates from the end of the thirteenth century.

The paper will in due course be printed in the *Journal*.

In the discussion which followed, Mr. Hamilton Thompson stated that the visitations of bishop Alnwick contained detailed references to the discipline of the abbey, and mentioned the bleeding-house at Southrey, of which some indications existed. Most monasteries used one of their granges for this purpose, and there were considerable remains of the bleeding-house of Spalding priory at Wykeham where there were ruins of its large chapel.

Mr. Hope drew attention to the remarkable section of the plinths to the piers of the quire, resembling those at Durham. He thought the most interesting feature in the abbey was the stone table-pillars of the frater. Traces of similar pillars had been found at Jervaulx and Fountains.

Mr. Laing expressed the opinion that the mediaeval abbey lay on the site of the Saxon church, and hoped that traces of the latter might be found. He also said it was on record that Durham masons came to help Remigius in his work at Lincoln, and this fact might perhaps explain the similarity of the work at Durham and Bardney.

In answer to a question by the Rev. D. H. S. Cranage, Mr. Brakspear stated that the nave had been vaulted, and that keystones of the nave vaulting had been found during the excavation.

The Chairman then moved a vote of thanks to Mr. Brakspear and Mr. Laing, which was carried unanimously.

## SPRING MEETING AT WINDSOR CASTLE.

Tuesday and Wednesday, 8th and 9th April, 1913.

On 8th and 9th April a two-days' meeting was held at Windsor Castle. A train left Paddington station each day at 10 a.m. reaching Windsor at 10.34.

The proceedings opened in the guildhall, a characteristic building by Sir Christopher Wren.

The Mayor of Windsor, who took the chair, extended a cordial welcome to the Institute on behalf of the burghers of Windsor.

Sir Henry H. Howorth, President, expressed his pleasure in seeing so many members gathered together to inspect a monument which possessed a greater historic interest than any other in our country, except perhaps the Tower of London. They could not meet here without expressing their thanks and acknowledgments to His Majesty, who had taken a personal interest in this visit, and had expressed the wish that they might have access to every part of the buildings which was in the least interesting; and also to the Lord Chamberlain, who had been particularly courteous in all the arrangements that had been made. It was very gratifying to this society that they had been allowed such special privileges.

**HISTORY  
OF THE  
CASTLE.**

Mr. Hope then gave an address on the origin, growth, and architectural history of the castle. In the first place, he explained that the large size of the castle made it expedient to extend the meeting over two days instead of compressing it into one. No other castle in Europe that he knew of covered so much ground; the area within the walls amounted to thirteen acres, more than three times the average size of Norman castles. It had come into existence at the Conquest, being one of the great series of fortresses thrown up all over the country to secure the Norman dominion. Its geographical position was at first sight puzzling, for there were many points nearer London, such as Richmond, which would have provided equally suitable sites for such a castle. The real reason was possibly its close proximity to the enormous forest in which the king hunted, which still exists, and is used every autumn by the king for the same purpose. Apparently Windsor castle formed one of a ring of fortresses in the vicinity of London, built to keep the citizens in order. There were two in London itself, the Tower and Castle Baynard; and others stood at Guildford, Windsor, Berkhamstead, Ongar, perhaps Hertford, Suen's castle at Rayleigh in Essex, Rochester, and Reigate.

**SITE AND  
PLAN.**

This castle of Windsor is situated on a steep cliff overlooking the Thames, one hundred feet above the river, and belongs to the first class of Norman castles, possessing as it does a great central mount and two large baileys. Castles of this type are comparatively few, the only ones at all relative in size and construction being those of Arundel, Rockingham, and Carisbrooke.

Turning to the programme, Mr. Hope pointed out that Hollar's drawing represented the castle before a great many of the original arrangements had been swept away. In the middle was the Round tower with its ditch. The upper bailey was also surrounded by a ditch beginning at the edge of the cliff, and continuing round the south side of the middle

ward and along the side of the lower ward, following the line of the wall and turning down the hill towards the river. Along the north side is a high cliff, too steep to have any need for earthworks. The mount was originally defended by a timber palisade, now replaced by a ring wall entirely of masonry, with buildings within. There must have been a strong gatehouse from the first, and a great hall, because we hear of the kitchen. In the year 1131 Henry I is said to have kept the feast of Pentecost in "the new Windsor which he had built," and he was perhaps the first builder of the royal lodging in the upper bailey. In Henry II's reign the work of replacing the wooden defences by masonry was begun, including the Round tower. The castle wall was built between the years 1169 and 1178, a period of which there is much work remaining, including the wall and towers on the east front, a piece of wall and towers on the south front, the lower part of the Round tower, and north of it a strip of wall of Norman masonry. The north and south sides of the lower ward were also in part fortified by walls of that time.

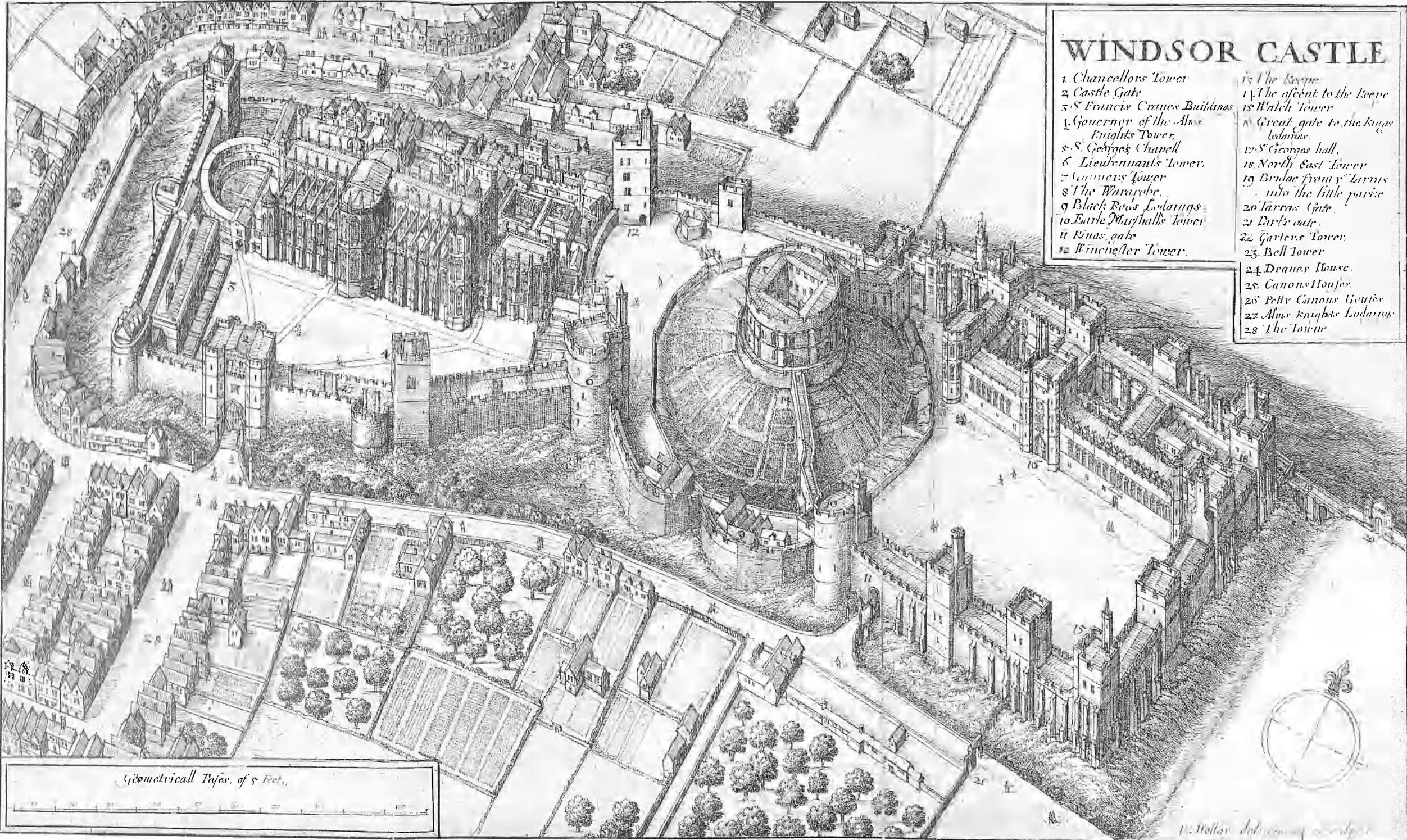
Richard I and John did nothing of account beyond minor repairs, but in John's reign there occurred an event of some importance from several points of view. This was the siege of Windsor by the rebellious barons; it continued for three months, but the castle held out, and the siege was eventually raised. The accounts of the damage done by the besiegers are very brief, but there are charges for the rebuilding of a wall then destroyed, and various minor repairs, which were not carried out until well within the reign of Henry III.

WORK OF HENRY III. One peculiarity of the plan of this castle is the apparent fact that the mount is within, instead of partly outside the walls, as it is in most other castles, but there can be little doubt that originally it was no exception to this rule. This part of the castle was the most exposed to attack in the siege of 1216, and amongst other repairs afterwards effected in these defences, two Norman towers seem to have been taken down and two stronger towers built upon their site, with a new connecting wall enclosing the whole of the middle bailey to ensure freedom from a similar attack during any subsequent siege.

Another important work of the time of Henry III was the completion of the walling-in of the castle with masonry. Down to that time the west end of the lower bailey was apparently defended only by palisades. The present line of Henry III's defences is not quite on the line of those that preceded them, because the three towers<sup>1</sup> which form the western limit are not built on the ground, but in the bottom of the ditch which went round the earthworks. Having thus completed the enclosing of the castle with masonry and towers, the king next devoted his attention to the interior.

In the lower bailey there were extensive repairs, and the great hall was reconstructed. East of the great hall, on the site now occupied by the Canons' cloister, the king ordered to be built, in 1240, a lodging for himself and another for his queen, together with a chapel, and between the chapel and the lodging "a convenient grass-plat." Parts of this chapel and lodging are still to be seen, also the site of the grass-plat. The later work of Henry III's time was very considerable, and included many additions to the

<sup>1</sup> These can be positively dated to the years 1227-1230.



# WINDSOR CASTLE

- |                                      |   |
|--------------------------------------|---|
| 1 Chancellors Tower                  | 15 The Keep   |
| 2 Castle Gate                        | 16 The ascent to the Keep                                 |
| 3 St Francis Chappell Buildings      | 17 Watch Tower  |
| 4 Governor of the Army Knights Tower | 18 Great gate to the Kings Lodgings                       |
| 5 St Georges Chappell                | 19 St Georges hall  |
| 6 Lieutenants Tower                  | 20 North East Tower                                       |
| 7 Gunners Tower                      | 21 Bridge from y <sup>e</sup> Linnis into the little park |
| 8 The Warrebe                        | 22 Terrace Gate   |
| 9 Black Roes Lodgings                | 23 Park gate  |
| 10 Earle Marshalls Tower             | 24 Garter Tower   |
| 11 Kings gate                        | 25 Bell Tower   |
| 12 Winchester Tower                  | 26 Deanes House   |
|                                      | 27 Canons Houses  |
|                                      | 28 Petty Canons Houses                                    |
|                                      | 29 Alms knights Lodgings                                  |
|                                      | 30 The Tower  |

Geometricall Paces of 5 Feet.



W. Waller delinavit & sculpsit

royal lodging in the upper ward. These buildings were all of half-timber construction, and were consequently replaced by others at a later period, which makes it difficult to trace their arrangement.

With regard to Edward I and Edward II there is nothing of importance to be said. The castle required only such repairs as would be necessary to so enormous a place. During these two reigns there are curious references to a feature of the castle of which people know very little; Edward II had troubles with the barons, in consequence of which he found the *bowae*, or subterranean passages of the castle useful. From the references to these "bowes" their position and direction can be traced. Three of them can be seen still, but only under circumstances of difficulty. One may be entered from the east terrace, and there is another and much more perfect one on the south side of the upper ward. These two are work of Henry II's time. The third is in the thickness of the west wall of the castle, and belongs like it to the time of Henry III.

Edward III did more than anybody except George IV  
**WORK OF EDWARD III.** to alter the external appearance of the castle. The first important event of his reign in connexion with Windsor was the inauguration, in 1344, of a great feast, called the Round Table, in which the tables were arranged in a ring, so that all the people present were on equal terms. All kinds of people came to it, including certain citizens of London, accompanied by their wives. In a chronicle of the period there is a minute description of the simple games that were played, and the success of this gathering was so great that the king decided to hold a similar one annually at Windsor, and for this purpose ordered to be built a house called "The Round table." This was begun in the year 1344, but after some months, from political reasons, the king gave up his intention. Thomas Walsingham gives some account of it.<sup>1</sup> It has been supposed that the round table was set up within the Round tower, but, as a matter of fact, it is clear from the accounts in the Public Record Office that the Round tower was not altered, and that the Round table was an entirely new building, apparently in the courtyard of the inner bailey.

The king was abroad for the next two or three years in France, but on his return in 1348 he founded the order of the Garter, a very important event in the history of the castle, on account of the large number of buildings erected in connexion with it. There was no immediate result from its foundation, owing to the fact that the following year, 1349, was that of the plague which carried off a large proportion of the population of England. The order consisted at first of twenty-four knights and twenty-four canons, and accommodation for them had to be found somewhere in the castle. The king was now living entirely in the upper bailey, through the burning of the old lodging in the lower ward, and the necessary space was provided on the site of this. The chapel of Henry III was refitted, and new stalls for the knights and canons of the order erected in it. On the north a vestry and a chapter-house for the order were built, and over them a lodging for the warden, while on the site of the royal lodgings were erected chambers, which are still in existence, for the canons of the order and their vicars. The cloister upon the grass-plot was reconstructed, and on the western

<sup>1</sup> *Hist. Anglicana*, ed. Riley (Rolls ser.) i, 263.

side an extremely beautiful porch to all these buildings was put up, which also still remains. This great group of works of Edward III was all built in 1351 and onwards.

Having completed these arrangements for the new order, the king began the reconstruction for himself and his queen of the royal lodging in the upper ward, and while this was in progress during the years 1355-1368 the Round tower was refitted inside with a two-storied building, for their accommodation. The paymaster was the famous William of Wykeham, one of a series of such officials, of which the others were all canons of Windsor, and the duties attaching to the post were simply those of looking after the building operations. Among minor works of this time, a lodging was built for the clerks of the chapel, on the south side of the lower ward. This was in the first instance a wooden structure erected in 1337, but was rebuilt in masonry in 1360, and is still existing as part of the military knights' lodging. The Norman tower on the north-west of the middle ward, in which William of Wykeham perhaps lodged, was also largely reconstructed.

LATER  
WORK.

During Richard II's reign nothing was done except some repairs to the chapel of the order of the Garter, which had become unfit for service. Its place was at this time supplied by the chapel at the end of the great hall in the lower bailey.

In the time of Henry IV, Henry V, and Henry VI little was done of any importance, except that during the reign of Henry V a lodging was built in the western part of the lower ward for the vicars and clerks. Some of these lodgings and the hall belonging to them still remain.

Edward IV, in an attempt at the suppression of Eton, disendowed the college built by Henry VI and gave its possessions to the college of Windsor, and even caused the bells to be removed from the chapel and taken to the castle. He also built the new chapel of the order of the Garter, in emulation, perhaps, of his father's church at Fotheringhay, and, to the west of it, a curious cloister of wooden houses for the vicars.

Henry VII who succeeded did very little. In the upper ward he built a block of rooms, part of which remains.

Henry VIII rebuilt the present great gate, and refurnished the rooms in the royal lodging for first one wife and then another. The bills and accounts for these works have been preserved, and from them we know much of the topography of the castle in the sixteenth century. In his reign there was built also an interesting structure, pulled down in 1859. This was a hall for the quire-boys and chantry-priests to dine in, known as Denton's New Commons, after master James Denton, one of the canons, who defrayed the entire cost. A number of photographs of this building still exist.

Elizabeth added an interesting gallery to the royal apartments, and also made a new terrace on the north side of the castle in place of that called "the new wharf," built by Henry VIII at the beginning of his reign.

The last important thing that was done nearer our own times was the reconstruction of the royal apartments by Charles II. His architect, Hugh May, destroyed for these works many interesting buildings, which are now only to be traced by the piecing together of documentary references.

Lastly, there are the very extensive works which brought the castle into its present state in the reign of George IV. There is no question but that

they have made the castle a habitable dwelling-place, and added enormously to its picturesque appearance from the outside.

At the close of this address the President moved a vote of thanks to Mr. Hope, and also to the mayor and corporation for their kindness in permitting the use of the guildhall and for receiving the Institute so cordially.

The members then walked to the castle, at the western end of which there is a section of the walling, built during the years 1227-1230, which is more or less intact, but the three towers have been recased. The Curfew or Clewer tower has been much injured in appearance, having had the parapet raised, and a steep roof in imitation of a French château placed on the top.

Entering the lower ward by Henry VIII's gatehouse the members began a perambulation of the castle under the guidance of Mr. Hope.

They proceeded first through the Horseshoe cloister to the Clewer tower, which was built in the castle ditch in 1223-1227, on ground belonging to the manor of Clewer. It was not intended merely for defence, but for residential purposes, as is shown by the presence of the hooded chimneys. The doorway and windows in the basement, which is vaulted, are original. In 1478 the bells of St. George's chapel were transferred to this tower, and the great wooden bell-cage is still to be seen. It is carried right up through the roof, and was covered with lead plates and finished off with a dome. All the lead was stripped off in 1863-1864, when the present roof was built over it, but except for this it was left very much as before.

The Horseshoe cloister is the range of chambers and rooms built by Edward IV for the accommodation of the vicars. It was restored by Sir Gilbert Scott, but here and there may be seen some of the original timbers. It is called by its present name on account of its shape, but in the time of James I it was known as the Kewe. There are two curious little houses, built under the west front of the chapel, contemporary but differing slightly in plan. The reason of their existence is perfectly plain. The chapel is built on the slope of the hill, which at the end increases to such an extent that it was advisable to raise the chapel upon another building. These houses are of early sixteenth-century work, since this end of the chapel was not built until the reign of Henry VII.

The party then moved to the library of the dean and canons, which is, in the main, the hall provided for the vicars and clerks by Henry V in 1416. The outer walls are original, but the south end is practically the work of Sir Gilbert Scott. What the arrangement of the hall was it is difficult to say now, because the old south end was pulled down by Edward IV. The doorway is a new one. There is a chimney in each end, that to the south having been brought, through the intervention of the chapter-clerk, from Denton's New Commons, when it was pulled down in 1859. This hall contains one object of extreme interest, a fragment of a fine Purbeck marble font made for Henry III's chapel of 1240, in which Edward III and probably Henry VI were baptised.

Standing on the north side of St. George's chapel, Mr. Hope pointed out two of the very remarkable consecration crosses, composed of the rayed rose badge of Edward IV, one with the crown and the other without it, and surcharged with a crucifix.

It was intended to put twelve about the chapel, but only five exist, the work not having been completed in Edward's time, and Henry VII would not put up Edward's badge even for consecration purposes. The pump on this side of the chapel is of the seventeenth century and has a curious spout. Extending from the pump, along the dotted lines indicated on the plan, is the site of the great hall. This was in existence as the hall of the college until Edward IV began building the chapel, when part of it was pulled down and the rest eventually incorporated in Denton's New Commons. It was contemporary with, and of nearly the same size, as the great hall of Oakham castle. The foundations were of chalk and of enormous thickness.

There are some picturesque houses on the opposite side of the grass-plot, one being part of the vicars' lodging built in 1415, altered and brought to its present condition by Sir Gilbert Scott. Another is by Inigo Jones, and a third is a fine seventeenth-century house covered with stucco.

At the cloister porch, Mr. Hope pointed out that here, **DEAN'S CLOISTER AND DEANERY.** in the grass-plot, stood formerly the chapter-house of the canons of the order of the Garter, which, with all these other buildings, was pulled down in 1859. The extremely beautiful porch is the original entry into the cloister for the canons and others connected with the order of the Garter. It was built by Geoffrey Carlton, master mason, in 1357, and over it is the muniment room, which still bears the name, *erary*, indicative of its origin, the *erarium* or treasury. It is the only room in the kingdom which bears that curious name. Originally built to contain the muniments of the college, it was strengthened, when the new chapel was erected, by the addition of an iron grating to the window and two strong doors.

Mr. Hope then conducted the members along the north alley of the Dean's cloister to the Deanery, drawing special attention to its peculiar entrance. The Deanery, which was thrown open by permission of the dean, contains many remains of fourteenth-century work, especially of the years 1350-1351. In the dining-room, which was the original chapter-house of the order of the Garter, the two window-heads belong to the work of 1351. The small room within was formerly the vestry of the chapel of the order of the Garter, and was built by Edward III in 1350: it has a vaulted stone roof, and communicates by a narrow passage with the Albert Memorial chapel. Over the chapter-house and vestry a house was built by Edward III for the warden, which was rebuilt in 1500.

Passing down the passage the members found themselves **ALBERT MEMORIAL CHAPEL.** in the Albert Memorial chapel, a building which has a very remarkable story. It stands on the site of the chapel built by Henry III, ordered to be erected in 1240, and the north wall and part of the west wall, now cut off from the body of the chapel by the passage from the lower ward to the Dean's cloister, are actually of this period. The chapel was refitted by Edward III for the order of the Garter which he founded.<sup>1</sup> About 1496-1497, Henry VII took down

<sup>1</sup> The long series of account rolls in the possession of the dean and canons affords considerable information concerning the building.

most of the old chapel and erected the present building to provide a worthier resting-place for the bones of Henry VI, which were transferred from Chertsey to Windsor by Richard III. It was intended to be a lady-chapel to St. George's, which stands to the west, and to contain Henry VII's own tomb and the shrine of Henry VI. Cardinal Wolsey obtained permission to transform the building into a magnificent tomb-house for himself. The cardinal's tomb stood in the middle, and was one of the most splendid in Europe, made of marble and bronze, surrounded by figures of saints. After the cardinal's disgrace it was appropriated by Henry VIII, who had it made more magnificent to use it for his own. It was still unfinished at his death, and so remained until Cromwell's occupation of the castle, when it was partially destroyed, the bronze being sold and taken abroad, though the marble work remained intact. The chapel was redecorated by Charles II, but lapsed into disuse; in the opening years of the nineteenth century a vault was made beneath it for the royal family. The remains of cardinal Wolsey's tomb were taken away, and, a few years afterwards, the sarcophagus made for cardinal Wolsey and appropriated by Henry VIII was set up above Nelson's tomb in the crypt of St. Paul's, where it may still be seen. The four great bronze candlesticks, which stood at the corners of the tomb, were sold during the commonwealth and are now in the cathedral church of St. Bavon at Ghent. After the death of the prince consort in 1861 the chapel was decorated anew with marble mosaic work at the cost of queen Victoria. The duke of Clarence was buried here, his unfinished tomb being designed and put up by Alfred Gilbert. The third monument is that of the duke of Albany.

From the Albert Memorial chapel a move was made to the Dean's cloister. This is the site of the *pratellum* or grass-plot which Henry III ordered to be left between his lodging and his chapel; and the extremely beautiful wall-arcading on its south side, with fine foliated capitals and Purbeck marble shafts, is part of the north wall of the chapel begun in 1240. Some kind of cloister stood here in the thirteenth century, but it is difficult to separate the accounts of it from those of other cloisters in the upper ward.

On the north side is a half-timbered structure of the time of Henry VIII, miscalled Anne Boleyn's window. Originally there was a gallery over the south and west alleys of the cloister forming the library of the college, one window of which remains. The alleys date from 1350 and, although much restored, there is still enough to show what the cloister was like originally.

The Canons' cloister was next visited. It has been much altered, and occupies a long and narrow court laid out in 1354, surrounded by ranges of chambers for the canons and their vicars, with covered alleys in front of them and a story above, the whole forming a set of twenty-four lodgings. The cross alley which leads to the Hundred steps is a restoration by Sir Gilbert Scott. In one of the rooms is a large fireplace of the time of Henry III, a relic of the lodging ordered for himself and his queen in 1240, and on the upper floor are some interesting fireplaces of the Tudor period.

The members then passed out of the castle by the Hundred steps, which descend the cliff forming the north boundary of the site. After luncheon they reassembled in St. George's chapel.

ST. GEORGE'S  
CHAPEL.

This magnificent chapel is the finest complete building of its period in this country. It consists of a quire of seven bays with aisles, north and south transepts, and a nave of seven bays with aisles. The whole is covered with ornate stone vaults both in aisles and main spans. The chapel measures 225 feet from east to west, and the main walls are no less than 36 feet apart.

In the east wall is an arcade of three thirteenth-century arches, the middle one being the original west doorway of the chapel of Henry III. The capitals were decorated with foliage like those of the same date in the cloister, but have been nearly obliterated: in the jambs are Purbeck marble columns, giving the work an early appearance. The doors are completely covered with their original thirteenth-century ironwork, which has here and there on the leaves the name of the smith Gilibertus, who wrought it.

Between this thirteenth-century work and the main east end of the present chapel is an aisle covered by a panelled vault similar to the adjoining ambulatory of Henry VII's work dividing St. George's from the Albert Memorial chapel.

In continuation of this aisle southward is a projecting semi-octagonal chapel, where was a shrine to the memory of master John Shorne, sometime vicar of North Marston. He was regarded as the saint invoked against the ague, and the dean and canons caused his relics to be brought to Windsor from their original resting-place in 1478. When all the shrines were done away with by Henry VIII, this chapel was left vacant and was finally allowed to be used by the earl of Lincoln as a burial-place. Over the chapel are two stories of lodgings which formed the checkers or offices of the treasurer of the college. This was the part of the existing chapel first erected, and was built and vaulted in 1476. The key of the vault in the aisle adjoining is very remarkable and has kneeling figures of bishop Beauchamp and king Edward IV carved on either side of a representation of the famous cross-neyt, a jewelled cross kept in a jewelled case and regarded with much veneration. It was part of the loot handed over by Llewellyn prince of Wales, after the conquest of Wales, to Edward I, and given by Edward III to his chapel of the order of the Garter. There is no record of what ultimately became of it, and it may still be in existence.

In 1475 letters patent were issued to bishop Beauchamp authorising him to clear the whole of the site. At the time of Edward IV's death in 1483 the work was completed as far as the transept, and after a check, it was continued, as regards the outer walls, down to the west end. Henry VII finished the work, and the walls of the nave and transept were carried up, the west end was built, and the nave, aisles, and quire were vaulted.

After Westminster abbey, this is perhaps the most wonderful building in England for the extraordinary collection of works of art which it contains in the shape of ironwork, bronze-work, enamel, alabaster, and woodwork. Even the keyplates on the doors are quite in the first class.

Underneath the second arch of the quire south arcade rest the bones of Henry VI, who was murdered in the Tower, taken by boat to Chertsey, and buried in a common grave. In the reign of Richard III his remains were exhumed, placed in a box, sealed up in an ordinary coffin, and buried in this vault. By the king's permission, this coffin was recently taken up

and examined, and there can be no doubt that its contents are the bones of Henry VI.

Near by there is an interesting inscription to the memory of bishop Beauchamp of Salisbury. Under the fifth arch is the charming little Oxenbridge chantry chapel, on the back wall of which is an interesting series of paintings on panels. The ironwork screen in the next bay belonged to dean Christopher Urswick's chantry chapel and was moved from the north-west chapel of the nave to make room for the monument to princess Charlotte. On the outside of the westernmost bay of the south aisle is the small added chapel of Oliver King, bishop of Bath and Wells. The ceiling is modern, but the rest is original, of the years 1489-1492.

In the year 1475 Edward IV made his will, in which he gave directions as to his grave in the chapel he was building at Windsor. It was to stand under the arch at the north side of the altar. There was a place to be made in the aisle where twelve good people could come at convenient times and say prayers for his soul. Up above there was to be another chapel, which was also the king's closet, or pew, where a second monument was to be set up, having an effigy of the king in silver or copper gilt.

In the north aisle under the fourth arch is the Hastings chantry chapel, containing the tomb of William lord Hastings, who was summarily beheaded by Richard III in 1484, and a series of paintings similar to those in the Oxenbridge chantry chapel opposite, but of a more definitely English character.

The wonderful iron gates, now on the north side of the high altar, were originally across the north aisle, forming the western screen of the lower chapel of the founder. Willement thought they were the work of Quentin Matsys, but this is quite impossible, and it is almost certain that they are the work of master John Tresillian, the king's smith. The lectern is a fine piece of gilt-bronze work.

The quire, one of the most sumptuous to be found anywhere, was built entirely for the honour and glory of the order of the Garter. So far as the fabric was concerned, it was finished in the reign of Edward IV, but was covered in only by the upper wooden roof. The stone vaulting was put up at a later date. There fortunately still exist a certain number of account rolls or summaries of accounts, covering the whole of the reigns of Edward IV and Richard III, referring to the work of the chapel. These tell us the names of a number of the people employed, so that due credit can be given to the persons who deserve it. The architect was Henry Jenyns; a certain master Tresillian, the king's smith, is undoubtedly responsible for the beautiful metal-work, key-plates and gratings in doors and windows. The east window has always been an enormous one, and is high up, on account of the procession aisle passing behind it. In the reign of George III it was filled with a transparency. For a long time the chapel was not provided with any proper reredos. In the earliest pictures of it, it is decorated with hangings and tapestries. The vaulting was contracted for in 1510 by the same two men who completed the vaulting of the nave. They contracted to make the bosses more pendant, but except for this it exactly corresponds in every particular with their work in the nave. The stone-work of the western oriel of the royal pew, high up on the north side of the altar, belongs to the reign of Edward IV, but its fellow to the east was replaced in wood

in the time of Henry VIII. The stalls are those made in Edward III's time for the knights and canons of the order of the Garter, but they have been through certain vicissitudes. They are the only ones in this country whose history is known from the beginning; there are none of such a date comparable with them in workmanship except those in the lady-chapel at Winchester, which were the work of the same carvers. Every canopy runs up into a sort of tower, and over each is a crested helmet and a wooden sword. When the order was first founded, one of the statutes enacted that on the death of a knight, a metal plate with his arms on it shall be put up in his stall. A large number of these remain, but some have been lost or stolen at various times, one having been purloined quite recently. Another was discovered at a marine-store dealer's shop in New Zealand. In the vestry there still hangs the fourteenth-century sword which was put over the stall of Edward III. In the old days real swords were put up, instead of the wooden ones, as is proved by the fact that one Henry Hanslope, canon of Windsor, a native of York, bought the sword offered by the emperor Sigismund when he was made a knight of the order, and presented it in 1439 to the city of York, where it now forms one of the state swords. There are curious references in the accounts of the building of this set of stalls to enterclothes, trails and crests, covertrees with their chapitrels or capitals, and counters, these latter being divisions between the stalls. The misericords have curious carvings under the seats, called in these accounts *baberies*. Originally only the alternate stalls were used for the knights, the others belonging to the canons. In the reign of George III two more stalls were added on each side. All along the front of the lower range of desks there are carved spandrels of miscellaneous character, and along the upper desks are inscriptions from the Psalms in black-letter. The lower row of desks consisted originally of ten seats each, but there are now only nine; this is explained by the fact that in the reign of Charles II the seats were moved along a whole place to make room for one more on the west. The carvings on the end stalls just referred to as being more recent, represent the attempted assassination of George III, and the procession to St. Paul's cathedral when he went there to return thanks for the recovery of his health.

George III, being possessed of some musical taste, gave a new organ with a case designed and executed by Henry Emlyn, in place of the old one which had not been changed since the time of Charles II, and to accommodate this the western return stalls were moved forward. Thus some fine carving in the woodwork full of imagery was partly hidden.

Under the floor of the quire is a vault containing the remains of Henry VIII, Jane Seymour, and Charles I.

Just below the clerestory windows of the quire is a beautiful frieze of angels, issuing from clouds, and holding long ribbons on which it was intended to paint various texts from the scriptures. There is a similar frieze in Henry VII's chapel in Westminster abbey, but there combined with niches full of imagery.

The transepts are curiously constructed, being built with semi-octagonal ends. There is sufficient architectural evidence to show that they were not originally intended to be like this, but to be roofed over at the top of the lower windows. Before the chapel was finished, the builders changed their plans, and completed them in their present form. The north transept

was appropriated for the chantry of the duchess of Exeter, who was buried here in 1483. The plate to her memory is of silver-gilt, and the only example of its kind in the country.

Sir Reynold Braye, who had so much to do with the construction of the chapel, has left his badge, the hemp-bray, on many parts of it, and, when he died in 1503, desired to be buried in the chapel he had prepared for that purpose. The particular place he seems to have meant was the south-west chapel, but it contains no arms or badges having any reference to him, and there is no doubt that he was actually buried in the south transept. Various alterations have been made in this transept, the sill of the east window having been raised for the insertion of a reredos below it. Under the other four windows was a unique series of as many panels of Della Robbia ware, the only instance of its use in England, but all that remains of them is one of the white glazed frames with a running pattern of ivy leaves twisted together by a blue ribbon. A cenotaph for the prince imperial stands in the middle of the chapel.

The crossing, over the organ, was originally intended to be finished with a glazed lantern. Great efforts were made during Henry VIII's reign to raise sufficient subscriptions from the knights of the Garter to carry this out. Finally it was resolved to spend the money so collected on vaulting the crossing. This work was undertaken by the same man who vaulted the chapel of Henry VII at Westminster. The vaults of the nave and aisles were the first portions done after the time of Edward IV, and can be dated by the heraldry, which shows that they belong to the time of dean Urswick and of Sir Reynold Braye, who was master of works from 1501 to 1503.

The westernmost bay of the nave is wider than the rest, and projecting north and south from it are semi-octagonal chapels. The northern is occupied by the monument of princess Charlotte. The southern chapel was the one in which Sir Reynold Braye directed that he was to be buried. It is entered through an enterclose of stone and bronze and contains a tomb of Derbyshire alabaster with a Purbeck marble base to it, enclosed by a bronze grate, to Charles earl of Worcester and his wife.

Beneath these chapels are two dwellings with entrances from the west. They are connected by a passage under the nave, and the northern house has an extra approach from the north side of the nave.

**LOWER WARD:** Upon leaving the chapel the members inspected the **SOUTH SIDE.** exterior of the military knights' lodgings, which lie opposite **MIDDLE** the chapel.  
**WARD.**

The tower in the middle of this range of buildings was the belfry of the chapel of the Garter in the time of Edward III, and the houses on either side of it have been converted into lodgings for the military knights.

The upper end of the lower bailey was crossed by a wide and deep ditch, the northern half of which can still be seen. It was commanded at each end by a Norman tower, one of which still exists though much altered, while the other was superseded in 1223-1225 by the tower now called Henry III's tower. A small gatehouse known as the Gunner's tower originally protected the upper bridge, which was the only entrance to the middle bailey. It was rebuilt in the fourteenth century, at the same time

as other work in Edward III's reign, and again in the fifteenth century, but destroyed in the time of Charles II.

From the small tower on the north side of the middle ward to the gatehouse into the upper ward there is a length of Norman walling, one of the few surviving, which should be compared with the lower masonry of the Round tower. The Wykeham tower, now called the Winchester tower, was altered in the fourteenth century, but is substantially Norman: it bears the inscription "Hoc fecit Wykeham," placed there by Wyatville.

The party then crossed the lower ward and left the castle by the Barbican gate, which is the work of Wyatville. Thus closed the proceedings of the first day's meeting, and the members left Windsor at about 6 o'clock, reaching London half an hour later.

Wednesday, 9th April, 1913.

On the second day of the meeting the members again left Paddington at 10 o'clock, and the proceedings began an hour later at the inner gatehouse north of the Round tower, now called the "Norman gate."

Mr. Hope here explained that this gate was rebuilt by Edward III in 1359-1360, and the vaulting over the passage was an insertion of 1362.

**UPPER WARD:** Standing by the gate, Mr. Hope described briefly some  
**NORTH SIDE.** of the buildings on the north side of the upper ward. Next the gatehouse is a large block of Elizabethan work. Beyond is a building of 1496-1497, only a fragment of which remains, possessing a curiously-shaped oriel window, similar to those in Henry VII's chapel at Westminster, which were no doubt built by the same master-mason. This composite wing now contains the library, and is continued eastward by a building with large quoins of Portland stone belonging to the reign of Charles II, one of the few remnants of older work left by Wyatville in the restorations undertaken by him in this part of the castle.

The party then ascended the covered flight of stairs to the Round tower. The entrance is through an archway connected with a tower of Edward III's reign. Half way up is another tower, and between the two the work belongs to a reconstruction of Henry VI. The whole is much restored, but some of the windows still retain their original heads and jambs.

**THE ROUND TOWER.** Having reached the Round tower the members passed out on to the lower rampart, from which they were able to see the whole of the castle lying beneath them. It has already been mentioned that in Henry II's time the old timber defences made way for a tower of masonry, which still exists, but it was doubled in height by Wyatville, to whom the large upper windows are also due. Inside the tower are the remains of a fourteenth-century timber house, erected when this tower was converted into state apartments for Edward III and queen Philippa while the royal apartments on the north side of

the bailey were being reconstructed. The house contains a good staircase and much handsome seventeenth-century decoration.

**THE PALACE :** Leaving the tower by the covered stair on the south, **ST. GEORGE'S** the party traversed the south and east wings of the Long **HALL, etc.** gallery. At the end lie the Green drawing-room, the Red drawing-room, and the State dining-room, all internally the work of Wyattville.

Gaining the north wing the members passed into the state apartments, remodelled by Wyattville, which were visited in the usual order.

Upon reaching St. George's hall, Mr. Hope took the opportunity of describing this wing of the castle. He explained that this particular block, though outwardly modern in appearance, is of twelfth-century foundation. On the site of this long room stood the great hall and chapel of Edward III's time over an existing range of vaulted undercrofts. The upper walls are of later date, but the substructures are original. Here at Windsor we find the first example, seen later in some of the Oxford colleges, of hall and chapel placed end to end. Wyattville reconstructed the hall and chapel, converting them into one long room, now called St. George's hall.

Edward III's work consisted first of all in building a gatehouse to his new state apartments, which occupied nearly the same site as the half-timbered buildings of Henry III. The range running westward was entirely rebuilt of masonry, ending in a picturesque octagonal tower now called King John's tower, but in the accounts of the time known as La Rose. Concurrently with this range two wings were carried back to join the castle wall upon the north, one of which has escaped any later alteration. More changes were made on the east and south side of the bailey, consisting of ranges of chambers built against the Norman wall and towers.

Towards the end of the seventeenth century very notable changes were made in the state apartments, all that portion where the king and queen lived being reconstructed. In 1676 some picturesque buildings on the north front of the castle were replaced by a bald rectangular structure, extremely plain and unornamented, but furnished inside in the most sumptuous manner of the time. Unfortunately only three rooms now remain to give us any idea of their rich decoration. The carving was by Grinling Gibbons and Henry Phillipps, who also executed chimney-pieces for all these rooms, but these have most unfortunately been taken out and destroyed.

In the Waterloo chamber another pause was made.  
**WATERLOO CHAMBER.**

Mr. Hope explained the relation of this modern apartment to the cloister of Henry II and Edward III. The area was originally a grass-plot and then a herb-garden, round which Edward III built a cloister or covered alley of two stories. In the time of Charles II this was replaced by a gallery at one end only, opposite which a fine staircase led up to the great chamber of Edward III's time, now forming a guardroom to the king's apartments. In the changes made for George III by Wyatt the staircase and the gallery opposite were destroyed, and an imitation of the destroyed cloister of Edward III was erected in their place and remains to this day. In George IV's time the upper story was taken down, and the whole area roofed over to form the Waterloo chamber.

On leaving this room, the members descended the grand staircase, the work of Salvin, and passed out through the grand hall into the quadrangle.

STATE ANTE-  
ROOM AND  
LIBRARY.

After luncheon the members re-entered the buildings of the upper ward by the door at the north-west corner, and ascending the grand staircase visited the state ante-room. This is one of the three remaining more or less in their original state of the state apartments created by Charles II : it has a painted ceiling by Verrio, and carvings by Grinling Gibbons and Henry Phillipps. Here Charles II took his meals, and at each end is a small alcove which served as a music room.

The library is placed partly in the west end of Charles II's block of state apartments and partly in Henry VII's building and queen Elizabeth's gallery.

Here the members were received by the Hon. John Fortescue, the librarian, who briefly described the rooms and their contents.

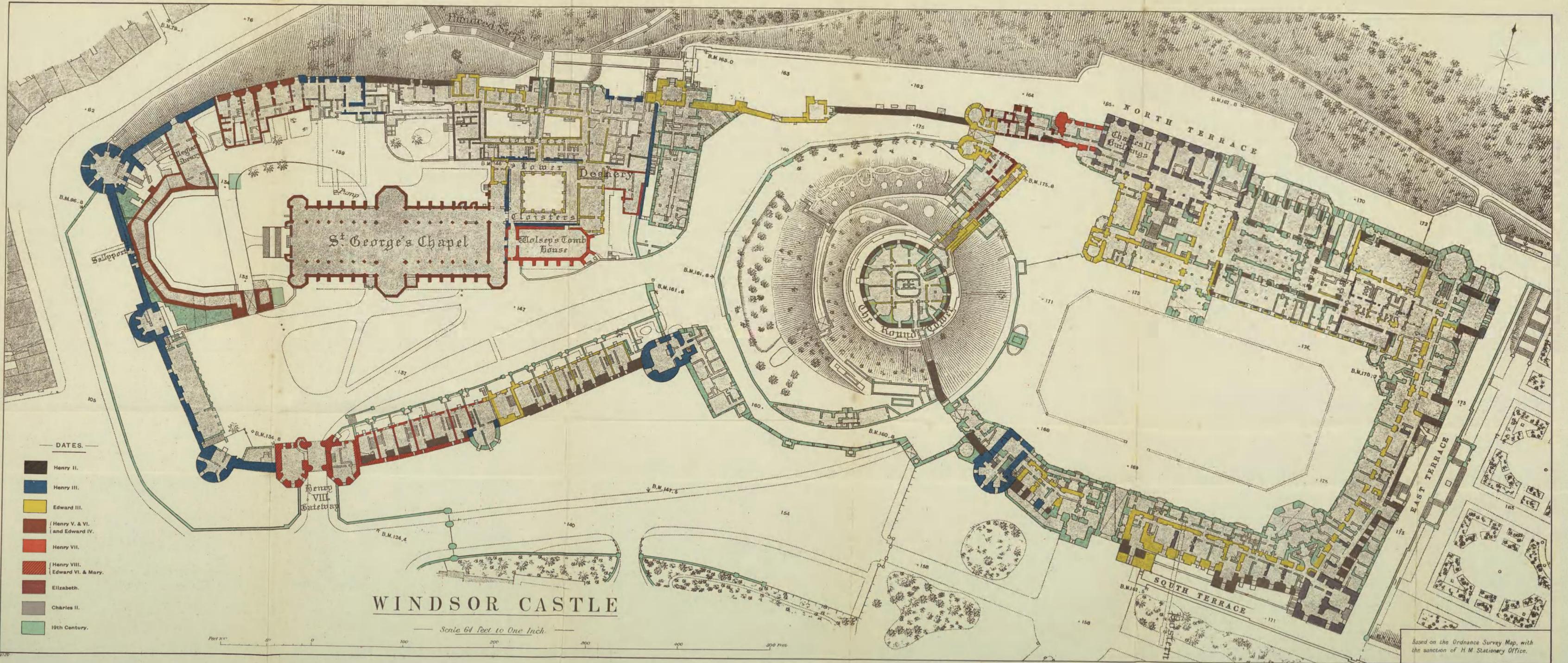
He observed that the history of the royal library was rather a sad one : George II's library was given to the nation ; George III's magnificent library was also given, or rather sold, to the nation, and is now at the British Museum, where it is still known as the King's library. Duplicates from Buckingham palace and the libraries of George IV and William IV made the nucleus of a new collection, and queen Victoria purchased many of the old royal books from all over the country, and restored them to their former place. In the room below are the very valuable drawings collected, a few by Charles II, but the great bulk of them by George III, who acquired the collection of cardinal Albano practically in its entirety. The total number of drawings altogether is about 18,000, including a great number by Leonardo da Vinci, several by Raphael, and some of the finest from the hand of Michael Angelo. But the gem of the whole collection is a series of nearly eighty portrait-drawings by Hans Holbein the younger. These belonged to Henry VIII, were exchanged by Charles I for Italian drawings, and were found by queen Caroline of Anspach at Kew in George II's time, though how they found their way thither is not known.

Among the objects displayed in the cases Mr. Fortescue drew attention to the draft of the new rules of the order of the Garter, drawn up after the reformation, in which the old motto of "Honi soit qui mal y pense" was reinstated by Edward VI with his own little hand, and to the copy of Henry VIII's *Defensio Septem Sacramentorum*, with his signature on the first page, which was sent to the pope and gained for him the complimentary title of Defender of the Faith.

Mr. Fortescue also mentioned a beautiful manuscript book of hours which originally belonged to John Sobieski and descended, through his daughter Clementina, wife of James Stewart, to their child, the Young Pretender, and so to Henry cardinal York, who bequeathed it to George III ; and a shirt, worn by Charles I at his execution, a most beautiful piece of work. In the western part of the library, queen Elizabeth's gallery, is a portrait of queen Elizabeth by Isaac Oliver, taken in the clothes she wore at the thanksgiving service after the defeat of the Spanish Armada ; and at the far end of the gallery is a very fine Elizabethan fireplace. Other cases display some fine specimens of printing and a collection of royal bindings.

The part of the building beyond the library was all constructed by James Wyatt in the early years of the nineteenth century, and is a very curious example of the Gothic manner of that time. Sweeping out of existence much interesting work of Charles II, he made, in the middle of this range,

GROUND-  
FLOOR  
BUILDINGS.



a great staircase going out of this vestibule at right-angles. The building is all of lath and plaster. The narrow passage adjoining is one of the four cloister alleys which he built in imitation of the cloister on the same site in Edward III's time. The window recesses have been utilised for bookcases.

The royal kitchen, which was next visited, appears to have stood on this site from the time of Henry II. The outer wall is of this date, but it has had so many openings cut in it that hardly any of the original work is left. The roof, of lath and plaster, is by Jeffrey Wyatville.

A move was then made to the Steward's room, which possesses a remarkable thirteenth-century vault, and a fine fireplace of the time of Edward IV.

Adjoining is the Servants' hall, containing five out of the great set of thirteen or fourteen bays of the subvault that extend underneath St. George's hall. The vaulting shafts against the wall and the stout octagonal pillars are worthy of notice. The levels have been entirely altered, and some of the old window openings are still to be seen, with their mutilated remnants of sill-seats.

#### EXTERIOR OF PALACE.

Leaving the Servants' hall, the party passed out into the quadrangle, and the day's proceedings were brought to a close by a visit to the south, east, and north terraces, and an examination of the respective fronts of the castle. Mr. Hope pointed out that, although the castle, as viewed from the terraces, has a very modern appearance, in reality it contains many points of archaeological interest. The small tower in the south front is of Henry II's time, and the great tower at the north-east corner is of twelfth-century date, as are also a good deal of the castle wall, and several of the towers on the east, though refaced in the reign of Charles II.

The lay-out of the castle was much altered towards the end of the seventeenth century. The castle ditches were filled with rubbish and obliterated; terraces were built on the east and, later, on the south fronts; a further terrace was built on the site of the ditch below. The great north terrace had no existence until Henry VIII's time, but there was a walk along the top of the cliff.

Many changes were made here by George III and IV. In George III's reign the Gothic revival was beginning and James Wyatt was called in to transform the castle, but the work was stopped by the king's illness. On the accession of George IV, Wyatt's nephew, Jeffrey Wyatville, planned a great reconstruction which brought all this part of the castle into one continuous communication. He took down, destroyed, and rebuilt many interesting things, but he certainly made the castle more habitable as well as more picturesque from afar.

PROCEEDINGS AT MEETINGS OF THE ROYAL  
ARCHAEOLOGICAL INSTITUTE.

THE SUMMER MEETING AT EXETER.

22ND TO 30TH JULY, 1913.

*President*: Sir Henry H. Howorth, K.C.I.E. D.C.L. F.R.S. F.S.A.

*Vice-Presidents of the Meeting*: The Right Worshipful the Mayor of Exeter ; the Sheriff of Exeter ; Lieut.-Colonel H. B. Gundry ; the Hon. Lionel Walrond, M.P ; Colonel Lucius Cary ; A. M. Champernowne ; and the Worshipful the Mayor of Totnes.

*Meeting Committee*: Sir Henry H. Howorth, K.C.I.E. D.C.L. F.R.S. F.S.A ; Sir Edward Brabrook, C.B. Dir.S.A ; Harold Brakspear, F.S.A ; W. H. St. John Hope, M.A. Litt.D. D.C.L. ; C. R. Peers, M.A. Sec. S.A ; A. L. Radford, F.S.A ; Mill Stephenson, F.S.A ; and A. Hamilton Thompson, M.A. F.S.A.

*Hon. Local Secretary*: H. Lloyd Parry, B.A. B.Sc. LL.B.

*Hon. Secretary of the Meeting*: G. D. Hardinge-Tyler, M.A. F.S.A.

SUMMARY OF PROCEEDINGS.

Tuesday, 22nd July. Reception by the Right Worshipful the Mayor and Corporation. Lunch. Rail to Chard Junction. Forde Abbey. Rail to Exeter. Evening Garden Party by invitation of the Sheriff of Exeter.

Wednesday, 23rd July. Motor to Cadhay House. Motor to Ottery St. Mary Church. Lunch. Motor to Awliscombe Church. Motor to Hembury Fort. Motor to Broadhembury Grange. Tea. Motor to Exeter. Evening Meeting: Mr. W. H. St. J. Hope on the architecture of Exeter Cathedral Church.

Thursday, 24th July. Exeter Castle. St. Nicholas Priory. Tuckers' Hall. Hall of the Vicars Choral. The Cathedral Church. Lunch. Bowhill. The Guildhall. The Law Library. The Bishop's Palace. The Cathedral Library. The Chapter-house. Tea. Evening Reception by the Right Worshipful the Mayor at the Museum, and exhibition of civic regalia and old silver plate.

Friday, 25th July. Motor to Dunchideock Church. Motor to Ashton Church. Motor to Moreton Hampstead Church and Almshouses. Lunch. Motor to Grimspound. Motor to Moreton Hampstead.

Tea. Motor to Exeter. Evening Meeting: Mr. F. Morris Drake on the glass in Exeter Cathedral Church.

Saturday, 26th July. Motor to Crediton Church. Motor to Exeter. Lunch. Motor to Kenn Church. Motor to Kenton Church. Motor to Powderham Castle. Tea. Motor to Exeter.

Monday, 28th July. Rail to Burlescombe. Motor to Holcombe Rogus

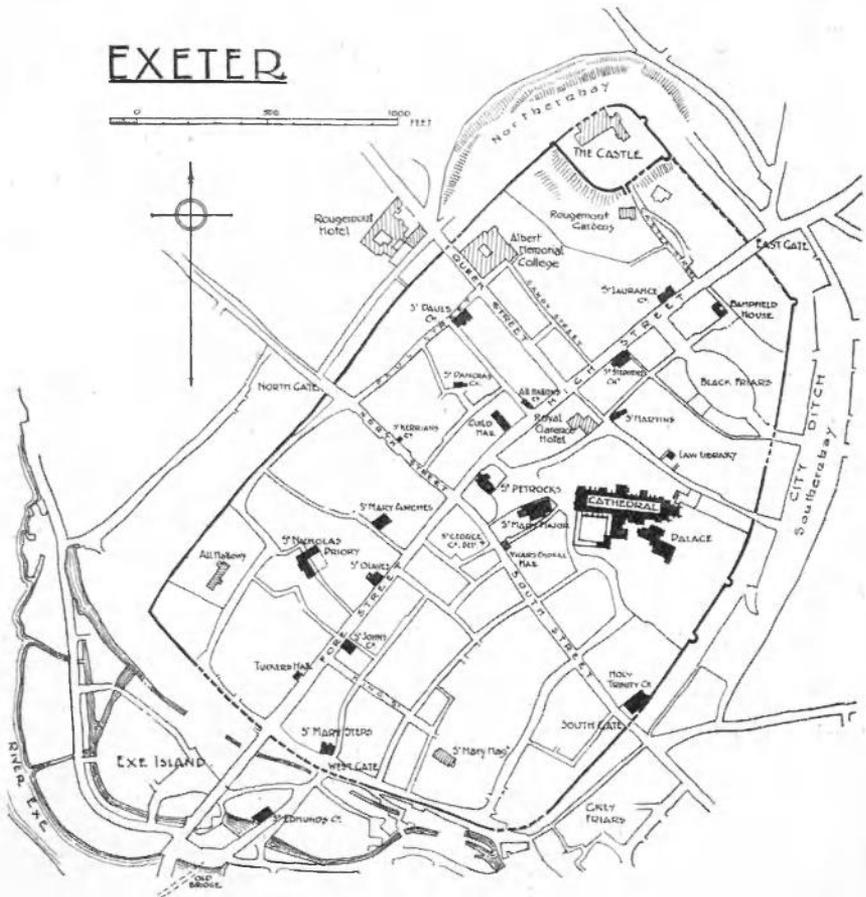


FIG. I.

Court and Church. Motor to Tiverton Church and Castle. Lunch. Blundell's School and Greneway's Almshouses. Motor to Cullompton Church. Motor to Bradfield House. Tea. Motor to Exeter. Evening Meeting: Mr. A. Hamilton Thompson on Devon Church Architecture.

Tuesday, 29th July. Rail to Totnes. Steamer to Dartmouth Church. Motor Kingswear to Paignton Church and Bishop's Palace. Lunch.

Motor to Compton Castle. Motor to Torre Abbey. Tea. Rail Torquay to Exeter. Annual General Meeting.  
 Wednesday, 30th July. Rail to Totnes. Motor to Berry Pomeroy Church and Castle. Motor to Little Hempston Church and Rectory House. Motor to Totnes. Lunch. Totnes Church, Castle and Guildhall. Motor to Dartington Hall. Tea. Motor to Totnes. Rail to Exeter.

Tuesday, 22nd July, 1913.

After an interval of forty years the Institute again held its summer meeting at Exeter<sup>1</sup> (fig. 1).

The proceedings opened with the formal reception of the Institute by the Right Worshipful the mayor and corporation of Exeter in the Guildhall (plate v.11).

Mr. H. W. Michelmore, the mayor, said he would first like to express the great regret it was to the Bishop of Exeter not to be present, but he had to keep an important engagement, arranged some months ago, which he had been unable to put off. He himself, as mayor, had the greatest pleasure in extending a most cordial welcome to the Institute on again coming to this ancient and loyal city. It was forty years since their last visit, but the memory of it had been kept green by the fact that the beautiful chain and medallion, which by virtue of his office he was at that moment wearing, was then presented by the Institute. It had been admired by all ever since that time. Anyone who was present at that meeting, and was again attending this year, would miss very little of antiquarian interest in the city. The only two losses were the grammar school, whose site was now the general post office, and the old stone bridge across the Exe, which, for improved traffic requirements, had been removed and replaced by an iron bridge. On the other hand, many things of great interest had been opened out and developed. For instance, there was the Roman pavement preserved in the ground floor of the new police courts, and the roof of the Law library; forty years ago the cathedral was in the hands of the builders, and not much could be seen; now it had been restored, and afforded a most delightful visit. In various odd corners there were now to be seen old doorways and windows which were then plastered over. The guildhall was not then in its present state; it being restored in 1887. Then they would be able to visit St. Nicholas priory, which had been recently acquired by the corporation, and was being restored under the care of Mr. Harold Brakspear. Doubtless there were several English counties offering single objects of greater interest than Devon possessed, but in Exeter they were in the oldest city in the country, and in the centre of a vast collection of objects of antiquarian interest from the time of the ancient Britons to the present day.

Sir Henry Howorth, in reply, said that those who had been members of the Institute for a long time realised with ever-increasing feeling their privilege in visiting various parts of this incomparable land, which has no match in

<sup>1</sup> The previous meeting at Exeter took place in 1873, and a report of the proceedings will be found in the *Archaeological Journal*, xxx, 412.

the world in the matter of local interest. Every English hamlet contained some poetic tradition or historic fact which endeared it to the memory. It was not at all surprising that they should wish to bend their steps once more towards the red loam of Devon. That great county, which gathered round the mass of Dartmoor, was itself incomparable among the counties of England. But that was only the background of the picture. The real purpose of their visit was to study the archaeology of the county. Since their last visit they had advanced greatly in their methods of explaining architectural puzzles, and in the scientific value of their results. Archaeology was merely a branch of history, to which it gave life and colour. Its interests went back to the earliest times. If in Devon there was no Stonehenge, the early remains on Dartmoor offered a vast wealth of material for investigation. It seemed strange that the Romans so largely avoided the county; they went in preference to Cornwall and Dorset. The county of Cornwall was one of the very last to be acquired by the English race, and it was here that the Welsh survived longer than in any other part of England. Even then they perished largely by absorption rather than by extermination. The result of this mingling of races was a very remarkable set of men, excellent in every walk of life, and not to be matched elsewhere. In Plantagenet times they had the earldom of Devon, a title possessed by a magnificent family, which supplied emperors to the East, and was, indeed, the only English stock which had had an emperor among its children. This family, which did such credit to the country, still lived. It was the English lawyers and the English municipalities which made England as we know it, and differentiated it so much from foreign states. The greatest mediaeval lawyer was Glanville, a Devon man. Elizabeth, who had the talent of surrounding herself with the really great, had such Devon worthies as Raleigh, the two Drakes, and Hamkins, who saved the country from becoming a part of Spain, and set the British navy in the foremost place in the world. Coming down to the Augustan period of our history we found another queen who managed to surround herself with a wonderful galaxy of men. In Marlborough, who was born in the county, queen Anne had perhaps one of the greatest and most scientific of generals. In ways of peace there was a wonderful set of Devon men, like Coleridge, Reynolds, Sir Humphry Davy, dean Buckland, and Adams the astronomical arithmetician. It was such names as these they would remember when enjoying the hospitality of the county.

A few graceful words from the mayoress brought the proceedings to a close.

FORDE  
 ABBEY

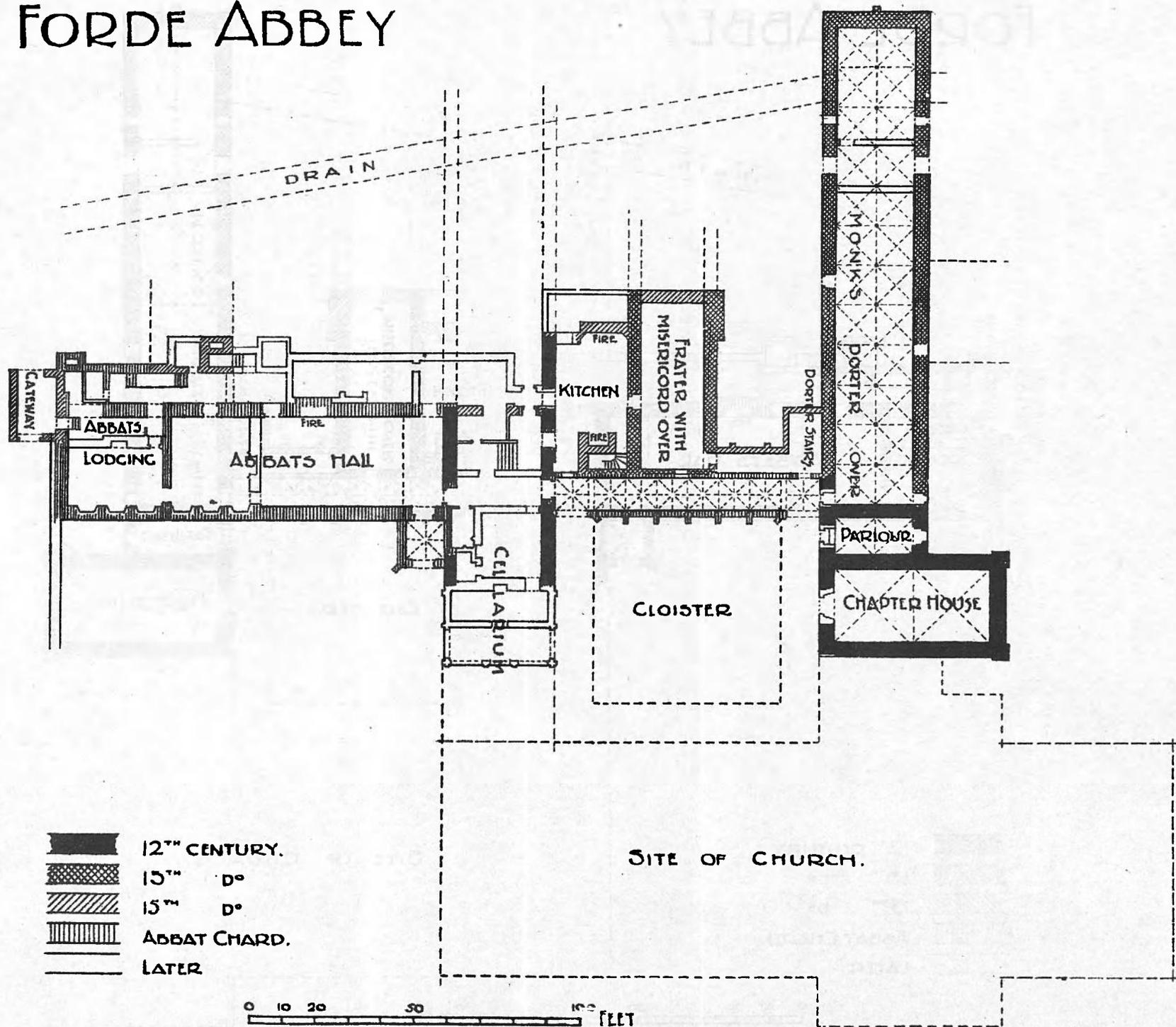
After lunch a special train took the party to Chard junction, where brakes conveyed them to Forde abbey (fig. 2), which was described by Mr. Harold Brakspear, F.S.A.

The abbey was founded for Cistercian monks from Waverley by Richard, the sheriff of Devonshire, in 1136. The original settlement was at Brightley, near Okehampton, but within a year or two years of Richard's death the monks became uneasy, and made up their minds to go back to the mother-house. On their way to Waverley they passed near to Forde, and Richard's daughter persuaded them to lodge at her house. It ended in Forde abbey being erected for them. In 1148 the buildings were sufficiently ready for

FIG. 2.

to face page 499.

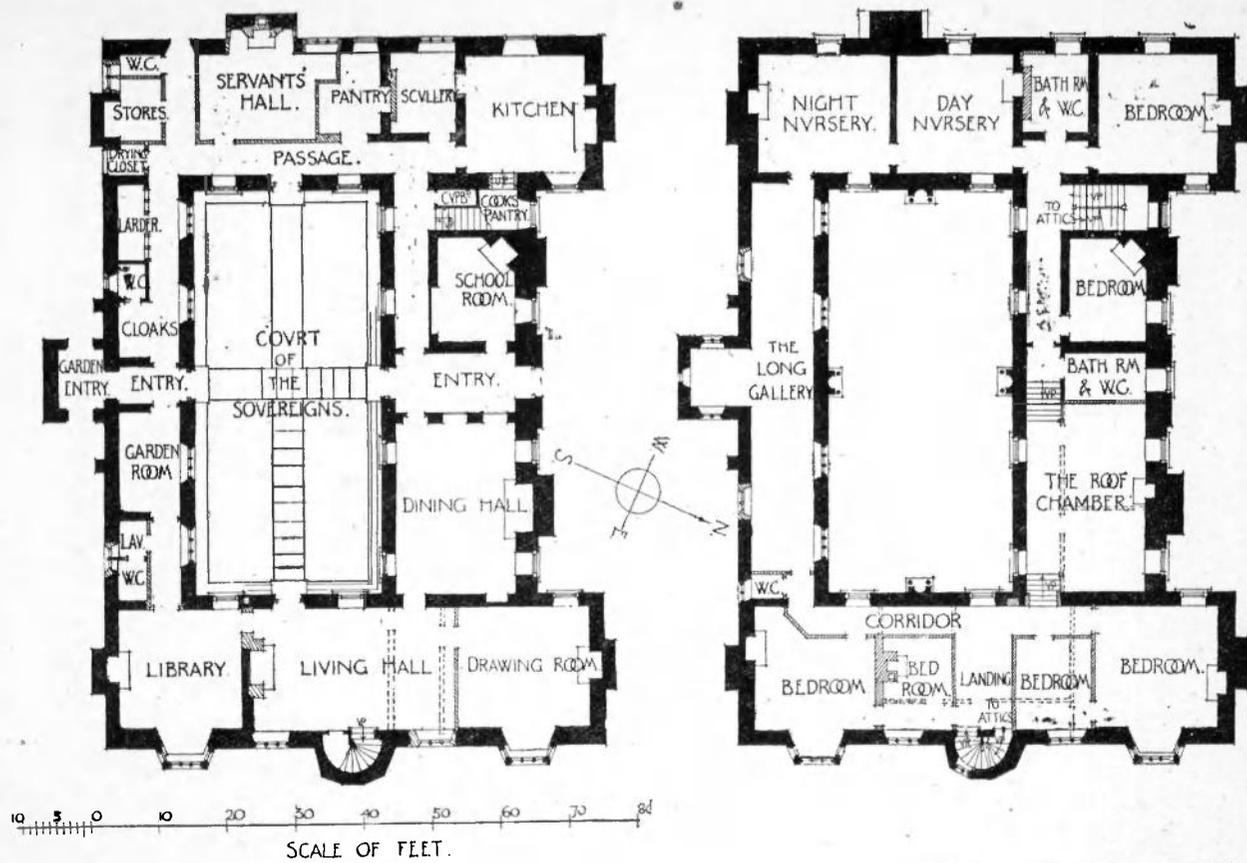
# FORDE ABBEY



the monks to enter them. The last abbot, Thomas Chard, spent a very great deal of money on the buildings. According to an inscription, the porch tower was built in 1528. In 1539 this abbot, Chard, and twelve monks surrendered the abbey, which was worth £374 10s. 6¼d. As usual in monastic houses, the cloister was placed towards the lower part of the site, here the north side. The church, which lay to the south of it, was destroyed at the suppression. Most of the claustral buildings were incorporated in a house which is said to have been designed by Inigo Jones, and completed in 1658. Mr. Brakspear threw doubts on this, as, apart from the fact of the house belonging to a Cromwellian, and Jones being a royalist in disgrace, it was impossible for that architect to have carried out all the work attributed to him, any more than queen Elizabeth could have slept in all the beds she is said to have occupied. The rectangular chapter-house is stone-vaulted in two bays, and belongs to the first half of the twelfth century. Like a Benedictine and unlike all other Cistercian chapter-houses, it was peculiar in being of only one story. Usually the monks' dorter was continued over it. At Forde this was not the case. Here, too, is one of the few Cistercian abbeys where the zigzag occurs. The long dorter range of the thirteenth century still exists. The subvault is almost perfect, and some of the original windows remain at its north end. The original windows of the dorter above remain throughout the west side. In the fifteenth century the frater was divided into two stories to serve as a frater and misericord. In the upper story meat was allowed three times a week, while the strict vegetarian diet was still followed on the ground floor. The north alley of the cloister was rebuilt by Thomas Chard. He also built a great hall with an entrance porch westward of the cellarium, with his lodging at the west end of the hall.

The house, as converted into a dwelling-place by Edmund Prideaux, Cromwell's attorney-general, is a remarkable example of the combination of the best art of the middle of the seventeenth century with mediaeval work. The great hall, built by Thomas Chard, was converted into an entrance-hall and panelled. The abbot's lodging, at the end of the hall, was refitted. The rooms of this block contain much panelling and handsome plaster ceilings. At the north-east corner of the hall is the grand staircase, with a magnificent balustrade and plaster ceiling, leading to the drawing-room, a large and lofty room constructed partly on the upper floor of the cellarium. This room has a coved plaster ceiling with medallions in coarse relief, and contains a series of Mortlake tapestries designed from Raffaele's cartoons, presented by queen Anne to her secretary of state for war. On the ground floor at the south end is a room with a good ceiling designed by Robert Adam. The misericord, now the library, contains a screen in which much curious mediaeval woodwork has been incorporated. The east side of the dorter is divided into a number of small rooms. The chapter-house is now the chapel: the large room above it, which appears to be at any rate as early as Chard's time, remains entire, with an early sixteenth-century window in the east wall.

After being entertained at tea by invitation of Mr. and Mrs. Roper, the members drove back to Chard junction, from which they travelled to Exeter by special train.



SCALE OF FEET.

FIG. 3. CADHAY HOUSE.

[By permission of "Country Life."]

EVENING  
GARDEN-  
PARTY.

In the evening a garden-party was given in the Rougemont gardens by the sheriff of Exeter and Mrs. Every. The grounds attached to the castle were tastefully illuminated, and there was an enjoyable programme of music.

Wednesday, 23rd July.

Wednesday was devoted to a motor-car excursion to the east of Exeter. Leaving the city at a quarter past nine the members journeyed to Cadhay house and thence to Ottery St. Mary, where lunch was served. A short ride brought them to Awliscombe church, from which they passed on to Grange, examining the prehistoric fort of Hembury on the way.

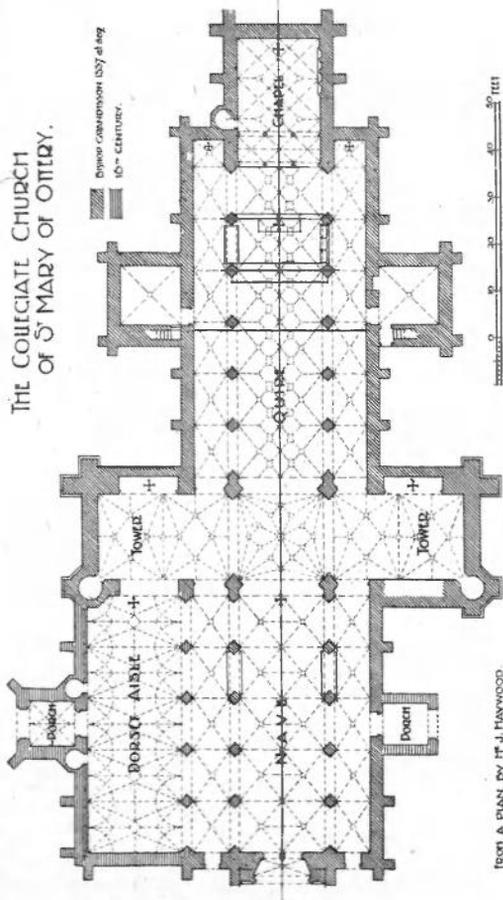
CADHAY  
HOUSE.

Cadhay (fig. 3) is a courtyard house, chiefly built by John Haydon (1545-1587), but it contains traces of an earlier structure, while some alterations, especially to the entrance-front on the north, were made in Georgian times. The house is built of Beer stone and red sandstone from some local quarry. The courtyard is faced with an irregular chequer-work of flint and sandstone, and on each side is an elaborately carved niche containing nearly contemporary figures of Henry VIII, Edward VI, Mary, and Elizabeth.

Within, the rooms facing to the east and the long gallery on the south retain their Tudor character, but the great hall, of the end of the fourteenth century, has been divided horizontally. The room below has a fine Georgian plaster ceiling, while above the remains of the original moulded oak roof are now visible. Several stone Tudor chimney-pieces have recently been uncovered. That in the dining-hall, above a quatrefoil design, has a row of alternate shields and lozenges, containing arms of the families of Poulett, Grenville, Harvey, Southcott, Haydon and Every; while in the bedroom to the south-east is another chimney-piece showing Poulett and Poulett impaling Kenn.

Mrs. Whetham, the wife of the present owner, who described the house, said that the first records of Cadhay appear in the reign of Edward I (1307-27), when it was in the possession of a family of the same name. Towards the end of the fifteenth century it came through the female line to Hugh Grenfeld or Grenville, whose granddaughter carried the estate to her husband, John Haydon, second son of Richard Haydon of Woodbury. According to Risdon's *Survey of Devon*, written about 1620, "John Haydon, esquire, sometime bencher of Lincoln's Inn . . . builded there a fair new house, and enlarged his demesnes." This John Haydon (d. 1587) seems to have made liberal use of stone from the abandoned collegiate buildings at Ottery, for which he obtained a grant from Henry VIII. Several pieces of carving have been found in the walls. The style of his building is seen in the fine east front, which remains practically unaltered since his day, and perhaps in the south side of the courtyard, though the straight joints at its ends suggest that the closing of the courtyard by the long gallery and the construction of the cellars and dairies beneath was an afterthought. John Haydon was succeeded by his great-nephew Robert, who continued the work. The initials R. H. and the date 1617 can be seen under the

THE COLLEGIATE CHURCH  
OF S<sup>T</sup> MARY OF OTTERY.



FROM A PLAN BY H. J. HANWOOD.

FIG. 4.

statue of Elizabeth, and as the arms of his wife's family, the Pouletts, appear on some of the chimney-pieces, he was no doubt responsible for much of the interior decoration.

At the restoration extravagance compelled the Haydon family to mortgage the estate, which eventually passed into the hands of William Peere Williams in 1737. The new owner subjected the house to a drastic, though no doubt much-needed overhauling: the hall was divided into two floors; the large windows, of which the jambs are still visible, were replaced by a double row of sash-windows; and the stone chimney-pieces were concealed behind plaster and Georgian marble.

Early in the last century the west end of the house was converted into a farmhouse, and the eastern half left as a residence. In the restoration undertaken by the present owners in 1910 the work was confined to making good the decayed portions of the fabric and to bringing into this fine old building, heating, lighting, water, and drainage. As little interference as possible was made with good workmanship, whether Tudor or Georgian.

From Cadhay a short drive brought the party to Ottery, THE CHURCH OF ST. MARY. whose church (fig. 4) was described by Mr. W. H. St. John Hope.

The original church was given in 1061 by Edward the Confessor to the canons of the cathedral church of our Lady at Rouen, and it remained with them for nearly three centuries. The next important date usually given is that of the consecration of the church by bishop Bronescombe in 1259, and to him large portions of the building have been assigned, but Mr. Hope found it difficult to believe that any portion of the present structure was of so early a date. In 1335 the church was granted by the canons of Rouen to John Graunson,<sup>1</sup> bishop of Exeter, who founded here in 1337 a college for a warden, precentor, sacrist, minister, and four other canons, and to him is due the greater part of the existing building. As was to be expected with a collegiate establishment, the ground-plan is not that of an ordinary parish church. Until the suppression the parishioners had no rights except in the nave and aisles. In 1520 a handsome aisle and porch, both fan-vaulted, were added to the north side expressly for their use by Cicely Bonville, marchioness of Dorset and afterwards countess of Stafford. In 1545 it was proposed to pull down all that part of the church not belonging to the parish, but, fortunately, better counsels prevailed and the whole church was left standing. It was placed in the charge of four governors, whose office has continued ever since.

The church consists of an aisled presbytery with an eastern lady-chapel, flanked by lesser chapels, and double-storied vestries on either side, transepts carried up as square towers, a nave with narrow aisles, and the Dorset aisle on the north side just mentioned. The church is vaulted throughout. Both inside and out there is a complete set of consecration crosses. When bishop Graunson planned the building he is supposed to have had in mind the

<sup>1</sup> The form *Graunson* is adopted throughout in this report for the bishop's name as the contemporary English equivalent for the Latin surname *de Grandissono* (i.e. of

Graunson in Savoy): cf. Chaucer, *The Complaynt of Venus*, l. 82: "Graunson, flour of hem that make in Fraunce."

cathedral church of Exeter. The most conspicuous similarity is in the fact that instead of western towers there are two transept towers. In both cases the presbytery is the same length as the nave, chapels stand north and south of the quire-aisles, and these aisles terminate in further chapels. Indeed, there is a marked coincidence between the planning of these two buildings. In matters of detail Mr. Hope considered everything was in favour of the cathedral church, and suggested that Ottery St. Mary might be possibly regarded as "building on the cheap," for there was a general rudeness and flatness and a marked absence of ornamental features.

About 1851 Butterfield carried out a drastic restoration, in the course of which the old floor-levels were completely destroyed. The reredos is partly original; in 1829 the western face of it, being in a very mutilated condition, was restored, the great cornice being evolved from fragments. The sedilia are ancient. The quire arrangements have been entirely altered. There was formerly a stone screen or pulpitum beneath the eastern arch of the crossing. Unfortunately, it was taken down about 1830. The two bays east of it were occupied by canons' stalls, some of which still exist, though they are displaced. The parish altar stood in front of a screen west of the crossing. The vaulting in both quire and presbytery is of unusual character. As the same curious arrangement of the ribs may be seen at Wells, it is quite possible that a band of masons may have come down from Wells to Ottery. The beautiful series of bosses in the crown of the vault illustrates the history of our Lady. The bronze eagle lectern deserves attention: the grain of the wooden mould in which it was cast may still be seen on its surface; and the bird stands firmly on its legs in a way that modern eagles usually fail to do. The two elaborate tombs of Sir Otes de Graunson and his wife on either side of the nave have been considerably restored. The knight, who was a brother of the bishop, is represented with his naked sword tucked under his arm.

Sir Henry Howorth joined Mr. Hope in condemning Butterfield's restoration as being one for which there was no excuse: it was a specimen of this architect's worst taste, and things were destroyed ruthlessly for no purpose whatever; yet Butterfield was considered one of the greatest architects of his time.

The lady-chapel is peculiar in having a rood-loft; it probably reproduces the characteristics of that formerly in the nave, and is similar in its main lines to the quire screen at Exeter. On it stood a pair of organs. Some of the original stall-work remains, though much cut about. An unusual feature is the wooden lectern bearing the arms of bishop Graunson. In the chapel are two elaborate examples of consecration crosses, which here take the form of little figures of angels with shields.

There is still in use an ancient clock with its original works, which resembles that in the north transept of Exeter cathedral church. It was probably erected about 1340. The dial is arranged according to the Ptolemaic theory, which regarded the earth as the centre of the solar system. After a silence of over thirty years, during which the works lay in a heap of debris, the clock was restored in 1907. There are at present four of these fourteenth-century clocks in the west of England, at Exeter and Wells, St. Mary Ottery, and Wimborne minster. It is only in the latter two cases that the machinery is in working order.

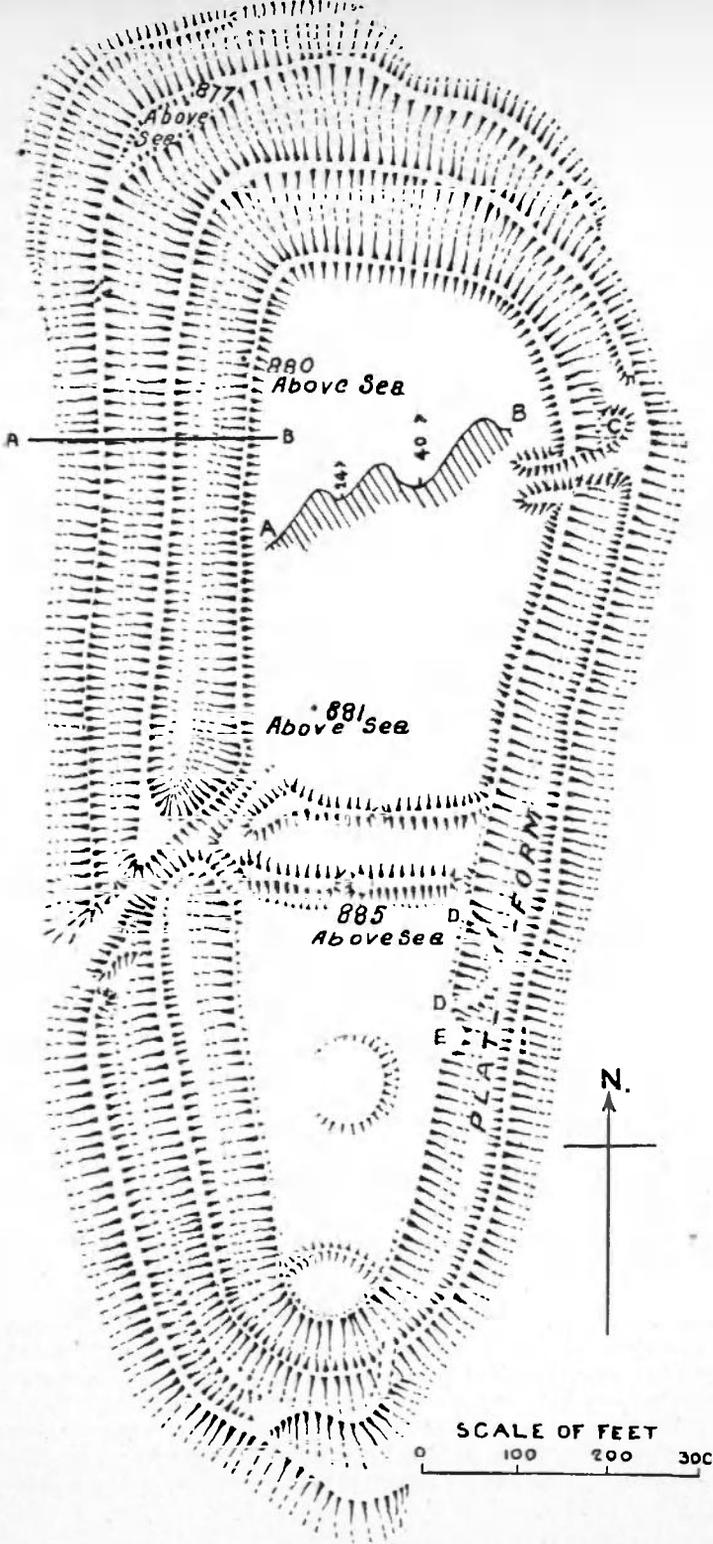
AWLIS-  
COMBE  
CHURCH

After lunch at the King's Arms, the party motored to Awliscombe church, which was described to them by Mr. Harold Brakspear. The church is of no great size. With the exception of a later southern addition it is all of fifteenth-century date, and the nave and aisle retain their original arched rafter roofs. Awliscombe is one of the twelve Devon parish churches with rood-screens of stone. Mr. Brakspear expressed very strong doubt as to the correctness of the usual statement that the southern porch and transept were erected by Thomas Chard, the last abbot of Forde, and for many years suffragan-bishop of Exeter. The work was, he pointed out, quite different from that at Forde abbey, and as the church was appropriated to Dunkeswell, it is most unlikely that the head of a rival house would do any work there. The church contains many local characteristics. Its walls are of typical red sandstone. Cap-mouldings at the springing of the lights are on the screen, which occur also on the mullions of many Devonshire windows. When an arch was inserted in a wall, as here between the nave and transept, the soffit of it was panelled. This is a charming characteristic of Dorset, Devon, and Wiltshire churches. Another peculiarity of Awliscombe is the way in which the floor slopes upward from the west end, owing to the fact that the church was built on a hill-side.

HEMBURY  
FORT.

From Awliscombe the motors ran along the foot of the escarpment and stopped below Hembury fort. A short ascent on foot brought the members to this most imposing earthwork (fig. 5), which stands nearly 900 feet above sea level. It is surrounded by a double vallum on the east side, increased to three on the north, west and south sides, and to four in the north-west corner. The slopes being more gentle on the north, the defences here assume greater height. The main entrance on the west side is particularly noteworthy. It passes diagonally through three ramparts and two ditches. A bank on the south running parallel to the entrance defends the ditches on that side. Before the interior is gained the path is split in two by a wedge-shaped platform surmounted by two curved banks. There is also a well-protected entrance on the east. The space inside the fort is divided by two parallel banks, through each of which runs a diagonal path. Roman remains have been found on the spot, but the origin of the entrenchment is undoubtedly earlier. The works on the south have been tampered with at a much later time, and possibly the west entrance in its present shape, like the cross-banks and the slight traces of an inner work on the extreme south, as well as the mound which once stood in the south half of the area, are all due to Norman engineering.

Sir Henry Howorth, a member of the committee of the Ancient Monuments Commission which deals with this class of antiquities, gave a general account of earthworks. The problems set by them were, he said, not yet ready for solution. The only possible way of discriminating between the various classes of mounds was by putting the spade into them, and he instanced the results attained by the scientific digging of the late General Pitt-Rivers. There had not been one single earthwork dug into by that distinguished archaeologist which had not immediately disclosed its story. According to Sir Henry, Hembury fort owed its origin to the neo-Celtic people of the Iron age, who occupied the country from the Lowlands of Scot-



[By permission of the Victoria County History Syndicate.

FIG. 5. HEMBURY FORT.

land to the English Channel, and from Kent to Cornwall. They possessed a wonderful skill in the arts of decoration, as instanced by their applied ornament. Their art was swept away at the Roman invasion, though it lingered on in Ireland until the time of the Danes. The race probably came from France about 400 B.C. He believed that the great mass of hill-forts, at all events in Devon, Dorset, and Somerset, belonged to the Iron age, and were really great frontier-defences erected by the Celts in a hostile country over which they were struggling with the natives for the mastery.

THE GRANGE,       The next halt was at the Grange, Broadhembury, where  
BROAD-             the party was most hospitably entertained at tea by Colonel  
HEMBURY.         and Mrs. Gundry.

The Rev. J. K. Floyer, M.A. F.S.A. who described the building, said that it consists now of a quadrangle, the north and east sides of which are of the fifteenth century, and may have formed part of the grange of the abbey of Dunkeswell. The rest of the house dates chiefly from the time of James I, though it was much altered in the eighteenth century; and much fine work remains in ceilings and staircases, said to be by one of the Adams. Edward Drewe of Killerton bought the Grange from the earl of Southampton in the last year of Elizabeth's reign, and built the Jacobean part of the present house. The dining-room is lined with remarkably good carving, belonging to two periods not far removed. The panelling at the entrance end is the older, and was evidently intended for a hall-screen. The Pegasus, however, on this work, being the badge of the Inner Temple, and the Drewe arms on the later carving, identify all of it with Edward Drewe, who was master of the Bench of the Inner Temple in 1581, and Lent reader in 1584. He sold the family estate at Sharpham and built Killerton, and afterwards bought the Grange. The carving at the entrance of the dining-room was probably brought to the Grange from Killerton. This portion consists chiefly of scenes from Ovid's *Metamorphoses*, and they begin, as is common in early illustrated editions of that work, with the signs of the zodiac. On the left of the main door are 1, the Ram; 2, the Bull; 3, the Twins; 4, Spring; 5, the Lion; 6, the Virgin. In the tympanum above is a figure of the Tiber, prone, with the wolf suckling Romulus and Remus in the background. On the right of the main door are 1, Autumn; 2, the Scorpion; 3, the Archer; 4, the Goat; 5, Aquarius; 6, the Archer (repeated). Libra, Cancer and Pisces are omitted from the series. In the tympanum above are Ulysses, and Ajax killing himself before the arms of Achilles. On the main door are 1, Jupiter among the Satyrs; 2, Agamemnon murdered by Clytemnestra; 3, Diana surprised by Actaeon; 4, Diana hunting; 5, Cerberus encountered by Hercules; 6, Orpheus. The lock of this door is beautifully carved with Neptune driving his chariot. Over the mantelpiece are the arms of James I between the figures of Peace and Plenty, or Flora and Ceres. The date 1619 is below. On the supports of the mantelpiece are remarkable carvings of Hercules fighting the Hydra, Hercules and the Nemean lion, and Laocoon. On the right of the mantelpiece are a dolphin and a fleur-de-lys between the initials I. R. The French crown is above. These devices are allusive to the French ancestry of James I. The remainder of the subjects in the rest of the room, with the exception of the shields of arms, seem to have no special significance. A panel above one of the windows is a graphic representation of a blacksmith's shop, and there is a curious series of figures,

possibly intended to represent saints, which might well have been executed by artists accustomed to carving figures on bedsteads. The Drewe arms are worked into the panelling in several places. Probably in the nineteenth century a cornice of shields of arms, representing the alliances of the Drewe family, has covered up an old plaster frieze. A story of the two sons of Edward Drewe<sup>1</sup> shows that in January, 1611, the Drewes were still living at Killerton. The Grange, therefore, seems to have been completed between 1611 and 1619, the date on the mantelpiece.

From the Grange the party motored back through Cullompton to Exeter.

EVENING  
MEETING.

At the evening meeting, in the Royal Albert Memorial, Mr. Hope spoke on the architectural history of Exeter cathedral church (fig. 6, and plates I, II and VII).

In visiting a great cathedral church it was not always possible, he said, to compress into the time allotted to it the amount of history necessary to make the story plain, and a preliminary discourse enabled the visitor to concern himself solely with the building itself.

At the council of London in 1051 it was ordained that certain episcopal sees should be removed into more populous towns. Amongst others the bishop's stool of Sherborne was removed to Old Sarum, of Selsey to Chichester, and of Crediton to Exeter, and it was reasonable and necessary to assume that a move was made into a building of sufficient importance to serve as the new cathedral church. Mr. Hope held that notwithstanding the tradition of a church having been here in Saxon times and destroyed by the Danes, the first church was that in which the bishop of Exeter established himself in 1051. It is said to have been largely built through the munificence of Cnut. Apparently it did not conform to the ideas of the first Norman bishop as being a sufficiently important building, for in the time of Osbern a new one seems to have been talked about. But it was not till William Warelwast (1107-37), a nephew of the Conqueror, succeeded, that anything definite was done. To Warelwast was undoubtedly owing the beginning of a Norman church of very considerable importance.

Anybody who visited Exeter cathedral for the first time was at once struck by the Norman towers over the transepts. But to the trained eye there was in addition a very considerable amount of walling in other parts of the building which justified their being connected with the period of these Norman towers. On the north side of the nave, for example, precisely the same kind of masonry was to be found up to the window-sills. There were also the lower parts of several Norman pilasters. Similar work remained upon the south side.

What would have been the plan of the Norman church eastward? It is said that when the floor of the quire was being relaid by Sir Gilbert Scott in his general restoration of the church he came across foundations which suggested that the Norman presbytery was of three bays, terminating in an apse. There were two main types of Norman east ends; the one like that of Durham, where the middle part ended in an apse, and the aisles were also apsidal, but square-ended outside; the other type like Norwich or Gloucester, where the aisles were continued round the great apse, with chapels opening out of the ambulatory. Mr. Hope thought it was a

<sup>1</sup> *Devon and Cornwall Notes and Queries*, vii, p. iii, July, 1912.



[G. Denney & Co. Teignmoub, phot.]

EXETER CATHEDRAL CHURCH: THE QUIRE, LOOKING EAST.

debatable question whether that arrangement had not existed at Exeter. The point could not be proved, however, except by digging below the floor of the aisles.

One of the peculiarities of Exeter was the present arrangement of the transepts. On plan they were nothing but transepts; but when one looked at them it was to find that they were towers. There is no other church in England, except Ottery St. Mary close by, with towers of this unusual arrangement. Mr. Hope said his own impression was that they were intended at first to be merely transepts, but that later they were carried up as towers. Mr. Somers Clarke, who had examined the church with him, was of the same opinion that their present disposition was an afterthought. If that were the case, the Norman church would have been quite normal in plan. Another point in favour of the transeptal theory was that each transept from the first had had eastern apsidal chapels, which were altered in the thirteenth century as now seen, but if there had always been a massive tower over each transept the builders certainly would not have cut holes in the wall afterwards and risked the towers coming down.

The south door was an insertion of the end of the twelfth century. To make it, the very unusual course had been adopted of cutting its mouldings through the courses of the walling. The consecration crosses on the south wall belonged to the time of bishop Marshall (1194-1206).

In 1237 there was mention of a lady-chapel. This is a very early date for such a building, and if there are any remains of it above ground they exist only up to the window-sills. Above this level the chapel had been largely altered and brought to its present form about 1280. This date was also important as marking the beginning of the great work of transforming the Norman church into the beautiful building which they now saw. In any other part of the country this so-called Decorated work would be considered as dating from 1310 or 1320. At Exeter the style appeared unusually early. But just as the so-called Early English style seems to have started at Wells, and the Perpendicular appeared at Gloucester long before it was found elsewhere, so the Decorated style may have been invented here.

At Exeter they were not dependent for their early information on unreliable chronicles, for the dean and chapter still possess a long series of account rolls dating from 1279. The sacrist entered in them the whole of the money given to him for the works, noted how it was paid out, and what was done with it. It has been a habit of successive writers, said Mr. Hope, to ascribe every beautiful work to certain bishops and abbots; but these works were generally done by the sacrist. For instance, at Exeter it was customary to talk of bishop Stapeldon's or bishop Oldham's work, whereas the account rolls show that the credit should really belong to the dean and chapter. Many bishops certainly helped with donations, but the dean and chapter collected the money and were responsible for the work.

In 1280 we find that bishop Bronescombe who desired to be buried in the chapel to the south of the lady-chapel mentions in his deed that the chapel was almost new. From this it is possible to begin to put dates to the building works. Mr. Hope then proceeded to give the precise years in which the various parts of the structure were begun and finished. It formed, he said, a delightful and simple story, and, when read by the light

of the account rolls, it was all very practical. The work of rebuilding the Norman structure began at the east end, and proceeded gradually westward. Archdeacon Freeman's book was quite excellent in its way, and he was one of the first to appreciate the value of these rolls. But he misread them in an extraordinary manner.

It was a pity that they did not know a little more of the Norman plan. Probably a very careful measuring up of the work would help them. The Norman church could not have been of any great height; in fact, it must have been a humble building. Consequently, its successor is low compared with such a church as Westminster. Quite possibly the builders did not carry up a tower over the crossing because the church had been seriously injured during Stephen's siege of the city.

Thursday, 24th July.

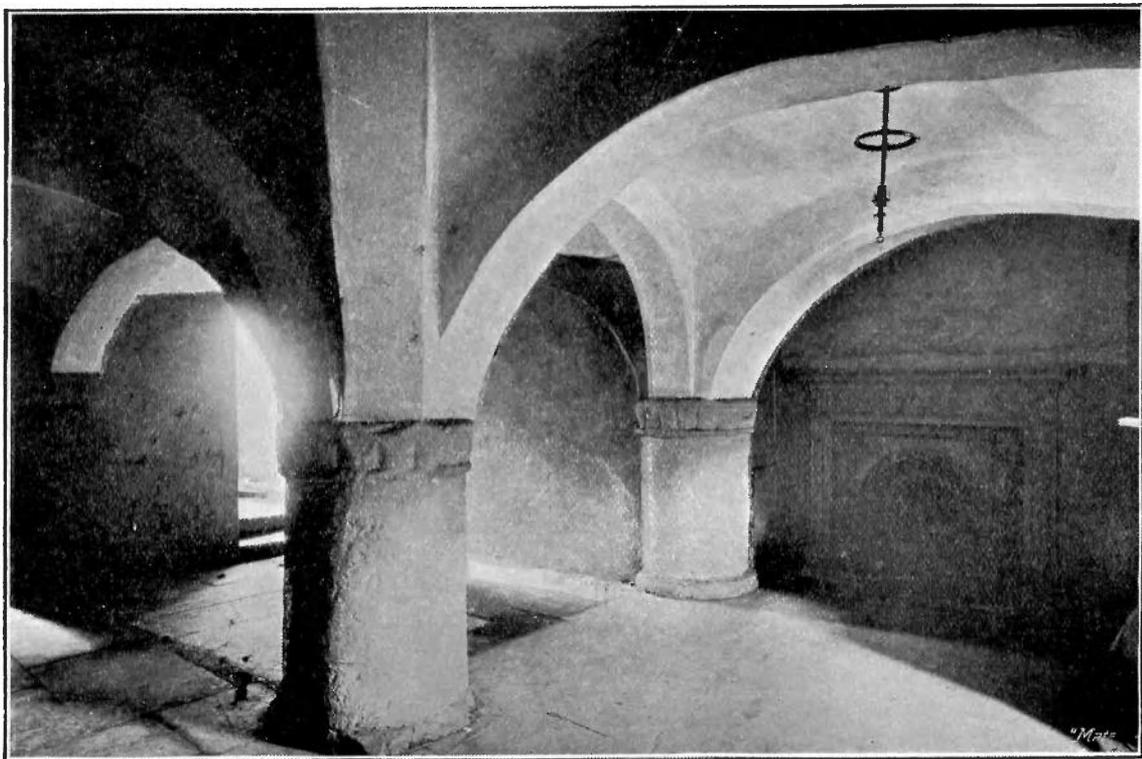
This day was devoted to the cathedral church and other buildings of interest in Exeter (see fig. 1). The programme began with a visit to the castle and the city walls, which were described by Mr. Harbottle Reed, F.R.I.B.A. He explained that the castle was formed by Baldwin, at the Conqueror's command, and to this date belongs the so-called "Athelstane tower" which was the chief gatehouse to the inner bailey. The great ditch remains upon the west and south sides. In 1204-1208 such extensive rebuilding was going on that in 1259 it was referred to as the New castle. In the next century John Holand, the keeper, was created duke of Exeter, and built a stately house within the castle precincts (1397). Little is recorded of the castle in the sixteenth century. Between 1607 and 1624 a new sessions-house was built, the Northernhay, or north ditch, filled in and levelled, and walks made. The castle is spoken of as being in ruins in 1630, but a dozen years later the trees were cut down, and the castle had its share in the rebellion; it was twice besieged, in 1642 and 1643, being held for the parliament and surrendered to prince Maurice.

During the royalist occupation of the city a mint was established there, and it may be inferred from the almost invariable practice at other towns during the Civil War that the operations would be carried on within the castle, the place of greatest security. As the civic records do not refer to the subject, and as the printed books relating to Exeter are equally silent, it may be useful to quote the text of a commission issued at Oxford by Charles I, which authorised the striking of money for the use of his troops and adherents in the west country:<sup>1</sup>

19 Charles I, 1643-4. Com: to erect a mint.

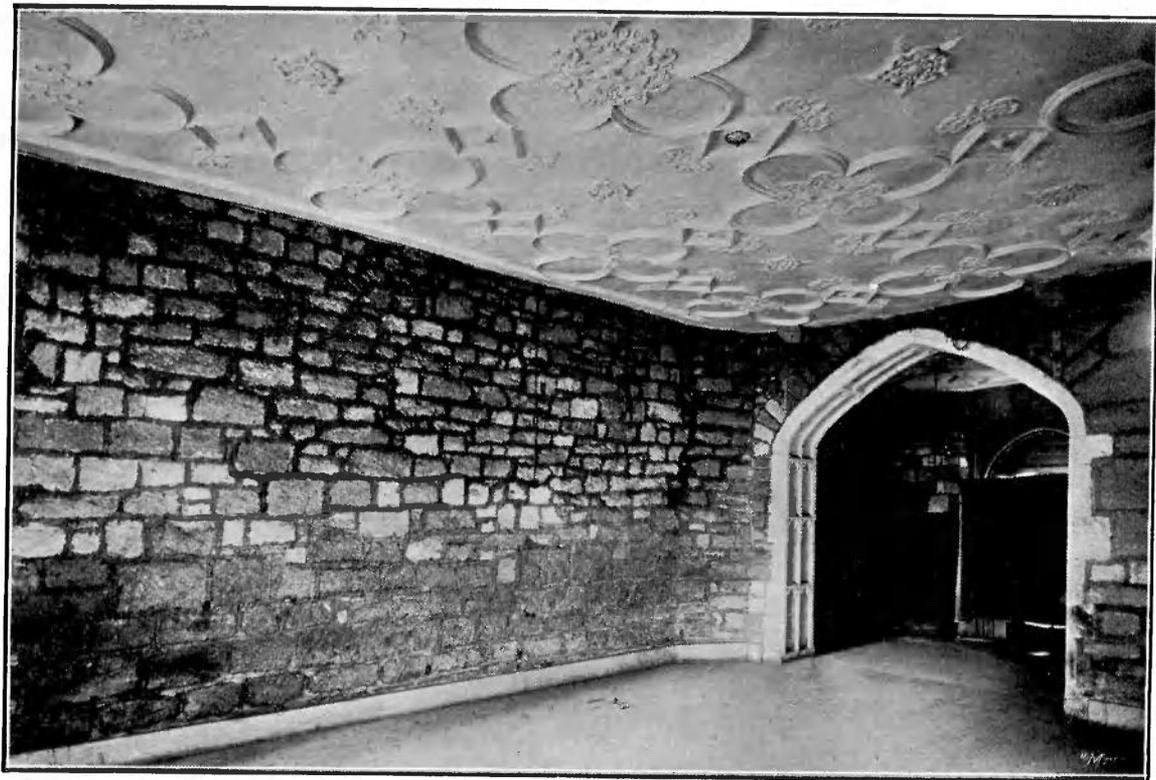
A coffission directed to Sr Richard Vivyan, knt, giving him full power and authority by himselfe or his deputy or deputies to erect one or more mynt or mynts within the countyes of Devon and Cornwall and city of Exeter or either or any of them, and to make and engrave irons and stamps wth his Matie effigies inscripcons and armes and therewth to instamp and imprint all such ingott bullyon and plate of gold & silver as shalbe brought unto him. The moneys soe made and stamped to bee of the same specie weight and goodness as his Maties moneys in the Tower of London are and ought to bee. Hee the said Sr Richard Vivyan to

<sup>1</sup> P.R.O. Crown Office docquet book, to Mr. Henry Symonds, F.S.A. for these vol. iii, p. 63. The Institute is indebted particulars regarding the mint.



ST. NICHOLAS' PRIORY: THE UNDERCROFT.

[*J. Brocning, phot.*]



ST. NICHOLAS' PRIORY: POST-SUPPRESSION PLASTER CEILING.

[*J. Browning, phot.*]

receive for his paines and charges the same allowances as are paid in the said Tower of London and to pay soe much of the said moneys as shalbe soe made unto Sr John Barkley, kn<sup>t</sup>, or such other persons as his Mat<sup>ie</sup> shall appoint. To continue during pleasure. Te apud Oxon tercio die Januarii anno pd<sup>o</sup>.”

Sir John Berkeley was the military governor of the city at the date in question. No gold coins which can be attributed to Exeter are known to exist, but silver was struck there in considerable quantities, the face-values ranging from five shillings to one penny.

Castle Street was formed in 1770, and a later new gateway built, followed four years later by the removal of the old courts, the chapel, and other buildings. New assize courts were then erected. In the bailey was the collegiate church of St. Mary, in which were endowed four prebends. It was ruinous in 1630, and nine years later was assigned for the burial of prisoners dying in gaol.

The Roman station of Isca was probably a walled enclosure with the junction of the cross-roads in its centre.

**THE CITY WALLS.** King Athelstane is said to have walled the town before 940, and the line of these walls was probably the same as the later defences. The present walls, which no doubt follow approximately the same lines, have a circumference of not quite a mile and a half, the greatest length of the enclosure being about 833 yards and its breadth 567 yards. The walls vary considerably in height, but are generally about 20 feet, and 8 feet thick, and built with several kinds of stone. Approximately five-sixths of the total girth of the walls remain. The walls were strengthened on the south side by two bastions which still remain, and at the south-east angle is another of polygonal plan. There were five gates, of which little remains except the foundations of that on the east, and the figure of Henry VII, which was formerly over its portal. This gate fell down in 1457, was rebuilt about 1508, and demolished in 1784; the north gate was removed in 1769, the west and quay gates in 1815. Four years later the south gate followed suit, having for some time been used as a prison. It was declared by John Howard, the philanthropist, to be one of the most unwholesome and dismal places of confinement he had visited.

**ST. NICHOLAS PRIORY.** The city trams, which had been placed at their disposal by the corporation, conveyed the members from the castle to St. Nicholas priory (plates III and IV), which was next visited and described by Mr. Brakspear. He said that the priory was an ancient foundation dating from pre-Conquest times. The Conqueror appropriated it as part of the dower-lands of earl Godwin's widow, and gave it to Battle abbey, with whom it remained till the suppression. It now consists of the western range and the frater. The former contains three bays of an early subvault, and has a tower of the fifteenth century, with a room of the same date having a post-suppression plaster ceiling. The subvault has middle piers with scalloped caps, from which spring plain transverse vaulting ribs, and similar ribs diagonally in one direction only across each angle compartment. It is considered to be one of the earliest attempts at ribbed vaulting in England. The remaining parts of the building are of fifteenth-century date. The prior's parlour and the frater

were converted into a dwelling-house after the suppression and divided up later into separate tenements. The building was purchased by the corporation in 1549 and subsequently resold. Recently the western range has again been acquired by the city authorities, who propose to remove all modern accretions under the supervision of Mr. Brakspear.

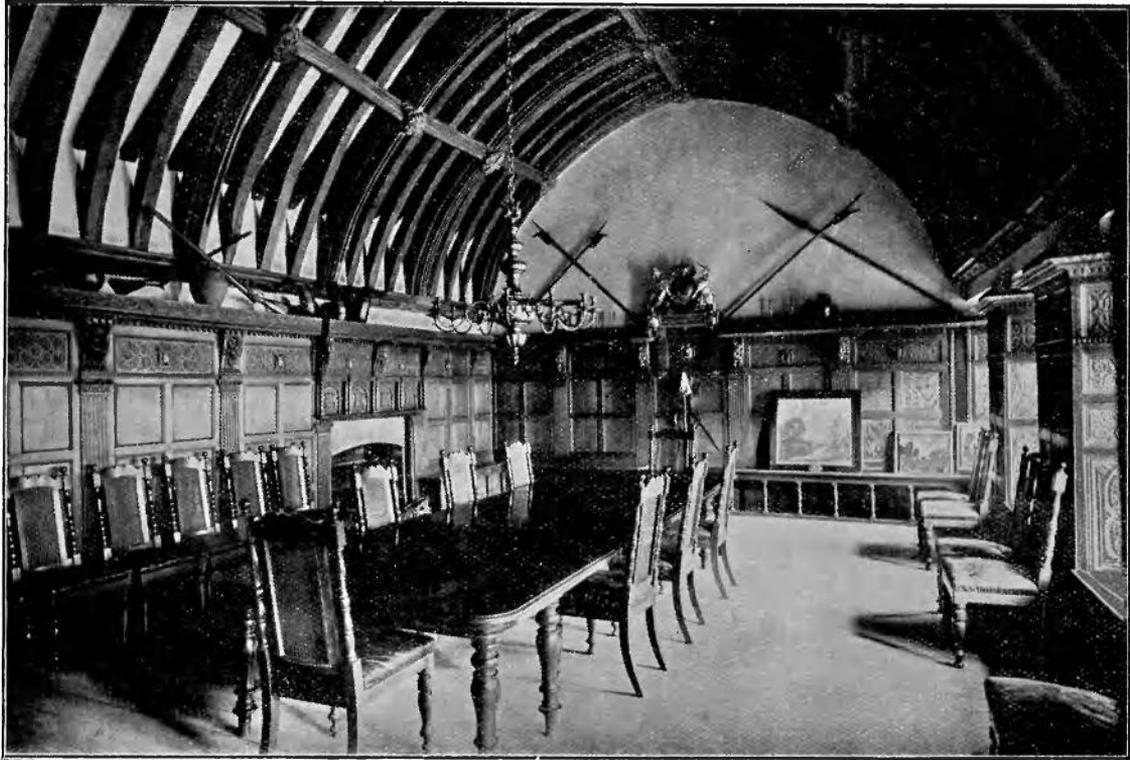
**THE TUCKERS' HALL.** After the inspection of these remains a move was made to the hall of the weavers, tuckers and shermen (plate v), who were a prominent body among the old trading corporations of the city. We hear of them in 1452, and in 1490 the weavers and fullers were incorporated, the grant being renewed in 1602. The hall, as Mr. Reed explained, is said to have belonged to the fraternity of the Assumption of the blessed Virgin Mary, founded in 1523, but is much older. A record refers to its building in 1471. After the suppression of chantries it came into the hands of the tuckers in 1602, who, no doubt, converted it into a two-storied building, and in 1634 panelled the walls in oak. Early in the nineteenth century the tuckers appropriated the lower room as a school. Although the weaving trade is now extinct in Exeter, this ancient corporation still administers its own charities. The armour and weapons hung on the walls belonged to the Merchant Venturers' Company, the most powerful of the trading corporations. To it queen Elizabeth granted a charter for "trafiquing the realme of fraunce and dominions of the french kinge," and everyone free of this company was to be resident in the city. Of the forty governors in the reign of Elizabeth twenty-five were mayors of Exeter.

From the hall of the tuckers the party walked to the hall of the vicars choral (plate vi), which was likewise described to them by Mr. Reed.

**THE HALL OF THE VICARS CHORAL.** The college of the vicars was founded by bishop Brantyngham in 1388 upon a site known as Calenderhay, and of this date is the present hall with its open timber roof. The college buildings occupied three sides of a long rectangle, and were arranged somewhat after the manner of those at Wells. The north row was standing a few years ago. They were entered from the west side of the cathedral close, the hall being at the south-west angle. The panelling is in the main of the sixteenth century, but later repairs were done in consequence of its maltreatment at the rebellion. The upper panels of the screen at the west end are painted with portraits of the early bishops of Exeter.

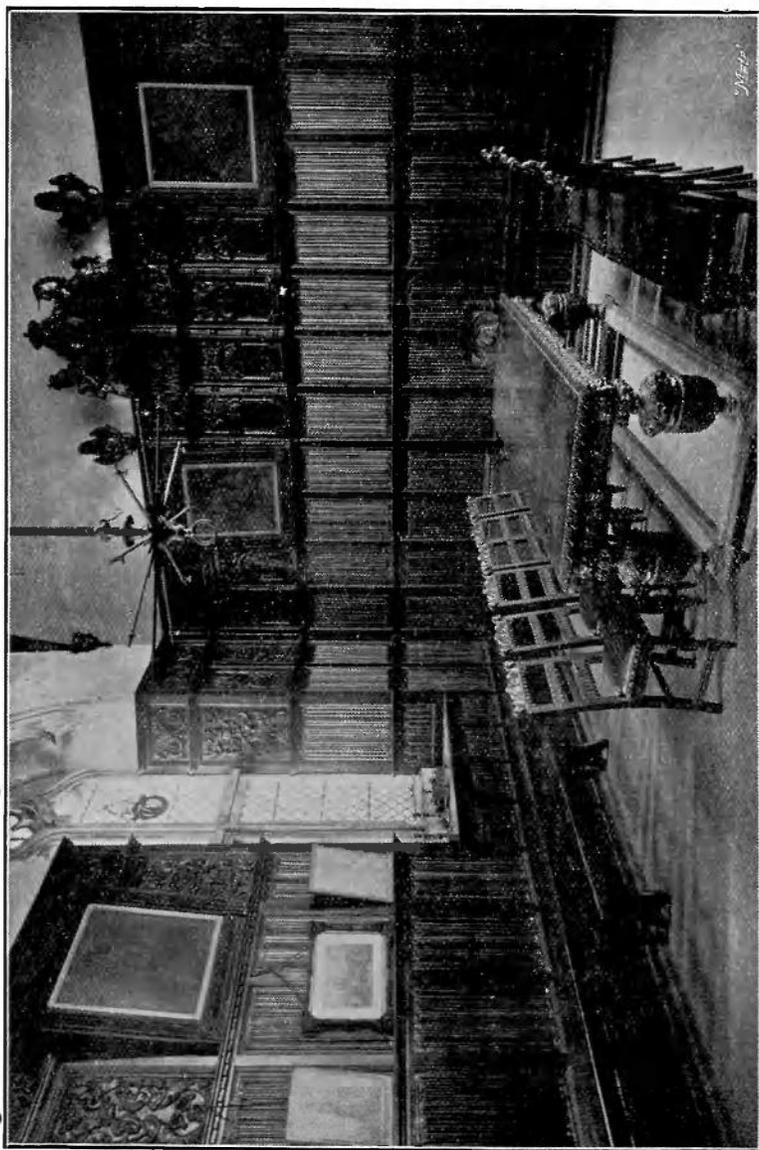
Mr. Hope was inclined to question the date assigned to the hall, and thought that it was at least forty years earlier.

**THE CATHEDRAL CHURCH.** The cathedral church (fig. 6, and plates 1, 11 and vii) was next described by Mr. W. H. St. John Hope. It has the unusual feature of an unbroken ridge to the presbytery and nave, with towers over the transepts. The first Norman church, of which the present transeptal towers remain, was begun by bishop Warewast (1107-1136). The eastern extension and remodelling of the church generally was begun in the time of bishop Walter Bronescombe (1258-1280) and carried on to its completion in the episcopate of bishop Graunson about 1350. The screen across the west front, containing his chantry chapel, was his last work, and left unfinished at his death. The pulpitum, bishop's throne, and the sedilia, were of the time of bishop Stapeldon (1308-1326). The east window of the presbytery was altered by bishop



EXETER : THE TUCKERS' HALL.

[Heath & Bradnee, phot.



*J. Browning, phot.*

EXETER; HALL OF THE VICARS CHORAL.

Brantyngham (1370-1394) and contains glass of his time and of the original window. Bishop Oldham (1505-1519) added two chantry chapels on either side of the presbytery.

There is a fine series of episcopal tombs, including those of Walter Bronescombe and Edmund Stafford (1395-1419), both with fifteenth-century canopies, on opposite sides of the lady-chapel; Walter Stapeldon and Henry Marshall (1194-1206) on the north side of the presbytery; John de Graunson (1327-1369) in his chantry chapel, and Hugh Oldham, in the south chapel of the presbytery. Peter Quivil (1280-1291) is buried in the middle of the lady-chapel, and Thomas Bytton (1292-1307) probably erected the beautiful early fourteenth-century tomb in the south transept of the presbytery, sometimes called the monument of Leofric. The tomb of Hugh Courtenay, second earl of Devon, and his wife, of the end of the fourteenth century, now in the south transept, was originally in a chantry chapel in the nave. The "minstrels' gallery" on the north side of the nave was probably made, like those at Wells and Malmesbury, to contain a pair of organs. The early misericords of the quire-stalls are attributed to the time of bishop Brewer (1224-1244). In the north transept is an old clock similar to that at Ottery St. Mary.

Mr. Hope, in conducting the party over the cathedral, halted first at the west front, in order to deal with the imagery there. The lower of the two ranges of figures depicted, in his opinion, the kings of Judah, the sequence being broken at the two buttresses by pairs of figures, now with modern mitres, of the four Doctors of the Church. Underneath the pedestals are distorted figures of angels. In the upper row the two figures over the principal doorway should represent the well-known group of the Coronation of our Lady, which more probably typified the marriage of Christ with his bride the Church. The figure of our Lady, however, had been taken out and replaced by that of a king. On either side stand the twelve apostles; on the buttresses are the four evangelists, and then come the major and minor prophets. Mr. Hope emphasised the considerable differences between the style of the two ranges of figures as showing that the work above was much later than that below. He did not think that the upper series could be earlier than the reign of Edward IV, and it was clearly contemporary with the north porch, which was unquestionably of that date. Furthermore, the arched crown worn by the figure of our Lord over the principal door was of a character not seen in English sculpture before the last quarter of the fifteenth century. The doorway openings were of three different dates, that to the north being the last.

The party were then brought to the crossing of nave and transept as being usually the most interesting part of any cathedral, and here the best place from which to see the Norman work. Mr. Hope illustrated his belief that there was still remaining a great deal more Norman masonry than was generally supposed. He also discussed the alternative theories of whether the arms of the transept were always intended to be carried up as towers or whether that was a later change of scheme, and decided strongly in favour of the latter view. There are, for instance, two blocked-up windows in the south transept which were apparently once gable windows, but when the ends of the transept were transformed into towers they had to be walled up in order to give greater strength to the wall. The work, too, could not

have been carried out at one time, for the blocks of masonry above are larger than those below.

The beautiful quire and presbytery, said Mr. Hope, were not of one date, as might at first be imagined from their appearance. They were really carried out in two periods, which could be easily distinguished. The west half, which formed the quire, was occupied by the Norman work, while the presbytery east of it was being built. The main difference was to be seen in the triforium, which was much more deeply recessed in one part than in the other. The screens at the entrances of several of the chapels, some of wood and others of stone, were exceptionally beautiful, and form such a collection as is rarely seen in other parts of the country. The figure-work on them, and elsewhere in the church, was, Mr. Hope considered, a complete contradiction to the general assumption that this country produced nothing of the sort to compete with the work of France.

After an interval for lunch, the party took trams along BOWHILL. the Dunsford road to Bowhill. This was a manor house of the Holands, dating from the middle of the fifteenth century, which might easily be overlooked, for it seems at first glance to be nothing more than the thatched house of a nursery-gardener. Actually, as Mr. Brakspear pointed out, it consists of a hall, with a two-storied block at right-angles, and kitchens at the west end. The roofs throughout are original, and those over the hall and great chamber are ornamented with arched braces, and have the curious local characteristic of a small coved top. The hall retains its two-light windows with transoms, and had a fireplace in the east wall.

Returning by tram, the party next visited the guildhall THE (plate VIII), which was described by Mr. H. Lloyd Parry, GUILDHALL. B.A. B.Sc. LL.B. Town Clerk and Honorary Local Secretary of the meeting.

The first reference to the guildhall is in a document executed during the provostship of William Hoel (1154-1160). A deed of the mayoralty of Martin Rof (1234-1253) describes certain property as situate opposite the guildhall in High street, and by further descriptions enables us to identify such property with a site opposite the present buildings. If further evidence of the site were needed it is furnished by a deed of the year 1289, which grants to the owner of the tenement on the west side of the guildhall the right to rest the beams of his house against the wall of the guildhall in consideration of a rent of 1d. per annum. This rent has been paid continuously to this day, being raised to 2d. in the reign of Charles II.

The date assigned to the present building is 1330, but considerable restorations were carried out within the period 1464-1486. A short memorandum in the Commonplace book written by John Hoker, chamberlain of Exeter 1555-1601, is our authority for the date 1330, and this is supported by a casual reference in the Mayor's court roll of 4 and 5 Ed. III to an outstanding account for the building of the guildhall.

Unfortunately the Receiver's accounts for the years 1306 to 1339 are lost, and nothing is known of the work done in 1330 beyond the bare chronicle of the fact.

In 1593-5 the forepart was entirely demolished and the present frontage erected. An engraving by Remigius Hogenberg of a map of Exeter of the



EXETER CATHEDRAL CHURCH : THE NAVE, LOOKING EAST.

[*Martin J. Ridley, phot.*]

year 1587, now in the British Museum, shows that prior to 1593 there was a covered footway in front, but that otherwise the building did not project beyond those on either side.

The building now consists of a main hall 62 ft. 6 ins. long, 25 ft. wide, and 37 ft. 8 ins. high, with a three-storied structure in front, the two upper floors of which, supported by columns, project over the footpath and form a picturesque example of Elizabethan work.

The town clerk stated that much interesting information in regard to the guildhall had been gathered lately from the Receivers' rolls, which are complete after the year 1339 and are in process of being transcribed by Mr. E. Chick of Exeter. Full details are given of the works of reconstruction in 1464-1466, 1484-1486 and 1593-1595. It is recorded of Thomas Cadwodelegh, mayor in 1486, that "he was severe agaynst notoriose and evell offenders and suche as escaped corporall punyshed (sic) payed for their redemption w<sup>th</sup> monyes he employed yn buylding of the fronte and chaple of the guylldhall." In this year a new council chamber was erected on the beam which now supports the gallery of the guildhall, and this chamber existed till the year 1863.

The front erected in 1484 had the sergeants' room on one side and a chapel dedicated in honour of St. George and St. John the Baptist on the other, with the priest's lodging above. The priest officiated daily till the suppression of the chantries after the accession of Edward VI. The chapel plate was sold for the sum of £22 5s. 8d. The bell, with its motto, "Celi regina me protege queso ruina," was, however, preserved and still hangs above the guildhall. The total cost of the erection of the forepart of the building in 1593-5 amounted to £800. The beautiful carved door in the vestibule cost £4 10s. od.

Attention was drawn to the portraits on the walls of the hall and of the mayor's parlour, and to the panelling of 1593-1595, emblazoned with the arms of city benefactors and city companies.

The prison under the forepart of the guildhall, to which access was obtained through a trap-door in the mace sergeants' room, had been opened up for inspection by the town clerk, who read an extract from the Act book of the chamber of the year 1561 sentencing one Richard Sweet to be consigned there on solitary confinement for forty days for incontinence. He was to be fed on Wednesdays and Fridays on bread and water. A later minute records his release on his repentance after twenty-four days.

The town clerk then described the collection of city muniments, which are somewhat insecurely housed in a room in the yard of the guildhall.

The city muniments existing in the reign of Elizabeth were collected and arranged by John Hoker, and his autograph catalogue of them is still in existence. They were brought together and catalogued by Mr. Stuart Moore in 1863-70, and his catalogue, with descriptive notes by Professor J. H. Wylie, is about to be issued by the Historical Manuscripts Commission.

Mr. Stuart Moore, in the introduction to his calendar, states that the records possessed by the city are perhaps the most remarkable that can be boasted by any city or town in the united kingdom. They are exceedingly voluminous; from the earliest time they have been kept in the most perfect

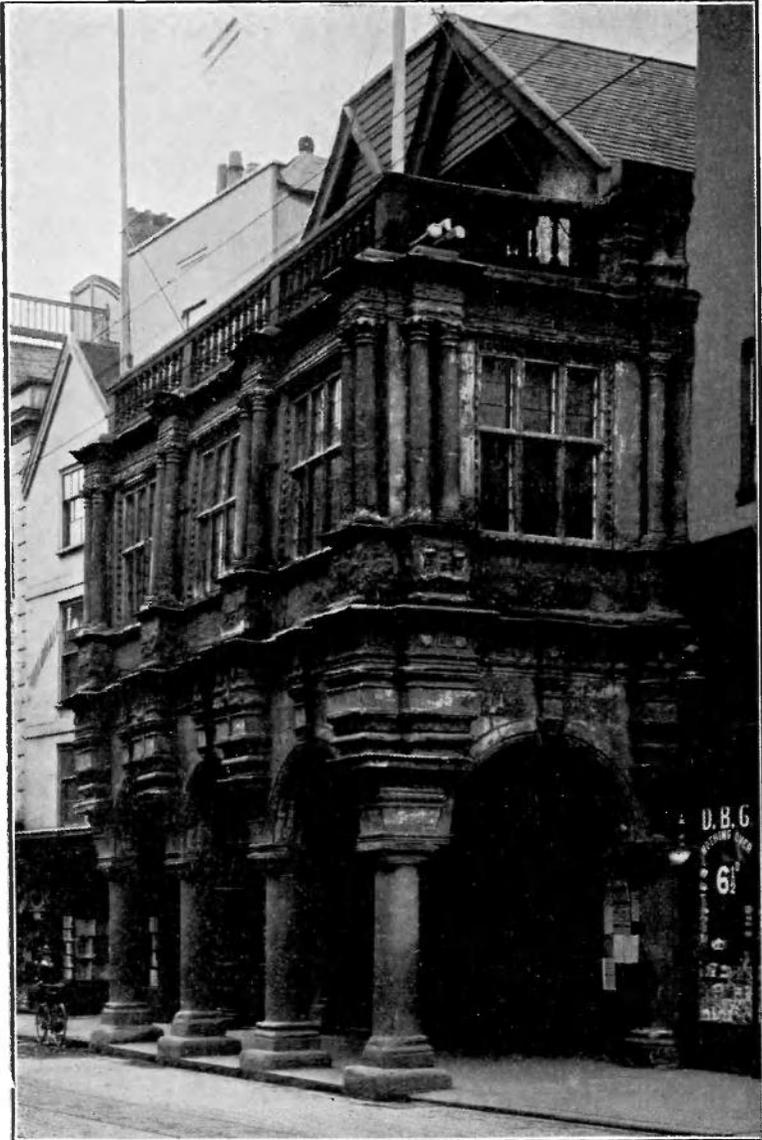
manner, and have come down to us in an almost unbroken series extending from the reign of Edward I.

In every age, from the earliest period to the present day, we find them constantly referred to in support of the city's privileges. These documents are also of great value in an historical sense, as showing the history of her people, their manners, their lives, thoughts and actions from age to age. We have their wills, their letters, their endless litigations, often disclosing interesting particulars, their evidence upon disputes in law, giving minute details of their inner life, the byelaws, rules and regulations of the city, and of the corporations and trade-gilds; the continual disputes and endless re-creminations between the citizens and the clergy and a hundred other matters of interest and value. From an archaeological point of view their importance is, of course, very great, and one may safely assume that no city has more ample materials for its archaeological history than the city of Exeter.

Reference was made to the most interesting of the muniments, some of which, including those referred to by the town clerk in his sketch of the history of the guildhall, were exhibited in the room. The collection comprises 50 royal charters, commencing with the charter of Henry II, the Mayor's court rolls (1263 to 1701), Provost court rolls (from 1328), rolls of the Mayor's Tourn (1337 to 1448), the Receiver's accounts (1305 and 1339 to 1721), the Act books of the chamber from 1507, letters and warrants from Henry VII and later sovereigns, and a large number of miscellaneous deeds and letters from the year 1073 onwards. The collection also includes the manuscript histories of John Hoker, and Richard Izacke's Memorials of Exeter, also the autograph letters of John Shillingford, mayor of Exeter in 1447, which have been transcribed by Mr. Stuart Moore and published by the Camden Society.

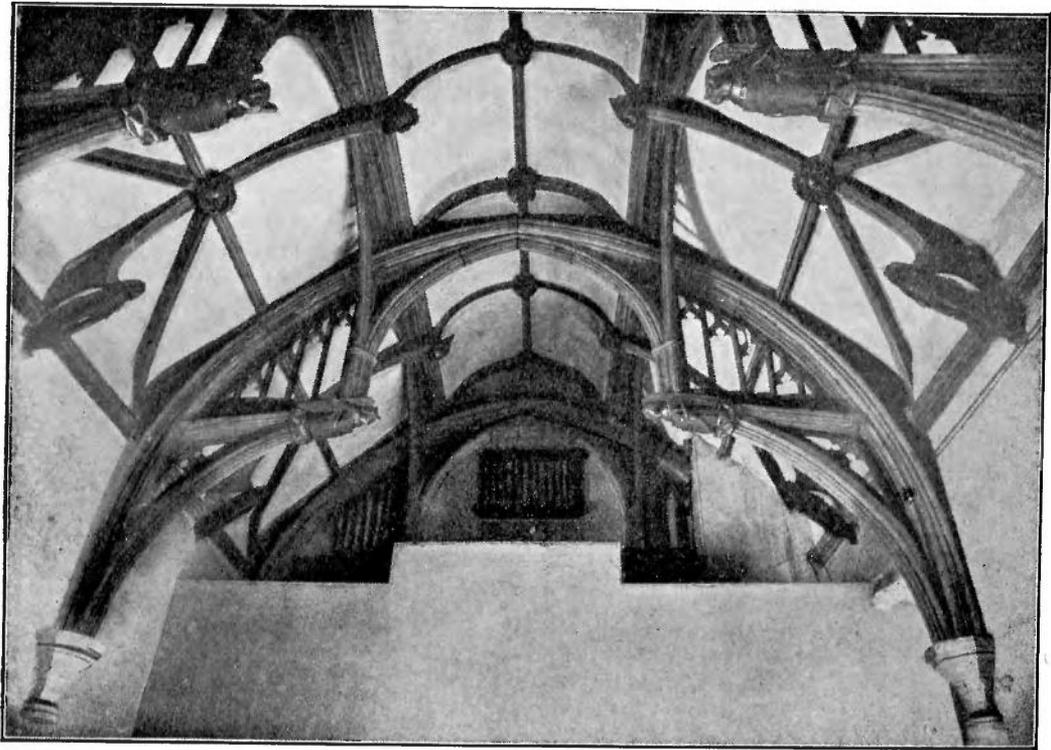
The Mayor's court is still held on one day of the week and is opened by the serjeant-at-mace with the ancient formality. The Provost court of the city is also still in existence, having a jurisdiction similar to that of the Mayor's court of London, and is frequently resorted to for its powers of foreign attachment.

The matrices of the city seals, with the earliest documents on which their impressions could be found, were then exhibited and described. The most ancient and the most interesting is the common seal. On the back of the matrix is fashioned a fleur-de-lys, having thereon the words *LVCAS ME FECIT*, and round the margin the words *+ WILL. PRVDVM ME DEDIT CIVITATI EXONIE CVIVS ANIME PROPICIETUR DEVS AM[EN]*. This information fixes the date of the seal at about 1170-1180. The design represents an edifice standing in the background and on either side, in the foreground, two lofty circular embattled towers connected by a low parapet. From the far side of each tower there runs an embattled wall. In chief is a representation of the sun between a crescent moon and a star, and in base is a fleur-de-lys between two wyverns with their tails flowing. The legend reads *+ SIGILLVM CIVITATIS EXONIE*. Several interpretations have been given to this design. The town clerk submitted his interpretation of it as a symbolic representation of the castle and the city walls guarding the ecclesiastical and civil institutions of the city, and he exhibited impressions of contemporary monastic seals from which he traced the development of the design of the common seal. The common seal of the borough of Taunton, of which an impression was exhibited, shows the same designs as



[Heath & Bradnee, phot.]

EXETER: THE GUILDHALL.



EXETER: ROOF OF LAW LIBRARY.

[Miss Mary Hare, phot.]



EXETER : COURTYARD IN THE CLOSE.

[Heath & Bradnee, phot.]

the Exeter seal with slight differences, and was probably made by the same artificer, Lucas.

The matrices of two common seals of later date were exhibited, one dated 1531 and the other 1672. The former has for design the letter X on a shield, and the latter the city arms with supporters and crest granted the city in 1564 and the city motto, "Semper fidelis." There is no evidence, however, that either of these seals was ever used.

Another matrix exhibited was of the seal of the Statute Merchant. With this was also shown the letters patent of 1292 granting the custody of the seal to the mayor of Exeter. By letters patent of the same date Walter de Langedon, clerk, is appointed to the custody of the counter seal, and in the city charter of 1627 the town clerk of the city is appointed to perform the duties of the king's clerk for the sealing and enrolment of recognisances under the Statute Merchant. The counter seal, or king's clerk's seal, has for design a lion passant. The matrix is lost, but an impression was shewn on a deed of the year 1384. The town clerk observed that the deeds in the muniment room showed that in the fourteenth century a common use was made of the king's clerk's seal apart from its association with the king's seal. Free use seems also to have been made of the device of the lion passant in the seals of private citizens and of the minor officials of the city.

Other matrices exhibited were: The mayoralty seal, still in use (earliest known impression 1306); the Exe bridge seal, having for design the earliest stone bridge which was erected in 1250-1 (earliest known impression 1256 or 1264); two mayor's seals, one of the year 1604, the other modern, each bearing the city arms as its device, and the sheriff's seal, which is modern.

Impressions were also shown of two city seals of which the matrices are lost: the provost's seal (earliest known impression 1296), and the seal of the mayor of the Staple (earliest known impression 1449).

Several matrices and impressions of the ancient seals of certain monastic houses and hospitals of the city were also shown.

**THE LAW LIBRARY.** The next building visited was the law library, an old naai on the north-east side of the close, which seems to have been connected with the chancellor of the cathedral, the Tudor entrance arch bearing his arms. The library possesses a fine hammer-beam roof (plate ix); the trusses have angels bearing shields. Mr. Reed, in the course of his description, observed that the roof was of the same type and period as that of Westminster hall (1397), although only one-third the span, being but 22 feet. The hall would appear to have originally been about double its present length of 31 feet, for the base of an octagonal lantern appears now at one end of the room, and the angels on the adjoining ends of the hammer-beams face inwards, as if they had been twisted round from the horizontal position of the others.

There are several interesting courtyards in the close. The Elizabethan house at the eastern end (plate x) occupies the site of the town residence of the abbots of Buckfast.

**THE BISHOP'S PALACE.** The day's programme ended with the Bishop's palace, and the adjoining buildings. Here the members were hospitably entertained at tea by the bishop of Exeter and Mrs. Robertson.

The Bishop's palace, which is on the south side of the presbytery of the

cathedral, retains a considerable portion of the ancient building, though much altered. The chapel of St. Mary and the main entrance are of the thirteenth century. Bishop Oldham (1505-1519) rebuilt some portions of the palace, but the structures on the eastern side of the porch, parts of which were standing in 1797, are now destroyed, including the great hall where 100 poor men were occasionally fed. The fifteenth-century window of three stories was removed from Elliot's House in the north-west corner of the close. There is a fine mantelpiece of the time of bishop Peter Courtenay (1478-1487). At the rebellion the palace was purchased by the city for £450, and conveyed in 1650 to St. John's hospital, who leased it to a sugar baker. It was, however, regained by bishop Seth Ward in 1662. The grounds are bounded on the south-east by the city wall: this, with two of the bastions, which have been refaced, remains in a good condition.

The bishop of Exeter, in giving an account of the building, said that the palace was, with one trifling exception, as it was in 1846, when the last serious work on it was carried out under the guidance of Mr. Christian. The ground plan was substantially that of bishop Oldham's time. There was one unique feature in that the bishop of Exeter can walk from his palace into the cathedral church without going out of doors. The present approach was provided by Oldham, who seems to have at the same time destroyed the original way of getting into the cathedral church.

THE CHAPTER-HOUSE. The rectangular chapter-house, which was intended to have been vaulted, was begun in the time of bishop Brewer (1224-1244) who gave a "sufficient area to make a chapter-house in our garden near the tower of St. John" (P. Freeman). The lower portion is of this period, with wall arcading of clustered columns, having Purbeck shafts and foliated capitals. The upper part is the work of bishop Lacy (1420-1455), while bishop Neville (1458-1464) inserted an east window; and to bishop Bothe (1465-1478), whose arms appear in it, is ascribed the very fine timber ceiling. The cloister, now destroyed, is said to have been built by bishop Stapeldon (1308-1326).

There were displayed in the chapter-house some of the greatest treasures of the cathedral library. These included the Codex Exoniensis, a unique collection of Anglo-Saxon poetry, and the only book remaining of those given to the cathedral by Leofric when he transferred the see in 1050 from Crediton. Another manuscript on view was the Exeter Domesday, which contains the minute returns made by the Conqueror's commissioners at the time of the survey; from it the great Domesday was compiled.

EVENING RECEPTION. In the evening a reception was given in the Albert Memorial by the mayor and mayoress of Exeter (Mr. and Mrs. H. W. Michelmores), and the members of the Institute had the privilege of inspecting a most interesting exhibition of civic regalia, lent by the kindness of certain Devon borough councils, and also of ecclesiastical and secular silver plate prior to the reign of George I.

The exhibition had been arranged under the direction of the city council,<sup>1</sup> the following boroughs contributing exhibits: Exeter, Barn-

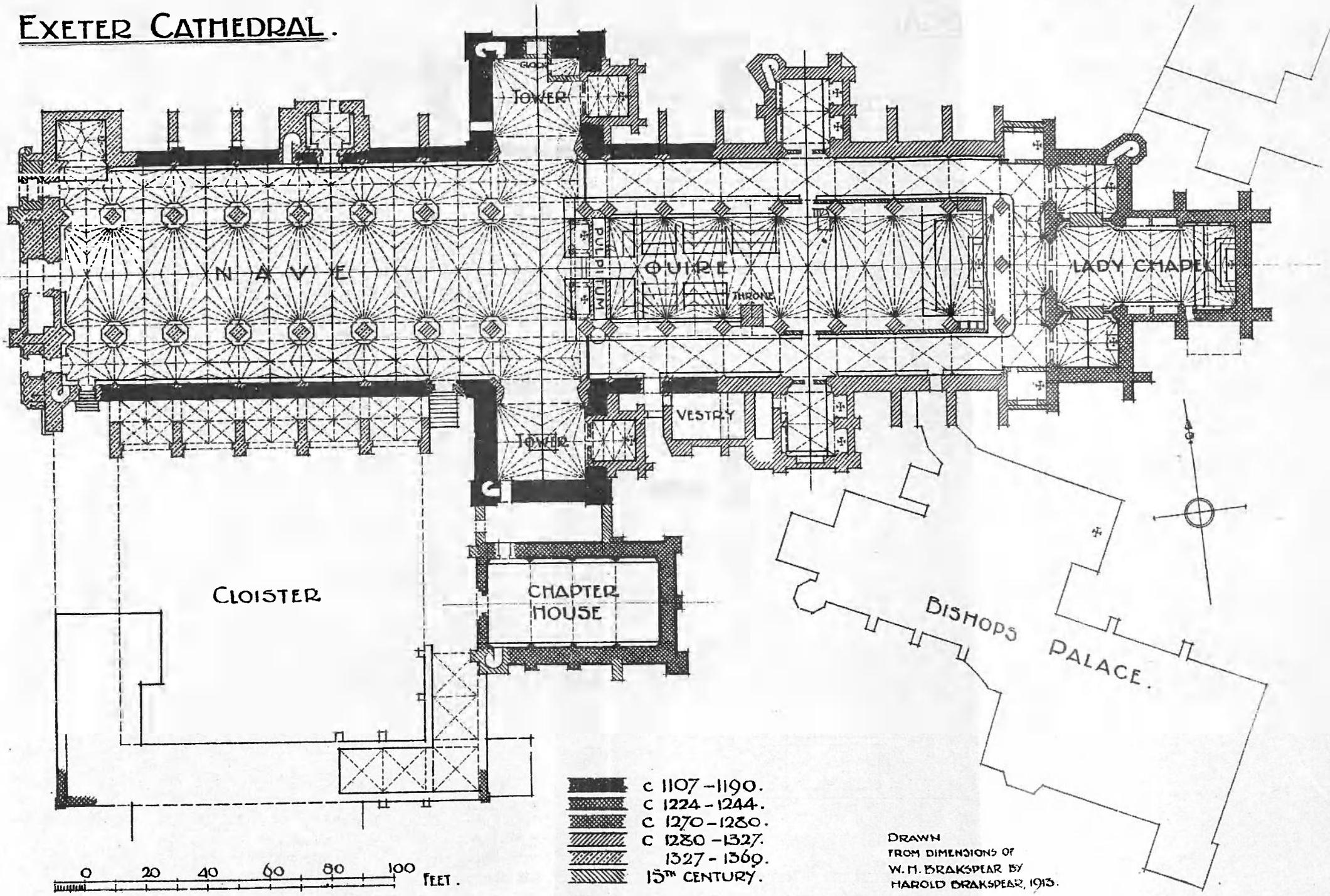
<sup>1</sup> A catalogue of the exhibits was presented to each member of the Institute, the regalia and seals were catalogued by

the town clerk, and the plate by Mr. J. H. Ellett Lake. The exhibition also included objects from the Exeter Museum

FIG. 6.

to face page 518

EXETER CATHEDRAL.



staple, Bideford, Bradninch (deprived of its charters in 1883), Dartmouth, Great Torrington, Launceston, South Molton, Tiverton and Totnes. A few of the pieces are illustrated in plates xi and xii.

Before the detailed inspection of the exhibits Mr. W. H. St. John Hope spoke upon civic regalia in general, with special reference to the evolution of the civic mace.

**EXHIBITION  
OF CIVIC  
REGALIA.** The Exeter regalia includes two royal swords, one presented to the city by Edward IV on his visit to Exeter in 1470, and the other presented by Henry VII on his visit in October, 1497, shortly after the raising of the siege by Perkin Warbeck. With the latter sword was also presented a cap of maintenance. John Hoker, who must have been acquainted with many citizens who witnessed the visit of Henry VII, refers to the presentation of the sword and cap in his *Commonplace book* as follows: "And further to encourage the Mayer & Citesens to be myndefull of their duties and to contynue dutyfull & obedient subjectes hensforth as tofore they had donne: he [the King] toke his sword w<sup>ch</sup> he then wore about his mydle and gave it to the Mayere together w<sup>th</sup> a hatt of mayntenaunce to be borne before hym and his successors as it is used yn the Citie of London."

The older sword was draped in crape at the time of the restoration and was borne before the mayor and corporation when they attended the cathedral church on the anniversary of the death of Charles I until the commemoration service was removed from the Prayer Book in 1859. It is now used as the mourning sword of the corporation. The hilt and scabbard are not part of the original sword, and were added probably in the sixteenth century.

The pommel and scabbard of the sword of Henry VII are also later additions, the pommel being added in the reign of James I, as indicated by the gold coin which is let into it, and the scabbard of embroidered velvet in 1634.

The sword of Henry VII and the cap of maintenance are now borne before the mayor on all state occasions. The Act book of the city records an order of the chamber in November, 1634, for "A newe Cappe of maintenance to be made and bought for Mr. Sword Bearer att the charge of the Cittie as they use in London." This is the existing cap or casing of embroidered velvet which, it is said, envelopes a cap of black felt.

The four maces of the city of Exeter which are borne by the sergeants-at-mace bear the hall-mark 1730-1. The coronet is a later addition, for it bears the hall-mark 1765.

The Receiver's accounts for 9 and 10 Richard II record a payment of 40s. for the purchase of four maces. The roll for the following year shows an expenditure of 6d. on the repair of each of two maces and an expenditure of 11s. 8d. on the mace of the third bailiff, being 2s. for a new fusil of iron, 7s. 8d. for silver for the same, and 2s. for the making of the same mace. These were, doubtless, the old maces, and the entries indicate that they

permanent collection, arranged and catalogued by the curator, Mr. F. R. Rowley. The following description of the exhibits, with short historical notes, is derived from

the catalogue and from details of the regalia given by the town clerk of the city, and as to the silver by Mr. Ellett Lake.

must have been of considerable age at this time. These are the first references that can be found to the Exeter maces, but maces were doubtless carried by the four catchpoles of the city (the predecessors in office of the under-bailiffs and the sergeants-at-mace) to whom we find a reference in a deed of 1154-8.

The history of the city records constant disputes between the city and the cathedral authorities as to the limits of their respective jurisdictions. In the year 1447 it was decided, upon a writ of trespass sued by bishop Lacy in the court of common bench, that the mayors and bailiffs and their successors and servants should for ever thereafter bear their maces within the cathedral and the cathedral close without any disturbance on the part of the bishop, dean and chapter. The minutes of the city chamber of 14th September, 1708, set forth the terms of an agreement between the chamber and the bishop, dean and chapter in settlement of various matters of dispute that had arisen between them. We gather from this that the mayor and corporation were in the habit of being late at the cathedral service, for the agreement provides "for the preventing all doubts and questions which might hereafter arise concerning the wearing the cap of maintainance and bearing the sword before the said mayor and his successors into choir of the said cathedrall church that the said mayor and his successors coming to the said choir in time of divine service do cause the sword to be dropt and cap of maintainance taken off at the entrance or door of the said choir. But at other times that the said sword be carried erect and the cap of maintainance worn before the said mayor and his successors into and coming out of the said choir as hath been used for some time past."

The four silver chains (c. 1500), now worn by the sergeants-at-mace, were formerly worn by the city waits. Alternate links enclose letters X R for Exeter.

The mayor's chain (1874) consists of sixteen main links conjoined by smaller ones. It is of special interest to this society, since it was presented to the city by the Institute in that year. The main links are alternately the letter X crowned and the castle of the city escutcheon, doubtless suggested by the fact that these were the hall-marks of the city assay office, the former prior to and the latter subsequent to the year 1701. The central link is a cinquefoil charged with the figure of the cap of maintenance, and from this link depends a medallion bearing the armorial insignia of the city in enamel and engraved on the back with an inscription.<sup>1</sup>

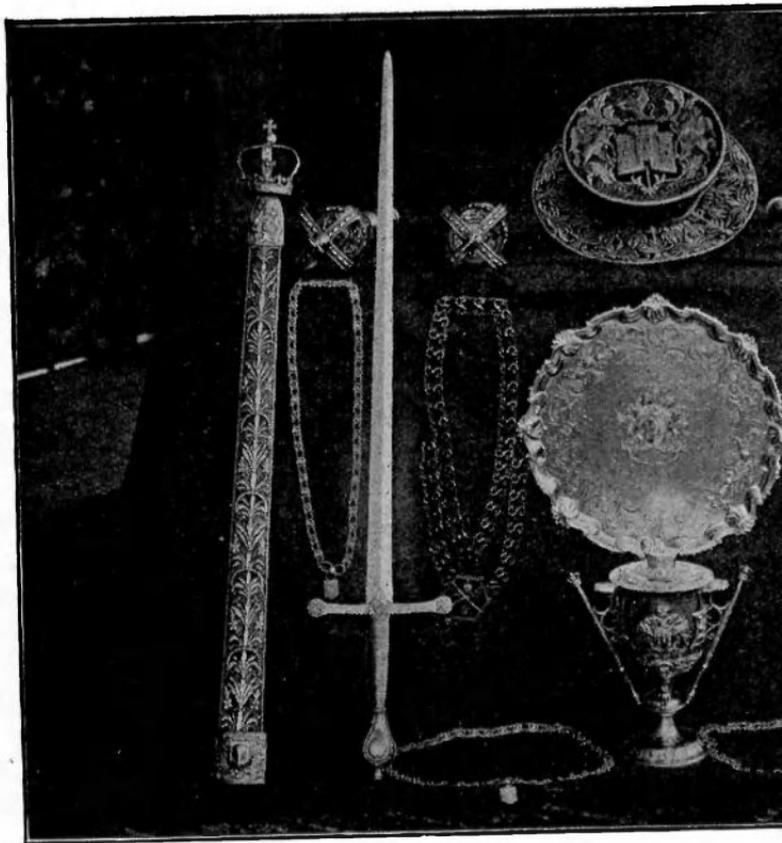
The sheriff's chain (1878) consists of S-shaped links to which the sheriff each year contributes a link. The central link is the triple-towered castle from which depends the badge.

The following description of the regalia of the other boroughs is summarised from the catalogue :—

The most interesting of the maces were the small or sergeants' maces belonging to the boroughs of Bideford, Dartmouth and Great Torrington.

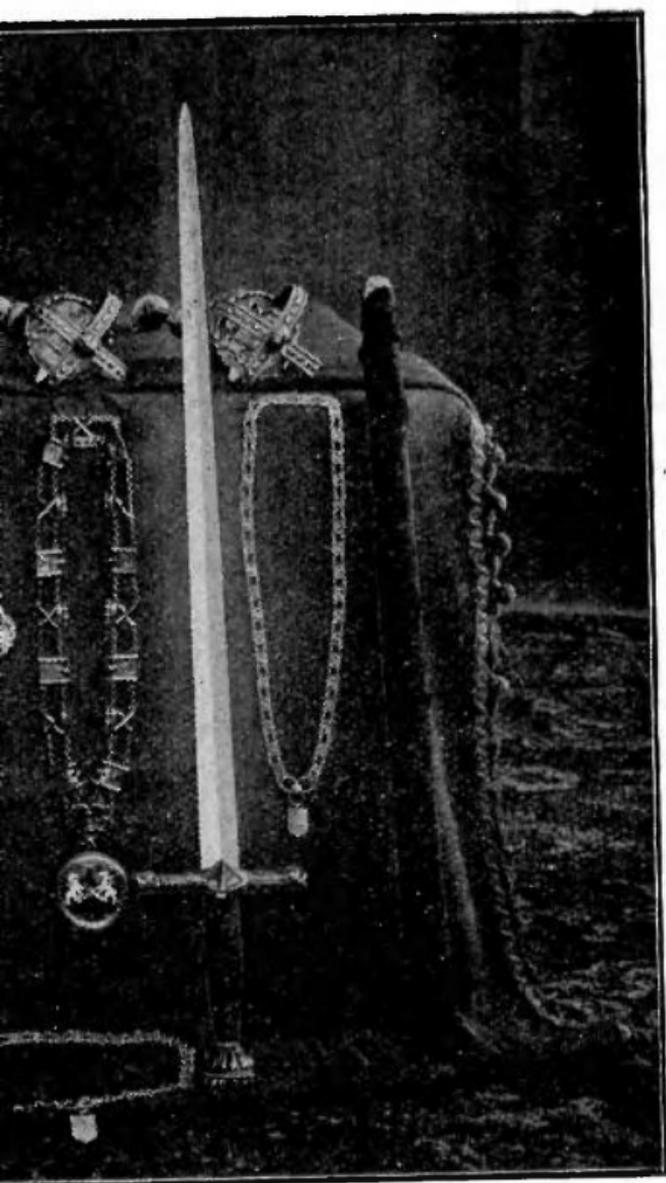
<sup>1</sup> "This Collar and Badge were presented to Charles John Follet, Esquire, B.C.L., Mayor of Exeter, 1872-4, and his successors in that office for ever, in recognition of the interest and hospitality

with which the donors, the Royal Archaeological Institute of Great Britain and Ireland, were received by the Mayor and Citizens during the Congress held at Exeter in 1873."



EXETER CITY REGALIA.

To face page 520.



[*J. Browning, phot.*

PLATE XI.



St. Petrock's.

St. Kerrian's.

[F. R. Rowley, phot.  
St. Mary Arches.

EXETER CHURCH PLATE OF THE LATE SIXTEENTH CENTURY.

The two Bideford maces were probably made in 1573, the date of the incorporation of the borough. They are of silver with an iron core, one being  $13\frac{1}{4}$  inches and the other  $12\frac{1}{4}$  inches in length. Each mace-head has vertical sides of open scroll-work with the Tudor arms on the flat top. The lower part of the shaft is worked into eight ribbed flanges. The two Dartmouth maces are of the reign of James I; the grips are formed of six copper-gilt flanges, with unpierced scroll ornament, and painted alternately green, red and blue. The Great Torrington maces bear the date 1687; the base has three openwork flanges.

The great, or mayors', maces exhibited were also in pairs. They are of silver or silver gilt except those of Bradninch, which are of wood. Great maces prior to 1650 are scarce, and the two great maces from Torrington, being of the reign of James I, are specially interesting. The base of each of these has four open-work flanges. The other great maces were in order of date: Barnstaple (1653) having a shaft terminating in a handsome foot-knop bearing the borough arms; Bideford (temp. Charles I) presented to the borough by the earl of Bath; Launceston (1679); South Molton (temp. George I); Tiverton (1727-8); Dartmouth (1754-5); Totnes (c. 1754-9), Bradninch (1839). All are of the Maundy pattern, the crowns of the Torrington and Barnstaple maces being doubtless added at the restoration.

Among the exhibits was a matrix of the mayoralty seal of Totnes, probably of fourteenth-century date. It had a special interest from the fact that the device shows, on each side of a circular castle, a mace of early form with flanged end uppermost.

Two silver oars were exhibited. That from Barnstaple (1780), is the warrant of the admiralty jurisdiction of the mayor as water-bailiff. The Dartmouth oar was granted in 1721 to the mayor and corporation by the duke of Cornwall as a symbol of their rights, as lessees from the duchy, of the bailiwick of the water of Dartmouth. About the year 1866 some of the rights appertaining to the bailiwick were purchased from the duchy and the oar was reluctantly returned to the duke. The present duke of Cornwall, on completing his studies at the Royal Naval College in 1911, returned the oar to the corporation.

Other exhibits included the following: three valuable silver-gilt hanaps belonging to the Barnstaple corporation, two bearing the hall-mark 1620-1, and the third the hall-mark 1625-6; each cup is inscribed with the name of the donor.

A loving cup (1693-4) from Totnes, and a loving cup (1780-1) from Launceston.

The mayors' chains of Dartmouth, Great Torrington, and South Molton.

The bailiff's staff of South Molton, the borough beadle staff of Tiverton, and the four Bradninch staves of office.

The matrices and impressions of some of the ancient seals of the exhibiting boroughs.

The extensive array of silver had been lent, principally, by well-known west country families, collectors, and public bodies. Dominating the whole collection was the imposing silver-gilt salt presented in 1660 to Charles II by the Exeter city chamber. It takes the form of a stout battlemented tower

EXHIBITION  
OF SILVER  
PLATE.

with cannon projecting on all sides, footed by a moat containing lizards and other creatures, the whole being freely studded with precious stones, some of which were inserted for the coronation of George IV.

The earliest example among the ecclesiastical silver was a mazer of maplewood mounted in silver-gilt and inscribed "A gift to the parish of St. Petrock, A.D. 1490," but opinion is not agreed that it was originally intended for church use, and the same may be said of a parcel-gilt tazza from Arlington church. The chalices included a number made in Exeter, where the development of the silversmith's craft proceeded so vigorously that it produced a distinct pattern of these vessels. Most of the specimens lent were made by John Jones (1558-1583), whose name appears on his work as "I. Ions," the chalices of Holy Trinity, St. Petrock's, and St. Mary Arches being good examples of his skill.

Another Exeter vessel deserving of note as being typical was a lavabo, or washing bowl, in plain, hammered silver, made by John Elston in 1702 for St. Martin's church. Of several alms-dishes lent, one from St. John's, Exeter (hall-mark 1656), attracted particular attention, the ornamentation being in flat chasing, with tulips and leaves on a matted ground. Among the secular silver were several standing salts. One of bell shape and in silver-gilt consisted of three sections and rested on three claw-and-ball feet; another of similar shape, made in London in 1608, was in two sections, one of which was adapted for pepper.

A tiger-ware jug, made by Eston of Exeter in 1580, had the silver neck-band, cover and foot richly chased, the cover being surmounted by a lion sejant, whilst the thumb-piece took the form of a winged mermaid. Dating from the Cromwellian era, when art was under a blighting influence, was a wine-cup with the bowl borne on a trumpet-shaped stem, the ornamentation consisting of four panels with tulips on upright stems flanked by leaves. Another Commonwealth loan was a porringer with shaped sides embossed and chased and with the cover chased.

A canteen set bearing the London hall-mark for 1676 comprised two dishes, two bowls, salt and pepper box, knife, fork, and flat-stemmed spoon. Other Charles II pieces included a tankard and cover and a porringer and cover, lent by the custos and college of vicars choral, Exeter. Among other silver, mention may be made of a queen Anne miniature tea and coffee service, consisting of table, kettle and stand, coffee-pot, tea-pot, sugar-bowl, with cover, two cups and covers, basin, six cups and saucers, and six spoons; also a pair of massive George II double sauce-boats with shields-of-arms engraved on the bodies.

Of historical interest was a royalist badge in silver-gilt with a medallion of Charles II and the royal arms.

The most distinctive feature of an interesting array of spoons was a full set of apostle spoons and the master spoon presenting an image of Christ with one hand holding the orb and cross and the other raised in benediction. The same case also contained a series of 13 spoons, the dates of which ranged from 1601 to 1716, illustrating the evolution of bowl and stem in that period, two early Christian spoons, a Roman spoon and 17 old spoons of Exeter manufacture with their makers' marks.

Friday, 25th July.

The distance covered on this day was considerable, although the places visited were only three. These lay to the south-west of Exeter, and the day ended with an afternoon on that corner of Dartmoor where, perhaps, the best-known example of its prehistoric habitations is to be found.

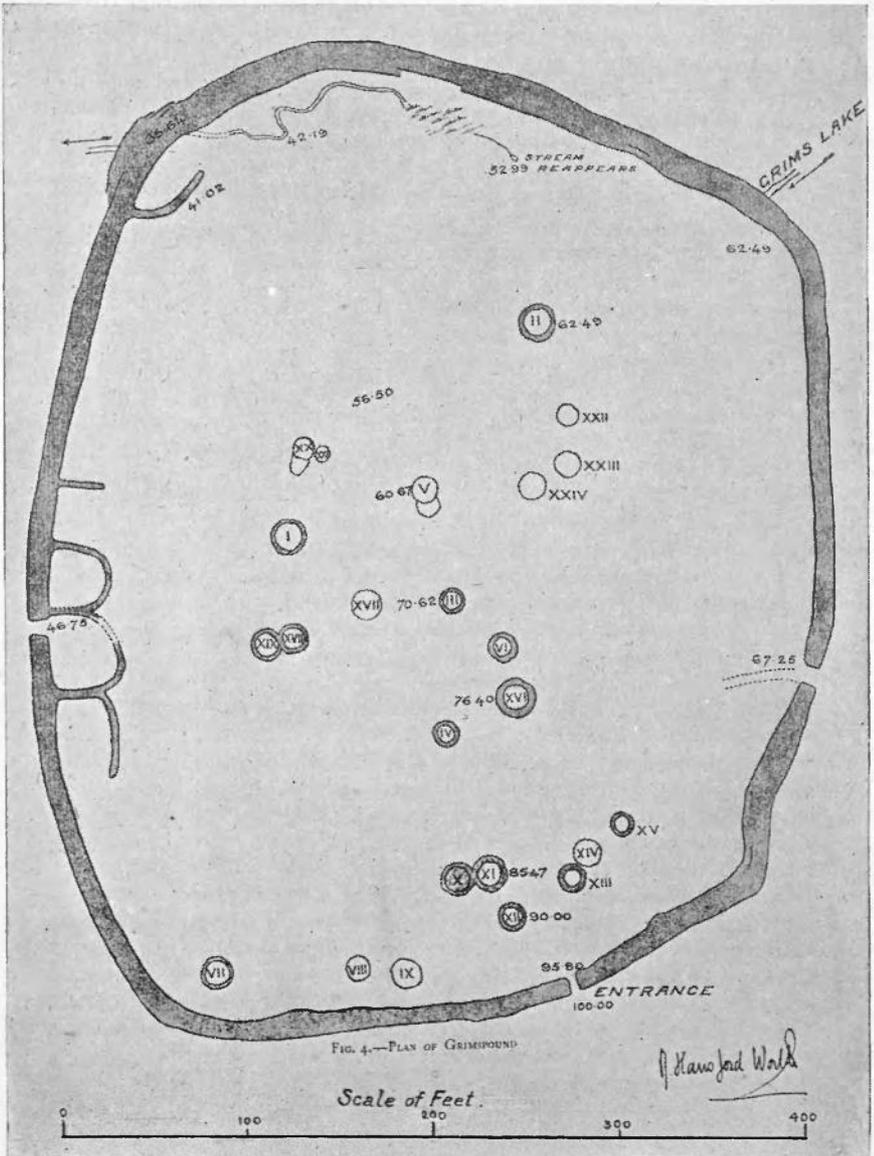
**DUN-CHIDEOCK CHURCH.** After an hour's journey through well-wooded and fertile country the first halt was made at Dunchideock church, which was described by Mr. Brakspear. This is a small structure, mostly of the fifteenth century, consisting of continuous chancel and nave with north aisle, western tower, and south porch. At Dunchideock the columns of the arcade are great monoliths with rude mouldings more suggestive of the early twelfth than the late fifteenth century. The hardness of the conglomerate of the neighbourhood thwarted anything but the most elementary design, and as a consequence the craftsman had to discover another outlet in the elaboration of the wooden fittings. The glory of the church is the fine rood-screen, with side screens to the chancel. The screen is continued in a remarkable manner with solid panelling round the column dividing the middle portion from the side. It is difficult to understand how anyone was able to get to the rood-loft. In the wood-ribbed vaulting and cresting of the screen there is a clever amalgamation of new with original work. Several of the bench-ends are of the same date as the screen. The church possesses two mediaeval bells bearing inscriptions.

Opposite Dunchideock church is a small fifteenth-century manor-house.

**ASHTON CHURCH.** A journey of some twenty minutes along precipitous and narrow lanes, through which at times the motor cars had literally to force their way, brought the party to Ashton church, which Mr. Brakspear declared to be the most charming church in the programme of the meeting.

It is of precisely similar plan to Dunchideock and of the same date, but more of the old work remains. Like most of the churches in this county, it was rebuilt during the fifteenth century. A freestone is used for the arcades, though the greater part of the fabric is of pure Dartmoor granite. Here, too, the most conspicuous feature of the interior is the wooden screen-work. It is richer than that at Dunchideock, inasmuch as it has a series of painted saints in the lower panels. This, however, is not at all remarkable in Devon. What does at once differentiate it from nearly all the others is the panel of the screen between the chancel and north or lady-chapel. This screen has an interesting series of half-length figures of prophets with scrolls painted on them in three colours. A number of the bench-ends are original, and there is some interesting glass in the north windows. In the glass and on the bench-ends and font are arms of the Chudleigh family. In the lady-chapel there is on the north wall a fine wall painting of "our Lord's Pity," depicting the Saviour in the tomb showing His wounds, and surrounded by the emblems of the Passion. There is a good wooden monument to George Chudleigh, of 1657.

Mr. F. Morris Drake drew attention to the considerable number of pieces of original painted glass still remaining in the lady-chapel windows, bearing the arms and alliances of the Chudleighs. The work he con-



[By permission of the Devonshire Association.

FIG. 7. GRIMSPOUND, DARTMOOR.

From a plan by Mr. F. Burnard and the Rev. S. Baring-Gould.

sidered to be especially good, especially the lions, of which there are about twenty-five. As illustrating the elaborate care with which it was painted, Mr. Drake said the artist had taken the trouble to grind off the ruby colour between the paws and between the tail and body of each lion. He thought they might be French.

Moretonhampstead was next visited, a typical moorland town, situated in a wild country on the borders of Dartmoor. **MORETON-HAMPSTEAD.** It gained considerable prosperity through the woollen trade in the middle ages. There is a good fifteenth-century church, and the almshouses, which lie to the south of the church, have a picturesque arcaded front towards the street, built of granite, and dated 1637.

Critics in the past have complained that the Institute **GRIMSPOUND.** has paid too little attention to prehistoric antiquities, but that reproach was certainly removed by the visit to Hembury fort on Wednesday and the inspection of another prehistoric monument this afternoon.

After stopping for lunch at Moretonhampstead the party reached the high land of Dartmoor, and there joined the Devonshire Association and other local societies at Grimspound (fig. 7). The weather was perfect, and the gathering numbered from three to four hundred persons. The Institute was welcomed by Mr. Ashley Froude (president of the Devonshire Association) and Mr. J. J. Card (president of the Teign Field Naturalists' Club).

Sir Henry Howorth having acknowledged the welcome and paid some graceful compliments to the county of Devon, Mr. Robert Burnard, F.S.A. began his description of the site. Referring to the general results obtained from the exploration of the hut-circles and sepulchral remains of Dartmoor by Mr. Baring-Gould and himself, he said that from 1893 to 1903 over three hundred hut-circles were explored, the finds indicating an occupation by a pastoral people, who used stone and bronze as the materials for their implements and weapons, and rude hand-made pots for domestic purposes. Very few of these circles disclosed evidence of a prolonged occupancy, the inference being that they were used merely as summer residences by lowlanders during their annual visits to the moor for the grazing of their cattle. If there was a permanent population it must have been very meagre, being strictly limited by the small amount of forage which could be stored for winter use. These people were obviously not tin-streamers. Indeed, there was no reliable evidence of tin-smelting on the moor until about the tenth century of the present era. Mr. Burnard said it was remarkable that the Romans should have so neglected the tin of Dartmoor, seeing that they had an important station so near as Exeter. So far as could be discovered from the evidence available, they did not concern themselves about mining on Dartmoor; and there were no tangible signs upon which to base the idea that they concerned themselves about Cornwall: yet the Romans penetrated into the heart of Wales and explored other out-of-the-way places in their search for lead and gold.

Many groups of hut-circles had pounds or enclosures for cattle associated with them, but there was not another on Dartmoor like that at Grimspound, for it had never been pillaged of its stones. Other Dartmoor pounds showed evidence of great spoliation, but here every stone that the original builders

put into the outer wall, and every stone put into the circles, was there still. This was probably due to the absence of any newtake walls in the vicinity, so that it was never robbed. The most obvious reason why a primitive people should put up such a structure at that place was that a considerable outcrop of granite was close at hand, and also that the Grimslake stream ran through the pound. When Mr. Baring-Gould and himself came there first, the walls appeared to be a mass of inexplicable confusion. Supposing the stones to be the ruins of one wall, it was found that if placed one on the other they would make a wall 10 feet thick and 4 feet high. Such a wall would serve no useful purpose. Investigation showed it should be not one wall but two, from 5 feet to 6 feet high, with an empty space between them averaging from 3 feet to 3½ feet, while in places the outer faces of the two walls were 14 feet apart. This height would be ample for folding sheep but not sufficiently powerful to keep out human assailants or an active enemy like a wolf. This double walling probably extended all round the pound except at the main entrance. Personally, he had come to the conclusion that whatever the place might have been intended to be it was never completed. What useful purpose could such a narrow space as the 3 feet between the walls serve? It might be said that it could be filled with an earthen core carrying a wooden palisade, but there was not the least trace of such a core; and if it had existed it could not have been entirely washed away. The area within this enclosing wall was about four acres, and in it were twenty-four circular enclosures. Twelve of these had been identified as huts at one time lived in by human beings. They had thick walls of stones set vertically, smaller stones being used as an infilling. He presumed that the almost circular stone walls were covered by roofs of rushes or heather in wigwam fashion. The covering here could certainly not have been stone. The huts were undoubtedly only occupied in summer-time. In them was usually found a floor of beaten clay with the hearthstone or firehole. The entrance to each hut, usually placed south-west, had been protected from the prevailing wind by a curved wall projecting from one side, which was often found *in situ*. The other twelve huts were apparently nothing more than pounds for animals. The original entrance to the outer double enclosure, which is paved and 7 feet wide, was on the south. The two other openings shown on the plan are comparatively modern. The "finds" included charcoal, a few implements of flint and others of stone, pot-boilers or cooking-stones, and some fragments of hand-made pottery. As in the case of the majority of Dartmoor "circles," it could not be said that the finds and the state of the original floors of the huts gave any indication that they were occupied for any lengthened period. This confirmed the theory that Grimspound was never finished, and that the intention, if it ever existed, of making the place a kind of protected village, instead of a mere animal fold, was never completely carried out.<sup>1</sup>

After Sir Henry Howorth had thanked Mr. Burnard for his description, which he characterised as a model of condensed lucidity, the three societies dispersed, the members of the Institute returning to Moretonhampstead for tea, from which they motored to Exeter.

<sup>1</sup> For the Report of the Dartmoor Exploration Committee on Grimspound, see *Trans. Devonshire Assoc.* xxvi, p. 101.

EVENING  
MEETING.

In the evening Mr. F. Morris Drake read a paper on the glass in Exeter cathedral church, with lantern illustrations. This paper has already appeared in the *Journal*, at page 163.

Saturday, 26th July.

In the morning the party travelled northward in motor cars to Crediton, where the church was described by Mr. Brakspear.

Before Mr. Brakspear described the architectural features, CREDITON Sir Henry Howorth gave a brief survey of early ecclesiastical CHURCH. history prior to the foundation of Crediton as a bishopric. The Saxon bishops of England came to an end, he said, in 624, when the last archbishop of Canterbury of St. Augustine's foundation died of the plague. Egbert, the king of Kent, wrote to the pope asking for a suitable man to fill the see, and after some difficulty and anxious consideration he selected Theodore, a Greek by origin, who as a monk had followed the rule of St. Basil. Whatever, therefore, he brought with him in the shape of theology and worldly wisdom was brought from the East. He was already an old man when he came to England. Two great things Theodore made up his mind to do. The first was to unify the Church in this country, which was at that early time divided into two sections, one party holding to the Irish missionaries with their particular observances as to the shape of the tonsure and the date for the celebration of the Easter festival, and the other party which followed the Roman practice in both particulars. Theodore attained uniformity of observance by persuading the kings of Northumbria, Mercia, and the central parts of England to adopt the Roman practice. Theodore's second determination was more difficult of attainment. England was then divided into several separate kingdoms, each of which maintained its own autonomous bishop. Theodore saw that it was impossible for a single bishop to work such a tremendous diocese as the kingdom of Northumbria and determined to increase the episcopate. After a struggle the archbishop succeeded. His great opponent was St. Wilfrith of York, a man of forceful character who opposed in every possible way the suggestion that his diocese should be split up. Eventually Wilfrith went over to Italy, and in his absence Theodore divided his diocese into the smaller ones of Hexham, Lindisfarne, York, and one in Scotland.<sup>1</sup> A similar division was effected in the kingdom of Mercia. Subsequently, upon the death of the bishop of Winchester, Theodore divided that diocese into two, one of Sherborne and one of Winchester. In the new diocese of Sherborne lay Crediton, probably a British village, and among its inhabitants was Winnifrith, or St. Boniface. His was the great name which sanctified the place. Winnifrith was born at Crediton in 680, and was sent to Exeter to school. Through his influence a grant of land was made by the king of Wessex to found a monastery here in 739. Devon and Cornwall were at that time two British kingdoms, with two British

<sup>1</sup> This latter marked the first introduction of the so-called English Church with a proper organisation into Scotland.

FROTH A PLAN BY  
W. H. DRAKSPEAR.

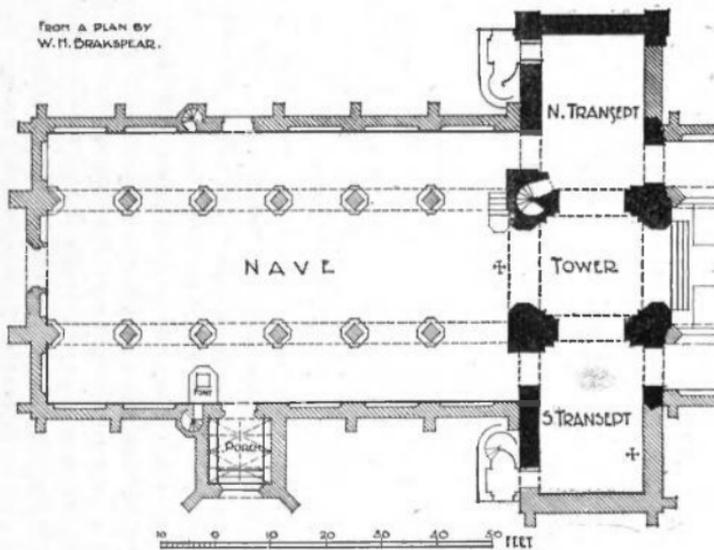
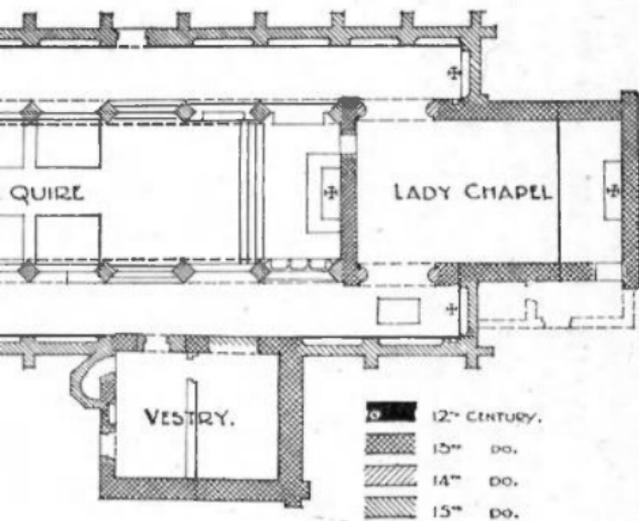


FIG. 8.

# THE COLLEGIATE CHURCH OF CREDITON



bishops. Devon came under the influence of the English Church. In 909 Crediton, passing out of the hands of the British ecclesiastics, was made into a see under the English Church. Possibly it was chosen by reason of the wonderful reputation of the martyred Winnifrid, or St. Boniface, who journeyed to the continent for missionary work and finally planted himself at Mainz, where he laid the foundations of the magnificent Church of Germany. At Mainz his remains still exist, except the single bone at Brixworth. The bishopric of Bodmin was the beginning of the English Church in Cornwall. Crediton was the bishop's see until it was thought better at the council of London in 1050 that bishoprics should be brought into the larger towns.

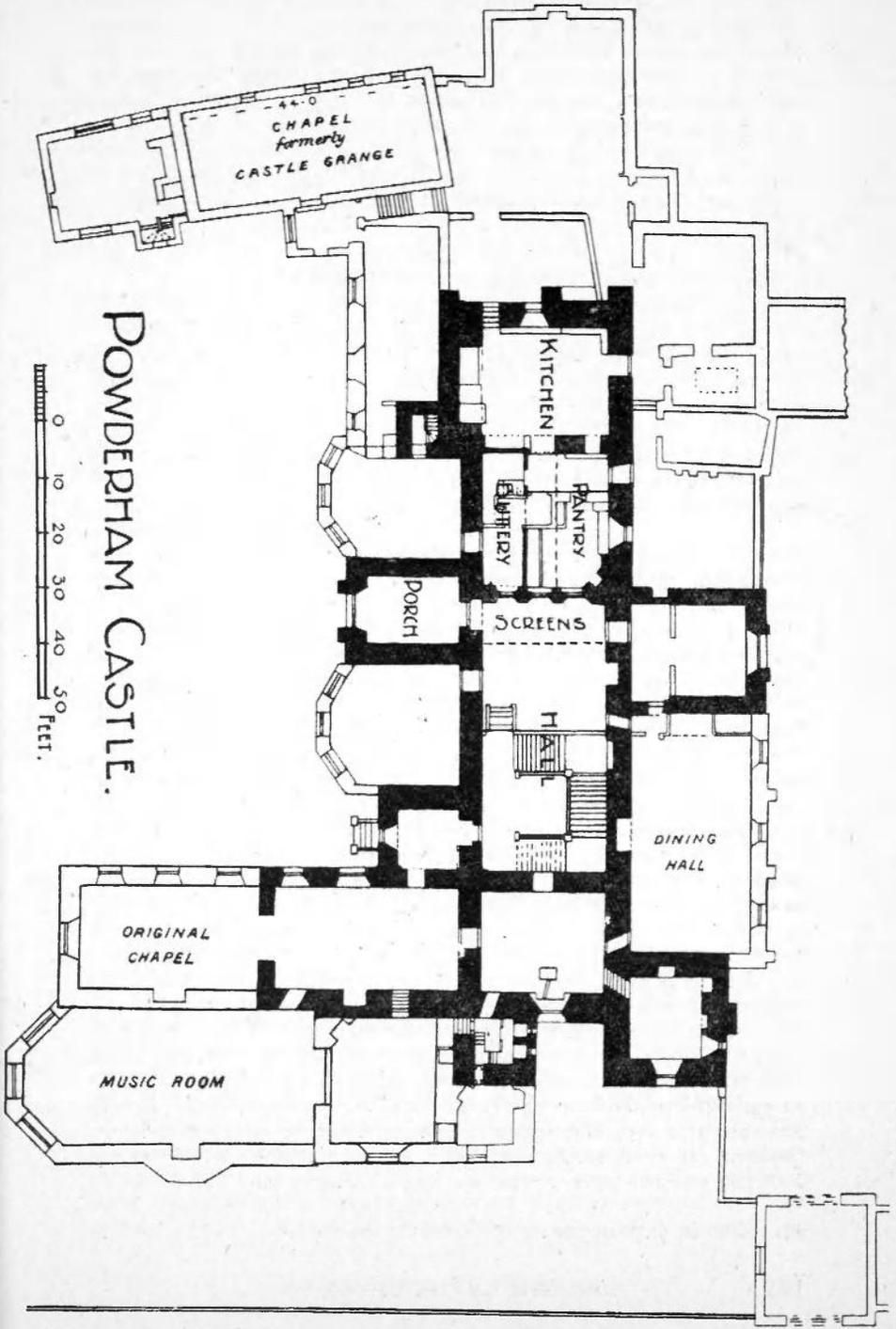
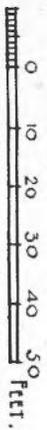
The church (fig. 8) was originally that of a college established in early times, apparently upon the removal of the bishop's seat to Exeter in 1050. But of that building nothing remains. The present structure consists of a presbytery with aisles, an eastern lady-chapel, transept with central tower, a nave with aisles, a south porch, and a three-storied vestry on the south side of the chancel. The crossing and the north and part of the south transept are of the middle of the twelfth century; the lady-chapel is of the thirteenth. The church was generally remodelled in the fifteenth century. The presbytery has a bold arcade with large windows in the aisles and clerestory. The nave is of the same character, and the porch is vaulted. The vestry served formerly as the chapter-house. There are interesting monuments of the seventeenth century on the north side of the sanctuary. Fragments of the sedilia remain, and the panelling towards the south aisle of the presbytery, with a recess in the midst, is believed to have been the Easter sepulchre removed from the north side of the altar. At the end of the north aisle is a fine monument chest dating from about 1420. A precentor acted as head of the college, and there were also a treasurer and a parish vicar in addition to the other canons.

The Rev. W. M. Smith-Dorrien, the vicar, contributed some interesting facts. The church, he said, met with somewhat ruthless treatment from Henry VIII, who sold it to the parishioners. The charter stated that the sum paid to the king was £200; but it had recently been discovered at the Record Office that the parishioners really gave £300. Soon after Edward VI came to the throne the church affairs were put into the hands of a corporation of twelve governors, and this body was still supreme. It enjoyed certain singular powers. For instance, it was only through the courtesy of the governors that a new vicar could be inducted.

At noon the cars returned to Exeter, and after luncheon  
**KENN CHURCH.** set out for Kenn church, which was described by Mr. Harold Brakspear.

This church of two aisles and a nave is arranged on the usual Devon plan of the fifteenth century, a period when there was an extraordinary local outburst of building, for nearly all the churches in the county were then either rebuilt or very extensively remodelled. Kenn, like Dunchideock church, has plain monolithic columns of hard Dartmoor conglomerate. Mr. Brakspear pointed out the slope of the floor, which had not suffered the usual fate of being levelled. Here, too, there are a number of original benches. The screen has been restored in its upper part, but enough remains to show the extraordinary richness of its detail. It has a fine series

# POWDERHAM CASTLE.



of painted saints in the lower panels, which is considered to be one of the most interesting in the neighbourhood.

As a rule, Devon churches have no chancel arch, and this fact gave rise to a discussion at Kenn as to how the figures above the rood-loft were set off. Obviously if seen against the flooding light of a large east window they would lose their distinctness. To remedy this, rather drastic means were frequently taken by mediaeval builders: to form a background the whole space between the rood-loft and the ceiling was filled in with boarding, and the rood then received all its light from the front. This tympanum was not infrequently painted with a representation of the Doom. After the reformation such a subject was usually replaced by the Ten Commandments. There is only one example of a tympanum remaining in Devonshire, and that is at Parracombe.

**KENTON CHURCH.** A twenty minutes' drive took the party to Kenton church, also described by Mr. Brakspear. This conforms to the usual fifteenth-century Devon church plan, but it is a large and handsome example with a west tower and an embattled south porch of two stories. The richness of the interior is at once noticed. The white Beer stone capitals of the nave columns are carved with foliage of the local type and with figure-sculpture of some variety, and the columns themselves are moulded. The screen is continuous across the aisles; the coving and gallery have been in part recently restored under the direction of Mr. F. Bligh Bond. The paintings on the lower panels include a noteworthy series of the twelve apostles, each bearing a scroll inscribed with a clause of the Creed, alternating with figures of the prophets carrying scrolls with appropriate texts. The extremely elaborate wooden pulpit is octagonal, and the original portions of it are of the same date as the screen. The church was appropriated to the common of the dean and chapter of Salisbury.

Mr. Aymer Vallance criticised the figures of the four new angels fronting the rood-loft as being altogether un-mediaeval in character, and therefore out of place, and expressed a wish that less feminine figures could be substituted.

Both Mr. Hope and Mr. Brakspear scouted any suggestion that this beautiful fifteenth-century screen is of foreign workmanship, a not uncommon assertion when any mediaeval piece of craftsmanship in England happens to be of exceptionally high quality.

**POWDERHAM CASTLE.** The final visit of the day was to Powderham castle (fig. 9), where the members were received by the Earl of Devon and his brother, the Hon. and Rev. H. H. Courtenay, who conducted them over the castle and explained the principal features. Of the original castle, which appears to have come into existence at the Conquest, no trace is now visible. In the time of William Rufus it was given to John de Powderham and then passed into the hands of the earl of Hereford and Essex. Later it came to the Courtenays by marriage, and it is in their possession now. The main buildings of the present castle were erected in 1390 by Sir Philip Courtenay, lieutenant of Ireland. The original building, which can still be traced, comprised a hall and kitchen strengthened with four angle-towers and an entrance-tower facing the river Exe, which it commands. None of Sir Philip Courtenay's castle

has been taken down, and subsequent additions have consisted mainly in the erection of walls to connect projecting portions of the house and the roofing of the areas so enclosed. The lodgings round the quadrangle, however, if there were any, have disappeared.

During the rebellion the castle was garrisoned for the king, and taken in 1646 by the rebels, who did much damage. It remained dismantled until rendered inhabitable by the second viscount Courtenay. In 1757 the owner of Powderham began to give it its present appearance. The great hall was divided into two parts, one of which was completely transformed by the insertion of a grand staircase and plaster wall and ceiling decorations of a remarkable character. Several large and handsome rooms were also added. A ball-room was built on in 1800, and the present dining-hall was erected in 1837, when the present lower domestic offices were made and connected with the main building.

In the dining-hall Mr. Courtenay drew attention to the heraldic decoration of the walls, which represents the history of the Courtenay family. The shields begin in the north-west corner of the room, those of the French branch being painted on the west and south walls, while those of the English line occupy the north and east walls. In the hall, the three doors leading to the kitchen, buttery, and cellar still remain, and above them is the door which formerly led on to the top of the screens. Passing on to the library Mr. Courtenay said that the first room was the withdrawing-room from the dais of the great hall of the castle, while the further library had formerly been the chapel. The present chapel was formerly a barn, and was not joined to the main building till the middle of the nineteenth century.

The house contains a series of very interesting portraits.

After a careful examination of the castle, the members were hospitably entertained at tea, and then returned to Exeter.

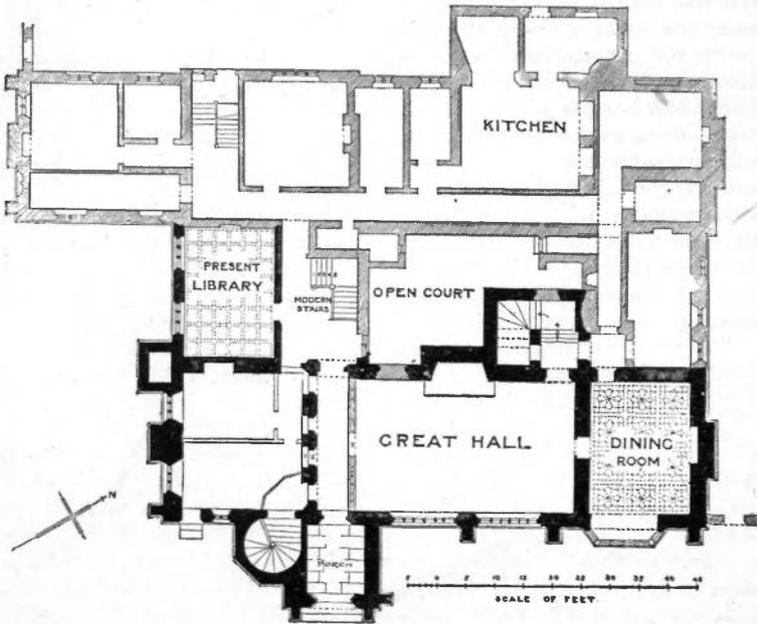
Monday, 28th July.

Exeter was left by train at 9.15 a.m. and the party were met by the motor-brakes at Burlescombe station, from which they drove to Holcombe Rogus, passing on the way the slight remains of Canonsleigh abbey, a house of Austin canonesses. The buildings throughout the day were described by Mr. A. Hamilton Thompson.

**HOLCOMBE** house (fig. 10) was built by Roger Bluet, in the time of  
**ROGUS** Edward VI, upon the site and probably with much of the  
**COURT.** material of the older manor-house which had been acquired by the Bluets by intermarriage with the family of Cheselden. Houses of this period are very rare, and the earlier work of the building, including the hall and its porch, which is continued upwards as a tower of three stories, is of late Gothic character without any mixture of foreign detail. Towards the end of the reign of Elizabeth, however, Richard Bluet (d. 1614-1615) made important alterations. The cellar at the upper end of the hall was converted into a dining-room, and the buildings at the opposite end were enlarged, a handsome drawing-room, the fireplace of which bears the date

1591, being added above the kitchen and its offices, and new buildings made eastward. The timber roof of the hall was hidden by a flat ceiling, and the space thus cut off was made into a long gallery above the hall and drawing-room.

The panelling, chimney-piece, and plaster ceiling of the dining-room belong to Richard Bluet's work. The principal staircase, which is square on plan, is at the north-east corner of the hall, and leads to the great chamber, now a bedroom, having a large plaster chimney-piece of the same date, with a relief representing the miracle of the brazen serpent. The stair, the steps of which are formed of large single blocks of wood, continues



[By permission of Messrs. B. T. Batsford.]

FIG. 10. HOLCOMBE ROGUS COURT.

From Garner and Stratton's *Domestic Architecture of England*.

upwards through a gate to the long gallery in the roof of the hall. This picturesque room has a flat plaster ceiling with simple ornament below the collar-beams of the old roof, the sloping sides of which are cut off by plaster partitions into a number of small rooms between the trusses. These rooms, according to tradition, were used by tapestry-workers under the direction of the mistress of the house.

The eastern part of the wing at the kitchen end of the hall has been in great part taken down, and the present kitchen is in the modern part of the house. The old screens appear to have been destroyed in the seventeenth

century; but the doorways of kitchen, pantry, and buttery remain, and the library, to the east of these, has an elaborate plaster ceiling and panelling. A fourth doorway, next the porch, is the entrance to the vice which leads to the drawing-room and the rooms in the tower. The drawing-room retains its Elizabethan fireplace, but the panelling was added in the later part of the seventeenth century, when a new doorway was made in the wall next the hall into a balcony which apparently took the place of the old minstrels' gallery. At the south-west corner of the drawing-room is a rectangular garderobe turret.

On each of the three upper floors of the porch-tower is a small room, lighted by a window in a bay which is corbelled out above the doorway of the porch. Each of these rooms was panelled by Richard Bluet, and the fireplace on the second floor bears the shield of arms of Chichester, the family to which his wife belonged. The doorway and panelling of the first floor room are of remarkable richness. The top of the tower commands a beautiful view of the Blackdown and Quantock hills: on the roof of the stair-turret is a fine length of ornamental lead guttering.

Large additions were made to the house during the third quarter of the nineteenth century, and it now surrounds a small open court, the kitchen and its offices being in the new east wing. The ceiling, panelling and screen of the hall are also modern, as well as the present balcony opening from the drawing room into the hall. There are some old shields of arms in the glass of the hall windows, and from the middle of the ceiling is suspended an extremely handsome brass chandelier of the early part of the eighteenth century, which used to hang in Tiverton church.

Almst within a stone's throw of the house is the **HOLCOMBE ROGUS CHURCH.** fifteenth-century church, with chancel and chapels, nave and aisles, and vaulted south porch. It was appropriated to the Cluniac priory of Montacute in Somerset. The east end of the north aisle forms the court pew, and is enclosed by a large early Jacobean screen, which includes portions of the old rood-screen, and extends eastward across the arch between the chancel and north chapel. The cresting is composed of a series of large medallions, each three-quarters of a circle in shape, carved with scenes from the books of Genesis and Exodus. In the north chapel are the monuments of Richard Bluet and his wife Mary Chichester, with their eleven children, and of Sir John Bluet (d. 1634) and his wife Elizabeth Portman. The stair of the rood-loft remains in the wall north of the entrance to the chancel.

On leaving Holcombe Rogus, the party drove to Tiverton, eight miles south-west, passing through the villages of Sampford Peverell and Halberton.

The church of St. Peter, Tiverton, was an important and wealthy benefice in the middle ages, divided into four prebendal portions. Of the early mediæval fabric the only obvious trace is the rather low and small north doorway, which is of the later part of the twelfth century: it may have been removed from the south wall when the present porch was built. The whole church was entirely rebuilt about the close of the fifteenth century, and the same process was repeated, as regards the nave, between 1825 and 1829. The new work, however, was carefully done, and the old carving was preserved.

The plan consists of chancel with large north and south chapels, nave

with aisles and north and south chapels of two bays, a vestry east of the north, and a south porch west of the south chapel, and west tower. The chancel is divided from the nave by a broad arch with panelled jambs: at the spring of the arch on the north side is the shield of Courtenay, with one of the family badges, an eagle rising from a bundle of faggots. The nave has a clerestory, another unusual feature in Devon, and another panelled arch divides it from the tower. The columns and capitals are of the usual Devon type, with considerable variety of carving. On the west side of each column next the nave is a large canopied niche.

The south chapel, porch, and the adjoining outer walls of the south aisle and chancel chapel, were built in 1517 by John Greneway, merchant of Tiverton (d. 1529), who founded the picturesque almshouses in the main street of the town. His chapel is entered by a doorway in the east wall of the south porch, and is divided from the south aisle by a low wall between the arches. The chapel has a segmental barrel-vault ornamented with fan-tracery and pendants; while the south porch has a barrel-vault divided into a number of small geometrical panels with a great variety of carving, including repetitions of monograms, Greneway's merchant mark, and the arms of the Drapers' company. The exterior of the chapel, porch, and aisle are richly decorated with small sculptures of the greatest beauty and delicacy—scenes from the life of our Lord, representations of merchant vessels convoyed by men-of-war, and emblems of Greneway's profession. The minute realism of these carvings gives them a very high place among the works of late Gothic art in England. Above the south doorway of the church is a sculpture of the coronation of the Virgin, with kneeling figures of Greneway and his wife, whose brasses are in the floor of the chapel. The door of the chapel is original, with ornament in which early renaissance details are blended with Gothic design.

The tower shows the influence of Somerset design, but is somewhat slender and inadequate in effect. On each side of the chancel is the table-tomb of a local merchant. That on the south, of John Walrond (d. 1579), is a remarkable example of the late survival of ornament of an unmixed Gothic type. The northern tomb, of George Slee (d. 1613), is covered with strap-work and other ornament of renaissance character, without a trace of older influence. There is a large organ, with a handsome case of 1696, in the north chapel of the nave, and close by, above the vestry door, hangs a large picture by Bassano, which formerly was the altar-piece of the church.

Mr. Hope drew attention to the arms of the Drapers' company among the representations of heraldry in the church. These are usually and incorrectly set down as three papal tiaras irradiated. The proper explanation was to be found in the English custom of preserving the Sacrament over the altar in a hanging pyx with a veil or pyx-cloth over it; and the Drapers' company adopted for their arms three pyx-canopies with the linen veils which they supplied.

**TIVERTON CASTLE.** The castle, north of the churchyard, was founded by Richard Redvers (de Ripariis), first earl of Devon, about the beginning of the twelfth century, and eventually it passed, with the vast estates of the earldom, into the hands of the Courtenays. The existing remains are in no part earlier than about the beginning of the

fourteenth century. They consist of the east and a portion of the south side of a quadrangular fortress. At the south-west angle is a square tower which appears to have contained the kitchen, the hall having been on the west side of the castle, at the edge of a steep cliff above the Exe. Against the south curtain was a building of two stories, with a chapel, the window-openings and piscina of which remain, upon the upper floor. At the south-east angle is a round tower, with a number of slender buttresses against its lower courses. The buildings on the east side are fairly perfect, and part of their upper floor is included in the present dwelling-house, which was built in the bailey about 1583 and has been gradually enlarged at subsequent periods. In the middle of these buildings is the gate-house. The inner gate-hall is vaulted and is of the later part of the fourteenth century: a tower with a vaulted porch upon the ground-floor was added in front of this within the next hundred years. The remains are of considerable interest, and deserve more attention than they have received. The party was welcomed at the castle by the present tenant, Mr. Featherstonhaugh, and his family.

After luncheon at the Angel hotel, most of the members walked through the town and visited the Greneway almshouses and chapel and the old buildings of Blundell's school, founded by Peter Blundell in 1604. The exterior of the almshouse chapel is little altered, and has some sculpture similar to that at the church, but used more sparingly. Blundell's grammar school, now forsaken for newer quarters, was founded in 1604 by Peter Blundell, who by will devised £2,400 to be laid out in the purchase of land, and directed that a school should be erected thereon sufficiently large to hold 150 boys from six to eighteen years of age, and certain masters. The old buildings, consisting of an upper and lower school, surmounted by a cupola and divided by two screens supporting a gallery, are now converted into private residences, and are a very attractive example of plain stone building, with deep porches and mullioned windows.

From the school the drive was continued to Cullompton, the longer road through Halberton being followed, to avoid the steep ascent by which the more direct route leaves Tiverton.

**CULLOMPTON CHURCH.** Cullompton church (fig. 1, on p. 454), the fabric and furniture of which are among the finest in Devon, was rebuilt about the end of the fifteenth century on the usual local plan, with no structural division between the nave and aisles and the chancel and its chapels: a clerestory, however, is continued from end to end of the church. The chancel was rebuilt in modern times, but on the lines of the older work. The arcades of the nave are of the common Devonian type, of Beer stone with capitals wreathed with sculptured foliage. Above the clerestory is a magnificent waggon-roof covered with ribs which divide it into small rectangular panels, a work to which the best parallels may be found in Somerset, at Banwell, Shepton Mallet, and elsewhere. The rood-screen extends across the nave and aisles, and the floor of the loft is perfect: the old colour has been considerably restored.

In 1526, nine years after the building of the Greneway chapel at Crediton, John Lane, a clothier of Cullompton, added a broad outer south aisle or chapel to the nave. This beautiful building is five bays in length, and is parallel to the whole of the adjacent aisle, so that the south porch is at the

west end of the inner south aisle, next the south-east buttress of the tower. Like the Dorset aisle at Ottery St. Mary, it is ceiled with a fan-vault: the details, however, are much richer, and will be found illustrated in *Archaeological Journal*, lxxviii, 27, 30. The thrust of the vault against the piers next the inner aisle is met by slender buttresses, the faces of which are panelled, each panel containing the figure of a prophet. Externally an inscription, now much decayed, runs round the wall beneath the sills of the windows. This inscription is as follows:

[In · Hon] or · of · God · & · his · blessed · mother [Mary] Keneb · the · sablis · of · John · Lane · w<sup>t</sup> · a · pat' · nost' · & · abe · mari · and · the · Sawle · of · Tomasyn · his · wiffe · to · habe · In · memory · with · all · other · ther · Cheldren · & · frendis · of · poure · awne · charnty · which · were · fownders · of · this · Chapell · & · here · lpyth · yn · Cepulture · The · yere · of · owre · lordē · God · a · thobsant · fybe · hundrith · Syr · and · twynti · God · of · his [Grace] O[n] · ther · boyth · Sawles · to · Haba · Meico · And · fvnally · bryng · them · to · the · Eternal · Glory · amen · for · Chryty. Ships, woolpacks, etc. are carved upon the upper part of the wall, as at Tiverton, but not so profusely.

The lofty west tower, which is of the type derived from Somerset, with pierced stone-work in the window-openings of the belfry stage, appears to have been the latest addition to the rebuilding of the church. On either side of the west window is a square panel, one of which contains the shield of France and England quarterly, the other the shield of John Veysey or Harman, bishop of Exeter 1519-1554. Beneath these shields is an inscription, of which the words *in the yere of Ovr Lordē m<sup>o</sup> · 6<sup>o</sup> · ylb . . . began to byld* are clear. This seems to fix the date of the beginning of the tower as 1545, a late date which is supported by the appearance of such details as the roughly carved pinnacles upon the off-sets of the buttresses. Above the west window is a large rectangular panel containing a representation of the Crucifixion with the Virgin and St. John. There are also two figures in smaller panels set at a slightly higher level. All these panels are framed with detail of early renaissance character: the rest of the tower shows no such influence. The porch at the west end of the inner south aisle appears to have been added after the tower had been raised to a certain height, as its plan is contracted by the adjoining buttress of the tower.

Inside the tower is preserved an immense beam, sawn in half, and carved with skulls and bones. There are sockets for a rood and other figures, and there can be little doubt that this is the original rood-beam. The stone rood on the outside of the tower rests on a projection similarly carved. The rood was of great size, and the staple to which its top was made fast still remains in the roof above the screen. There is a fine seventeenth-century gallery at the west end of the church, a feature in which Devon churches are rich.

Mr. Aymer Vallance and Mr. Hope spoke upon the subject of the rood-screen. Mr. Vallance remarked upon the character of the wooden-ribbed vaulting upon which the loft is supported, and said that, although not fan-vaulting, it approximated more nearly to this description than most local examples of the same thing. He also said that the carved beam

in the west tower would have formed a more appropriate base for a Calvary in some other part of the church than for the great rood, as the rood at the entrance to the chancel usually represented the Saviour, not as suffering amid emblems of death, but as a king "reigning from the Tree."

Mr. Hope, while admitting the justice of Mr. Vallance's suggestion, supported the contention that the carved block in the west porch was originally the base of the rood. Not only were there the necessary sockets for the cross and its two attendant figures, but the coarseness of the carving indicated that it was meant to be put up at some height. It would undoubtedly be a unique feature; but then there were many features in Devon churches which might be described as such. According to tradition, the Cross was planted in the grave of Adam, and it was his skull and bones which were thrown up in digging the hole. With regard to the carvings on the arcade between the aisle and the south chapel, he pointed out that the prophets wore the same curiously shaped hats as they had on the west front of Exeter cathedral church.

A drive of some three miles from Cullompton brought the party to Bradfield house.

#### BRADFIELD HOUSE.

Bradfield, parcel of the manor of Uffculme, was granted by Fulk Paynell to Richard Walerand of Exeter not later than the reign of John (1199-1216). The original grant is preserved in the house, and is reproduced in facsimile in Mrs. Lionel Walrond's volume, *The Walrond Papers*. Richard Walerand's great-grandson, John, had licence from bishop Graunson (18th May, 1332) for the celebration of mass in his chapel of Bradefeld by a fit chaplain. Of this chapel and of the house to which it belonged no trace remains: a chapel, however, is known to have been built, possibly on the site of the earlier one, near the north wing of the house by Sir William Walrond at the end of the seventeenth century. This has been destroyed, and the modern chapel is outside the park, at some distance from the house and its grounds.

The earliest portion of the house is the hall, which is in the middle of the building and occupies its whole height. This, with its fine hammer-beam roof, may be attributed to the middle of the fifteenth century, and was probably built by John Walrond, great-great-grandson of the John last mentioned, who died before 1465. The doorways to the kitchen, pantry and buttery remain at the lower end of the hall; but the screen and panelling are of later dates, and the windows are Elizabethan insertions. The panelling contains a number of heads carved in relief, and has much in common with the early Tudor woodwork found in a number of the churches of north Devon: the screen and gallery are Jacobean. There is a large shield of the arms of France and England quarterly painted on the plaster of the north wall, and in the windows are several shields of arms.

In 1592 the building at the upper end of the hall was remodelled, a north wing being built at right angles to the axis of the hall; and for the old bay-window next the dais a large rectangular projection was substituted. This wing now is divided on the ground-floor into two rooms. The drawing-room, in the eastern half, contains much excellent panelling, a plaster ceiling (much restored), a wooden chimney-piece with a quaint carved and coloured over-mantel, representing the tree of Jesse, and an

internal porch, elaborately carved with reliefs of Adam and Eve and other subjects, also coloured. The porch, which opens from the hall, covers the doorway to the dining-room, in the western part of the wing. This was formed about 1867 out of two rooms, one of which was no doubt the dining-room of 1592, and may have occupied the site of the earlier cellar.

In 1604 the buildings at the south end of the hall were similarly treated, a rectangular projection corresponding to that next the dais being added to form a porch in front of the old doorway to the screens. The new doorway is at right angles to the old, on the north side of the porch, and is ornamented with fluted pilasters supporting a rounded arch of the usual early renaissance type. The new south wing contained the staircase and a large room, used later as a dining-room, in its eastern part, the kitchen and its offices occupying the western part of the ground-floor.

These additions, which gave the house the plan of an H, were probably the work of Humphrey Walrond, who died after 1620. The male line of the Walronds lasted until 1845, when William Walrond died, leaving two co-heiresses. The eldest, Frances, who succeeded to the house, married Benjamin Bowden Dickenson, who, on his father-in-law's death, took the name of Walrond. His son, Sir John Walrond, created a baronet in 1874, remodelled, restored and enlarged the house. Hitherto the main entrance had been the hall-porch in the east front. Sir John in 1852-1854 made large additions to the south wing, converted the buttery into an entrance-hall with a south porch, and restored the north wing later as already described. The old kitchen and the south dining-room are now sitting-rooms. In 1869 the hall was refloored and the dais levelled. The new work, which included the restoration of old bay-windows, the foundations of which alone were left, in the wings, was very carefully done, and the general effect is good. The old fore-court on the east side of the house was turned into a small Italian garden.

There are some interesting family portraits in the drawing-room and entrance-hall. The most striking pieces of furniture are the massive oak table (c. 1600) in the dining-room, and the "scolding-chair" in the drawing-room, of about the same date. This chair bears an inscription recommending its use for a scolding wife: when anyone sits down in the unlocked seat, the back drops six inches and a pair of curved hooks turn downwards from the arms of the chair and imprison the legs. The grounds of the house were much improved by Sir John Walrond, and the modern additions to the gardens on the east side are of great beauty. On the north side of the house is an oblong lake, enclosed in fine box hedges.

After tea, to which they were entertained by the kind invitation of the hon. Lionel and Mrs. Walrond, the party drove back to Exeter, which was reached about six o'clock.

At the evening meeting Mr. Thompson read a paper on  
**EVENING** Devon church architecture, illustrated by numerous lantern-  
**MEETING.** slides. The paper is printed at page 453 of this *Journal*.

By kind permission of the rector of St. Petrock's, Exeter, the Rev. H. W. Hall exhibited a fine example of mediæval embroidery, now preserved in the church. It is made up from the material of an elaborate fifteenth-century cope, with fragments of another. The stuff is cloth of gold of fine conventional pattern of the usual type, bordered with a fringe of blue

and yellow silk, and ornamented with a cross. The cross is a broad band of fine embroidery composed for the most part of figures of saints under canopies, supplemented by portions of another cope with water-flower ornament.

The history of the embroidery is unusually complete. It appears as a cope of cloth of gold and another with images in the borders in an inventory of the vestments of St. Petrock's church taken in 1483-1484. These copes were subsequently cut up to make an altar-cloth, as is shown in an inventory of 6 Edward VI. Later still a churchwarden's list of 1661 mentions "one paul embroidered with blew and yellow fringe."<sup>1</sup>

Tuesday, 29th July.

This day a pleasant variation was introduced into the programme. The party travelled from Exeter to Totnes by train, and from Totnes to Dartmouth by steamer. The day was cloudless, and the scenery along the banks of the Dart was looking its best. Dartmouth was reached about mid-day, and, on landing, the members immediately proceeded to St. Saviour's church, where they were met by the Rev. H. F. Tracey, vicar of the parish, and a large number of his parishioners. The church was described by Mr. Thompson.

St. Saviour's is a chapel in the parish of Townstall, the DARTMOUTH: mother church of Dartmouth. The parish church stands ST. SAVIOUR'S CHURCH. high on the ridge above the town, which is an agglomeration of three hamlets, Clifton, Dartmouth and Hardness, and naturally developed towards the river. There was certainly a chapel in Dartmouth from a fairly early period: the plan of the present building suggests its development from a twelfth-century cross-plan, a development which took place at Townstall church and is well authenticated at Paignton. The western portion of the nave arcades is certainly of thirteenth-century work of a plain kind, with shafts attached to the chamfered angles of the piers.

In the fourteenth century, when the town was growing in wealth and importance, the burgesses enlarged the chapel. The distance from the parish church, where baptisms and burials could alone be performed, was keenly felt; and there seems to have been a determined effort either to emancipate the chapel, or, failing that, to build another and erect it into a separate parish church. This naturally led to a conflict with the vicar of Townstall and with the abbot and convent of Torre, who were impropiators of the living. The entries in the episcopal registers of Exeter show that on 12th June, 1331, bishop Graunson granted a licence to the abbot and convent to authorise celebrations of divine service in the chapel of St. Clear (*Sancti Clari*) at Dartmouth for the aged and infirm. There was, however, at this time another oratory or chapel which had lately been built in the

<sup>1</sup> An illustration of the pall has been published by the South Kensington Museum, under whose supervision it has been mended recently. The documents bearing on the history of the embroidery are set out in

*Trans. Devonshire Assoc.* xiv (1882), pp. 402 et seqq. and an illustration of the work will be found in *Trans. Exeter Diocesan Soc.* 3rd ser. (1907), p. 22.

town without sufficient authority, and on 22nd July following the bishop issued a commission for the inhibition of two priests who were conducting unlicensed services there. A later document (7th July, 1335) shows that this other chapel had been built in the town by Austin friars, who had settled there without any regular house of their own. The interdict which had been placed upon it was now removed. The friars, however, continued to provide services for the parishioners; and the abbot and convent of Torre appealed to the Holy See against them, and obtained a decision in their own favour both in the court of Canterbury and at Avignon, with an order for the destruction of the chapel. Notwithstanding this, the friars in 1344 procured the archbishop of Damascus, one of their own order, to come to Dartmouth in disguise and consecrate the building. The proceeding, as appears from the archbishop's subsequent confession, had the approval of the townfolk, and he was entertained by two of the leading burgesses. One of these men, William Smale, mayor in 1344, had royal licence in 1349 (27th September) to alienate a messuage and fifty shillings of rent in Dartmouth to the abbot and convent of Torre, for a chaplain to celebrate in a chapel to be built in honour of St. Mary in the said messuage. Whether this new chapel was built seems uncertain: the friars continued to hold their ministrations, and they and their supporters were the object of a strongly worded letter of prohibition from bishop Graunson on 17th November, 1351. The dispute between Torre abbey and the parishioners was not finally settled until 1372, when the abbot and convent gave licence to the parishioners to erect and construct a chapel with a font and churchyard, in dependence upon the mother church, in the town and on the property of the abbey. This chapel and churchyard were dedicated on 13th October, 1372, by bishop Brantyngham in honour of the Holy Trinity, a dedication of which that of Christchurch or St. Saviour is an alternative form.

The present church without doubt represents the building of 1372, but, as has been noted above, it is an enlargement of a much earlier fabric, probably the chapel of St. Clear mentioned in 1331; while William Smale's chapel of St. Mary in 1349 may have been projected upon an extension of the old site. Nothing, however, remains that can be attributed with certainty to 1372, as most of the church was rebuilt at a later date. The brass of John Hauley (d. 1408) and his two wives is in the middle of the chancel floor: he was one of the twelve principal parishioners named in 1372, and was probably responsible for the fabric of the chancel at that time, as the abbot and convent of Torre took no responsibility for the building.

The later alterations, which included the rebuilding or heightening of the chancel and its chapels, the transepts, and the three eastern bays of the arcade, took place towards the close of the fifteenth century. The walls were heightened throughout, but the low piers in the western bays of the nave were left unaltered. The church was now furnished with its beautiful rood-screen, which retains the floor of its loft and much of the original colour: the traceried openings are, as is common in this part of Devon, somewhat wide for their height, with thin mullions. The capitals of the piers of the arcade have roughly carved foliage, and the outer orders of the arches have a wide hollow moulding with four-leaved flowers at intervals.

The stone pulpit is contemporary with the screen and also has much

original colour: the canopied niches, which doubtless contained figures of saints, are now filled with wooden representations of the rose, thistle, harp, fleur-de-lys, lion, and portcullis, all crowned, and the letters C.R. surrounded with a chaplet. These have been connected with a visit of Charles II to Dartmouth in 1671, but they probably were added in the reign of Charles I, when the present windows, with uncusped tracery, were inserted in the aisles. To this period belongs the western gallery, in the front of which is a series of panels painted with the arms of local merchants. Some of these were removed to galleries, which were made above the aisles and across the transepts in comparatively modern times: these later galleries have now been removed, and the old panels restored to their original positions. The altar, the uprights of which are carved figures of the four evangelists, appears to be Elizabethan or Jacobean. The north door is covered with iron-work, representing a tree in full flower, the trunk of which is crossed by figures of two leopards. It bears the date 1631, which is approximately that of the Caroline additions to the nave; but there can be little doubt that this date merely refers to the woodwork of the door, and that the iron-work may be assigned to the completion of the chapel of 1372.

The tower may be earlier than the fifteenth century, but in its present state it bears marks of repair which can hardly be earlier than the reign of Charles I.

From Dartmouth the river was crossed by steamer to Kingswear, where the motors were in waiting. The party then drove to Paignton, and after luncheon proceeded to the church, which was described by Mr. Thompson.

#### PAIGNTON CHURCH.

Like most of the churches of Devon, this church was practically rebuilt in the fifteenth century; but the alterations were more subject than usual to the conditions of the earlier plan. The present building consists of a long chancel with north and south chapels, nave with aisles, north and south transepts, south porch, and western tower. The plan clearly indicates an early cruciform building like Crediton, with a tower above the crossing; and it is satisfactory to know that the foundations of the eastern piers of the tower have been discovered near the later chancel arch. The earliest portion of the building is a late twelfth-century doorway, now in the western wall of the tower, where it has been inserted in later masonry.

Aisles were added to the nave in the thirteenth century. Much of the outer walling of the church is of this date, as well as the lower portions of the octagonal piers of the nave arcade. The eastern part of the chancel belongs to the second half of the same century, and retains some of its two-light window-openings of this period in the side walls, within wide splayed arches. The south doorway and the porch, vaulted with heavy diagonal ribs of red sandstone, the material of which most of the church is built, belong to the fourteenth century.

The fifteenth-century alterations included the heightening of the nave arcades: this was achieved by adding new courses to the piers, to which were given new capitals of Beer stone, very roughly moulded. The arches are of two orders, with simple chamfers. The middle tower was taken down, the crossing thrown into the nave, and a lofty arch, an uncommon feature in Devon, built between nave and chancel. The aisle walls were

heightened, but not widened, the existing porch and doorway being retained in their place. New windows were inserted throughout: those of the chancel chapels have segmental heads, and are later in general character than the rest, while very little alteration, beyond the building of a vestry on the south side, was done to the eastern part of the chancel. The western tower was not built until the nave had been finished: the old west front was then taken down, and its doorway inserted in the west wall of the tower, the south-east buttress of which is splayed, so as not to interfere with the west window of the adjacent aisle.

Early in the sixteenth century the south transept was converted into a chantry-chapel founded by one of the family of Kirkham of Blagdon Barton in this parish. The screen which divides it from the church is of Beer stone, with a high doorway in the middle, and openings on each side in which are small recumbent effigies. The solid portions of the screen on each face are covered with panels containing sculptured figures, those on the uprights representing prophets and apostles; and on the top are figures of angels bearing shields. The openings are surrounded by bands of deeply undercut foliage, and are vaulted with miniature fans. On the inner sides, at the head and foot of each effigy, are large sculptured panels. The eastern panel on the east side represents the mass of St. Gregory: in the western panel are two saints. On the west side the eastern panel represents the coronation of the Virgin, the western the Visitation. The work is of almost unrivalled beauty and delicacy, though much mutilated: in general character it closely resembles the sculpture in St. Saviour's chapel in Exeter cathedral.

The fifteenth-century stone pulpit remains, with much of its colour and original carving. The present screen is modern, following the characteristic local pattern. There is a large fifteenth-century chest in the north aisle. In the side walls of the aisles are some early fifteenth-century tomb-recesses.

Mr. Hope remarked that the construction of the piers immediately west of the chancel arch was an additional proof of the existence of a middle tower before the alterations. They were not heightened like the rest of the piers, but were composed of rough material hastily built to take the place of the earlier western piers of the tower. The two tombs in the Kirkham chapel were, he thought, equal in delicacy to anything in Westminster abbey. The male weepers on the outside of the chapel and the women weepers on the inner face of the tombs exemplify in a unique manner contemporary costume in this country. Unfortunately the figures had lost their heads. The four angels on the top of the screen could be paralleled by the alabaster figures surmounting the tomb of the duchess of Suffolk at Ewelme, Oxfordshire, which was visited not long ago by the Institute. The pulpit was remarkable also, especially its representation of the Cross rising from a figure of the Lamb, and marked a great advance on that just seen at Dartmouth.

The President called attention to the careful modern work in the church, and the Rev. A. Linzee Giles, the vicar, added a few words of welcome to the Institute.

The scanty remains of the old manor-house of the bishops THE BISHOP'S of Exeter, consisting of portions of the wall of enclosure PALACE. and a square tower at the south-east angle, are close to the south side of the churchyard. The site, which has undergone a vicissi-

tude of ownership for more than three and a half centuries, was acquired by the present vicar and is now the garden of the modern vicarage. The churches of Paignton and Chudleigh were united as a single benefice by bishop Bronescombe, and appropriated to the precentors of Exeter: the bishops reserved the right of presenting vicars to both churches.

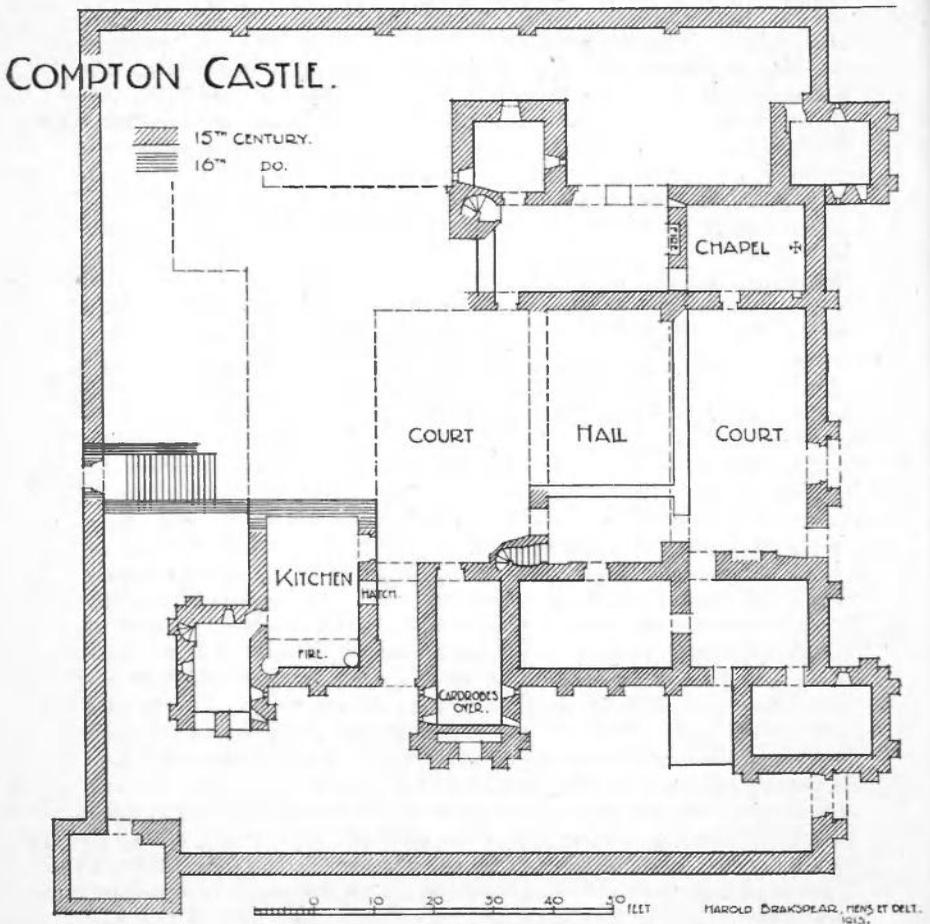


FIG. II.

A motor drive of about half-an-hour brought the party to the remains of Compton castle (fig. II), which were described by Mr. Thompson.

COMPTON  
CASTLE.

The manor-house of Compton was fortified early in the fifteenth century by one of the family of Gilbert, an ancestor of the famous navigator, Sir Humphrey Gilbert. The irregularly shaped quadrangle is surrounded by a lofty wall, in place

of a moat or ditch. This is still in great part perfect. In the middle of the east front, which is covered by a base-court, is the principal gateway. The high enclosing arch above being corbelled out from the face of the wall. This led into a narrow open court, now covered in, at the other side of which was the hall, connecting two blocks of buildings which project to meet and form part of the east front. The hall has now practically disappeared, but the weather-course of its high-pitched roof remains upon the outer wall of the south block. The north block is in a ruinous condition and is overgrown with ivy. On the ground floor, at the back of the hall, is a long room, which was probably used as a dining-room, and above this, reached by a vice in a turret at the north-west corner, was the great chamber. In the east wall there are fireplaces on both floors. The chapel, which occupied the height of both floors, was in the eastern projection, and is fairly perfect, retaining its old roof and two handsome four-light windows, one in the east, and the other in the south wall. The piscina also remains in the south wall. The chapel is entered from the court and there is an inserted doorway in the south-west corner : in the opposite corner is a small squint. On the first floor there is a small window-opening into the chapel, and a doorway on the north side of the fireplace. This opened into a gallery against the north wall of the chapel, which led to the small rooms, with fireplaces, on the first and second floors of a rectangular tower, projecting from the east front and flanking the principal entrance. There is a corresponding tower at the north-west angle of the block, with a cellar on the ground floor. This tower, however, does not touch the enclosing wall of the castle, between which and the north block was a yard.

At the south end of the hall a pointed archway opened from the screens into the great cellar. Another doorway in the south-west corner of the screens gave access to a straight stair, continued as a vice, leading to the rooms above the cellar and the ground-floor rooms of the south block. The plan of the eastern portion of this block is generally similar to that of the chapel and its flanking tower, but is somewhat more spacious : this part is now occupied as a dwelling-house. The western portion beyond the screens is still in a fair state of preservation. West of the buttery is a long barrel-vaulted room with a drain in the sloping floor, and its main axis from north to south, above the northern part of which were two floors, containing rooms entered from the stair in the screens. The room on the first floor has another room on its south side, in the south wall of which are two garderobes, the shoots and vent of which are in the thickness of the wall of the vaulted room below. The rooms on the first and second floors are also built above a barrel-vaulted passage between the vaulted room and the kitchen. This passage communicated with the yard between the south block and the enclosing wall, which had a gateway in the east front, the entrance for provisions and other stores. On the west side of the yard is a rectangular tower, at the south-west angle of the outer wall.

The kitchen, on the west side of the arched passage, projects northwards into the court at the back of the screens, the doorway being on the east side of the projecting portion. The fireplace is in the south wall, with remains of an oven and boiler : there is a wide hatch in the wall next the passage. In the north wall is a window with broken wooden mullions : this wall has been rebuilt, but whether the kitchen was originally continued northward

by a range of buildings which was returned to meet the opposite block is quite uncertain. At the south-west angle of the kitchen is a tower, now called by the fanciful name of the Raleigh tower. This had a larder on the ground-floor, and in the north-west corner a vice led to a room on the first floor, with a garderobe corbelled out in its east wall, and to a large room above the kitchen, the floor of which is on a different level and has no communication with the other upper rooms already described.

The outer wall on the west side of the castle is in great part a retaining wall built against a steep slope. A doorway, approached by a stair, was made in the upper part of this wall in the sixteenth century, when the yard between the kitchen and the outer wall was walled off from the stair and the rest of the enclosure.

The base-court on the east side contains a fine barn, and an old doorway has been erected in another part of it, which may have been the entrance-doorway of the hall screens.

**TORRF  
ABBEY.**

From Compton the party drove to Torquay through some of the most beautiful and steepest lanes in Devon.

On arriving at Torre abbey (fig. 12), they were entertained to tea by Colonel and Mrs. Cary, after which a move was made to the site of the cloister, where a description of the buildings was given by Mr. Hope. Of the abbey there was, he said, practically nothing known beyond the date of its foundations in 1196 by William Brewer for Premonstratensian or white canons from Welbeck. The white canons were a reformed branch of the black canons, and practised a more strict adherence to the rules. The great distinction between canons and monks was that the former were always in orders, while the latter were not necessarily so. Secular canons lived in the world; the regular canons lived in community.

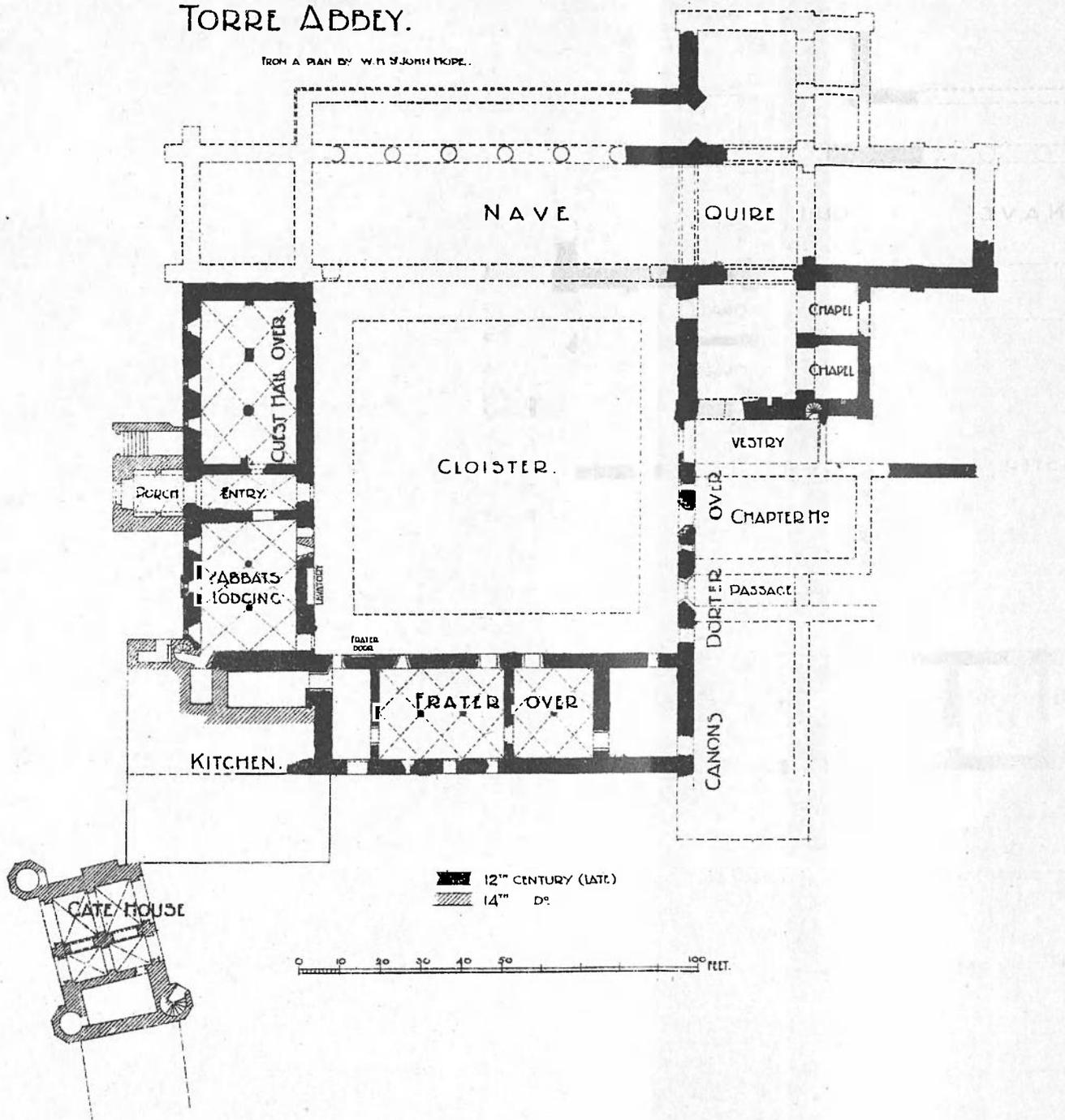
The church at Torre had unfortunately been largely swept out of existence, though sufficient fragments remain to enable a clear idea to be obtained of its plan. Three sides of the wall of the cloister were left, though one was very much obscured by modern accretions. Of the arrangement of the cloister little could be said, except that it was a square, as the whole of the alleys had been swept away. Among the fragments now placed round the modern fountain in the middle is one of a pair of coupled bases of a cloister arcade. Open cloisters in this country were found to be too cold, and were eventually replaced by properly glazed windows. The abbey church of Torre resembled a number of churches belonging to the same religious order in having only one aisle, in this case to the north. Probably two aisles were not required, as the white canons, like the Cistercians, did not admit the laity into their monasteries. The north wall of the cloister had unfortunately been destroyed; it appears to have had two procession doors, and there was another door opening eastward into the south transept. Mr. Hope pointed out where at some later time a piece of the east wall of the cloister had been rebuilt so as to serve as a pigeon-house. In the corner of what was the vestry there is a circular staircase which led to the room above, and also possibly to the space above the two adjoining transept-chapels. To the south of the vestry lay the chapter-house, with its entrance flanked by little window-openings. The arrangement made an extremely charming composition and was a typical example of a chapter-house entrance. There were still some remains of the infirmary hall lying to the south-east.

to face page 546.

FIG. 12

# TORRE ABBEY.

FROM A PLAN BY W. H. ST. JOHN HOPE.



Torre has interesting sub-vaults. The white canons almost always placed their frater on an upper floor over a range of cellarage. Part of the frater doorway, through which no doubt a stair ascended to the upper floor, still remains in the south wall; and the lavatory arches are close by, in the west wall of the cloister. The block immediately to the south-west of the frater at Torre served as the kitchen. The range of buildings to the west side of the cloister is still fairly complete; it is divided into two by walls and an entrance passage with porch in the middle. All the ground floor formed the cellarer's range; one part of the floor above was almost invariably used as a guest hall.

The abbey gatehouse is a fine specimen of the fourteenth century with a wide entrance for carriages and carts and a narrow one for foot passengers. They are separated by open arches. To the south-west there is a monastic barn 119 feet by 28 feet dating from the thirteenth century, which at a later time was probably not unfamiliar to smugglers.

Mr. Hope, in conclusion, said that the houses of the white canons in this country are in a very fragmentary state. There were only thirty-six of these establishments in all.

When Torre abbey was surrendered to Henry VIII in 1539 the revenue was returned as £396 os. 11d. This was the largest of any of the Premonstratensian houses. Sir George Cary, of New Park, Hants. the ancestor of the present owner, purchased the abbey in 1662.

The party returned from Torquay to Exeter by train.

ANNUAL GENERAL MEETING. In the evening the annual general meeting took place in the Royal Albert Memorial, Sir Henry Howorth, *President*, in the chair.

The report of the Council for the session 1912-1913 having been taken as read, and the accounts for the year 1912 having been presented, the chairman moved, and Mr. Longden seconded, the adoption of both, which was carried unanimously. The accounts and report are printed at pages 568, 569, and 570 respectively.

A comprehensive vote of thanks was then passed to all who had contributed to the success of the meeting, whether by hospitality, organisation or description of buildings, which was also carried unanimously.

The place of meeting in 1914 was subsequently discussed: the feeling of those present appeared to be in favour of Derby, and the chairman undertook that this should receive the careful consideration of the Council.

A discussion followed on the question of altering the date of the summer meeting. It was suggested that it would be more convenient for many members if the meeting could be held in September, as the weather was often more settled, and the difficulty of finding accommodation was not then so acute. On the other hand it was urged that many of the members would be abroad in September, that the holiday season had extended more and more in recent years, so that the difficulties of organisation would not be diminished, while the days were becoming short. The motion when put to the meeting was lost by a large majority. A counter-suggestion was made to hold the meeting a week earlier than usual, so as not to interfere with the August Bank holiday traffic, but this proposal was not pressed.

Wednesday, 30th July.

The final day of the meeting was unfortunately accompanied by heavy showers, which began on the railway journey from Exeter to Totnes, and continued during the motor drive to Berry Pomeroy church and castle.

**BERRY  
POMEROY  
CHURCH.**

The former, which was described by Mr. E. Windeatt, mayor of Totnes, is mostly of the fifteenth century, and consists of chancel, and nave with aisles, western tower and a vaulted south porch. In the chancel is a monument said to be that of Sir Richard Pomeroy, dated 1501. The capitals of the south arcade have scrolls bearing the names of the donors; and the scroll on the west respond bears the inscription "Et pro omnibus benefactoribus huius operis orate." There is a fine screen, the full width of the church, retaining its original painted panels. In the centre of its parapet is a remarkably large boss, which looks as if it had been removed from the ceiling and stuck on there. Mr. Aymer Vallance pointed out that the screen doors have been incorporated into the inner door of the south porch. It appears, however, that the rector hopes to put them back soon to their proper place.

Mr. Hope said that tombs very similar to that of Sir Richard Pomeroy on the north side of the chancel were also made to serve as Easter sepulchres. The large monument of Sir Edward Seymour (d. 1613) is in the north aisle of the chancel. It had been said that the little seated figure on the monument was represented in that way instead of kneeling beside the other sons and daughters, in order to show that she was "simple-minded," but in his opinion it really commemorated a daughter who was so small that she was unable to stand. The corresponding figure lying flat and swathed in clothes commemorated a child who was unable even to sit.

Mr. Windeatt reminded his hearers that the Rev. John Prince, the author of *Worthies of Devon*, was among the seventeenth-century vicars of this church.

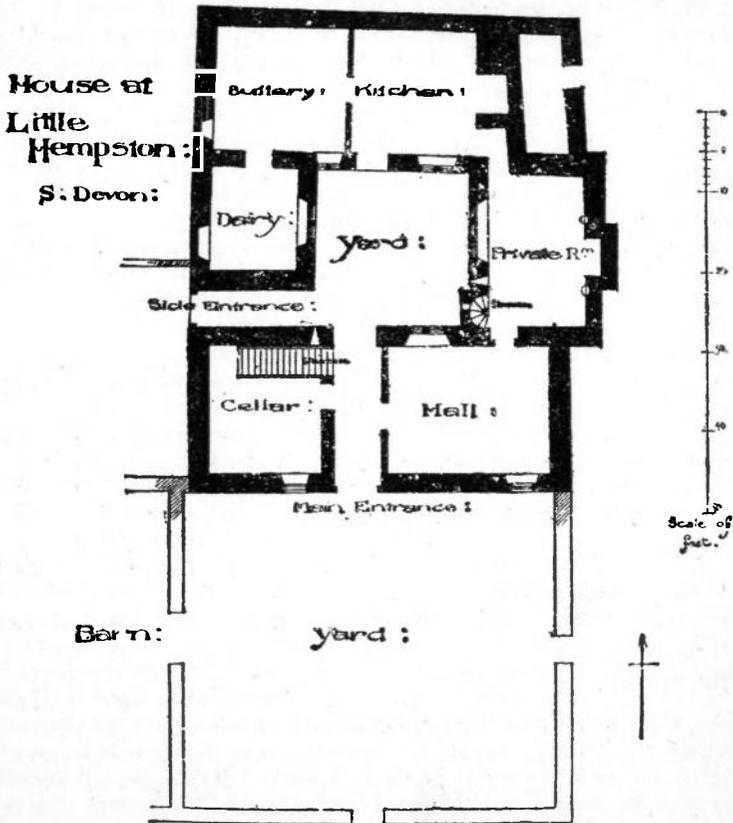
A short drive brought the members to the castle, the examination of which was cut short by the rain. Mr. **BERRY  
POMEROY  
CASTLE.** Windeatt again acted as guide. He said that the manor had only been in the possession of two families since the Conquest, the Pomeroyes and the Seymours, but very little is known of its history. A defensive building had no doubt been planted on the Norman mound, but as it stands the remains consist of a fortified house with a late fourteenth-century gatehouse flanked with massive towers defended by a portcullis and machicolations above. On either side was a thick curtain-wall, ending on the right in a circular tower. The gatehouse led into a courtyard, on the other three sides of which extended ruins of the magnificent house begun by the protector Somerset after his purchase of the property from the Pomeroyes in 1547, but never completed. He lived only a few years after his purchase, and no doubt his attainder and execution caused the cessation of the work, on which £20,000 is said to have been expended.

From Berry castle the party drove back as far as Bridgetown, the suburb of Totnes east of the Dart, and then followed the Exeter road for about a

mile to the lane which leads to Little Hempston. A somewhat hurried visit was paid to the church and old rectory house, which are more than a mile apart and are separated by a steep ridge.

**LITTLE  
HEMPSTON  
CHURCH.**

The church is an interesting building of the middle of the fifteenth century, following the usual Devonian plan. The west tower, which retains, like that at Berry, its original stucco, has the characteristic feature of a stair-turret in the middle of the south face, which also appears at Totnes, and there is a



[By permission of Messrs. Methuen & Co.

FIG. 13. LITTLE HEMPSTON RECTORY-HOUSE.

From N. Hone's *The Manor and Manorial Records*.

large south porch with a room above. The piers of the nave are of the plan used at Crediton, but somewhat uncommon in this district, in which there are attached shafts upon each of the cardinal faces, each shaft having its own separate capital. The screen remains, but the floor of the loft is gone,

and the wood-work has been painted dark brown. North of the altar is a recess which was probably used as an Easter sepulchre: the window above it contains some excellent fifteenth-century glass, with large figures of St. Christopher and St. Stephen. In the sills of the nave windows are three fourteenth-century effigies, two of knights and one of a lady. The windows were filled at a late restoration with modern tracery of early fourteenth-century character. The effigies probably represent members of the Arundell family, who were lords of the manor. The church was in the patronage of the abbess and convent of Canonsleigh.

Mr. Windeatt mentioned that the registers were once sold for 12s. and were recovered from a second-hand bookseller. The entries commence in 1539. Until June 1553 the records of marriage contain no mention of the bride, only the husband's name being given.

**LITTLE HEMPSTON RECTORY.** The rectory-house (fig. 13) stands on a somewhat lower site than the modern rectory, on a slope which descends towards the Dart. It appears to be entirely of the fifteenth century and is built round a small courtyard twenty feet square. On the south side is the hall, the whole height of the building, with screens and passage at its west end. From the screens, as at Compton, a doorway opens into the cellar, and a straight stair leads to a room above this and the screens. At the north-east corner of the hall there is a vice to the great chamber, which is on the first floor of the east range. The kitchen and buttery were on the ground floor of the north range, and in the west range, opening out of the buttery, is another room which formed part of the kitchen offices. Between this and the cellar a passage led into an outer yard. The house is still entered from a small walled court through the hall screens: part of the east and south ranges has been made into a cottage, now in the occupation of the rectory gardener. In the north-east corner is a garderobe chamber on the first floor, with a pit and vent below.

**TOTNES.** The party drove back to Totnes, and lunched at the Seven Stars hotel. Mr. Windeatt, who acted as guide, said that Totnes was a walled town and had four gates, of which those on the east and north remain. It was an important place in Saxon times and had a mint.

**THE CHURCH.** Proceeding to the church Mr. Windeatt explained that the earliest notice of the existence of a church in Totnes is in a charter of Johel of Totnes, the Norman baron to whom the Conqueror granted the borough, by which he grants the church (referred to in the charter as "ecclesiam sancte Marie de Totenes") to the great Benedictine abbey of St. Sergius and St. Bacchus at Angers. The present church is entirely of the fifteenth century, bishop Lacy in 1432 granting an indulgence of forty days to all who contributed to the work. The original indulgence is in existence, and was exhibited by the vicar (the Rev. W. Wellacott).

A noticeable feature of the interior is the fine stone screen across its full width, which was put up by the corporation. It had formerly a wooden gallery; there is a broad stair which led to this gallery contained in a highly ornamental projection on the north side of the chancel. The south chapel, which contains a sixteenth-century tomb, appears to have had an upper story. In the chamber above the south porch is a library of 300 books, which originally formed the lecturer's or preacher's library. The majority

were purchased with sums of money given or left for the purpose in the seventeenth century.

Mr. Windeatt referred at some length to the three figures about half-way up the tower. He suggested that the middle one represented bishop Lacy, and that the inscription under the figure, in raised letters, was "I made thys tore." In the niche on the right-hand side is a robed figure which might represent prior Stoke, prior of St. Mary, Totnes, who subscribed £10 towards the erection of the tower, and that on the left appeared to be a soldier, with crossed legs.

Mr. Hope did not think that there could be any doubt that at the time when the chancel was re-erected there was very little room between the churchyard wall and the chancel end, so that a passage was made through the buttress wide enough for processions and other purposes. There were all over the country a large number of such expedients, especially of a passage cut through a tower at the west end. The most important thing to note in the church was the screen. There could be no doubt that the way up was by the turret on the north side and to the east of the screen. The side pillars are too thin to have had a staircase put into them, and it would have been impossible to make a passage through. Some people were of opinion that the church was monastic; but it was obviously a parish church, and all the documents proved the fact. He read the inscription under the middle figure on the west tower as being: "I made thys fote." It referred to the foot or course of stonework at that part of the tower. It was not unknown for the names of the donors of the different courses to be so inscribed. The figure above the inscription was again a puzzle. He took it to be a decayed representation of a crested helm with a shield of arms, but in its present condition it was difficult to speak positively. The figures flanking it were evidently kings.

Mr. Aymer Vallance demolished the legend that chancel-screen doors were never made to close lest they might shut out anyone seeking sanctuary. The screen was remarkable both for being in stone and for its proportions. It still retains its original iron fittings of stanchions and saddle-bars.

Mr. Thompson added some remarks on the history of the priory, which belonged to the small number of those which, at the resumption of "alien priories" by the Crown, became denizen houses. The evidence as to its buildings was very small; but it was clear that the convent church and parish church were always distinct, and the church consecrated by bishop Bronescombe in 1259 is expressly called the convent church. The inscription on the tower was beyond doubt, "I made thys fote."

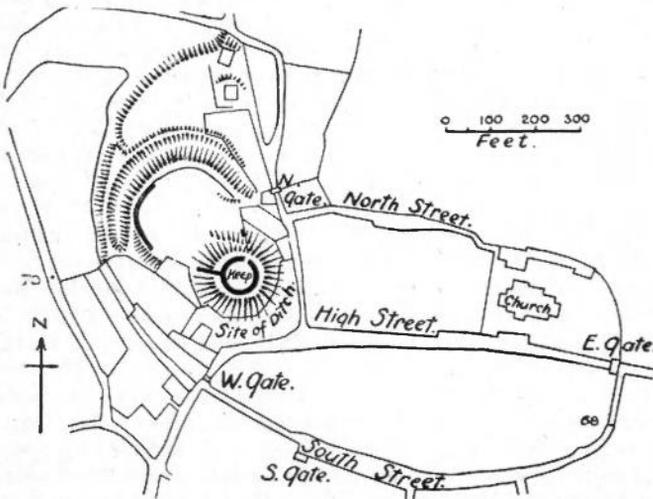
The Rev. J. F. Chanter, F.S.A. exhibited a silver-gilt chalice, which he met with a short time ago at Ashprington while cataloguing the church plate of Devonshire. He gave the date of it as 1270, and said that the only other chalice of its kind still existing once belonged to Berwick St. James in Wiltshire, and is now in the British Museum. The Ashprington chalice was the oldest piece of plate used at the present time in any parish in England. Its cover is Elizabethan, and was made by a Totnes goldsmith between 1673 and 1676. Mr. Chanter also showed an Edwardian cup as being the only one in the county.

Mr. Hope said that the earliest chalices might be divided into two groups, (a) those in which the bowl and the stem were in one piece; and

(b) those in which the stem and knot were wrought as separate pieces. There was a parallel to the chalice shown in one preserved at York minster, which was found in the grave of an archbishop. It dated from the middle of the thirteenth century. There could be no doubt that the chalice shown was the only one of its kind in the country still in use. There was, however, a very early paten used in a Hampshire church, and the York chalice was used occasionally. The Edwardian cup was even more rare than the thirteenth-century chalice.

TOTNES.  
GUILDHALL.

The interesting guildhall stands on the north side of the church, and is said to occupy part of the site of the priory of St. Mary, which was granted to the corporation for a guildhall by Edward VI in 1553, which date is over the mayor's canopied



[By permission of the Victoria County History Syndicate.]

FIG. 14. TOTNES CASTLE.

seat. The muniments of the corporation are of considerable interest, and include several charters and the rolls of the gild merchants of Totnes from A.D. 1260. The list of mayors begins in 33 Edward III, and from 1377 the list is complete.

On the untenable theory that the parish church was the church of the priory, the guildhall has been assumed to have been the frater. This, however, is disproved by the preamble of letters patent granted by Elizabeth, 4th July, 1565, which embodies the substance of Edward VI's letters patent of 30th June, 1553. From this it appears that Edward granted to the mayor and burgesses "totam terram et solum iuxta ecclesiam parochialem de Tottnes et iuxta cimiterium eiusdem ecclesie parochialis in Tottnes in dicto comitatu nostro Devoniensi, ubi nuper prioratus de Tottnes in eodem comitatu Devoniensi, modo prostratus, dudum scituatus et edificatus fuit,

propter necessariam commoditatem pro cimiterio predicte ecclesie parochialis latius ampliando et pro edificiis ibidem de novo construendis et dilatandis." The mayor and burgesses accordingly built and constructed at considerable expense to themselves divers houses and buildings on this site, some of which they employed as a guildhall, others as a town prison and others as a school. It is clear from this document that the priory buildings were situated near the parish church, but were probably divided from it by the churchyard, that they were fallen to the ground in 1553, and that the mayor and burgesses made new buildings which, if partly of old material, cannot be assumed to have been adapted to the site of the older monastic buildings. Of the exact site and plan of these nothing can be said with any approach to certainty, save that the churchyard was widened so as to cover a portion of the site.

**TOTNES :  
CASTLE.** The castle (fig. 14), which stands close to the north gate, was probably thrown up by Johel, who received Totnes and one hundred and seven manors in Devon from the Conqueror. It is a mount-and-bailey castle, with shell keep, but the arrangement is unusual, inasmuch as the mount is between the bailey and the town. The ditch round the mount is in great measure destroyed and built on. The bailey is on the north-west, and its formidable ditch remains, in places 20 feet deep. The castle was in ruins in Leland's time.

After inspecting the castle and an interesting coloured plaster frieze in the room above the east gateway of the town, the party drove to Dartington hall (figs. 15 and 16), where tea was kindly provided by Mr. and Mrs. A. M. Champnowne. After tea Mr. Thompson described the building in the roofless great hall which adjoins the house.

**DARTINGTON  
HALL.** Dartington was a member of the large possessions in Devon of the family of Martin, whose name survives in that of Combe Martin and other places in the north of the county. Their founder, Martin of Tours, lord of Kemys in Pembroke-shire and of Combe Martin, appears to have acquired the manor from William of Falaise, the Domesday owner. William, second lord Martin, died in 1326 without issue, and the barony fell into abeyance. In 1343, James, lord Audley, his sister's son, became sole heir by the death of his surviving aunt, Eleanor, lady Columbers. He died in 1386, and his son Nicholas, lord Audley, who appears also to have been styled lord Martin, died without issue in 1391, when his barony fell into abeyance between his three sisters, and his estates escheated to the Crown. The widow, however, of the second lord Martin, appears to have survived her husband for nearly sixty years, and James, lord Audley, only entered into possession of Dartington shortly before his death. In 1384 Richard II granted the reversion of this and the other Martin manors to his half-brother, John Holland, created earl of Huntingdon in 1387 and duke of Exeter in 1397. On entering into possession the earl made Dartington his principal seat in Devon. In 1399 he was degraded from his dukedom, and was attainted and beheaded at Pleshey in January 1399-1400. His wife Elizabeth, however, the sister of Henry IV, continued to occupy Dartington. She married soon afterwards Sir John Cornwall of Fanhope, Herefordshire, created baron Fanhope in 1433. She died in 1425-6, and is buried with her husband (d. 1443) in Burford church, Salop. They held Dartington

at farm from the Crown during the minority of Elizabeth's eldest son, Richard Holand. He died, however, in 1416, and his brother, John Holand, restored to his earldom in 1417 and created duke of Exeter in 1443, entered into possession of the Martin property. He died in 1447, and his son Henry, duke of Exeter, died without issue in 1473. The manor was granted to his widow Anne, sister of Edward IV, with reversion at a later date to queen Elizabeth Wydville. It eventually was held by various tenants under the Crown, until in the reign of Elizabeth Sir Arthur Champernowne (d. 1578), second son of Sir Philip Champernowne of Modbury, exchanged the site of Polsloe priory, near Exeter, for it with a Mr. Ailworth. His descendant in the seventh generation, Arthur Champernowne, left a daughter, Jane, who conveyed the estate by her marriage to the Rev.

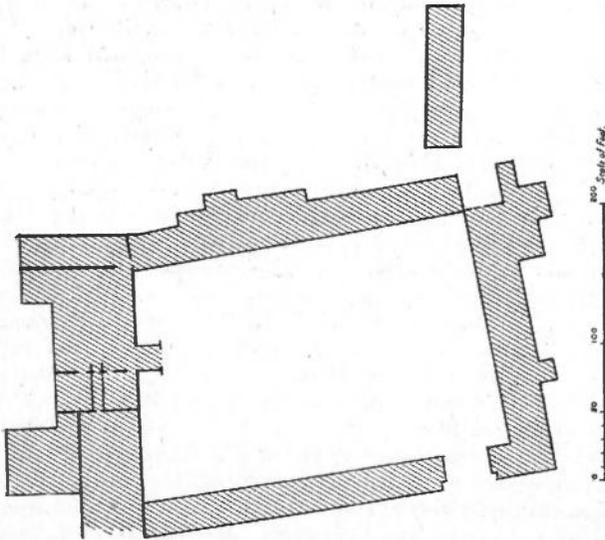


FIG. 15. BLOCK PLAN OF DARTINGTON HALL.

Richard Harington. Their son Arthur took the name of Champernowne, and from him the present owner is third in direct descent.

The present house and the adjoining ruins (figs. 15 and 16) may be regarded as for the most part the work of Richard II's half-brother, the first duke of Exeter. The buildings originally enclosed a large quadrangle, but those on the south side have disappeared, and a wall has been built across the quadrangle, to divide the house from the farm-buildings. The oldest portion is the eastern building, in the middle of which is a plain arched entrance, probably made at a late period, leading from the outer farm-yard. North of this entrance is a large barn, divided into two floors, with a fine timber roof, which appears to be of the earlier part of the fourteenth century. This is said to have been the older hall, but the plan of the buildings, if this

is so, is very hard to reconstruct. It is possible, however, that they may have surrounded a small quadrangle upon a plan not unlike that of the rectory at Little Hempston. The original main entrance of the enlarged house seems to have been near the east end of the south range.

An unusually long range of buildings, with a single upper story, joins the north-west side of the barn to the main block of the present house. Most of the eastern part of this range, next the barn, is the Barton farm belonging to the house. Some two-thirds of the range, as shown in the plan, form part of the house, with servants' offices upon the ground floor.

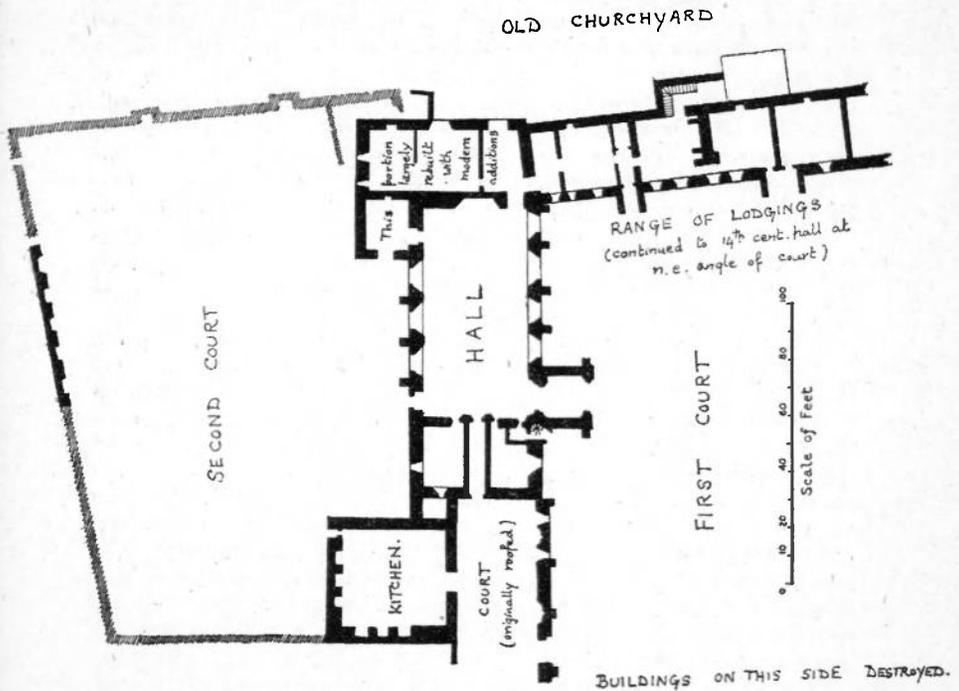


FIG. 16. DARTINGTON HALL, FROM AN OLD PLAN

A small portion adjoining the barn remains almost unaltered, and one of the original two-light rectangular windows, with a transom, now blocked up, can be seen in the upper part of the wall. The first floor is entered at this point by an outer stair at right angles to the wall. To the west of this is a bake-house with a large fireplace built up inside it. The farmhouse is entered by a porch formed by widening the lower portion of a shallow buttress. There are two similar ground-floor porches in the western part of the range. One of these, in the middle of the range, covers two doorways, leading into rooms divided by a party wall. The range was somewhat altered about the beginning of the eighteenth century, when sash windows

were inserted and a plain pediment was added above the middle porch. The greater part of the work, however, if not all, forms part of the enlargement begun by the first duke of Exeter.

The principal block of the house is formed by an extension of the building at the north end of the great hall, which doubtless followed the usual plan of a cellar on the ground floor, with the great chamber and a second story above. This part of the building appears to have been somewhat remodelled, probably by Sir Arthur Champernowne before 1578, and was further adapted to modern conditions at a later period.

The great hall, now roofless, but still one of the finest buildings of the kind in England, is some 80 feet long by 40 feet broad. In the north wall is a huge fireplace in a most unusual position at the back of the dais. A doorway to the east of this, now opening into an inner hall, led into the cellar, and there is another doorway close to the dais in the west wall, probably a later insertion, as it has blocked the lower part of the window-opening above. The means of access to the floors above the cellar is not clear, owing to the alterations in the house. The hall is lighted by four three-light window-openings in each of the east and west walls, of noble proportions. The tracery is of an extremely simple kind without cusping, and is formed merely by piercing the spaces between the arch of the high middle light and lower side-lights in a manner which recalls the work of a century earlier than the actual date of the hall.

The screens were entered upon the east side through a vaulted porch beneath a tower with three upper floors, which is fortunately perfect. On the key-stone of the vaulting of the porch is a white hart, the badge of Richard II. In the south wall of the hall are four doorways opening from the screens. From the first of these a vice leads to the upper rooms of the tower and of the building above the pantry, buttery, etc. which is perfect, though not in use. The three other doorways form the usual group, the middle and largest being the entrance to the kitchen passage, while those at the sides are the doorways to the pantry and buttery. The plan of the porch and doorways in the screens is exactly similar to that adopted much later at Holcombe Rogus. Through the west doorway of the screens a large second court was entered, of the buildings of which only some fragments exist on the west side.

The kitchen-passage opens into a yard, which was originally roofed. There is a doorway for the entrance of provisions, etc. near its south-west corner: the south wall is entirely destroyed. On the west side of this yard is the square kitchen, much ruined, but with the greater part of the walls standing. In the south and west walls are the remains of two great fireplaces, the ashlar of which has been stripped.

Of the south range, which was probably similar to that on the north of the quadrangle, nothing is left. A barn and some sheds occupy part of the site. The whole house was designed upon a splendid scale. In *Cal. Pat. Rolls*, 1399-1401, p. 439, there is a grant to Humphrey, youngest son of Henry IV and afterwards duke of Gloucester, of some of the furniture which came into the king's hands by the attainder of the former duke of Exeter. This included three cloths of gold worked with oaks; six red tapets worked with tapestry of the arms of John Holand and his wife; a bed with a celure and tester of red tartarin embroidered with letters, with three

curtains of red tartarin ; a bed of silk with a celure and three curtains of blue tartarin ; a trapping of red velvet embroidered with stags ; a coverlet for a car palled with white, red, and black velvet ; a bed of silk with a white and red celure, with curtains of the same suit ; a celure with a tester of red embroidered worsted ; and three old tapets of red worsted embroidered with oak-leaves.

The church, which stood north of the hall, was taken down, with the exception of the tower, in 1881. The vaulted porch and the screen were re-erected in the new church, which is at some distance from the house, near the road from Totnes to Ashburton. In the tower is the large Elizabethan monument of Sir Arthur Champernowne and his family, with a number of shields detailing the Champernowne alliances. The monument seems to have fallen into decay about the end of the eighteenth century, and was cleverly repaired in plaster, with a new entablature in the style made fashionable by the Adams.

Mr. Hope thought that the fireplace in the fifteenth-century hall must have been a later insertion, as shown by the fact that its mouldings were different from all the others in the room. The normal position for a fireplace at that time was either at the side or in the middle of the hall underneath a hole in the roof through which the smoke escaped. The present fireplace was at the back of where the dais should be, a most remarkable and uncomfortable place for it. The windows were most unusual ; the design of the tracery was strange : the tall spaces below the transoms are rebated for shutters. How the big openings on each side of the mullions were filled he could not say.

With the return to Totnes, followed by a railway journey to Exeter, the summer meeting was brought to a conclusion. The gathering had been a most successful one, the number of members and their friends exceeding a hundred.

The editors are much indebted to Mr. Harold Brakspear and Mr. A. Hamilton Thompson for material assistance in preparing the report of the meeting. They have also gratefully to acknowledge the kindness of the corporation of Exeter in placing at their disposal the blocks of all the plates which accompany the report, other than plate IX, for which they have to thank the Editor of *The Architect and Contract Reporter*.

PROCEEDINGS AT MONTHLY MEETINGS OF THE  
ROYAL ARCHAEOLOGICAL INSTITUTE.

Wednesday, 2nd July, 1913.

Mr. Henry Longden, *Vice-President*, in the Chair.

Mr. F. Bligh Bond, F.R.I.B.A. read a paper on "Evidences of the use of a building unit or symbolic dimension found at Glastonbury abbey, and in some other mediaeval churches," illustrated by lantern-slides.

Mr. Bond explained that the study of the leading dimensions of the abbey church and buildings at Glastonbury, as a result of the past few years' excavations, revealed a curious series of dimensions, recurring with great persistency, often in consecutive measurements. These dimensions were sometimes found as multiples of thirty-seven feet, but also fractionally, as would be the result of the use of an unit of 37 inches, giving fractional dimensions when expressed in feet. The recurrence of such dimensions in consecutive series seemed to suggest that the whole plan of the abbey, including church and monastic buildings, might be found to be planned on a basis of commensurate squares, as many of the mediaeval churches are known to be.

What appeared to be novel about the present instance would be the applicability of a general system of geometric units to a whole group of buildings, rather than to a single building, and the choice of so remarkable an unit as 37 (feet or inches).

A network of equal squares prepared on fine tracing paper, and laid over the plan, showed a general coincidence of line over the whole area. Whether this were the result of chance coincidence or otherwise remained to be proved, and proof was sought by the following methods: (a) The application of a similar test to plans of other mediaeval ecclesiastical buildings; and (b) The analysis of results arising from the trial of other and arbitrary systems of squares, not in relation to the unit of 37 feet or inches.

Both these methods were tried with the following results:

(a) The critical dimensions have been found quite general in their occurrence in other buildings.

(b) Seven other systems of squares, either slightly smaller, or slightly larger, than the critical series, were applied to the plan of Glastonbury, and the average of coincidences worked out.

The general average number of coincidences arising from the application of these squares worked out at 1.46 for each series in the various positions chosen (on lines traversing the whole group of buildings from east to west,

or from north to south). But the squared network which was based upon the critical dimension (in this case, the interior width of the nave of the abbey), i.e. 74 feet, or 888 inches, gave a general average of coincidences amounting to 3.28 per position, an enormous preponderance.

The result appears all the more striking when it is stated that only seven consecutive lines of the network of 74 feet could be applied to the extreme length of the plan, so that of these, nearly half, as will be noted, fell in coincidence with the principal lines of the plan.

The facts determined by this preliminary research must be held unquestionably to demonstrate the presence of these figures in a relationship which precludes all chance, but the explanation of their presence can only be explained by further research, since it is possible to frame many theories to account for them.

Having regard to the large amount of numerical symbolism which is known to have been interwoven with the details and the disposition of parts in the buildings of the earlier mediæval period,<sup>1</sup> and with those of a more advanced period,<sup>2</sup> we have a fair *a priori* case for considering the question warranted, whether such symbolism may not be found to express itself in the general *dimensions* of buildings as well as in the ordering and proportion of their details. It may readily be shown in this connexion that the number 37 had a place of special importance in the numerical symbolism of the older Christian schools, especially with the Greeks, from whom many of the more mystical traditions of the old building schools were derived.

But until the actual standard of measurement employed by the twelfth-century masons had been satisfactorily determined, and the original intention of the builders of such works as Glastonbury abbey clearly defined as regards the dimensions they framed, it would be unsafe to claim more than a reasonable hearing from the facts which might be adduced in favour of the "symbolic" theory. The subject of the standards of measurement for buildings of the middle ages is one which has been greatly neglected, and at this moment it remains in a state of obscurity. Professor Petrie, whose authority on such questions as this enables him to speak with special weight, points out that the Germanic foot of 13.22 inches would be that which was most commonly employed in England at the period named, and the use of this foot would give results approximating to such a standard as is found in Glastonbury abbey, if expressed in English feet. For example: the length of the frater at Glastonbury was 111 feet (i.e. 3 times 37 feet). Now 111 feet is 1,332 inches, and the length thus contains just over 100 feet of the "Germanic" standard, or exactly 100 feet of 13.32 inches. In Nicholson's *Men and Measures* will also be found a record of an ell of 37 inches in use in the same period, and Mr. F. S. Hockaday of Lydney, who has examined many old documents from the eleventh to the seventeenth centuries, says that the extra inch was habitually added thus to the yard of 36 inches in land measurement, making the yard 37 inches in length. The added inch is described as the *pollex interpositus*, or "thumb-breadth" interposed between each yard of ground conveyed.

<sup>1</sup> See Durandus on Symbolism.

<sup>2</sup> As may be gleaned from Cesariano's

*Vitruvius* and from Professor Cockerell's studies of the works of William of Wykeham.

The whole question demands full research, and especially with regard to buildings, and an exhaustive analysis of the dimensions of all original features, small and large, must be made, to determine the actual standard of measurement employed.

In proposing a vote of thanks to the lecturer, Mr. Francis Bond remarked that as regards Milan cathedral, which had been cited in the course of the paper, its internal elevation was undoubtedly settled by a scheme of geometrical proportions, for a conference of architects was called together in 1392, and the question was put to them, "utrum ecclesia . . . debeat ascendere ad quadratum an ad triangulum." "Declaraverunt quod ipsa posset ascendere usque ad triangulum sive usque ad figuram triangularem et non ultra": i.e. it was to have the proportions either of an equilateral or of a Pythagorean triangle.

The Rev. D. H. S. Cranage said that, like other members, he had come to the meeting with very little idea as to what was meant by "The Building Unit of the Middle Ages." When the lecturer developed the subject on what might appear fanciful and mystical lines he confessed to a feeling of deepening prejudice, for, in another department of learning, they had all heard a good many far-fetched suggestions about the works of their great national poet. He must admit, however, that he had been much impressed by some of the evidence brought forward by Mr. Bligh Bond, and he thought it would be quite wrong to dismiss it off-hand. They would be glad to read the paper carefully at their leisure. He had much pleasure in seconding the vote of thanks.

Wednesday, 5th November, 1913.

Sir Henry H. Howorth, K.C.I.E. D.C.L. F.R.S. F.S.A. *President*, in the Chair.

Mr. A. Hamilton Thompson, M.A. F.S.A. read a paper on the Pestilences of the fourteenth century in the diocese of York. The paper will appear in the *Journal* in due course.

In the discussion that followed there spoke the Rev. F. J. Eld, M.A. F.S.A.; the Rev. J. K. Floyer, M.A. F.S.A.; Mr. Parkin and the Chairman.

Mr. Floyer observed that the paper proved the historical value of episcopal records. It occurred to him that the statistics with regard to the great pestilence might be further checked by the records of the archdeaconry courts, none of which, so far as he knew, had yet been published. Perhaps none of them were extant as early as that date, but he remembered coming across a document which had strayed into the Public Record Office, purporting to be a return of the profits received by the rural dean of Amounderness as procurator of the archdeaconry of Richmond, from wills, mortuaries, etc. about the year 1350, which gave the figures of the mortality in that district,<sup>1</sup> but he did not know how far it was a reliable document.

<sup>1</sup> P.R.O. Exchequer K. R. Eccl. Documents, Ed. III.

Mr. Eld referred to the medical and economical aspects of the pestilence.

Mr. Parkin, who had recently been studying the court rolls of various manors in Cumberland, said he had been struck by the way in which the mortality increased as one descended from the north of England.

Mr. Hamilton Thompson, in his reply, said that the medical aspect of the plague had been dealt with by Dr. Charles Creighton in his *History of Epidemics*, and there were literary references, e.g. in Boccaccio, to the symptoms. It was possible that the small death-rate in low-lying lands was deceptive, as the floods which preceded the pestilence may have rendered large tracts of such districts uninhabitable. Too much stress had been laid upon the change in ecclesiastical affairs after the pestilence. Pluralism, for example, can hardly be said to have increased: the higher clergy, it is true, generally held more than one living, but the number of incompatible benefices held by any individual was certainly much less in the fourteenth and fifteenth centuries than the large numbers which are often found in the later half of the thirteenth.

Wednesday, 3rd December, 1913.

Sir Henry H. Howorth, *President*, in the Chair.

Mr. F. E. Howard read a paper on mediaeval roofs, with lantern illustrations. The paper will, in due course, appear in the *Journal*.

After some observations by Mr. Hope, Mrs. Sefton-Jones and the Chairman, a hearty vote of thanks was accorded to Mr. Howard for his paper.

## AUTUMN MEETING AT STONEHENGE AND OLD SARUM.

Friday, 26th September, 1913.

In continuation of the arrangements made by the Council, an autumn meeting was held at Stonehenge and Old Sarum.

Leaving Waterloo at 10.50 on Friday, 26th September, the members, who numbered close on ninety, journeyed to Salisbury and drove in motor-cars to Amesbury, where they lunched at the George Hotel.

A little after 2 o'clock the party assembled at Stonehenge, and listened to a description of this monument by the Rev. E. H. Goddard, M.A.

### STONEHENGE.

Stonehenge (plate XIII and fig. 17) is the most complete of any of the circles of standing stones in Great Britain. It consists of an outer circle of upright stones joined by a series of lintels. Inside is a second circle of smaller uprights, which enclose five trilithons arranged in horse-shoe form. Within is a smaller horse-shoe of single stones, and in the centre lies the "altar-stone." Many of the monoliths have disappeared, and some are prostrate.

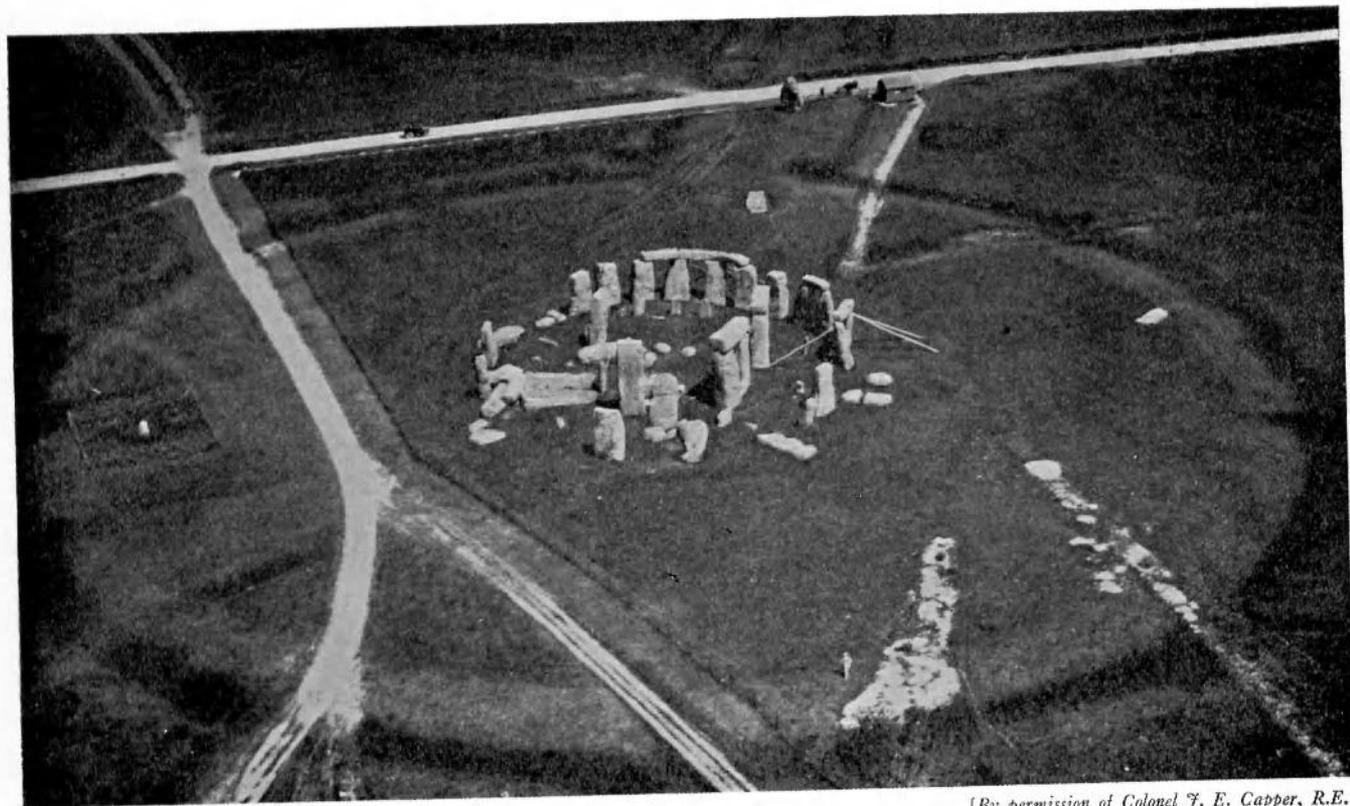
The uprights of the outer circle have each two tenons, and those of the horse-shoe a single tenon projecting from the top, and rough mortice-holes in the lintels fit over them.

The circles are surrounded by a slightly-marked bank with a ditch outside, from which on the north-east extend the parallel banks of the "Avenue" for about 600 yards. Within this avenue, but outside the circle, lies a stone known as the "Slaughter stone," and beyond this again stands a single monolith known as the "Hele stone."

The large monoliths and the trilithons are sarsenstone, the remains of a sandstone bed which formerly overlaid the chalk of North Wilts. The smaller monoliths, known as "bluestones," forming the inner circle, and the inner horse-shoe, are, with four exceptions, of porphyritic diabase. Two are porphyrite and two argillaceous sandstone. The altar-stone is of micaceous sandstone. The sarsens occur plentifully on the Marlborough Downs. All the others are foreign to the district.

The stones appear to have been trimmed roughly before being brought to Stonehenge, and to have received a careful tooling on the site. They were most probably transported on rollers and erected in holes excavated in the chalk, being firmly wedged in place by blocks of stone and chalk rubble.

In 1901 some excavations were carried out by Professor Gowland, which, though limited in area, have brought to light numerous stone implements



BIRD'S-EYE VIEW OF STONEHENGE.

[By permission of Colonel J. E. Capper, R.E.]

Photographed from a captive balloon in 1907 by Lieut. P. H. Sharpe, R.E. Reproduced from *Archaeologia*, lx, pl. lxi.

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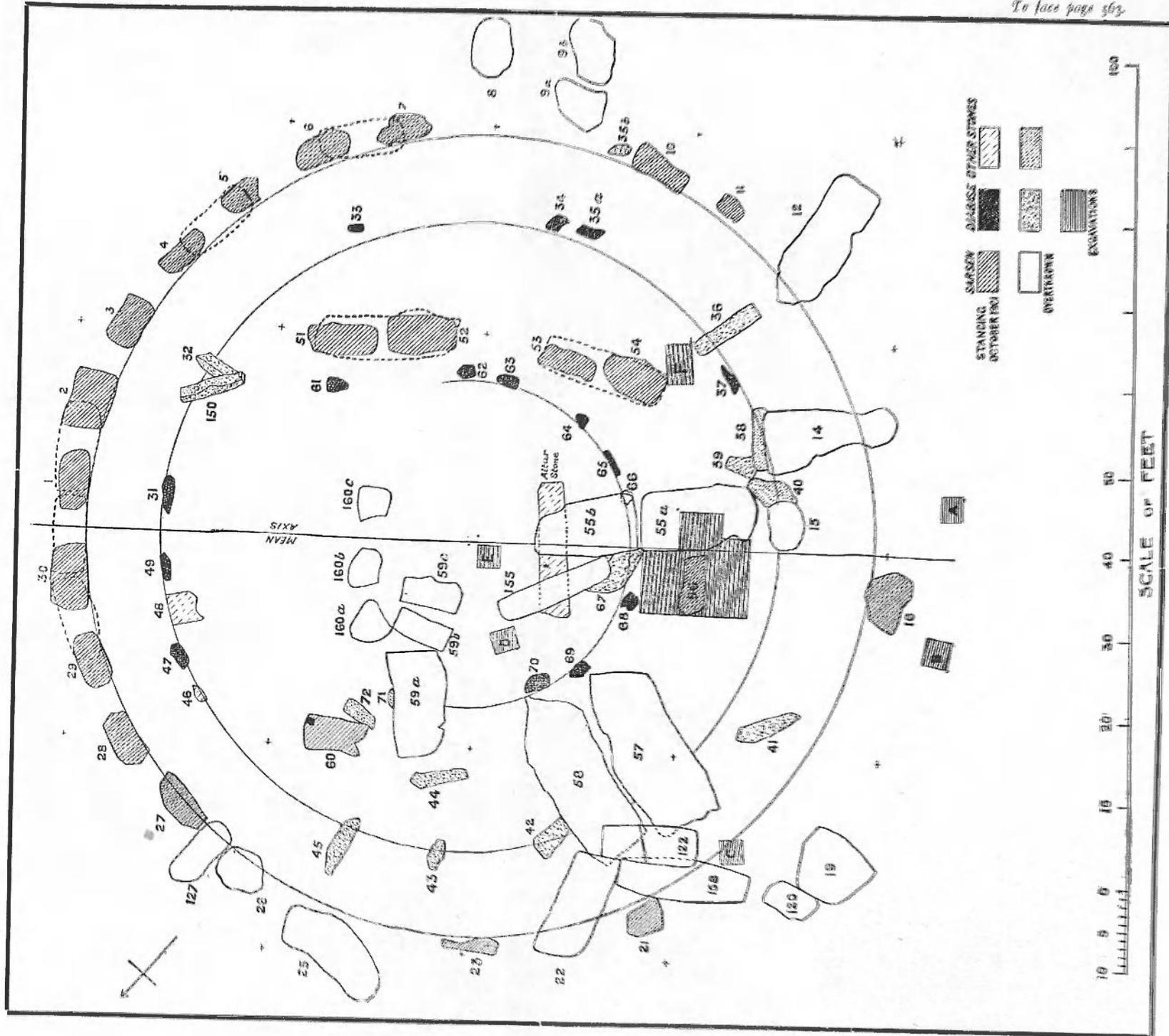


FIG. 17. GENERAL PLAN OF STONEHENGE, 1902.

[By permission of the Society of Antiquaries.]

but no metal. Roughly-chipped axes of rude form, but with well-defined cutting edges, and hammer-stones or mullers more or less globular or with a keel, were fairly numerous. They are mostly of flint, but a few are made of sarsen or sandstone. Some examples are much blunted and battered by use. Other hammerstones consist of large pebbles or boulders of hard sarsen, and a few ponderous sarsen mauls were found, running up to 60 lbs. in weight. The monoliths of which the circles are composed appear to have been dressed by continuous pounding with these implements. Some fragments of deer-horn picks for digging the socket-holes were also found.

The monument seems to be all of one date, though its erection most probably extended over a considerable period. It was proved that the trilithons were erected from the *inside*, and consequently the blue stones of the inner horse-shoe could not then have been standing on the ground.

Professor Gowland's excavations point to the end of the Neolithic age, or to the period of transition between the Stone and Bronze ages, as the date of their erection. That stage of civilisation in this country is calculated to have been reached about 1800 B.C.

Astronomical observations conducted by Sir Norman Lockyer and Mr. Penrose, based on the assumption that Stonehenge was used as a solar temple and constructed for the purpose of observing the midsummer sunrise from the centre of the altar-stone over the point of the Hele stone in the Avenue, indicate 1680 B.C. with a possible error of 200 years in either direction, as the time of its erection, which corresponds closely with the date given by Professor Gowland.

Both investigators agree in regarding the monument as a place of sanctity dedicated to the observation or adoration of the sun. The fact that on the morning of midsummer day the sun does rise over the "Hele stone," and that its rays strike the exact axis of the structure over the altar-stone and through the aperture between the two piers of the central trilithon, can hardly be accidental.

#### OLD SARUM.

From Stonehenge the members drove to Old Sarum, where they were welcomed by Colonel Hawley, F.S.A. and Mr. Hope, Litt.D. D.C.L. After tea at the Old Castle Inn, the former described the remains of the castle, which lie within the inner entrenchment, and the latter dealt subsequently with the site of the cathedral.

The fortifications of this imposing earthwork (figs. 18, 19 and 20) consist of an outer rampart of early origin surrounded by a wide and deep ditch and counterscarp. The two entrances, east and west, are each protected by an outer hornwork, with an independent ditch in front of it. The material taken out of the great ditch has been cast up partly on the inner side and partly outwards so as to raise the counterscarp and make the ditch more formidable. This outer earthwork no doubt preserves the line of a pre-Roman fortification which may perhaps be attributed to the Bronze age, but the ditch was possibly deepened by the Normans, and the bank raised

and encircled by a massive stone wall to form the outer bailey of the Norman castle.

It has been assumed that Old Sarum may be identified with the Roman station of Sorbiodunum of the Antonine *Itineraries*, but no substantial traces of the Roman occupation have as yet been found, and the station may have been situated at a lower level near the river.

Sarum was of importance in Saxon times, and is believed to have had a mint.

Immediately after the Norman conquest a smaller earthwork was thrown up in the middle of the enclosure to form a castle. It consists of a deep ditch, the material from which was all cast inwards and used to raise the level of the interior and to protect it with a high bank. This was no doubt at first protected by timber palisading, replaced about the beginning of the twelfth century by masonry defences. The smaller earthwork formed the inner bailey, and the space separating it from the outer entrenchment, which had perhaps been previously subdivided by transverse ditches into an eastern and a western section, formed the outer bailey, an area on the north-west being reserved as the precinct of the cathedral church.

The seat of the bishopric of Sherborne had been moved hither by bishop Herman soon after 1075, and his successor, Osmund (1078-1099), began to enlarge or rebuild the Saxon church, the high altar being hallowed in 1092.

At the end of the eleventh century this church was partly destroyed, perhaps by lightning, and about the middle of the twelfth it was made larger and extended considerably both eastward and westward.

The city of Old Sarum had in the meantime grown up round the cathedral and the castle, but the situation was found to be unsatisfactory. The dean and chapter accordingly petitioned pope Honorius III for the removal of the see to a lower site in the valley below. They complained of the exposed position, the lack of water, the confined space, the glare of the chalk, and the restrictions imposed on them by the military commander.

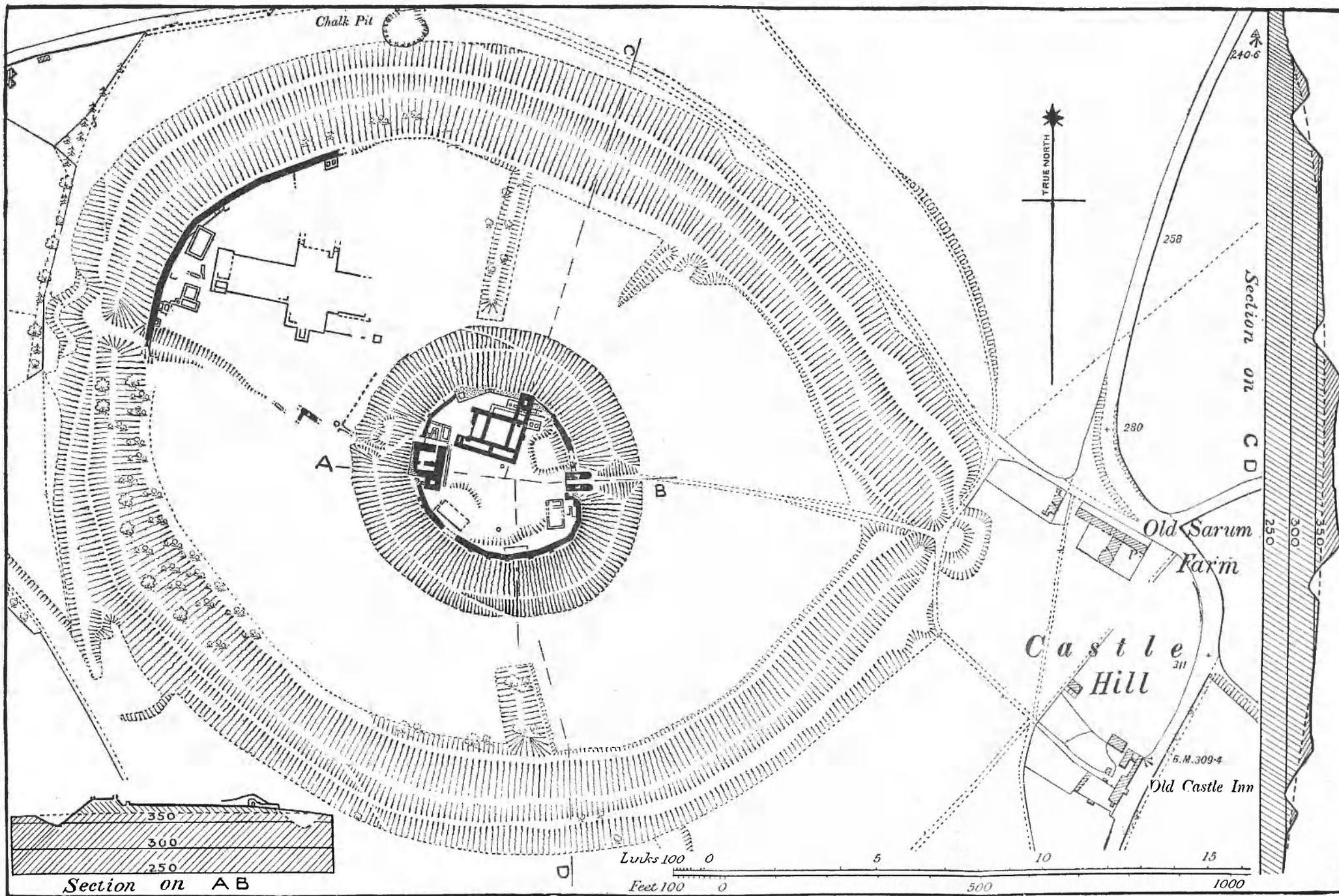
Accordingly the ecclesiastical establishment was removed to Salisbury, and the foundations of the new church were laid there in 1220. Old Sarum then became the quarry of the new city.

The castle, however, was kept in repair till the close of the fourteenth century, but with the invention of artillery and changing conditions it eventually became useless as a defensive work, and by 1446-7 it was in ruins.

Since 1909 the site has been excavated by the Society of Antiquaries under the superintendence of Mr. Hope and Colonel Hawley. The buildings in the inner bailey have been completely uncovered, and the foundations of the cathedral church laid bare.

#### THE CASTLE SITE.

The Norman defences (fig. 19) consist of a massive gatehouse-tower on the east, and a postern and postern tower on the west, connected by curtain walls: the great tower and its adjuncts stood on the north of the enclosure.



[By permission of the Society of Antiquaries.]

FIG. 18. GENERAL PLAN OF OLD SARUM, WITH SECTIONS (1912).  
Reproduced from the Report of the Excavation Committee.

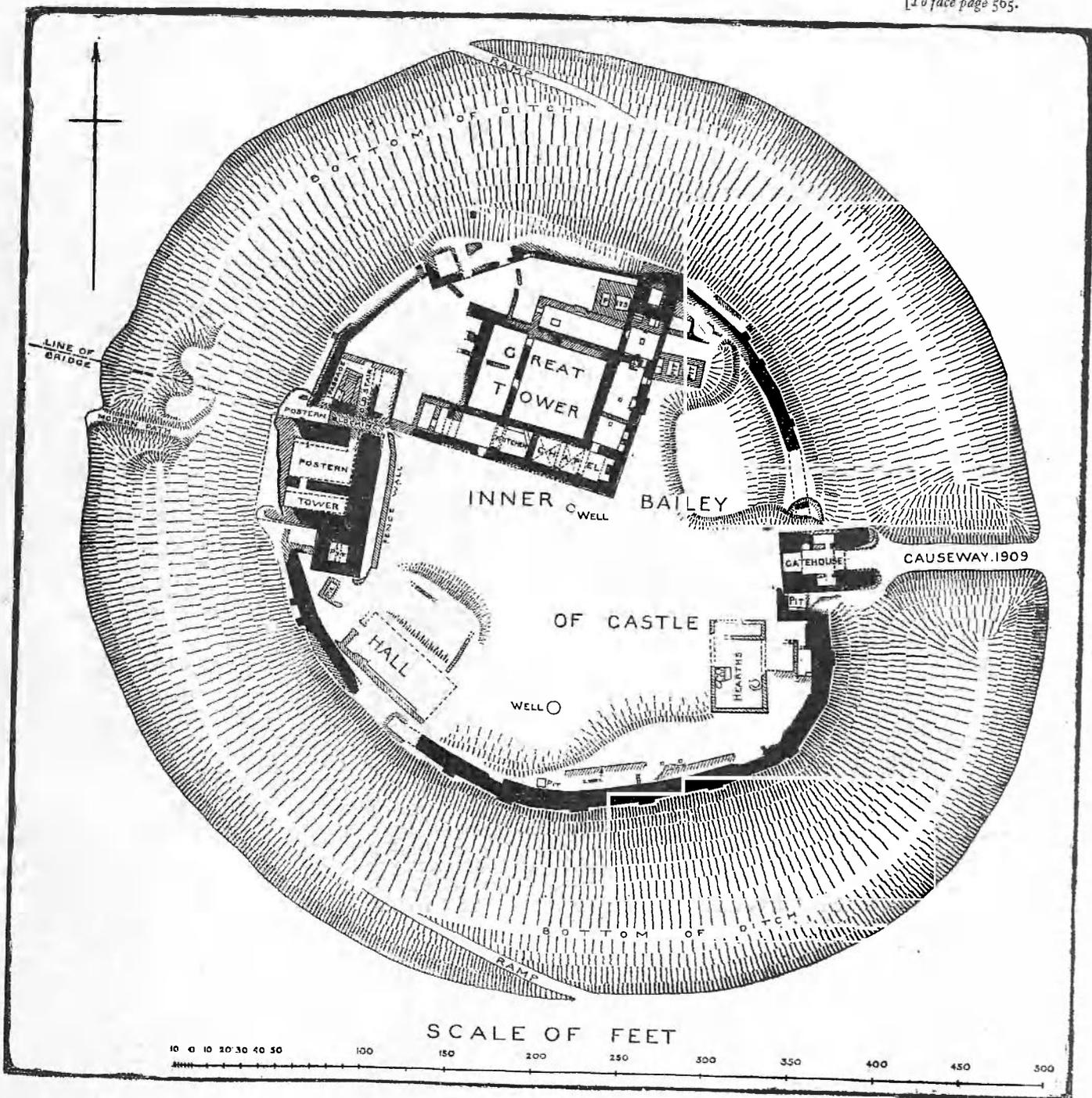


FIG. 19. PLAN OF THE INNER WORK AT OLD SARUM, SHOWING THE EXCAVATION OF THE CASTLE AREA AS COMPLETED IN 1911. [By permission of the Society of Antiquaries. Reproduced from the Report of the Excavation Committee.

*The Gatehouse*, of which only the lower part of the ground-story remains, consisted of a wide entrance with guard-chambers on each side flanked by two drum-towers whose massive cores alone remain, though a few courses of dressed stones have been spared on the inner sides of the building. To the south is a garderobe.

*The Postern*. The group of buildings on the west of the bailey consists of a postern tower with an immense garderobe to the south of it. The base of the east wall of the tower, with a great battering plinth retaining many courses of ashlar, has been spared for a distance of about 85 feet. This wall is interrupted on the north by the postern passage, beyond which were the stairs leading up to the basement story of the tower. Part of the passage was subsequently blocked up and a new and narrower one made northwards at right-angles, doubtless with the intention of rendering it easier to defend.

*The Great Tower or Keep* stood in the northern part of the bailey. Though its walls were carried down below the ground level, the basement is filled up solid with chalk rubble. On the top of this rested the first floor of the tower, consisting of the great hall (48 by 44½ feet) and another chamber to the west. Being surrounded by buildings the great hall must have been carried up through two stories in order to admit light through a series of clerestory windows: above these another floor may have existed.

The range adjoining on the south consisted of a kitchen and a chapel. The latter was vaulted in three bays. On the east lay a large chamber communicating by a vice with the floor above. At a later date the south end was cut off to form a vestry to the chapel. The rooms above these two blocks were no doubt entered from the hall of the great tower.

At the north-east corner is another block of buildings consisting of a massive tower to the north (which may have contained the treasury mentioned in 1181-2), a room over a basement to the south, and a pair of deep garderobes between. The latter were subsequently filled up with chalk and the space so gained thrown into the room. A door in the south-east corner of the room led into another tower containing two garderobes, which seems to be a later addition, while to the west of the treasury tower is another added pair of deep garderobe pits. North of the great hall, between it and the pits just mentioned, lay another room (48 by 16 feet), which appears also to have been an addition and was perhaps the great chamber.

The remains of the buildings to the west of the keep are too fragmentary to identify. The main entrance to the keep was most probably on this side.

*The Chapel*, which lies on the line of the curtain-wall, north-west of the great tower, is almost entirely destroyed, part only of the west and south walls remaining.

*The Great Hall*. Adjoining the curtain-wall south of the postern some foundations and fragmentary courses of ashlar may perhaps be identified with the hall ordered to be repaired in 1247.

*The Bakery*. To the south-west of the main gate some walling and foundations with traces of hearths and ovens seem to belong to a bakery or brewhouse.

*The Wells*. In the middle of the bailey, immediately south of the chapel, was the castle well, lined with ashlar to a depth of 28 feet, beyond

which the present excavations have not been carried. This well was originally enclosed in a well-house. A second well was found further south. It was also lined with ashlar, but the builders seem to have stopped operations at a depth of 18 feet and left it unfinished.

*The Curtain-wall*, which crowns the bank, is about six feet thick, and was built in a series of straight lengths. The outer face has been stripped of nearly all its ashlar, but on the inside the first few courses are fairly continuous. Traces of the buttresses occasionally show a good stone plinth with chamfered edges.

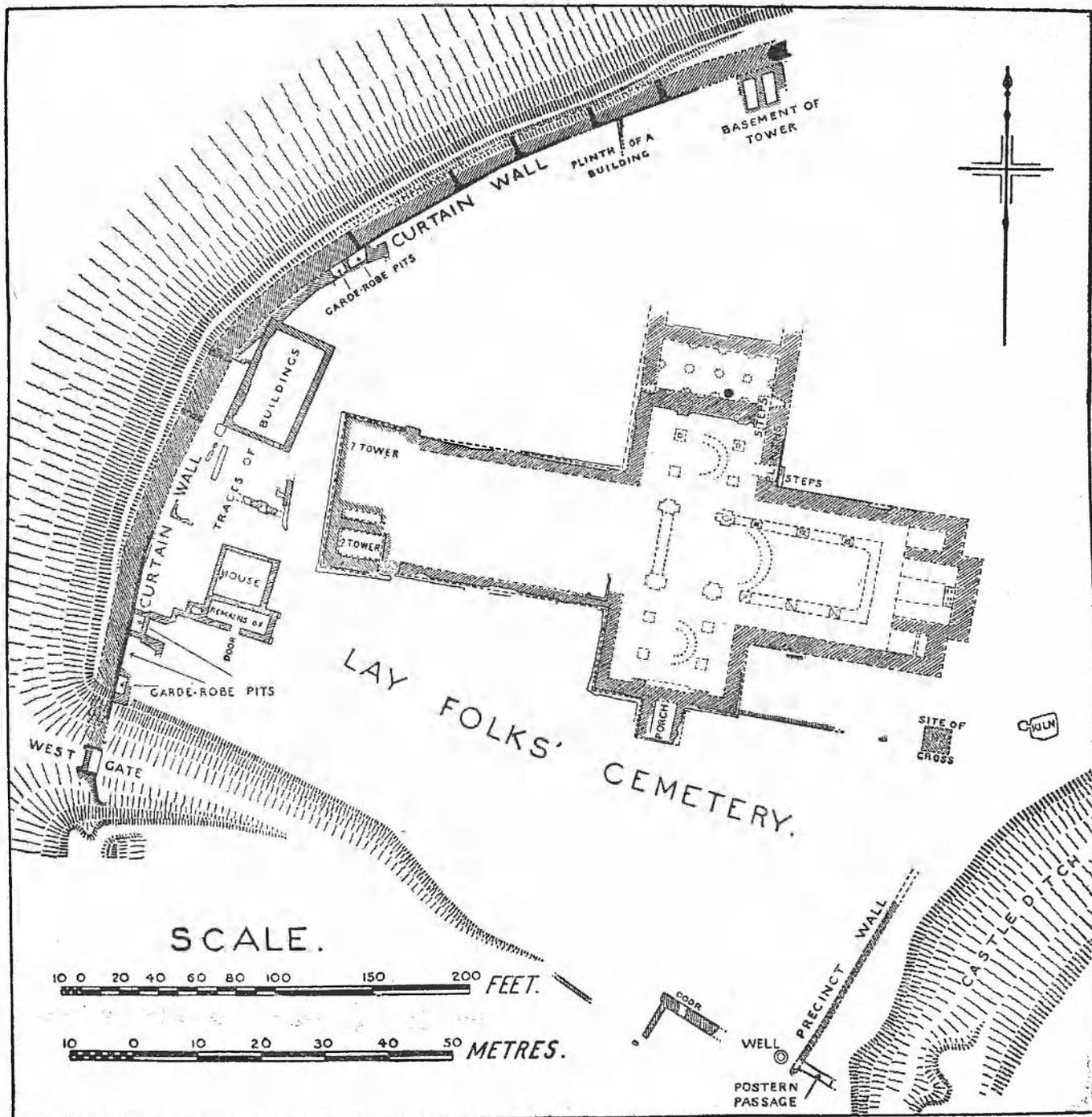
#### THE CATHEDRAL CHURCH.

Moving to the cathedral church (fig. 20), which lies to the north-west of the castle, Mr. Hope explained that the excavations of 1912 laid bare the outline of the walls, and disclosed the sites of the nave and transept, with part of the east end. In most cases only the lowest portions of the wall-cores remained. The west end, which carried two towers, appears to be an addition, for it is out of alignment with the walls of the nave and is built with mortar of a different colour. The foundations here descend to a considerable depth to reach the solid chalk, which slopes away rapidly westward, and made ground to a depth of more than eleven feet was deposited at this point to maintain the general level.

The excavations of 1913 have resulted in laying open the whole of the plan of the church. It consisted of a square-ended presbytery with aisles, which were continued behind the high altar as a procession-way and as an entry to a row of eastern chapels. The quire stood under a tower over the crossing, and the transept had not only eastern but western aisles also. The south transept had likewise a large south porch. The nave, which was that of the first Norman church, had aisles, and to the west of it an added pair of western towers with a narthex (?) between. The east end of the first church had a short presbytery with an apse, and aisles ending also in apses, which were, however, square outside; each of the transepts had also an apse projecting from it eastwards. The foundations of these apses were found just under the floor, with the base of the high altar hallowed in 1091. Although the church was systematically destroyed in the fourteenth century to furnish materials for building the close wall at New Sarum, it is possible from the thick mortar-beds of the floor to recover much of the arrangement of the church and of the pattern and disposition of the floor itself. To the south of the presbytery is an enclosed graveyard, in which have been found a most interesting series of coffin-slabs, two with long Latin inscriptions. The general cemetery extended along all the south side of the church, and had also yielded several interesting memorials.

Adjoining the north transept is a large crypt or undercroft twelve feet below the floor of the church, and entered by steps from the transept. It was vaulted in four bays, with a middle row of massive columns, and was perhaps the vestry and treasury. The building which probably stood over it may have been the chapter-house.

In the angle formed by the north transept and the eastern arm of the



[By permission of the Society of Antiquaries.]

FIG. 20. PLAN OF THE NORTH-WEST QUARTER OF OLD SARUM, SHOWING THE EXCAVATIONS OF 1912 AND PART OF 1913.

The results of the excavations in 1913 inside the church and to the north of the north transept are only sketched in approximately.

Reproduced, with additions, from the Report of the Excavation Committee.

church was a spacious cloister with covered alleys about it, probably in connexion with the houses of the bishop and canons, which have yet to be excavated.

#### THE OUTER BAILEY.

A considerable amount of space round the church has been trenched for remains. On the south abundant traces of burials have been found, and this seems to have been the lay cemetery.

On the south-east of the church a fragment of the precinct wall was located, a well, and part of a small building.

To the west of the church a number of buildings have been struck, with one exception all quite insignificant, and the curtain-wall has been followed in both directions towards a tower on the north and southwards to the west gate, which appears to have possessed no tower, but to have been a plain arched recess forming the gate-passage.

The curtain-wall is of great thickness, and, in addition to supporting the artificial platform opposite the west end of the church mentioned above, it appears to have been carried through the inner slope of an earlier and lower rampart, beyond which its footings rest on the solid chalk at a depth of some eighteen feet below the present level of the ground.

The programme allowed a liberal allowance of time in which to examine the remains. The members did not leave the site till after 6 o'clock. Motoring to Salisbury they caught the 6.28 train to Waterloo, and, dining in the train, reached London soon after 8 o'clock.

NOTE.—The foregoing accounts of Stonehenge and Old Sarum are based on a paper by Professor W. Gowland, F.R.S. F.S.A. which appeared in *Archaeologia*, lviii, 37, and on the Reports of the Excavation Committee of Old Sarum respectively.

The Institute is also indebted to the Society of Antiquaries for permission to reproduce the illustrations which accompany this report.