PROCEEDINGS AT MONTHLY MEETINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

Wednesday, 4th February, 1914.

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

Mr. W. H. St. J. Hope, Litt.D. D.C.L. read a paper on the Divinity school at Oxford and its vaulted ceiling, with lantern illustrations.

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

In the discussion which followed there spoke Messrs. Vallance, Dorling, Brakspear, and the Chairman.

Mr. Vallance drew attention to the fact that the badge of the university was represented on the ceiling as a book with four seals only, whereas stress was usually laid on the book having seven seals. This Mr. Hope thought was simply a blunder on the part of the carver.

The Rev. E. E. Dorling enquired if it were quite certain that the Nevill shield spoken of was that of Richard Nevill, earl of Salisbury. The lantern-slide on the screen seemed to show the Beauchamp fesse, in which case the arms would be those of Richard Nevill, earl of Warwick, the kingmaker, son of the earl of Sarum. Mr. Hope explained that the shield was Montague and Monthermer quartering Nevill, which is that of the earl of Salisbury.

In regard to the words LOY SOYT DYEU, which Mr. Hope interpreted as " Let the law be . . ." Mr. Dorling suggested that they might perhaps stand for *Loué soit Dieu*.

In reply to the Chairman, Mr. Hope stated that the Divinity school was erected on an unoccupied site : it was used for the disputations which formed so large a part in the proceedings of taking a degree, and the documentary evidence for the supply of desks showed that it was also used for writing. The large door in the middle of the east wall was an insertion by Sir Christopher Wren.

Wednesday, 4th March, 1914.

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

Mr. R. H. Forster, LL.B. F.S.A. presented his annual report on the excavations of Corstopitum in 1913, illustrated with numerous lantern-slides.

Some observations were made by Messrs. Mill Stephenson, Talfourd Ely, Herbert Jones and Bushe-Fox.

The latter noted the absence of early pottery in the ground excavated in 1913, and concluded that this area did not form part of the site first occupied.

PROCEEDINGS AT MEETINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

Wednesday, 1st April, 1914.

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

Mr. Alfred C. Fryer, M.A. Ph.D. F.S.A. read papers on (1) two effigies attributed to Bernini; (2) Nicholas Stone's school of effigy-workers; and (3) the font in St. Bartholomew-the-Great, Smithfield, all with lantern illustrations.

These papers are printed at pages 75, 65 and 167 respectively.

The Rev. J. F. V. Lee, vicar of Cranford, also spoke.

Wednesday, 6th May, 1914.

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

Miss Edith K. Prideaux read a paper on carvings of mediaeval musical instruments in Exeter cathedral church and elsewhere, with many lantern-slides.

The Chairman congratulated Miss Prideaux on the interest and value of her paper, which it is hoped may be printed in the *Journal*.

Wednesday, 10th June, 1914.

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

Mr. Philip Norman, LL.D. F.S.A. read a paper on a settlement of the Hanseatic League at Bergen in Norway, illustrated by lantern-slides.

The paper will be printed in the *Journal*.

The Chairman mentioned the sister-city of Wisby in Gotland, which had been burnt out by the Danes in 1360. In his view the decay of the Hansa corporation was due to the desertion of the Baltic by the herrings, and to the blow which the fish-trade suffered from the reformation and the cessation of fasting. He also drew attention to the fact that Wisby and Bergen both owed their importance to their being open all the year round, while rival trading-centres were icebound for several months in winter.

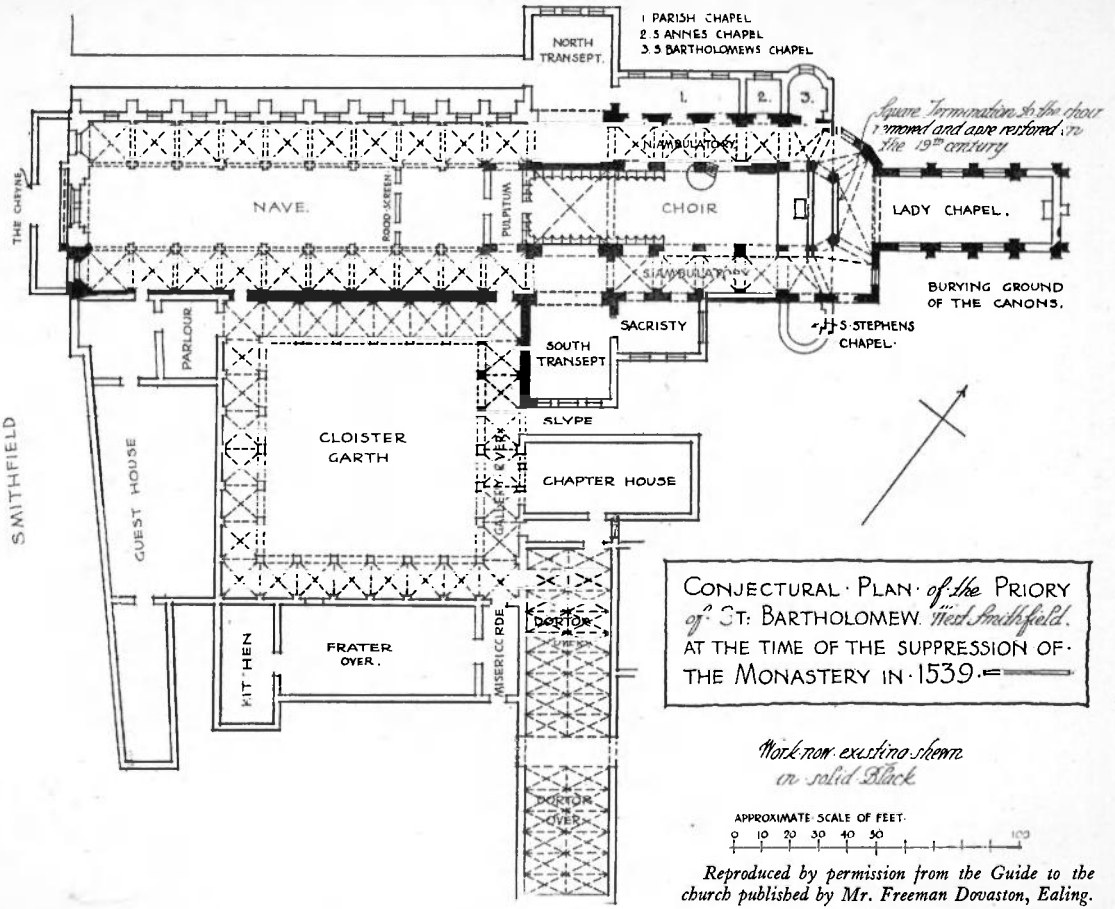

1 PARISH CHAPEL
2 S ANNES CHAPEL
3 S BARTHOLOMEWS CHAPEL
NORTH TRANSEPT.
1.
2.
3.
Square Termination to the choir removed and apse restored in the 19th century
AMBULATORY
NAVE.
ROOD SCREEN
PULPITUM
CHOIR
LADY CHAPEL.
THE CHEYNE
AMBULATORY
BURYING GROUND OF THE CANONS.
SACRISTY
S STEPHENS CHAPEL.
PARLOUR
SOUTH TRANSEPT
SLYPE
SMITHFIELD
GUEST HOUSE
CLOISTER GARTH
GALILEE OVER
CHAPTER HOUSE
DORTOR
MISERICORDE
PIT HEN
FRATER OVER.
DORTOR OVER
CONJECTURAL PLAN of the PRIORY of ST: BARTHOLOMEW. West Smithfield. AT THE TIME OF THE SUPPRESSION OF THE MONASTERY IN 1539.
Work now existing shewn in solid Black
APPROXIMATE SCALE OF FEET.
0 10 20 30 40 50 100
Reproduced by permission from the Guide to the church published by Mr. Freeman Dovaston, Ealing.

FIG. I.

SPRING MEETING IN LONDON : VISIT TO THE CHURCHES OF ST. BARTHOLOMEW-THE-GREAT, ST. HELEN, BISHOPSGATE, ST. KATHARINE CREE, AND SOUTHWARK CATHEDRAL.

Thursday, 7th May, 1914.

In continuation of the arrangements made by the Council a spring meeting, for which they were fortunate in securing the co-operation of Mr. C. R. Peers, Mr. E. A. Webb, Dr. Philip Norman, and Mr. W. H. Godfrey, has been held this year in London.

The party, who numbered about eighty, assembled at 10.30 in the church of St. Bartholomew, where Mr. Peers described the architecture of the building, and Mr. Webb gave the history of the church.

ST. BARTHOLOMEW-THE-GREAT, SMITHFIELD.

The Austin canons' church of St. Bartholomew-the-Great (fig. 1) was founded by one Rahere in the year 1123, and his church was among the earliest of that order in England. There were at first thirteen canons, increased to thirty-five by Thomas, the second prior; Rahere was the first canon and first prior of the church and the first master of the hospital which he had also founded. He died in 1143, and his body lies beneath his effigy on the north side of the presbytery.

The building which now remains, as will be seen by reference to the plan, is the monastic quire and crossing of the church with the first bay of the nave. Rahere built all east of the crossing except the westernmost bay, a lady-chapel at the east end, and two side chapels. To this were added by Rahere's successor, prior Thomas (1144–1174), the transepts and crossing, the first bay of the nave, the cloister and the chapter-house. About the middle of the thirteenth century the nave was completed. It occupied the site of the present graveyard and extended to Smithfield. In about the year 1336 the present lady-chapel was built, and about 1395 a parish chapel, adjoining the north ambulatory, dedicated in honour of All Saints, was erected by Roger Walden, afterwards archbishop of Canterbury (1398–1399) and bishop of London (1405–1406).[1]

Great alterations were made about the year 1405, the apsidal termination of the quire being pulled down and a square east end substituted[2]; while

[1] Walden, treasurer of England 1395 and dean of York, was intruded into the see of Canterbury at the end of the reign of Richard II, when Arundel was got rid of temporarily by nominal translation to St. Andrew's. He retired on Arundel's restoration, and was eventually compensated with the see of London after some years of private life. His bull of provision to London bears date 10th December, 1404: he was installed 30th June, 1405.

[2] The remains of the straight east wall can be seen where the curve of the apse commences, also the jambs of the two windows which were inserted above. The lower part of the apse was restored in 1863, and the upper part in 1885.

the bell-tower, the clerestory of Rahere's quire, the cloister and the chapter-house were rebuilt. The stone screen at the entrance to the north transept was probably erected at the same time. Between the eastern bay of the parish chapel and the chapel of St. Bartholomew, another, dedicated in honour of St. Anne, was built about 1504.

Early in the sixteenth century prior Bolton made several alterations and additions. He inserted the oriel window in the south wall of the quire and the doorway in the east end of the south wall of the ambulatory, both of which bear his rebus. He also rebuilt the prior's house and other of the monastic buildings.

Robert Fuller, the last prior, surrendered the house to Henry VIII in 1539. The extent of the buildings at that period may be realised from the plan.

The nave and the three chapels on the north side and the north transept were then destroyed, the south transept was stripped of its lead, while the lady-chapel, the whole of the monastic buildings, the close and Cloth Fair, were sold to Sir Richard Rich, in whose family they remained until early in the nineteenth century, with the exception of the years 1556–1559, for in the former year he granted them to queen Mary, who established here a house of Dominicans or Black friars.

Since the dissolution the remains of the church have suffered greatly from fire and neglect. The windows in the square east end were replaced by round-headed ones of the Georgian period, and high pews reached nearly to the capitals of the piers. The west portion of the triforium had been destroyed by fire, and the east portion formed part of the premises of a fringe-maker. In the eighteenth century the south triforium was occupied by a nonconformist school connected with an adjoining chapel, from the gallery of which the congregation could watch the services of the church. The north transept, until 1893, was a blacksmith's forge. The north portion is entirely new.

A restoration of the fabric, commenced in 1863, was resumed in 1885 under the direction of Sir Aston Webb, and has continued to the present time. The new work, whilst harmonising with the old, is differentiated from it, and can be recognised without difficulty.

The attention of the members was drawn to the various features of interest as they passed from point to point.

The Smithfield gate, by which the church walk is approached, formerly the west entrance of the south aisle of the church, is all that remains of the west front of the monastic church. Probably it once supported a south-west flanking tower. The removal of some encroachments in 1910 exposed a small portion of arcading of the same date as the arch itself (about 1250).

The present west front was erected after the nave had been destroyed by Henry VIII, and stands upon the west wall of the pulpitum. In 1863–1866 the present approach was excavated through the graveyard which occupies the site of the nave, and at the same time the floor of the church itself was lowered to the original Norman level. On the right are seen the remains of the south wall with the bases of the thirteenth-century vaulting-shafts of the nave, which must have been built at that period. The tower, which is of brick, was erected in 1628 over the south aisle.

The main entrance to the church is at the east end of the south aisle

of the nave. The Norman columns on the left formed the bay between the quire and the nave. Against one of these columns, and against the wall on the right, may be seen clustered shafts of the thirteenth century. The springer of the vault remaining indicates the height of the nave aisle.

The font is of early fifteenth-century work, and is one of the very few pre-reformation fonts in London.[1]

Prior Bolton's window, inserted in the middle arch of the triforium on the south side of the quire, dates from about 1517. It communicated with the prior's house, erected by Bolton, who also built the sixteenth-century door in the south ambulatory leading to the prior's lodging. Bolton was prior 1505–1532, and was architect in charge of the building of Henry VII's chapel in Westminster abbey when the king died.

The founder's tomb, dating from about 1405, lies on the north side of the sanctuary. The effigy is clothed in the habit of an Austin canon, and is the best example of such an effigy in the country.

In the south ambulatory is the fine table-tomb of Sir Walter Mildmay, founder of Emmanuel College, Cambridge, chancellor of the exchequer to queen Elizabeth, and one of the commissioners to try Mary queen of Scots at Fotheringhay.

The present cloister, restored in 1905, consists of three only of the nine bays of the east alley. The entrance has, on the cloister side, a Norman arch with shafts, capitals, and bases of about 1150, within a larger arch of the fifteenth century. The rest of the old work dates from the same period, except the remains of the jambs on the right, probably inserted in 1556. Outside may be seen the remains of two buttresses. The original vaulting was destroyed by a fire in 1830.

The north porch, erected in 1893, leads into Cloth Fair: the shops in the seventeenth century formed the booths of the fair.

The three western bays to the north of the north ambulatory opened into the fourteenth-century parish chapel destroyed by Henry VIII. Further east is the entrance to Rahere's chapel of St. Bartholomew, of which nothing now remains.

The lady-chapel stands on the site of the original eastern chapel built by Rahere. It was rebuilt, as already stated, about the year 1336, and after the suppression it was converted into a dwelling-house and ultimately became a fringe factory. It was restored to the church in 1885. The window sills and jambs on the north side are fifteenth-century work, but the arches and tracery of the windows are new, also the entire windows on the south side and the east wall. The buttresses are old. On the south side of the sanctuary are the mutilated remains of the sedilia.

The crypt beneath, originally a bone-hole, doubtless of the same date as the chapel above, is lighted by deeply-splayed windows originally unglazed. The vaulting has been renewed, though portions of the earlier work remain. The walls, piers, and windows are original.

The plan of the church was periapsidal; a wide ambulatory encircled the presbytery, from which radiated three external chapels separated from each other by two bays. That in the east was dedicated in honour of our Lady; that on the north in honour of St. Bartholomew; that on the south

[1] See a paper by Mr. Fryer on this subject at page 167 supra.

in honour, probably, of St. Stephen. The foundations of the latter, which still remain, show a plan with two apses, somewhat similar to the side chapels at Norwich.

The eastern apse of the church, like St. Augustine's, Canterbury, has seven bays, and the quire five bays.

The arches of the triforium appear to have been intended to be left open, as in St. John's chapel in the Tower of London, and St. Botolph's, Colchester, because there is no provision for the terminal arches of the lesser arcade, which simply rest upon a narrow impost. The capitals of these arcades, too, indicate a date about thirty years later than the arches in which they are inserted.

The twelfth-century clerestory, judging from the remains of the string-courses which have been left on the wall adjoining the tower, consisted of a high centre light with a low one on each side in each bay.

The straight string on the east wall of the tower indicates a flat roof. as at Peterborough.

The mural shafts, from which the east arch of the crossing springs, have been corbelled back to make room for the quire stalls.

In each spandrel of the four tower arches are an arch of a mural arcade and a lozenge-shaped panel, indicating a date of about 1150.

The triforium arch of the bay west of the crossing, on each ide of the church, has been filled in at some period after its construction, and then pierced with a small doorway to give access to the pulpitum, which was probably not built until the thirteenth century.

The transepts were double their present length, and it is assumed that there was an eastern apsidal chapel in each; that in the north transept, containing the parish altar, being pulled down by Roger Walden at the close of the fourteenth century and extended eastward, as already stated; that in the south chapel being pulled down in the same century and extended eastward to form the sacristy. The clerestory window above the site of the pulpitum also dates from about the year 1250. It is an example of an early bar tracery window with two lights, a moulded mullion, and the tympanum pierced with a simple circular opening. The total length of the church, when the fourteenth-century lady-chapel was added, was 349 feet; the width 66 feet; the width at the transepts being 145 feet.

Mr. C. R. Peers said that the plan of the church was a comparatively early one. It belonged to the time when the ambulatory, by which the aisles were continued round the apse, was in fashion. This arrangement occurred in eleventh-century churches, and St. Bartholomew's used, until lately, to be considered the last instance of its use, but within the past year Mr. Harold Brakspear had shown that an ambulatory plan had been adopted at Malmesbury in 1142. The arrangement of the east end, with its north and south chapels, was very like that of Norwich cathedral church (1096). Apart from the plan, the detail to be seen at St. Bartholomew's is quite advanced. Referring to the variation in the planes of the south wall, Mr. Peers suggested it might be accounted for by a pause in the progress of the work, which brought about a change in the plan. The thirteenth-century nave, as shown by the vaulting of the south aisle, did not range with the twelfth-century work, and it was possible that the nave may have been set out and begun from the west end, with an intention of rebuilding the eastern part

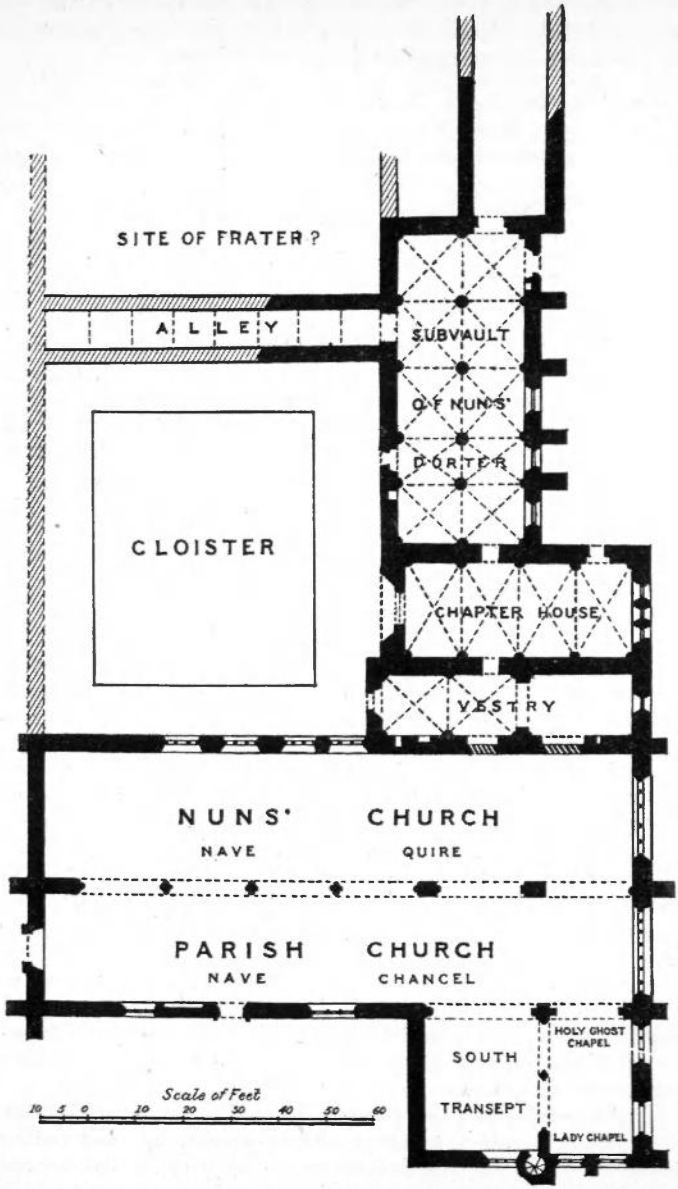


FIG. 2. PLAN OF THE BENEDICTINE NUNNERY OF ST. HELEN, BISHOPSGATE.

From a plan lent by Sir William St. John Hope.

of the church. The early fifteenth-century alterations to the tower, including the screen across the north crossing arch, were evidently made in order to counteract a failure in the north-east pier.

From St. Bartholomew's the party moved to St. Helen's, Bishopsgate, which, in the unavoidable absence of Mr. A. W. Clapham, was described by Mr. Henry Plowman, F.S.A.

ST. HELEN, BISHOPSGATE.

The priory of St. Helen, Bishopgate (fig. 2), was founded between the years 1204 and 1216 by William, son of William the goldsmith, for nuns of the Benedictine order. The site chosen adjoined the pre-existing parish church of St. Helen on the north side, and the convent was one of the four priories of the order in London and its immediate neighbourhood.

The church, as it stands, consists of two parts divided by an arcade, the northern part being the church of the nuns, and the southern that of the parish. The nuns' church dates from the period of the foundation, and the parish church was probably rebuilt about the middle of the thirteenth century when the south transept was added. In 1374, or shortly before, the two chapels east of this transept were added, and the arcade between the nuns' church and the parish nave was built from a bequest of Sir John Crosby about 1475. The two arches north of the parish quire are of the fourteenth century. In 1538 the priory was dissolved amongst the greater monasteries, when its revenues amounted to £313 2s. 6d. a year. Little was done to the church until 1633, when the existing south doorway of the parish nave was built and the two handsome door-cases of wainscot inserted within this and the west door. In 1696 a tower which stood over the gateway at the entrance to Great St. Helen's from Bishopsgate street was pulled down; it had long served as a belfry, and shortly after its destruction the present timber bell-turret was erected at the west end of the church. The church has suffered severely during the nineteenth century from injudicious restoration, and much of the exterior is concealed by the adjoining houses.

The cloister lay on the north of the church, and the eastern range, including a vaulted chapter-house and undercroft of the thirteenth century, remained standing until 1799. It then formed part of the Leathersellers' hall, the hall itself being an Elizabethan apartment on the first floor, representing the monastic dorter.

The architectural features of the church are of no particular interest, but the fifteenth-century arcade is of fine proportions, and the crude renaissance detail of the south doorway (dated 1633) is also interesting. The nuns' church is chiefly remarkable as a complete survival of a building of this class. In the north wall are three squints formerly communicating with the vestry, and of these the easternmost forms the base of an elaborate traceried and canopied wall-recess of late fifteenth-century date, which possibly served as an Easter sepulchre. Further west is a doorway and

staircase in the wall, possibly the night-stairs from the dorter. The blocked openings of the two processional doors from the cloister are also visible. The presence of these squints and doorways is some indication of the position of the former quire-stalls which must have stood towards the west end with only a vestibule between them and the west wall.

The church is remarkably rich in monuments, of which the finest is the panelled table-tomb of Sir John Crosby (1476) and his wife, with recumbent effigies of alabaster. Another pair of fifteenth-century alabaster effigies, representing John de Oteswich and his wife, was brought here from the destroyed church of St. Martin Outwich. Among the later memorials are the canopied tomb of Hugh Pemberton (1500); the handsome table-tomb and effigy of Sir William Pickering (1574); the wall-monument of Martin Bond (1576); and many others. Sir Thomas Gresham (1576), and Sir Julius Caesar (1636) have table-tombs in the nuns' quire. There are also several brasses, including two priests in academicals from St. Martin Outwich.

Some of the nuns' stalls are preserved in the parish quire, and the pulpit is handsome Jacobean work. In the chancel is a wooden sword-rest, dated 1665, and one of the five remaining examples in the city. The stained glass in the church is mostly modern, but includes some fifteenth-century shields of Crosby, the Grocers' company, etc. in the inner chapel of the south transept, and some late sixteenth-century heraldic glass in other parts.

After an interval for luncheon, the party reassembled at 2.30 p.m. at St. Katharine Cree, which was described to them by Dr. Norman.

ST. KATHARINE CREE.

The church of St. Katharine Cree, or Christchurch (figs. 3 and 4), is in Aldgate ward, on the north side of Leadenhall Street, a short distance east of St. Andrew's Undershaft. Stow says in his *Survey*, "The parish church of St. Katherine standeth in the cemetery of the lately dissolved priory of the Holy Trinity." Its early history is briefly as follows: After the foundation of the Austin priory of Holy Trinity or Christchurch, Aldgate, by queen Matilda, wife of Henry I, the inhabitants of the ancient parish of St. Katharine, which, together with those of St. Mary Magdalene, St. Michael, and the Trinity, was absorbed by that establishment, for many years used part of the conventual church, but, the arrangement proving inconvenient, the church of St. Katharine was built for them in the burial-ground set apart for the lay inhabitants of the precinct. According to Strype it dated from the time of Richard de Gravesend, bishop of London from 1280 until 1303, but, as the chapel of St. Katharine and St. Michael, it is mentioned in a bull of pope Innocent III, who died in the year 1216.

From Sharpe's calendar of wills in the court of husting we learn that in 1280 it is mentioned as St. Katherine de Christchurch. In 1349 Walter de Constantyn leaves tenements and a brewery for the maintenance of the priory church, and for providing a chantry at the altar of St. Mary, lately

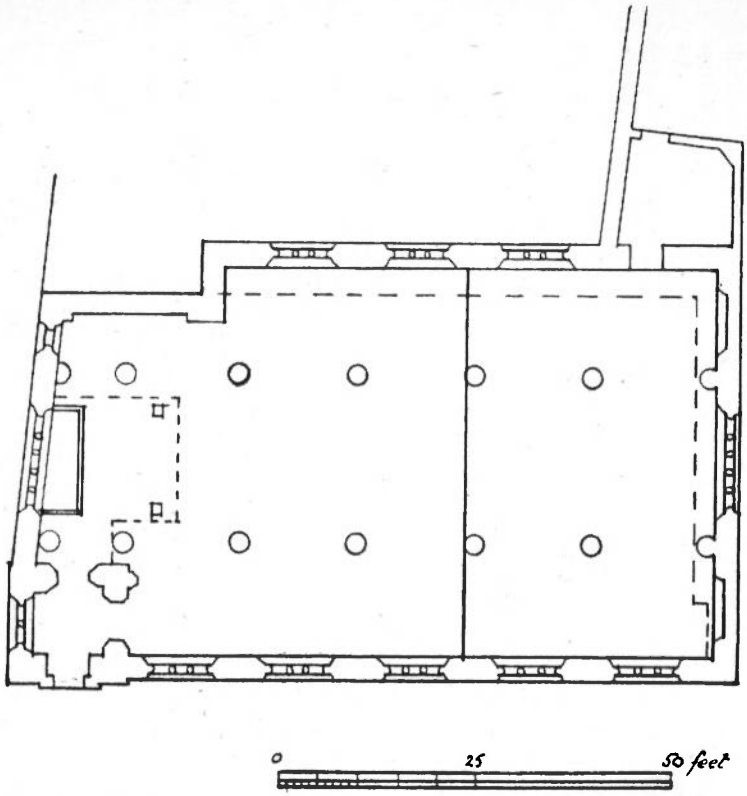


FIG. 3. PLAN OF THE CHURCH OF ST. KATHARINE CREE.
Dotted lines indicate extent of former church.

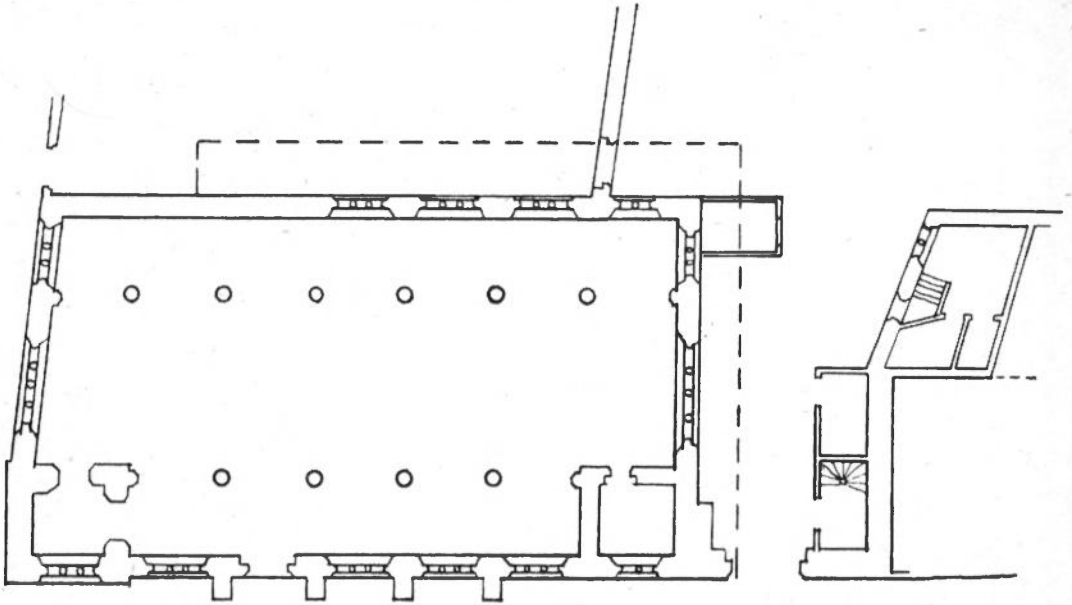


FIG. 4. PLAN OF THE CHURCH OF ST. KATHARINE CREE AS SHOWN IN SYMON'S DRAWING.

Corrected and drawn to same scale as fig. 3. Dotted lines indicate extent of present church.

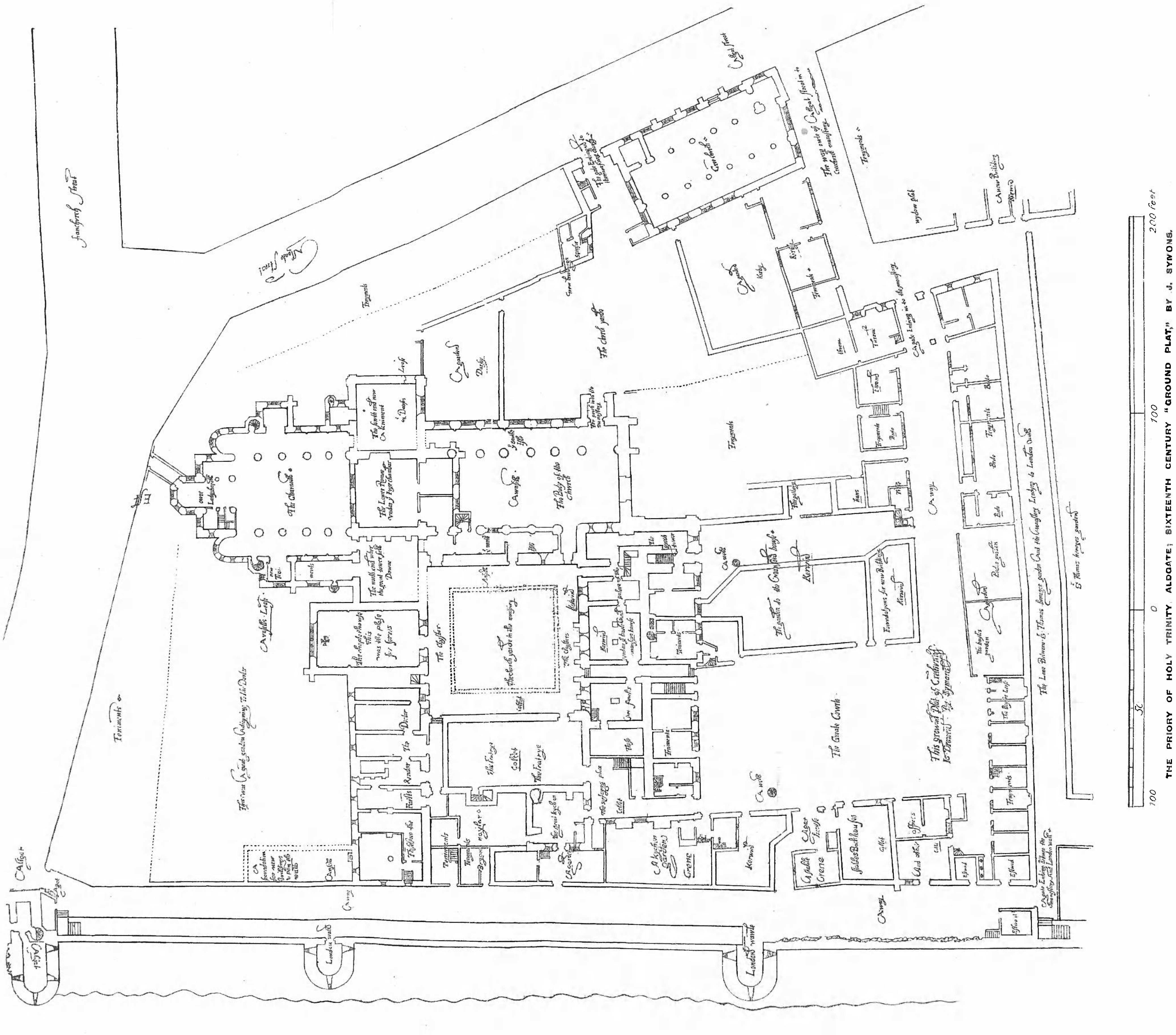
reconstructed by the testator in St. Katharine's chapel founded within the churchyard of Holy Trinity. In 1385 Roger Crede leaves directions to be buried in the church of St. Katharine within the churchyard of the priory of Christchurch, so that his body be before the altar of St. Michael there to be erected.

St. Katharine's church was originally served by a canon from Holy Trinity, but difficulties arising between the prior and congregation, Richard Clifford, bishop of London, intervened. A copy of the written arrangement made by him is given in Strype's edition of Stow. It was ratified by the contending parties in 1414, and from that time the church became a parish church or chapel, being maintained by the parishioners. After the dissolution the priory came into the hands of Sir Thomas Audley, afterwards lord chancellor, with the title of baron Audley of Walden. He offered the great priory church to the parishioners, and when they refused, " for fear," as Stow thought, " of afterclaps," he is said to have pulled down the church ; part of it, however, was standing long afterwards. Audley left St. Katharine's with the tithes, by will dated 10th April, 1544, to the master and fellows of Magdalene College, Cambridge, whereupon they leased the impropriation to the parishioners for 99 years.

The body of the church was taken down in 1628, and the present building was shortly afterwards begun, the first stone being laid by Martin Bond, the well-known citizen and captain of train-bands, whose monument is in St. Helen's church. The date on a key-stone on the north side of the nave of St. Katharine's is 1630. The church was consecrated by Laud, 16th January, 1630–31, according to a form drawn up by Andrewes. The historian, Rapin-Thoyras, remarks that Laud " used so much ceremony resembling the practice of the church of Rome at the consecration, as gave a very great handle to his enemies to charge him with a design for introducing popery."

Of the original church of St. Katharine little if anything is visible, but ancient masonry may be traced outside, just above the ground-level along the west, and perhaps along the south, front. The lower part of the tower, at the end of the south aisle, dates from 1504, when, as Stow says, " Sir John Percivall, merchant tailor, gave money towards the rebuilding thereof," and shows pointed arches on the east and north sides. Their bases are concealed by the raising of the floor, and the base of the turret-staircase is also buried. Against one of the east piers of the tower is the upper portion of a semi-octagonal respond, its capital only three feet above the present floor-level. This seems to have been left standing when the tower arches were rebuilt, doubtless on the old foundations, which would have been left undisturbed. It is mentioned by Stow's " continuator " in the fourth edition of his *Survey*, 1633, just after the rebuilding of the nave, where he asserts that it is 18 feet long and that it is buried to a depth of 15 feet, " showing the measure or height to which the flore of this new church hath been raised above that of the old." It does not, however, appear to be older than the fifteenth century. Stow, writing of the former church in the editions of the *Survey* for which he is responsible, says that since it was built " the high street hath been so often raised by pavements that now men are fain to descend into the said church by divers steps seven in number."

After the nave had been finished the intention was at once to rebuild the part of the tower immediately above the pointed arches, and this is



THE PRIORY OF HOLY TRINITY, ALDGATE; SIXTEENTH CENTURY "GROUND PLAT," BY J. SYMONS.

(Original in the possession of the Marquis of Salisbury.)

generally thought to have been done. In fact, however, entries in the vestry minute-book, now at the Guildhall, prove that it was not rebuilt until 1658 or shortly afterwards. In August of that year, " upon complaint made that the church steeple " was " in decay," an assessment was made on the parishioners to the amount of £395 for the purpose of its repair, half to be paid before 1st November and half before 20th March. The colonnade on the top supporting a cupola was added later.

The tower opens into the nave and south aisle, but it does not fit into the arcading of the latter, being considerably narrower from north to south, and, although from east to west it fills up the western bay, this had to be shortened to fit it. Another peculiarity is that the north aisle suddenly narrows to one half its width for the last two bays westward, and this, if we may trust a statement in Strype's edition of Stow's *Survey*, is caused by the inclusion of a former north cloister into the eastern part of the north side of the present church. Fortunately of late a manuscript plan of the whole area within the city wall covered by the priory of the Holy Trinity has come to light among the Hatfield House papers. It was drawn by J. Symons in 1592, and is of such interest that a reproduction is given here[1] (figs. 5 and 6). It will be seen that Symons gives no indication of a cloister, most of the ground to the north is described as a garden, while west of this and touching the north wall of the church is a tenement which extends roughly as far east as the narrow portion of the present church, and forms part of the east side of what is now called Creechurch lane, covering the same ground as an existing house.

At the time of the rebuilding a larger church was required ; it could only be increased to a material extent on the north side, and whether there was a cloister or not, the existence of the tenement in Creechurch lane prevented its widening near the west end. The slant of the west wall follows the slant of the lane, but the tower does not follow the same line. The width of the tower from north to south gives the width of the south aisle of the old church, and the narrow western portion of the present church, where the north aisle diminishes so abruptly, gives the former width of the whole. The north aisle of the old church was the same width as the south aisle. It is thus drawn by Symons, and though his plan is not to scale, we may be sure that in this he is correct. Its pillars, therefore, were some feet south of the existing ones. It is not clear whether the east wall of the old church was in the same position as that of the present one, but taking Symons' measurement between it and the wall of the churchyard as correct, it would seem that the church had been lengthened slightly eastward. The east end in both plans is that of an ordinary London church without chancel arch, but Symons shows a structure at the south-east corner which may have been a lady-chapel on the south side, mentioned in a will of 1522.

Apart from the ground plan St. Katharine's is a curious mixture, the details being largely in a free renaissance manner which shows Flemish or German influence, while the windows are more or less Gothic in character. The proportions, however, are good, and the whole effect is decidedly

[1] The plan is reproduced from the copy in Mr. Lethaby's article on the subject in *The Home Counties Magazine*. It is shown to a scale of 88 feet to the inch to facilitate comparison with the Ordnance survey.

picturesque. There is a strong tradition that the church was designed by Inigo Jones, but this is as yet unconfirmed by documentary evidence, and Mr. Reginald Blomfield, R.A.[1] will not for a moment admit that the architect of the banqueting hall at Whitehall could possibly have had a hand in St. Katharine Cree. To his mind the only detail showing the slightest resemblance to Inigo Jones' work is the south doorway, which may be called Palladian. While on the subject we should not forget that his design for Lincoln's Inn chapel, consecrated a year after his banqueting hall, was a pronounced attempt at Gothic mingled with classic detail. It has also generally been held that he rebuilt the church of St. Alban, Wood street, in Gothic style; it was again rebuilt in this style by Christopher Wren.

To return to the subject of St. Katharine Cree. The columns dividing the aisles and nave are of the Corinthian order, and without intervening entablature carry semicircular arches which support a clerestory. On the walls of the latter are pilasters resting on corbels, and from these spring the ribs of a groined ceiling. At the intersections of these ribs appear the city arms coloured and gilt, and those of the Fishmongers', Ironmongers,' Clothworkers', and Leathersellers' companies. The ceilings of the aisles are very similar, and are also adorned by the arms of city companies. The aisles and clerestory windows have three lights, with cinquefoiled heads stepped up above the two side-lights. In the window on the north side by the vestry door are the arms of the Cordwainers in stained glass. There are also seventeenth-century shields of arms in three windows, one on the north side and two on the south. At the east end is a large window, the upper part of which has tracery of the form of a wheel within a square. It is usually called a Catherine wheel, and is held to refer to the patron saint, but the whole bears much resemblance to many Gothic rose windows and particularly to the east window of old St. Paul's where, however, there were seven lights in the lower part instead of five. Possibly a little stained glass in the wheel or rose may date from the time of the rebuilding.

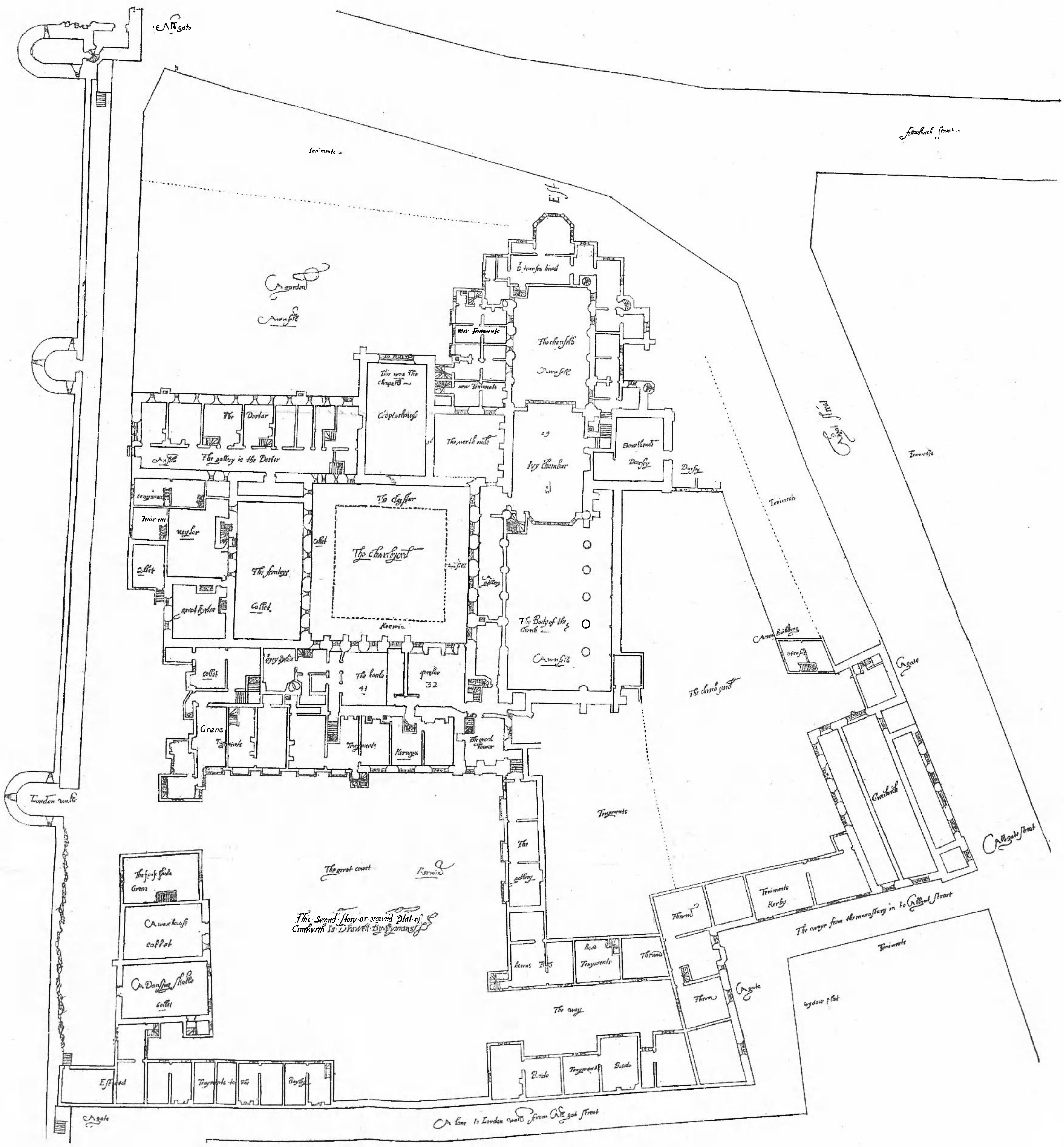
The church has a few good monuments, the finest is that on the south side to Sir Nicholas Throckmorton (1570–1571) with recumbent effigy. He had been ambassador to France, chief butler and chamberlain of the exchequer, and died at his house called "Principall Place" in this parish. He married a daughter of Sir Nicholas Carew, the discarded favourite of Henry VIII, and from him were descended the Throckmorton Carews of Beddington.

High up on the north wall is a monument to Sir William des Bouveries, merchant, ancestor of the earl of Radnor. He died in 1717.

The font, an important and rare example of its period, was presented by Sir John Gayer, lord mayor in 1646, to commemorate whose escape from a lion in Asia Minor the "Lion sermon" is still preached once a year. The organ was built by the famous Bernard Schmidt, sometimes called Father Smith. The seventeenth and eighteenth-century fittings deserve attention, and three remarkable pewter alms-dishes belong to this church, but they are no longer kept in the vestry.

Immediately beyond St. Katharine's at the west end, leading from Leadenhall street into the churchyard, there was formerly a curious external

[1] In his *History of English Renaissance Architecture in England*, vol. 1, pp. 106, 110, 112.



THE PRIORY OF HOLY TRINITY, ALDGATE; SIXTEENTH CENTURY PLAN OF "SECOND STORY," BY J. SYMONS.

(Original in the possession of the Marquis of Salisbury.)

doorway, having in the pediment a carved skeleton with a shroud. It was given by William Avenon, citizen and goldsmith, in 1631, and is now placed against the east wall of the modern parish room on what remains of the churchyard. In Symons's plan, the passage where Avenon's door afterwards stood is marked as leading to the south door of the priory church.

SOUTHWARK CATHEDRAL CHURCH.

The present building of Southwark cathedral (figs. 7 and 8) represents very fairly the fabric of the old priory church known as that of St. Mary Overy, but it has passed through many vicissitudes, and has in consequence been so largely rebuilt and encased in new work that little of the actual mediaeval workmanship is now to be seen. It was founded in 1106 as a priory of Austin canons by William Pont de l'Arche and William Dauncey, being thus the first of the three chief London houses of this order, dating from two years before the foundation of Holy Trinity, Aldgate, and seventeen years before Rahere founded St. Bartholomew's in Smithfield. It stands on the south bank of the Thames immediately west of the thoroughfare leading southwards from London bridge, and adjoins, on the east, the site of Winchester house, for long the town house of the bishops of Winchester, who became patrons of the priory; and the history of the fabric gives evidence of their continuous interest since bishop Giffard, who built Winchester house in the year following the foundation of the priory, also assisted in building the original nave.

The church and a large part of the monastic buildings were destroyed about the year 1212 by a fire, which also damaged the southern end of London bridge. The only portions of the early twelfth-century church which remain are the core of the north transept walls, and perhaps of the tower piers, the north wall of an eastern apsidal chapel to the north transept, and the two processional doors from the north aisle of the nave into the cloister. All the monastic buildings which lay around the cloister to the north of the nave have disappeared.

The new priory church, begun soon after 1212, presents a most perfect model of an early thirteenth-century church of canons regular, and, in spite of neglect and consequent restoration of a drastic character, it remains a most valuable example of the period for London. We have lost the magnificent quire of old St. Paul's; the contemporary work at Westminster abbey, beautiful as it is, had a foreign inspiration, and is not strictly typical of the English manner; and the chancel of the Temple church is of comparatively small dimensions. Moreover, since the twelfth century had witnessed such a remarkable output of building, the following century was occupied with a re-modelling of existing churches, and complete structures of this period are comparatively rare. The fabric of St. Mary Overy, as first reconstructed, had therefore a remarkable value for students of architecture, and such sketches as that of T. C. Dibdin, in the Victoria and Albert Museum, are

witness to the irreparable loss which was sustained when the old stones of the nave were carried away.

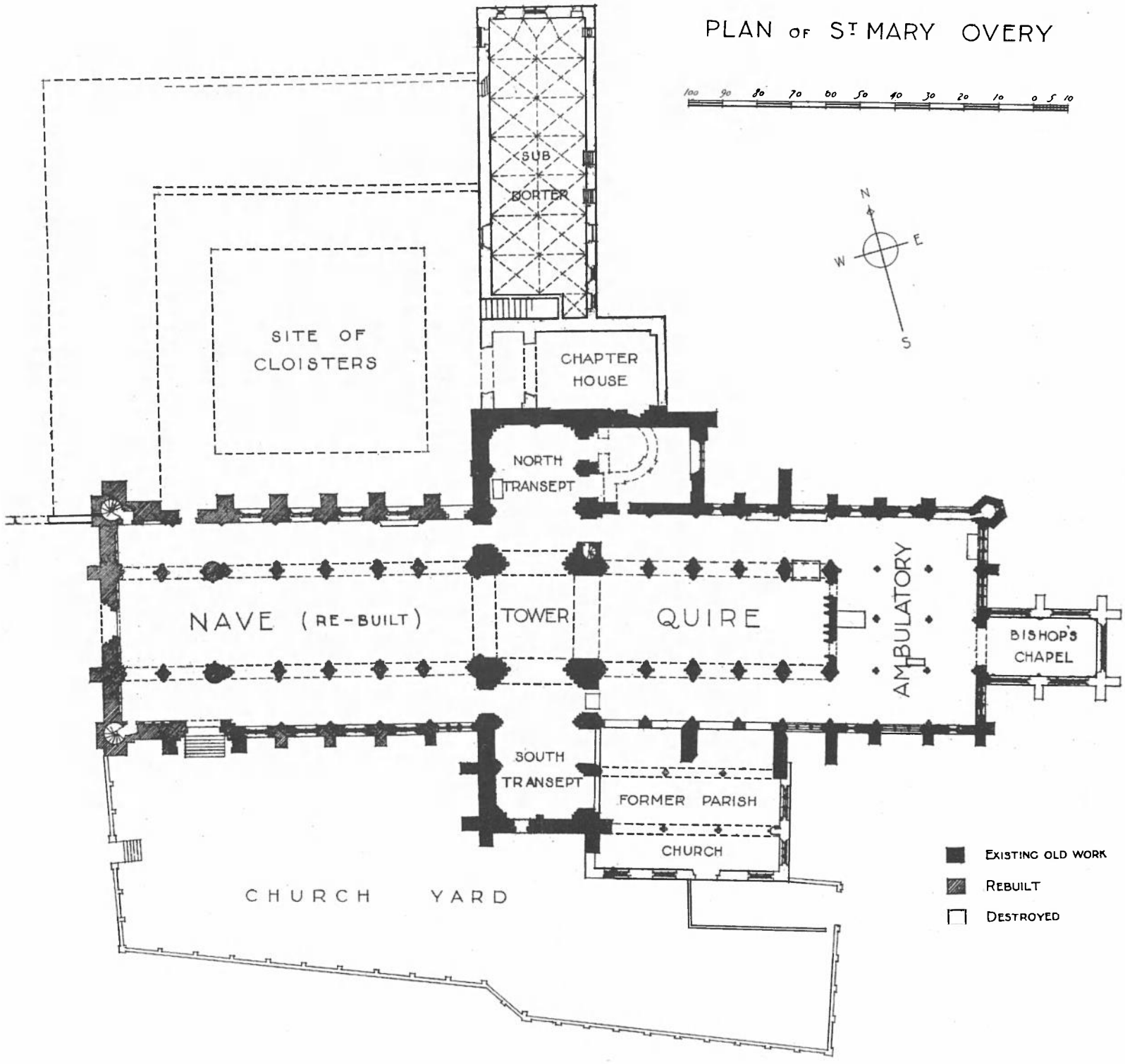
Reference has already been made to the fragments of the twelfth-century building which survived the fire. The thirteenth-century church consisted of an aisled nave of seven bays with a fine south porch; a quire of five bays with aisles and typical square east end; a square-ended ambulatory or chapel-aisle beyond to the east; the east and west arches of the crossing, and part of the north transept. Besides this a chapel was built to the south of the quire by Peter des Roches, who was bishop of Winchester at this time (1205–1238). This chapel, dedicated in honour of St.Mary Magdalene, was rebuilt in the fifteenth century. It was later used as the parish church, and was finally destroyed in 1822. At the end of the thirteenth century the four three-light windows were inserted in the ambulatory and quire aisles.

The tower was commenced in the thirteenth century by the re-casing of the main arches of the crossing, east and west. In the fourteenth century the arches to the transepts were built and the tower walls carried as far as the second stage (which contains a gallery in the thickness of the wall and an arcade open to the church), and the third stage which still bears traces of an internal arcade above the roof of the crossing. The fourth and fifth stages are of lofty proportions, and date from the early fifteenth century. The embattled parapet of flint and stone chequer-work is partly original, and the angle pinnacles are a restoration of those erected in 1689.

During the fourteenth century the south transept was completed with its fine range of windows, flying buttresses were added to the eastern arm, and its two eastern arches were filled in with a wall having blind tracery on the ambulatory side. An eastern chapel of two bays was also built out from the ambulatory. This was known as the bishop's chapel, and was pulled down in 1840. Various works, beside the completion of the tower, occupied the fifteenth century; the arms of cardinal Beaufort, bishop of Winchester (1404–1447), appear on one of the corbels of the south transept. The nave roof fell in 1469, and both this and the roof of the north transept were reconstructed in timber made to imitate stone vaulting, the clerestory being at the same time rebuilt. Seventeen of the finely carved oak bosses from this roof are still preserved, bearing among other devices the rebus of prior Burton. Between 1520 and 1528 a fine stone reredos in three stages was erected by Richard Foxe, bishop of Winchester, covering the breadth of the eastern wall, and a five-light window was inserted over it. This reredos was much mutilated later and lost all its figures, canopies and carved strings or cornices, the latter being cut away to receive an oak altar-screen of late renaissance date. The present reredos is a restoration.

The priory was suppressed on 27th October, 1539. The church subsequently became parochial, and its dedication was altered to St. Saviour. The ambulatory was let as a bakehouse, and was not restored to the church until many years after, and although various restorations took place the fabric fell into very bad condition. In 1822 Gwilt restored the quire and re-cased the exterior, and at the same time the chapel of St. Mary Magdalene was taken down, part of its pavement being still visible in the churchyard. Robert Wallace restored the transepts in 1830 and inserted

FIG VII. *To face page 203*



a new window in both transept gables. At the same time the bishop's chapel (named after bishop Lancelot Andrewes, whose tomb was originally here) was destroyed. In 1832 Gwilt restored the ambulatory, and in 1838 the nave was entirely removed, the only remains of the priory buildings having been demolished a few years previously. A pseudo-Gothic nave was built in 1839, but was pulled down in 1890, and the present nave was erected by Sir Arthur Blomfield.

One or two further points of interest may be taken in turn in a tour of the building. The spacing of the arcades in the original nave was curiously irregular, a fact easily noticeable in the triforium as shown in Dollman's drawing (fig. 8). The second pier from the west on each side was of a very much greater size than the others, suggesting the possibility of an intended tower or towers (see fig. 7). Sir Arthur Blomfield has set out the new nave in equal bays, and his piers are also of equal size. The detail of the triforium is slightly altered from the original work, and follows the existing old work in the quire. One or two portions of the original wall-arcading will be found at the western end of the nave, and it will be seen that the irregular use of corbels and shafts for their support has been followed in the new work.

The western processional door in the north aisle is almost completely restored, but much of the Norman work with its shafts, bases, and carved arch-stones, is still to be seen in the eastern door, on its northern side. Here also can be seen the original level of the cloister-paving and an unrestored stock alongside the doorway. In a recess in the wall of the north aisle, in the bay adjoining the last-mentioned door to the west, is the tomb of John Gower (d. 1408), a cherished possession of the church which he helped to restore after a fire in 1390. The tomb, which is a fine piece of work, is now again in its original position after a sojourn for some time in the south transept. It appears once to have been enclosed in a chantry chapel dedicated to St. John, but all trace of this has disappeared. The poet's effigy lies beneath a fine canopy with the head resting on his three chief works, the *Speculum Meditantis*, *Vox Clamantis*, and *Confessio Amantis*.

The north transept was for some time partly a ruin, and has therefore required much restoration, which was carried out by Wallace. The bays are divided between the main wall arcade and clerestory, the triforium being absent. The arch opening into the north aisle of the quire is contracted by the tower staircase and shows some interesting thirteenth-century mouldings. A large monument to the Austen family (removed from the south-east angle of the south aisle of the quire) is fixed to the west wall. It dates from 1633, and includes the memorial to William Austen, author of *Certayn devout, Godly and Learned meditations*. Another monument to Dr. Lionel Lockyer (1672) commemorates at once his professional ability and the virtue of his forgotten "pills." The oak vaulting-bosses have already been referred to, but there is besides a beautiful oak muniment chest with the coats of arms of the donors: Hugh Offley, alderman (lord mayor 1556), and Robert Harding, alderman, Offley's father-in-law (sheriff 1568). This chest is a notable piece of early renaissance woodwork, and is illustrated in Mr. Gotch's book on the period.

The north transeptal chapel was originally of smaller dimensions and dated from the early twelfth century, the springing of the curved apsidal

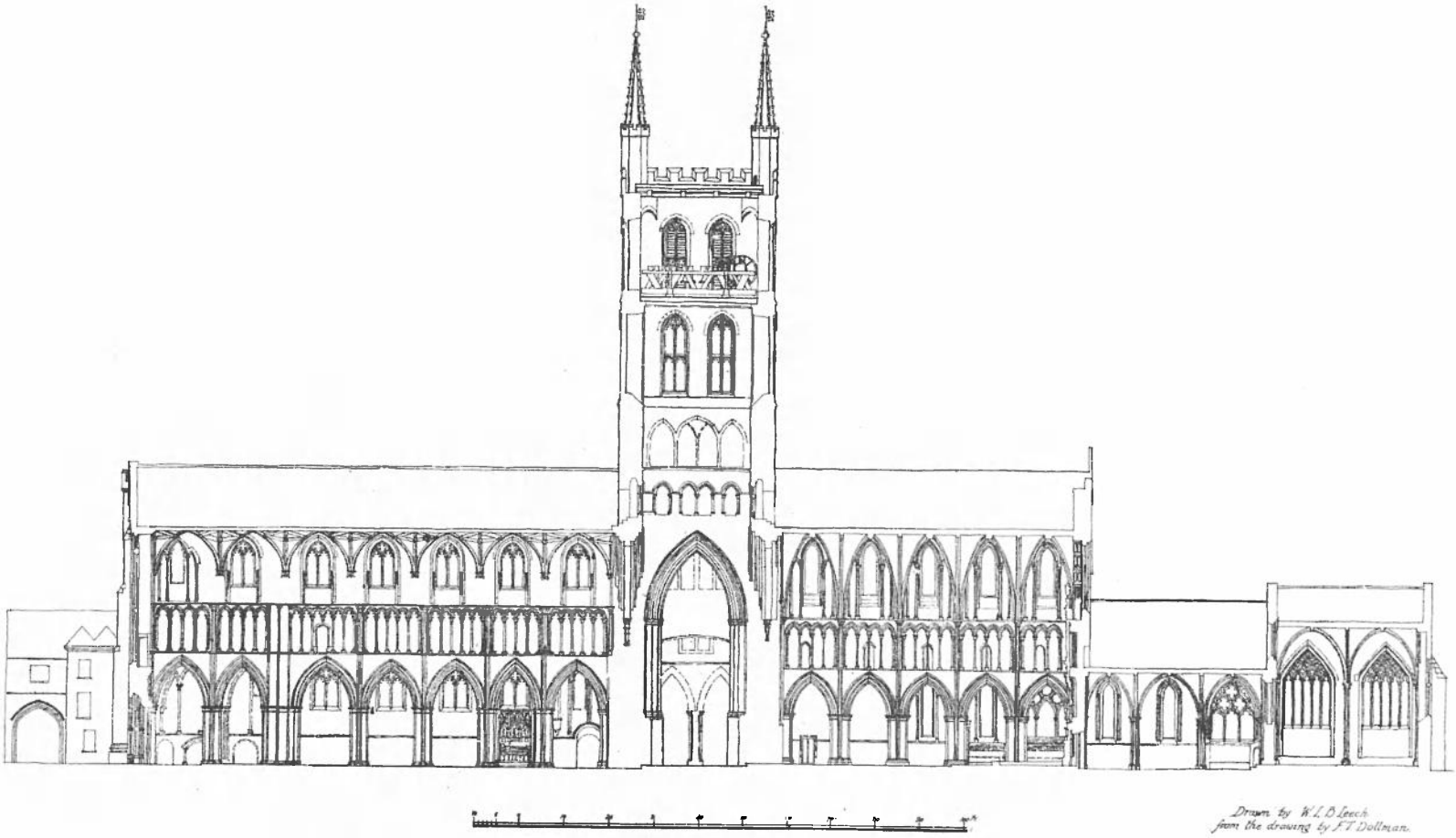
wall being still visible outside. Certain remains, however, of later Norman shafts on the external wall, and also in the north-east angle of the present chapel, suggest that it was altered in size in the latter part of the same century. The wall towards the transept has been opened out, and the chapel has been restored by Cambridge university (Mass.) in memory of its founder, John Harvard, who was baptised here. The entrance to the chapel from the north aisle of the quire has a good oak door and frame of late sixteenth-century date.

The quire is conspicuous for the beauty of the lines of its arcades and vaulting, and for its general detail. The piers are alternately round and octagonal, and the inner order of the main arcade is carried in the north aisle on shafts, and in the south on corbels. The triforium, with its level series of four small arches, seems a natural translation into Gothic of the four sub-arches in the triforium at St. Bartholomew's, and moreover emphasises its "lancet" character. It should be noticed that this arcade is backed by a wall, behind which is the triforium passage, and that communication is effected by a separate door in each bay.

There are two good Jacobean monuments in the north aisle, that to John Trehearne (d. 1618), gentleman porter to James I, being against the wall, and that to Richard Humble, alderman, being between the quire and the aisle, immediately north of the altar. Over against the last-named, in the wall of the aisle, and placed in one of two fourteenth-century tomb-recesses, is a fine oak effigy of a man in chain-armour which dates from about 1275. Its history is unknown, but it is fortunate that, in spite of many strange vicissitudes, it has survived in so complete a condition to find a safe resting-place where it now lies.

The ambulatory, like the quire, is a valuable example of the essentially English treatment which was introduced into church planning during the first period of Gothic architecture. It is three bays long from west to east and four bays from north to south, the vaulting being carried by wall-shafts and six slender piers. At the north-east corner is a staircase projection. The whole is very much restored, and the opening into the destroyed lady-chapel is no longer visible. The table-tomb removed from the latter, with the effigy of Lancelot Andrewes, bishop of Winchester (d. 1626), stands in the centre against the west wall. A tablet with the arms of the See, impaling his own coat, is upheld by figures of Justice and Fortitude, but the remainder of the monument, including its canopy, was destroyed by fire in 1676. Among other monuments in the ambulatory are an emaciated figure of uncertain origin and date against the east wall, a slab bearing the name of Waterman, 1629, a wall monument to James Shaw, 1693, against the south wall, and in the pavement a slab inscribed in thirteenth-century characters with the name of Aleyn Ferthing, who was member of parliament for Southwark. This last slab was brought from the site of St. Margaret's church in the same borough.

The side windows of the south transept, though restored, are good examples of fourteenth-century work. The south window is by Wallace, and the original south door is blocked up and a new entrance opened in the east wall. The organ occupies part of the old chapel of St. Mary Magdalene. Cardinal Beaufort's arms are not now in their original position, but have been carefully preserved. A fragment of Roman pavement,



Drawn by W. L. D. Leech from the drawing by F. T. Dollman.

LONGITUDINAL SECTION. CHURCH OF ST MARY OVERY.

Showing original arrangement.

discovered near the church, has been laid under the arch leading from the south aisle of the quire. Among the monuments in this transept is one to John Bingham (1625), saddler to queen Elizabeth and James I. In this connexion it may be noted that among the burials at Southwark are the names of Edmond Shakespeare (1607), John Fletcher (1625), and Philip Massinger (1639), which remind us of the proximity of the playhouses on Bankside. Beneath the crossing hangs a very handsome brass chandelier, the gift of Dorothy Applebee about the year 1680.

To face page 291.

A FIFTEENTH-CENTURY FIGURE OF ST. LUCY
IN THE POSSESSION OF DR. PHILIP NELSON.

PROCEEDINGS AT MEETINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

Wednesday, 1st July, 1914.

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

Mr. Gordon Home, F.S.A.Scot. read a brief paper on "Indications of earthworks in Ashdown Forest." Mr. Home explained that in the course of an examination of the district he had discovered traces of a large number of entrenchments, trackways and enclosures, of some of which he exhibited plans. He had only had the opportunity of digging a single trench into one of the earthworks, and as this produced no results he could hazard no conjecture as to their date. On Hindleap common, close to a farm called Coldharbour, two incomplete sides of a rectangular enclosure remain, and Mr. Home was inclined to consider this as of Roman origin. A plan was exhibited of a roughly circular enclosure known locally as the "Danes' burial-ground," which is situated a few hundred yards south-west of Chelwood Gate.

Mr. R. Garraway Rice, F.S.A. expressed the hope that Mr. Home would be able to solve this latter question, which was all-important. If they were of early date, that would at once disprove the usual view that right up to the Roman occupation and beyond, this district was impenetrable and unoccupied. In the absence of any evidence to the contrary he would ascribe these disturbances of the soil to the iron-works of the middle ages.

Dr. Philip Nelson, M.D. F.S.A. then read a paper on some further examples of mediaeval alabaster-work, with lantern illustrations. The paper is printed at page 161 of the Journal.

In regard to the heads of St. John Baptist Mr. J. D. Le Couteur instanced parallel examples in painted glass, one of early sixteenth-century date, in the west window of Wells cathedral church, which came from Rouen, and another sixteenth-century French example now in Winchester cathedral library.

Dr. Nelson then exhibited a fifteenth-century oaken figure of St. Lucy from his collection, on which he read the following note:

This figure (plate 1), 33 inches high, is apparently of Flemish workmanship of the latter end of the fifteenth century. The saint is habited in a long gown, still retaining traces of its original red colour, whilst her cloak, which was white, is loosely banded across the chest. Round her head she wears an elaborately jewelled band, from which unfortunately some of the curls have been broken away, and through her neck is thrust a dagger, the emblem of her martyrdom. In her right hand she holds a palm branch, the badge of victory, and on her left hand lies a reading-desk, bearing an open book.

Mr. E. A. Rawlence next exhibited a number of flints from his collec-

tion. First in order were six sets showing corresponding implements in palaeolithic and neolithic forms. Then a number of worked flints of a somewhat unusual type from an alluvial deposit of gravel at Holt near Trowbridge, Wilts. This alluvial deposit, which rests on a floor of Oxford clay, is about 8 ft. high and presents several peculiarities. The gravel, deposited in very definite horizontal layers, embraces the lower half of the section, the upper half being composed of two kinds of ferruginous clay, with a striking difference in colour. The earlier and darker deposit has been cut away in certain places, which have been filled by a deposit of lighter colour, the horizontal beds of gravel below remaining unaffected. The gravel deposit consists almost entirely of detritus of the oolite formation, in which are found small pieces of flint, none of which would exceed a half-pound in weight and by far the greater portion would not exceed an ounce or two. The flints are fairly numerous, perhaps one piece in two cubic yards of gravel, and as black and fresh as the day they were deposited. The majority have their edges more or less chipped in such a way that one can hardly doubt human agency, and their presence amongst the oolitic gravel is also strong evidence of human agency, for these flints belong geologically to the chalk, and as the gravel is composed entirely of detritus washed down from oolitic formation on the north and west, these flints must have been carried by human agency from the chalk hills into the oolitic hills.

It is often said that such chipping as these flints exhibit was caused by pressure; but in this case the flints are widely separated, and the matrix of fine oolitic detritus in which they are dispersed is far too soft to force flakes off a flint, no matter to what pressure or to what grinding action they may have been subjected.

Judging from the illustrations, these flint implements appear to present much the same characteristics as those found by Mr. Moir in deposits below the Red crag, but the Suffolk flints seem to be of a much larger and coarser type.

PROCEEDINGS AT MEETINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

THE SUMMER MEETING AT DERBY.

14TH TO 22ND JULY, 1914.

President of the Meeting: His Grace the Duke of Rutland.

Patrons of the Meeting: His Grace the Duke of Devonshire, P.C. G.C.V.O; His Grace the Duke of Portland, K.G. P.C. G.C.V.O; the Right Hon. the Earl Curzon of Kedleston, G.C.S.I. P.C. F.R.S. D.C.L. LL.D. D.L.; the Right Hon. Earl Ferrers, F.S.A; the Right Hon. the Marquess of Granby, F.S.A; the Right Rev. the Lord Bishop of Lichfield; the Right Rev. the Lord Bishop of Derby; and the Very Rev. the Dean of Lichfield.

Vice-Presidents of the Meeting: the Worshipful the Mayor of Lichfield; H. H. Bemrose, M.A. Sc.D. J.P; the Rev. C. Boden, M.A; C. E. B. Bowles, M.A. F.S.A; the Rev. Canon Morris, M.A; the Rev. L. P. Robin, M.A; and Major Tristram.

Hon. Local Secretary: P. H. Currey, F.R.I.B.A.

Hon. Secretaries of the Meeting: Harold Brakspear, F.S.A; E. L. Guilford, M.A; and G. D. Hardinge-Tyler, M.A. F.S.A.

SUMMARY OF PROCEEDINGS.

Tuesday, 14th July. Rail to Lichfield. Roman Station of Wall. Lunch. Lichfield Cathedral Church. Tea. Rail to Derby. Evening Meeting.

Wednesday, 15th July. Rail to Tutbury Castle and Church. Rail to Derby. Lunch. Rail to Wingfield Manor. Tea. Rail to Derby. Annual General Meeting.

Thursday, 16th July. Motor to Sawley Church, Little Wilne Church and Chaddesden Church. Motor to Derby. Lunch. Motor to Dale Abbey and Morley Church. Tea. Motor to Breadsall Church. Motor to Derby. Evening Meeting.

Friday, 17th July. Rail to Rocester. Motor to Croxden Abbey and Wootton Lodge. Lunch. Motor to Norbury Old Hall and Norbury Church. Motor to Ashbourne. Tea. Ashbourne Church. Motor to Derby. Evening Meeting.

Saturday, 18th July. Motor to Repton Church and Repton Priory. Motor to Melbourne Church. Lunch. Motor to Breedon Church and Staunton Harold. Motor to Melbourne. Tea. Motor to Derby over Swarkeston Bridge.

Monday, 20th July. Rail to Bakewell. Motor to Youlgreave Church and Arbor Low. Motor to Bakewell. Lunch. Bakewell Church. Motor to Haddon Hall. Tea. Motor to Rowsley. Rail to Derby. Evening Meeting.

Tuesday, 21st July. Rail to Bakewell. Motor to Tideswell Church and Eyam Hall and Church. Lunch at Baslow. Motor to Chatsworth. Tea. Motor to Bakewell. Rail to Derby. Evening Meeting.

Wednesday, 22nd July. Rail to Chesterfield. Motor to Barlborough Hall and Bolsover Castle. Lunch. Motor to Hardwick Hall. Tea. Motor to Chesterfield. Rail to Derby.

Tuesday, 14th July.

After an interval of twenty-nine years the Institute again held its summer meeting at Derby.[1]

The proceedings began with a journey by train to Lichfield, followed by a drive of some miles to the small village of Wall, where Mr. Charles Lynam, F.S.A. described the excavations.

WALL. The Romano-British village or town of Wall (Letocetum) stands on the Watling street between Wroxeter and Derby at or near its intersection with the Ryknield street. The evidence proves that the site was inhabited as early as the first century A.D. and so remained till late in the fourth century. The whole area covered by Roman occupation seems to have been about thirty acres, but its limits have never been fixed, and it is uncertain whether it was a walled or an open settlement. Excavations begun in 1912 by the owner, Mr. R. J. K. Mott, in conjunction with the North Staffordshire Field Club, have disclosed, on the western slope of the hill west of the church, foundations of a Roman dwelling-house built round a small open court (fig. 1). The buildings exposed covered a space of 100 feet from north to south, i.e. along the hillside, and 75 feet from east to west, on the slope, while the central court was 21 by 22 feet square, and the corridor round it was 7 feet wide. It was small and not very luxurious, but it was planned and equipped in civilised Romano-British fashion. With the exception of one wall and fragments of an arch, this site has since been covered up.

Lower down the hill a large block of bath-buildings has been excavated (fig. 2). This was traced in length for 130 feet, north and south: in reality it was longer, but the southern end was cut off by the limits of the field of excavation. In width it slightly exceeded 100 feet. Apparently, like the public baths at Silchester, it was approached from the street by a court surrounded by colonnades. The doorway in the outer wall (20 feet wide) of the east side is clearly discernible, and west of it are ranged the various

[1] The previous meeting at Derby took place in 1885, and a report of the proceedings will be found in the *Archaeol. Journ.* xlii, 483 f.

bath-rooms with their furnaces and drains. They are very well preserved, but the alterations which they underwent in Roman times, and the limited extent of the area as yet excavated, make it difficult to give a certain explanation of all the rooms.

The small objects found are housed in the adjoining museum. They

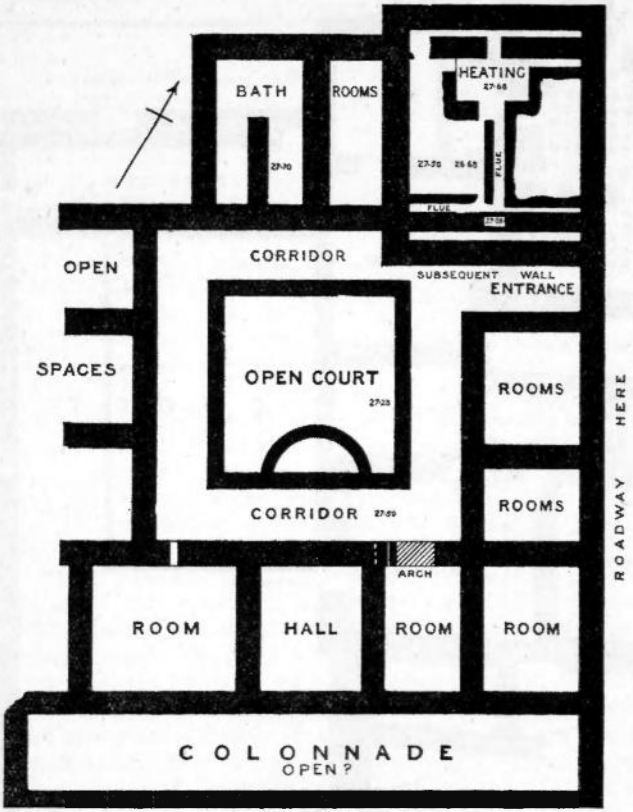
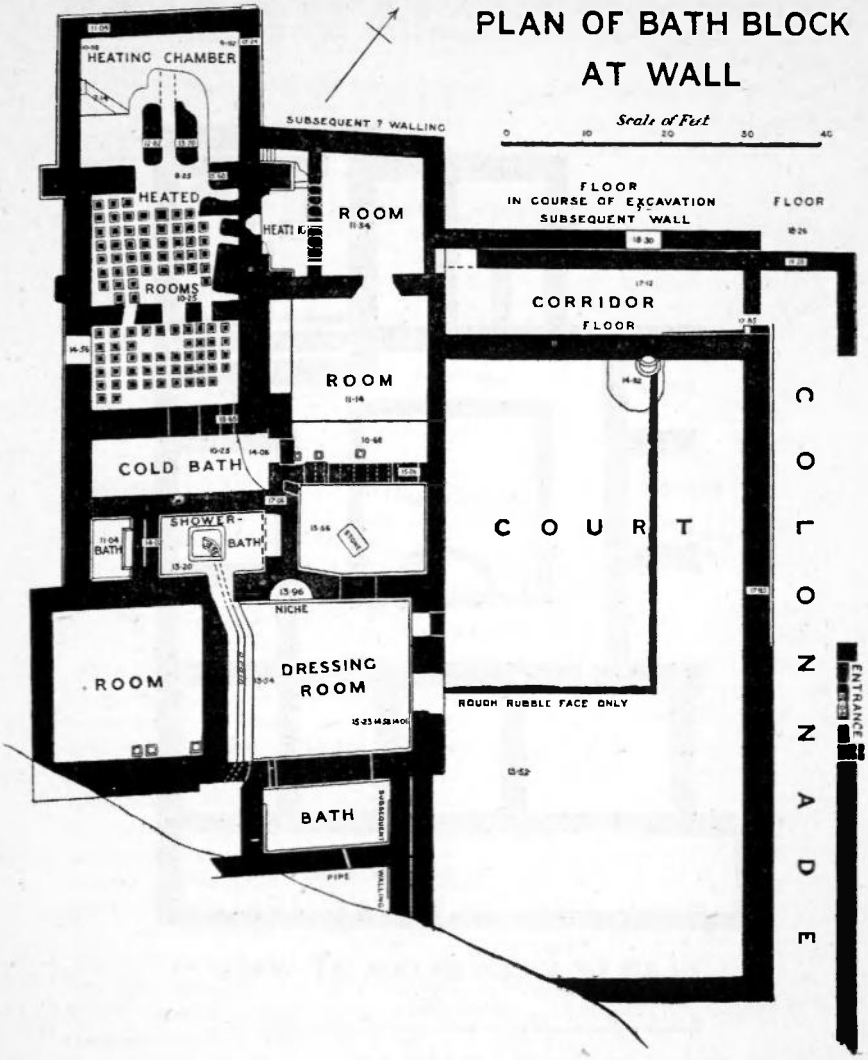


FIG. I.

indicate that Letocetum was inhabited as early as the first century, and remained an occupied site till late in the fourth century. The only inscriptions found are (i) a fragment dug up by Mr. Mott, with the beginning of two lines, IM . . . | AVR . . . possibly part of a milestone of an emperor whose name began with Aurelius (*Ephemeris*, ix, 1374), and (ii) many tiles, found at many times, with the letters PS impressed on them, presumably denoting the name of the maker.



[*C. Lynam, mens. et delt.*

FIG. 2.

The figures on the plan indicate heights in feet from a datum-level ten feet below the heating chamber floor.

Sir William St. John Hope supplemented Mr. Lynam's description of the remains by explaining the use of Roman baths, which, as he said, resembled closely that of a modern Turkish bath. The example at Wall remained singularly complete.

The members returned to Lichfield, and after luncheon at the George hotel, reassembled at the cathedral.

LICHFIELD CATHEDRAL.

Lichfield cathedral church (secular canons) is distinguished as an example of the characteristic three-towered scheme of Normandy and England, completed by three spires (fig. 3). The earliest church of which we have any precise knowledge was probably built in the first half of the twelfth century, with an eastern apse and ambulatory (Willis, *Archaeol. Journ.* xviii, 1), and the present church results from successive rebuildings of this earlier church in separate sections. A rectangular chapel was added eastward of the apse in the second half of the twelfth century. Early in the thirteenth century the eastern arm was rebuilt, of five bays with a square east end, with an ambulatory behind, beyond which were four chapels. Of this work only the lower parts of the three western bays now remain, with a two-storied vestry opening from the south aisle. This work was continued by the rebuilding of the north and south transepts, with eastern aisles, followed by the two-storied chapter-house building, approached from the north aisle of the quire by a vestibule. The rebuilding of the nave occupied the latter part of the thirteenth century, its west front being for the most part completed early in the fourteenth century. The lady-chapel, with eastern apse, was begun by bishop Walter Langton (1296–1321), who bequeathed funds for its completion, and "prepared" the shrine of St. Chad. In his successor's time the lady-chapel was joined up to the eastern arm, which was rebuilt, of eight bays, except the lower parts of the three western bays, though the arcades of these were altered on the side next the quire. Some windows were inserted and some minor alterations were made during the fifteenth century. The arms and rebus of James Denton (dean, 1522–1533) appear on the bosses of the vaulting beneath the western towers. The church suffered very severely during the Civil War, and was repaired by bishop Hacket (1661–1670). It passed through James Wyatt's hands from 1788 onward, and an era of Roman cement followed in 1820–1822, but their traces disappeared in the extensive works begun under Sir Gilbert Scott in 1856, the west front being dealt with 1877–1884.

In the library is the famous manuscript known as St. Chad's Gospels. In the vestry and in the north-west tower are preserved some loose fragments, among which are a few stones which seem to come from the early twelfth-century church. The fine ironwork on the doors of the great west doorway was probably the work of Thomas of Leighton, who wrought the grate of queen Eleanor's tomb at Westminster. The glass (1532–1539) in seven of the windows of the lady-chapel came from Herckenrode, near Liège, and was placed here in 1803 (Winston, *A.J.* xxi, 193); the glass in the two other windows, also foreign work, was inserted here in 1895. There are remains of mediaeval painting over the doorway of the chapter-house, and at the east end of the south quire-aisle is a late painting of the Crucifixion.

The principal monuments are: two effigies of thirteenth-century bishops in the south quire-aisle; an effigy of an archdeacon outside the south

end of the south transept-aisle; three semi-effigies, two in the south nave-aisle, and one (George Strangeways, canon, 1500–1504) in the south quire-aisle; a cadaver for Thomas Heywood (dean, 1457–1492), in the north transept; Sir John Stanley, in the south quire-aisle (*A.J.* xxiv, 222, 226); and bishop Hacket (1670), in the south quire-aisle. Among the later monuments are those of Dr. Johnson and David Garrick, in the south transept; Chantrey's 'Sleeping Children' (1817), at the east end of the south quire-aisle; and the effigy of bishop Lonsdale (d. 1867), by G. F. Watts, north of the high altar.

The buildings were described by Mr. John Bilson, F.S.A. and it is hoped that his views on some points in the architectural history of the cathedral church, hitherto left unnoticed, will be developed at length in a future issue of the *Journal*.

Sir William St. John Hope pointed out that the church, being served by secular canons, was unhampered in its lay-out by cloister or other buildings. The structure stood quite free. Certain signs of openings above the roof-level of the quire-aisles which he had that morning examined with Mr. Bilson, had been overlooked by writers hitherto. There could be very little doubt that they belonged to windows. There is no trace of their having been glazed, but sometimes window-openings were closed by movable wooden frames, into which glass was fixed and kept in place by wedges. Some years ago there were such windows in the crypt at Rochester and in the nave clerestory at Westminster.

The members were entertained at tea in the Guildhall by the mayor of Lichfield and Mrs. Bridgeman, who also afforded them the opportunity of inspecting the workshops of Messrs. Robert Bridgeman and Sons, carvers in wood and stone.

EVENING MEETING. In the evening a meeting was held at the Midland hotel, Derby, when M. Eugène Lefèvre-Pontalis, Directeur de la Société française d'archeologie and Professeur à l'Ecole des Chartes, gave a most interesting lecture in French, illustrated by numerous slides, on Romanesque sculpture in France.

Wednesday, 15th July.

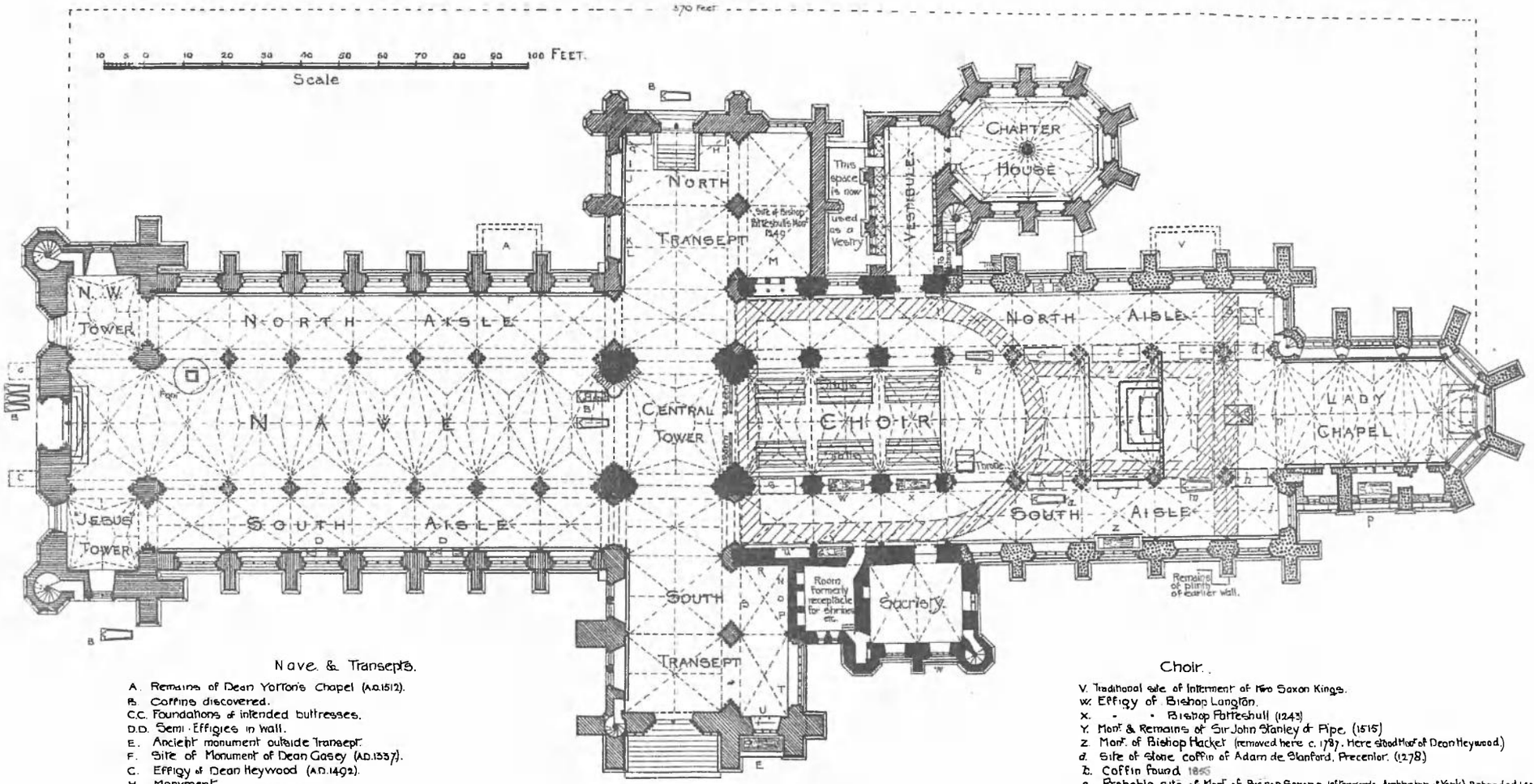
The proceedings began with a journey by train to Tutbury, followed by a walk of half a mile to the church. As the party were crossing the river Dove, Mr. Lynam pointed out the spot where, in 1831, some 300,000 coins were recovered from the bed of the stream. They formed the contents of a military chest of the earl of Lancaster's army, which hurried across the ford to escape the pursuit of Edward II.

TUTBURY CHURCH. The church, which was described by Mr. Lynam (fig. 4), lies within 300 yards of the castle upon the declivity of the same hill. It represents all that is left of a Benedictine priory founded by Henry Ferrers in 1080, and dedicated in honour of our Lady. The church now consists of a nave, and the western part of a south aisle of the late eleventh or early twelfth century, the eastern part of the south aisle, mostly of the fourteenth century, a tower of late date built on the west

LICHFIELD CATHEDRAL.

GROUND PLAN.

FIG. 3



Nave & Transepts.

A. Remains of Dean Yorton's Chapel (A.D.1512).
B. Coffins discovered.
C.C. Foundations of intended buttresses.
D.D. Semi-Effigies in wall.
E. Ancient monument outside Transept.
F. Site of Monument of Dean Gasey (A.D.1537).
G. Effigy of Dean Heywood (A.D.1492).
H. Monument
I. Mon' Mrs. Mary Madan. (1827).
J. " Gen' Richd Vyse (1825)
K. " Sir Chas. Oakley. Bart. (1826)
L. " Catherine Buckeridge. (1787. Westmacott, sculptor).
M. Organ (now occupies whole of Aisle).
N. Bust of Dr Johnson (1784 Westmacott sculptor)
O. Mon' Bishop Cornwallis (1824).
P. Bust of Garrick (1799. Westmacott sculptor).
R. Mon' Andrew Newton Esq (1806).
S. Officers 80th Reg' Staffordshire Volunteers (1791).
T. Mon' Bishop Smallbroke (1749)
U. Dean Howard (1868)
Here first stood mon' of Bishop Langton & secondly mon' of Bishop Hacket 1670 where remains now lie.

Approximate Dates.

Choir	1200	Nave	1250
S. Transept	1220	W. Front	1275
N. Transept	1240	Lady Chapel	1300
Chapter Ho.		Presbytery	1325

NOTE: The portions hatched in Choir & Presbytery thus //// shew (1) The foundations of the Apse. (2) Walls of Chapel afterwards added & (3) the transverse wall which formed E. end of Early English building.

Choir.

V. Traditional site of interment of two Saxon Kings.
W. Effigy of Bishop Langton.
X. " " Bishop Patteshull (1243)
Y. Mon' & Remains of Sir John Stanley & Pipe. (1515)
Z. Mon' of Bishop Hacket (removed here c. 1787. Here stood Mon' of Dean Heywood.)
d. Site of stone coffin of Adam de Stanford, Precentor. (1278)
b. Coffin found 1865
c. Probable site of Mon' of Bishop Scrope. (afterwards Archbishop of York) Beheaded 1405.
d. Site of Mon' of Bishop Arrelton (1363).
e. Probable site of Mon' of Bishop Blythe. 1530
f. Site of Mon' Rof Robt Master, Chancellor (1625) Destroyed during Civil Wars.
g. Site of Shrine of St Chad.
h. Site of Robert Lord Basset's Mon' (1390). Described by Sir W. Scott as Marmion's
i. "Sleeping Children" Daus of Canon Robinson (1812 & 1813) Sir F. Chantrey 1817.
j. Site of Bishop Langton's Mon' (1522)
k. Probable Site of Mon' of Bishop Longespee or Neulan or Meylan (1296).
m. Bishop Wm de Cornhull (d. 1223).
n. Site of Stone Screen. Destroyed during Civil Wars.
p. Three 14th Century Mon's, restored 1879, in memory of Bishop Selwyn.
r. Bishop Ryder d1836 (Sir F. Chantrey sculptor).
s. Major Hodson 1858 (G.E. Street R.A.).
t. Bishop Lonsdale 1868 (Sir G.G. Scott RA. Effigy by Watts)
u. Archdeacon Hodson 1888 (G.E. Street R.A. Earp Sculptor)
w. Ancient Mon' outside Sacristy (15th Century).

Rotation to Plan
Jany 1891

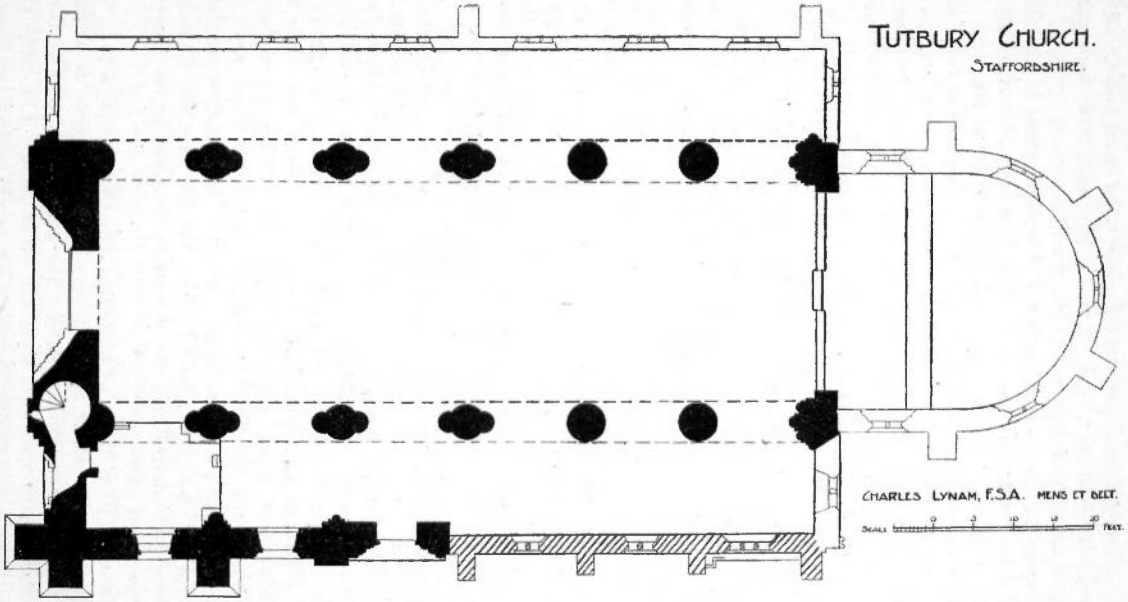

TUTBURY CHURCH.
STAFFORDSHIRE.
CHARLES LYNAM, F.S.A. MENS ET DELT.
SCALE
FEET.

FIG. 4

end of the south aisle, a modern north aisle, and an apsidal chancel, the work of the late Mr. G. E. Street.

The portions which are left appear to be later than the date of the foundation, as the work was evidently begun in the usual fashion with the eastern arm, now destroyed, and continued gradually westwards until its completion at an advanced period in the twelfth century.

The carvings of the capitals, arches and string-courses in the interior of the church are remarkably refined. The triforium, with each bay subdivided into three equal arches, resembles that at Malmesbury.

The south doorway has an early tympanum carved in low relief with a representation of a boar-hunt. The west doorway, with its elaborate carvings, is one of the finest of its date in the country. The innermost order, which is the richest, is carved in alabaster, and it is remarkable that this material should have resisted the weather for so long.

The quire and other parts of the church which belonged to the monks were destroyed at the suppression. The cloister was on the north side of the church, but nothing remains of it or of the surrounding buildings, and the site is now the parish burial-ground. The priory covered over three acres, and it was richly endowed by the founder and his descendants. One curious grant made to it was a tithe of the skins of the stags taken by the dogs of the earl Ferrers.

Tutbury does not seem originally to have been an alien priory; but by the time of the French wars it had become subordinate to Saint-Pierre-sur-Dives in Normandy, and its possessions, like those of other alien monasteries, were seized by the Crown. About the middle of the fourteenth century a mandate was sent by the archdeacon of Norwich to the principals of the monasteries in the vicinity to eject the foreign monks who had intruded themselves into it and to reinstate it in the full exercise of its former rights. Its severance from Saint-Pierre-sur-Dives, however, did not take place until the final confiscation of the alien priories. In 1403–1404 its right, as a conventual priory, to continue its existence, was recognised, and the house appears to have been recolonised in 1410 as an independent monastery with a body of monks from the Norman abbey. About the time of the dissolution the temporalities totalled £242. The site of the priory was granted by Elizabeth to Edward earl of Lincoln; but it was finally transferred, together with most of the estates, to Sir William Cavendish, the direct ancestor of the duke of Devonshire, who pulled down most of it, and with the materials built a house in Tutbury. After the suppression the eastern part of the church was pulled down, but the nave was retained for the use of the parishioners, and the advowson remained in the Cavendish family till some few years ago.

Sir William St. John Hope, in adding to Mr. Lynam's remarks, pointed out there could be no doubt that Tutbury was an instance of a divided church. This division would account for the difference in plan of the two eastern piers of the present nave from the other piers. The former were probably included in the priory church, which would extend two bays west of the crossing, and they would also give abutment to the middle tower then existing. Tutbury shows so many affinities with the cathedral church of Rochester that it must be considered as contemporary with its nave, that is, dating from about the first half of the twelfth century. The clerestory

was here taken down. The west end is precisely reminiscent of Rochester, both within and without; on the inside there is a similar arcade above the doorway in both. The work here becomes a little more ornate as it proceeds westward. The aisles were originally vaulted, for in the south aisle are the remains of the vaulting shafts. It is improbable that so considerable a span as the nave was meant to be vaulted. The shafts, however, were originally carried up above their present height, and probably supported a wooden ceiling. Separating the parochial nave from the priory church would be a screen with its parish altar and two side doors. If the monastic quire extended, as suggested, two bays beyond the tower crossing, this would account for the reconstruction of the east end of the aisles.

Mr. John Bilson also spoke.

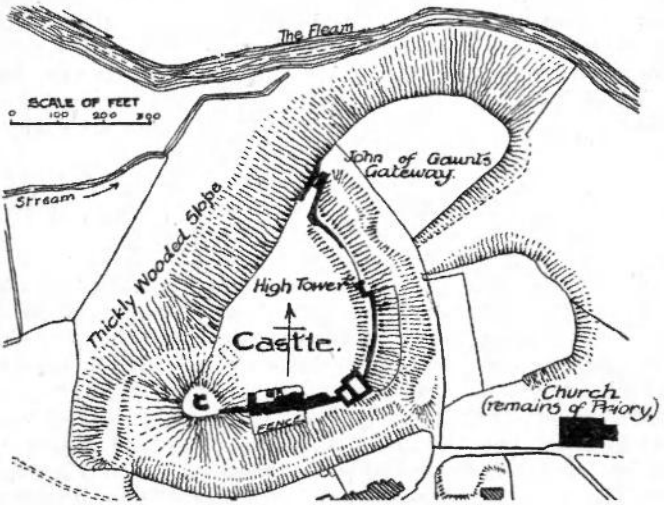


FIG. 5.

TUTBURY CASTLE. The party then moved up the hill to the castle (fig. 5), also described by Mr. Lynam.

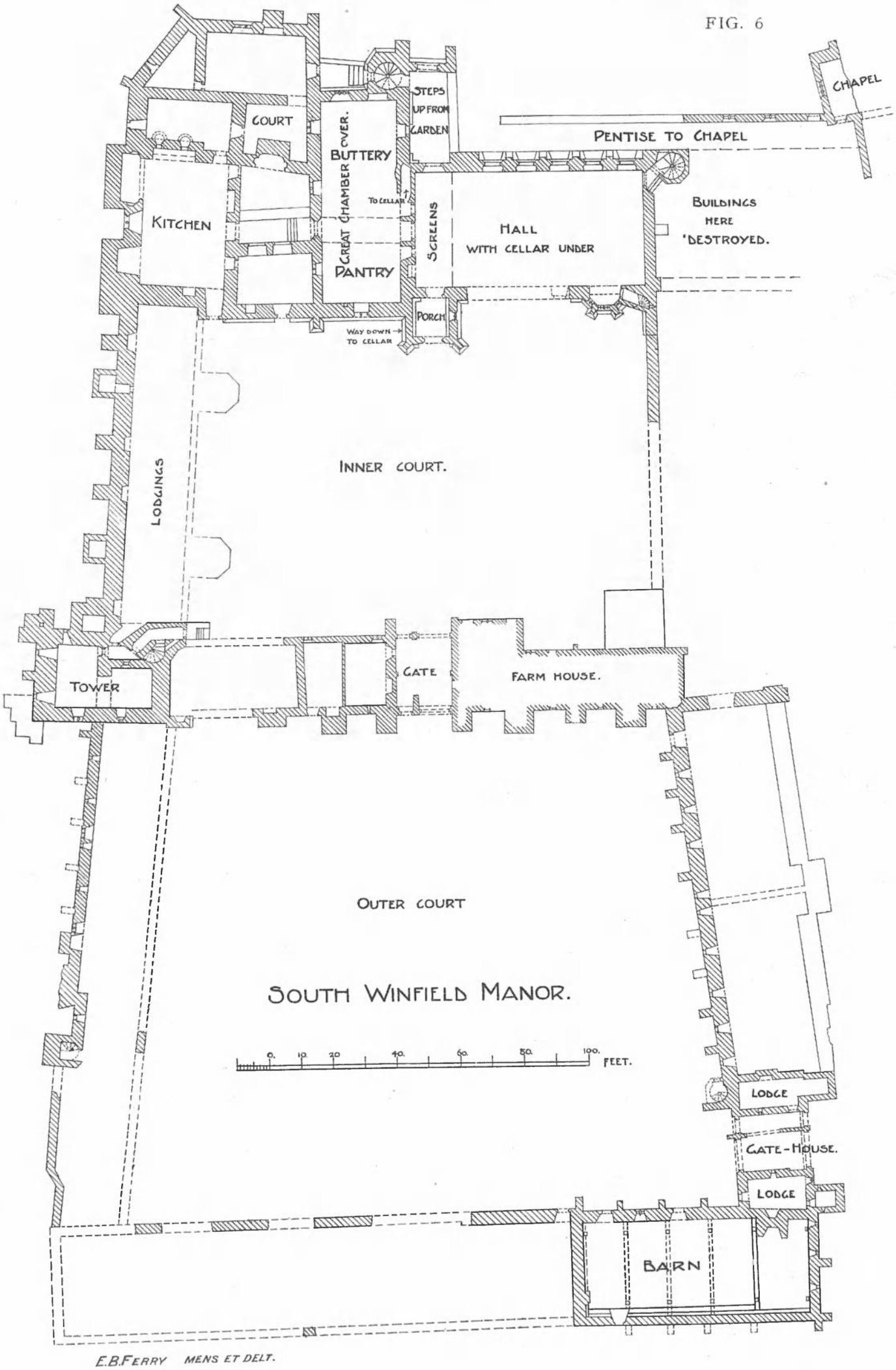
The enclosed area of Tutbury castle is roughly semicircular. Along the chord runs the line of a precipitous natural slope; the remainder of the circuit is defended by a curtain-wall with towers at intervals, with a wide and deep ditch in front. The mount lies at the south-western angle, and at the north-east is the main entrance, known as John of Gaunt's gate. Outside the ditch were other defences, and the earthworks and the situation of the site render it as a whole very striking. Of the early buildings there is little or nothing to be seen, but there is a considerable amount of fifteenth-century work, including a tower on the east and extensive remains of domestic buildings on the south side. The south wall of the hall still stands with inserted late seventeenth-century windows. The castle was founded towards the end of the eleventh century by Henry Ferrers. In 1265 the estates were

confiscated by the Crown on account of the rebellion of Robert Ferrers, earl of Derby, and the castle was granted with the other possessions of his family to Edmund earl of Lancaster, younger son of Henry III. It descended through successive earls and dukes of Lancaster to Henry IV, under whom, with other duchy property, it became annexed to the Crown. Mary queen of Scots was detained here under the charge of George earl of Shrewsbury. At the rebellion the town appears to have been under the power of the parliament, although the castle was held for the king, and was one of the last places in the county to hold out for him. In 1647 it was ordered that the castle should be rendered untenable, and accordingly it was dismantled.

Sir William St. John Hope referred to the frequent ascription of such castles as this to Saxon times. The dominant mount at the south-western angle had been taken as evidence on behalf of that view, but in his opinion in no single instance could such mounts be proved older than the reign of the Norman kings. Domesday contains a record of some fifty or sixty castles, the majority of which are specifically stated to have been made by the Conqueror, or during his reign, and in almost every instance there is a mount. Documentary evidence from other contemporary sources describes castle after castle as being so thrown up by the Conqueror (instances being York, Lincoln, Huntingdon, Nottingham and Cambridge), and in each case the mount is the dominant feature. If any further evidence were required it would be found in the fact that Domesday mentions the *burgum* outside the castle of Tutbury, the clearest proof that the *burh* of Saxon times was totally distinct from the Norman *castellum*. One of the chief means by which the Conqueror subjugated Saxon England was by causing one of these castles to be thrown up by the noble to whom he assigned the district. They served as block-houses, and many were of considerable size, being proportionate to the strategic importance of the district they had to police. This fact accounts for the great size of places like Windsor, Arundel, and Tutbury. There was little or no Norman masonry in these castles, for the simple reason that a bank of loose earth thrown up from the ditch afforded no foundation for a solid wall before it had had time in which to consolidate itself. Instead of stone the Normans erected a strong palisade of split oak trees on the earthen bank, just as railway sleepers are often now used. A formidable defence was thus provided, the storming party having to expose themselves completely long before gaining the top. The only original masonry in these castles would be used in the gatehouse, and in the hall, chapel, and a few other buildings erected on the natural ground-level. Even in these the material might be either wood or stone, though probably at Tutbury stone would be employed. He did not know at what date masonry was first used at Tutbury, but a time came when the original purpose of the castle had begun to pass away. Its size was perforce reduced; the palisading of the outer bailey was torn down; the wooden defence of the inner bailey was replaced by a stone wall, and a stone tower was erected on the mount. From time to time also fashion and other needs brought about a reconstruction of the stone defences. With some differences in minor particulars the general architectural history of all these castles was the same.

After an inspection of the castle the members retraced their steps to the station and travelled back to Derby for luncheon.

FIG. 6


CHAPEL
PENTISE TO CHAPEL
STEPS UP FROM GARDEN
COURT
BUTTERY
CHAMBER OVER.
TO CELLAR
KITCHEN
GREAT
PANTRY
SCREENS
HALL
WITH CELLAR UNDER
BUILDINGS HERE DESTROYED.
PORCH
WAY DOWN TO CELLAR
INNER COURT.
LODGINGS
TOWER
GATE
FARM HOUSE.
OUTER COURT
SOUTH WINFIELD MANOR.
0. 10. 20 40. 60. 80. 100. FEET.
LODGE
GATE-HOUSE.
LODGE
BARN
E.B.FERRY MENS ET DELT.

WINGFIELD MANOR HOUSE.

In the afternoon the train was taken to Wingfield, and breaks were in readiness to convey the party to the manor-house (fig. 6), described by Sir William St. John Hope.

Wingfield, or as it is perhaps more correctly spelt, Winfield, manor-house was begun by Ralph lord Cromwell, the builder of Tattershall castle, after 1441. He sold it before his death in 1455 to John Talbot, second earl of Shrewsbury, who probably completed the building, and it continued in the hands of that great family till towards the close of the seventeenth century. In 1569 and again in 1582 Mary queen of Scots was imprisoned here in the custody of the sixth earl of Shrewsbury. It is not known what part of the building she occupied. Her residence certainly did not bring about any difference in the plan. After certain vicissitudes Wingfield was bought in 1666 by Immanuel Halton, the mathematician, who made some injudicious alterations, and it was inhabited by his family till 1774, when the owner pulled down part of it to provide dressed stone for his new house lower down the hill.

The plan consists of two quadrangles. The outer court, entered through a gatehouse in the south-east corner which has now lost its upper works and flanking towers, contained stables and other offices; a barn remains on the south side close to the gatehouse. The inner court is on the north side of the outer, and is entered by a gateway in the range dividing the two. It has buildings on three sides, the east side having been enclosed only by a wall. The principal range is on the north side, with the hall at the east and kitchen buildings at the west end: the hall is divided from the buttery, pantry, and kitchen by an intermediate block, upon the upper floor of which was the great chamber. This is of the same date as the hall: the kitchen buildings appear to have been built separately. The screens at the west end of the hall were entered through a porch with room above, and another porch led into a garden on the lower ground at the back of the hall. Owing to the fall in the ground, the hall was built upon a vaulted cellar, which remains complete, with a row of five octagonal columns down the middle, and a considerable amount of carving in the bosses and brackets of the bays. This cellar was approached by no less than four stairs, one in each corner, and lent itself to the utmost expedition in service. The south and west ranges are in ruins, little remaining but the outer walls and foundations, but the great tower at the south-west corner is still perfect, and is entered by a small door and passage, commanded from the vice to the upper stories by a slanting loop in the wall. The east part of the south range has been converted into a farm-house. Remains of other buildings, possibly of earlier date, exist on the lower ground north and east of the hall: the traces are slight, but the building at the north-east corner of the site may have been a chapel. Much of the main block was occupied as late as the eighteenth century, when the hall was divided into floors and a number of separate rooms, and the remaining windows were altered accordingly.

Sir William St. John Hope observed that Wingfield was second in archaeological importance only to Haddon, and deserved the closest study. It was unique among the great houses of the country. Unlike the majority, it was set on a hill; it was of exceptional size; and thirdly it was practically

the work of one master-mind, carried out on one consecutive plan from end to end.

The visitors were entertained at tea in the inner courtyard by Major and Mrs. Tristram, after which they returned to Derby.

ANNUAL GENERAL MEETING.

In the evening Sir Henry Howorth took the chair at the annual general meeting.

The report of the Council having been taken as read and the accounts for the year 1913 having been presented, the chairman moved, and Mr. Etherington Smith seconded, the adoption of both, which was carried unanimously. The report and accounts are printed at pages 416 and 418 respectively.

A comprehensive vote of thanks was then passed to all who were contributing to the success of the meeting, whether by hospitality, organisation, or description of buildings.

The place of meeting in 1915 was subsequently discussed: the feeling of those present appeared to be in favour of Norwich, and the chairman undertook that this should receive the careful consideration of the Council.

Thursday, 16th July.

SAWLEY CHURCH.

All the excursions on this day were made by the aid of motors. The first place at which a halt was called was Sawley church, which was described by Mr. A. Hamilton Thompson. The earliest work in this building includes the plain semicircular chancel arch and part of the chancel walls, which contain herring-bone masonry. From this latter fact it has been frequently claimed that the work must belong to the Saxon period. The breadth of the arch-span is alone sufficient contradiction of any claim to a date earlier than the Conquest. Moreover, it is of a regular post-Conquest type with a filling of rubble between the voussoirs of each face. Herring-boning is found in its largest quantities in the walls of early Norman castles like Lincoln, Richmond, and Tamworth, and its presence can never safely be accepted as a criterion of Saxon work. The chancel arch with its walling probably belongs to the second half of the eleventh century, though it is also quite possible that the arch may have been put up at a still later time. There are several cases of plain chancel arches of this type in north Yorkshire which, in spite of their early appearance, do not seem to be really earlier than the second quarter of the twelfth century. The history of the church, however, begins at a period more than two centuries before the date of this work. The church of Sawley was connected with Lichfield cathedral church from the ninth century; the bishop was lord of the manor, and the church became a prebend which was annexed to the treasurership in 1255. A vicarage was ordained in 1266; and, from the terms of this ordination, which puts no part of the repairs of the chancel upon the vicar, we may conclude that all subsequent alterations to the chancel were done at the expense of the treasurers of Lichfield as prebendaries of "Sallow" and rectors.

Within some thirty years of 1266 the nave and aisles were rebuilt and the chancel was evidently lengthened. Ralph Chaddesden, prebendary 1259–1266, founded a chantry of our Lady in the north aisle: his effigy may be one of the two now in that aisle. One of these was originally beneath

the eastern arch of the north arcade, and was covered by a canopy, of which detached fragments remain. The figures of angels in the spandrels of this canopy, of which three are left, are of beautiful workmanship, closely resembling that of the sculptures in the angel quire at Lincoln. The outer wall of the south aisle has been heightened: originally it had a steep lean-to roof, which was broken by a high-pitched roof at right angles from the inner wall to the south doorway. The marks of this roof may still be seen on the inside above the entrance. The north aisle was loftier and wider, and may have had a high-pitched roof instead of the present flat one. Alterations were made at the east end of the chancel early in the fourteenth century, to which date the east window belongs. The tower and spire are of the fifteenth century. The last of the alterations were made at the east end of the chancel when, late in the fifteenth century, a low stone screen was erected across it, as at Tideswell, to provide a vestry behind.

There is an effigy in an external recess in the south wall of the chancel which is sometimes considered to be that of cardinal Gaucelin d'Eauze, who was treasurer of Lichfield c. 1318–1324, and has been conjectured to have been responsible for the alterations of the fourteenth century in the chancel. Gaucelin, apart from his foreign benefices, and his treasurership, held prebends in the cathedral churches of York and Lincoln, and was rector of Hackney and churches in Cumberland, Kent, Sussex and Yorkshire. It is most unlikely that a foreigner, who was a mere incubus upon his English benefices, would have gone to the expense of architectural work at Sawley. Moreover, as he died at Avignon in 1348, while the great pestilence was at its height there, it may be stated decisively that he was not buried at Sawley.

The fifteenth-century changes in the chancel were evidently due to Roger Bothe (d. 1467), a layman of Lancashire origin who obtained a lease of the prebend from William Radcliffe, treasurer of Lichfield 1449–1458. He and his wife are buried upon the north side of the chancel: their table-tomb is recessed beneath an ogee-headed canopy. Bothe was brother of William, and half-brother of Lawrence Bothe, who were both archbishops of York and were buried at Southwell minster in the chapel, now destroyed, known as "my lord William Bothe's quire." Robert Bothe, son and heir of Roger, and his wife are buried beneath a table-tomb with brasses on the north side of the chancel steps; his brother John, archdeacon of Durham and prebendary of Sawley (d. 1496), is buried in a rectangular bay which projects from the south side of the chancel, beneath a table-tomb with an alabaster effigy of him in his quire-habit. John Bothe resigned his prebend in 1495, and was succeeded by his nephew Charles, who became bishop of Hereford in 1516, and is buried in Hereford cathedral, close to the north porch, which he enlarged.

The fifteenth-century fittings of the chancel have been preserved. These, comprising return stalls with the rood-screen behind them, stand complete within the chancel. The screen is coarse. Less so are the lower parts of the two parclose screens which are in the aisles.

LITTLE WILNE CHURCH.

A twenty minutes' drive brought the cars to Little Wilne church, originally a chapel of Sawley. This was described by Sir William St. John Hope. The nave and lower stage of the tower here are of the thirteenth century. At the end of that century a south aisle was erected; a little later the chancel was

rebuilt and the clerestory added. The charming south porch has a stone roof. In 1622 the south aisle was prolonged eastwards to form a memorial chapel for Sir John Willoughby, whose monument and effigy, with that of his wife, were erected by their son in that year. This chapel is of great architectural interest for many reasons. Its window-openings, filled with contemporary Flemish glass, are a very curious imitation of fourteenth and sixteenth-century tracery. Yet the heavy and elaborate wooden screen with gates through which it is entered is in the very best taste of the time (1624). Mr. Aymer Vallance has described it as a striking example of the depraved spirit of the age, inasmuch as the carving mingles representations of Hercules, centaurs, cannons, drums, and Roman lictors. Be that as it may, it illustrates how the wood-carver was going forward while the stone-worker was content to imitate. It is noteworthy that the Willoughby pew was and is outside, not inside, this screen, thereby allowing its occupants to see the preacher. The chapel floor is completely laid with beautifully-coloured Spanish tiles. Another fitting in this chapel is an unusually fine church-chest with elaborate carving of the late fourteenth century. The ceiling is of square plaster panels with heavy moulded ribs.

Mr. Maurice Drake pointed out that the windows in the Willoughby chapel, though decadent, yet marked a period when decadence was held back by the influence of the Flemings settled at Oxford, the Van Linges, whose remarkable ability to make use of the enamels which came into fashion in the seventeenth century for a while made it seem possible that such enamels could effectively take the place of honest pot-colour.

The Willoughby tombs form an interesting series. In the chancel are incised alabaster slabs of Hugh Willoughby of Risley (1491) and Isabel his wife (1462). The incised outline was emphasised by filling with pitch, which has suffered from washing and rubbing. There is a mural brass to Hugh Willoughby (1514) and Anne his wife.

The unique feature of this church is the font, which has given rise to much controversy. It has been regarded as of Saxon date, and the drum has been thought to be incised with a Runic inscription. It has, however, been shown by Bishop Forrest Browne, to have formed part of a pre-Norman circular cross-shaft with broad bands of sculpture, and the supposed Runic inscription actually consists of the feet and legs of a row of figures, reversed and hollowed out to serve its present purpose.

The rood-screen is of simple fifteenth-century workmanship.

CHADDESDEN CHURCH.

After a drive of thirty minutes a halt was made at Chaddesden church, which was described by Mr. Thompson. With the exception of the lower portions of the chancel walls, which belong to the thirteenth century, this church was practically rebuilt at one period, in the middle of the fourteenth century, very soon after which date a chantry of three priests was founded here at the altar of our Lady. The man in all probability responsible for the rebuilding was a certain master Henry Chaddesden, archdeacon of Leicester, who was a well-known king's clerk, and held many important benefices in different parts of England. He was well-to-do, and one of the objects of his life appears to have been to found a small chantry college in this, his native village. Chaddesden was in those days simply a chapelry of Spondon. During the fifteenth century the aisles were lengthened and the western

tower engaged in them, the latter being a type of plan very common in the midlands and to be met with as early as the twelfth century. The earliest examples appear to occur in the west Riding of Yorkshire, e.g. at Sherburn-in-Elmet, and from this district the plan seems to have proceeded southward.

One of the several things to be pointed out for notice is that the chancel and each of the aisles has its original single sedile and piscina. A very interesting and rare feature in the chancel, which occurs also in the Derbyshire churches of Crich, Etwall, Mickleover, Spondon, and Taddington, is the stone gospel-desk in the north wall. Below it is a stone cupboard, which may have been used as an Easter sepulchre. The big font in the north aisle dates from the late fourteenth century. There are an elaborate early fifteenth-century rood-screen and return stalls, with much carving of animals, human beings, and foliage, which has been in places most carefully restored at a recent date. The treatment of the outer ends of the return stalls flanking the passage through the rood-screen into the chancel is remarkable for the great size of the crockets climbing up to the entrance jambs. Here, as almost everywhere throughout the county, the original ribbed vaulting of the screen has been lost, what is now to be seen on the top being part of the restoration by Mr. Bodley. The rood-loft entrance door is only 18 inches wide.

DALE ABBEY.

After returning for lunch to Derby the party resumed their journey to Dale abbey (fig. 7). But an ascent was first made up the hillside to the cave of the pious baker of Derby, to whom the abbey is said to have owed its origin; and Sir William St. John Hope took this opportunity of summarising the story of the hermit's life as recorded by Thomas de Muscam, canon of Dale.

Between the cave and the abbey stands the small parish church, at first sight more like a farmhouse with one of the back rooms converted into a church. The limited space is divided into a chancel, nave, and south aisle, the latter separated from the nave by a wooden partition. The oak screen on a stone base which divides the nave from the chancel is very quaint and without tracery, dating, according to Mr. Aymer Vallance, from the late sixteenth or early seventeenth century. The church has a gallery over the western half of the nave and the south aisle, which is reached only by an external staircase at the south-west corner. The font is carved with the Virgin and Child on one face, and with a Crucifixion on another.

Of the abbey itself practically nothing remains above ground except the east end of the presbytery. The first builders were some Austin canons who came from Calke in 1159. Here they lived for a time apart from the social intercourse of men; but they proved unworthy, and were ordered by the king "to return whence they came." Then came white canons from the Premonstratensian house of Tupholme in Lincolnshire, and then others from Welbeck, both returning to their houses owing to poverty. The last attempt was made about 1200 when some nine canons from Newhouse in Lincolnshire succeeded in establishing themselves. The story of the abbey is extremely fragmentary.

Excavations carried out in 1878–9 by Sir William St. John Hope on behalf of the Derbyshire Archaeological Society revealed the plan of the church, which consisted of a presbytery and quire of five bays with two aisles to the south, north transept with a lady-chapel to the east, and a south

transept with a tower over the crossing, and nave with north aisle. The cloister was also partly excavated and had, to the south, the frater with its subvault, and, to the east, the vestry, chapter-house, and dorter subvault. In the chapter-house many things of the greatest importance were discovered. These included the base of the stone wall-bench upon which the canons sat, of the double doorway with its central shaft, and of the two middle pillars to carry the vaulting. On the floor were a number of monuments, one an effigy in high relief of an archdeacon habited in the same way as the figure in the south transept of Lichfield cathedral church. Another was the grave-slab of an early abbot with an unusually short crozier; a third, a large double grave-slab, was important as showing from the sword on one half and the shears or scissors on the other half that the latter device on a tombstone is meant to suggest a woman. One of the features of the excavation was the extraordinary number of paving-tiles, probably made in a kiln hard by. The patterns were extremely diverse and over sixty were heraldic.

Several of the cloister windows, with the glass which they contained, were moved at the suppression to Morley church, and now form part of the north aisle there.

Sir William Hope said that when he commenced excavating there an old woman told him he must not let down the arch or the parishioners would have to pay tithe, and he had found the superstition existing in other places that people were tithe-free so long as a piece of an abbey was standing.

MORLEY CHURCH. The next place on the programme was Morley church, also described by Sir William St. John Hope.

The nave is of two bays, and dates from the twelfth century. The chancel was rebuilt in the fourteenth century, to which the chancel arch and east window belong, and the aisles of the nave were probably rebuilt about the same time. The north chapel was originally built by Ralph Stathum, lord of Morley, who died in 1380, and much reconstruction was done by his widow Godith (d. 1418) and their son Richard (d. 1403), the last two building the steeple. These facts are recorded upon their brasses in the north chapel. The south chapel was built either by Sir Thomas Stathum (d. 1461) or by his son Henry Stathum (d. 1481), whose tomb, with the brasses of himself and his wives is beneath an arch between the chancel and this chapel. The arcade between the chancel and north chapel may have been made about the same time. In addition to the brasses already mentioned, the north chapel contains the brasses of John Stathum (d. 1454), and Cecily his wife (d. 1444), with English and Latin inscriptions, the table-tomb with brasses of Sir Thomas Stathum (d. 1461) and Elizabeth his wife, the brass of John Sacheverell (d. at Bosworth, 1485), who obtained the lordship of Morley by his marriage with Joan Stathum, and several incised slabs of Sacheverells. Between the north chapel and the chancel is the table-tomb with brasses of Sir Henry Sacheverell (d. 1558) and Isabel his wife. The English inscription to John Stathum records his gift of three bells and of bread for distribution among the poor on the obit of Godith Stathum. Above the lavatory in the chancel is a brass inscribed with the first words of prayers ordained by John Stathum to be said for his ancestors and himself. The five large windows in the north aisle formed part of the cloister of Dale abbey and were brought here at its suppression with the glass which they contained. That in the

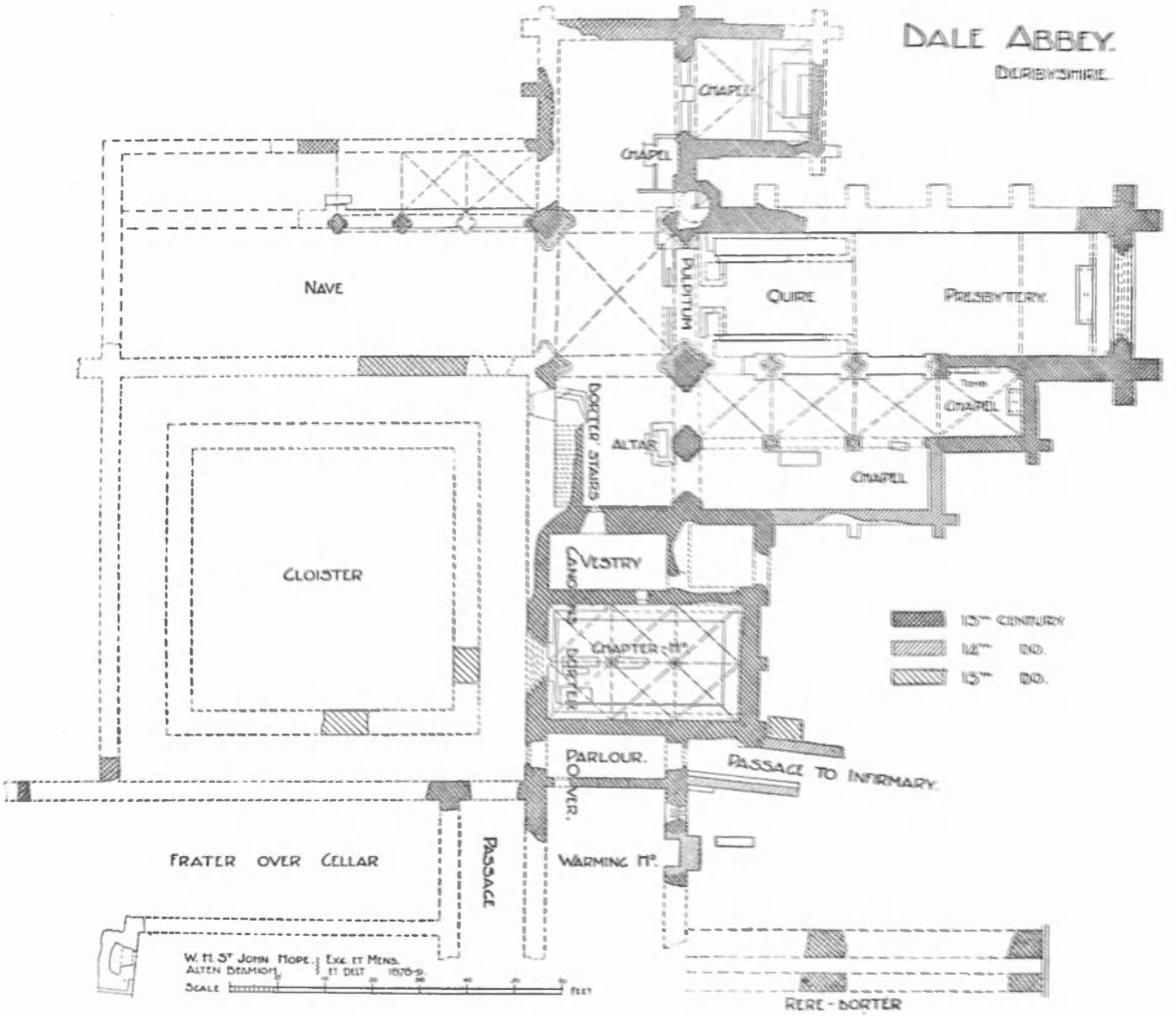

DALE ABBEY.
DERBYSHIRE.
CHAPEL
CHAPEL
NAVE
PULPITUM
QUIRE
PRESBYTERY.
TOMB
CHAPEL
DOCTOR' STAIRS
ALTAR
CHAPEL
CLOISTER
VESTRY
CHAPTER H°
PARLOUR.
PASSAGE TO INFIRMARY.
FRATER OVER CELLAR
PASSAGE
WARMING H°.
15TH CENTURY
14TH DO.
13TH DO.
W. H. St JOHN HOPE. ALTEN BRAMDIN.
EXC. ET MENS. ET DELT 1878-9.
SCALE
FEET
RERE-DORTER

FIG. 7.

first represents the story of the holy Cross, and in the next that of St. Robert of Knaresborough, but much restored. The glass in the other two windows is entirely modern. The east window of the north chapel contains old figures of our Lady and Child, St. Ursula, and St. Mary Magdalene. There is also much fifteenth-century figure-glass in the south chapel, among the saints represented being St. Elizabeth and St. Peter, St. Roger, the Evangelists writing their gospels, St. William of York, and St. John of Bridlington.

Mr. Maurice Drake pointed out that the arrangement and details of the Dale abbey windows strongly resembled the work of the Troyes school, and remarked upon the similarity of windows in the Yorkshire district to those of Champagne. The other windows in the church were, he said, typical of their period, but the fifteenth-century improvements in technique, while enabling the glass-painter to achieve better effects in his subject compositions, also induced a certain slovenliness in such accessory details as the canopy and border.

The inscriptions on the Stathum brasses in the north chapel and some more of the following matter are worth recording[1]:

(1) Orate p[ro] a[n]i[m]a Radulphi de Stathum quonda[m] d[omi]ni de Morley qui istam capellam fieri fecit & obiit xiv° die Junii A[nn]o d[omi]ni mill[esim]o ccc° lxxx°. Et p[ro] a[n]i[m]a Godythe vx[or]is sue nup[er] d[omi]ne de Morley p[re]dict[a] que p[re]sentem Eccl[es]iam cum campanili de novo construxit que obiit xvj° die Maii Anno d[omi]ni mill[esim]o cccc° xviij° quaru[m] a[n]i[m]aru[m] & p[ro] eisdem exorantibus p[ro]piciet[ur] deus ame[n].

(2) Orate p[ro] a[n]i[m]abus Godithe de Stathum d[omi]ne de Morley & Ricardi filii sui qui ca[m]panile istud & eccl[es]iam fieri fecer[un]t . . . quibus tenent[ur] Anno d[omi]ni Mill[esi]mo cccc tercio.

(3) Orate p[ro] a[n]i[m]a Joh[ann]is Stathum Armigeri q[u]ond[a]m d[omi]ni isti[us] ville qui bene & notabilit[er] huic eccl[esi]e egit qui obiit vij° die Novembris Anno d[omi]ni Mill[esi]mo cccc liij. Et p[ro] a[n]i[m]a Cecilie vxoris eius que obiit xxv° die Aprilis A[nn]o d[omi]ni m° cccc° xliiij q[u]oru[m] a[n]i[m]abus p[ro] piciet[ur] de[us].[2]

(4) Here lieth John Stathum Squyer somtyme lorde of this towne and Cecily his wyfe which yaf to yis Churche iij belles & ordeyned iij^{s} iiij^{d} yerely for brede to be done in almes among porr folk of th[i]s p[ar]issh i[n] the day of the obit of dame Godith' sometyme lady of th[i]s towne: the said John dyed the vj day of November the yere of ou' lord mccccliiij and the said Cecily died the xxvth day of April the yere of our Lord mccccxliiij of whos sowles God have mercy. Amen.

Above the piscina in the chancel [directions for prayers for John Stathum and his family].

Ffor the sowles of Rafe Godyth Thomas Elizabeth Cecill and John & of theyr suxcessores & for all cristen sowles de p[ro]fundis, &c. pater noster, &c. ave maria, et ne nos: req[ui]e[m] eternam, &c. d[omi]ne exaudi orac[i]o[n]em]

[1] This transcript has been furnished by Mr. Hamilton Thompson, to whom the Editors are greatly indebted.

[2] This and (4) refer to the same people. The man's date is different in each. In (4) the woman holds a scroll with a prayer to St. Christopher, of whom there is a small brass.

w[i]t[h] this oriso[n] Inclina d[omi]ne, &c. John Stathum ordeynd this to be said & more Writen in other diuers bokes.

Table-tomb in south wall (ordinary inscription) of Thomas Stathum, kt. (d. 27th July, 1461), and his two wives, Elizabeth, daughter of Robert Langham, and Thomasine, daughter of John Curson.

Against south wall. John Sacheverell of Sneterbi and Hopwell, who d. "in bello Ricardi tercij juxta Bosworth," 1485, and Joan Stathum, heiress of Morley, his wife.

Between chancel and south chapel (ordinary inscription) table-tomb of Henry Stathum (d. 30th April, 1481) and his three wives. Above the brasses is the legend 'Thou art my brother or my Sester | pray for us A pater noster.'

North of chancel table-tomb of Henry Sacheverell (d. 21st July, 1558) and Isabel his wife:

Inscriptions in the St. Robert of Knaresborough window:

(a) Robert shooteth the deere eatyng his corne.
(b) whereof the kepers complayn to the king.
(c) here he complanyth hym to the kyng.
(d) St. Robert catchyth the deere.
(e) the keepers inform the kyng.
(f) the kynge gyfyth him the groun (sic).
(g) here Saynt Robert plowyth wyth the deere.
(h) take heede to thy ways brother [a picture of one religious rebuking another, to fill up the eighth space, without reference to St. Robert].

Inscriptions on the Holy Cross window:

(a) Sanctam crucem faciunt.
(b) Sanct . . cruce strictus est ih[esu]s.
(c) Sancta crux sub terra conditur.
(d) S[an]cta helena yersolomis sic cruce[m] uidet.
(e) Sancta[m] cruce[m] inveniunt A[nn]o cccxxvj.
(f) Demones feceru[n]t ululatu[m] in aere.
(g) Heraclius fide[m] Cosrhoi obtulit [Hic amputar. . . . caput].
(h) Heraclius filiu[m] Cosrhois baptizauit [Hic Eraclius baptisauit suu[m] filiu[m] juniore[m].
(i) Sancta[m] cruce[m] in hierosolyma[m] portant.
(j) S[an]ctae crucis exaltacio xviij kal. Oct.
(k) Ite adducite m[ih]i jacobu[m] simul cu[m] phileto.
(l) [Figure of St. James the Great].

On jamb of western arch between chancel and north chapel is the inscription (now repainted) "ih[esu]s dominus Gregorius Hauxwell scripsit."

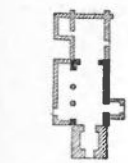
The church has a beautiful setting in its churchyard which, with its pergola, arches of roses and perfect upkeep, presents a most charming picture.

The members were very hospitably entertained at tea by the rector, the Rev. C. Boden, in a large barn close to his house, after which they proceeded on their way to Breadsall.

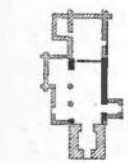
·CHVRCH·OF·ALL·SAINTS·
·BREADSALL·DERBYSHIRE·

13th Century Masons' Marks on the Walling of Chancel.

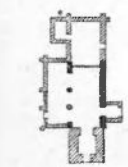
Broadsall Church in the 12th Century



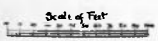
In the 13th Century



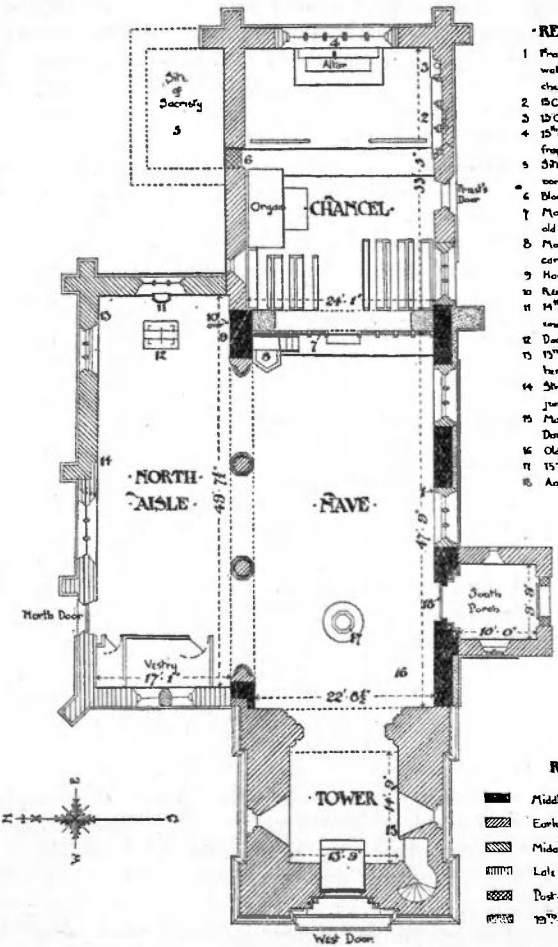
In the 14th Century



In the 15th Century



Scale of Feet



·REFERENCE·

1 Fragment of carved stone built into wall probably part of Pre-Norman churchyard cross.
2 15C sedilia inserted in 13th C walling
3 13C piscina niche
4 15th C east window of five lights with some fragments of contemporary stained glass.
5 Sill of 13th C. Sacristy, position of north wall unknown.
6 Blocked up door to Sacristy
7 Modern chancel screen containing some old carved woodwork
8 Modern pulpit containing some old carved oak panels.
9 Hagioscope or squint
10 Remains of stairs to old rood loft (west).
11 14th C carved alabaster "Piéta" found underneath flooring in 1871.
12 Double reading desk with chained books.
13 13th C. Founders recess, probably moved here in 15th C. restoration.
14 Straight joint in walling, showing junction of 14th & 15th C. restorations
15 Monument to the famous Erasmus Darwin b. 12 Dec. 1731 d. 18 Apl. 1802.
16 Old oak pews with carved ends
17 15th C. octagonal font
18 Ancient door with ornamental straps

·REFERENCE·

Middle 12th C Work (Norman).
Early 13th C Work (Early English).
Middle 14th C Work (Decorated).
Late 15th C Work (Perpendicular).
Post-Reformation Work.
19th C. Work (Restoration)

Scale of Feet

C.B. Sherwin, Derby. July 1910.

FIG. 8.

BREADSALL CHURCH. This final visit of the day had a melancholy interest, for the church had been extensively damaged by fire some few weeks previously.

The church (fig. 8) consists of chancel, nave with north aisle of three bays, western tower and spire, and south porch. The original church, as shown by the existing walling of the nave, was built about the middle of the twelfth century and consisted of an aisleless nave and chancel. Early in the thirteenth century, a narrow north aisle was built, the north wall being pierced with three pointed arches supported on cylindrical piers; a western tower of great strength and dignity was added, and the chancel was rebuilt with a vestry to the north, afterwards destroyed. Towards the middle of the fourteenth century the eastern portion of the north aisle was widened, possibly to form a lady-chapel, the spire was added and square-headed three-light windows with reticulated tracery were inserted in the south wall of nave and chancel. During the fifteenth century, the high-pitched roofs were altered to a flat pitch, a large five-light window of rectilinear tracery was inserted in the thirteenth-century eastern wall of the chancel, and the western portion of the north aisle was widened to correspond with the lady-chapel.

Much interesting furniture has been destroyed by the recent fire, and the alabaster figure of our Lady of Pity, discovered under the flooring in 1877, is unfortunately damaged irretrievably. The sixteenth-century rood-screen, now destroyed, was re-assembled some seven years ago with considerable skill. The damaged masonry both in walls and windows present a flayed appearance, and it would be curious to know how much of this is due to the fact that the original plaster coat was removed from the walls in an extensive restoration about thirty years ago, and to the play of the fire brigade hose on the heated surfaces.

EVENING MEETING. In the evening a paper was read on the excavations at Margidunum on the Fosse way, near East Bridgford, by Dr. Felix Oswald, D.Sc. and Mr. T. Davies Pryce, M.R.C.S. with lantern illustrations and some examples of the pottery discovered.

Friday, 17th July.

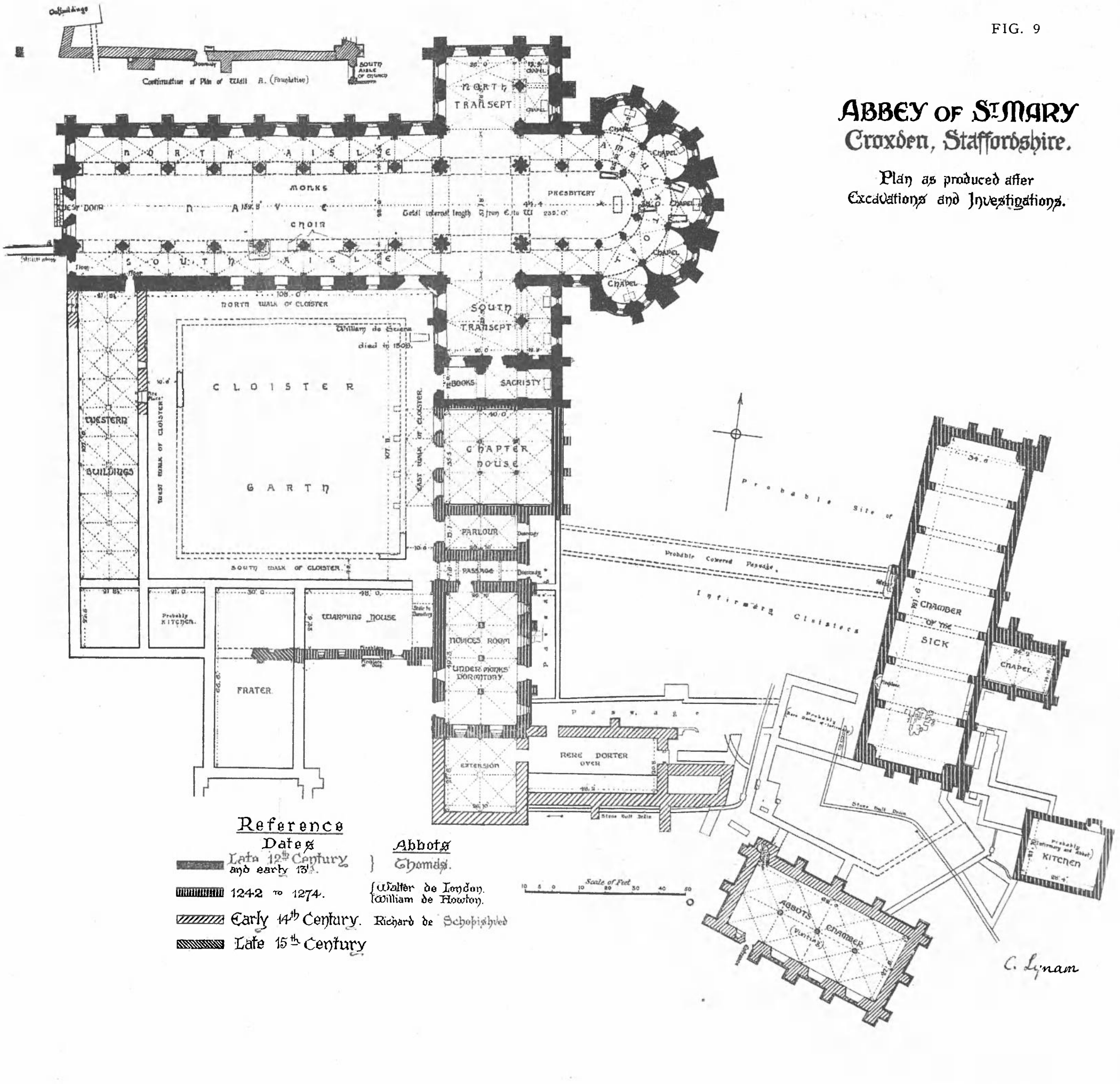
CROXDEN ABBEY. This day an excursion was arranged across the border into Staffordshire. Travelling by rail to Rocester, the members motored thence to the remains of the abbey of St. Mary at Croxden (fig. 9), which was described to them by Mr. Harold Brakspear, F.S.A.

A Cistercian abbey was founded in 1176 at a place called 'Chotes' or 'Chotene' by Bertram de Verdun, and was removed to Croxden in 1179. It lies in a fertile valley within half a mile of excellent quarries, from which all the stone was obtained. The remains are incorporated with farm buildings, and, though a road has been driven diagonally across the church, completely cutting off the site of the north transept and east end from the rest of the buildings, much interesting work remains. The principal portions of the church still standing are the west front, containing

FIG. 9

ABBEY OF ST. MARY
Croxden, Staffordshire.

Plan as produced after Excavations and Investigations.



C. Lynam

three tall and deeply-splayed thirteenth-century windows and a deeply-recessed west doorway; the south wall of the nave; the south transept, with a door to the south leading into the vestry; and a fragment of one of the radiating chapels of the eastern apse. Excavations have revealed the foundations of most of the church, including the five apsidal chapels with their ambulatory forming the 'chevet,' and the north transept with its two eastern chapels. The conventual buildings lie to the south, the farm-yard occupying the site of the cloister. The eastern range as usual had the chapter-house, of which the arches of entrance remain of the parlour, the passage to the infirmary, retaining its vaulting, and the novices' lodging. Over the whole was the dorter with day-stairs from the cloister on the west and night-stairs into the church. Projecting from this south end of the dorter was the rere-dorter over the great drain, and further east was the great infirmary of the monks and remains of the abbot's camera. On the south side of the cloister was the frater, placed north and south, with the warming-house to the east and the kitchen to the west. In later days the frater was turned east and west, the old south end destroyed, and the warming-house and kitchen incorporated. The west side of the cloister was occupied by the cellarium, of which a portion of the north end remains.

The fifth abbot, Walter London, formerly prior of Stratford Langthorne in Essex, elected in 1242, completed the church, which was hallowed in 1254. He also completed the chapter-house, frater, and kitchen, built the gatehouse, the dorter of the lay brothers, and the infirmary with its cloister, and made many other additions to the buildings. Before his death in 1268 he began to encompass the abbey with a stone wall, half of which was finished in his time. His successor, William Howton (1268–1274) built the abbot's lodging of two stories ('cameram abbatis superiorem et inferiorem'), spending £100 sterling over the dressing and laying of the stonework. Abbot Howton died at Dijon and was buried at Cîteaux, where more than four hundred abbots attended his funeral. Henry Meysham (1274–1284), seventh abbot, finished the wall round the precinct which abbot London had begun. Much important work was done in the time of Richard Schepisheved or Shepshed, twelfth abbot, elected in 1328. In 1332 the whole of the monks' cloister was re-roofed with wooden shingles. The re-roofing of the frater with its bell-tower followed in 1333, and in 1334 the monks' dorter with the adjoining treasury and rere-dorter, and the abbot's dorter were similarly treated, while the gutters and roofs were also leaded. In 1335 and 1336 abbot Shepshed built the new abbot's lodging between the infirmary kitchen and the dorter. The *Annales de Crokesden*, which record these details, also give notices of special events, such as the breaking of the great bell on Easter even, 1313, when master Henry Michel of Lichfield came to cast another and laboured about it with his assistants from the octave of Trinity till the Nativity of our Lady. His work, however, was defective, and so he lost all his trouble and expense. A building known as Botelston, between the church and the gate of the 'aula exterior,' fell down in 1369 and was rebuilt of timber and covered with shingles during the next year. One of the last entries in the chronicle refers to the great storm of 1st and 2nd February 1372–3, which destroyed the leaden roofs of the dorter, infirmary and abbot's lodging, and blew down half the trees in the abbot's orchard.

Mr. Charles Lynam, who took the opportunity of saying a few words, has been familiar with the ruins since 1850. He undertook extensive excavations at the request of the North Staffordshire Field Club, and has recently written a valuable monograph on the subject.

He was followed by Mr. C. J. B. Masefield, who, as president of the North Staffordshire Field Club, extended a formal welcome to the Society.

WOOTTON LODGE. A short drive brought the party to Wootton lodge (fig. 10) which was described by Mr. Thompson.

Whether or not there stood a mediaeval house on this magnificent site is not known, but there are indications that this may have been the case. The present house occupies a triangular-shaped cliff in a valley beneath the Weaver hills and is accessible only upon the east side. It consists of two distinct portions, the western division, at the back of the house, having originally formed part of a plain rectangular building, possibly of early Tudor date. The rest of this has been taken down, but a portion of the south wall remains and the foundation of the west wall can be traced with some probability. The imposing eastern block, consisting of a basement and three stories, with the main entrance and hall on the first floor, seems to have been erected soon after 1611 by Sir Richard Fleetwood, whose shield is carved above the entrance porch, and who succeeded to the estate in 1605. The entrance is approached through a square forecourt with two lodges at the angles. The imposing elevation displays the customary symmetry of an early renaissance house. The porch entrance is flanked by two half-octagon bay-windows continued through the whole height of the building, and stopping at the roof cornice level. Single bow-windows, also occupying the full height, project from the north and south fronts and are most effective. The windows throughout this part of the building have stone mullions, and, as is usually the case in houses of this type, the general design is founded upon Gothic tradition, the main doorway alone being influenced by classical detail. A very strong resemblance is to be found to Barlborough hall (1583–4) in the north-east corner of Derbyshire, and, were it not for the distinct evidence of late date afforded by the shield above the doorway, Wootton lodge might be regarded as a contemporary building. At Barlborough, however, the bay-windows at the angles are carried a story above the parapet; while at Wootton this extra story is completed throughout. Other signs of late date are the unusually lofty proportions of the rooms upon the second floor, and the absence of any provision for a long gallery in the third story, which has always been divided into rooms. In 1643 the house was captured by the parliamentary forces, then abandoned and allowed to fall into entire disrepair until its purchase by John Wheeler of Stourbridge, Worcestershire, towards the end of the reign of William III. Fortunately the subsequent external alterations were few, being little more than the provision of a classical balustraded parapet, the handsome stairway to the main door, and the repair of the forecourt buildings. But the interior of the house, the plan of the first floor of which originally seems to have resembled that of Montacute, with the screens in the middle, entered through the main doorway, was transformed. The present entrance-hall with dining-room opening out of it on the north and drawing-room on the south, together with the staircase at the back of the hall, belong to this work. New elements were thus introduced into a plan which originally

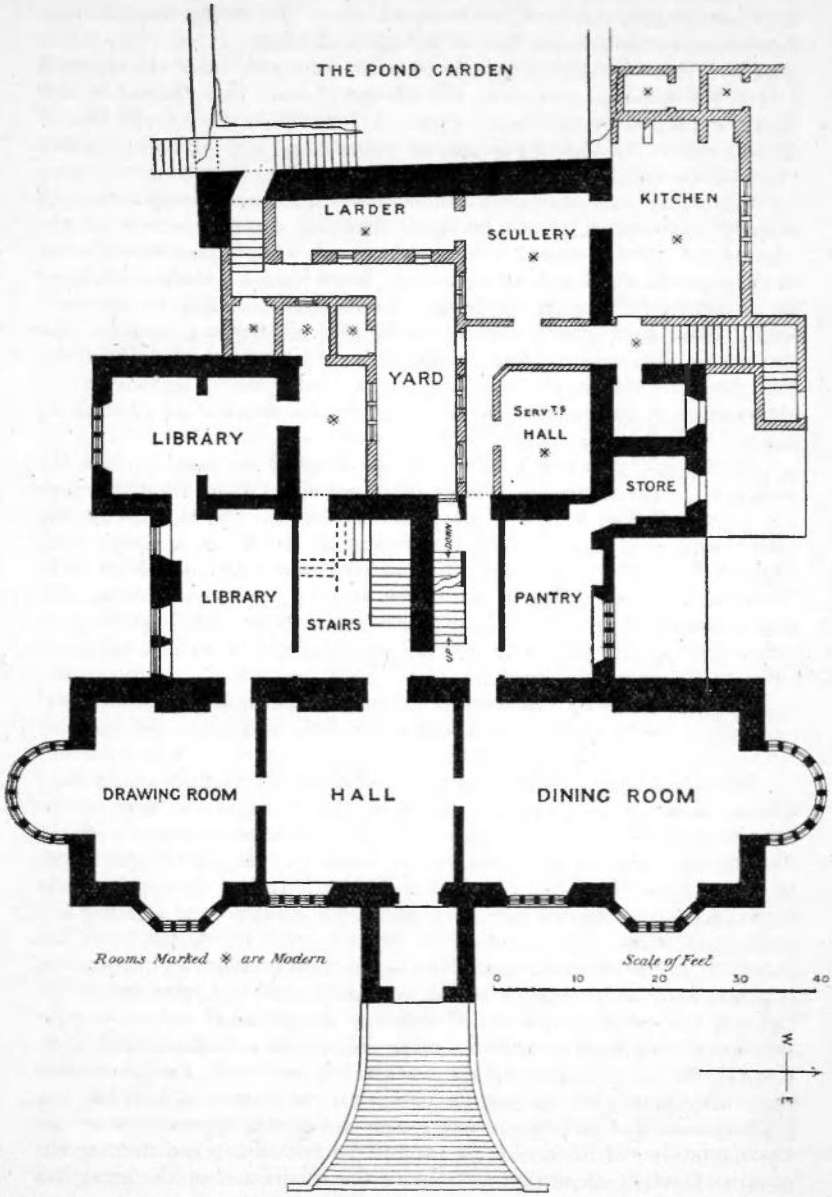


FIG. 10. PLAN OF WOOTTON LODGE.

was of a late Elizabethan type, with a great hall at the north end of the first floor and the great chamber on the floor above. The dining-room contains handsome panelling of the time of William and Mary.

The rather austere design of the principal front and also of the approach acts as a foil to the gardens at the sides and back. One unusual feature of the lay-out is the treatment of the small triangular space at the back of the house, on the end of the cliff, as a formal garden, with a grass-plat surrounding a pond, in the middle of which a jet of water is conveyed through a delicately modelled leaden duck. This is contemporary with Wheeler's alterations in the building. Beneath a summer-house at the edge of the cliff is a room, at one time used as a pigeon-house, hollowed out of the rock, which appears to form the lower part of a bastion belonging to the defences of the earlier house. Far down at the foot of the rock, which would make the house so strategically important, is a large lake surrounded by trees. Wootton lodge at the time of the Institute's visit was occupied by the late Col. B. C. P. Heywood, whose care and appreciation of the building are shown by the accompanying plan from his hand.

ELLASTONE. The run from Wootton to Ellastone for luncheon took the party through country associated with George Eliot. George Eliot's father, Robert Evans, was the son of an Ellastone wheelwright and spent his early life working in the village as a carpenter. The novelist drew freely on the place to give local colour in *Adam Bede*. Ellastone became Hayslope; her father was the original of Adam; her uncle, Samuel Evans, was the original of Seth Bede; and the Bromley Arms hotel (where the party lunched) was pictured as the Donnithorne Arms.

NORBURY OLD HALL. From Ellastone the members drove to Norbury, where they first visited Norbury Old Hall, which was described by Sir William St. John Hope.

Derbyshire can boast an unusual number of old families which were willing to sacrifice their goods and even their lives at the time of the reformation. Two such families were the Fitzherberts and the Eyres. The former were long established at Norbury. About the year 1300 Sir Henry Fitzherbert, the fifth lord of Norbury, and a knight of the shire in parliament in 1298, rebuilt the house on the usual plan of an inner and outer quadrangle. Of this building only the inner court, the great hall and some upper rooms remain. The outer court, comprising the stables, lodgings, and offices, was pulled down thirty years ago just before the Institute last visited the place. The shell of the great hall and some upper rooms have been incorporated into an unpretentious residence of red brick. The hall, though of no great height, was divided into two by a rough wooden floor; the upper part, showing the tie-beams, can be entered from the side of the house. This fate was no uncommon one in the sixteenth century, by which time the old habit of using the hall for both living and sleeping was being superseded. A similar instance of the subdivision of the great hall was seen at Rockingham castle in 1912. The hall was lighted by three windows, now blocked, and the principal entrance was at the south end. The west doorway was inserted during the middle of the fifteenth century, but the door itself is of earlier date. The house was much altered by

Sir Anthony Fitzherbert (1470–1538), the well-known judge of Henry VIII's time, the last of the family permitted to live here in peace. The judge's eldest son spent thirty years in prison as a contumacious recusant. An upper room, known as 'Sir Anthony's study,' is panelled in oak with texts from the Vulgate in black letters on the panels. A room on the ground floor is lined with panelling of a remarkable criss-cross pattern. Various windows, inserted by Sir Thomas, son of Sir Anthony, contain heraldic glass showing the alliances of the Fitzherberts. In the window on the staircase are some charming English fifteenth-century roundels with paintings symbolical of the months, at one time a very fashionable subject with German and other artists.

Both on the east of the house and on the west of the church are traces of what was perhaps a gallery connecting the two.

The Norbury Fitzherberts lived here until 1649, when the estates passed to the Fitzherberts of Swinnerton, in Staffordshire, who were protestants, and seem to have prospered while the older branch waned.

NORBURY CHURCH.

A few yards from the house is Norbury church, also described by Sir William St. John Hope. The original dedication was in honour of St. Barloke or Burlok, abbot, a saint whose identity has only been guessed at. The present and erroneous dedication is in honour of our Lady. The earliest portions of this interesting church probably belong to the twelfth century, but how much, or rather how little, remains is difficult to tell owing to subsequent changes. Indeed, there was a still earlier church, for parts of several fine Saxon crosses, now displayed within the church, were found in making excavations a few years ago. The Norman church probably consisted of an aisleless nave and an apse. The rest was added piecemeal, including a north aisle. The present magnificent chancel is only three feet shorter than the nave, and dates from the fourteenth century. Early in the following century a low tower, the lower story of which forms a porch, was built against the middle of the south side of the nave, an unusual position which may have been due to the existence of a covered gallery between the manor house and the lord of the manor's loft at the west end of the nave. In the second half of the fifteenth century the nave was rebuilt, a clerestory added, the roofs of nave and chancel reduced to one pitch, and the chancel arch removed. A north aisle was added to the nave, and a chapel, east of the tower, added to the south side. The east chapel was built by Nicholas Fitzherbert, lord of Norbury (d. 1473), whose table-tomb was removed in 1842 to the south side of the chancel. Another chapel, dedicated perhaps in honour of the Trinity, was built to the west of the tower by his grandson John (d. 1531) in or before 1517: his tomb has been replaced in its original position beneath the arch opening into the nave. The tomb of Ralph Fitzherbert (d. 1483), son of Nicholas and father of John, which stood beneath the eastern arch of the north arcade, was moved in 1842 to the north side of the chancel: he was probably the builder of the north aisle. These tombs with their effigies and weepers are beautiful examples of local alabaster work.

The earliest Fitzherbert monument, an effigy of a knight in mail and surcoat said to be that of Sir Henry Fitzherbert, who died early in the fourteenth century, is now in the archway between the nave and the eastern

chapel on the south side. The brass of the famous lawyer, Sir Anthony Fitzherbert (d. 1538), partly composed of palimpsests and originally in the nave, is now in the chancel. There are also an alabaster slab to Alice Bothe, first wife of Nicholas, another to Elizabeth, wife of Ralph Fitzherbert, and a third with the figure of a priest, possibly Henry Prince, rector 1466–1500, who re-roofed the chancel. The side windows of the chancel contain most of the original grisaille glass: in the east window is much fifteenth-century glass, all of which has been removed from other parts of the church. Two windows in the east chapel on the south side of the nave contain their original figure-glass of the fifteenth century, in the south window being a representation of St. Burlok

The most important questions about the church relate to the precise date of the glass in the chancel, concerning which there has been considerable controversy, and of the chancel itself. The eight side windows contain most of their original grisaille glass and the east window incorporates much fifteenth-century glass which has been removed from the north aisle to replace, it is said, glass which had been removed by a vandal incumbent of a century ago. Seemingly there was an intention of vaulting the chancel; if it was ever realised, the original roof was replaced by the present one at the very end of the fifteenth century by Henry Prince, rector 1466–1500. In arriving at the date of the work in the chancel various mistakes have been made by antiquaries. The common attribution of the re-roofing to Henry Kniveton, rector in the middle of the fourteenth century, is without doubt the result of a misreading of the somewhat mutilated inscription on Prince's alabaster slab, and has no foundation in fact. One positive piece of evidence has been overlooked, namely, that afforded by the heraldry in the glass. No one has ventured to assert that it is not the original glass. Some of the shields of arms are difficult to recognise, while others can be identified quite easily. One of the lights shows the arms of a king of England, three gold leopards on a red ground, and the last king to bear those arms was Edward II. Another shield showed the arms of Old France, which could hardly be for any one else than Edward II's wife, the notorious Isabel. The Fitzherberts appear twice, once for the lord of the manor and once for the Fitzherbert who was then rector. Everything points to a date between 1320 and 1327, and this is further confirmed by the tracery. Mr. Maurice Drake agreed with this dating of the glass.

Mr. Aymer Vallance observed that the once fine rood-screen had been cheaply and very badly restored. The original portions consist of the misused fenestration tracery. Upon some of them are traces of scarlet colour.

ASHBOURNE. The next visit was to Ashbourne. Here tea was taken by invitation of the vicar (the Rev. Canon Morris) and the churchwardens at the Ashbourne Hall hotel. From the reign of Stephen till 1683 there stood on this site the house of the Cokayne family. In the latter year it was sold to the Boothby family who continued to live there until last century. When the young Pretender repassed through the village on his retreat from Derby in 1745, Ashbourne hall was commandeered for his use, Sir Brooke and Lady Boothby being driven out.

Ashbourne had a constant visitor of a very different type in Dr. Johnson, whose intimate friend, the Rev. Dr. Taylor, lived at 'The Mansion.'

Opposite this big house stands the sixteenth-century grammar school, and close to it are almshouses for ten poor men and ten poor women. Not far up the street is the curious sign of the "Green Man and Black's Head," the then proprietress of which presented Boswell with an engraving of the sign of the house with a request that he would "name this house to his extensive acquaintance."

ASHBOURNE CHURCH.

The town consists roughly of one long street at the foot of which is Ashbourne church (fig. 11), described by Mr. Thompson.

The church was given by William Rufus to the bishop of Lincoln in 1093 and appropriated to the dean and chapter; it remained part of their common possessions and never became a separate prebend. The plan of the early church was aisleless and cruciform, with a tower above the crossing. In the thirteenth century the chancel was rebuilt and considerably lengthened, and the transepts were reconstructed with eastern aisles. This new work, which is of great beauty, was consecrated on 24th April, 1241, by Hugh Pateshull, bishop of Lichfield, the diocesan of the place: the consecration is recorded upon a contemporary brass plate, now in the south chapel of the south transept. The nave was rebuilt within the next half-century, the new walls being constructed outside those of the earlier church, with an arcade on the south side. The south aisle was completed in the early part of the fourteenth century. Owing to the slope of the hill, no north aisle was made; but the wall on this side was built considerably to the north of the older one, so as to allow room for processions round the church, which could enter the north transept by the opening between the north wall and the north-west pier of the tower. There is some indication that this may have led to the fall of the tower above the crossing, which was thus left with insufficient abutment. At any rate the tower, with the crossing arches, was entirely rebuilt about the middle of the fourteenth century: the tall spire was added somewhat later. It is clear that about this period some disturbance took place in the masonry of the transept arcades: that in the south transept underwent much reconstruction, while the pier dividing the arches in the north transept was removed at a somewhat later date, and a new pier, with large foliage carved on the capital, built in its place. The arcade in the nave also appears to have been partially rebuilt at the time of the building of the tower, but the modern work in this part of the church makes its actual history somewhat difficult to follow. The clerestories of the nave were added about the end of the fifteenth century. The east window is an early fifteenth-century insertion.

In the north transept is a remarkable series of tombs of the Cokaynes, the earliest belonging to 1372 and the latest to 1592, which includes all the heads of the family from father to son for eight generations, with the exexception of one who is buried at Youlgreave. Of much more general repute, perhaps, is the monument by Thomas Banks, R.A. "To Penelope, only child of Sir Brooke and Dame Susanna Boothby, born April 11th, 1785, died March 13th, 1791. She was in form and intellect most exquisite. The unfortunate Parents ventured their all on this frail Bark, and the wreck was total." This pathetic monument gave inspiration to Chantrey for his still better known "Sleeping Children" in Lichfield cathedral. In this

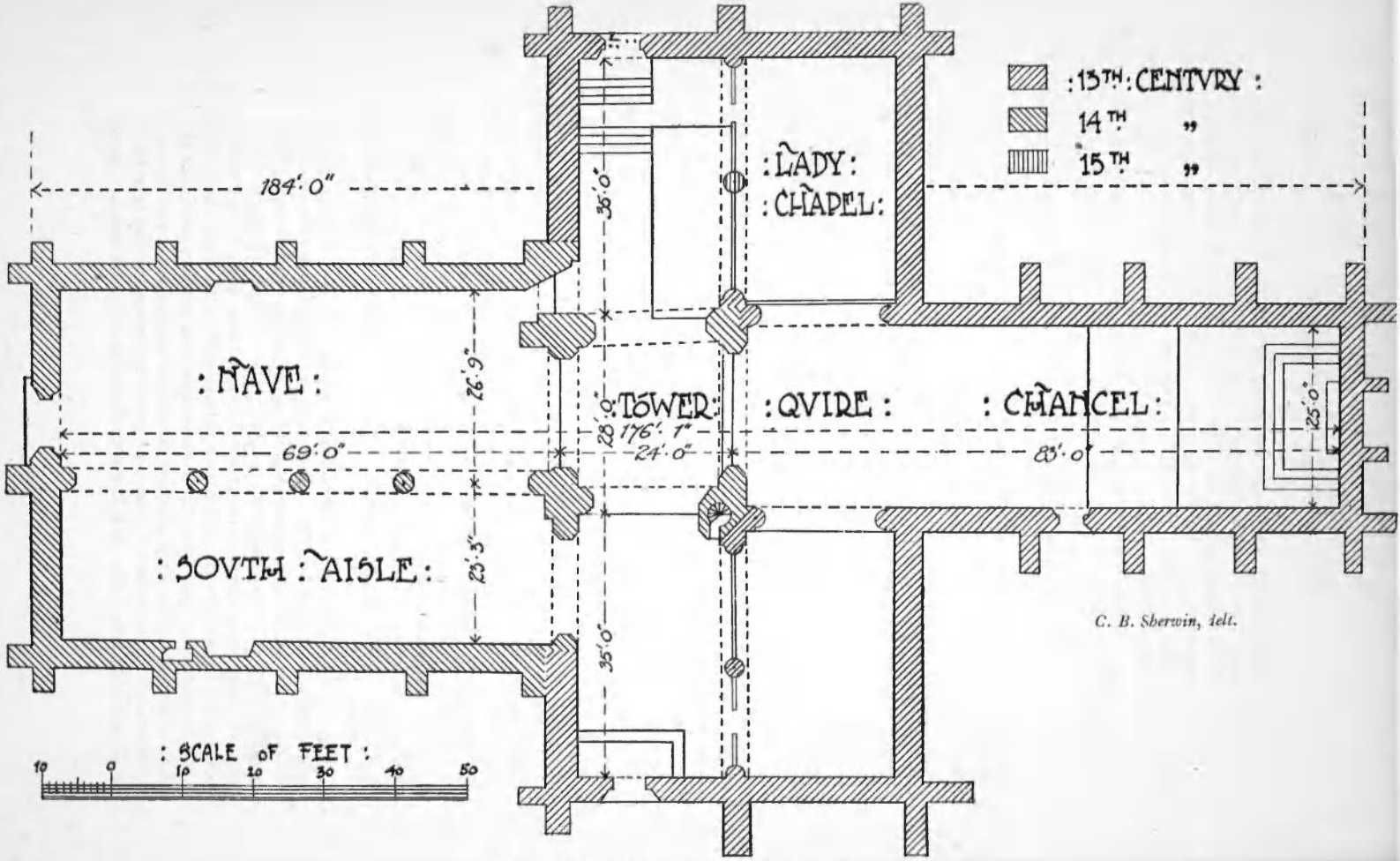


FIG II. PLAN OF ASHBOURNE CHURCH.

chapel was the altar of our Lady, at which a chantry was founded in 1392 by Henry Kniveton, rector of Norbury: this chantry appears to have been transferred shortly after to the rood altar in the nave. A tomb north of the high altar, which probably was used as an Easter sepulchre, is said to be that of Robert Kniveton (d. 1471). In 1483 a chantry was founded by John Bradbourne and his wife, Anne Vernon, at the altar in the south transept: the Bradbourne tombs in this chapel have been much mutilated, and one has been removed to the north transept. There is some old armorial glass in the east window and in the large fifteenth-century window of St. Oswald's chapel in the south transept.

The tower of Ashbourne church has been causing very grave anxiety. Cracks, similar to those dealt with twenty years ago, appeared in the south and east walls and in the spiral stair at the beginning of 1913. The tower was at once shored up and the bells disused. Under the direction of Sir Thomas G. Jackson and Sir Francis Fox, the defective parts were grouted under pressure, the cracked and crushed masonry cut out and replaced by new Stanton stone, a gun-metal girdle fixed round the base of the spire, and a chain of interlocking stones laid on the floor of the gallery round the tower, bound together at the four corners by gun-metal ties. Finally, the four arches between the piers on which the tower rests have been strengthened by tie rods. It is hoped that the result will be to relieve the abutting walls from all pressure.

A motor journey of some fifteen miles brought the party back to Derby.

EVENING MEETING. In the unavoidable absence of the Rev. C. E. Laing, the vicar of Bardney, due to an illness from which, unhappily, he has since died, Mr. Harold Brakspear described the tombstone inscriptions of Bardney abbey, illustrated by a fine series of Mr. Laing's slides. The substance of Mr. Brakspear's remarks will be incorporated in a full account of Bardney abbey which he is preparing for the *Journal*.

Saturday, 18th July.

This day's programme being particularly full, an early start was made, the first place visited being Repton.

The town possesses an important history. It was the capital of Mercia, with a palace of the Saxon kings, it became the seat of a bishop in 658, and there existed here a monastery for both sexes until its destruction by the Danes in 874.

REPTON CHURCH. Mr. Harold Brakspear described the church of St. Wystan (figs. 12 and 13), and stated that it was refounded in 960, and to this period a considerable part of the present church probably belongs. It consisted of a middle tower, square presbytery over a vaulted crypt, north and south transepts, and a nave with narrow aisles. The crypt and presbytery remain complete as well as the east side of the north transept up to the sill of the later window, and portions are left of the west end of the aisles. Indications of the middle tower exist in the masonry of the wall above the chancel arch. The nave was rebuilt in the thirteenth century. About 1340 the middle tower was removed and a new one built

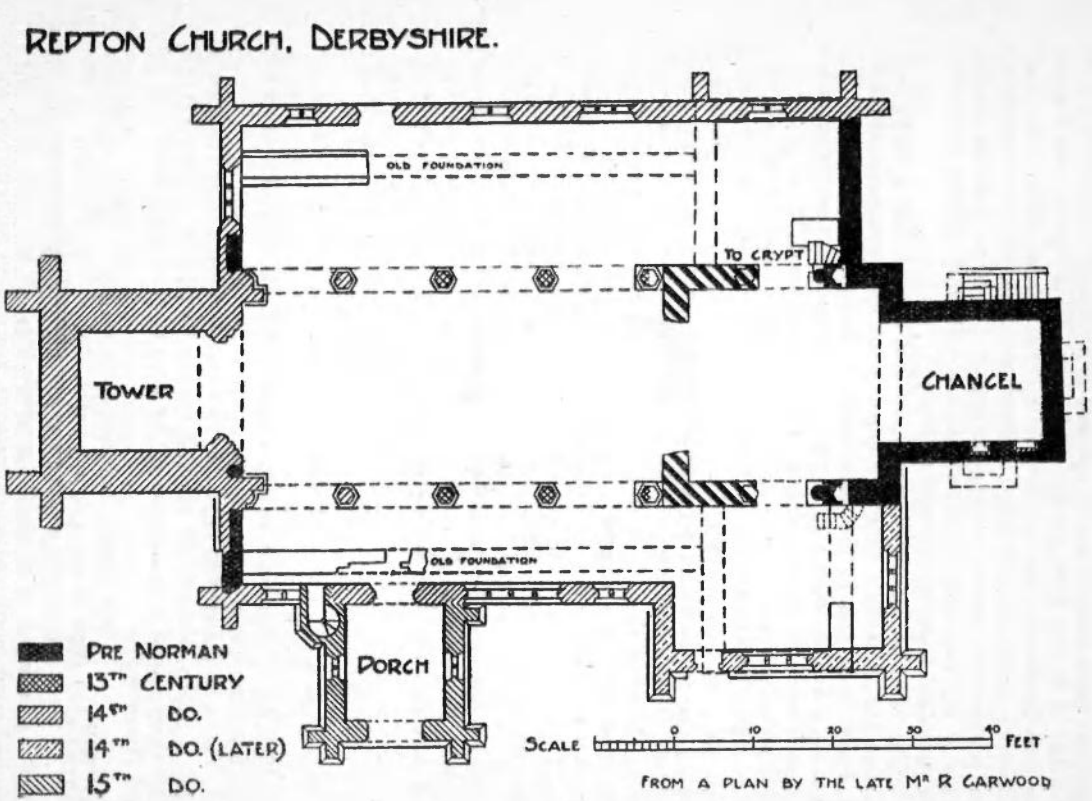

REPTON CHURCH, DERBYSHIRE.
OLD FOUNDATION
TO CRYPT
TOWER
CHANCEL
OLD FOUNDATION
PORCH
PRE NORMAN
13TH CENTURY
14TH DO.
14TH DO. (LATER)
15TH DO.
SCALE 0 10 20 30 40 FEET
FROM A PLAN BY THE LATE MR R GARWOOD

FIG. 12.

at the west end with a lofty spire, the north aisle being widened at the same time. Later in the century a chapel was built on the south side of the chancel. In the fifteenth century the south porch was built, a clerestory added to the nave and the roof renewed.

Directly beneath the chancel is the remarkable crypt 17 feet square, which is generally claimed to have belonged to the earliest monastery. The vaulted stone roof, which is an insertion, is supported by four circular pillars, spirally wreathed, with square capitals. The entrance to this crypt from the church is by means of stairs at the west angles; that in the south transept has been blocked up by the organ. On the north, south and east faces there are recesses once covered by stone gables, which may have been for tombs. A doorway from outside was made in the north wall during the thirteenth century, with a short flight of steps into the crypt. The entire crypt was lost sight of till 1779, when it was accidentally discovered through the digging of a grave in the chancel.

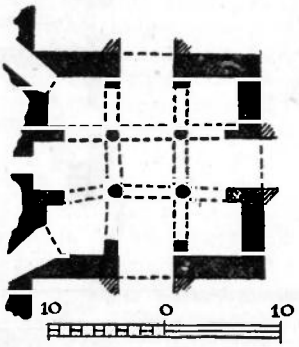


FIG. 13. REPTON CHURCH: PLAN OF CRYPT.

One interesting feature of the church is the pair of slender cylindrical shafts now in the south porch, where they are placed on either side of the doorway. These appear to have belonged to the early arcades of the nave, and are of a simple character and uncertain date. A drawing made, when he was a boy at Repton school, by G. M. Gorham, afterwards well-known in connexion with a famous religious controversy, now hangs in the vestry, and shows that the two eastern bays of the old arcades remained early in the nineteenth century. It is difficult, however, to establish complete agreement between the existing shafts and the drawing, which is not exact enough to furnish the necessary evidence.

Sir Henry Howorth gave a brief sketch of the history of Mercia, which had engaged much of his attention of late. He stated convictions with regard to early Saxon building which made it impossible for him to believe that the remains of the present church incorporated any stone building of that early date.

REPTON PRIORY. Adjoining the church is Repton priory (fig. 14), which was described by Sir William St. John Hope.

The history of the priory begins with the Norman Conquest, when a

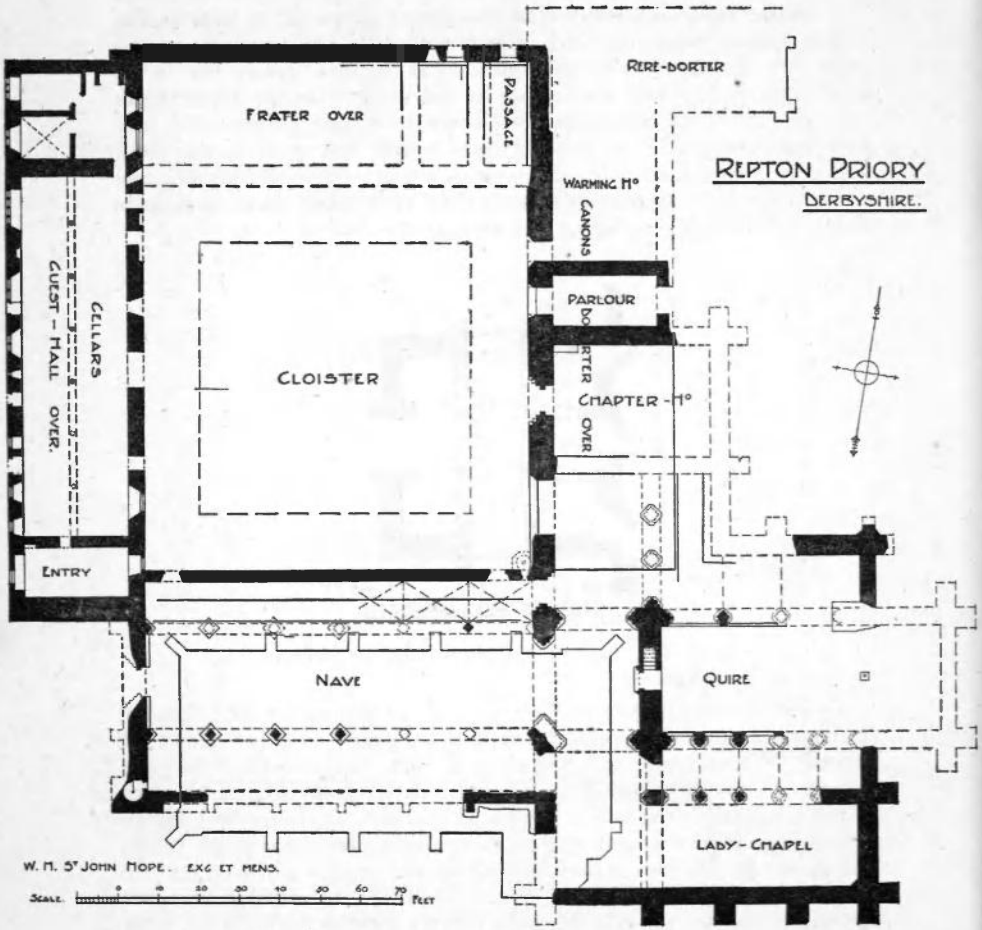

REPTON PRIORY
DERBYSHIRE.
FRATER OVER
PASSAGE
RERE-DORTER
WARMING H°
CANONS
PARLOUR
DORTER OVER
CHAPTER-H°
CLOISTER
CELLARS
GUEST-HALL OVER.
ENTRY
NAVE
QUIRE
LADY-CHAPEL
W. H. St JOHN HOPE. EXC ET MENS.
SCALE.
FEET

FIG. 14.

priory of Black or Austin canons was founded at Calke by an earl of Mercia. Little or nothing is known about this establishment beyond the fact that it had an existence of at least a century, and that the canons established a cell at Dale. About 1160 Maud, the widowed countess of Chester, with the consent of her son Hugh, granted to the canons the working of a quarry at Repton, together with the advowson of the church of St. Wystan, at Repton, on condition that as soon as a suitable opportunity should arise the canons should remove thither. Repton priory was accordingly founded soon after, and Calke thenceforth became a cell of it. The priory stood just to the east of the parish church, and the site is still partly enclosed by its old stone wall and entered through the outer arch of the fourteenth-century gate-house.

The priory was granted at the suppression in 1538, when there were only nine canons, to one Thomas Thacker who died in 1548, leaving the property to his son Gilbert. The latter, according to Fuller, being "alarmed with the news that queen Mary had set up the abbeys again (and fearing how large a reach such a precedent might have) upon a Sunday (belike 'the better day, the better deed'), called together the carpenters and masons of that county, and plucked down in one day (church work is a cripple in going up, but rides post in coming down) a most beautiful church belonging thereunto, adding he would destroy the nest, for fear the birds should build therein again." But, Sir William Hope remarked, there is no evidence of such a violent throwing down as Fuller records. Thacker apparently converted the whole of the buildings into a dwelling-house. In 1559 part of it was sold for £37 10s. to the executors of Sir John Porte, of Etwall, for the purposes of a grammar school, of which Sir John was the founder. The Thackers and the school seem to have lived amicably together for many years, but dissension began which culminated in 1652 in a case of "The Master, etc. versus Gilbert Thacker and others," followed by other suits concerning the boundary line between the two properties.

The priory, being the side nearer to the river, has the cloister on the north, and the buildings follow the normal disposition. The site was excavated by Sir William St. John Hope in 1883–4,[1] and the church was found to have consisted of a presbytery with north and south aisles and a south chapel, north and south transepts with a tower over the crossing, and a nave with north and south aisles of six bays. The cloister and other buildings lay to the north, and the infirmary still further north, overlooking the Trent.

The first or Norman church seems to have been cruciform and aisleless, but was rebuilt and enlarged during the thirteenth and fourteenth centuries. The eastern and northern ranges of buildings were also rebuilt, but the twelfth-century western range continued and is still in being, though much altered. The site of the church, since the excavations, has been partially covered by new school buildings.

A fine brick tower of Henry VI's reign, forming part of the prior's lodging, is incorporated into the headmaster's house, a building largely of the seventeenth century.

[1] See *Derb. Archaeol. and Nat. Hist. Journal.* vi, 77 ff.

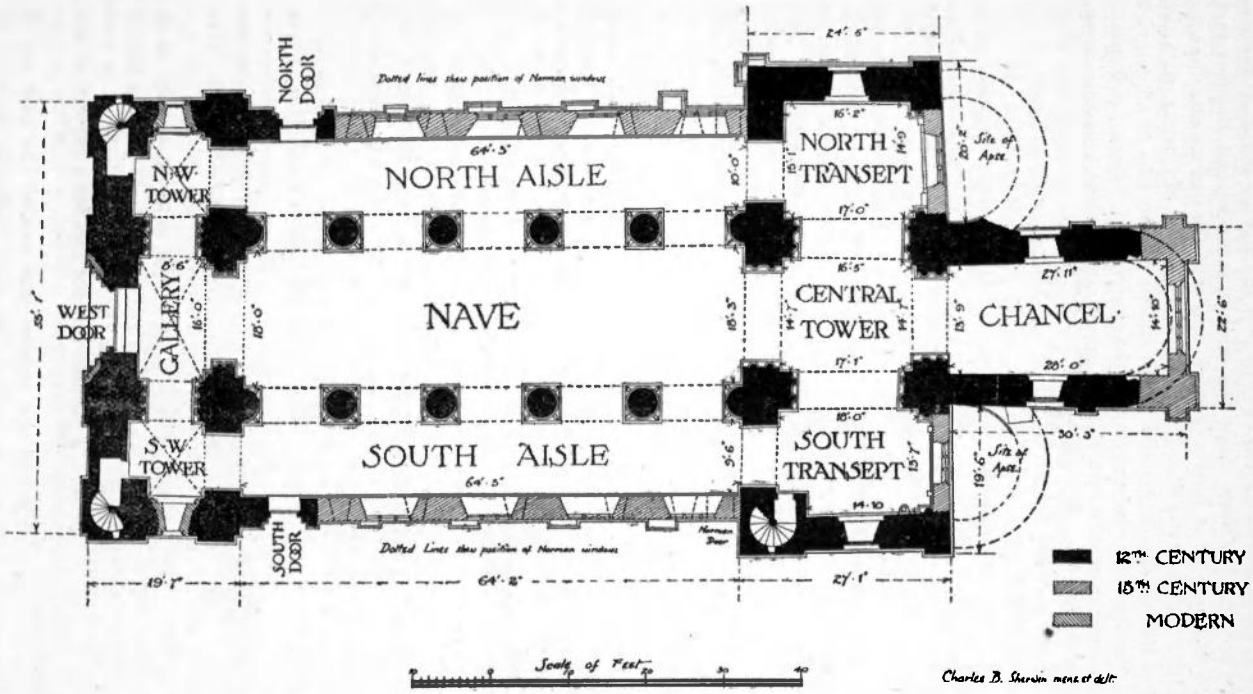


FIG. 15. MELBOURNE CHURCH.

In levelling the cricket field a mediaeval tile oven was discovered, which still contained in its two small chambers about twenty different patterns of tiles. Some of these are in the library (formerly the guest hall), which also contains pieces of interesting glass, and a very large number of tiles are built up in the medley of architectural fragments on the site of the north wall of the church.

MELBOURNE CHURCH.

The next place on the programme was Melbourne church (fig. 15), described by Mr. Brakspear. The whole of the church is virtually of one date, but whilst the work was going on changes were made in the usual mediaeval fashion. It is a fine example of twelfth-century building, and consists of nave with aisles, chancel, transepts, middle tower, and two low towers at the west end with simple groined vaults and a vaulted portico or tribune between them. Above this portico is a gallery open to the church. The chancel terminated in an apse which in the fifteenth century was made square on plan. This tendency to re-plan apsidal chancels as rectangles was continuous from the middle of the twelfth century. The transepts here had apsidal chapels to the east, but these have totally disappeared. Originally the chancel seems to have been the full height of the church with an upper range of windows, but at a later date it was divided into two stories and the lower story was vaulted: the remains of the springing of the vaulting show a section which indicates that it was inserted. The only other change made to the church was in the thirteenth century, when from fire or other cause the principal portion of the south wall was rebuilt. The richly ornamented nave arches are stilted semicircles carried on massive round piers. Above them are arcades opening on clerestory windows. The massive and beautiful central tower has internally three stories of arcades. The spacing of the pilaster buttresses of the aisles externally does not agree with the piers of the nave, and there is no sign that the aisles were ever vaulted. In concluding his account, Mr. Brakspear said that Melbourne was at one time an important place. There was a church and priest here at Domesday. In the twelfth century it was granted to the bishop and convent of Carlisle, which may account for the magnificent scale, though it was never anything but a parish church. The bishops of Carlisle had a palace at Melbourne.

In the south transept is a thirteenth-century effigy and some monuments of the Hardinge family.

M. Eugène Lefèvre-Pontalis, who called attention in some detail to likenesses between Romanesque work at Melbourne and in various French churches, pointed out that similar western tribunes are fairly frequent in French Benedictine churches of the period, but not in parish churches. He suggested that it might have been used as the pew of some grand seigneur.

Sir William Hope suggested that possibly the quire boys stood in the tribune on Palm Sunday at the time of the procession. Such a practice was extremely common and accounted for the traces of galleries to be found in many churches. But such a purpose did not call for a substantial work like this at Melbourne.

Mr. John Bilson expressed the opinion that neither the nave nor the aisles were ever intended to be vaulted; the slight shafts up the inner face of the nave walls were purely decorative.

Mr. Hamilton Thompson said that the church of Melbourne was granted to the bishops of Carlisle about the time of the establishment of the see in 1133. It had nothing to do with the convent of Carlisle, save in so far as they were the natural trustees of the bishop's property. It is not unlikely that, although Melbourne, like some of their other possessions, was a long way from their see, the first bishop may have intended to establish here a college of secular canons close to his residence, which might stand in the same relation to Carlisle as the secular chapters at Wells and Lichfield occupied with regard to the convents of Bath and Coventry, or as that at Westbury-on-Trym was intended to hold with regard to Worcester. This might account for the imposing scale on which the church was planned, while the period 1130–40 was not too late for the beginning of the existing work. One point, however, the blocked-up doorway near the east end of the south aisle, in the normal position of the eastern processional doorway of a conventual church, indicated that the intended foundation might have been a monastery rather than a secular college.

After luncheon at the Melbourne hotel, the motor drive was continued to Breedon-on-the-Hill, a conspicuous landmark for many miles round.

BREEDON CHURCH.

The church (fig. 16) was described by Mr. P. B. Chatwin, F.R.I.B.A. He observed that the priory of Breedon, a house of Austin canons, was a cell of the priory of St. Oswald at Nostell, Yorkshire. The eastern portion only of the church now remains, consisting of the presbytery, with aisles on either side, and a tower at the west end, with a transept building on the south side, possibly at first a chapel, but now a porch. At the suppression, this part of the church was purchased by Francis Shirley, an ancestor of the present earl Ferrers, and as the parochial part of the building at the west end was much "ruinated," he gave the quire for the parish church, reserving the north aisle as a mortuary chapel for his family.

The lower part of the tower is Norman, evidently part of the church which was given by Robert Ferrers, earl of Derby and Nottingham, to St. Oswald's priory in 1144, when the building consisted of a simple aisleless church with the tower at the west end. This tower was lighted by a pair of windows high up on either side, and one in the western wall.

There are many most remarkable fragments of late Norman stone carving, now built into different parts of the church (plates I and II); these seem originally to have formed a frieze at about the level of the window-sills of the nave, the portions on either side of the tower are apparently in their original position; they were probably inserted by the canons as an enrichment of the earlier work. The designs on the fragments consist of foliated scrolls, some geometrical patterns, nondescript animals and human figures, all of workmanship showing marked continental influence of a very eastern character. Besides the fragments of the frieze, there are several small figures, presumably of the apostles, each contained in an arch with foliated shafts: possibly these formed the sides of a square font. Built into the inside wall of the ringing-chamber is a larger figure of an angel blessing in the Greek fashion: the right hand is held up with the first, second and little finger upraised, the third finger is turned down and the thumb over it, an interesting point when considered in relation with the almost "Byzantine" treatment of some of the other carving.

A reconstruction of the church was begun in the thirteenth century by building an extension westwards. This was a nave, and possibly a south aisle as well, but it is difficult to speak with any certainty, as there are no remains of it above ground and very little has been found by excavation; of which it has not been possible to do much, owing to the whole site being covered with graves. This portion of the church was used for parochial purposes in place of that part which had been appropriated by the canons. It is assumed that the western parochial extension was used for the performance of the various church services during the rebuilding of the east end. The church eastward of the tower was entirely rebuilt. There were

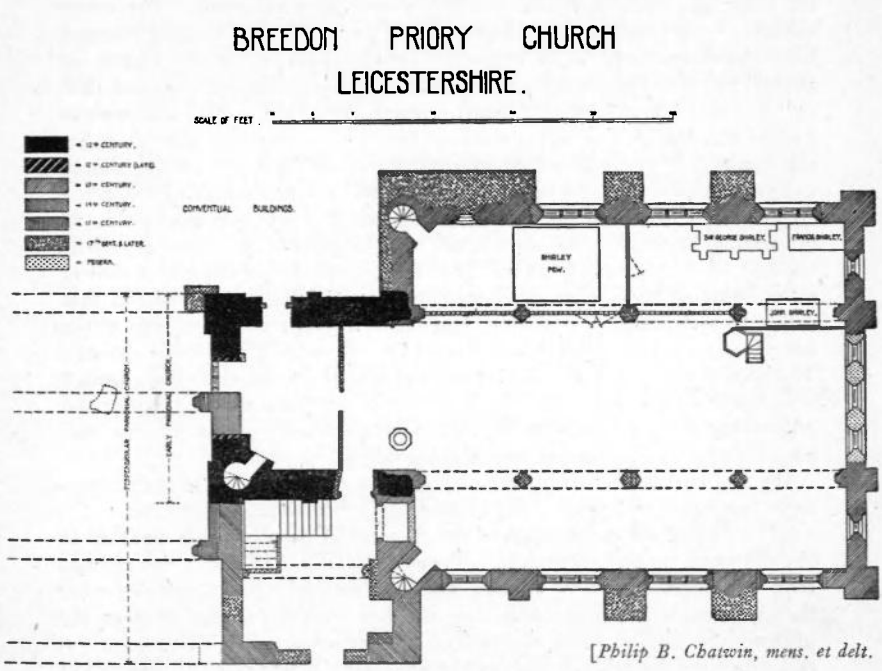


FIG. 16.

north and south arcades of four arches each, of which one respond still remains; the aisles were lighted by simple lancet windows: examples of these are in the east end of the two aisles and another, blocked up, is at the west end of the north wall. Both aisles had stone vaulting, though only that on the north side is still in place. At the west end of the presbytery, a large pointed arch was inserted, the jambs of which were kept flush with the side walls of the tower to give a flat back for the stalls. The upper part of the arch was filled with a wood tympanum, the mortise-holes for which can still be seen in the arch. This was necessitated by the fact that the ceiling of the tower was not much higher than the springing of the arch. The connexion between the eastern part of the church and the parochial part was made by inserting an arch in the west wall of the tower; old Norman

material was used, in all probability from the arch that had been in the east wall of the tower before the construction of the large-pointed arch described above. The church was also entered from the conventual buildings on the north side by the original Norman door, as well as by the door at the west end of the south aisle. To the south of the tower was a large building which may have been a porch; some foundations of this have only recently been discovered. It was of a very different plan to the porch now on the site, and its use is obscure.

At a later period, presumably in the fourteenth century, the conventual buildings were reconstructed. On the north wall of the tower can be seen the mark of a span roof of a building extending northwards. The tower windows were raised to allow this building to be erected, the old Norman jamb-shafts and caps being re-used. An old engraving of the church of about 1790 shows the ruined north wall of the parochial portion, and in it are two doorways. In the fifteenth century, when the plan of the western part of the church was entirely rearranged, a nave with an aisle on either side could only be obtained by moving the axis of this part of the church some 10 feet south of the rest, the conventual cloister evidently preventing an extension towards the north. This method of enlargement is an interesting alternative to that which was commonly followed, especially though not exclusively in canons' churches, where the presence of a cloister on one side of an aisleless nave prevented the building of an aisle on that side. In such cases, as at Bolton, Lanercost, Torre, etc. the old axis of the nave was kept and a single aisle added on the side opposite the cloister. The arch in the tower was blocked up and one of the responds built against it. There may or may not have been a door on the north of this respond where there is now a window, but in all probability there was no wall between the south respond and the south wall.[1]

In the fourteenth century three windows in the north aisle of the presbytery were much enlarged, those on the south side were altered later.

The roof of the eastern part of the church had been of three spans up to the fifteenth century, when the quire walls were raised and a flat-pitched roof and clerestories were added; the aisles have flat roofs now, whether they were made flat at the same time the nave roof was altered or when the present lead on the roofs was laid in 1713 is uncertain. The tower was raised in the fifteenth century (or perhaps later), a door was also inserted in the south wall under the second window from the west.

The arcades were rebuilt in the eighteenth century; the large buttresses were built at this time, if not earlier; they were probably constructed before the removal of the vaulting in the south aisle in 1783.

There are some interesting Shirley monuments and the family pew (1627) in the north aisle, to which Sir William St. John Hope drew particular attention. One of the alabaster tombs is notable for the fact that it is one of the very few for which the original contract remains: another is at Lowick, Northants.[2] But whereas the latter was made between "kervers" living in Chellaston,

[1] Further investigations indicate that the wall between the south respond and the south wall, shown on the plan as of fourteenth-century date, is probably more modern work. The work behind the south respond, shown as of the fourteenth century, is in reality of fifteenth-century date.

[2] *Archaeol. Journ.* lxiv, 32–37, and lxix, 484.

FIGURE BUILT INTO RINGING CHAMBER: SCALE ABOUT 2 INS. = 1 FT.

PART OF CARVED BAND: SCALE ABOUT 1 IN. = 1 FT.

CARVINGS AT BREEDON CHURCH.

FIGURES OF SAINTS, POSSIBLY PARTS OF A FONT : SCALE ABOUT $\frac{1}{8}$ FULL SIZE.

PARTS OF CARVED BAND : SCALE ABOUT 1 IN. = 1 FT.

To face page 397.

the Shirley contract, which is about 150 years later, gives Burton-on-Trent as the craftsman's shop. It is, of course, known from other sources that this great English industry, with an export trade extending to Iceland, Italy, and Spain, did in course of time leave its original Derbyshire home. The monument at Breedon was to be " a very fair " one for which £22 had to be paid in three instalments.

Mr. Thompson called attention to the fact that bishop Alnwick of Lincoln, who visited the priory in 1440–1, held his visitation in the quire of the church " ut pro loco capitulari." This clearly indicates that there was no chapter-house at the time, or that the conventual buildings, if there were any, were utterly dilapidated, as was certainly the case with some buildings unspecified connected with the church. The view of the remains of the nave in Nichols' *Leicestershire* seemed to imply that the church had been planned with a view to a cloister on the north side. The priory, however, was a mere cell of a larger house: there were only three canons in 1440–1, one of whom had apostatised; and the existence of a small priory in connexion with a church did not always imply the existence of a cloister. In such cases the prior with one or two other religious sometimes occupied a small house of the normal plan near the church. This was true in a very large number of cases of the alien priories, about which so much that is inaccurate and fanciful has been written.

Descending the hill, the members next motored to Staunton Harold, where they were welcomed by Earl Ferrers, F.S.A.

STAUNTON HAROLD.

The private chapel was built in 1653. An inscription over the western porch records that " in the year 1653 when all things sacred were throughout ye nation either demollisht or profaned, Sir Robert Shirley, Barronet, founded this church, whose singular praise it is to have done the best thinges in ye worst times and hoped them in ye most calamitous. The righteous shall be held in everlasting remembrance." This Sir Robert Shirley (1629–1656), fourth baronet, was an ardent loyalist. In 1646 he took up arms for the king after the execution of Charles I and he was constantly involved in plots for the restoration of the monarchy. On 4th May, 1650, a warrant was issued for his committal to the Tower. Later he was released on finding two securities in £5,000, but he continued to conspire against the Commonwealth and was several times imprisoned. He died in the Tower in 1656 and was buried beneath the chancel of the church at Staunton Harold.

This chapel consists of a nave of three bays with aisles and clerestory, a chancel and a west tower with organ gallery and entrance under. A wooden chancel screen seems to have been removed in favour of the present wrought-iron screen (probably by Bakewell, of Derby) about 1712; the old kneeling desks have given place to a modern altar rail; the plaster has been stripped from the walls; some modern stained glass has been put in, and some painted panels placed below the east window: otherwise the chapel remains practically as it was at the time of the rebellion. The organ (by Father Schmidt), the font, panelling, pews, pulpit, altar, altar cloth and cushions, and communion plate are all original. An unusual feature is the timber inner order to the tower arch, which may be part of the original screen, and the wood casing for the nave piers. The ceilings of nave and chancel are boarded and painted with clouds, and on the nave ceiling may be seen

the signature "Saml. Kirk, 1657." The stonework is signed behind the nave parapet "Shepherd artifex." Round the parapet of the chancel runs the inscription "Sir Robert Shirley, Baronet, founder of this church, on whose soul God have mercy."

Earl Ferrers, in the short account he gave of the building, commented on the fact that there was a good deal of Gothic feeling about it as a whole, though the woodwork was quite typical of its time. The excellent character of the Gothic work, so good that it is difficult to believe that the nave arcades at any rate are not of the fourteenth century, will bear close examination. This is quite the most remarkable example remaining of the survival of Gothic tradition long after the reformation. The iron screen is the only prominent thing which is of a different date from Sir Robert Shirley's work. There seemed to those who used the church, he said, to be a good deal of personal feeling about it. It was erected on a rather big scale possibly because the parish services at Breedon were not carried out on the old lines. The Commonwealth authorities told the baronet that if he could afford to build a church he could provide money for a ship, and he was obliged to do it.

Sir William St. John Hope observed that the altar plate was very noteworthy, being identical in date, workmanship, and every other feature with that belonging to the cathedral church of Rochester. As a personal confession he might add that his father, when chaplain here, was responsible for taking down the tables of the Commandments and setting them up later in his church at Derby.

By the invitation of Earl Ferrers the members took the opportunity of making a brief inspection of the adjoining house. It owes its existence to Washington Shirley, the fifth earl (1722–1778), who sold the family estates at Astwell, Brailsford, and Shirley, and out of the proceeds rebuilt this house. It is a good example of solid Georgian building, and the brickwork is good in quality and in colour.

The return to Derby lay through Melbourne, where a halt was made for tea, by invitation of the Rev. L. P. Robin, in the charming vicarage garden.

SWARKESTON BRIDGE.

The journey was again broken at Swarkeston bridge, where Mr. W. Smithard gave an account of the structure.

Swarkeston bridge is in reality a raised causeway running for some two-thirds of a mile across the low-lying meadows of the Trent. The general direction of the bridge is north and south, but it contains a number of gentle curves, and throughout its course displays irregularities which indicate its mediaeval origin and add to its charm. At intervals the retaining-walls are pierced by sets of open arches, which allow the flood water to pass through.

The importance of this line of communication, and the absence in the middle ages of any other bridge between Burton and Nottingham, no doubt justified so great an undertaking. No record has come to light of its actual building, and the earliest reference is a complaint in 1275 that the merchants of Melbourne had withheld the passage-money and tolls. The bridge was evidently in existence in 1275, and the two oldest surviving arches are of this period. There are sixteen others showing differences of age and workmanship among themselves, and ranging over the fourteenth, fifteenth and sixteenth centuries. The remaining twenty, some of which are mere

culverts, are of much later date: nine are about a century old, eleven are quite modern. There is evidence to show that the road has been both widened and raised. The parapet wall is not more than about sixty years old.

The two surviving thirteenth-century arches lie near the northern end of the bridge on the west side. They are 11 feet wide and 8 feet high. Six other early arches, each with eight ribs, are close together at the southern end. The eastern face of these arches is much older than that on the west. There was formerly a chapel on the bridge, but all traces of it have now disappeared.

While at Derby in 1745 the young Pretender sent an advance-guard to hold the bridge, which was the furthest point south reached by his troops.

The bridge was seriously in need of repair in 1451, when, on 9th April, an indulgence of a hundred days for three years was granted by John Kemp, archbishop of York, to all Christians, confessed and contrite, contributing "ad reparacionem, refeccionem seu sustentacionem cuiusdam pontis prope villam de Swerstone, Coventrensis et Lichfeldensis diocesis, supra rivum de Trente antiquitus erecti et situati, vulgariter nuncupati Swerstonebrigge reparacione et refeccione plurimum indigentis."[1]

Monday, 20th July.

This day an early start was made by train to Bakewell. From here the motor cars conveyed the party to Youlgreave, where the church was described by Mr. P. H. Currey, F.R.I.B.A.

YOULGREAVE CHURCH.

At Domesday the manor was held by Henry Ferrers, and in the time of Edward I by Ralf Shirley under the earl of Lancaster: it afterwards passed to the family of Gilbert, some of whose memorials are in the church. Since 1685 it has been the property of the earls and dukes of Rutland. The church of Youlgreave, with its chapels, lands, and tithes, was given to the abbot and convent of St. Mary de Pratis at Leicester, by whom the rectory was appropriated, in or before the reign of Henry II. In 1552 Edward VI granted the rectory and the advowson of the vicarage to Sir William Cavendish, in whose family, represented by the duke of Devonshire, it remains.

The church consists of nave with north and south aisles, chancel, south porch, and pinnacled western tower. Though of no great size, and devoid of any architectural embellishments, its commanding situation and the fine tower, of bolder proportions than is usual in Derbyshire, have earned it the title of Queen of the Peak. The church shows the usual stages of development: the nave arcades are of twelfth-century work; the aisles of the fourteenth century; chancel, tower, and clerestory were added during the fifteenth and sixteenth centuries. Features of interest are the ancient roofs; several bench-ends carved with the linen-fold pattern; a thirteenth-century stone effigy of a cross-legged knight in the chancel, holding a heart in his hands, said to represent Sir John Rossington; a small alabaster recumbent effigy of Thomas Cokayne (1488); an alabaster

[1] York Epis. Reg. Kemp, fo. 153.

mural monument to Robert Gylbert, with carved effigies and the Virgin and Child in the centre, possibly intended to form an altarpiece[1]; and the font, consisting of a rounded bowl of gritstone with a small bowl or stock supported by a dragon attached to the side, the purpose of which has been an object of much discussion. The church was restored about 1869 under Mr. Norman Shaw. The glass in the east window is by Morris from designs by Burne-Jones.

Architecturally the building shows the fine effect to be obtained by a due sense of proportions and careful adaptation to its site, and simple honest use of local materials, without any elaboration of detail.

Mr. Currey took the opportunity of noting a certain rudeness of workmanship and lack of elaborate detail, which marks most Derbyshire churches. This, he thought, was largely due to the intractable nature of the native gritstone, and to the inaccessibility of the district in the middle ages. This rudeness, and especially the often indefinite outlines of the mouldings, make it very difficult accurately to date a building, and when the question is complicated by repairs and alterations made after the reformation in the traditional manner, the task of piecing together the consecutive development becomes still more uncertain.

ARBOR LOW.

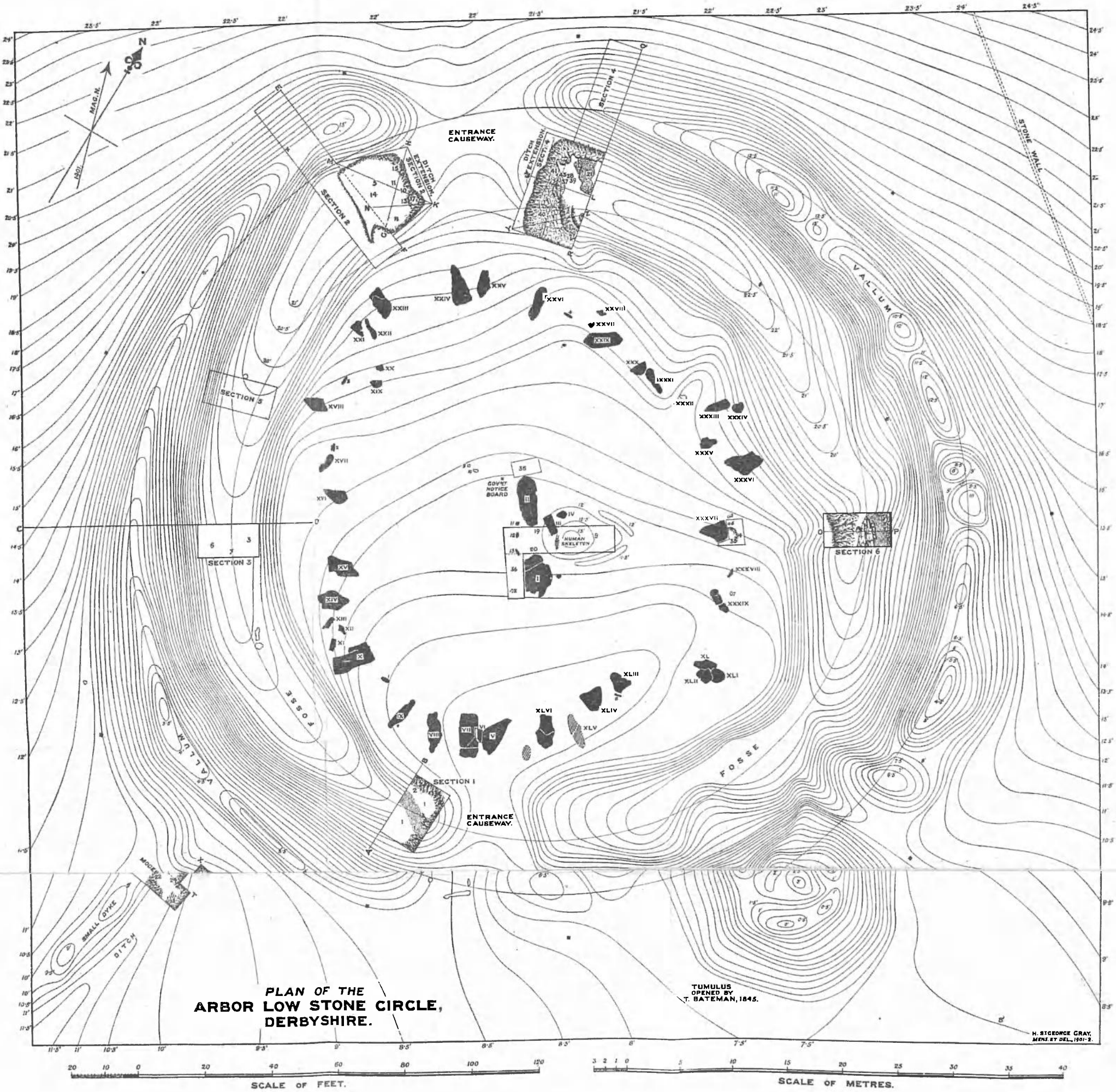
From Youlgreave the journey was continued to Arbor Low (fig. 17), a monument lying at some distance from the main road, which was described by Professor W. Boyd Dawkins, D.Sc. F.R.S. F.S.A.

The stone circle known as Arbor Low is situated on a long ridge of hill nearly 1,200 feet above sea-level, 5 miles south-west of Bakewell. The plateau on which the megaliths lie averages 160 feet in diameter, and is encompassed by a fosse within a vallum. The periphery of the crest of this rampart constitutes not quite a true circle with a diameter of 250 feet. The fosse has a medial diameter of 190 feet, and, as seen on the surface of the silting, is not so truly circular. The 6-inch contours on the plan,[2] which entailed the necessity of taking some eighteen hundred levels, show that the crest of the vallum is 6 feet above the central plateau and 12 feet above the surface of the silting of the fosse. The continuation of the earthwork and ditch is interrupted on the north-west and south-east by the entrance causeways, which are not in line with the central group of stones. The circumference of the crest of the vallum, including the entrances, is about 808 feet. On the north-east, adjoining the external face of the vallum and partly resting upon it, stands a tumulus, examined in 1770, 1782 and 1824, and lastly by Thomas Bateman in 1845, when a limestone cist was discovered, containing calcined human bones, a bone pin, pyrites and flint, and two small urns. There can be no question that this barrow is of later date than the vallum. It will be seen from the plan that the figure formed by the ring of stones is pear-shaped, with the bottom of the pear to the south-east. These unhewn slabs of mountain limestone are now all more or less recumbent, with the exception of no. xvi, which leans north-east at an angle of about 35° or 40°. It will be noticed that nearly all the stones lie more or less in the direction

[1] This alabaster table is illustrated on the plate facing page 166 of this volume.

[2] The Institute is greatly indebted to Mr. H. St. George Gray for permission to reproduce his plan of Arbor Low.

FIG. 7



PLAN OF THE ARBOR LOW STONE CIRCLE, DERBYSHIRE.

of radii of the "circle." The longest stone (14·2 feet) and the widest (8·6 feet) form part of the central group.

In 1901 and 1902 excavations, organised by the British Association, were carried out under the direction of Mr. H. St. George Gray. Six cuttings were made into the fosse, two through the vallum, two in the interior space, and two cuttings in connexion with a small dyke outside the vallum on the south (where a small finely-chipped flint knife was found). In the area covered by the central group of stones were found one or two worked flints, a flint scraper and an extended human skeleton. The osteological evidence seems to indicate that this interment is of much more recent date than the earthwork.

The excavations of the fosse revealed the solid rock sides of the causeways, and proved the bottom in most places to be very uneven and irregular, with no attempt to obtain a smooth face and bottom. Several flint implements, including scrapers and the greater part of a leaf-shaped arrow-head, were found in the silting of the fosse; and, on the bottom, one typical tanged and barbed flint arrow-head. This form, being usually regarded as a late development in neolithic flint-working, indicates the late neolithic period as the probable date during which the fosse and vallum were constructed. The total absence of bronze is, of course, not conclusive, since great care would be taken to avoid losing pieces of metal during the progress of the work. The date of construction, therefore, might be located within the period covered by the late neolithic and early bronze periods; in other words the period of transition from stone to bronze, to which the barrows in the neighbourhood also belong.

Since the Arbor Low excavations were carried out, similar work has been in progress at the "Stripple Stones" in Cornwall, and more recently at Avebury, both these circles also having the vallum outside the ditch, like Stennis in the Orkneys.

Professor W. Boyd Dawkins said that this wonderful temple, for temple it was beyond all doubt, was of the greatest interest, and was perhaps the most important archaeological monument in the midlands. The structure of these places was easily understood. First, there was the ring or rampart, and inside it was a ditch. Inside the ditch was a ring of stones enclosing an irregular plateau. The fact of the ditch being inside the bank removed the structure from the category of fortifications; it could only have served as a temple.

Sir William St. John Hope pointed out that at Arbor Low, as at Avebury, there was no attempt to dispose of the excavated material from the ditch in an orderly manner, as for defence. In fact, there could be no question of defensive work. There was a close analogy in plan between Arbor Low and Stonehenge. They differed in that at the latter place the axis is east and west, while at Arbor Low it is north and south.

Half an hour's motor drive brought the members to Bakewell, where, after luncheon, the church was visited.

BAKEWELL CHURCH.

In the unavoidable absence of the Bishop of Derby, Colonel H. Brooke Taylor very kindly read a descriptive account which had been prepared by the bishop.

The church is a large cruciform building with octagonal tower and spire. Its foundation goes back to Saxon times, and there are also traces of the

twelfth-century building, the west doorway of which remains, and the foundations of the two western towers, probably resembling those at Southwell and Melbourne.

The present structure is mainly of fourteenth-century date, but in the last century it underwent a series of most drastic 'restorations,' the tower, the spire, and the piers and clerestories of the nave, and the whole of the north and south transepts, being rebuilt.

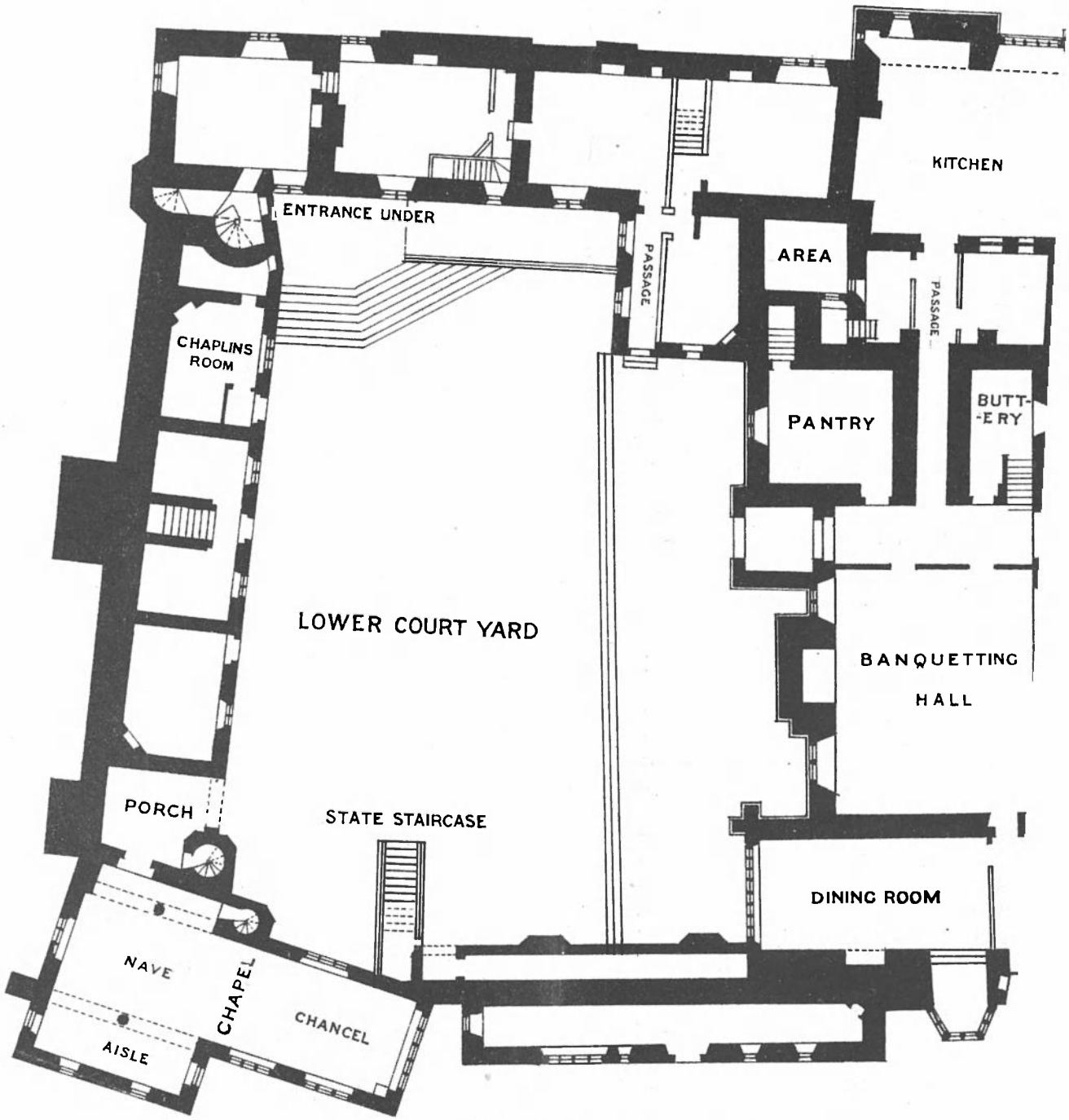
In his paper the Bishop of Derby endeavoured to trace the development of the building. The earliest building consisted of a nave with apsidal chancel. In Norman times narrow aisles were built and the nave pierced by four arches. In the twelfth century there were added the west front and doorway, north and south transepts, a lengthened apsidal chancel and a middle tower. In the thirteenth century the south transept was doubled in length, the north aisle doubled in width, and the chancel built. In the fourteenth century the spire was erected, an east aisle added to the south transept, forming the chapel of St. Mary and the Vernon chapel, and another chapel formed in the south aisle. In the fifteenth century the south porch was built and clerestories added, and flat roofs and battlements took the place of the former high-pitched roofs.

Most of the tombs and monuments no longer occupy their original positions. Against one of the piers of the nave is a small mural monument of alabaster to Sir Godfrey Foljambe (d. 1377) and his second wife, with half-length figures and shields of arms. The alabaster effigy of Sir Thomas Wendesley (d. 1403) should also be observed. The east aisle of the south transept contains the table-tomb of Henry Vernon (1477); another of Sir George Vernon, the father of Dorothy (d. 1561), and of his two wives; the kneeling figures of Sir John Manners (d. 1611), and his wife, Dorothy Vernon (d. 1584), and a large monument of Sir George Manners, their son (d. 1673). Another interesting object is the fifteenth-century oak parish chest, bound with iron clamps and three locks.

The south porch contains a large collection of carved stones, cross-shafts, tomb-slabs and the like, of pre-conquest and later dates, and in the churchyard is a fine pre-Norman cross, which, in the opinion of Bishop Forrest Browne, cannot be of later date than 750 A.D. "and has not been damaged since it was overthrown and the Crucifixion carving defaced in Danish invasions." The Bishop of Derby suggests that the carving on the east face may illustrate a Scandinavian legend, Odin on horseback at the top, and below, in bold spirals, the tree Yggdrasil, the squirrel (life) in the upper branches and Loki (Satan or death) with his cross-bow, which is still plainly visible at its foot; while on the west side the imagery is Christian. It represents the Crucifixion with a soldier holding a spear on either side. Below are the Salutation, St. Peter with the keys, and our Lord seated on a cross-legged chair.

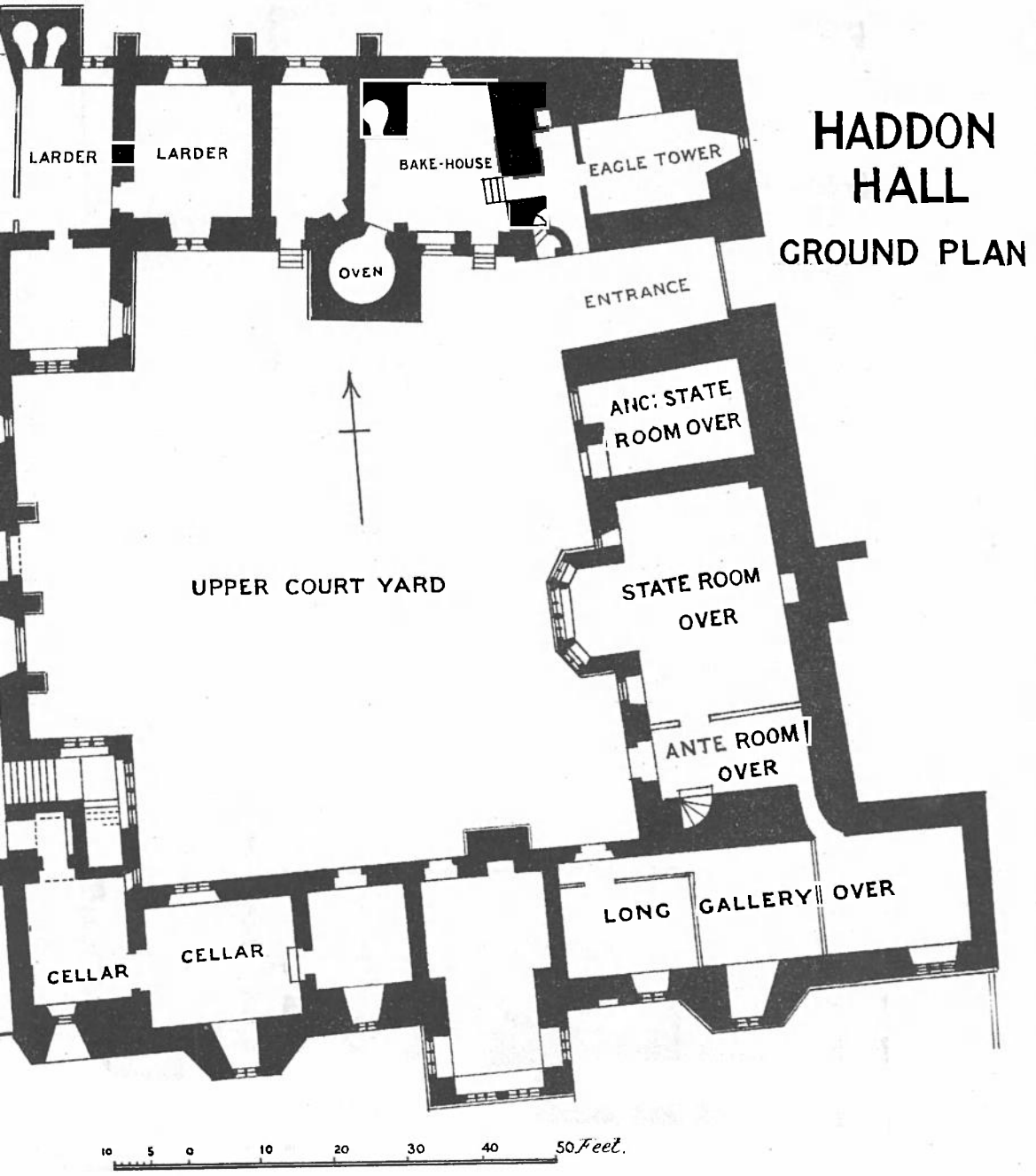
HADDON HALL. A short drive brought the party to Haddon hall (fig 18), to which was devoted the rest of the afternoon. It was described by Sir William St. John Hope.

The original condition of Haddon hall was probably a palisaded enclosure within which were buildings, with the chapel of the township of Nether Haddon standing outside its south-west corner. The earliest



Reproduced by permission from the 'Building News'.

FIG. 8



FRANK BELLIS men

part of the building is the nave of the chapel with the single twelfth-century pillar of its south arcade. The south aisle was widened and the arcade clumsily rebuilt in the thirteenth century. Soon after 1190 Richard Vernon had a licence from John earl of Mortain (afterwards king John), to strengthen his house of Haddon with a wall twelve feet high without crenellations, and this remains on the east, west and south of the present building. The north-east tower, originally the principal entrance, and the hall between the two courts were built early in the fourteenth century, and the block south of the hall, with cellar and great chamber, is substantially of the same date: the battlements and porch-tower of the hall were added by Sir Richard Vernon (d. 1376). His grandson, Sir Richard (d. 1450), inserted the east window of the chapel, the glass of which bears his name and the date 1427, and his work in the chapel seems to have been completed by his son Sir William (d. 1467).

During the fifteenth and early sixteenth centuries the two courts were gradually surrounded by buildings, the western range and present entrance-tower at the north-west corner being completed by Sir George Vernon (d. 1567). His grandfather, Sir Henry (d. 1515), turned the cellar behind the hall into a dining-room, and may be credited with the rebuilding of the kitchen block north of the hall. The alterations in the great chamber or drawing-room, with the beginning of the long gallery on the south side of the upper court and the stair from the dais of the hall, may have been the work of Sir George, but the decoration of the gallery was certainly completed by John Manners (d. 1611), who married Sir George's daughter and co-heiress, Dorothy, and was knighted in 1603.

Among the numerous features of this remarkable house may be noted the large amount of wood-work and panelling of various dates, especially the screen and minstrels' gallery in the hall, the early sixteenth-century panelling of the bow-window and fireplace in the dining-room, the oak wainscoting of the long gallery, and the plain seventeenth-century screen, gallery and pews in the chapel. The long gallery has a plaster ceiling of simple design; there are more elaborate plaster ceilings on a smaller scale in some of the lesser rooms; and the plaster cornice in the drawing-room is a work of much delicacy. There is fifteenth-century glass in the chapel, and later glass in the windows of the dining and drawing-rooms. There is also a large amount of tapestry in the drawing-room and the rooms on the east side of the upper court, among which is the state bedroom. Traces of wall-paintings may still be seen in the chapel. The lead rainwater heads outside the house deserve careful examination.

Although other houses may excel Haddon in elaborate detail and ornament, none has been so little altered or exhibits the progress of domestic architecture so regularly and perfectly.

After tea, which was provided by the Duke of Rutland, the members prolonged their stay till 6 o'clock, and then motored to Rowsley and thence journeyed by rail to Derby.

EVENING MEETING. In the evening a paper on 'Fourteenth-century chancels in the English midlands,' illustrated by numerous lantern-slides, was read by Mr. Hamilton Thompson. It is hoped that, in due course, the paper will be printed in the *Journal*.

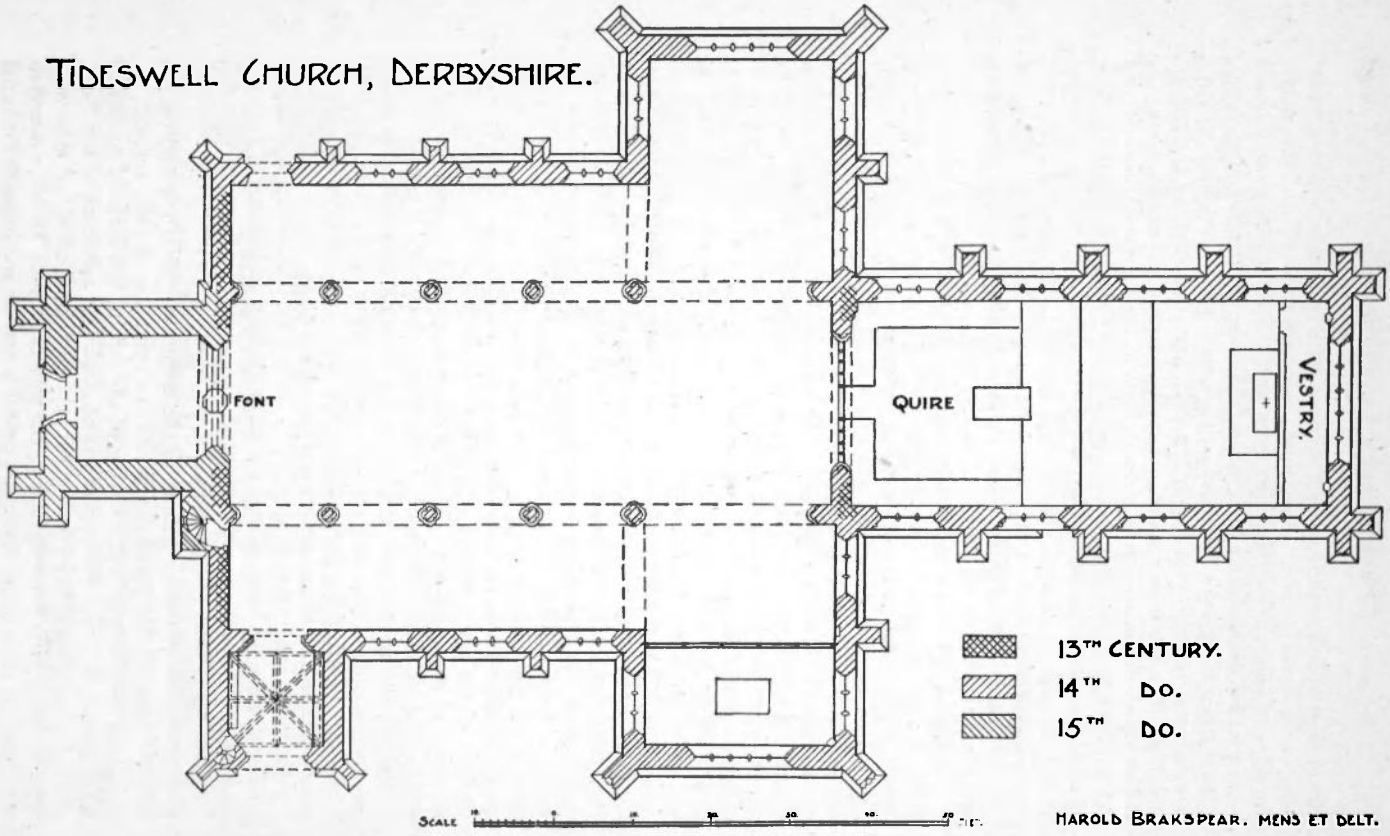

TIDESWELL CHURCH, DERBYSHIRE.
FONT
QUIRE
VESTRY.
13TH CENTURY.
14TH DO.
15TH DO.
SCALE
HAROLD BRAKSPEAR. MENS ET DELT.

FIG. 19.

Tuesday, 21st July.

TIDESWELL CHURCH.

Tuesday's programme lay over some of the ground traversed on the previous day. After travelling by rail to Bakewell and thence by motor across the high ground of the Peak, they reached the church of Tideswell (fig. 19), which was described by Canon Fletcher, a former vicar.

Owing to its proximity to the Peak forest, Tideswell was formerly an important town, and in the middle ages it was familiar to several of our kings. Traditional etymology derives its name from 'Tidingwell,' an intermittent spring thought to ebb and flow with the tides, but though the spring existed, the name is more probably derived from 'Tidi's wall,' or enclosure.

The church is a fine cruciform building mostly of the fifteenth century. Begun as usual at the east end, the chancel, with unusual square-headed side windows, was finished at the time of the Black Death, and covered by a simple temporary roof which remained till recently. The building was continued slowly westward, and was not finished until the erection of the embattled and pinnacled tower at the west end in the fifteenth century. Earlier work, presumably of the thirteenth century, remains on either side of the chancel arch with the weathering of the earlier chancel, and in the rubble-walling at the west end of the nave. As at Sawley, the east end of the chancel is cut off by a stone reredos with space behind it for a vestry. On each side of the south entrance to the church is cut a small cross.

Among the monuments are the table-tomb of Sir Sampson Meverel (d. 1462) with a fine brass of the Trinity on the slab (which, from the incised consecration crosses, appears at one time to have been used as an altar) and a cadaver beneath it, and a brass to Robert Pursglove, prior of Guisborough and suffragan bishop of Hull (d. 1579), showing him in full mass vestments, with mitre, crozier and gloves. There are also interesting monuments to a knight, perhaps a Foljambe, and his wife (temp. Richard II), to Sir John Foljambe (d. 1358), and to Sir Robert Lytton and his wife (1483).

In the south transept are two chapels; one, now carefully restored, belonged to the Lyttons; in the other are fifteenth-century alabaster effigies of a Foljambe and his wife, which have recently been placed on a new table-tomb. The five-light window in the south wall of this transept contains most beautiful tracery.

Mention must be made of the modern woodcarving, the product of local craftsmen, marked by restraint, good execution, and sufficient originality.

Canon Fletcher paid a tribute to the useful work of canon Andrew, his predecessor, who had found the church in a condition of great neglect.

Mr. Aymer Vallance, in speaking of the screen, was inclined to ascribe it to 1390–1410. The lower part was original. In reference to the Pursglove brass he thought the bishop was represented robed in full mass vestments to show that, notwithstanding the new conditions, he still adhered to the old faith. It was for this reason probably that he was brought for burial

to this secluded church. The only other instance that he could call to mind of a post-reformation bishop so habited was that of bishop Goodrich at Ely.

EYAM HALL. The journey was next continued to Eyam, where Mr. J. A. Gotch, F.S.A. described the Hall. The present house, though of no great size or architectural importance, possesses considerable charm; it was completed in the year 1676 by one Thomas Wright, a portion of an earlier building being used as kitchens. It contains a fine oak staircase from the old manor-house. The garden is of earlier date than the house, and the flagged forecourt and upper court are characteristic of the Stuart period. The house is untouched and in entire harmony with its setting. It still belongs to the Wright family.

The cast lead rainwater-heads, bearing the date of erection, 1676, are noteworthy.

EYAM CHURCH. The church, which was visited next, possesses historical rather than archaeological interest, for in 1665 the plague came to Eyam in a box of infected clothes, and under their devoted rector, William Mompesson, the villagers isolated themselves for several months, in spite of a steadily increasing death-roll, and so prevented the spread of the disease.

The church, described by the Rev. F. L. Shaw, was subjected to drastic restorations in 1868 and 1882. It consists of clerestoried nave, aisles, chancel, western tower and south porch. The work is mainly of the early fourteenth century, but the south aisle and the tower are of fifteenth-century date. The Norman font in use has been 'restored,' but a second font in the vestry, probably of earlier origin, is of great interest. In the vestry may also be seen a recently discovered cinerary urn. Over the chancel door is a noteworthy sundial, dated 1778. In the churchyard is a fine pre-Norman cross, the head and arms of which are still preserved, though the upper part of the shaft is missing.

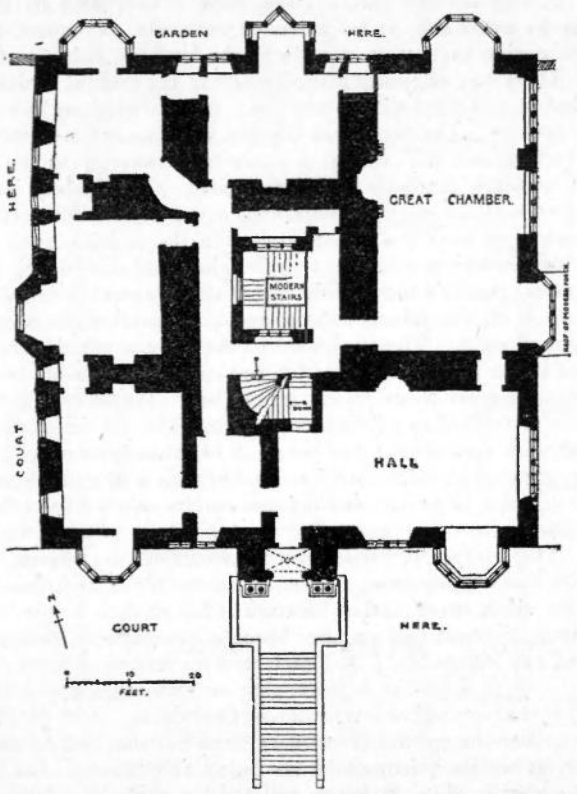
CHATSWORTH. From here the party motored on and, after an interval for luncheon, reached Chatsworth. The librarian had undertaken to act as guide, but, a new regulation having provided that no party of visitors should number more than twenty-five, the majority of the members were obliged to forego the privilege of listening to him.

Chatsworth was acquired in the sixteenth century by Sir William Cavendish, who began the erection of a new house, continued after his death by his widow "Bess of Hardwick." The present house was commenced in 1687 by William, fourth earl and first duke of Devonshire, under the direction of William Talman, advised by Sir Christopher Wren. The south front was the first work undertaken, followed by the east side, the great hall and staircase being roofed in 1690. The south gallery was rebuilt in 1703 and the north front in 1704. The whole building was finished in 1706. The best artists of the day, Verrio, Laguerre, Cibber, Tijou, and others, contributed to the painting, carving and iron-work of this house. Of the interior it has been said that "for the quality of materials, neatness of execution, rich furniture, and all proper decorations, it is second to none in the kingdom, and perhaps in Europe." Mr. Reginald Blomfield, R.A. considers that "the faint praise is in this case justified. The plan, which is

quadrangular, and ranged round a court 75 feet by 96 feet, is wasteful of space and material, and inconvenient—the elevations are ambitious, but miss the happy grace of Wren."

In 1820, under the sixth duke, Sir Jeffrey Wyatville added a great north wing to the original design, the work not being finished until 1840.

The house contains a unique collection of paintings, statues and other works of art, as well as the famous library, which includes the books of Henry Cavendish and the large collections founded by the sixth duke.



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

FIG. 20. BARLBOROUGH HALL: PLAN OF PRINCIPAL FLOOR.
From J. A. Gotch, *Architecture of the Renaissance in England.*

At the close of this rapid tour of inspection, the members motored off in search of tea, and thence again to Bakewell station, where they caught the train to Derby.

EVENING MEETING. In the evening Mr. Aymer Vallance read a most interesting paper on Derbyshire church screens, illustrated by numerous lantern-slides.

Wednesday, 22nd July.

Although the programme of the closing day comprised but three subjects, an early start was necessary owing to their importance and to the long distances covered. The train left for Chesterfield at a quarter to nine, and from that point the members were conveyed by car to Barlborough hall.

BARLBOROUGH HALL.

This house (fig. 20), which was described by Mr. J. A. Gotch, is of a somewhat unusual type, considering the date of its erection (1583–1584). Instead of spreading itself out on the ground floor with a lofty hall in the centre and wings on either side, it has extended vertically. Compact in plan, it is of three stories, the lowest, containing the kitchens, being partly underground. There was originally a small court in the middle, which has now been roofed in and filled with a staircase. All the windows look out on to the open country. On two fronts the bay windows are carried up in the form of turrets, and they impart a distinctive character to the building. There are very few examples of this treatment. The builder was Francis Rodes, a justice of the pleas and serjeant-at-law; he commemorates himself and his two wives on a fine chimney-piece in the drawing-room. This is the principal feature remaining of the original embellishments. Most of the rooms were panelled towards the end of the seventeenth century.

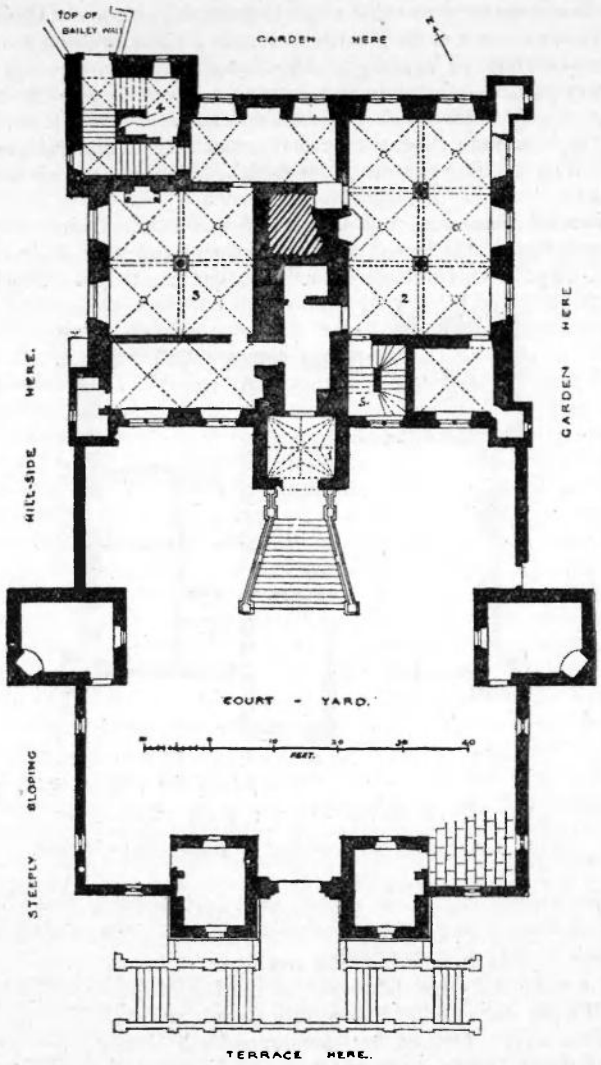
The hall is on the principal floor, and is approached from outside up a long flight of steps. The screens led to the staircase which penetrated to the kitchen in the basement. The hall had its bay window at the dais end, from which the great chamber was approached. We have still, therefore, the old idea of the hall as a living room, and part of a series of rooms communicating with each other; not yet as an entrance from which the living rooms are approached. The detail at Barlborough is of a simple kind; the house was not of a large size, and did not require much elaboration. The actual Classic treatment is confined to the front door, which is flanked with columns. The parapet is battlemented, the strings are narrow, and the windows are now overwhelming in size. The roof is flat, and there are none of the gables which are so marked a feature of the time.

A journey of about half an hour brought the party to Bolsover castle (figs. 21 and 22). Here Mr. J. A. Gotch read the following paper:

BOLSOVER CASTLE.

It is here at Bolsover that we first come into contact with that grand old woman of Derbyshire, Bess of Hardwick. Yet the contact is not very close, for she died in 1607, some years before any of the existing work was begun at Bolsover. She had some connexion with the place, however, for the last of her four husbands was George Talbot, sixth earl of Shrewsbury, to whom Edward VI had granted Bolsover in 1553. One of her daughters by a former husband, Mary, married Gilbert Talbot, a son of George by his first wife. Gilbert Talbot eventually became seventh earl of Shrewsbury and the owner of Bolsover, and in the year 1613 he sold it to his wife's brother, Sir Charles Cavendish. It was this Sir Charles who began the buildings which we seen to-day.

The buildings divide themselves into three parts. First, the castellated portion; second, the long range on the terrace; and third, the riding-school. It was the castellated portion which was built by Sir Charles Cavendish, and the accounts extend from November, 1612, to March, 1614. Bolsover



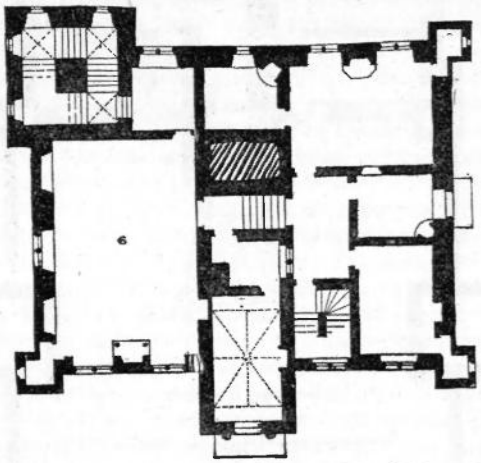
[*By permission of Messrs. B. T. Batsford.*

FIG. 21. BOLSOVER CASTLE: GROUND PLAN.

From J. A. Gotch, *Architecture of the Renaissance in England.*

castle had been in existence since the days of the Conqueror, and some writers have supposed that the castellated building actually retains much of the mediaeval work; but there seems to be nothing in the visible structure earlier than the time of Sir Charles Cavendish. The vaulting has led some people astray, but the vaulting is of the seventeenth century, and is all the more interesting on that account, because it was a mode of construction not often employed at that period. It must be agreed that the seventeenth-century masons were even more careful than their mediaeval predecessors to finish their vaulting ribs neatly on to the capitals and corbels from which they spring.

This much, however, may be conceded, that Sir Charles Cavendish's building occupies the site of the ancient keep, and very likely derives its size and shape from its predecessor. The garden, too, is enclosed by the



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

FIG. 22. BOLSOVER CASTLE: FIRST FLOOR PLAN.

From J. A. Gotch, *Architecture of the Renaissance in England.*

ancient bailey-wall, or by one rebuilt on its foundations. Rebuilt in part, at any rate, it must have been, for it contains little chambers neatly fashioned in the style of 1613 or thereabouts.

The building contains some more or less remarkable features. There is the vaulting very neatly and carefully designed; there are panelled walls of varying degrees of richness; there are painted walls and ceilings; and there is a series of very remarkable chimney-pieces, all designed for their positions, and many of them bearing the arms and badges of the Cavendishes and Talbots and their alliances. Cavendish and Ogle occur most frequently, Sir Charles having married for his second wife Katharine, daughter of lord Ogle.

Sir Charles died in 1617 and was succeeded by his son, Sir William, who must have continued the work of building, for one of the chimney-pieces bears his arms and those of his wife, Elizabeth Basset. As the same chimney-piece (that in the pillar room) also bears the Cavendish snake surmounted

by a viscount's coronet, its date must be between 1620 and 1628, for in the former year Sir William became a viscount and in the latter an earl.

The building is in a good state of repair, and was inhabited up to within less than twenty years ago.

With the advent of Sir William one can turn to the second building of the series known as 'the Gallery,' which stretches along the brow of the hill, but set back sufficiently to allow of a wide terrace in front of it. Doubtless with his increasing grandeur he found his father's house too small, and therefore resolved to build a larger one. He was made an earl in 1628; the basement of the new building bears date stones of 1629 and 1630. It is not merely a gallery, an adjunct to the older house, but a house complete in itself with a kitchen, but the most important rooms were those at the further end.

This building is rather puzzling, for it exhibits two distinct architectural styles. The part nearest to the older house, the successor of the keep, is simple and plain and accords with the style of the older house. It is this part which is dated 1629–30. The further portion where the large rooms are is more imposing in style, and must either have been designed by a different architect or by one who had changed the character of his work. There was a family of architects residing in Bolsover at that time called Smithson, and one of them left a very important series of architectural drawings now in possession of the Cokes of Brookhill hall. Among these drawings are several relating to the older building, the castellated portion, and there is also one which is a detail drawing of the principal doorway on the terrace. These drawings are attributed to John Smithson who died in 1634, and he might therefore very reasonably be credited with the earlier and simpler work. He had a son named Huntingdon Smithson, and to him might reasonably be credited the later and more grandiose part. There is an archway dated 1633 joining the building on the terrace with the bailey wall. If this indicates the termination of the building work, then John Smithson might have designed the whole, giving to the later work a character different from the earlier. In any case the circumstances of the time fix a limit to the possible dates. During the rebellion, in 1644, the castle was taken by the parliamentarians, the earl being a zealous royalist. It is impossible, therefore, that any building could have been going on after, say, 1642, until the restoration in 1660. But the whole building was completed before 1658, because it is figured in a book on horsemanship published by the earl in that year. It must, therefore, have been finished before the rebellion began. It would seem as if the later work should be attributed to Huntingdon Smithson between his father's death in 1634 and the outbreak of hostilities. The date-stones already mentioned also bear initials; among them are H. S. which may very well be those of Huntingdon Smithson; but there are four other stones of equal importance bearing other initials. Huntingdon died in 1648, and is buried in Bolsover church, where a slab still commemorates him in ambitious but halting rhymes.

The third building of the series, the Riding school, must also have been built before the war, but whether by Huntingdon Smithson or not it is difficult to say. Among the Smithson drawings are one or two of riding schools, one being at Welbeck. This is a charming building, more restrained in detail than the later part of the 'gallery,' and yet analogous

to it in character. The question is, Could the designer of the 'gallery,' on beholding the effect of his pompous and extravagant detail in that building, have sobered himself down to the restraint and dignity of the Riding school? It has points of resemblance which suggest that the same masons were, in part at any rate, employed upon both buildings.

The three buildings form a group of uncommon interest. The remains of the lay-out, including a stone fountain, should not be overlooked.

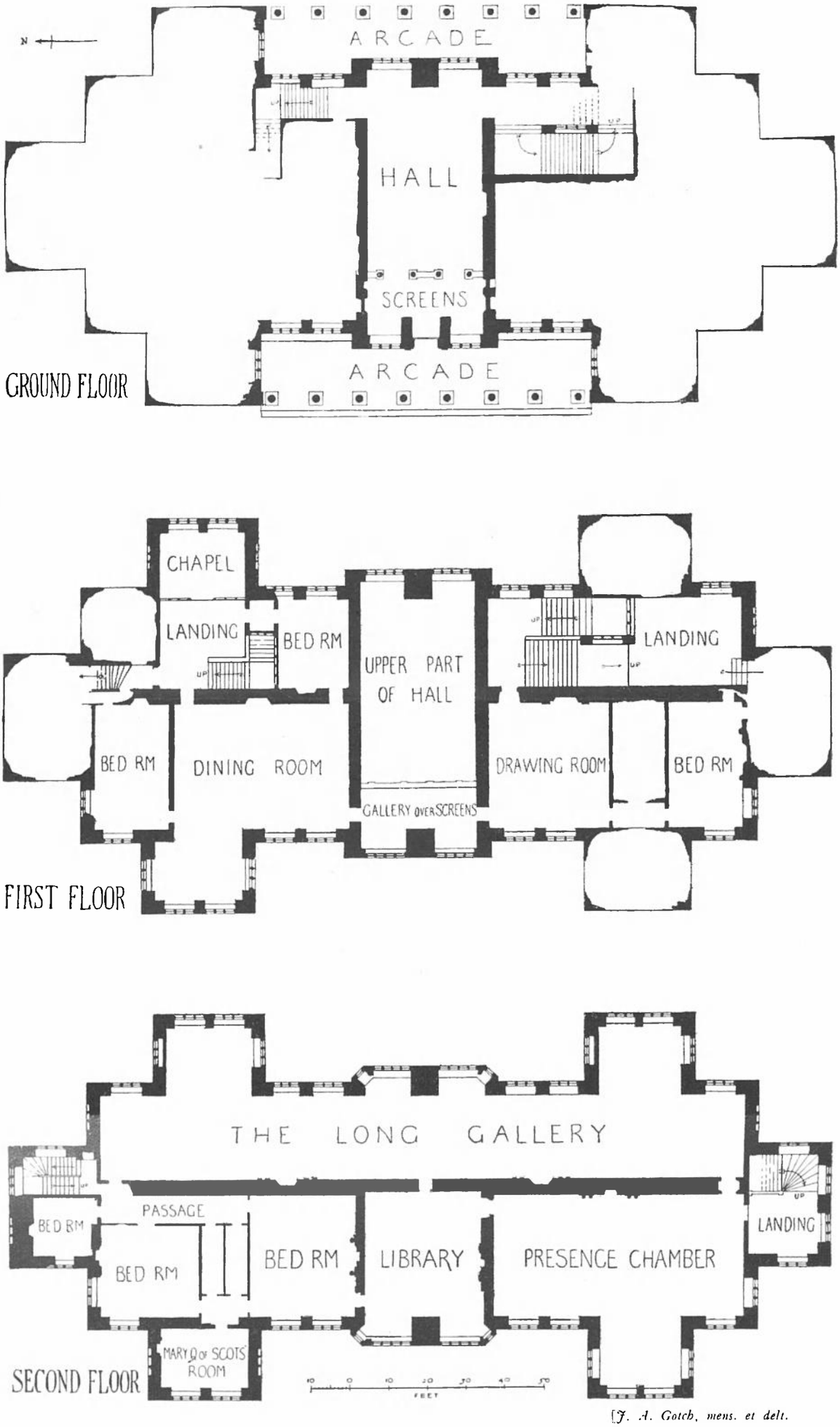
HARDWICK HALL.

After luncheon at the Cavendish Arms, the members motored to Hardwick hall (figs. 23 and 24), the final item on the programme. Here Mr. Gotch read the following paper:

If at Bolsover we catch a glimpse of Bess of Hardwick, here we meet her face to face, for she built both these houses, the old and the new. Hardwick hall (the new one, well known as "more glass than wall") is very striking, and is in many respects a typical example of the great houses of Elizabeth's time, in its symmetry, in its large windows, and in its detail. But it is not so cleverly planned as many of its contemporaries, as most of John Thorpe's designs, for instance, and the detail of the inside work is heavy and less interesting than usual. In one respect it is particularly disappointing; it has no fine staircase, merely flights of steps without any of the lofty newels, bold handrails, and stout balusters that give a romantic charm to many contemporary houses.

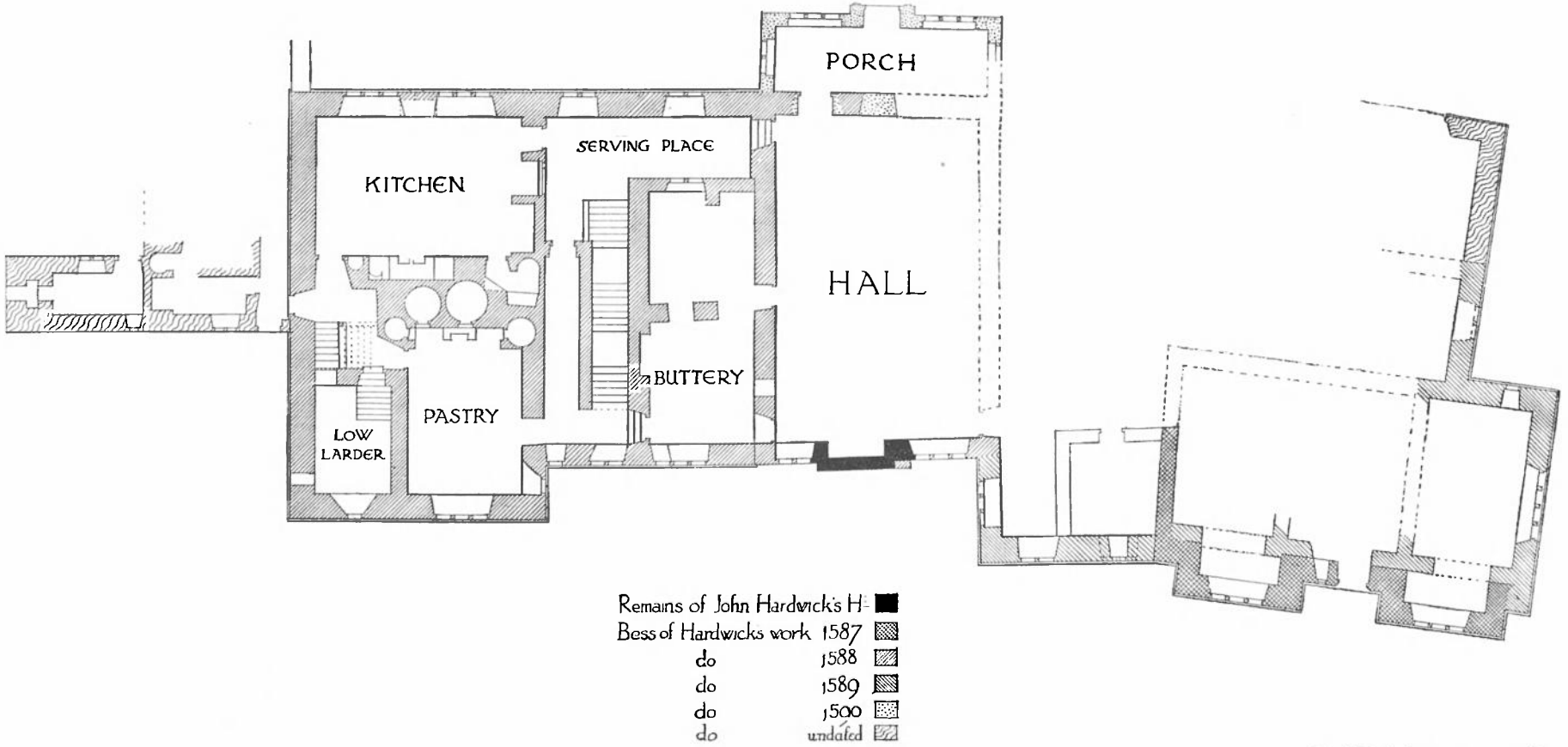
The great hall runs through two stories. The dining-room and drawing-room are on the first floor, and there is another splendid series of rooms on the second floor. The presence-chamber has a very deep frieze of modelled plasterwork, representing hunting scenes. There are some handsome chimney-pieces. The long gallery is a fine room, and there is some delicate detail in it which tradition assigns to Mary queen of Scots. But tradition must be at fault, for the accounts go to show that the house was in course of erection from 1590 to 1597, and Mary had already been beheaded at Fotheringhay in 1587. The builder of both houses was Elizabeth, countess of Shrewsbury, known as Bess of Hardwick. Her initials E. S. occur on the cresting above the corner towers of the building. Additional interest is given to the place by the fact that the original walls and gatehouse of the entrance court still remain. Within the house there is an unusual amount of tapestry in excellent preservation, which vividly illustrates one of the methods of decorating the walls of a large Elizabethan house.

It is a curious fact that the old hall and the new were building at the same time; at any rate the new was begun before the old was finished. Nobody has explained why Bess of Hardwick, who practically rebuilt her father's house, should have started this new one close by it while it was still unfinished. Possibly a desire to be thoroughly in the fashion, coupled with an access of fortune on the death of her last husband in 1590, may be the explanation. But it seems clear from the building accounts, which Mr. Stallybrass has recently published in *Archaeologia*, that the new hall was begun early in 1591, if not actually in 1590. The date hitherto assigned for the building was 1576, but the additional fourteen years which Mr. Stallybrass's researches have introduced help to explain the particular disposition of the great hall, which does not conform to the ancient traditions of house-planning. These would have placed it lengthwise with the building and given it an entrance at the end of one of its long sides; it is actually placed



[J. A. Gotch, mens. et delt.

FIG. 23. PLANS OF HARDWICK HALL.



[*Basil Stallybrass, mens. et delt.*

FIG. 24. HARDWICK OLD HALL: GROUND PLAN. Reproduced by permission from *Archaeologia*, vol. lxiv.

transversely to the length of the house and is entered at one of its ends. Such an arrangement would be less surprising in 1590 or 1591 than it would have been in 1576. In any case it is a novel disposition worthy of remark.

The old hall is of considerable interest and retains fragments of excellent work. Many of the workmen employed upon it were transferred to the new hall and their names are recorded in the accounts. They were all Englishmen and may be considered typical of their time, clever men who were working in a style which they did not thoroughly understand and had not quite mastered; men who, so far as they missed the mark, missed it not from want of ability but from a lack of training. Abraham Smith may be credited with the great frieze in the presence-chamber; Thomas Accres with many of the chimney-pieces; John Marker with the ceiling and cornice in the long gallery; William Bromley with much of the panelling. These are some of the craftsmen who, at a wage of from 8d. to 14d. a day, adorned with their own hands and their own conceptions one of the most notable of Elizabethan houses.

Looking at the house from the outside the most notable features are its rigid symmetry (contrasting markedly in this respect with its slightly older neighbour) and its innumerable windows. What a change they indicate from the fashion of fifty years before. Here there is no thought of defence, no remnant of the gloom which inevitably went with a fortified house. Even the wall of the forecourt and the entrance lodge were not built to resist attack, but merely to make the house private and perhaps to repel the sturdy beggars who sometimes infested the countryside.

So much for the general history as retold by Mr. Gotch. The contents of Hardwick hall might well be dealt with in detail if space permitted. Such large features as the chimneypieces are of special interest; as at Bolsover, that of almost each room is varied; indeed, here they are as a rule larger and of better execution. Probably the tapestry is equal to that of any house in the kingdom and is of widely differing dates. Other objects of interest are the chairs, chests, portraits, tables, and beds.

Thus ended the summer meeting of 1914. The members descended the hill to tea at the Hardwick Arms, motored to Chesterfield and dispersed.

The meeting was in all respects a most successful one. The weather, almost without exception, was fine, yet the motor-car journeys were not rendered unpleasant by clouds of dust.

Over a hundred members and their friends attended the meeting.

The Editors are greatly indebted to Mr. Harold Brakspear, Mr. J. A. Gotch, Mr. C. B. Sherwin, and to Mr. A. Hamilton Thompson for material assistance in the preparation of this report.

PROCEEDINGS AT MONTHLY MEETINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

Wednesday, 4th November, 1914.

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

Mr. Aymer Vallance, M.A. F.S.A. read a paper on the arrangements and fittings of mediaeval churches in England, with numerous lantern-slides.

Beginning with the position of the church building in relation to its surroundings, and having dealt with the porch and the external consecration-crosses, he conducted his audience within, and explained, point by point, the various features of the interior furniture: the font, the seating, the nave altars, the screening arrangements, the chancel seats and stalls, sedilia, low-side windows, the Lenten veil and Easter sepulchre, the lavatory (or piscina), and lastly the high altar and reredos.

In the discussion there spoke the Chairman, Sir William St. John Hope and Mr. G. C. Druce.

Mr. Vallance having deprecated the universal application of the word 'baberies' to describe misericords on the ground that this word had only been found in documents relating to Windsor Castle, Sir William St. John Hope suggested that if equally complete accounts of other mediaeval buildings had survived the word would no doubt have been found to occur repeatedly. Mr. Druce observed that she word 'babery' was probably a corruption of 'baboorery' and indicated that the carvings were satirical in character.

Mr. Vallance had suggested that the wings or pendants carried on the sides of misericords were characteristics distinctively English. Mr. Druce agreed, but mentioned their occurrence exceptionally and in a modified form on some of the misericords in the cathedral church of Albi in France.

Wednesday, 2nd December, 1914.

Sir Henry H. Howorth in the Chair.

Miss Annie Abram, D.Sc. F.R.Hist.S. read a paper on Misericords in Bruges Cathedral, with lantern illustrations.

After the paper there spoke Sir Edward Brabrook, the Rev. D. H. S. Cranage, Mr. Longden, Mr. G. C. Druce, and the Chairman.

Sir Edward Brabrook noted the similarity between the headdress of some of the figures represented in the carvings and the coif anciently worn by English judges and serjeants.

Mr. Longden drew attention to the fact that these Bruges carvings were examples of purely peasant art, and the carver had taken as his models the daily life around him with great success.

Mr. Druce said that the representation of St. Paul's conversion which figured on one of the Bruges misericords was in his experience unique; and the absence of the wing subjects so common in England was typical of foreign examples. The carving of English misericords was often said to be influenced by Flemish artists, but he thought the statement could not be maintained except perhaps in some few instances. As regards foliage subjects the influence of the twelfth-century herbalists had been overlooked, and the close relationship of the carvers to their manuscript models was underrated.

The Chairman noted the interesting fact that throughout the middle ages all over Europe sculpture was a hundred years ahead of contemporary painting, and in his opinion this might possibly have been due to the survival of classical examples.