

CLIFTON HALL.
WESTMORELAND.



ART. XXVII.—*On some Manorial Halls in Westmorland.*

By MICHAEL W. TAYLOR, M.D.

Given July 11th and 12th, 1879.

CLIFTON HALL.

WE find in the time of Henry the Second that the manor of Clifton was given by Sir Hugh de Morville to a Gilbert Engain and his heirs. He and his successors, in the direct line, continued to hold the manor and the village, and the rich lands around it, under the Cliffords, up to the 40th of Edward III. A Gilbert Engain was the last male of the name in the direct line, he having only one daughter, Eleanor, who married, in 38 of Edward III., William de Wybergh, of St. Bees. It appears that shortly after their marriage, Gilbert, the father-in-law, granted the young couple a yearly rent of £24 out of his lands at Clifton; and that, two years after, during his life, he gave them a moiety of his lands at Clifton, and that, finally, in 40 of Edward III., the whole manor passed to the Wybergh. Thirteen years after this time, however, Eleanor was left a widow, for we find her marrying William Ferrour of Clifton as a second husband. The descent, however, passed to her son by William de Wybergh. Eleanor died some time between the years 1400 and 1412 in the reign of Henry IV., and she was buried in the north aisle of the church close by, where, on a painted glass, may be seen her effigy and arms. The arms of Engain were—Gules a bend wavy, with six crosses fitchee Or, three above and three below. The arms of Wybergh are—Sable, three bars Or, with three mullets of the second, two in chief and one in base.

William is found holding the manor in the 10th of Henry V. He was succeeded by Thomas, who died in 1504, in the

19th of Henry VII. Thomas had married a Wharton of Kirkbythore, and he left one son, William, aged 30, as his heir. The grandson of this Thomas married a Lancaster of Melkinthorpe, in the 5th of Henry VIII., and he appears to have been still living as an old man in the 5th of Elizabeth, 1563.

During the generations next in succession, the fortunes and dignities of the family declined—they, like many others, suffered much during the troublous times of Charles I., and much of their substance was dissipated in the ruinous expenses and disasters of the civil wars; so that we find that a large portion of their manorial lands lying to the south of the village was mortgaged to Sir John Lowther, and was never redeemed. We are told that in the year 1652, Thomas Wybergh, Esq., of St. Bees, was in the list of delinquents (as they were called), whose estates were ordered to be sold by an ordinance of Cromwell's Parliament in that year. From this recorded decree we may infer, that the family had moved temporarily out of residence from the patrimonial hall. But the hall and demesne still endured to the Wyberghs as a remnant of their ancient possessions in this parish, as, indeed, they continue to be up to the present day. The tower was maintained as their habitation by seven or eight generations of the family down to a period of about sixty years ago.

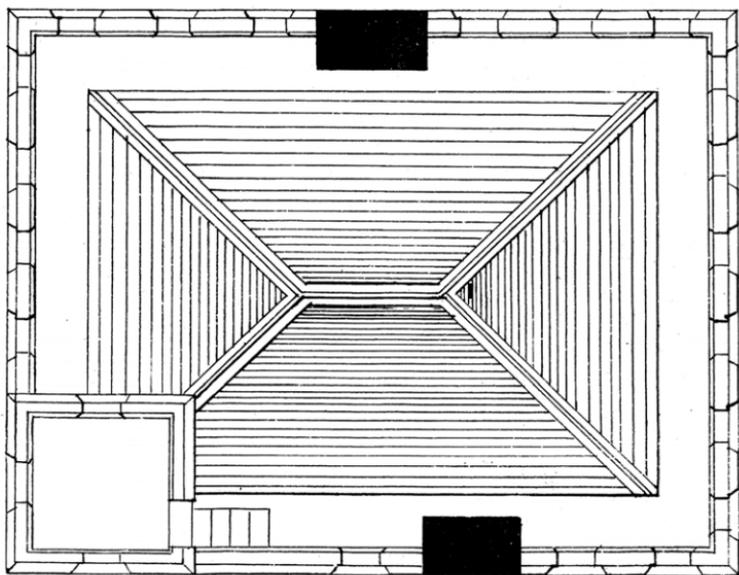
The tower represents one of the smallest kinds of Peles; moreover, I believe it to be one of a comparatively late date—probably about the end of the 15th century. My reasons for this opinion are based on the following considerations:—The external details are of a plain and simple character; the masonry does not exhibit that massiveness and thickness of walling, and, although well coined, it is inferior to what we are accustomed to see in the older Peles. It has been built at a time when the element of defence had ceased to be considered as the first and paramount object in a structure; but we know that for
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some time after the period had passed away which imposed the need that a dwelling house should be fortified, still the same type of house was adhered to, particularly in the north. So here, although we have a tower built in the same fashion as the older Peles, yet it is devoid of their peculiar provisions for security and resistance of attack. The ground floor does not present us with the strong stone vaulted roof, nor the narrow, widely-splayed slits which we see in the 14th century fortalice, the window openings being nearly square, and the roofs of the lower chambers being of wood. Besides, the older towers were usually built upon a plinth, either with a splay, as at Askham, or with an ogee moulding, as at Yanwath; and they generally presented a string course, or were projected in their elevation. None of these features appear here, except that the battlemented parapet is slightly projected. Then, again, there is the absence throughout of the true pointed arch, or of any of the features of the decorated style, the doorways being mostly headed with the elliptic arch considerably depressed. So that I think, we shall be safe in assigning the latter part of the 15th century as the date at which this tower was built.

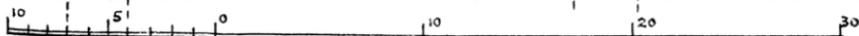
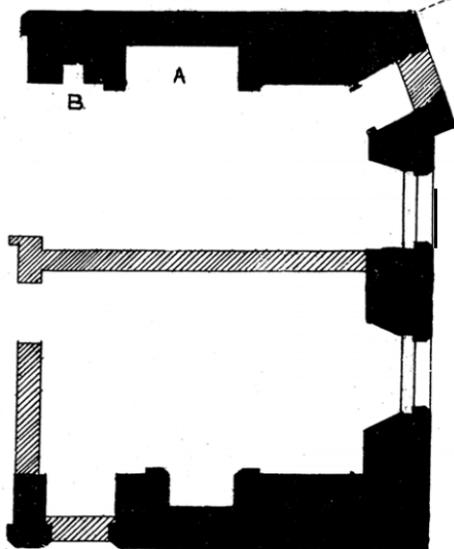
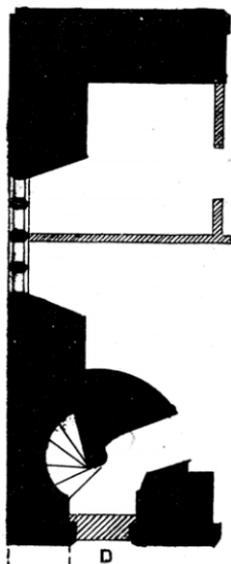
I will give a general short description of the details of the building:— It is of a regular rectangular figure. The dimensions are 33 feet 6 inches, by 26 feet 6 inches. The height to top of parapet is 37 feet. As is usual, the tower contains two stories above the ground floor, and an open roof with battlements, with a small crenellated turret at one angle surmounting the whole; a corkscrew stairs ascends the south-west angle. The survey of the exterior need not detain us long. The original windows are square headed; some small openings of one light, and some mullioned, with several lights. Let me direct your attention to the south front, on the face of which there are some features which admit of question and debate. In the first place, notice the three door openings. The one near the
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angle of the building is the entrance to the newel stair and to the ground floor. It has a four-centred arch, with sides nearly straight; a bad form of work, but original. The two doorways closely adjoining each other, near to the one alluded to, with segmental arches cut in the single stone which is applied as a lintel, are insertions of a later date, to give access to an attached building. I must ask you to observe three corbel stones boldly projected from the face of the wall, about 21 feet from the ground, and also the line of a roof of forty-five degrees pitch which has formerly covered a building attached to this face of the tower. Now what has been the object of these corbels? Not certainly to support any timbers concerned with the roof in question, for they are not directly under the span of the roof, and indeed one is placed outside of the roof line. Each stone is curiously pierced horizontally with a hole. Have these brackets carried a gallery, or another roof? It has been suggested, but I do not think with probability, that they may have borne a grating, or some kind of portcullis arrangement to protect the doorway.

The foundation walls of a supplementary building can be traced following a rectangular outline to the extent of 60 feet from the south aspect of the tower. This has contained a dining hall, built on to the tower at a subsequent date, which doubtless was similar in type to those added to many Peles throughout the country when the desire arose for more domestic accommodation; other buildings have formerly been attached, and have covered a considerable space of this bare area. There has been an attachment of thick walling on the north side, laid on at one of the angles, where there is a scutcheon 4 feet 2 inches going up to the height of the water boarding half way up the tower: there has been an arched opening in this angle into the tower; within the arch is a doorway with flat ellipse 3 feet 4 inches and 5 feet high. All this signifies that at one time buildings were clustered on the tower of dimensions



- A. FIREPLACE
- B. LOCKER
- C. ORIGINAL DOORWAY
- D. — DITTO — TO NEWEL STAIR



CLIFTON HALL PLANS.

sions commensurate with the importance of the family in the Tudor period. I think it is probable that these buildings may have been destroyed by fire, so complete has been their demolition. I understand that the tower was the sole habitable part left to the last generation or two of the family, who occupied it until about sixty years ago, and you will notice on the north side, externally, the 18th century alterations made in it to adapt it to modern fashion.

Interior.—The ground floor seems to have been divided into three apartments, one of which was the kitchen. As I mentioned, there is no stone vaulting, but it has a very good flat wooden ceiling of the Tudor period, with moulded ribs. The small oaken door to the locker in the kitchen exhibits a good example of 16th century wood carving; the wall is plastered, and still shows remains of polychromatic figure paintings. The original entrance to the lower rooms is by a small doorway on the north front, with a flat elliptic arch, and plain chamfer. There is a peculiarity in the steps of the newel staircase, which marks a late date, and which is never found in early medieval work; the edge of the narrow ends of the winders, as they approach the central pillar, is coved back in cavetto to the line of step; this treatment holds for the first flight, higher the treads are plain and without moulding.

The first and second stories are divided by partitions into small apartments, but have been so much modernized as to present no particular interest. The doorways have the same general character of the flat elliptic arch with cavetto moulding; the wainscoting is in long wide panels; the roof is hipped and slated, with an alure around it within the parapet. At the south-west angle there is a turret about seven feet square, with an ascent of six steps, with one embrasure on each of its three sides. The battlements are doubly projected from the walls, and present six and four embrasures on the alternate sides. The coping has received good treatment, as is usual in battle-

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mented work of the Perpendicular period. The coping stones are capped with a large bead and splay, and are projected outside beyond the wall, and run continuously over the merlons and embrasures.

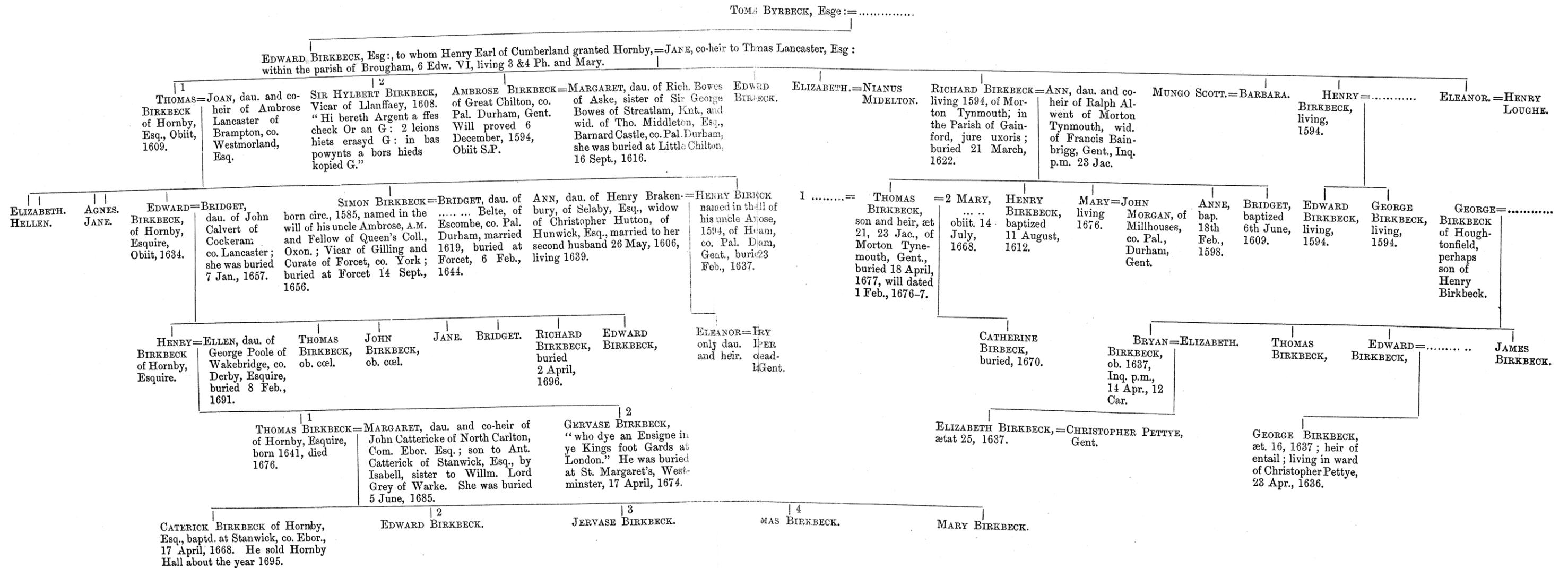
The two chimney stacks also show good work; they are ornamented with a cornice in cavetto, and with that form of crested battlemented moulding, so much used in chimneys of the 16th century, of which we have examples at Catterlen, Yanwath, and other places. Let me point out to you the close contiguity of the Hall to the Church, which stands just outside the precincts of the Hall. The same relative proximity of the Hall to the Church is observed in many cases throughout the district, as at Melmerby, Edenhall, Newbiggin, Cliburn, Askham, and other places.

HORNBY HALL.

Hornby Hall stands on a rising bank overlooking the Eamont on the Westmorland side of the river, about two miles below the Roman camp of Brocavum, and the bridge and whilom ford across the river at Brougham Castle. Below this bridge the stream courses over rocky rapids and deep pools, as far as half-a-mile below Hornby, where its waters spread out over a smooth pebbly bottom, which in ordinary conditions of the river affords a safe passage of the stream. This crossing place is called Udford, and has been used as a ford and ferry for traffic going north and south from early times, probably more than any other wath on the river. The Roman road to the north from the camp at Kirkbythore, I apprehend, must have crossed the river Eden, which presented a barrier about two miles above this place, at Winderwath, and it must have passed in a straight line through that estate, to the hamlet of Woodside, and then across this Hornby ground to the camp at Brocavum. The vicinity of this Roman road, the common highway used in the middle ages, and of the safe ford of
Udford,

The enclosed Pedigree (to face Page 392 in Vol. IV, Transactions of the Westmorland and Cumberland Antiquarian and Archæological Society) to shew the connection of the Birkbeck family with Hornby Hall, is compiled from the following sources of information :—Dwnn's Visitations of Wales and part of Marches, between the years 1586 and 1613, Vol. I, Page 191 ; Surtee's Antiquities of Durham, Vol. IV, Page 25 ; History of Gainford, Page 106 ; Machel MSS., Vol. V, Page 39 ; Dugdale's Visitation of Westmorland, 1664 ; the Parish Registers of Brougham, co. Westmorland, and Stanwick, co. York ; and wills of the family in the Court of Probate at Carlisle.

PEDIGREE OF BIRKBECK OF HORNBY, CO. WESTMORLAND.



Udford, along with the allurements of the rich and fertile holmes adjoining the river, may have determined the site of this mansion, on what we are now apt to regard as an isolated position. Be that as it may, the Cliffords, lords of the barony, granted the land to one Edward Birkbeck, in the 6th year of Edward VI.,* and the demesne closely adjoined their sumptuous castle of Brougham, and skirted the chase they loved so well—the forest of Whinfell.

The house is built of the dark red sandstone over which it stands, and its frontage presents to the eye the type of an Elizabethan manor house. It is a rectangular, long two-storied building, with mullioned and transomed windows, square-headed, with hood mouldings over them. There is a court yard behind the house, partially enclosed with buildings and offices, and an arched gateway leading into it from the front. Projected from the face of the building there is a square turret, which has been continued to a greater height than the elevation of the main block, and which, indeed, originally has been a few feet higher than it now appears. It is the porch tower, always a favourite adjunct to the domestic architecture of this period : indeed, you will find that same style of carrying the porch up to the main roof of the building perpetuated throughout the next century. You will see two porches of a later date similar to this in our tour to-morrow at Barton Kirk and Kirkbarrow. There seems at all times to have been some natural impulse to impose over the main doorway or entrance to a building some kind of adjunctive erection. We see the expansion of this desire in the portico of the Greek temples, in the gate-houses of our old castles and colleges, in the west fronts and south doors of our ecclesiastical buildings, and in the porticoes and peristyles of our classic revivals, until the national taste in street architecture descended to the level exhibited by such types

* For his pedigree, see pedigree of Birkbeck, in Surtees' Durham, Vol. IV., pp. 24-5. See also Appendix.

as Gower Street in London, and Queen Street in Edinburgh, and the miles of bald monotone displayed in the richest districts of our great cities. This porch tower consists of two stories, each containing a small room, the upper chamber having been the chapel, and it has carried a parapet, as may be seen by the projection coved in cavetto to the line of wall, near the summit.

There is an elliptic arch to the outer doorway. Over this, set in the wall, there is a square stone with hollow moulded hood, on which there is a well-cut coat of arms, with esquire's helm, crest, and scroll; the shield is much worn, but appears to shew a saltire engrailed. There are two small shields within the superior angles of the tablet, but the charges are defaced. There has been an outer door to the porch, and there is a small square out-look on each side. The inner door is a very good example of the oaken door of the period, with its hand catch and iron work. It is panelled and capped with a bold moulding, and fits the four-centred arch of the doorway. We shall see to-morrow some finely preserved examples of oak doors. They are doubly planked, fastened with wooden or iron studs, furnished with the projecting hand catch, and the thumb latch, or bobbin latch. We will notice them at the Two Lions Inn, Penrith, and at Kirkbarrow, and Barton Kirke. From the inner entrance or screens a passage leads to the kitchen, and a small doorway to a corkscrew stair in the turret, and on the left is the entrance to the hall.

The Hall. I will invite your attention to the points of interest presented here. The apartment is very nearly square, the dimensions are 21 feet, exclusive of the recesses. The most striking object in these old halls is usually the fire place; you see here the huge chimney-piece so characteristic of the period. It is flush with the wall, and is a segmental arch 12 feet in span. The round and hollow mouldings on the angle of the curve give it a bold appearance. We have a good example of similar treatment at

Thwaite

Thwaite Hall in Cumberland. More commonly the angle is plainly chamfered, as at Yanwath and other places. The hall is lighted with square-headed windows with mullions: two towards the front—one with three lights and one with four lights—and one towards the court yard with four lights, with slightly pointed arches. You notice some pieces of old coloured glass with coats of arms which have been inserted; one, argent, a fess chequy or and azure, between three boar heads gules; the other, chequy or and azure, a fess gules. The arms of Birkbeck are said to be argent, a fess chequy or and sable, between three lions' heads erased gules.

The ceiling is of plaster, and has a moulded centre-piece, with an oak leaf pattern and a pendant. We shall have a better example of this work upstairs, and in some houses we shall visit to-morrow. A fine piece of carved oak wainscoting is inserted at the end of the hall, forming a dado rising three feet from the floor. The lower panels are worked in the pattern of the round arch and pilasters, with foliage in the spandrels; a design which has been perpetuated to us in the oak cupboards and buffets of that period. The styles are deeply channelled with Ionic flutings, and the horizontal border at the top of the dado is beautifully worked in ornaments of the Elizabethan era—the guilloche and chain pattern. In connection with this subject I may call your attention to the handsome oak dressoir, which formerly belonged to the Birkbecks, and which Mr. Hutchinson has brought back curiously to its old resting place. It has the initials, "G B 1640." This apartment, as you perceive, has been restored, and the original features have been very happily retained.

I must now call your attention to the doorway leading out of the hall to the lord's parlour, or little dining room; for as you are aware at this period it was unfashionable for the lord and his guests to dine with the retainers in the common hall, and in all the houses of the 16th century which

which we have visited in these counties, we have found a parlour. This private room is often on the second floor, as we saw at Kirkbythore and Catterlen Halls, and as we shall see to-morrow at Barton Kirke. In some of the larger houses, as in college halls, this retiring room opens out from the dais of the hall, opposite the screens: it is so here. The entrance is by a square-headed doorway in red sandstone, with the cornice and architrave deeply moulded in round and hollow members, and elaborately enriched with the nail-head ornament in bold relief. The pedestals of the door-jambs exhibit a carving of that eastern symbol, the penticle within the circle, surrounded by a circular cable moulding, below which is the rose or patera within a square. It was raised, as you will see by the inscription, in 1602.

T I B. 1602.

I must remind you that this piece of renaissance work has been an insertion by the Thomas Birkbeck of that date, as the main part of the mansion was doubtless built about 1550, by Edward Birkbeck, to whom the lands were first granted in 6th of Edward VI.

I have to call your attention to the oak carving in this house, as it affords the best example of any we have remaining in situ in this county. In the parlour there is a carved mantel-piece in three divisions; the central compartment containing a shield with helm, mantlings, and tassels—the crest is wanting. The arms are a fess chequy, between three boar or griffin heads, erased, 2 and 1. The lateral compartments have contained paintings which are now nearly obliterated, but which seem to have represented some classical architectural subjects, probably of a symbolic character. We have the ordinary Elizabethan enrichments, the chain pattern and guilloche, egg and tongue mouldings, and flutings chased after the fashion of the Corinthian pillar.

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We now ascend to the most interesting room in the house, the drawing-room. The original access to the first storey was by a circular stone staircase, now closed. The drawing room is situated over the hall and is of the same dimensions—about 21 feet square. It is lighted by two windows to the front, both transomed, one of four lights and one of three lights, with elliptic and slightly pointed heads.

In the first place I must call your attention to the wood work of the apartment, which is in a good state of preservation. There is a sumptuous carved oak mantel-piece, the finest existing in situ which we have seen in this district. It is surmounted by a bold and heavy cornice reaching to the ceiling, and is separated into three divisions by pilasters, the jambs being formed by half-length negro figures, male and female, gross and barbaric in their form and ornaments. The central panel contains an emblazoned coat of arms, a fess chequy between three griffin's heads. It is all in high relief, and has been gilded. The room is wainscoted all round in panels about 14 inches by 10 inches, up to within a short distance of the ceiling, under which there is a border of horizontal work, which runs round the whole chamber, on which has been painted in Roman capitals, Latin mottoes and legends, such as "MORS CHRISTI, VITA MEA," and others which are nearly illegible. The rails are morticed into the styles, and fastened as usual by four oak pins. On one of the styles at two ends of the room there is carved in relief, in a row, a bundle of four javelins, or spears, 5 feet 2 inches long, with gilded shafts and spear heads; what this may be symbolic of it is difficult to determine.

Lastly, there is the ceiling. You will have opportunities during this visit of the Society to this district, of examining several good examples of this mode of adorning the ceilings in plaster-work, which became in vogue early in the Elizabethan age. The ceiling is not quite flat, but

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is slightly canted, as were the wooden panelled inner roofs in Henry VII. time. It is crossed and intersected by moulded ribs, and has a centrepiece which is blocked into compartments, on which are embossed figures of various kinds. There are the bunches of grapes, with vine leaf and tendrils, birds, and the lion passant regardant, and in the centre, the rose and the oak leaf, and the acorn. From the centrepiece hung a pendant. It has been coloured in red and gold. If you try to picture to yourselves this room in its original condition, you would realize its gorgeous aspect. The shining panelled wood work lining the walls, the inscriptions in bright letters running under the cornice, the elaborate ceiling, and, last of all, the bold and richly decorated mantel-piece with its shields, brilliant with tinctures and metals.

The only other rooms possessing interest are those in the turret over the porch; they are directly over each other, and are of about the same size, about 9 feet 6 inches by 9 feet. The chamber on the first storey has a date in plaster on the ceiling, "AN^o 1584." It is curious to note that the year 1585 you will find to be the date on the heraldic plaster ceiling which you will visit to-morrow in the old hall of Gerard Lowther, at Penrith.

It would seem that even at this period a domestic chapel was still considered necessary in a mansion house. The little room at the top of the tower was the chapel; a water drain and piscina formerly existed in the south-east corner, and it carried a coved ceiling in plaster, which is described to me as having been not many years ago very beautifully groined and ornamented. It is lighted by a slightly pointed arched window to the south, and by two small square openings on the east and west. If I mistake not, it contained a fire-place. The doorways to these chambers are narrow and low, and have low two-centred pointed arches; they are reached both from the ground floor and from the first storey by the little spiral stair in the porch tower,

tower, which was formerly continued to the alure of the roof.

P.S. — I am indebted to the researches of the Rev. Thomas Lees of Wreay, for the extracts and information pertaining to this family of Birkbeck, which are given in the notes and appendix to this paper.

BARTON KIRKE.

In this parish of Barton there are two important manor houses which have already been visited by this Society, and descriptions of them are given in the previous volumes of these Transactions, viz., Yanwath Hall, the ancient seat of the Threlkelds and Dudleys, and Sockbridge Hall, the seat of the Lancasters, lords of the manor of Sockbridge. The manor of Barton was a separate manor,—originally a possession of the Lancasters of Kendal, but which afterwards went out of that name to the Multons of Gilsland, and passed along with the neighbouring manor and castle of Dacre to the line of Dacres, in which family it descended to the time of Charles the Second; after which, it passed to the Hasells of Dalemain, the present owners.

But this parish embraces a wide area, and extends over the vast tracts of forest and fell of Martindale and Patterdale. These domains also constitute distinct manors; and away up at the head of Deepdale, on the banks of Brothers' Water, stands another little 15th century manor house, Hartsop Hall, which belonged to a branch of the Lancasters, and which still retains some interesting ancient features.

Besides these seats of the manorial lords, this parish presents a few other examples of the remains of domestic architecture of the Elizabethan and Stuart period. There are two considerable houses at Eamont Bridge, with the dates inscribed over the doorways; one 1671, and the other 1686. Also Woodhouse, formerly belonging to the Dudleys, and Winder Hall, to the family of Davis. There is also,

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at the corner of the lane leading to the church, a house called Kirkbarrow, possibly of the time of Henry the Eighth, in the interior of which could be traced, a few years ago, the foundation of a little hall of that period. There is the projecting porch over the doorway, with the little room above it, the wide chimney and a squint opening from the ingle nook, and two good examples of oak-planked doors; one with a hand catch, and one with a bobbin latch.

Close by the church stands another old house which deserves a special inspection.

I do not find that this old mansion house and the estate attached to it has ever been known under any other name than Barton Kirke. It was formerly possessed by a family of the name of Dawes, by whom most of the buildings now existing were erected, and their descendants lived here up to the first quarter of the 18th century, after which the estate passed into the possession of the respected family of the Hasells of Dalemain. The most distinguished member of the Dawes family was Dr. Lancelot Dawes, who was born here. He was a Fellow of Queen's College, Oxford, and was instituted vicar of this parish in 1608. It was he who built the vicarage house just outside the courtyard, as may be seen by the inscribed stone still remaining. Bishop Nicolson, in his visitation, refers as follows to this circumstance: — "Over the door of the vicarage-house stands

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NON MIHI SED
SUCCESSORIBUS
1637:

Intimating that it was built by Lancelot Dawes, D.D., vicar here, rector of Asby, and one of my predecessors in the first prebend of Carlisle. He might reasonably tell the world that it was designed for his successors, and not
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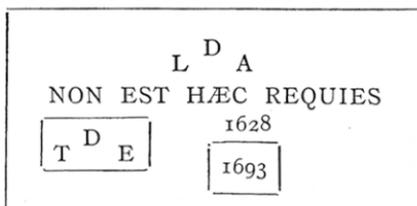
for himself, since he alwaies (or most commonly) resided at the Hall, on his paternal estate, which was also chiefly of his own building." Dr. Lancelot Dawes was vicar here for forty-five years, and he died in 1653. The arms assumed by the family, as shown on a shield in the courtyard, exhibit a "conceit" in allusion to the name of Dawes, being charged with a fess between three jack-daws.

I do not find any indication here of any structure earlier than late fifteenth century work; but I have little doubt that previous to that time, some fortified dwelling occupied this peculiar site, which seems to have been chosen for its defensive capabilities. This is a piece of ground surrounded nearly by what was formerly a morass and treacherous swamp, which could be easily made impassable by flooding from the little stream which flows past the house. The present approach is by a narrow raised causeway. Though not very usual in this district, yet in Scotland and Ireland it was very common to utilize sites of this kind as strongholds for petty chiefs. I will describe to you shortly the most noteworthy objects for your inspection.

First to its plan. The house, as it now stands, presents the figure of the letter L, rendered somewhat irregular by sundry projections. The original block, probably built early in the sixteenth century, is of an oblong rectangular figure, with one square projection on the west front carrying a chimney and some closets, and another on the east side containing a circular stone stair. It is of two stories in height, the uppermost of which is an attic under the high pitched roof. The window openings in this part of the house are all of a good character; they are all square-headed, and the hood labels and the mullions dividing the lights are worked with a bold hollow moulding.

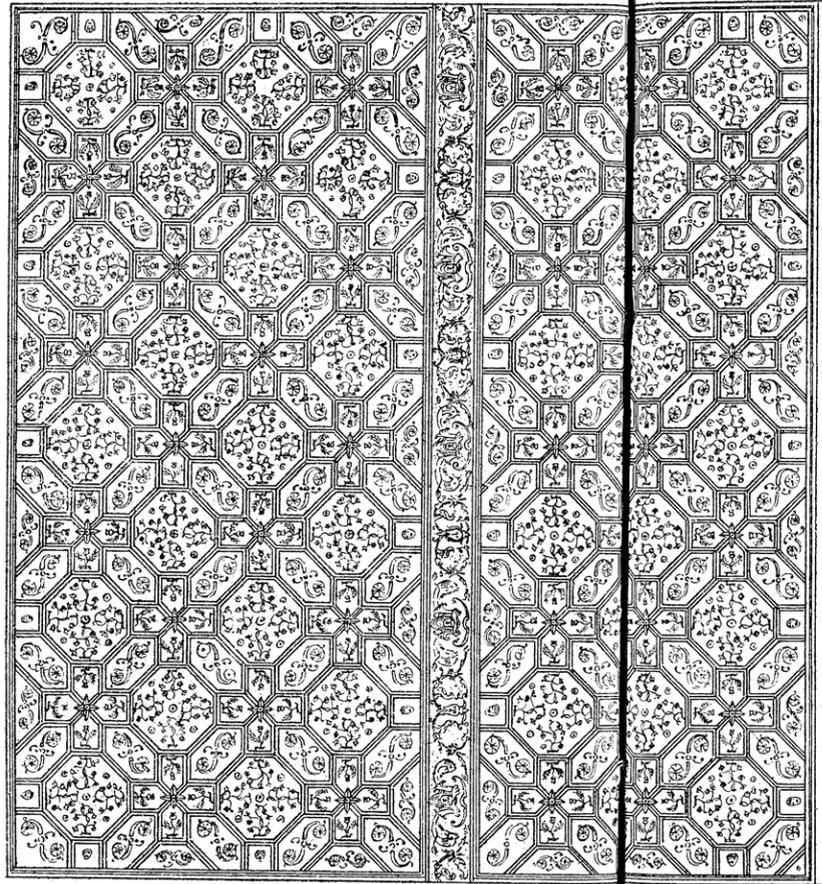
The original Hall, on the ground-floor, was lighted by two windows opening to the east, one with three lights, and one with four lights, and here, as on the first story, which presents

presents windows of the same character, the dripstones are made continuous over both windows. The principal apartment on the first story has also a very fine mullioned and transomed window of four lights towards the west. The original entrance was probably at the foot of the staircase turret. A mullioned window on the north gable has been cut at the side to furnish the present main door of entrance to the house. The ground-floor of this old part of the structure contained two or three apartments, but was mainly occupied by the dining hall, which was subsequently divided and converted into a kitchen. But about the year 1628, Lancelot Dawes added a long wing to the original block on the garden side of the house, which gave on the ground-floor the present spacious hall, and extensive farm buildings in the rear: he also built another staircase turret on the north. Again, in 1693, his nephew, Thomas Dawes, who succeeded him, threw out over the entrance to this hall the projecting porch which goes up nearly to the height of the building. The wall-surface of this wing is slated to withstand the weather, and I believe the present is the original work. The mullions of the windows in this addition are not hollowed, but merely splayed, and altogether the work is shallow and inferior to that erected in the previous century. Over the porch there is a stone tablet with a hollow moulded hood label with these inscriptions in relief, and embellished with the Tudor rose and a scroll:

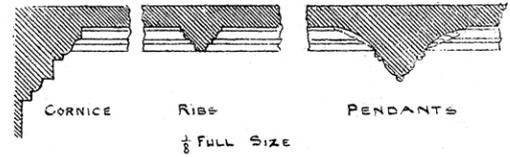


The initials on the lower line and the date have evidently been

de Barton Kirke
Plaster Ceiling in Withdrawing Room. *

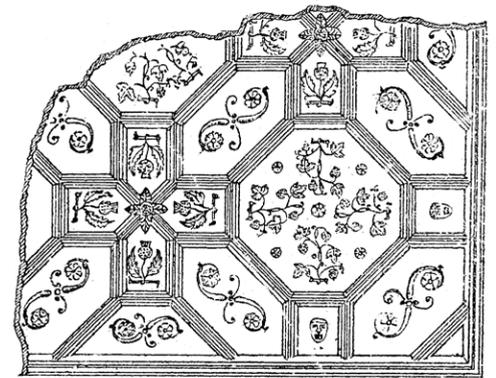


This ceiling has been much damaged by exposure to the weather

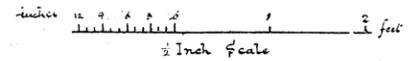


SECTION OF BEAM $\frac{1}{2}$ FULL SIZE

PLAN OF CEILING - *etc.*



PORTION OF CEILING
SHOWING ENRICHMENT



PORTION OF FRIEZE
 $\frac{1}{8}$ FULL SIZE



PORTION OF ENRICHMENT
 $\frac{1}{8}$ FULL SIZE OF BEAM

Wm Goldard . del.
51 English St. Carlisle - 1850.

been inserted by Thomas on his uncle's tablet. The old building and the new wing, by their junction, bound two sides of a rectangular garden court, 50 feet by 37 feet, which is further inclosed by a strong rubble wall 9 feet high, pierced by a doorway shewing some Jacobæan moulding on the lintel.

The hall doorway has a triangular-headed lintel stone; the original door remains with its latch and iron bands, is double planked in oak, bound with wooden studs. The door opens directly into the hall, a large apartment, 36 feet by 18 feet. At the upper end is the dais, which is raised by a step of five inches from the floor of the hall; it is lighted by a long low horizontal mullioned window of five lights. A partition of a late form of wainscot separates now the dais from the body of the hall. On the north side, in the middle of the hall, a few years ago, and within my remembrance, there remained the original huge chimney corner, with seats within it capable of accommodating a dozen people, with the fire on the hearth, as we have had an opportunity of seeing in use in some of our excursions in the Cartmel district.

On the upper floor the principal apartment occupies the breadth and south gable end of the more ancient portion of the building, and shows us in a remarkable manner the remains of the sumptuous style of a withdrawing room of an Elizabethan mansion. It is nearly square; the dimensions are 19 feet 10 inches, by 19 feet. It has been lighted by windows on two sides; one to the west, lofty and imposing, with four lights, mullioned and transomed, and two of two lights to the east, now blocked up.

All must admire the richly decorated ceiling of this apartment, probably the finest of the kind which we have left to us in this district; it reflects credit alike to the taste of the designer and to the modeller's skill. As we have come here to-day to inspect this ceiling especially, it may be worth while to devote a little time to the examination of its details. In the first place I may tell you,
that

that the plaster has been laid on laths of split oak, which are still sound and fresh, though in some places portions of the ceiling have dropped from the decay of the iron nails. The ceiling is divided into two compartments by the heavy projecting beam which supports the floor above, and which traverses the centre of the room. The patterns displayed have been modelled exactly to fit the compartments. If you regard attentively the design, you will see that the geometrical figures formed by the lines of the moulded ribs have been drawn on squares of $7\frac{1}{2}$ inches from centre to centre. These figures are arranged in this way. The acute angles of four pentagons are made to unite at a centre boss, the sides of the opposing pentagons form two sides of each of four long hexagons; the long sides of these latter figures, and the base lines of the pentagons, enclose an octagon of long and short sides alternately; each of these geometrical compartments contains a different floral pattern in relief, which is repeated in its proper place throughout the sections of the work. At the central points at which the acute angles of the pentagons meet, there is a boss with four oak leaves; within the pentagon there is the head and two leaves of a thistle and its stalk; in the hexagon there are two scrolls intersecting each other, embracing a rose at each end, each of a different design, one furnished with its calyx and stamens, and the other without these. Within the octagon, we have the emblem of the vine branch, with leaves and tendrils and three bunches of grapes repeated four times, with roses in the interspaces. The whole of the floral enrichments are executed in a very spirited natural manner, and are singularly free from conventionalism. As the pentagon approaches the central beam, the sides forming the acute angle are cut off so as to form a square, and each of these squares contains a comic mask of a different style. The beam is lathed and plastered, and embellished with arabesque scrolls and foliage, fantastic human heads and heads of birds;

birds ; also a bird with an oak leaf and acorn in its bill, probably a jackdaw in allusion to the name of the family. A narrow frieze, nine inches deep, of foliated scroll work runs along the top of the wall under the cornice.

Now I have no doubt that this ceiling is of the same date as those we have seen at Hornby Hall and at Gerard Lowther's house, viz., about 1585. It bears internal evidence of having been executed if not by the same plasterer (at Penrith probably), at least it has been designed and modelled by the same man who did the ceiling at Hornby. The treatment of the vine leaf and bunch of grapes is the same in both.

Just about the period referred to, there was a great rage for these elaborate plaster ceilings, and, I believe, in many old houses even the flat wooded roofs of Henry VII's. time were taken down to make way for indulgence in the new fashion. Besides those which this visit of the Society has afforded an opportunity of inspecting, a number of others still exist in our district, such as that in the old house at Cockermouth, already illustrated in our Transactions, also one at Levens Hall with emblazoned coats of arms ; they are to be seen also in the Elizabethan portions of the Halls of Yanwath, Hutton John, Hartsop, Little Strickland, the Mitre Inn at Penrith, and other places.

Machel describes the plaster ceiling in the banquetting room at Sockbridge as being very fine, and he figures the coats of arms which were displayed upon it. Now all these were executed between the years of 1560 and 1590.

The woodwork in this old place is very worthy of attention and is in a good state of preservation ; all the bedrooms and passages are partitioned off with wainscot, and examples of almost all dates and styles may be noted, Elizabethan, Jacobæan, the style of the Restoration, and that of Queen Anne and of later periods. It is curious to note an oblique slit or squint cut through the wall in the bedroom passage to overlook the servant's hall, a hint which

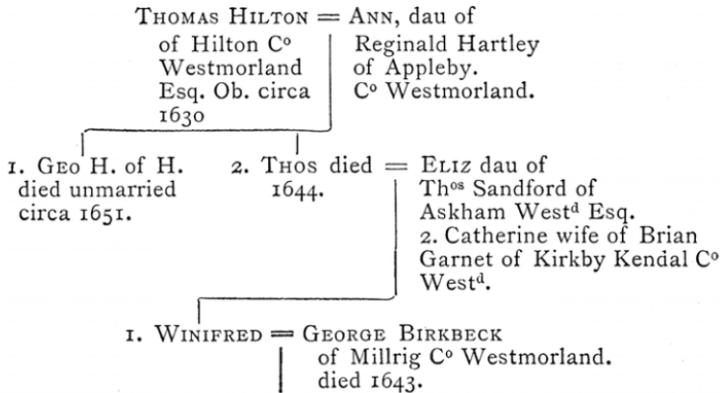
which might be advantageously utilized by architects engaged in devising domestic structural arrangements at the present day.

APPENDIX.

ALLIANCE OF BIRKBECK WITH HILTON.

Hilton of Hillwood.

Arms: sable 3 annulets 2 and 1 argent, in chief 2 saltires, coupéd of the second.



Note by the Editor.—Machel, Vol I. p. 443, on a loose paper, pinned in, gives the matches of Birkbeck:—

“1. Clifford base born. 2. Salkeld de Rosgill 3. Denton de Cardew. 4 Sandford de ——. 5. Wharton de Kirkbythore. 6. Lancaster de Sockbridge. 7, Lancaster de Brampton—West. 8. Lancaster de Bra. coheiress. 9. Labourne de Com Lancaster whose arms are an escutcheon Armin, 3. 2. 3. 2. wⁿ a bordure S charged 6 owles, 3 in chief, 2 in fess, one in base. 10. Poole-de peake in Derby whose arms B a chevron betwixt 3 — or. 11. Cateñg de Cateñg Bridge in Cum Ebor w. whom he had y^e estate.”