

ART. II.—*Sizergh*, No. I. By MICHAEL WAISTELL TAYLOR, M.D., F.S.A.

*Given at Sizergh, July 11th, 1888.*

ON commencing the precise description of an old manorial place, as is being attempted on the present occasion, one is induced first to speculate as to the derivation of the name. There are several names of places near here besides Sizergh, which have the same final syllable, such as Skelsmergh, Mansergh near Kirkby Lonsdale, and in this valley a demesne called Naynsergh; so that this terminal must mean some common object. I may tell you, that in old deeds up to a certain period, the word was commonly spelt *Siresergh*, or *Sireserge*. Mr. Strickland has kindly shewn me the MS. abstracts of the various deeds in his possession, which commence at the 12th century, which abstract was made about 100 years ago, by Mr. Thos. West, the author of the "Antiquities of Furness."

In the first deed, time of Richard I., William de Lancaster grants to Gervaise de Ainecuria (Deincourt) lands at "*Sigarith-erge*." So that from this orthography it might be inferred, that the name might have been derived from some old Danish thane called "*Sigaric*," who had been despoiled of the possession.\*

Be this as it may, it appears from the deed referred to, that at the end of the 12th century, this manor was apportioned to the Norman De Aincourt, which name by the Saxon speaking occupiers of the soil, naturally became contracted into Deincourt. Here probably this Norman family had residence in the 12th and 13th centuries. Such

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\* NOTE BY EDITOR. The suffix *ergh* is the same as *horg* or *horgum*, an altar of stone: Sizergh is therefore Sigarith's altar: see the Rev. J. C. Atkinson in *The Archæological Review*, vol. I, pp. 432, 433.

residence

residence may have been on the same site, but it certainly was not this tower, which is of much later construction.

In 1239 the manor of Sizergh passed by marriage of the heiress Elizabeth Deincourt, to William de Stirkland of Great Strickland in the parish of Morland. The first of the name of Stirkeland is met with in the reign of King John; and the Stirkelands continued to hold lands and possessions extensively in the bottom of Westmorland, at Great Strickland, Hackthorpe, Whale, Lowther, and Barton parishes; and they seem to have held residence and court there, for a long period after the inheritance of Sizergh came into the family. But in the 13th century the barons and other large proprietors who might own several estates, moved periodically from place to place, to look after their interests, and draw their supplies, and frequently changed their abode from one domicile to another.

In the 9th of Edward III. Sir Walter Stirkland had licence granted to inclose his wood and demesne lands at Siresergh, and to make a park there, so that we may assume that some kind of suitable habitation stood here at that time, viz., 1336. In 1362 a patent was granted to his son Thomas, to impark his woods at Helsington, Levens, and Hackthorpe, containing 300 acres, for his good service done in parts of France. So that about this period the Stirklands were evidently taking more and more interest in their possessions in the valley of the Kent. This Thomas died about the last year of Ed. III. reign, 1377. I think it is quite possible that this Thomas, in his later years, may have been the builder of the present pele-tower.

The attempt to assign a date to a building of this description must, however, be determined by a scrutiny of such parts as we may be assured belong to the original structure, by the examination of the proportions given to the arches—by the character of the window lights—and above all by the style of the mouldings and ornaments.

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Having

Having undertaken to be your conductor on this occasion, it shall be my endeavour, as we proceed through the successive stages of transformation of this splendid old place, to point out details which may perhaps appear prosy and insignificant, but which nevertheless are more or less important if we wish to attain its true antiquarian history.

The opportunity for the inspection of Sizergh, which has been afforded to our society by Mr. Strickland, with so much good will and liberality, and sympathy with our work, I shall try to turn to account, by completing a description of the different sections of the building, as they pass under view, at certain points; though by this plan an occasional chronological confusion may ensue, which would have been avoided if this paper had been prepared solely as an article for publication in our Transactions. I take this opportunity of stating how much I have been indebted to the plan, which Mr. Curwen, of Kendal, has drawn to scale with very great care and precision.\*

I will not touch upon the history of the family. The history of the Stricklands is a big subject, and the society has been promised an exposition of it, under the erudite authorship of Mr. Bellasis.†

In proceeding through the structure, we shall find that it follows the usual progression of epochs, which are manifested by most old manorial halls in the North of England, these stages of growth being—first, the tower house; second, the hall; third, the Elizabethan adjuncts. I shall not take into account the 18th century additions, comprising the modern entrance and external facade, which were projected on the N.W. front in 1770.

#### THE TOWER.

The Tower of Sizergh has been reared according to the usual type of some of the larger border peles. The

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\* This plan is reproduced with Mr. Curwen's paper.

† Printed in these Transactions.

measurement

measurement is 60 ft. by  $39\frac{1}{2}$  ft. and the long axis lies N.W. and S.E.: its height is about 60 ft. It is a massive rectangular structure of plain rubble, without any ashler masonry except at the openings; it is built from the foundation stones, without plinth, set off, or string course, except two courses of weather moulding just under the crenellated parapet, which has a slight projection but no machicolations. On the middle of the long axis of the building, on the western side, there is attached a turret 20 ft. 6 in. long, with a projection of 12 ft., which is carried up about 10 ft. higher than the tower itself, and is surmounted also by a battlemented parapet; it contains small square apartments and closets on each floor, communicating with the main tower, and a cell on the basement, which appears to have been a dungeon. On the north corner, on the eastern side, a newel staircase runs right up the building, in the thickness of the wall, which has here a projected buttress to give it additional strength and support.

Of the windows, some have been interfered with, and some still present the original features. At every change of style, both in ecclesiastical and domestic architecture, there has been a disposition to alter the window openings in an ancient structure, mostly with a view of affording more light. Thus from the 15th to the middle of the 17th century, the line of alteration was a widening of the windows in an horizontal direction, whilst during the last 150 years, the tendency has been for enlargement in the vertical direction, to accommodate the modern innovation of the sash window. We are only now discovering that this is an æsthetic mistake, in a certain class of domestic dwellings, and we are endeavouring with some success to amend it. Thus the insertions which you find here, with the columnar arrangement, with its superstructure and circular pediment, mark the taste of the Georgian era of

1770,

1770: of these there are several examples in the neighbouring town of Kendal. On the second story of the tower we find the windows with arched heads, filled in with trefoils and cusps, and divided by mullions into three lights, and surmounted by a square label with mouldings. But, as is usual, it is on the top story of these peles that the original features are best preserved, so it is here in this tower of Sizergh, we find an indication which might take us back into the 14th century. For here we have a small window on the N.W. front, under an ogee arch, with the heads trefoiled and feathered, recessed into the wall, with moulded jambs. Below this window there is an escutcheon set diagonally under an arched and deeply recessed canopy, ornamented with pinnacles and crockets, with a coat of arms, Deincourt quartering Strickland, with the holly bush for a crest. Several of the minor openings in the tower present original features of loop holes, slits, and small rectangular lights.

#### THE INTERIOR.

As is the invariable rule in the border peles, the basement chamber consists of a massive barrel-vaulted structure. The interior measurement is 46 ft. by 21 ft. 6 in., but in this example it is divided by a cross wall, no doubt a part of the original design, into two vaults, one rather larger than the other. This partition of the cellar by a thick wall, is an arrangement which obtains in some keeps of the larger castles, and in a few of the Border towers: we have it at Cliburn Hall, it exists in the tower at Levens, and at Burneside there are two walls across the cellar of the tower, with an open gangway between them. The walls have a minimum thickness of 7 ft., and are pierced with six loops widely splayed within, two on each of the longer sides, and one on each of the shorter.

The outer entrance was at the foot of the spiral staircase on the N.E. side, through the wall which is here 9 ft. 6 in. thick.

thick, by a low doorway with a semicircular arch, the angle of the stones being pared off with a wide chamfer in cavetto. A straight narrow passage leads by a similar doorway into the vaulted cellar, and midway in the thickness of the wall there is a narrow pointed arched doorway, giving entrance to the newel stair. In the inside of all these arches there is a rebate to receive the massive doors, and a vertical slit into which to slip an iron draw bar. In the thick wall dividing the vaults of the cellar, we find an acutely pointed doorway, which in style may be referred back to the decorated period. It is a fine two-centered pointed arch, recessed in the wall, with hollow and round mouldings continued down the jambs, surmounted with a round moulded dripstone following the shape of the arch, terminating in a short return.

It has been assumed in repeated descriptions of the border peles that the vaulted substructure was used as a place of safety for horses and cattle on the occasion of any raid on the place. I could never quite see how this could be. The lowness of the doorway would hardly admit of the ingress of the powerful, proud-crested war horse, and the narrowness of it would present an obstacle to the entry of the long-horned cattle, which probably was the breed which supplied the draught oxen used in this part of the country in those days. Besides, comparatively a small number of those quadrupeds could be accommodated under the vaulted space, and their presence there would confound and hamper the defence of the place under circumstances requiring desperate resistance. No, the cellar was partly occupied as the store for the salt meat and fish, on which the owners of the pele supported life during great part of the year. The horses would be stabled, and the stock penned up as securely as might be in the barnikin, but well within a close bowshot of the tower.

The newel stair gave access to the first story. Judging from  
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from the arrangement in similar structures, it is possible that during the earlier period of life in the pele, this space may have constituted a great hall, 48 ft. by 24 ft., forming the house-place, and dining or living room, and at night a sleeping floor for the retainers and defenders of the castle. I take it that the "solar or lord's chamber" was on the next floor. Subsequently, after a regular hall was erected in the 15th century, the partition wall, which you now see cased in wainscot, may have been reared on the line of the cross wall in the vaulted chamber, to divide the space as now into two apartments. This wall is not carried higher than the present floor.

Now, all the attributes of the ancient occupation of this floor are gone, and we have before us a sumptuous example of two apartments, in which survive, in a manner unequalled, the gorgeous adornment and furnishings of the Elizabethan period. The one division is the present drawing room of the mansion, and the other is known as Queen Katherine Parr's room, or the "Queen's Chamber."

In the first room the opening of the fireplace presents the low depressed arch of the Tudor period, the lintel cut in a single stone, with the lines rising straight to an angle, surrounded with round and hollow mouldings, and plain hexagonal shields cut in the spandrels. Above is a deeply carved and very ornate wood over-mantel of the *cinque cento* period, the jambs being formed of half length male figures with beards, bearing on their heads baskets of fruits and flowers: over the shelf the woodwork is divided by pilasters into a large central and two side compartments, containing shields with the family arms; the central escutcheon bears quarterly, 1, Strickland, 2, Deincourt, 3, Neville, 4, Ward; crest, on a helm a hollybush; supporters, a stag and a bull: the spaces are filled in with deep cut scroll work and foliage, with the date 1564. All round the room the wainscot reaches to the ceiling, and is in the small oblong panels, with solid moulded styles and rails pegged together, of the early Elizabethan pattern.

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The adjoining bedchamber with the superb chimney-piece, and hangings of tapestry, is called the "Queen's Room." In the 16th century casing the walls in wainscot superseded to a very great extent the employment of tapestry, which during the 15th century had attained its climax as a mural decoration. The use in this way of embroidered cloth and tapestry goes back to the 13th century; at first it was confined to the hangings behind the lord's seat and dais of the hall, and as "dorsers" and "bankers" of the seats of the chief guests. But so much did the fashion increase, that no longer could the industry and nimble fingers of the ladies of the family produce in sufficient abundance the favourite ornament of the period. So that the loom came to be applied to its production, and the woven fabrics of Flanders and France became celebrated. The tapestry hung in this apartment is woven in wool, and was made at Beauvais: there are several pieces representing forest scenery, hunting episodes, with men on horseback, boar hunts, lion hunts, &c.; there are also five other pieces in the entrance lobby, illustrating the story of Anthony and Cleopatra. I cannot say what the age of this tapestry may be, but Mr. Strickland informs me, that it was sent to Sizergh by Thomas, son of the 16th in descent, who lived at the end of the 17th century, and who was for many years bishop of Namur. The stone fireplace is of the usual Tudor style with the outer mouldings formed into a square over the arch: it is flanked with wood pillars balustered at the bottom, running into fluted shafts with Corinthian capitals. These carry a massive boldly carved over mantel, containing three compartments, and a cornice, divided and upheld by an arrangement of four pillars similar in design. The central panel contains the arms of France and England quartered, surmounted with the high arched royal crown. The other spaces are filled in with masks, cornucopia, and the Tudor rose. Above, inscribed on a scroll, is "Vivat Regina" and a date—1564.



date—1564. In the treatment of the heraldic achievement, some licence allowable in the craft has been taken by the wood carver.

Katherine Parr was born at Kendal Castle, being one of the two daughters of Sir Thomas Parr, and it is quite likely that during some part of her career she may have been a guest here, and occupied these rooms. Already the widow of two husbands, she married King Henry VIII. in 1543, being then 34 years of age, and eminent for beauty. The King died in January 1547, and the Queen, after a very brief widowhood, was hastily married to Lord Seymour, the brother of the Protector; she died in September 1548, at Sudely, in Gloucestershire. By the account given by Miss Agnes Strickland of her proceedings during that short interval, it is very improbable that she had spare time to journey to the north, after the King's death. All the elaborate decorations in these apartments, which we now see are of a date 16 years subsequent to the death of the Queen.

All the woodwork in these two rooms, as is confirmed by the dates on it, was put up during the life time of Sir Walter Strickland the 13th in descent, who reigned here as lord for 31 years; he was a minor at his father's death, and in ward to the King, and had livery of his lands in the 29th of Hen. VIII., 1538, and died in the 11th Eliz. 1569.

It was by right of this lord's mother that we find the arms of Neville and Ward on shields on some parts of the building, she being daughter and heir of Sir Ralph Neville in the county of York, by his wife, daughter and coheir of Sir Christopher Ward. In the early part of his career this Sir Walter served with distinction throughout the harrowing warfare, and cruel inroads, which prevailed along the Western Marches, between England and Scotland, during the latter years of Henry VIII., until the cessation of hostilities during the Protectorate in 1550. Soon after

after this time, this Walter set to work for the enlargement and beautifying of Sizergh, for it was he also, who built the wings forming the sides of the quadrangle, and the date appearing there, 1558, announces their completion.

*Second Story.*

The old ascent by the spiral stair leads to the second story, which presents a space of exactly the same dimensions as the floor below, without any wall of division, though a room is cut off by a partition of wainscot. This apartment during the rudimental period, when the tower was the only stone structure, may have been the "lord's chamber" or council room. It is now called the banquetting room, and possibly during the Elizabethan period it may have been so used on great occasions, after the alterations and abandonment of the great hall. On the N.W. side, there is an original window divided by heavy mullions into three lights, which are trefoil-headed and cusped: opposite there is a wide window with four lights, with segmental heads, divided by chamfered mullions and transoms. The doorways in the room are, one to the spiral stair, one into a little square apartment contained in the turret, and one to a garderobe closet; they present the pointed arch with a chamfer in cavetto continued through the jambs. There is a large fireplace of the Tudor period on the E. side.

A portion of this hall is now partitioned off by wainscot, to form a very highly enriched apartment on the S. front, which is called the "Inlaid Chamber." This bedroom is 24 ft. by 19 ft., and is panelled throughout from the floor to the cornice of the richly embellished plaster ceiling. The details of the designs in this room deserve particular description and illustration, which I believe they will receive from Mr. Curwen. The wainscot is divided by pilasters into bays, containing a framework of panelling, with a profusion of mitred mouldings, and embellished  
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with an interlacing pattern of inlaid strips of black and white woods, which are said to be fossil oak and holly.

Those who have followed the meetings of our society, have had opportunities of inspecting various examples of the beautiful plaster work which came to be the vogue for the ornamentation of ceilings in the Elizabethan period. We have seen specimens at Penrith, Yanwath, Barton, Hornby, Levens, and other halls. You have an illustration of this kind of work in this room, which reflects alike credit to the designer and to the skill of the modeller; and it is presented to us in a perfectly fresh and good condition. As is usual, the pattern is geometrical, and is repeated in a series of similar compartments. As is often adopted, the form on which the geometrical figures turn is a central octagon, with long and short sides, having eight ribs converging to a pendant in the centre: all the spaces are marked out by boldly moulded ribs, and are filled in by a series of emblems in relief, such as the fleur-de-lys and acorn, an animal resembling the goat, the stag collared and chained, and shields exhibiting the saltire and cross flory.

The fireplace is a plain stone flat Tudor arch, under a square-headed moulding with carved shields in the spandrels. The bedstead in the room is contemporaneous, and presents the same kind of embellishment as distinguishes the woodwork of the apartment. Notice the panelling of the bed-head, flanked by caryatides figures, and the richly carved cornice with a shield bearing quarterly the arms of Strickland, Deincourt, Neville, and Ward, and crest of the holly bush on a helm, and the date of 1568; the two front posts are very massive, in the lower part being wrought on the square, in three stages of deeply recessed panel work, and continued into a fluted pillar set round at the base with the acanthus leaf, and cherub heads, and surmounted by a composite capital. Notice that these posts stand quite detached from the bedstock.

bedstock. This last feature is worthy of remark, as it manifests the last transition step to the well known four-poster of the 18th century.

Our ancestors in the 14th century were content with sleeping provisions of a very simple and unobtrusive nature; after the supper tables on tressles were cleared and "turned up" in the common hall, the retinue for the most part, ranged on shakedown on the rush-strewn floor; the ladies retired to "ye bowere," and the lord to his "solar." It was quite usual, even in the case of distinguished guests, to have two or more persons sleeping in one room. One or more low couch bedframes stood on the floor, with truckle or trundle bedsteads wheeled underneath, which might be moved out at night for the use of others. A certain amount of snugness and privacy was no doubt imparted, by "noble worsted hangings," and "comely curtynes," suspended on rails from the wall. The next improvement in the bedstead was that it came to be supplied with a "cellure" or roof, or corniced canopy, ornamented it might be, with carving and the emblazoned arms of the possessor, and hung with rich fringes and embroidered brocade. The back and canopy were fixed to the wall or ceiling of the apartment. A step further, was the erection within the room, of a square tent with four corner posts, and the bed-frame was placed within, quite detached, leaving a space between it and the surrounding posts and curtains. In the 16th century, the four-posted and standing bed became frequent in the houses of the wealthy, and you see an example of it here, in its transition state.

#### *Third Story.*

There is but one room now on the third story of the tower, for you may notice, that the portion of the ceiling which covered the larger area of the banquet hall is gone. The approach is by the spiral stair and an open gallery. The chamber we are about to visit is the proverbial  
haunted

“haunted room” of the castle: it is redolent of ghosts—supernatural sounds are heard—the boards wont lie quiet in their places—the hair of the deceased lady still clings to the wall—all the attributes are there of a very respectable ghost chamber. But to us as antiquaries, it is most interesting, as presenting in its dismantled and half-ruinous condition many of its original features. There is a 14th century window here; a small ogee opening deeply recessed from the external wall, of two lights, with trefoiled and feathered heads, with stone seats opposite each other in the splay of the wall. Here the ladies of the family might sit and converse, (for this really was the ladies’ boudoir or “bower”), and find light to spin, or wind the distaff, or hem the “napery,” or ply the nimble needle on some embroidered quilt or baudekin. The only other lights are two little square peepholes in the wall.

The open timber roof, and the peculiar style of flooring here displayed are vestiges which carry us well back into the 15th century. The method of laying the flooring boards is well worthy of notice. The floor is upheld by solid oak joists, on the average about a foot square, along the length of the room, at intervals of 12 or 15 in.; there is a rebate worked on each side of the joist, into which the coarse oaken planks which form the floor are laid in a parallel direction, and not crosswise. This is a survival not often met with; we have seen it in the ladies’ chamber on the top story of the tower at Yanwath, where the oak slabs are fitted into rebated joists, which again are tenoned on a central beam running in a transverse direction.

The roof, which takes the bearing of the leaden covering outside, is open and depressed at a very obtuse angle; it is a tie-beam and trussed roof of five compartments, the principal timbers as well as the purlins and rafters are enriched with mouldings. It is a fairly good example of the style prevailing in Hen. VII. time, of which a considerable number still exist in the country, though many  
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had to give way to the feeling, in the renaissance, in favor of flat plaster ceilings. There are a few steps leading up to a small room contained in the turret, lighted by two loops. The closet equivalent to this one leading out of the ladies' chamber, occurs in many border towers, and I have frequently found it to have been an oratory, and it may have been so here.

#### *Top of the Tower.*

It is worth while to ascend the spiral stair to the top of the tower, from which is obtained a fine view of the valley of the Kent; and you may note the original provisions of the upper or fighting deck of a border pele. The three sides of the main tower are crenellated all round, and the coping with a bold round moulding and splay is continued over the merlons and embrasures, of which there are six on each side. A flight of open steps leads up to the platform of the lateral turret, which forms the highest watch tower; this has an interior area of 19 ft. 6 in. by 13 ft. 6 in.; the parapet has four embrasures on one side, and three on the other, and it is projected slightly from a moulded corbelled course, but without any attempt at machicolation. Under the platform of the turret is a guard room for the defenders. The chimney-stack invariably received some decorative treatment in the 14th and 15th centuries: here it is an octagonal shaft splayed out below into a succession of squares, and the top is ornamented with the favourite battlemented cornice, which we have seen at the halls of Clifton, Yanwath, and other places.

#### THE HALL.

We have now finished the description of the pele tower: and I think we shall be right to assume, judging from observations of similar structures elsewhere, and from the evidences afforded here in the basement, that originally, and for some limited period, this tower stood alone as the defensive fortalice of the lords of Sizergh. The moat and  
external

external defences must have embraced a considerable area to the north and east, within which enclosure no doubt were clustered other buildings and offices, but these most likely would be timber erections.

But the time came, when considerations of a purely military character had to give way to the increasing desire for an extension of domestic conveniences and requirements, so that here, as we have found frequently elsewhere in the north, the wooden housings within the *enceinte* gave place to a substantial stone structure, that is a hall built up against one side of the pele tower. The hall here was erected in the 15th century, probably in the time of Hen. VI. ; but successive alterations have destroyed its integrity. There is just sufficient remaining of the original walls in the substructure, and at the back of the central block, to enable us to speculate, as to what may have been pretty nearly the original features of the old hall.

The hall stood on the ground level ; and was most probably of lofty proportions, and with an open timber roof. It occupied the central block, and was recessed 13 ft. from the tower on each side ; it was 40 ft. long, and, exclusive of the bay, about 20ft. wide. At the dais end, is the circular-headed doorway already referred to, as being the passage of entrance to the pele ; at the other end, on the S.E. side, there is an original outside doorway leading into the courtyard ; it has a pointed arch with a plain chamfer ; it is 3 ft. 6 in. wide, with a rebate for the door on the inside. At the same end of the hall on the "screens," there is a doorway into the wing. There are now only two small window openings visible, but in the period we are referring to, the greater windows would range high up in the wall, above the ceiling of the low cellar in which we find these vestiges. The great large opening of the fireplace is still here.

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It is evident, that contemporaneously with the building of the hall, there was projected from it at the eastern side another small square tower, having attached to it, with a projection of 12 ft. a turret, probably containing a staircase to give access to its chambers. The elements of defence have been regarded here, and I have reason to think that the original approach to the building was at that corner, near where the present outer archway stands. In the interior, the tower presents on the basement a barrel-vaulted chamber 19 ft. by 14 ft.; it has a pointed arched doorway at the entrance; the walls are 5 ft. 6 in. thick, and it has a narrow slit moderately splayed; from this vaulted porch there is an opening into the hall.

Various alterations have been made at this end of the hall during the early Elizabethan period, when the great wings were built. On the ground floor, in what is now the servants' hall, you see a very fine Tudor fireplace, and some exquisite woodwork and panelling. Immediately above this is the beautiful bedroom known as the Boynton chamber. The oak casing is in a peculiar style of wainscot, with lozenge-shaped mouldings mitred on the panels, which are divided into bays by fluted pilasters. The overmantel is a highly-finished piece of wood-work, filled in with scrolls and figures, with a shield of ten quarterings without crest or supporters; the bedstead with tester roof and two posts is coeval. The date of the work in this chamber is 1575. Sir Walter, the 13th in succession, died in 11th of Eliz. 1569, and his widow married Sir Thomas Boynton, and again became a widow, and appears to have lived here as Lady Alice Boynton, during the minority of her son, Sir Thomas, up to 1587; hence the name of the Boynton chamber.

The present dining room, which is on the same floor, presents a similar style of renaissance decoration, wainscot reaching to the ceiling, the panels overlaid with moulding in the form of a broad lozenge: on the chimney  
mantel



mantel with fluted pilasters, and classic capitals, a coat of arms with sixteen quarterings, having as supporters a stag collared and chained, and a bull with a mullet on the shoulder. There is a plain flat plaster ceiling divided into square compartments by wooden ribs. This room is of the date of Sir Thomas, who has just been referred to as the son of Lady Boynton.

The finest piece of wainscoting in the castle, is in the ante-room adjoining the dining room; the pattern, at all events, is of much earlier date than any we have hitherto seen. It is of the time of Henry VII. It consists of moulded rails and styles, inclosing rather small panels, on which is worked on the solid, a pattern presenting a series of folds and billets, which have a very rich effect.

#### THE ELIZABETHAN WINGS.

Lastly, we come to the next great enlargement of Sizergh, the building out of the wings which form the sides of the quadrangle: these were erected early in Elizabeth's reign by Sir Walter, who was distinguished for his Border service in Henry VIII. time.

At or before this period, the grand old hall of the 15th century, in which lord and vassals had feasted in common, had been sacrificed, and divided into floors to provide additional accommodation. Now a kitchen and offices were built out on one wing, with a range of sleeping apartments above; and on the opposite side, a vast dining-place, or refectory for the household servants, and military tenants and retinue, which now goes under the name of the "*bar-racks*." This is a long room lighted with great windows mullioned and transomed, and was separated from a range of attics above, by a flat boarded floor which is now gone. The large Tudor fireplace remains. There are three or four examples of fine Elizabethan verge or barge-boards on these gables, with open carved scroll work with hip-knobs at the top, and pendants at the lower ends.

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One of the chambers in the wing is devoted to the use of a chapel, in which I may be permitted to bring under your notice a rare and valuable reliquary. This is the frontal to the altar and side tables; it consists of three hangings of sheets of leather, on which are painted with very delicate handling and colouring, sacred subject-figures, cherubs, the holy monogram, and glories, sumptuously illuminated in burnished gold and silver. The work is Italian, and Mr. Strickland informs me that it was sent from Rome during the pontificate of Eugenius IV. It is curious to find, that there is a bull yet extant of Pope Eugenius IV. dated 1431, granting to Sir Thomas Strickland and Mabel his wife licence for a domestic chapel and portable altar.

Of course all the larger castles peles and in the north are either partially or entirely moated, and this outer means of defence was generally adopted even in those of the secondary class, when the position of the site permitted the formation of a wet ditch. The best examples I can give of moated fortresses of this class, are Kirkoswald, Dacre, and Thurland Castles. Here at Sizergh the line of the ditch may readily be traced on two sides of the *enceinte*; it begins at some little distance from the northern angle of the tower, where a pond now exists; it proceeds along the north and eastern sides, inclosing a considerable area, runs along the hollow under the terrace, and was stopped, at the south angle of the tower.

And so we leave the precincts of this delightful old place:— we have attempted to mark in its venerable walls the mutations wrought by the requirements of different epochs, by the progress of domestic life and civilization, by the changes of thought and style: in them, if we are so minded, we may read the history of the life and customs of our sturdy ancestors; but amidst all these transformations, its possession has clung to a brave and loyal family for over 500 years, and whose descent has continued from father to son, except in one or two instances from brother to brother, in an unbroken line for 24 generations.

[I].

ART. III.