ADDRESSES AND EXCURSIONS, 1936.

Lecture on Derby China.

The first indoor meeting of the season was held at the Assembly Rooms on October 9th, when Major W. H. Tapp, M.C., spoke on Old Derby China and its Painters, illustrating his address with a fine series of lantern slides. In the absence of the Chairman, General Godfrey Meynell, C.M.G., etc., Canon Farmer presided. A large and appreciative audience was present.

Major Tapp, probably the leading specialist on the subject, expressed his appreciation on being invited to speak in Derby on Derby's special art-craft, whose early history he must (modestly) claim to have investigated and advanced considerably in quite recent times. He then proceeded to demolish the claims to André Planché to be a founder of the industry in Derby. Supposed to have moulded small animal models and fired them in the kiln of a nearby pipe-maker, Woodward, he said Mr. F. Williamson had proved Woodward's premises were not built until 1792.

In all probability the first china works in England were founded by a James Marchand, a Westminster potter, in collaboration with Thomas Briand in 1745 or 1746. He had, however, produced and exhibited china from English sills at the Royal Society's meeting on February 10th, 1743. These men were joined later by Planché—probably 1748—who was released in July, 1747, from his apprenticeship to a Cheapside goldsmith, Ed. Mounteney. Planché was married at St. Pancras Church in the same year.

Many goldsmiths at this period took to modelling for china figures, and Nicholas Sprimont himself, original proprietor of the Chelsea works, remained on the Goldsmiths' Hall register.

In this early stage the embryonic Derby effort probably could not afford either its own enamellers or its own kilns, and if it needed the use of a pipe-maker's kiln, Benjamin Strong had one in the Golden Ball yard, Willow Row, in use at least as early as 1748.

In this year probably Planché came to Derby. He was a loose-liver morally, and the consequences made him leave again in 1756, for though he had been provisionally included in the proposed partnership between John Heath, William Duesbury and himself, he was dropped before the scheme's completion, and he joined his uncle's firm of jewellers—Anthony Planché & Co., Westminster.

We find that James Marchand married a Mary Oldfield at St. Alkmund's Church, Derby, in 1752, and when Planché left the early factory in 1756 the character of the output completely changed.

Duesbury's early period was passed as an enameller on pottery and porcelain in St. Pancras. He left this business for Longton in 1753 and was succeeded by Thomas Hughes, the first 'chaney painter' in England, who enamelled for the various firms springing up in the craft throughout the country, including several items recorded for Derby. Examples of this early work were then shown on the screen, followed by a view of the large and dignified Nottingham Road factory building, including Duesbury's residence, and the proceedings then became mainly an exhibition of illustrations (nearly ninety) with chronological or biographical notes. The factory was drawn from memory by Moses Webster *c.* 1780, and the question arose 'where did the money for this extensive and commodious building come from?' Duesbury's father, a currier of Cannock, made over his

savings, perhaps £3,000 by deed of gift to his son William, dated 22/9/1755 in return for a home and competency and this obviously was the source of the capital sunk in these works. The son honorably kept to his bargain, and the two dwelt in harmony and affection until the elder's death. John Heath also found a considerable sum of money, and was partner with Duesbury.

From this point the address is unavoidably mainly an illustrated catalogue from which a mere selection only is practicable. The earliest figure example is a heavy lumpish model of Mrs. Pritchard reciting Horace Walpole's epilogue to Rowe's 'Tamerlane' in 1746, cast in a single mould, and not with torso, head, legs and arms separately as was the practice after 1750.

The earliest piece of table-ware of known date is a cream jug of an alabaster-like appearance, highly vitreous mottled 'dirty' paste without bone ash. 'Enamelled by W.D. 1/7/1751.' Others followed for March and May, 1752, enamelled and applied flowers, gracefully spaced and coloured. The earliest blue (cobalt) and white bears 'W.D.' and dates *c.* 1758; not a success and manufacture soon abandoned.

Thomas Hughes, we have said, worked—i.e. decorated—for many firms, including Derby, and was very versatile: birds, animals, landscapes, classical and other fables. A butter-dish and a mug were shown, one with a pheasant and scroll-work, the other with 'pikar,' meant for the wood-pecker. He adorned the work of various factories with these motives from 1750 to 1755. A dancing youth by Planché, colouring light yellow, pink and mottled green, followed, distinctive of Derby not later than 1755.

Constantine Smith was with Thomas Hughes, Clerkenwell, as an enameller 1745-46, later migrating to Derby and was married in All Saints' Church in July, 1757; a sealed shepherd and shepherdess by him shown. With

him George Holmes, a modeller, came in 1747. James Giles of Soho (d. 1780) produced typical exotic birds and green landscapes on the ' gold anchor ' Chelsea-ware.

The son of a framework knitter Charles Bullock was apprenticed to Duesbury in September, 1765, and later did good figure-work. A pair of figures by him dated *c.* 1772, signed B.M., were shown.

John Bacon, R.A., the sculptor, also modelled various figures for the Derby works between 1765 and 1770, for which payments of £64. 9s. 8d. are recorded.

Pierre Stephan (b. 1732, France) appears on Duesbury's staff 1770-76, but was evidently during some of that period at Wirksworth, for in 1774 when that factory closed down he applied to Wedgwood for employment as modeller in figures and vases. Various historical figures in ' biscuit ' by him were thrown on the screen, as also a ' Ceres ' (Derby, 1772), and a milk maid (Wirksworth, 1774). His grandson and great-grandsons continued to work at Coalport up to 1877.

Jeffery Hamel O'Neale did views, fable-vignettes, birds and insects for Hughes in 1760, 1763 and 1764, and during that period for Derby also.

Fidello Duvivier (b. Bruges 1750) was apprenticed to Duesbury in 1769 and must have married shortly after for his child was buried in St. Alkmund's Churchyard in 1771. Tavern scenes and bucholic revels were favourite themes of his.

Henry Bernard Chalon (of Dutch origin) was practising his craft in Derby from 1791 to 1796. He was an animal painter, and a mug of his in the Derby Museum, *c.* 1795, is decorated with a foxhound and pups. His daughter married Henry Moseley of Derby. There were many other less distinguished or less known men doing beautiful work during this fine early period, whom we must leave unnoted, while acknowledging their taste and skill.

The pattern books with the famous schemes of borders,

scrolls, foliation and flowers, tints and lay-outs were then discussed as their images appeared in quick succession on the screen, but comment on them without illustration is useless and is not here attempted. The audience were told: 'I rediscovered them while identifying certain artists' marks for the Worcester factory. I have spent seven years working out the dates, etc., for the numbers in these pattern books, and could produce a first class monograph on the subject . . . The Ceramic Society have pressed me to publish this or even a thoroughly up-to-date history of the Derby factory, but the cost (£3,000) is beyond me; but could the county guarantee £1,000 I would undertake it, thus giving Derby the place in Ceramic Art it deserves to occupy.'

Many of the artists and their careers, who created these beautiful schemes and flowers with the famous Billingsley at their head, were discussed, and a hearty note of appreciation given to the exquisite creations of the gilders, with Thomas Soar at their head, who collaborated with the painters: a specimen being illustrated, by Soar and Billingsley.

A warm eulogy of William Duesbury, an outstanding organiser who spared neither effort nor cash to get good men and good results, concluded the lecture. We can only find his parallel, the speaker said, in the great Wedgwood.

Lecture on Westminster Abbey.

On December 11th a lecture was given by the Rev. Jocelyn Perkins, F.S.A., etc., Sacrist of Westminster Abbey, in the Assembly Rooms. Brigadier-General Godfrey Meynell, C.M.G., was in the chair, and before proceeding to the immediate business of the occasion drew the attention of members and friends to the recent appeal for the renovation of what remains of Darley Abbey, recently purchased by the Society to save it from

imminent demolition and not yet free of that threat. That appeal had produced to (the then) date approximately £100 on the strength of which essential repairs had been begun. But merely to make the structure weather proof a minimum of £250 was required, and to make it capable of any service £1,200 must be raised. He hoped an adequate response would be forthcoming to rescue from destruction this fragment of the richest abbey in our county and one of the most important in the north of England. He much regretted the accident to Professor Hamilton Thompson who was to have dealt in part with the abbey in his lecture, and he also sympathised with Mrs. Evans in the doubled labours which the cancelling of the lecture had involved her . . . Introducing the lecturer, he stated that by his request the original subject (' The Coronation ') had been changed for an illustrated discourse on Westminster Abbey. Under the painful circumstances of the moment he could not bear to hear of the subject originally arranged for, and from personal appeals, both by letter, telephone and interview, he knew other members felt similarly.

The Rev. Jocelyn Perkins then gave his popular lecture which was illustrated by a fine series of slides, obtained no doubt by the special facilities his office as Sacrist gave him, and of exceptional interest.

The substance of the lecture dealing with this glorious heart and memorial of most that is greatest in the record of our imperial race may be found in the numerous histories and authorised guides to Westminster Abbey, and this relieves me from the necessity of repeating a well known story, and compensating for the exceptional detail given from Major Tapp's original contribution on an outstanding local art industry.

The Rev. R. F. Borough, M.A., proposed a hearty vote of thanks to the lecturer, expressing special satisfaction in the change of subject.

EXCURSION TO SHEFFIELD AND BEAUCHIEF ABBEY.

On Wednesday, May 27th, a cool dry day, the opening excursion of the Society's summer season was made to Sheffield Cathedral and the Premonstratensian Abbey of Beauchief, with as a kind of supplement an inspection by a number of members of the classic City Memorial Hall, an impressive and beautiful monument to those of the district who fell in the Great War.

Brigadier-General Godfrey Meynell, C.M.G., etc., the chairman, presided over the proceedings, and Mr. R. W. Cockerton, LL.B., was organiser and excursion secretary. A large and appreciative attendance of members and friends assembled at the cathedral about midday, where the chairman apologised for the absence of the provost, unwell, and announced that the sacristan, Mr. Pentecoste, and a cleric of the staff, the Rev. Adam, would give every assistance.

The sacristan then read to the company some notes supplied by the provost, after which he led them round the points of principal interest. No pre-Norman church is on record, though a pillar in the Shrewsbury Chapel vault struck this writer as possessing a capital exceedingly like those of Repton crypt, and so suggestive of early date. However, the foundation is attributed to William de Lovetot, lord of the manor, early in the 12th century. Fragments of chevron moulding built into later walls are of this date. An armed rising in 1266 A.D. fired castle and church. Twenty years later Archbishop Wickwane dedicated a church here, no doubt risen from the ruins of the burnt predecessor. Possibly some of this fabric survives in the central tower, suggested as perhaps the western tower of a smaller church—a theory which I cannot accept. By this time the living was in possession of Worksop Priory. All was rebuilt in the fifteenth century unless we allow the foregoing theory; the arches of the massive central tower having continuous imposts,

with the exception of one order—a late sign. There may have been a small interval before the crocketted spire surmounted this tower. In 1498, the north choir aisle arose, and in 1520 the corresponding Shrewsbury Chapel on the south, architecturally the most satisfactory portion of the structure. It now serves as the lady (or morning) chapel for private devotions; while that on the north (extended eastward in 1777) has recently been constituted the Chapel of the Resurrection as a memorial to the late Mrs. Burrows, the bishop's lady, a great worker among the work-girls of the city. Its decoration was designed by Mr. W. H. R. Blacking, F.R.I.B.A., the glass and altar triptych in clean flat tints the work of Mr. Christopher Webb. This and a window in the north nave aisle are the only glass here worth attention. Good old oak sedilia removed from the chancel are here also.

About 1790, Carr of York (builder of the Buxton Crescent!) raised the aisle walls to their present height and uniformity, thereby reducing the projecting eastern bays to the general level. In 1800, the nave was completely rebuilt, very much better than could have been expected from the date, while in 1841 slight, and in 1857 drastic 'improvements' were undertaken. In 1878, the ugly galleries were removed, and from then at short intervals more tasteful and scholarly work has proceeded. A large scheme of reconstruction is at present under consideration for which a strong appeal is being made.

The gem of the memorials is that to George, 4th earl of Shrewsbury, who founded the family chapel here. He is represented with his two wives (he died 1538), but the second, who survived him, is not buried here. It is in Staffordshire alabaster (probably from Tutbury), exquisite in detail, reputed work of Nottingham 'imagers,' but some have credited it to Italian craftsmen known to be working in England at the time. George, the 6th earl,

who took for his second wife 'Bess of Hardwick' and for nearly 15 years was host-jailer of Queen Mary Stewart, has two memorials; one, a fine 'table tomb' now in the south transept, raised soon after his first wife's death, and a grandiose wall monument after 1590 with a bronze armoured effigy beneath. A recent examination of the vault revealed two bodies remaining only of the eight known interments there!

After lunch Beauchief Abbey, anciently a community of Premonstratensian or 'white' canons in our county, some four miles from Sheffield centre, was visited, where the fragments of the noble tower is all that remains *in situ*, behind which from old material a peculiarly unattractive body has erected. Among its endowments was the church of Elvaston.

Mr. Cockerton here quoted extracts from Canon Odom's recent notes on the history of the community, and was followed by Mr. Crawshaw, the last owner of the adjacent property before it was acquired by the Sheffield Corporation. The abbey was founded by Robert Fitzranulph and dedicated to Thomas the Martyr in 1176, and it has been inferred he was one of the knights-assassins who murdered Becket! Not true, but some recent students consider he may have been implicated, especially as he later joined the brothers of Welbeck.

Among the fragments are two doorways, one 'transitional,' one Early English set up in the walling. The great west tower has a fine E.E. door and a built up noble 'geometrical' window; the weather moulds on the tower show a very lofty nave, apparently aisleless, with some equally lofty transeptal building (the parlour, etc.?) on the south. Here were cloisters 63 ft. by 75 ft. merely defined by an excavation of 1923-4, which proved the existence of aisleless transepts and choir extending 150 ft. eastward from the tower. The base of the Chapter House is also visible with some carved fragments. A grim

incident of the visit was the opening of an abbot's or prior's grave revealing the decaying bones of a long dead canon!

In the rebuilt little church are several memorials, one a wall plaque by Weekes, a pupil of Chantrey, the latter born nearby in the parish of Norton.

General Meynell as usual conveyed the thanks of the Society to the various authorities who gave access and information concerning their treasures, and particularly to Mr. and Mrs. Wilson who had invited a selection of the company to the hall. Mr. Cockerton also was thanked heartily for the admirable organisation and smooth working of the excursion, including the visit for those who had returned to Sheffield, to the City Memorial Hall.

EXCURSION TO HADDON HALL AND BAKEWELL CHURCH.

Haddon Hall, it is probably unnecessary to remind members, has for some years been a private residence, only exceptionally accessible to the public. By the kind invitation of the owner, His Grace the Duke of Rutland, F.S.A., etc., a vice-president of the Society, the members visited this beautiful and ancient Derbyshire home on June 10th; some eighty being present, evidence of appreciation of the privilege granted.

In the absence of General Meynell, Canon Farmer accepted the office of chairman for the occasion, Mr. J. P. Heathcote was secretary and organiser of the excursion, and Mr. W. H. Walton speaker. The day was one of great beauty, when the freshness of spring had not yet given way to the fullness of summer, and hawthorn, red and white, lilac and laburnum and rhododendron masses added their mead of positive colours to the general brilliance.

Canon Farmer led the company through the rich foliage and bloom of the new outer approach to the ancient court, and with a few preliminary remarks on the privilege

of seeing the noble structure under such favourable conditions called on Mr. Walton to sketch the history of the building with a further glance at that of the family. Happily good descriptions of Haddon are readily available and need not be repeated here. Suffice it that a document still survives of date 1193 A.D. under the seal of John, earl of Morteign (later King John), acting for his brother King Richard I, authorising Richard Vernon to enclose his mansion with a wall twelve feet high *without kernels* (crenelation) or fortifying loopholes, etc. That wall still exists in part, almost entirely concealed by the later 'earl's bed chamber' and suite, bounded on the south by the garden. There is also a late 'Norman' pillar and font in the chapel, and some think the core of the N.E. tower (original entrance) is also Norman though I am doubtful. The great hall followed in the first half of the fourteenth century, the porch and perhaps the fireplace soon after 1360; about 1450 the western buildings of the lower court arose, with the charming bell tower of the chapel, and the great scholar and diplomat, Sir Henry (1441-1515), raised the N.W. tower (the present entrance) *c.* 1500. Under the last Haddon Vernon, Sir George, the kitchens were reconstructed with the chambers above, and the beautiful panelling of the suite on the south side—dining room, drawing room, etc. were of his period, if not the masonry. The 'Long Gallery' garden terrace, famous 'steps' are almost certainly the work of Sir John Manners, and most probably even after 'Dorothy's' death.

Space limits forbid details of the family history, which was traced (with some important branches) from Norman Avenals thro' Vernons, Franceis, to Vernon (by change of name) again, and so to the last of the direct line, Sir George, with two daughters, an elder, Margaret (born 1540) who married John Stanley, a younger son of the Earl of Derby (taking the Pembrugge (Salop) estates),

and Dorothy (b. 1545) married to John Manners, second son of the Earl of Rutland, to whom she carried the Haddon property. The speaker would have nothing to do with the silly elopement story, pointing out among other things what he had not seen noted anywhere, that Dorothy was about twelve years of age at the supposed occasion of her flight. Further, her son, and apparently first child, was born when she was about twenty-four years old. Poor Dorothy died at the age of 39 years (1584). Her husband, Sir John, died in 1611, and his and Dorothy's son in 1623; both having done considerable work on Haddon. Sir George's son (Dorothy's grandson) succeeded his father, and in 1641 his cousin dying without issue, the earldom of Rutland came to him, and curiously, though a puritan, he won the friendship of Charles II. Queen Anne, in 1704, advanced his son to a dukedom and so we come to the present holder.

The structure was inspected rapidly with a running commentary; the Hon. Sec.—the Rev. R. F. Borough—contributing in the chapel; the restored wall-paintings of which, revealed by Professor Tristram, being one of the principal motives for the visit. Most of this work consists of a running spray of foliage (ash?) in a dark neutral tint on a light ground with fragments of figure-work—rather curious than beautiful. The greatest recent change seems in the gardens where most of the sombre but impressive and familiar yew and evergreens has given way to turf, open parterres, herbaceous borders and roses.

Canon Farmer moved very hearty thanks to the noble owner for the privilege the company had enjoyed, and they then moved on to Bakewell where, after tea, the church was visited; the vicar giving the main points in its history and the verger doing the honours of the Vernon chapel. Thanks being formally tendered here and the company's hearty appreciation of Mr. J. P.

Heathcote's services as organiser expressed—a beautiful and informing excursion terminated.

Excursion to Polesworth, Pooley Hall, Atherstone and Merivale.

The third and concluding excursion of the season took place under ideal climatic conditions on July 8th. Skies of blue and silver, where drifting occasional cloud tempered the July sunlight to a gentle heat, while a flickering light and shade on the rich verdure supplied perfect conditions for seeing leafy Warwickshire at its best. Brigadier-General Godfrey Meynell, C.M.G., discharged his office as chairman with his customary good humour and grip, and Miss Longdon, smart and business-like as excursion secretary and organiser, left nothing to be desired. A delightful outing enjoyed by a large happy and enthusiastic company.

The company met at the church of St. Editha, Polesworth, where the vicar, the Rev. A. T. Corfield, and his helpful curate, the Rev. Beaumont, received them. The river immediately below, the vicar said, was the 'Silver Anker' of Drayton, born at Hartshill, nearby, Shakespear's contemporary and author of the *Polyolbion*, which, incidently, probably is the longest topographical poem in existence. The pool, shallow here, was crossed in early days by a ford and stepping-stones, subsequently replaced by an ancient bridge, widened recently by a good, frankly modern extension. The fine church was part of an early abbey founded in 827 A.D. by Egbert on his conquest of Mercia and *en route* for the submission of Northumbria at Dore, Derbyshire. It was said to have been given to St. Modwen, presumably later of Burton, and is claimed to be the earliest monastic foundation in the midlands. After the conquest the benedictines built a large church here, of which the Norman nave of eight bays, with indications that it extended still further

west, still survives. A north aisle, wide as the nave, with, at the angle of the destroyed transepts, an exceptionally massive and handsome tower, seems of the earlier fourteenth century. The east end is gone; the south exterior has good Norman fragments. The interior contains an early sepulchral effigy of an abbess, said to be Ossanna, reputed Norman, and, if so, probably unique. But we should date it in the next century. There is another beautiful effigy of a lady of the house of Cokayne (Dame Isabel, d. 1447) of Ashbourne and Pooley. Parts of the 19th century reconstructed vicarage embody fragments of the domestic buildings of the abbey.

A recently promulgated theory was noticed, that Shakespeare had his education at Polesworth Hall under a Doctor Savage there, a figure at the Elizabethan court! Hollinshead, whose history was source of most of the 'facts' of Shakespeare's 'Histories,' was steward at adjacent Bromcote. It was suggested our great dramatist may have been induced by Savage to migrate to London!

The picturesque gatehouse has indications of late Norman, but is primarily E.E. The members then sped on to Pooley Hall, a delightful warm-tinted brick structure (carefully restored) raised by Sir Thomas Cokayne in 1509, internally embodying some earlier work and interesting amongst other reasons for being an alternative home to that of Ashbourne. It had a chapel erected at the same time, authorised for services when floods made Polesworth inaccessible. Hereabout was killed (1488) in a quarrel Thomas Cokayne by his friend, Thomas Burdett, a family later at Foremark, and a beautiful miniature effigy to him may be seen in Youlgreave Church; Harthill nearby being the home of the Cokayne heir during his father's lifetime.

Thence to Atherstone where the church—modern nave and part of crossing, other portions E.E., with fine

spacious choir of 1378—of the Austin Friars was visited. Derelict for forty years after the dissolution it then became a grammar school and so remained until 1864, after which it was restored and constituted the parish church. Here we are told Henry Tudor took the sacrament on the eve of Bosworth Field which gave him the crown.

After lunch the church of Merevale was visited by arrangement under the guidance of Mr. F. C. Eeles, F.S.A. (Scot.), the vicar and verger, first giving a brief history of the structure. Building fittings, monuments and glass are all of exceptional interest. It was an abbey of the Cistercian order, and at present consists of a E.E. nave of two bays with beautiful late timber screen which, if in its original position, Mr. Eeles thought must be unique for a Cistercian house. The choir, light, spacious, with most of its original glass is of the 14th-15th centuries. Mr. Eeles opened by sketching the history of monasticism from Pachomius to Benedict and Monte Cassino, which I need not repeat here. Thence he showed the periodic reforms of laxity until arriving at the Cistercian reformation of Robert of Molesme and the Englishman, Stephen Harding. They were the puritans of their day, rejecting ornament, coloured glass (at first), towers and rings of bells (single bell used), and also precious metals even for the altar service. The east end was to be square (two exceptions in Britain exist, Croxden near Rocester being one), the church triply divided, first the monks proper, then at the crossing and a bay or two beyond the infirm, and in the remainder of the nave the conversi or labourers, the lower of the two divisions of the community. They were (except for the infirm) vegetarians and as a community farmers. The public normally did not participate in their services. This beautiful building was a 'gate chapel' where the itinerant might attend, a not very unusual feature in the Cistercian plan. The order first appeared in Britain at Waverley in 1128, and this (Mere-

vale) community was founded by Robert Ferrars, earl of Derby, in 1138. There are two exceptional fine brasses (1412 ?) on the choir floor and a headless effigy in chain armour (William, 4th earl Ferrars) and another in alabaster *c.* 1440.

The estate belonged to the great historian ('Monastican,' etc.), Sir William Dugdale, and his descendant of the same names and title now holds it, and by his kind permission the scanty ruins of the abbey, partly excavated, were visited. The church seems to have been 230 ft. long and there are remains of the E.E. fratery with the steps to and part of the reading pulpit (one is surviving at Chester Cathedral), whence the homily was read while the monks took their frugal meal. This fratery, incidentally, is abnormal, running east and west instead of N. and S. to the cloisters.

The fine 14th century church at Mancetter with another good Jesse window (said to have come from ruined Merevale) was visited. The 15th century tower blocked an E.E. west end, and it butting on the churchyard wall, doors or arches N. and S. were necessary so that the ritual processions might continue on consecrated ground. In passing, Mr. Eeles said that a raised step to the chancel was a mistake; it often damaged the apparent proportions and was not a mediæval feature.

With a very kindly welcome from Mr. and Mrs. Milbank the company in conclusion inspected, without reserve though in full occupation, the beautiful little Manor House of Mancetter. Externally a charming composition of brick and timber, it might pass for a 16th or 17th structure, but the interior, particularly the fine moulded doorway in ancient oak, showed it to be in substance of the 14th century with reconstructions of 1557 and later. Here the Glover of the last named date was arrested and executed for non-conformity; two brothers escaping by

a secret door and stairs still to be seen from one of the bedrooms.

The kindly owners having been thanked heartily by General Meynell on behalf of all, one of the pleasantest excursions enjoyed for years concluded.

W. H. WALTON.