ART. XXIII.—*On some of the Manorial Halls of Westmorland, with remarks on internal Mural Decoration.* By MICHAEL W. TAYLOR, M.D., Penrith.

Given at the Appleby Meeting, July 28-9th, 1875, during which Kirkby Thore, Crackenthorpe, Cliburn, and Maulds Meaburn Halls were visited.

THE study of the architecture of the domestic habitations and structures of preceeding ages is valuable, as affording evidence of the condition of a country, and of its people, of their defensive and militant arrangements against attack, of their domestic economy, of their manners and customs, and of their social life, about which details often tradition is silent, and few, or no written records exist. Hence, these investigations often add valuable material to the work of the historian, and furnish sources of illumination to revive the past. Thus all we know, in these respects, concerning the rude barbaric races, inhabiting Britain at an early period, is derived from the exploration of their dwellings, and entrenchments, and sepulchres, constituting what has been aptly called "the unwritten history" of these peoples. Again, for instance, so meagre are the recorded particulars of the Roman colonization, and civilization, in these northern counties, that, were it not for the archæologist, that past era might well nigh have been buried in oblivion; whereas systematic induction from the results yielded by researches with the mattock and the spade has so unfolded an epoch, as to have supplemented important chapters in the history of our country.

So again the survey of medieval structures has enabled us to trace, by the changes in their type and style, not only the changes in the national mind, in regard to its ideas of the ideal and useful, but also from the alterations in

in the domestic arrangements and conveniences, we may mark the gradual advance in social progress, to the matured civilization of these later times. Furthermore, by noting the local prevalence, distribution, and disposition, of defensive places,—old castles and feudal strongholds, and fortified houses,—we may confidently deduce the relative perturbed conditions of different parts of the country in medieval times; the points from which danger was apprehended, and the lines of attack by which hostile inroads advanced.

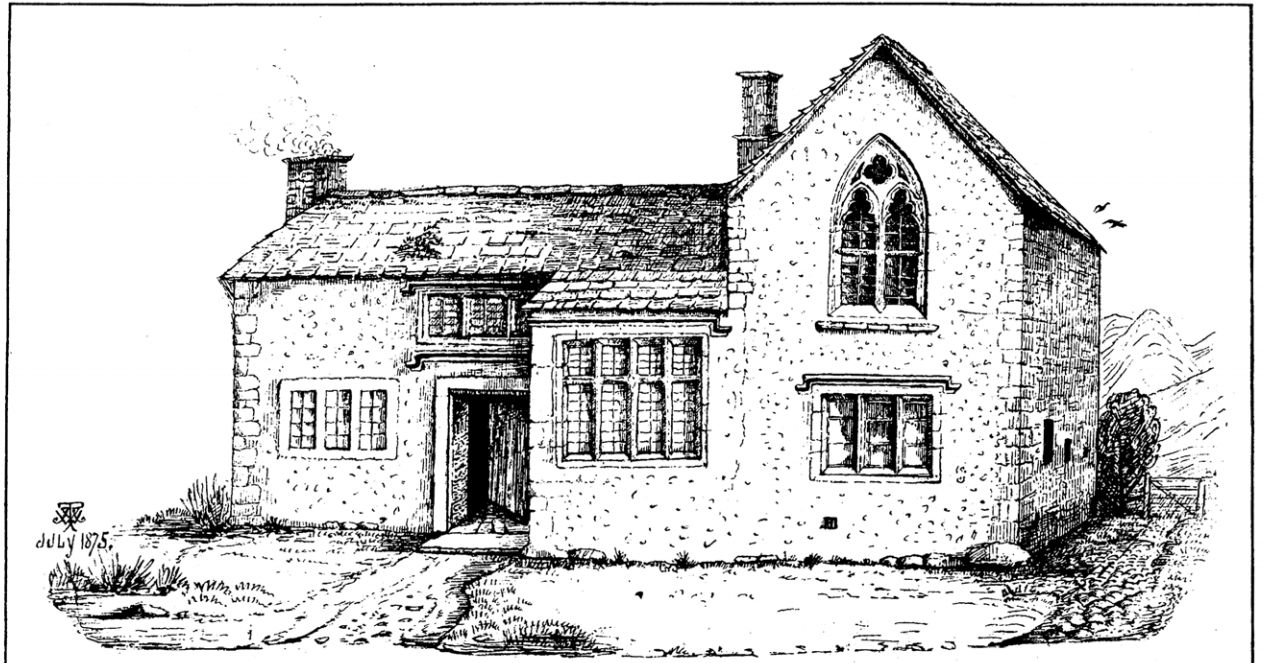
Thus, in no part of the kingdom has the element of defence, in domestic architecture, been more prominent than on the borders of the two countries: in Scotland, where clanship ruled, with all its concomitant feuds, these fortified places were the abodes of security to the chief, as much against internecine strife, as against foreign aggression; but on the south of the frontier, where clanship, as such, did not exist, these places were constructed for mutual support, and to repress penetration from the north; and we find the remains of these clustered most thickly at those points at which danger was most imminent. Hence we find castles and keeps and pele towers, of various dimensions and pretentions, studded over Northumbria, and especially across the isthmus, on either side of the ancient barrier—the Roman Wall; and also throughout the extensive plain to the south of Carlisle, formerly known as Inglewood Forest, reaching down to the town of Penrith. By referring to the natural configuration of this district, it will be seen that the mountains of the lake country, on one hand, and the long range of the Pennine hills on the other, so converge as to make this town of Penrith the centre of a line of about ten miles in length, in the direction of east and west, which must be crossed by invaders advancing from the western marches. It will be seen, also, that the natural passage from thence, into the heart of England, is by the ascent of the valley of the Eden, and

over the pass of Stanemoor; in fact, it is the rout traversed by the ancient Roman road, and it continued for ages to be the great thoroughfare between Carlisle and the north, and the great plain of York. Thus this particular district was peculiarly exposed to hostile incursions and forays by the Scots; and we find fortified houses, on the type of the border pele tower, to have prevailed there, even down to the 15th century. On the contrary, in the west ward of Westmorland, beyond the towers of Clifton and Askham, such defensive dwellings do not exist, for the country beyond would have been "*ultima thule*" to the border reiver, for all purposes of rapine or plunder, and he must have been a quick heeled and sharp witted Scot, who could have filched ought of value, from the wilderness of moss and fell, extending by Shap, and Overton or Orton.

When William Rufus drove Dolphin out of the district comprised in the ancient boundaries of the see of Carlisle, and added that principality to the English kingdom, esteeming, doubtless, the importance of the Eden valley road, he gave directions for the building of a chain of castles, to overawe the country, and consolidate his sway.

The first of these strongholds is Brougham Castle, occupying the point where the Roman road abutted on the camp of Brocavum, at the confluence of the streams of Lowther and Eamont, and commanding the ford across the river; ten miles higher up is Appleby Castle, situated in a strong position, and protected on three sides by the deep waters of the Eden; ten miles further up the vale is Brough Castle, to defend the pass over Stanemoor; and still further up is Pendragon Castle, to oppose the passage through the vale of Mallerstang. These castles received various additions and fortifications in the 13th century, and at later periods, but the massive Norman donjons still endure amid the ruins of the work of after ages.

The Eden valley, over which our excursion leads us to day, was in those times, as in the present, the pride of Westmorland,



KIRKBYTHORE HALL, WESTMORLAND.

Westmorland, both for its fertility, and the natural attractions of its landscape: within the protection of its great baronial castles, overlooking its central waters, many a small manorial lord, and squire, found a site for his tower, or hall. Such were the Musgraves at Edenhall, Birkbecks at Hornby, Cliburns at Cliburn, Crackenthorpes at Newbiggin, Whartons at Kirkbythore, Lancasters at Howgill, Machels at Crackenthorpe, the Carlisle bishops at Bewley Castle, Radcliffes at Ormside, Warcops at Warcop, Musgraves at Musgrave, Blenkinsops at Hillbeck and Brough, Whartons at Wharton, and many others. The first which will engage our attention is

KIRKBYTHORE HALL.

Time will not permit, on this occasion, to the Society entering into the investigation of the Roman antiquities of Kirkbythore. The site of the large sized and important camp, which is believed to be the Brovonacæ of the second Iter of Antoninus, is on the high ground, a little to the west of the hall, on the plateau partly occupied by the village; it consequently abutted on the great Roman road, or said second Iter, proceeding from Carlisle to York. From this station this road stretched to the south-east, by the high ground a little to the north of the present turnpike to Appleby, and onwards to Brough, or Verteræ, and over Stanemore, to join the high road to Eburacum at Cataracto, or Catterick Bridge. Moreover, this camp was the point of junction of a cross line of road, called the Maiden Way, climbing the Pennine mountains in a direct line N.N.E., to the Roman wall at Magna or Carvoran. This road proceeded over Newbiggin Moor to Kirkland, and on the grouse ground and sheep walks of Ousby Fell, Melmerby Fell, and Hartside, its causewayed pavement may be traced for miles, far away from the meddling hand of man. By this toilsome pathway, a short cut was afforded to the Roman legions, from hence to the middle third of the frontier barrier. This cross road passed in the S.S.E. direction, probably over the river by Bolton, onwards

onwards to Crosby Ravensworth; and its level green surface may be traced a long way over Wickerslack Moor, on towards the gap at Tebay, to the camp at Low Burrowbridge.*

Before the building of Kirkbythore Hall, on that rising ground to the west, in the enclosure called High Burwens, close to the old Roman occupation, there stood a castle, called Whelp Castle. According to Machel's account, it must have been very extensive; but even in his time scarcely a vestige of it was above ground, and he states that it was out of the ruins of this that the present hall or manor house was built. The first lord of the manor of Kirkbythore was Whelp, in the reign of Stephen or Henry II. The first introduction to the name of Wharton, as lords of the manor of Kirkbythore, is in the reign of Edward IV. They continued for thirteen generations, and the race finally ended in females. It was probably in the reign of Henry VII., in the tranquil times at the end of the fifteenth century, which succeeded the havoc and desolation of the wars of the Roses, that the manor house we have come to visit was built; and it continued to be the residence of the Whartons to the end of their time. There is no trace of keep, tower, nor battlement, nor does it exhibit any of the characters of a fortified place; it has been built on its present lines simply as a domestic residence. It is a manor house of the fifteenth century, and it presents to us a very good example of the style and arrangements of the period. On the west front there is a range of building about 50 feet in length, which is divided into two portions, one consisting of what is apparently a low two storied building, terminating at one end in a gable with a high pitched roof. Flush with the gable end, there is a square projection of about ten feet from the plane of the main structure, occupied by a large rectangular bay window, of four lights, with mullions, and transomed and square in

* Vide ante. Art. XXI. Crosby Ravensworth, p. 212.

character.

character. This is the window of the daïs. Remove the lath and plaster partitions, and the floor of hall-plaster or alabaster, now dividing it into two stories, and the interior would present a tolerably perfect example of what was always the most prominent feature in the ancient manor house, viz., the "hall." It would then be seen that the hall reached the whole height of the house; its dimensions, including the daïs, is 26ft. by 22ft. Besides the window of the daïs, the hall has been lighted by windows high in the wall; one to the west, of three lights square-headed; and two to the east, now blocked up, as other buildings are added on to this corner. One of these has been a very fine window: it is within a square frame, divided into two lights, which are trefoil-headed, and cusped, but not pierced, and there is a small shield in each spandrel. It has a hood moulding also, and has had a transom. It shews the transition from the decorated to the perpendicular style. I wish particularly to call your attention to the roof, which we shall see well when we ascend to the floor above. The weight is supported by the gable end, and by two heavy oak-timber arches, springing from corbels, they carry the purlins and rafters; it is without tie beam or king posts; the arches have a plain chamfer and a check. There is also a very fine open timber roof, covering the gable building at right angles with this; it is unfortunately ceiled, and so difficult of access, that we shall not be able to inspect it. It differs, however, in construction from this one, in so far that it consists of three bays, and it is a collar beam roof, with curved braces filling in the space between the collar and principal rafter, with a solid arch of timber; this is supported by corbels low down on the wall, to relieve the thrust. It is one of the best timber roofs of the 15th century remaining in this country, except that at Yanwath, which is superior to it in mouldings and decorations; the construction of the two is similar, except that Yanwath, besides the collar beam, has a king post and

and trusses. To continue the description of the ground floor.—The daïs has been well lighted by the projecting bay window. At the back of the daïs I call your attention to some wood wainscoting, of the time of Henry VIII. The styles and rails of the framework are moulded, and neatly pinned; the panels small and oblong. It has never reached higher than seven feet from the ground, as you see by the finish at the top, in the long narrow panels set in a longitudinal direction. These have a pattern worked on them, so as to represent linen folding, at the ends, with a moulding of the half-round billet on them.

There is a doorway leading out of the hall in the Carnarvon form, with a flat lintel, shouldered by heavy corbels, coved in cavetto. There is a solid arched tympanum above it, to assist in supporting the superincumbent masonry.

The basement of the gable wing has a square apartment to the front, lighted with a square, heavy mullioned window. It was probably the lord's parlour. The back part was probably occupied by buttery and pantry, and led to the kitchen, which has disappeared. But it is to the upper story of the gable I wish to draw your particular attention. It was approached by a well stair. It has consisted of a single apartment, 33 feet by 15 feet, placed transversely to the hall. It was lighted by the large pointed window which you see on the gable to the west. This window has a pierced quatrefoil at the head, and the two-lights have trefoil heads and transoms. It presents the characters of the early decorated period. At the east end there is a trefoil-headed window with a single light. The corbel stones, and the spring of the timber arches, may be noticed on the walls; they carry the fine open timber roof to which I have referred. This has, I think, been one apartment, and from its size, must have been an important room, too considerable for a chapel, though it might be used sometimes as such; it is erroneous to put every gothic window down

down to a chapel. It was the solar or lord's chamber, which often occupied a position transverse relatively to the hall, and was generally provided with a decorated window.

This is all that remains of the manor house of the Whartons; the rest has disappeared under modern improvements.

The arms of the Whartons of Kirkbythore were Sable, a Maunche, Argent; Crest, on a wreath a Bull's Head erased, Argent; they appear on a stone at the back of the premises.

CRACKENTHORPE HALL.

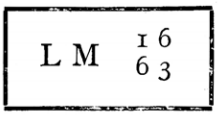
The only remnant of the old manor house is the kitchen and back part of the premises, which present some square mullioned windows, and an apartment now divided by separate partitions, which has been a portion of the old hall; it still retains the old chimneypiece, with a wide arch flush with the wall. It is not on account of any architectural features, that this house claims a visit by this Society, but it ought to interest us as having been the birthplace, and ancestral seat, of Thomas Machel, the antiquarian.

The Machel family resided here, and continued the name as possessors of the manor of Crackenthorpe, for the long period of at least 600 years. The pedigree and succession are set forth at great length in the fifth volume of MSS., now in the Dean and Chapter's Library in Carlisle, by the Rev. Thomas Machel, who in his great zeal for the antiquity of his name, did latinize it into the form of Malus Catulus, and supposes that they have descended from the Catuli among the ancient Romans. However, without giving him credit for the validity of these pretensions, there is no doubt that this was a name at the time of the conquest, and it is found in Doomsday; the first mention of it in connexion with the manor of Crackenthorpe, occurs in

in the person of one Halth de Maechael, in the reign of Henry II.

None of this family ever acquired the rank of knights, but they seem always to have maintained their position as gentry and squires, of moderate means and possessions.

There is a stone now set in the wall of the stabling, with initials and date, in raised characters, thus :—



This stone refers to Launcelot Machel, the father of two sons Hugh and Thomas, and it was doubtless raised to commemorate some alterations he may have made to the old hall. Hugh succeeded to the estate, and Thomas was same time fellow of Queen's College in Oxford, fellow of the Royal Society, rector of Kirkbythore, and chaplain in ordinary to King Charles II. ; and it is to his method and diligence as an antiquarian in collecting, and recording, and preserving information concerning various parishes in the two counties, that all our local histories have hitherto been so much indebted. The arms of Machel's were; Sable, three greyhounds courant, Argent ; Collared Or. On the gable of the present building there is a carved stone with this escutcheon, surmounted with a helmet, mantlings, and crest. The crest represents the head and neck of a nondescript animal, it might be a stag with straight horns. I believe the stone to be in its original position, but what renders it specially interesting is, that it is supported on each side by a stone, similar in form and size, oblong, about 18 inches by 12 inches which present the appearance of having been Roman altars, though now so much incrusted with whitewash that no inscription can be determined.

The present structure appears as if it had been built during the last twenty years of the seventeenth century, and

and the design probably rose under the inspiration of our antiquary, Thomas Machel, who was a passionate admirer and promoter of the pseudo-classic, and Palladian architecture, which was at that time supplanting our own beautiful national style throughout the country. It is a narrow building, with an extensive and lofty frontage, with numerous windows, high in proportion to their width: the principal features are the regular treatment of the lining and architrave of the doorway, the triangular pediment, and the cutting into a row of blocks the bed-moulding of the cornice under the eaves, a classical detail introduced by Vignola, and much adopted by Sir Christopher Wren; it is a device derived from the row of dentels which have a place in the cornice of the Ionic, and of the Corinthian entablature.

There is a very fine black oak staircase, with twisted balusters, leading to the second floor, in which there is an apartment, which affords a very good example of the style of high oblong wooden panelling in use at the end of the 17th century. Within the frame work over the chimney piece, there is a painting on a panel. The picture represents a hunting scene, I believe it is in its original site; and though certainly not a Vandyke, nor a Snyders, still it may readily be the work of some itinerant Dutchman, of the time of William and Mary.

CLIBURN HALL.

The manor of Cliburn seems to have been early divided into two moieties, under the names of Cliburn Talebois, and Cliburn Hervey. The first was held until the time of Henry V. by some of the name of Tailbois, probably a branch of the ancient stem of the barons of Kendal; after that period this moiety of the manor became merged with Cliburn Hervey, which had been held by a family of the name of Cliburn since the time of Edward III. The name seems to have been variously spelt in old deeds—Cliburne, Cleburn, Cleyburn.

In the 43rd of Edward III., Robert de Cliburn held the manor of Cliburn Hervey, which Robert, at that time, was lord also of the manor of Bampton Cundale. We find in the 7th, and again in the 10th of Richard II., a Robert de Cliburn, probably this same Robert, was knight of the shire for Westmorland; so that this Robert had residence here, and it seems likely that it was he who erected the tower which constitutes the core of the present manor house, as his border keep. From this time there were three or four generations who held the manor, until we come to Richard, who altered the hall, according to the inscribed slab over the doorway, in 1567.

Thomas, the son and heir of Richard, married Frances, youngest daughter of Sir Richard Lowther. This Sir Richard Lowther was he who was of so much renown in the north country; he succeeded Lord Scroop in the office of lord warden of the West Marches, and was thrice commissioner in the great affairs between England and Scotland, during most of the time of Queen Elizabeth. With the successor of Thomas Cliburn ended the race of the Cliburns at Cliburn, and the hall and manor passed to the family of Lowther. One of the sons went over to Ireland, and founded the important family of the Cliburns of Ballycullatan in Tipperary. In the ancient church of Kilbarron there is a memorial flagstone to this William Cleburn of Ballycullatan, second son of Thomas, ob. 1684. He was receiver-general in Ireland, and had large grants made to him by the crown, in the county Tipperary, on the banks of the Shannon, which passed to William, the heir of his eldest brother, Edmund of Cliburn Hall.* In the course of two or three generations, it seems these vast possessions

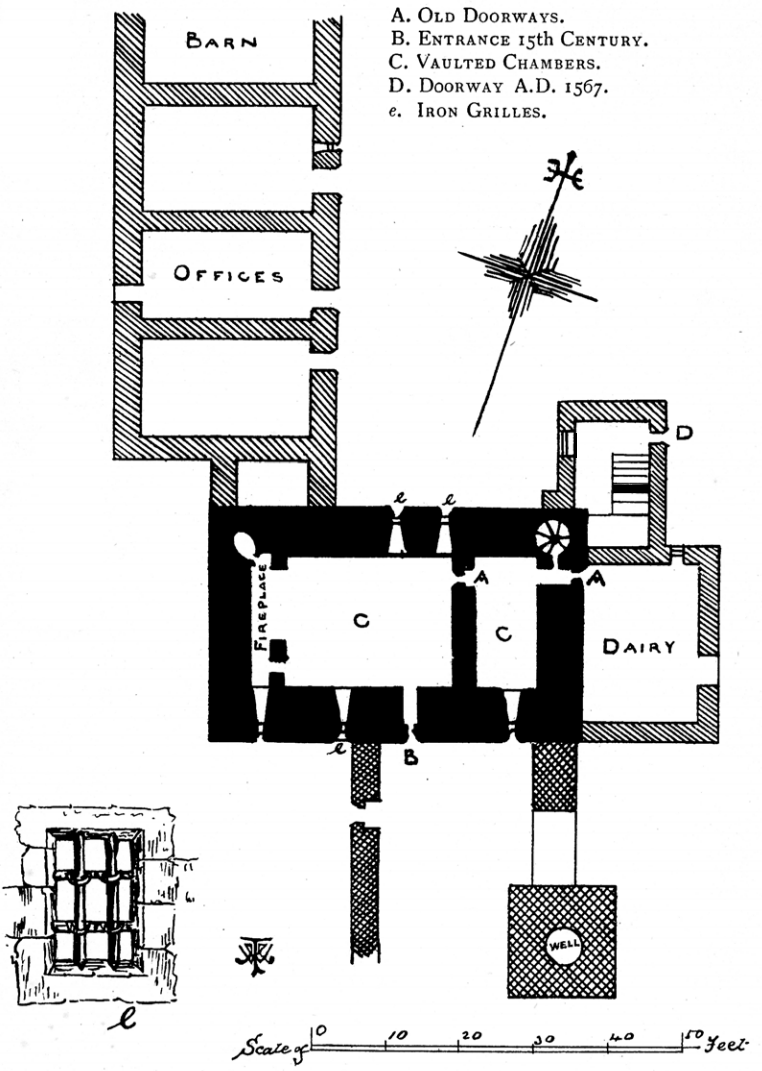
* Communications on the subject of the Cleburnes of Ballycullatan may be found in "*Notes and Queries*," vol. vii and viii, *Fourth Series*.

Ireland, after its conquest and reduction by Elizabeth and Cromwell, in consequence of the wholesale grants of lands arising out of the confiscations, and spoliations of estates, offered a rare field for emigration to the adventurous cadets of English families. Amongst those who profited by these prizes, besides the Cliburns, we find many names of Cumbrian extraction, such as Graham, Laithes, Blennerhasset, Ponsonby, Brisco, Salkeld, and others.

and

CLIBURN HALL, WESTMORLAND.

GROUND PLAN.



became lost, and the family became broken up, though the name of Cliburn is frequently met with in various parts of the county of Tipperary, at the present day.

In feudal times, and even down to a late period, the old occupied land at Cliburn, adjoining the hall, must have formed a kind of oasis, amid the extensive wastes of Strickland Moor, Cliburn Ling, and the forest of Whinfell. The hall is planted on a bank, at the foot of which flows the rivulet Leith, which discharges into the Eden a short way off. Within a stone's throw of the hall, there stands the little church dedicated to St. Cuthbert, an ancient structure, comprising a nave and chancel, and gable belfry. There is a charming little Norman window in the north wall of the chancel, a narrow slit, with a round head, and widely splayed inside; and a mutilated window, of the decorated period, in the nave, with deep hollow moulding.

From the traces of foundation walls surrounding the hall, and from the extensive range of buildings that are attached to it, (which are now used as stabling and outhouses, all having the character of the Elizabethan period,) this must, in the time of Richard Cliburn, have been a place of very considerable extent and consequence. If we look at a plan of the structure, as it existed in his time, it would present a range of buildings inclosing three sides of a quadrangular court yard, the centre consisting of a massive tower, of three stories, and the wings of slighter two-storied buildings. Let us begin our description of the central and most imposing part, (marked with black in the plan) for that in point of fact and in point of antecedent date, has been the core to which the other structures have been added. Indeed, we find, as we have often had occasion to do, in examining these manor houses, that the type of the 14th century pele tower is presented to us. The tower is quadrangular. The dimensions are 45 feet in length—east and west, and the breadth—north and south—29½ feet. It is built of small blocks of new red sandstone, procured from

from a quarry on the ground close by: the rock is close to the surface, and forms the foundations of the buildings. The stone is well hammer-dressed, and laid in ashlar; it has been covered with roughcast within the time of the present generation. This tower differs from earlier subjects, in possessing no projecting plinth at the base, nor any string course proper. The upper part of the building, just over the top story windows, has a projection about five or six inches, and is coved in cavetto to the plane of the walls. This part carried the battlemented parapet, which was removed within the memory of the present tenant, when the new roof was put on. The tower contains three stories. First, on a level with the exterior,—a vaulted substructure, with the barrel or waggon arch extending the breadth of the interior; the area is divided into two unequal parts by a thick cross wall, which extends upwards through the building. The original doorway to the tower, with a slightly pointed arch, is at the north-west angle, as usual in these structures, in close proximity to the base of the well stair; the doorway to the stair itself is gone, but there is another original doorway just opposite in the cross partition wall. This one shews the shouldered lintel or Carnarvon arch. The entrance to the vaulted chamber now in use, with an elliptic arch, surmounted with a square moulding, is an interpolation of the 15th century, of the same date as some of the window openings in the upper stories. The lights are not narrow loops, as in the towers of the preceding centuries, but square openings, each about 1 foot 11 inches by 1 foot 3 inches, with chamfered edge and splayed inside, (marked *e* in the plan). I would call attention to the iron grille of the period; it consists of two vertical bars or stanchions, square in form, let in diagonally, with two flat horizontal bands, with welded loops or eyelets crossing in front of the former. The chimneypiece is deserving of notice. It consists of two segmental arches, unequal in size, flush with the wall, the larger enclosing the

the hearthstone fireplace, and the other giving access to the space included by the huge lateral expanse of the open chimney. This space is the ingle nook, and it is lighted by a small square window opening or look-out, which is common in all the old kitchens, in which the usage of the fire on the hearth prevailed down to the present century. The fire was made with wood on the hearth, and the baking and boiling was done by heaping over the iron kettle, or boiler, suspended by its pot hook, the hot ashes and embers, as we saw in actual operation, on our visit to Hampsfield Hall, in our last excursion. In the 17th century, the arched kitchen chimneypiece, flush with the wall, which had prevailed from the 14th century, became superseded by one with square projecting piers, boldly corbelled out at the top, carrying a massive flat lintel stone, with a cornice and mantel-shelf. The inside dimensions of the larger division of the vaulted chamber are 22 ft. by 20 ft. In the northern angle of the western face, there are the remains of the well stair, and its newel, ascending in the wall to the upper floors, and to the summit of the battlements. There is a third vaulted chamber on the ground floor, now used as a dairy, but that is beyond the face of the old tower, and has formed part of the additions made in the Elizabethan period.

The second story of the tower, on its eastern face, is pierced by three square-headed windows, with moulded labels, divided into lights, with slight mullions and transoms, with heads of segmental arches—the central one with four lights, the two others of three lights. On the third story, on the same aspect, there are two windows of the same character, with two lights. On the south, on the second story, there is one similar window of coupled lights; and on the third story, two windows of three lights. The first floor is divided by the partition into the state room, and an antechamber. The first is 23 ft. 8 in. by 20 ft., occupying the breadth of the tower. The capacious

cious fireplace contained the old hearthstone fire up to within 30 years ago. The third story is divided by partitions, and presents nothing peculiar. The chimneypiece in one room has the same treatment as the head of the doorway on the ground level. There are no traces of any mural chambers.

So much for the description of the old tower, the kernel on which were developed the additional buildings, which have been grouped around it. On the western face of the tower, towards the front court, there is a flight of steps, leading up to the first floor, and to a modern doorway. Over this door has been inserted a square slab, on which is a shield: quarterly, 1st and 4th, three chevronels interlaced at base; 2nd and 3rd, a cross engrailed; the shield is flanked by the initials "R.C.," with the inscription underneath, in old English characters:

Rychard · Clebur · thus · they · me · cawl ·
Wch · in · my · tyme · hath · bealded · ys · hall ·
The · year · of · oure · lord · god · Who · lyst.
For · to · neam.

·1567·

R. D. mayson.

The arms are Cliburn, quartering Kirkkride, of Ellerton Grange, in the parish of Hesket. Lysons says (p. lxxxvii.) that the elder branch of the Kirkbrides, of Ellerton, ended (*temp.* Henry IV.) in co-heiresses, who married Dalston, Cliburn, and Weddel, but a younger branch was settled for several generations at Ellerton. One of these, Richard Kirkbride, married Eleanor, daughter of Edmund Cliburn of Cliburn; so there were were two intermarriages between the families of Kirkbride and Cliburn. The inscription on the tablet is neither given completely or correctly in any history, and Burn and Nicholson are wrong in the date. The last sentence is very difficult to decipher, from the weather-wearing of the ends of the stone. The Rev. T. Lees

Lees and myself pored over it the other day, and thought we had made it out; but I think I have got an index to the correct reading "*who lyst for to neam*" by comparing it with the ending somewhat similar "*who lyst to see*" in an inscription now over the kitchen door at Newbiggin Hall—

Christopher . Crackenthorpe . thus . ye . me . calle .
Whye . in . my . tyme . dyde . bylde . this . halle .
The . yer . of . oure . lorde . Who . lyst . to . se .
A.M. . fybe . hundred . thyrty . and . three . *

It seems that Richard Cliburn copied his neighbour Crackenthorpe. Cliburn probably allowed, (we hope without docking it from the bill,) the conceit of the "mayson" perpetuating his initials on his handiwork, which is really very well executed. This tablet is not in its original place, but has been inserted, as is evident from the difference in the surrounding masonry.

Richard Cliburn doubtless found the existing accommodation insufficient for the requirements of the age in which he lived, and, following the fashion prevailing amongst all his friends and neighbours, set about building a range of domestic apartments, contiguous to the two angles of the old tower. The square projecting building, facing the courtyard, was for the purpose of giving a porch and stair to the first floor of the tower. On the exterior, behind the hay rack of the stable which has been erected against it, one can discover the head of the original entrance doorway; its width is 4 ft. 10 in. It has a depressed elliptic arch, within a square frame, surmounted with a moulded drip-

* Illustrations of some of these rhyming inscriptions over doorways, were given in my paper on Askham Hall; I may instance here another, which occurs in the neighbourhood, in the little church at Newbiggin. There is a tomb within an arched recess in the south wall: the arch of the canopy is semicircular and multifoil, with cusps worked at the end into a round billet: it is of the decorated period, and has been restored by Mr. Crackenthorpe. Within the hood moulding of the arch there runs this legend:—

This place is assigned here as you see
For the patron of this church interred to be.

stone

stone, as prevailed in the Tudor period. There are shields in the spandrels, that on the dexter side bearing the arms of Cliburn, that on the sinister those of Kirkbride. Over this doorway would probably have been the original site of the tablet just described. On the opposite side of this courtyard, there is a long range of buildings, of two stories, very similar to those erected about the same time in the back court at Askham Hall. On the upper floor was the new dining chamber for guests; it has an open tie-beam roof, and the original fireplace.

Before leaving the description of this place, I would call particular notice to an uncommon feature in the earlier part of the structure, which indicates the design for security and defence. I allude to the square mass of masonry, as may be seen on the plan, which stands as a small tower, a few yards off from the pele tower. It is fourteen feet square, without any openings in its walls, and rises to the height of about twelve feet, and at the top, there is an open platform with a parapet, which no doubt formerly was embattled. In the centre there is a circular draw-well, built in well laid ashlar, about fourteen yards deep, which still supplies the house, and was formerly carried to the top of the platform. Below the parapet there is a drain spout, formed in imitation of a cannon, a conceit which became common in the fifteenth century, and which we see exemplified in the spouts at Catterlen, Dalston, Kirk-andrews, and other border towers, but best of all in the neighbouring tower of Newbiggin Hall. In this instance there is cable ornamentation around the gurgoyle. The well tower was connected with the main building by a parapet wall. Another massive wall proceeds from the pele, parallel with this one, so that they seem to have enclosed a small square court, which might have been available, on the sudden approach of the wily moss trooper, as a shelter for thecattle, whilst it also formed an outwork for the protection of the draw well, and to sheer off danger from the threshold of the

the doorway. The outer defences have been a ditch, which partially encompassed the enceinte, and a wall, traces of which are visible.

MEABURN HALL.

This is situated near the village of Mauld's Meaburn, in the parish of Crosby Ravensworth; the rivulet Lyvennet flows through the valley, and there are two Medburns or Meaburns, one called King's Meaburn, and the other Mauld's Meaburn. The continuance of these names to the present day shews the permanent attachment of the names of places to bygone events, for in these distinctive appellations is chronicled one of the results of the assassination of Thomas â Becket.

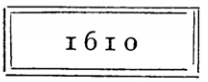
Roger de Morville, owner of the manor of Meaburn had a son and heir, Hugh de Morville, who was one of the four that slew Thomas â Becket, and a daughter, Maud, married to William de Veteripont, to whom she brought that part of Meaburn which, from her, still bears the name of Mauld's Meaburn (*Meburn Matildæ*); whereas, the brother's portion of the estates was seized into the king's hands, by reason of the trespass committed *(propter transgressionem factam)* by Hugh de Morville, and was hereafter called King's Meaburn *(Meburn Regis)*. By the Veteriponts the manor was granted to the Franceys, which line was succeeded by the Vernons, who lasted from Edward III. to Philip and Mary. In the 12th of James I., a settlement was made of this manor on Sir John Lowther, and Eleanor his wife, daughter of William Fleming of Rydal, and the hall became the residence of the junior branch of the family, and continued so for a period of 140 years, unto the fourth generation, when Sir James Lowther of Meaburn, succeeded to the estates of Viscount Lonsdale, in 1750.

The manor house has had attached to it a deer park, terraced walks, pleasure gardens, and tree avenues: it has fallen into great decay, and is now a farm house,—still it has an interest.

Although it may probably occupy the site of some older hall, there is no part of the present building which bears the stamp of an earlier date than the last half of the 15th century, and it is evident that additions and alterations have been made, at two or three different periods, to fit it for a more spacious domestic residence. It has no pretensions to fortification, nor decorated ornament; it stands somewhat in the form of the letter H, consisting of two wings, of two stories, connected by a central building, of one story, which contains the hall. The most ancient part of the house is to the right of the present modern doorway, or that which forms the north wing. On the ground floor is the kitchen, in which is one original window, opening with a small narrow light, round headed, and very widely splayed inside. A spiral stair, with a newel, leads from the kitchen to the upper story, in which there is a good room, looking into the front court: the windows are low and oblong, and are of the Tudor period; one of three lights, and one of two lights, square-headed, with heavy mullions and transoms. This apartment is wainscoted in oak, in small panels; the iron hinges on the door are original: the flooring is deserving of notice, it is in oaken planks, about five feet long and eight inches wide, fastened down by nailing.

A passage only, or the screens, separates the kitchen from the hall. The dimensions of the hall are 36 by 18 feet; it is now ceiled in plaster, but was originally open to the roof. Formerly, a wooden gangway, or bridge, stretched longitudinally under the roof, right through the hall, to afford a passage from the drawing room, in the upper story of the new wing on the south, to the sleeping apartments on the old wing; this was taken down a few years ago, having fallen into decay. A stone ledge, covered with thick oaken boards, to serve as a bench or seat, runs along the east side of the hall. Though poor in character, it presents a fair example of a hall, in the period of its decadence,

decadence, when it had become forsaken by the lord, for the private dining room, and had degenerated into the occupancy of servants and retainers. The southern wing, which traverses one end of the hall, is evidently of the date of James I., and was probably built by the first Sir John Lowther, when he acquired the property. There is an inscribed slab over the lintel of the garden door with a date ;



the arms of Lowther are also carved on a shield over the doorway, and the dumpy, swollen, classic pillars which form the supporters, and the volute scroll around it, shew that it is Jacobean work.

The windows are low and square-headed, with one or two mullions, and transomed. In the parlour in the new wing, there is some very good Elizabethan panelling, covering the walls from the base up to about eighteen inches from the cornice. There is a characteristic black oak staircase, with well turned circular balusters, with large balls capping the ends and angle of the handrail. The drawing room is on the first floor, it is 18 by 15 feet, it is lighted by square mullioned windows. The chimneypieces are of the style which was very usual at that period, they are of stone, very slightly projected, without a shelf, with a series of mouldings continued through the jambs and lintel ; the mouldings are an ogee, and rounds, and a shallow hollow separated by fillets. In the wainscoting of the drawing room, you have the long wide panels of the Jacobean period ; on one side of the room there is an empty space, in which may have been fitted a piece of tapestry, or a picture, as is seen at Crackenthorpe Hall. Some bedrooms are parted off from the passage by wooden screens, the lower part to the height of about six or seven feet, being formed of close oak boarding, and the upper part, which does not quite reach the ceiling, being an open balustrade with round rails, thus affording both light and ventilation to these little sleeping boxes. A similar arrangement was noted at Sockbridge Hall.

APPENDIX.

NOTE.—ON INTERNAL MURAL DECORATION.

It were curious to note the succession of modes of internal mural decoration, which have prevailed in domestic chambers since medieval times. In the Norman and Early English period, there is no doubt the universal practice of antiquity was followed, and that the walls were coloured in polychrome; this was effected by painting on the stones, or on a thin coat of plaster, in fresco or oils; the subjects pourtrayed were often from stories of mythological or historical interest, coat of arms were also freely emblazoned, and geometrical patterns and diapers in brilliant colours. In secular buildings of those dates in this country, it is very rare to find any trace of colour left, although the plaster which has received the colouring has very commonly endured. There is however an example of remnants of fresco painting to be seen on the walls of the "ladye's" chamber at Yanwath, which we may regard as of the period of the 14th century. Along the dado of the apartment, there has been a deep border of some running patterns, and above, some life-sized figures, possibly representing some scene in classic fable, and we still can recognize the greys, browns, reds, yellows, and blues of the earthy pigments employed in the difficult art of painting on the wet plaster.

Traces of such colouring have commonly been found under the whitewash of our cathedrals, and old churches, in the restoration of which, the original design of colouring the walls has been most generally lost sight of. It is to be hoped however, that the revival of knowledge and taste in regard to polychromatic decoration will lead to the popular use of the bright and positive colours harmoniously arranged, instead of the *fade* washes and monotones of the present day. From an early period may also be dated the practice of covering the lower part of the chamber with wood work, and panelling, more or less richly carved: on the upper part hung embroidery of needlework, tapestry of Ypres, cloth of Arras, stamped leather, and satin or velvet, wrought with gold, as such fashions came successively in vogue, and extravagant sums, we are told, were spent on the gorgeous hangings and apparel of the principal chambers. In the 15th century, the wood carving was specially distinguished for the variety and delicacy of its enrichments.

enrichments. In the time of Henry VIII., the wood work extended seven or eight feet from the floor, and a variety of patterns struck on the solid, were worked on the panel, such as shields, flutings, straight mouldings with the ends so formed as to represent rolls of paper, and also that representing a folded napkin, which is well known as the *linen pattern*.

Domestic woodwork, even of this period, is very scarce in this part of the country; we saw a remnant of it at Kirkbythore, and the main door in the courtyard at Yanwath is a good example; there are some beautiful illustrations of this style at Brougham. There is, how-however, a large quantity of wainscoting left of Queen Elizabeth's time, in a number of the old halls. The conventional style of that period, was to have the wainscot to reach to about eight feet from the floor; the styles and rails were fitted together, and pinned with four pegs at the intersections; they usually had some straight moulding; sometimes the edges were simply bevelled; the panels were always plain, and never above 20 by 12 inches, and often varying in size to suit particular parts of the room. The space between the wainscot and the ceiling was in ornamental plaster work, or pargetting, which was then in extensive use, displaying a variety of scrolls and foliage, allegorical figures, medallions, shields, &c. All these adjuncts of an Elizabethan apartment are well seen in the solar at Yanwath; in the small private antechamber attached to it, anopportunity is afforded of observing the next later stage in the treatment of woodwork. It is of the Jacobean period, and it shews the fluted pilasters, mouldings, and surface embellishment of the renaissance. Every change of style in stone architecture has been accompanied by a change in the furniture, and decoration of the apartment, so when Palladian buildings rose, the small panelled oak wainscoting of the Tudor period became superseded. The wood lining was now carried up to the cornice, in great wide raised panels, often of chesnut, or white wood, painted; spaces were sometimes left for tapestry, or pictures, either on canvas or wood. This style is seen at Meaburn Hall, and in the room at Crackenthorpe, where you have a painting on the wooden panel over the chimney piece.

At the beginning of the 18th century, the woodwork became limited to a panelled skirting, about four feet high, the horizontal moulding of which was carried over the white painted wooden chimney pieces, which are so commonly seen in houses built about the time of Queen Anne. The framework of the doors, panelling, and chimneypiece, in the chief rooms, were often enriched with a great deal of carving, in low relief, presenting a variety of ornaments, derived from the classic revival,—arabesques, allegorical figures, vases, medallions, wreaths,

wreaths, and running festoons of flowers and foliage. The mouldings, also, exhibit numerous classical devices, amongst which, the rectangular, or intersecting fillets, forming the Greek pattern and fretwork; the two bands intertwining in curves, or the *guilloche;* the flute and fillet; the row of square blocks or dentels; the egg and tongue on the ovolo, are the most common. Finally, since the invention of block printing on paper, and its universal application, the narrow skirting board of the modern house is all that has survived of the ancient wainscot. M.W.T.

ART. XXIV.—*The Laws of Buck Crag in Cartmel, and of Bampton.* By Wm. JACKSON, Esq.

Communicated at Buck Crag, May 27th, 1875.

IN visiting this old farm house, deserted of all inhabitants, and fast degenerating into ruin, without any particular features to distinguish it from many of its neighbours other than its more advanced condition of decay, it may be thought that we are scarcely fulfilling the object for which our society was founded; and, indeed, if we but regard the name under which our investigations are carried on, we might well be accused of travelling out of bounds. If we intend, however, as I presume we do, that our Society should not only foster every enquiry which may bear upon the history of the district, but cherish every effort made to elucidate its topography, all researches into old manners and customs, all investigations into the biographical details recoverable of its eminent natives,—then indeed it is good for us to be here, and to visit similar shrines of genius; to draw attention to and to preserve, at least, the recollections of the homes and haunts of our departed worthies. Indeed, it imparts a charming variety to our excursions to pass from the Castle or Hall, rich with architectural detail and glowing with all the splendours of romantic association, to the poor cottage, where, born in humbleness,