

Notes.

I.

THE MELLOR BELLS.

Messrs. Taylor of Loughborough having reported that the three bells in the tower of Mellor Church were not only useless, but positively dangerous, it was decided by the Church Council to have them melted down and a new bell cast from the metal. As all three bells dated from the first half of the seventeenth century, it may be of interest to record the inscriptions upon them. In each case these inscriptions were spaced round the top part of the bell.

1. (Treble). —P.H.— IESVS : BE : OVR : SPEDE : 1639.
2. (Second). —CROSS— IHESVS : BE : OVR : SPEDE.
3. (Tenor). —CROSS— IHESVS : BEE : OVR : SPEED : 1615.

The mark and the type of the letters on the two last are identical, so that the date of the second is clearly also 1615. I am inclined to think that both were cast by Henry Oldfield of Nottingham. It is interesting to note that he had an indirect connection with Mellor. Richard Mellour, bell-founder and mayor of Nottingham in 1506, was succeeded in his business by a son Robert, whose daughter married Humphrey Quarmbie. Their son Robert took Henry Oldfield into partnership towards the close of the century.¹ I have not identified the mark on the other bell but it is quite likely that it came from the same foundry.

H.L.

II.

PART OF A GRAVE SLAB FROM REPTON.

The fragment, of which an illustration is here given was found by Mr. Vassall in the gutter of the spire when the

¹ North, *Church Bells of Lincolnshire*.

lead was removed. It is obviously the middle portion of a grave-cover. Cross shafts on such slabs are not infrequently ornamented with branches resembling the branches of trees, and we appear to have here a rude attempt to reproduce this motif. Bare branches, however, in the herring-bone manner of this example are very unusual. Mr. W. G. Collingwood calls attention to a somewhat similar ornament on a slab at Old Romney, Kent, figured in Cutts' *Manual of Sepulchral Slabs*, Plate lxiii. The Romney example is finished off with a plain cross, similar to the outline head suggested in our illustration. Cutts dates this slab in the fourteenth century, but without giving any reason. There is really nothing to help us in assigning a date to the Repton fragment. It might belong to the second half of the thirteenth century, though the fact that it is carved in relief makes the fourteenth century more probable.

III.

ALABASTER CARVINGS.

A certain amount of attention has been paid to church carvings as distinguished from life-sized monumental effigies. As is well known the gypsum beds of the Trent valley provided a large proportion of these carvings, Chellaston in particular being noted for their production.¹ Besides the relief which was the occasion of an important paper by Dr. Cox,² and the chest-tombs in several churches, notably Norbury, there are three pieces of alabaster carving connected with the county to which attention may be directed as helping us to date the time when this particular kind of work was being done. All three fortunately can be dated with tolerable certainty.

The first is the delightful little piece at Bakewell. This

¹ *Derb. Arch. JOURNAL*, xxxviii, 135.

² *Derb. Arch. Journal*, viii, 79. Dr. Cox dates the sculptures described in this article near the close of the fourteenth century. See *Archæologia*, lii, 678.