

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.

is often spoken of as the memorial of Sir Godfrey Foljambe. It is certainly nothing of the kind, if by memorial we understand that it was set up to mark the place of his burial. Mural monuments were unknown at this date, and are quite foreign to the original idea of an effigy as part of the grave-cover of the deceased. The knight and lady are represented half-length beneath a graceful canopy, and indeed the whole piece is delicate in the extreme. As has been pointed out, the conventional position of rest is suggested by the cushions behind the head.¹ The male figure wears a pointed bascinet, to which the mail is laced through vervelles. The shoulder defences consist of overlapping plates: the *coudières* are fan-shaped with similar plates beneath them. The hands, encased in gauntlets, are joined in prayer. The *jupon* is emblazoned with the arms of Foljambe—a bend and six escallops. The lady on his left side wears a reticulated head-dress: her close-fitting sleeves are buttoned from the elbow to the wrist. She wears a *cote-hardi* over the sleeved tunica and a cloak over her shoulders. Above the knight's head is a shield with the arms of Foljambe, and over the lady's one charged with six fleurs-de-lys. The heraldry enables us to identify the figures as Sir Godfrey Foljambe and Avena, his second wife, daughter of Sir Thomas Ireland of Hartshorne;² the former with his first wife founded a chantry in Bakewell church in 1344. I have no doubt that this piece formed part of the decoration of the chantry-chapel, and judging from the style of the armour, that it was set up between the date of its foundation and his death which took place in 1376.³

¹ Prior and Gardner, *Medieval Figure Sculpture in England*.

² The main line of the Foljambes bore *sable a bend and six escallops or*: to Sir Godfrey, however, a slightly different coat is assigned, *sable a bend or and six escallops argent*. (Willement's Roll). Ireland of Hartshorne bore *argent six fleurs-de-lys gules*. (Ballard's Roll).

³ It has been very often illustrated; Lysons, vol. v: Glover, ii, 71; Cox, *Derb. Ch.*; *Memorials of Old Derbyshire*, 106; Crossley, *Eng. Ch. Mon.*; Prior and Gardner, *Med. Fig. Sculp. in Eng.* 474, etc.

Closely associated with this is the table-relief at Osberton Hall, Nottinghamshire. It is supposed to have come from Beauchief Abbey,¹ but failing evidence of this, it may well have formed part of the altar-piece in the same chantry-chapel at Bakewell. The upper part is filled with a representation of the murder of Thomas-à-Becket, and the costume of the four knights is contemporary with that of Sir Godfrey Foljambe. Beckett kneels to the right and below him is a monk with a bible and cross. There are four knights in similar armour: two are aiming blows at the archbishop, whilst a third has his drawn sword on his shoulder. All wear enormous spurs and there appears to be an ornamental border to their bascinets. The four empty scabbards on the left side are all exactly alike. Below are three shields, Foljambe, Ireland, and Foljambe impaling Ireland, so that we may safely assume that whether it came from Bakewell or Beauchief it was set up by Sir Godfrey about the same time as the other piece. Prior and Gardner (p. 46) think that Nottingham was probably the place of its origin. "Such a combination of ornaments—embattlement and filling occurs in the stone carving of the Southwell quire screen, a work of c. 1350, whose neighbourhood to Nottingham would imply that the stone-craft of that city supplied its furniture. All is evidence to the point that the masons of Nottingham, to whom the block of alabaster from Tutbury came easily by water-carriage, had established a local make of alabaster sculpture.

The third relief to be noticed is at Hopton Hall and has already been described in the *Journal*,² the date, however, assigned to it is quite impossible, in fact it is more than a century too late. The subject is the Resurrection; besides the central figure of Our Lord rising from the tomb there are three of the guards' shown. All wear the

¹ See Pegge's *Beauchief*; Addy's *Hist. of Beauchief*; Prior and Gardner.

² *Derb. Arch. Journal*, xxix, 22.

camail and jupon type of equipment, and the date of the sculpture cannot be much later than that of the other two pieces described. It may be noticed that the embattled canopy at the head of the relief is very similar to that above the heads of Sir Godfrey and his Lady. An interesting feature of the costume of the guards is that those on the right and left wear a short cloak over their armour; this obviously represents an additional protection against cold when engaged on night-duty. It does not seem to be known where the relief came from; it would be idle to speculate, and it is sufficient for our purpose to show that it is roughly contemporary with the other two, and that in the latter half of the fourteenth century very striking work of this character was being turned out from the workshops in the Trent Valley. H.L.

IV.

A DERBYSHIRE PRIEST, TEMP. ELIZABETH.

In the publications of the Historical Manuscripts Commission (Marq. of Salisbury ii, 252), there is a letter from the Earl of Shrewsbury referring to a priest whom he had apprehended, who perhaps may be identified with William Fieldsend who was vicar of Tideswell from 1551 to 1576. This is interesting in view of the fact that the notorious Nicholas Garlick was also connected with Tideswell as Master of the Grammar School there. It is evident that he was a member of the family of Fieldsend, a well-known Glossop one, whose name is variously spelt in the registers Feldsend, Fielden and Fielding. The last name is at present a common one in the parish. I am indebted to Mr. Kipling for calling my attention to the letter, which runs as follows:—

“ I had forgotten to let you understand of a certain papist I caused to be apprehended that I have a good while laid wait for, within my lordship of Glossop. His