



## Miscellanea

IN a preceding number of this Journal (Vol. VI., p. 40), in an article on the "Antiquity of Place Names," I alluded to the name Watling Street, which is used not only of the great Roman road from London to Wroxeter, but also of other roads, and among them one in Northumberland, and one in Cheshire. I desired information as to the age of the name thus used in these two counties, and ventured to opine that the use in Northumberland may be old, though I had no evidence. I have since learnt from two high authorities, Mr. C. J. Bates, historian of Northumberland, and Mr. W. H. Stevenson, whom I have already quoted in this Journal, that this latter opinion is wrong. The Roman road in Northumberland which is now called Watling Street, was called "Dere Street" in mediæval times; and "Watling Street" cannot be traced back to any great antiquity, though its precise age is still uncertain. It must, however, be one of the antiquarian inventions to which I alluded in the article just referred to. Mr. Stevenson tells me further, that the oldest form of the name "Watling Street" (as used of the London-Wroxeter road), and probably the genuine form, is "Wacling Street." This makes it probable, and more than probable, that the name is old only in that use, and that all the other "Watling Streets" have got their names from antiquarian zeal; for it is intelligible that "Wacling" might be corrupted in one case into "Watling," but it is hardly likely that if there were several "Wacling Streets," the true form should nowhere survive to the present day, or into recent times. And yet there is no other street called "Wacling" save that from London to Wroxeter. I conclude, therefore, that the only Roman road which has any claim to this title is that from London to Wroxeter.

F. HAVERFIELD.

THE Narwhal Tusk, presented by The Duke of Westminster to the Cathedral Church of Chester, is exactly 7 feet 6 inches in length ; at the base it is 6 inches in circumference, and at the thickest part—1 foot from the base—it is  $7\frac{1}{2}$  inches in circumference. It is carved from base to tip, the twist being from right to left.

There are two figures at the base which, from the waist downwards, are entirely hidden by leaves. Their arms are stretched upwards as high as the head, and support on their hands what is above. Between the figures there is carving of fruits—pomegranates, apples, and grapes ; may there not be a probability that these two figures represent Adam and Eve. Resting on the upturned hands is a semi-recumbent figure of Jesse, his right elbow resting on a rock, and his head on his hand. Out of his side springs a tree, with the figure of David holding a sceptre in his right hand, and a harp in the left ; on the same level there is the figure of Solomon with a sceptre in his left hand, and a turban on his head. Immediately above the figure of Solomon is a figure of Roboam (spelled as in the Vulgate), who has in his right hand a scourge, in his left a sceptre. He is crowned. On the same level, on the opposite part of the tusk, is the figure of Asa, with a sceptre in his left hand, on his head a crown, from which a conical cap rises. Over Asa is the figure of Josophat, crowned, with a sceptre in his left hand ; on the same level, opposite, is Ozias, with a sceptre in his right hand, the head-dress being rather a turban-like cap. Over Josophat is the figure of Joram, crowned, with a sceptre in his left hand ; on the same level is Joatham, a sceptre in his right hand, on his head a wide-brimmed hat, with two broad streamers at the back. Over Joatham is the figure of Josias, a sceptre in his right hand, his head-dress a full cap, on which rests a crown ; on the same level a figure of Ezchias (*sic*), a sceptre in his left hand, on his head a crown and conical cap. Over Ezchias, Achaz, sceptre in his left hand, face upturned in adoration ; on the same level Manasses, with a sceptre in his right hand, his head-dress being a turban or very full cap with a crown on it—he too has his face upturned to the figure above. At the top of the Jesse tree is the Blessed Virgin, with the Child, a sceptre in her right hand, and the moon

under her feet ; with her left hand she holds the Child's left. Slightly above are two angels, the one holding with his right the left hand of the other.

Above is a representation of the Holy Trinity. The Eternal Father and the Son hold a crown over the symbol of God the Holy Ghost. But the crown has evident relation to the Blessed Virgin ; there is an angel above the head of the Father, and one also above the Son. Above the crown which the Father and Son hold are three winged cherubim supporting a monstrance, the stem of which is carved with fruit—pomegranates and apples, a cherub being on either side. Four wafers are shown, with rays of glory, the whole being surmounted by a cross ; behind the monstrance is a figure of S. John the Baptist, with the cross and scroll, and a lamb lying at his feet. Above the monstrance is the crucifix, the cross being 10 inches high, the figure being 6 ; the feet of the Saviour are nailed separately. Behind the crucifix S. Michael is thrusting down Lucifer with a cross, the figure of the archangel being 4 inches high ; angels are around the head of the cross, above S. Michael. Then occur the figures of S.S. Peter and Paul—S. Peter with the keys, S. Paul with a sword and a book ; immediately above them are two cherubs. Then the four evangelists : S. John, with the eagle, a tablet being in his hand ; S. Luke, with an ox, and a pen in his right hand ; S. Mark, with the lion, with an open book and pen or style in his right hand ; and S. Matthew, with the figure of a boy, who holds a small vessel into which S. Matthew is putting something, and under his left hand is a tablet ; the figures of the evangelists are 3 inches high. Above the evangelists are cherubs, then S. Anthony of Padua, with a child in his arms, and standing in front of him the figure of a monk holding a cross lifted up above his head. Above this another monk, also holding up a cross ; and from this point to the top are figures of angels, with uplifted arms in exaltation and adoration.

The motive of the whole seems to be the exaltation of the cross ; S. Francis is said to have had his vision, and to have received the stigmata on the Festival of the Exaltation of the Cross. Is the figure standing before S. Anthony that of S. Francis ? The character of the work is said to be Flemish,

and Sir C. Robinson fixes the date about 1630. From the base to the figure of Jesse is 9 inches. The Jesse tree is 23 inches; on the branches

on the one side are—	on the other are—
Achaz	Manasses
Ezechias	Josias
Joram	Joatham
Josophat	Ozias
Asa	Roboam
David	Solomon

The Virgin and the Child occupy 4 inches; the representation of the Holy Trinity 4 inches; the monstrance 7 inches; the crucifix 10. The figures of S. Peter and S. Paul are  $4\frac{1}{2}$  inches high. Then four evangelists occupy 7 inches of the tusk; S. Anthony and the monk 4; and the other monk  $3\frac{1}{2}$ ; the remaining 14 inches are covered with carvings of angels and cherubim.

JOHN L. DARBY.

THE Excursion to Moreton, Astbury, and Gawsworth took place on Tuesday, June 29th, and was thoroughly enjoyed by a few members of the Society.

Leaving Chester at 10-5, Mowcop—a station on the North Staffordshire Line, half-way between Harecastle and Congleton—was reached at 11-30. Here two brakes were in waiting, and a start was at once made for Moreton, distant about two miles. Little Moreton Hall, so well-known to many from the valuable and characteristic drawings by Lysons, Nash, and Britton, is justly considered to be the finest specimen of a timbered house in Cheshire. Having escaped the ravages of time, and, in a great degree, the hands of the “restorer,” it still stands out in all its original beauty. As Dr. Renaud has remarked: “It is so perfect within and without that it wants little else than furniture of the late Tudor period to make it habitable and supply an unique example of a domestic residence such as obtained among the wealthy in the latter part of the reign of Henry VIII.,

and in the earlier years of Elizabeth. The hall is a quadrangular building, imperfect on the west side, and surrounded by a moat, fed by springs. The side of the quadrangle that faces south forms the front of the hall, which here is three stories high. A stone bridge, on which are carved the Arms of Moreton, crosses the moat, and leads to a covered gateway, which runs quite through the front into the quadrangle.

The main body of this beautiful hall—the part on which the 16th century carpenter has lavished his greatest skill—faces the spectator as he enters the quadrangle from the covered gateway. He is much struck with its generally novel and picturesque appearance, but his eyes particularly rest on the two richly decorated oriel windows or bays, that project out so prominently, and run from the ground to the top of the building. They are so built that one stands in advance of, yet to the side of, the other, and each forms five sides of an octagon.

The overhanging roofs are particularly picturesque, forming, as they do, so many little gablets, corresponding in number with the angles in which the windows are disposed. Having studied, as well as time would permit, the details of the beautiful woodwork, and having noticed the variety of ornamentation, the mouldings on the mullions and round the doors and door-posts, and the Elizabethan costumes and weapons of the billmen, right and left of the gateway, the attention of the party was directed to the inscriptions over the oriel windows, and the date 1559, and it was stated that they referred most probably to the erection of the bays, and not to the original and main part of the building, to which it would seem a rather earlier date should be assigned.

The large hall, the first room entered, runs the full height of the house, and has an arched roof, save where there is every appearance of a minstrel gallery having formerly existed. In stained glass, on the oriel windows, are the Moreton Arms, and in the centre of the room stands a handsome long table of oak, such as is commonly seen in well-appointed 16th century houses. On the side opposite the window is the large open fire-place, and at this end is the entrance to the drawing room. Notice was drawn to the two brackets supporting the beam

that crosses at the junction of the oriel window with the room. One bears a crowned lion rampant and a griffin or dragon, being the supporters of the royal arms of the period; the other has some rebused Gothic tracery on its sides.

Beyond, are the dining parlour and with-drawing room. In the former is nothing very noticeable; but the latter is broken on one side by an oriel, and has a fire-place running the full height of the room, displaying the royal arms—viz., England and France—quarterly on a diapered ground, supported by a crowned lion and griffin, which Ormerod describes as belonging to Elizabeth.

On the side windows are some pieces of stained glass; and on the oriel is displayed a large shield and crest of the Breretons.

On the eastern side of the courtyard runs a two-story range of buildings, in which stands the private chapel, and various rooms of no great pretensions. These rooms are approached by a separate spiral flight of stairs, and were probably used by retainers and dependents of the family. The chapel runs due east and west, and, though only ten feet long, is divided into choir and nave by a screen in keeping with the west door, now surmounted with a plastered wall running up to the roof. The choir has had much pains bestowed upon it. In the oblong plaster panels on the walls are texts, painted black in old English characters, as well as various Raphaelesque devices. The roof is divided into square panels, and the window at the east end is of five-lights. Above the entrance to the chapel is a small square-headed window, that cannot fail to attract attention. It lights a room over the chapel, and is finished with a receding cill, which, being wrought out in lozenge panels with quatrefoil ornaments, gives the window a strikingly picturesque appearance. On the south side of the courtyard a flight of stairs, winding round a solid beam of oak that runs from the ground to the top of the house, leads to a very singular apartment, which occupies—with its small with-drawing room—the entire third story. It is glazed all round, except where the smaller room joins on it, and measures 22 yards by 4 yards. The roof is open, and its sloping sides are adorned with rafters in the form of quatrefoils, slightly in-

curved, and prettily decorated; it is without a fire-place. At the ends are some allegorical figures, with inscriptions above, and on several of the mosaic-like panes quaint couplets, scratched with a diamond, are still to be seen. The small room leading out of it occupies the third or highest story of the gateway gable. It has a fine stone fire-place, that runs to the ceiling, and is ornamented with the arms and crest of, viz. :—Moreton—quartering Macclesfield.

Before leaving this charming old mansion a visit was paid to the part of the house now occupied by the farm tenants, where on shelves round one side of their principal room are arranged the Elizabethan pewter dinner service, with the Moreton crest on one side, and on the other the names and rebuses of the makers.

A drive of about two miles brought us to Astbury, where the Rector, the Rev. R. A. Corbett, most kindly met us, and in an interesting paper gave a history of the Church. He drew attention to its most striking features and peculiarities, and agreed with Mr. Philip Freeman, who, in the "Transactions of the Cambridge Camden Society," comes to the conclusion that the 13th century nave and chancel coincided with the present northern aisle and chapel, and that this portion of the present church formed the whole of the building (supposed to have been erected between 1240 and 1263) until it was enlarged in the early decorated period, about the year 1300.

A church was in existence at Astbury at the time of the Conquest. It was granted before 1093 to the Abbey of S. Werburgh at Chester, and after the Dissolution the advowson was granted to the Dean and Chapter. It afterwards became vested in the Egertons, and was sold by John Egerton, of Oulton and Egerton, to an ancestor of the present Earl of Crewe.

The church—an exceedingly fine one—consists of nave, chancel, and aisles, and has two porches, one at the west end, of equal height with the nave, and another on the south side, with a room over, the same height as the aisles. A tower surmounted with a spire stands on the north side. The nave is five bays in length, and is divided from the aisles by fine pointed arches, springing from clustered pillars. Over these is a row of clerestory windows, obtusely pointed.

The chancel of two bays, with clerestory windows above, is separated from the nave and north and south chapels by elegant screens of dark oak, in a very good state of preservation. Over the west screen is a handsome rood loft, with rich tracery; and covering the whole church are roofs of oak, richly carved and ornamented, and bearing the dates 1616 and 1701.

There are two rich pendants of carved oak, one over the south end of the chancel, and another over the altar. At the bottom of the latter are carved the hands and feet of Our Saviour. The great east window, filled with painted glass, is to the memory of a former Rector, who died in 1858. After noticing the inequality of width in the east and west ends, a visit was paid to the interesting canopied tomb on the south side of the yard, and a walk round the building brought us to the gate, where the carriages were waiting to convey the party to Congleton.

After a satisfactory luncheon at the "Swan" Hotel (a very picturesque old timber house), some of the party drove to Gawsworth, passing Marton on the way. The church at the latter place, being built entirely of timber, is of much interest, and well deserves a visit. It has a low sloping roof, and consists of nave with north and south aisles, and a chancel with side chapels. There is a spacious porch on the south side, built of timber, and open at the sides; and at the west end a square tower with spire, and entrance underneath, forms—as Mr. Bowman has said—a sort of Galilee porch. The nave—of three bays in length—is divided from the aisles by four octagonal wooden pillars, running up to the roof. The moulded capitals of these pillars, and the arched ribs which stretch across the nave and meet in the centre under a chamfered tie-beam, are interesting.

The building—with the exception of the chancel—which was rebuilt in 1850 and again in 1871, dates mainly from the middle of the 14th century. It seems to have replaced an ancient chantry founded by Sir John Davenport in the time of Edward III., and after the Dissolution was granted to the Davenports, in whom it is still vested. Though the church has been so long in their hands, the family is represented only



by two monuments in a very mutilated condition. The heads rest on helmets bearing the Davenport crest—a felon's head couped, round the neck a halter—and on the breast of one and the lower part of the body of the other are the Davenport arms—a chevron between three cross crosslets fitchée.

A pleasant drive from here brought the party to Gawsworth, the beautiful surroundings of which, with its picturesquely situated church and rectory house, pleased all immensely. The church—entirely rebuilt in the 15th or 16th centuries—now consists of a finely-proportioned nave—without aisles—a chancel of nearly the same height, and a handsome lofty tower at the west end—all in the perpendicular style. There is no chancel arch, and the screen that once separated chancel from nave has disappeared. The church is handsomely finished, with battlements and buttresses, ending in finials with grotesque carvings; but what interests one most are the fine Fitton tombs, and the fourteen shields on the outside of the tower, which Dr. Renaud, of Alderley Edge, has so carefully deciphered.

Time did not permit our seeing the Rectory, with its fine hall, open to the roof; or the Old Hall, with its so-called tilting ground. Nor could a visit be paid to the wood, where Samuel Johnson, the eccentric dancing-master, was buried, and where his tomb with its curious inscription is still to be seen.

T. S. GLEADOWE.

