

NUTHALL CHURCH.

The Transactions of
The Thoroton Society,

1906.

Excursion, 1906.

THE Strelley district was selected for the Thoroton Society's excursion in 1906, the itinerary including Nuthall, Strelley, Stapleford, Attenborough, and Beeston. For this excursion, which took place on June 20th, the Society were fortunate in having a perfect summer's day. The party numbered nearly seventy, including Messrs. R. Fitz Hugh, J. T. Spalding, G. Fellows, H. Gill, J. P. Briscoe, H. W. P. Pine, F. W. Dobson, W. R. Hamilton, J. H. Beardsmore, G. E. Hore, J. Thorpe, G. G. Bonser, T. C. Smith-Woolley, James Granger, W. B. Thorpe, Kenneth Hill, C. J. Williams (of the British Archæological Society), J. Ward, W. Birchall, A. Stapleton; Revs. J. R. Taft, T. W. Windley, G. W. Oxenham, A. Du Boulay Hill, J. Standish, and H. Williams. Four brakes carried the party, a start being made from Station Street, Nottingham, at 9.30 a.m.

The first stop was made at Nuthall, and a visit was made to the village church, where Mr. H. Gill read the following paper.

NUTHALL

NUTHALL CHURCH.

BY MR. H. GILL.

Pleasantly situated by the wayside, and standing near to one of the ancestral homes of the shire, the little church of

St. Patrick at Nuthall, with its ancient yew tree shading the entrance, is a typical picture of an old village church.

The early dedication is still retained, and the church has the distinction of being the only one in the county dedicated to St. Patrick—probably owing to the fact that the original church was built and endowed by a member of the ancient Nottinghamshire family of St. Patrick or Patricius, who were lords of the manor in those days (or the St. Patricks *may* have taken their name from the church).

Of the "Church at Nutehale," mentioned in Domesday, not a vestige remains. The oldest part of the present structure is the lower half of the Early English tower, up to the projecting string-course. Like all towers of that period it is massive, rectangular in plan, without buttresses or "set-offs," and was probably surmounted by a low wooden spire. The upper portion of the tower was taken down and rebuilt in the middle of the 18th century. The window over the west door was inserted when the church was restored in 1884.

On entering the south porch the inner doorway attracts attention by its graceful proportions. It is a good example of its kind (early Perpendicular) and corresponds in every detail with a doorway in the south choir aisle of Southwell Minster. I think it is most probable that the crowned heads forming the stops to the hood-mould were intended to represent King Henry IV. and his Queen, Joan of Navarre. At any rate, to adapt a line from Shakespeare, "*their crowns say so,*" and the features bear a close resemblance to the effigies on the royal tomb in Canterbury Cathedral. Moreover, it is interesting to notice that on the Southwell doorway, which being internal, is in a splendid state of preservation, the king is decorated with the Collar of S, the well-known badge of the new order of knighthood founded by the first Lancastrian king.

On the reveal, at either side, quite close to the threshold, a mason's mark in the form of a cross or star has been roughly incised. These may be the consecration marks, although the position is somewhat unusual.

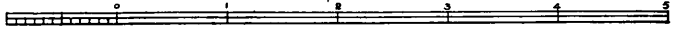
Passing into the church, the contrast between the slender

ST PATRICK'S NUTHALL



SOUTH DOORWAY

Scale of Feet



details of the doorway and the sturdy work of the tower arch—each reflecting the character and spirit of its time—is most marked. The shape of the arch (now much distorted by settlement), the circular abacus of the capital, the contour of the mouldings, especially the “*pudding roll*” of the base, all determine this to be Early English work—*circa* 1200.

The arcade of three bays, separating the nave from the north aisle, and the square-headed windows with flowing tracery, are very characteristic of the village churches of the district, and indicate that the Perpendicular style was near at hand. One feature of that style is that much of the carving and ornamentation is meaningless and unnecessary. Notice in this connection the grotesque animals carved above the capitals of the nave arcade. Their obvious purpose was to form the stop to a hood mold running over the arches, but in this case they are unnecessary because that molding has been omitted.

The chancel screen is a good example of Perpendicular woodwork. This is not a remnant of the rood-screen of pre-Reformation days. It was originally a *parclose screen*, enclosing a chapel at the east end of the aisle—probably the ancient chapel of St. Mary—as the will of Dame Margaret Cokefield, made at Wollaton in 1642, directed that she was to be buried “*in the Chapel of St. Mary, within the Church of St. Patrick of Nuthall, against Sir John Cokefield, her deceased husband.*” When the church was restored in 1884, this screen, then used for enclosing the Temple pew, was taken down and repaired and refixed in its present position, with the cross and iron gates added. When the side chapel was in use a hagioscope, or squint, was necessary to enable the high altar in the chancel to be seen. The removal of the screen has revealed the western face of it, but the eastern face is blocked by the masonry of the north wall of the chancel and organ chamber.

It has been suggested that the ancient armorial glass in the east window, and in the window behind the rector’s prayer desk once adorned one of the religious houses in the neighbourhood, and were brought here for preservation after the

Suppression. I am, however, inclined to think that it indicates that this little church, built at a time when painted glass had become general, once displayed a wealth of colour in all its "storied windows richly dight."

The arms in the east window are :—

(1) *Barry of 6, Arg. and Az.*—GREY OF CODNOR.

(2) *Arg., a lion ramp^t Sa., crowned or*—MORLEY.

(3) *Az., Semée of crosses-crosslet, 3 cinquefoils Arg.*

—D'ARCY.¹

The arms in the south window are difficult to allocate, and any information or suggestions concerning them would be welcomed by the Society. They are :—

(1) *Chequy or and az. a fesse ermine.*

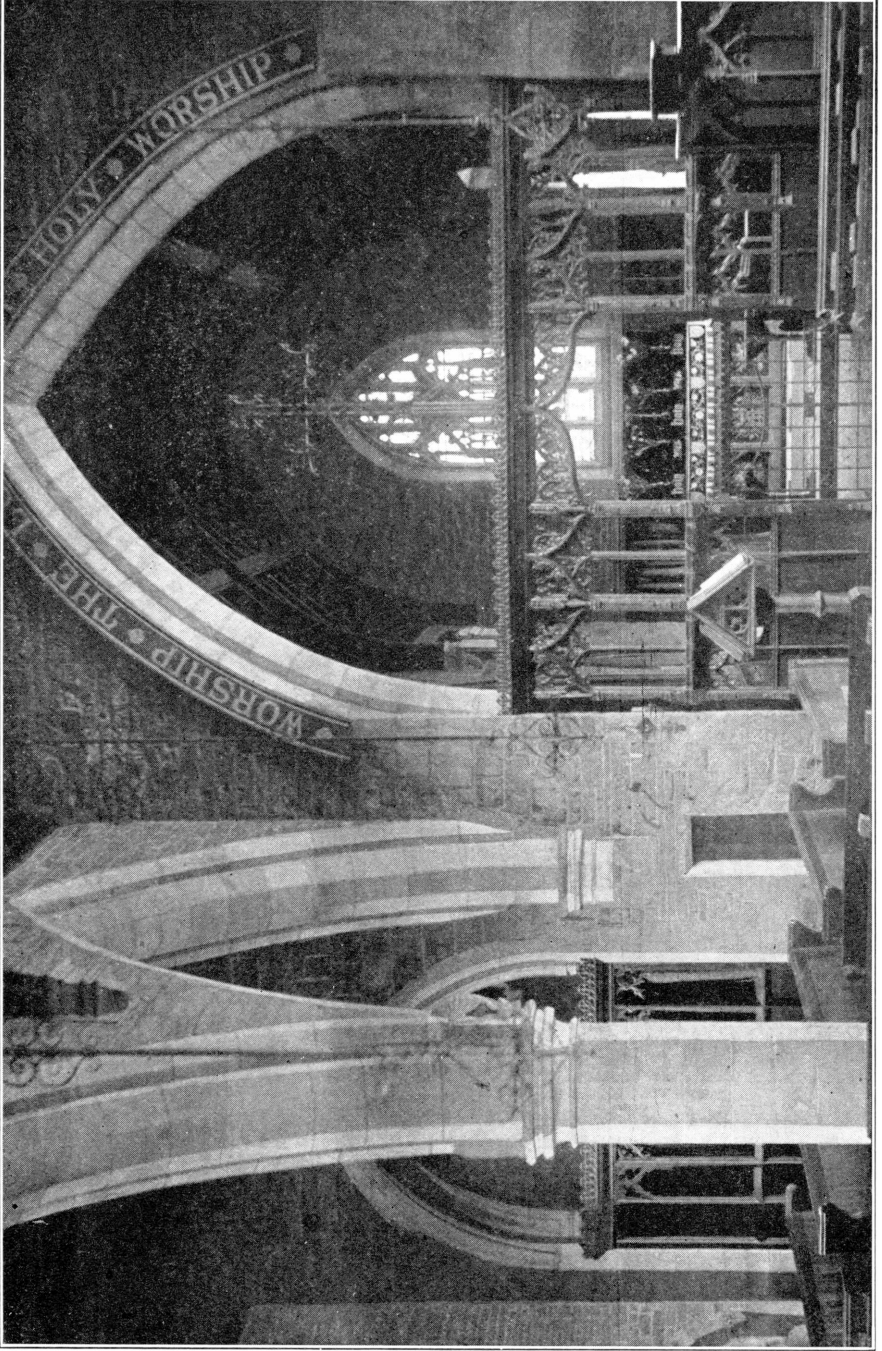
(2) *Quarterly Arg. and az. on a bend gules 3 martlets or.*

(3) *Gules, a bend between 6 crosses - crosslet fitchée. arg.*—HOWARD.

(4) *Patchwork of fragments.*

Under a sepulchral arch in the north wall of the aisle is an alabaster altar tomb. The effigy is represented with a conical bascinet on his head, resting upon a tilting helm with mantling and crest, viz :—*out of a ducal coronet a lion's jamb ppr.*; in front of the bascinet over the temples, the letters *✠ h r n a s a r e n s*; an abbreviated form *IHS NASARENVS*. Attached to the bascinet is a camail of mail; a jupon with a horizontal sword belt around it; beneath the jupon appears an apron of mail, and gussets of mail are seen at the armpits and insteps; the feet in sollerets rest against a lion; the gauntleted hands are in the usual attitude of devotion. The details of the armour all correspond with the date assigned for the building of the nave and aisle, *i.e.*, the time of Richard II., and there can be little doubt, considering also the position of the monument, that it commemorates the builder of this portion of the church :

(¹) It is rather curious that the charges should be here blazoned *Sex-foil* or *Narcissus* when they are always stated to be *Cinquefoils*.



NUTHALL CHURCH (INTERIOR).

Sir Robert Cokefield, Lord of the Manors and Patron of the Churches of Nuthall and Basford, and Knight of the Shire in 1389 and again in 1392. The arms of Cockfeld, or Cokefield, are *azure, a cross counter compony argent and gules.*

NUTHALL
CHURCH

We are thus enabled to trace the gradual development of this interesting little church. First a primitive building erected in pre-conquest days. This had to make way about the time of King John for a larger edifice, which stood for nearly 200 years. Then during the reign of Richard II, when attention had been diverted from the great monastic establishments to the parish churches, the lord of the manor, who had been honoured by a call to parliament as knight of the shire, began to rebuild the nave and aisle in the prevailing style of architecture, providing a tomb therein for himself, but leaving the old tower standing. Before the building was complete, however, Richard had been deposed and a new king, Henry of Bolingbroke, had been elected to the throne. In accordance with a custom then much in vogue, a representation of the heads of the reigning monarchs was carved upon the chief entrance. If this surmise is correct it fixes the date of the erection of the nave and aisle early in the reign of Henry IV., *circa* 1400. The chancel belongs to the Perpendicular period, and was apparently begun soon after the nave was completed.

The Cokefields succeeded the St. Patricks and held the manor for 200 years. Documents show that they were possessors in 1206. It then passed by marriage through the Thaylboys to the Ayscoughs, an ancient family, connected by marriage with the Strelleys, who presented from 1469 to 1612. Anne Ayscough, who suffered martyrdom at Smithfield in 1546, was born in the parish of Nuthall, and was daughter of Sir William Ayscough who was knighted at Terouane in 1513.

There are two ancient *piscinæ*—one in the south wall of the nave, near to the modern pulpit, and one in the chancel, very low down and quite near to the floor. The unusual position of this *piscina* was brought about in 1884, when the floor of the chancel was raised to its present level.

A monumental slab of red sandstone in the floor of the aisle evidently covers the tomb of a former rector, for on it there is roughly incised a two-stepped cross, together with representations of a book and a chalice. In the floor of the nave, beneath the lectern, is an ancient alabaster slab bearing the following inscription :—

“ Here lyes Edward Boun, Gent and Isabell, his wife, daughter and heire of Edmund Hunt, Gent, which Edward died the 12th day of December, in the yere 1558, and the saide Isabell the 13th July in the yere 1562, on whose soules God have mercy. Amen.”

Incised on the slab are the figures of a man and his wife with five children at the foot in half proportion.

The ancient family of Boun were settled at Bakewell by the year 1444. Isabell Boun was one of three sisters, who were heiresses of their father's manor of Hockerton, in this county. Edward Boun was grandfather to Gilbert Boun, sergeant-at-law. Gilbert was father-in-law to Dr. Robert Thoroton, the local historian, from whom our society takes its name.

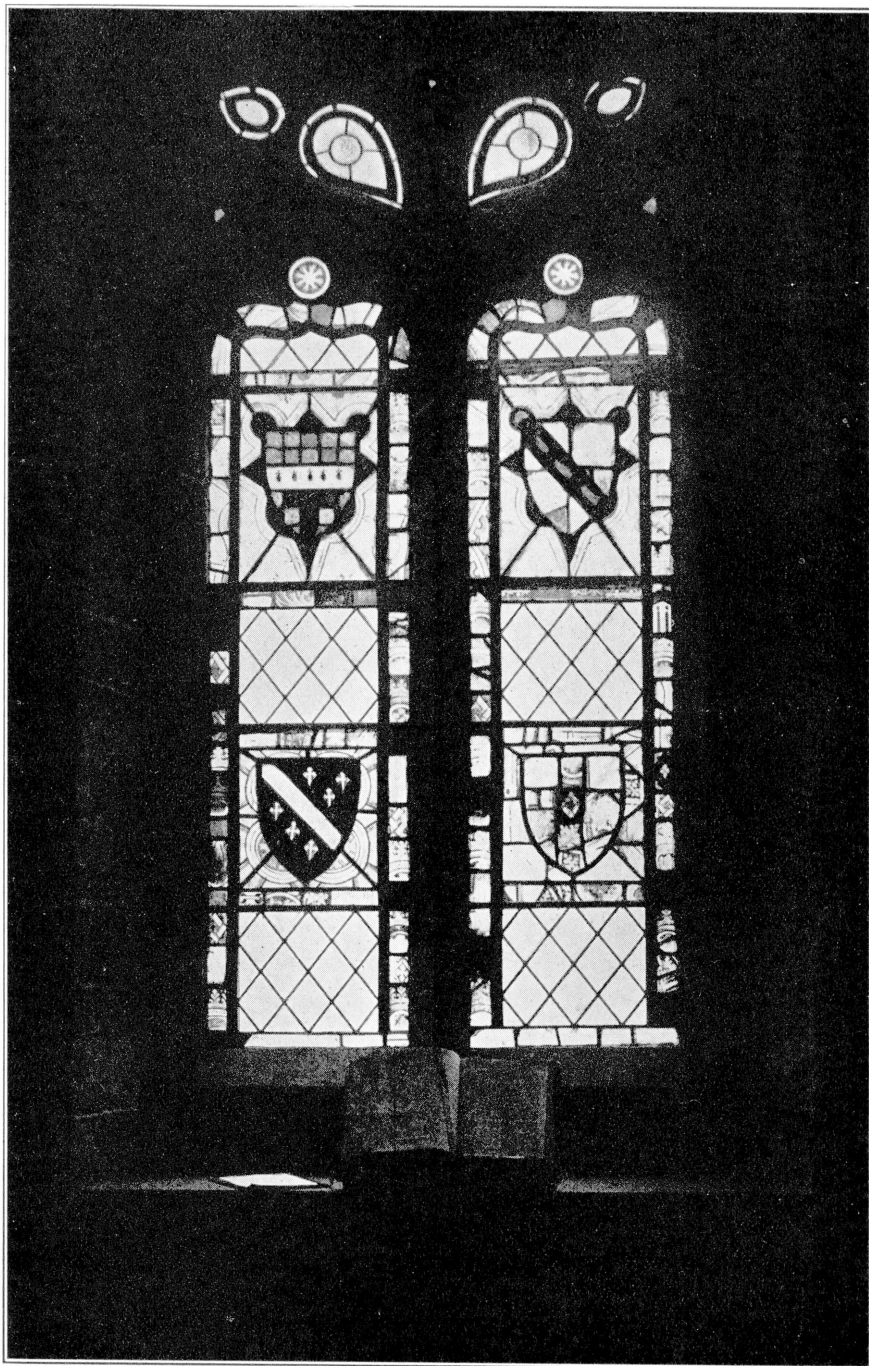
At the north-east corner of the chancel, and again at the north-west buttress of the aisle, fragments of incised monumental crosses of great antiquity have been built into the outer walls.

Small and simple as this church is, it nevertheless presents three features that call forth much diversity of opinion.

1.—It will be noticed that the chancel is not in alignment with the nave, but inclines slightly to the north. Three reasons are variously assigned for this :—

(A) *That it was purely accidental.* It is true that in many of our old churches the chancel is of more recent date than the nave, and any irregularity may be accounted for by the fact that the new chancel was built outside and around the old one *before* it was pulled down.

(B) *That it was done to make the axis point to the spot where the sun rises above the horizon on the dawn of the day of Dedication.* When the axis of the whole church diverges slightly



ARMORIAL WINDOW, NUTHALL CHURCH.



CARVED PILLAR, NUTHALL CHURCH.

from the cardinal point, either to the north or south, this may have been the cause, but when, as in this case—

(c) *The axis of the chancel diverges from the axis of the nave*, it is a different matter. So far as I have been able to ascertain the divergence is *always* to the *north*, never to the south. When we consider that at the time when this church was built everything was made to bear a symbolical meaning, and when we further consider that from the earliest times until now the tradition concerning the crucifixion has been that the Saviour's head was turned to the right—probably towards the penitent thief—and is always so represented, there seems good reason for thinking that the divergence was meant to symbolize the drooping of the Saviour's head when upon the cross.

2.—Then it will be noticed that once upon a time there was a doorway in the north wall, now built up, but still clearly visible from within and without. It is obvious that with a door on the south side and another at the west end there is now no actual need for a door on the north side. But in the ancient Rituals the corpse at a funeral was carried into the church by the north door and carried out by the south one. Hence even the smallest churches had both north and south doors in the nave. In olden days, when the north was symbolical of darkness and ignorance, there seems to have existed a superstitious practice of leaving the north door open in order that evil spirits might pass out of the church that way.

3.—The third feature is the *Lychnoscope*—the “leper window” of tradition—now blocked up and seen only from outside, the real purpose for which seems doomed to remain wrapped in mystery.

A list of patrons and rectors from A.D., 1275, may be seen on the wall, near the entrance. The registers date from 1657. The silver chalice and paten was presented in 1662 by Richard Slater, Patron of Nuthall and M.P. for Nottingham in 1678, 1690, 1695, and 1698.

The warm colour of the walling stone used in this church

NUTHALL
CHURCH

and other ancient buildings in the neighbourhood will attract the attention of strangers. It is quarried in the neighbourhood, and in several places it will be noticed cropping up above the roadways. The Permian bed, that yields such fine building stones in the north of the county, "thins out" south of Mansfield and finally disappears along a line running east and west between Wollaton and Bilborough. At Bulwell a coarse granular variety is quarried, of a light brown colour. As this stone is able to resist the damp it has been, and still is, extensively used for walling as well as for lime burning. At the extremities of the area the stone is of a warmer color, very silicious and contains only a small percentage of lime—it might well be mistaken for a sandstone. It becomes flaggy and interstratified with veins or thin bands of marl, and as these quickly deteriorate on exposure to the weather, the surface soon assumes the worn and lined appearance so noticeable in some of the buildings to be visited, especially the church at Strelley.

NUTHALL
TEMPLE

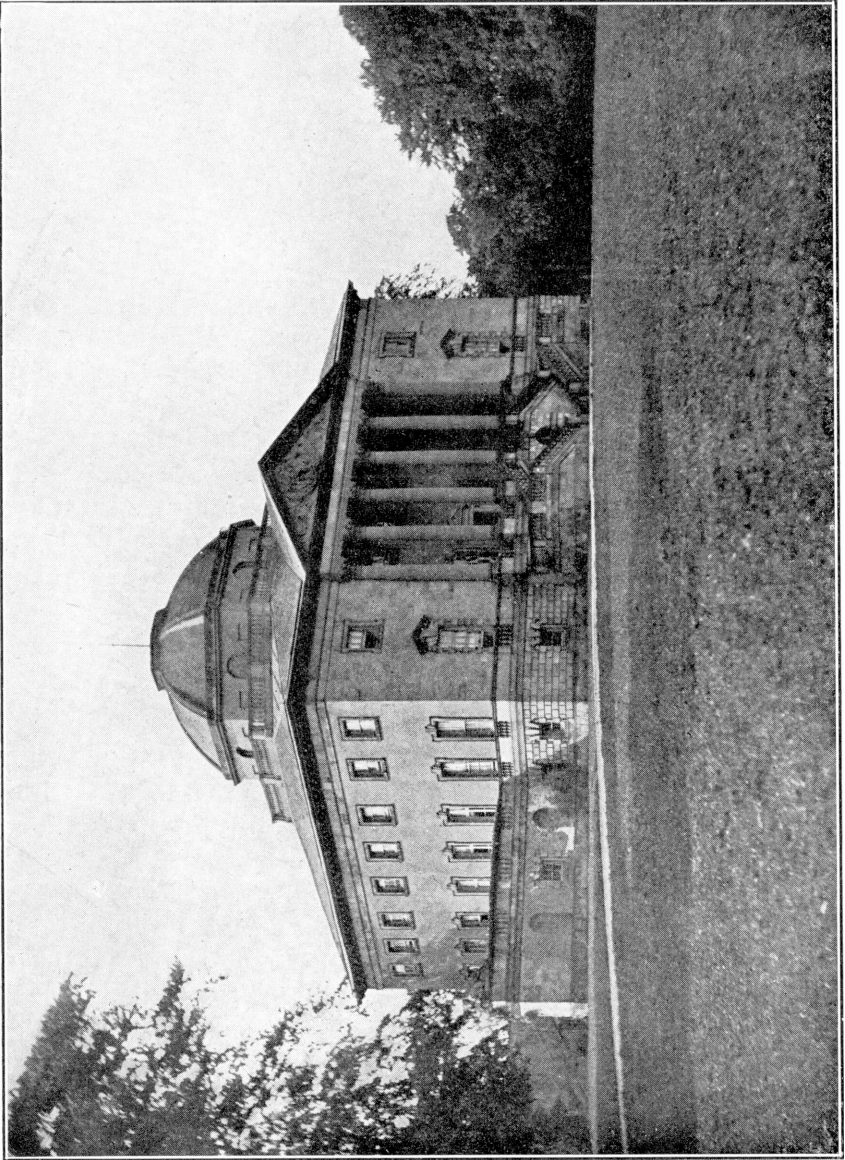
Leaving Nuthall church the party drove to "Nuthall Temple," the residence of Mr. John Holden, who had kindly given permission for the visit. The mansion was built by Sir Charles Sedley in the 18th century in imitation of Palladio's Villa Capra, near Vicenza. Mrs. Holden very kindly welcomed the society, and gave information concerning the history of the house. The following notes were supplied by Mrs. Holden.

NUTHALL TEMPLE.

By MRS. HOLDEN.

Nuthall Temple, so called from the domed roof, was built to the order of Sir Charles Sedley. The foundations were laid in 1754 and it was inhabited in 1757. It replaced an older building called Nut Hall, but is not on the same site.

The idea of the Temple was taken from Palladio's cele-



NUTHALL TEMPLE.

brated Villa Capra, near Vicenza in Italy, of which I can show you a photograph, and three other houses in England are built on the same model :— Chiswick House in Middlesex, Footscray Place and Mereworth Castle, both in Kent.

NUTHALL
TEMPLE

Sir Charley Sedley was the second of that name of Nuthall, and represented Nottingham in Parliament in 1741, 1747, and 1774. Tradition says that he built the house with the winnings of one race, which leads one to think that very large sums were wagered in those days, as I am told that Lord Falmouth, the builder of Mereworth Castle, paid the bills for his house up to £100,000, and then burnt the rest. From an old engraving we learn that the name of the architect of Nuthall Temple was T. Wright.

The walls and ceiling of the octagonal domed hall are richly decorated with plaster work, wrought on the spot by Italian workmen. The festoons on the walls round the gallery are of four subjects: music, sport, science, and warfare, with replicas of each. The medallions in the centre of each festoon represent Æsop's fables, and the goat's head in a crown over each door is the crest of the Sedley family.

The height of the dome is 58 feet.

The length of the library is 60 feet and it contains about 4,500 volumes.

The drawing room was decorated by the brothers Adams, and has beautiful panels of figures drawn to imitate Wedgwood.

The pictures in the Temple were some of them removed from Darley Abbey, the Derbyshire residence of Mr. Holden before he bought Nuthall (the grandfather of the present owner) as, although the Holdens had been owners of property in Nottinghamshire since 1600, their chief residence had been in Derbyshire.

After leaving Nuthall Temple the party retraced their steps for a short distance, passing, on the north side of the road, Hempshill Hall, a modernised building with no

HEMPSHILL
HALL

architectural pretensions, but interesting because it was once owned by the Strelley family, and gave the name to the fourth son of Sir Nicholas Strelley, "Henry of Hemp-sell," from whom the Strelleys of Oakerthorpe are descended. This Sir Nicholas Strelley, who died in 1560 or 1561, married three wives and had four sons and four daughters, one of whom, Alice Strelley, was married to a son of Sir John Byron, and so effectually healed the breach that appears to have existed between the families at one time, for it is recorded that Sir Nicholas Strelley was ordered "to pay Sir John Byron 53s. 4d. for hurt and damage given to the former by the latter and they were ordered to sleep beneath each other's roofs twice yearly for 3 years."

BROXTOWE
HALL

Turning abruptly to the right at Cinder Hill the party soon reached Broxtowe Hall, now only a remnant, but still bearing traces of its former state, in mullioned windows and obliterated armorial bearings. Before the Conquest, Broxtowe belonged to Earl Godric. Its former importance is shown by the fact that it was the meeting place of the Broxtowe Hundred. In later times the old hall was occupied by Sir Hugh Willoughby, the famous Arctic navigator. The property is now owned by Lord Middleton.

In the reign of Charles I. Thomas Smith, son of Sir Francis Smith, of Ashby Folville, purchased the estates and rebuilt the Hall. During the Civil War it was occupied by a small garrison, and for this service the owner received the honour of knighthood from the king.

In 1643, intelligence having been received that the Cavaliers intended to possess themselves of Broxtowe and Wollaton halls, near the town of Nottingham, Captain Palmer, with a small body of Parliamentary troops, was sent to occupy Broxtowe, whilst another officer from the Castle was dispatched with a company to Wollaton.



BROXTOWE HALL.

The Hall sustained considerable damage during the war, and was afterwards bought by William Cavendish, the first Earl of Newcastle, for Sir Francis Top, who had been his companion through the whole of the wars, and whose lady, Elizabeth Chaplain, had been servant to the Duchess of Newcastle from her childhood. The present hall is but a remnant of the Caroline building, and is now used as a farmhouse. The garden entrance fell about 30 years ago, owing to subsidence caused by working the coal, but it has been rebuilt stone for stone, minus the pediment shewn in an old engraving, dated 1700, and the wing on the north side is shown three stories in height even as late as 1835.

BROXTOWE
HALL AND
CHURCH

There must have been a church at Broxtowe at one time, but all traces of it are now lost. In all probability it stood on the ground on the north side of the hall. There are indications of foundations beneath the turf, and bones and skulls have been exhumed from time to time when digging for farm purposes. The following is an extract from the Torre MS.—“ Broxtowe church was an ancient rectory, belonging to the Priory of Sempringham till the 26th April, 1458, when, upon the petition of Robert Strelley, Esq., it was united to the Church of Bilbrough,” it having been found that there were not 10 inhabitants who were housekeepers. The list of rectors extends from 1281 to 1468.

Midway between Broxtowe and Strelley lies the little hamlet of Bilborough. Although the party had not time to stop, it should not be passed by without a reference. It stands beside the old “ Pilgrim path ” leading to Dale Abbey. At one time this was a narrow pack-horse road, paved with slabs of local stone, leading straight from Trent Bridge, up through the town, across the Lammas fields, by Aspley, Strelley, Cossall, and on into Derbyshire. The old stone paving has just been removed at

BILBOROUGH

Strelley, during the operation of laying in a new water service, but fragments still remain between Strelley and Cossall. At the junction of Broxtowe lane and Strelley road, the old coal wharf for Nottingham once stood; the buildings now called Machine Cottages, were the weighing machine and other offices, and the track of the tram line is still clearly seen in the adjoining fields. A little further on the old "tythe barne of Billbrow" forms a conspicuous object. It has lately been put into good repair. The "columbarium" was added at a later date, but the main walls are the original work. The church stands a little way back from the road, and is now dedicated to St. Martin, although the earliest references (1291) are to St. Cuthbert. The plan consists of nave (without aisles), chancel and western tower, porch and entrance on the south side, and there is also a good doorway on the north side built up with masonry. The cills of the windows at the west end of the nave are high up to suit the level of the "commodious singers' gallery" that once existed here. This was cleared away during the restorations made by the late squire, James T. Edge, in 1877, when the lath and plaster ceiling over the chancel was replaced with an open timber roof of oak, the walls cleaned of whitewash and re-plastered, and a vestry added on the north side. The details of the old portion of the church correspond with the work at Nuthall—the two churches were apparently built at about the same time and by the same craftsmen. The only monument of interest is to Edmund Helwys, buried 24th October, 1590. He wished to be buried "in the chancel, or near the pue door, with arms showing his marriage above." The tomb was shifted from its place during alterations to the church in 1833, and eventually broken up, only the marble tablet remains fixed on the north wall of the chancel. It contains a shield bearing *a fesse over all a*

bend. Then follows an inscription in Latin verse, very much defaced and difficult to decipher, lamenting the decease of father and daughter at the same time, as follows:—

BILBOROUGH
CHURCH

EDMUNDE EXIGUO RESIDENS HELWISE SEPULCHRO
EXTREMUM DOCEAS CORPORIS OMNIS ITER.
NATA SIMUL DILECTA TIBI VI MORTIS INIQUÆ
RAPTA SUB HOC TUMULO CUM GENITORE JACET.
SCILICET HIC MORTIS MOS EST MORTISQUE TRIUMPHUS
GRANDÆVOS TENERIS TOLLERE SAEPE SIMUL.
ÆTAS FLOS SERUS NON RUMPUNT VINCULA MORTIS
NATA PATERQUE CADUNT TEMPORE NATA PRIOR.

The registers go back to 1569, and contain some very interesting notes and memoranda, viz:—A copy of the above inscription from the Helwys tomb, written in by “William Gooday, Rector of Bilborow Church, June, 1776.”

“In 7 Henry VI. an inquest was held in Nottingham, John de Broxtow being foreman of the Jury, to inquire into the number of householders in the parish of Broxtow.” The result was that in 1458 the Church (Broxtow) was united to the Church of Bilborough.

In 1513 Dame Agnes Mellors founded a Grammar school in Nottingham and John Smith, Parson of Bilboro, was appointed to be the first master.

On arrival at Strelley the company visited All Saints' Church, a building of much interest, especially notable for the rood screen and effigies of the Strelley family. The Rev. A. Du Boulay Hill gave an address on the church, and information concerning the tombs and other features was furnished by Mr. T. L. K. Edge. Mr. Hill contributes extended particulars as follows:—

STRELLEY

STRELLEY CHURCH.

BY THE REV. A. D. HILL.

STRELLEY
CHURCH

The oldest part of the church is the tower, with a 12th century lower stage, and continued upwards at different dates. The rest of the church has been entirely rebuilt in the 14th century, to which rebuilding, perhaps, the following (from Thoroton's Hist.) refers:—

“ In the year 1356 ” Sampson de Strelley “ had licence “ that he and his parishioners of that village might hear sermons for the space of a year in the chappel situate within “ his manor of the said village, because the parish church was “ not then fully built.”

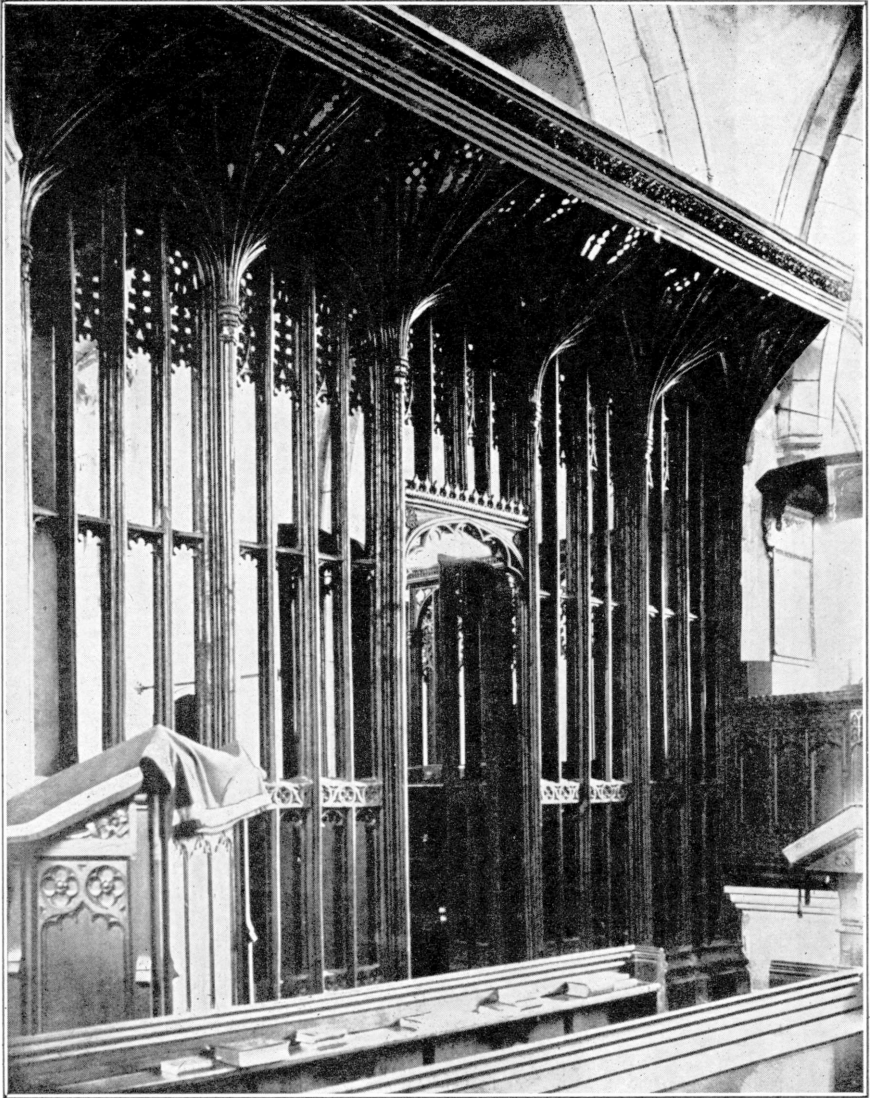
The church then took its present plan, a nave of three bays with aisles, and a chancel with two short transepts forming side chapels opening into the chancel and aisles by arches.

The lofty nave arcade has octagonal pillars, flat responds with chamfered edge and corbels supporting the inner order of the arches. Two of these corbels should be specially noticed for their female heads with very elegant drapery folds of the *couvrechef*. That at the N.E. of the nave has also a gorget or chin-cloth, a form of wimple probably indicating that the wearer was a widow.

A clerestory of plain three-light windows is an addition to the original structure, of course entailing an alteration of the roofs of nave and aisle, and at least one of the south aisle windows. The roof of the nave was restored and repainted in 1855, as shown on a shield in its western bay.

The glory of the church is the almost perfect 15th century screen, with its overhanging cove of tracery supporting the beams of the rood loft. It stands on its original stone plinth (like the screen at Newark). It owes its wonderful preservation to its having been boarded up until its restoration, and only suffered damage from an opening about two feet square being cut in it on the south side.

The pulpit is made up of four old carved oak panels



From a Photograph by Mr. Selby.

STRELLEY SCREEN.

and has a Jacobean canopy of the 17th century.

STRELLEY
CHURCH

The font is a plain hexagonal bowl, with its two staples for securing the cover.

In the chancel are three miserere seats on each side, with good carving under some of the movable seats.

Some remains of old glass are preserved: in the north aisle are some 14th century fragments, one a figure of a bishop with the inscription I. D. UGBERTUS. In the south transept there are several medallions of Flemish glass of the 16th and 17th century, among them being some of a series of the Virtues (Fortitudo, Intelligentia), a coat of arms, dated 1573, and a Crucifixion (Frau Hoes glase macher 1661).

MONUMENTS IN STRELLEY CHURCH.

By MR. EDGE.

The oldest monument in the church is the fine altar tomb of alabaster in the centre of the chancel. There is no inscription or date of any sort on this, but there is little doubt that the figures are those of Sir Sampson de Strelley and his wife Elizabeth, daughter of Sir John Hercy, Knt. Sir Sampson was the builder of the church in its present form; there is a record (Thoroton, p. 230) that in the year 1356 "the parish church was not fully built." This Sir Sampson died *circa* 1390. The costumes and armour on the tomb are of rather a later date—1405-1410, it was probably erected some time after his death, possibly on the death of his wife. The head of the knight rests on his family crest, a strangled Saracen's head—still the crest of the Strelleys of Oakathorpe—he holds his gauntlet in his left hand, and with his right the hand of his lady; he wears a "pot" sheathed dagger on the right and a sword on the left. The head of the lady is an almost unique specimen as regards the hair, which is trussed at the sides, with a covering of richly jewelled network, over which she wears a handsome coronet, which is now somewhat damaged; a slender necklace, with elegant pendant, is round her neck, and an open mantle is held across her breast by a

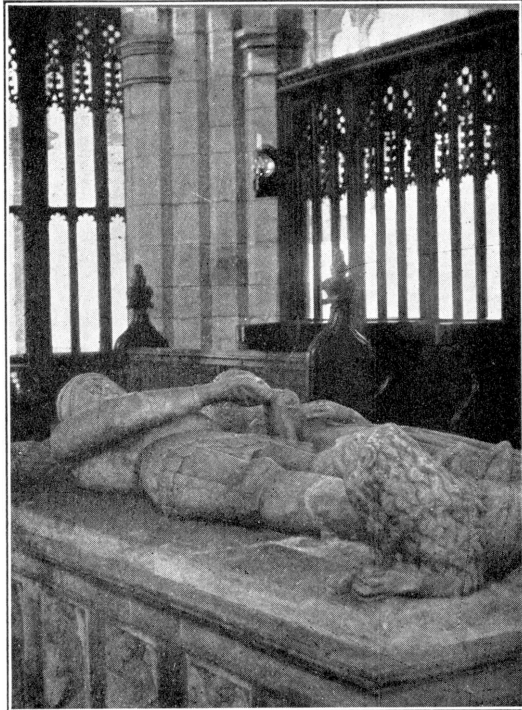
cord fastened to the robe by jewelled plates. Round the base of the tomb are 14 angels bearing shields, these are of most simple but beautiful workmanship, the angels being true angels not "women" angels. It is probable the shields were originally emblazoned. Under the tomb are two graves filled in with very rough stones in hard lime mortar.

Sir Nicholas Strelley, son of Sir Sampson, married Elizabeth, daughter of Sir E. Pierpont, Knt. He died in 1430, and his will is preserved at York. His tomb cannot be identified. During alterations to the floor inside the sanctuary two graves were found, one on each side of the altar; it is possible that these are those of this Sir Nicholas and his wife. In his will he directed his body to be buried in the church at Strelley, and left money for various offices for the repose of his soul, with very minute directions. He was succeeded by his son Robert: his tomb is probably the incised alabaster slab at the north-west corner of the altar tomb; he died 1438. The slab has had the figures of a knight in armour and a lady with long flowing robe, with children kneeling at her feet. The inscription is now illegible; some years ago could be read: "mccccxxxviii. quōr aībū p'piciet' deus Amen." He married twice: 1st Jane Harcourt, 2nd Agnes Stanhope. He was among the lancers at Agincourt in the retinue of Lord Grey of Codnor.

The alabaster slab on the south side of the altar tomb is that of John de Strelley, brother of Sir Robert. He married Joan Hunte, of Linby; she does not appear to be buried here, in fact he had little connection with Strelley. The inscription round the tomb is, Hic jacet Johannes de Strelley armig, filius (Nicholai) de Strelley militis qui quidem Johannes obiit . . . vigilia sancti Petri ad vincula Anno Dni (millesimo Quadringentesimo) vicesimo primo: anno regni Regis Henrici quinti postconquestum Angl nono: cujus anime prop't Deus. Amen.

The stone bears the Strelley shield at the top, and the star devices appear on his armour.

At the west end of the altar tomb is the fine brass of Sir R. Strelley, son of Sir Robert and his wife Isabel, sister of



TOMB OF SIR SAMPSON DE STRELLEY AND HIS WIFE.
STRELLEY CHURCH.

John Kemp, Cardinal Archbishop of Canterbury. She died at Oxtou, 7th September, 1458. He died 17th January, 1487. There is, in addition to the figure of the knight and lady, a helmet and mantling, with the bottom of his crest (the top of the crest is gone), also one star out of 18 originally; this ornament is probably a play on the family name ("Stella"—a star) and appears on three of the tombs of the family. There are also matrices for the plates representing the children of the family. The knight is bare-headed, clad in armour; the lady wears a butterfly head dress, extended by skewers thrust into a plaited fillet; she has two dogs—one smooth-coated, one shaggy—at her feet. It is thought by some that this slab, with its brasses, originally rested on the base of the tomb in the middle of the chancel, which now has the figures of Sir Sampson and his lady upon it, and that these figures were brought from some other part of the church, but there is little, if any, authority for this supposition.

The large canopied tomb in the north chancel wall is that of John Strelley, eldest son of Sir R. Strelley. He married Sanchia, daughter of Sir R. Willoughby. The canopy of the tomb is very similar to one in Wollaton church, and is probably executed by the same mason. In the centre of the canopy, above the Strelley crest, is a representation of the Deity; in his lap are six heads, said by some to represent John's six children, by others, the souls of All Saints, to whom this church is dedicated. On the proper right is S. John Baptist, pointing to the Holy Lamb on his left arm; on the left, S. John Evangelist, with chalice and serpent issuing, making the sacred sign over them. On the arch are four shields:—

1. John's father - Strelley impaling Kemp.
2. John's own - " " Willoughby.
3. John's great-grandfather " " Pierpont
4. John's grandfather " " Stanhope.

On the right side in the moulding, there is an S formed by a serpent and stars; on the left, roses and stars (stella, as before mentioned). The figure of John rests on his crest; he has long flowing hair, his feet rest on a lion, each supported by a

“weeper” sitting on the lion’s back, holding rosaries in their left hands. Parts of the figures still show traces of painting on the armour and the lady’s girdle. The inscription is in beautiful character; the place of the lady’s death is blank. She died in 1500, her husband in 1501.

At the west end of this tomb is a small incised slab with the figures of two children surrounded by the following inscription:—“Hic jacent corpora Sanciæ et Jacobi gemini e fil Joh’s Strelley Armig et Sanciæ uxoris ejus qui quidem gemini ob. decimo septimo die Feb^r Anno Dni - - ” These are the twin children of John Strelley, James, his only son, and Sancia. His younger brother, Sir Nicholas, succeeded to the manor of Strelley; all the rest of his vast estates passed to his four daughters.

There is still another alabaster slab at the north-east of the altar tomb. It is impossible to decipher the inscription. Some have thought by the style of the lettering that it is that of Sir Nicholas Strelley, nephew of John, who died at Strelley 1560.

Choir Stalls.—Some of these are original and have no new work, others have been slightly repaired. The stalls on the north have “Miserere” seats, two of them elaborately carved.

Glass.—In one of the windows of the north aisle are some fragments of good old glass. The saint at the top of the *left* light was probably removed from the window over the tomb in the chancel; several of the pieces are of 13th and 14th century work. The shields on the left are those of Strelley, and Strelley impaling Willoughby; that on the right is a Warwickshire coat of arms, said to be Lucy. Above the tomb, in the chancel, hangs a panel of old glass; perhaps the best is a deep red rose-shaped piece. In the south clerestory windows are three shields: the arms of John Strelley’s wife and her two daughters—Isobel, wife of Clement Low, and Margaret, wife of John Powtrel. In the east window of south choir aisle are several panels of English and Dutch glass, some old and good, others modern and bad.



EFFIGY OF THE WIFE OF SAMPSON DE STRELLEY.



"WEEPERS" ON JOHN STRELLEY'S TOMB.

Lunch was taken at Strelley schools, and about two o'clock the party left by the Bramcote road for their next objective, the Hemlock Stone. This singular rock monument might be called the curiosity of the county, standing a short distance from the high road, within a few miles from Nottingham, it is an object of interest to thousands of visitors. Its origin has been the subject of infinite discussion, and no explanation has been generally accepted as final. Was it the work of nature or of man? Did the waters of the sea or of the sky, the convulsions of the earth or the hands of Druids shape it? About these problems, Mr. Elmsley Coke writes as follows:

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THE HEMLOCK STONE.

BY MR. ELMSLEY COKE.

Various theories have been put forward in explanation of the Himlack (or Hemlock) Stone, and may be divided under two heads: (1) That it is entirely the work of nature; (2) That it is mainly the work of man.

At one time it was thought to have been cut out by the Druids as an object of worship, and later opinion suggested the remains of a quarry. In the memoirs of the Geological Survey, published in 1880, Mr. Aveline says: "Twenty years of further observation would incline me now to place more stress on sub-aerial denudation than on marine. I believe that whatever may have been the first denuding agent, sub-aerial agencies have given the finishing touches to the moulding of the physical features of the district as we now see them, and that the striking pillar of rock, the "Himlack Stone" has slowly worn into its present shape after the country was raised above the sea for the last time."

I entirely agree with Mr. Aveline in this; the adjoining Bramcote and Stapleford hills are of the same formation and no doubt are the remains of strata which at one time extended over the entire district. The "Himlack Stone" is probably

HEMLOCK
STONE the last remnant of a harder piece of the rock which has taken longer to remove.

There is no evidence, so far as I can learn, that any quarry was worked in the vicinity, and I believe the ground has been examined to see if there are any remains, but nothing was found.

It is quite possible and likely that this stone was associated with worship in ancient days, most of the striking natural objects usually have been.

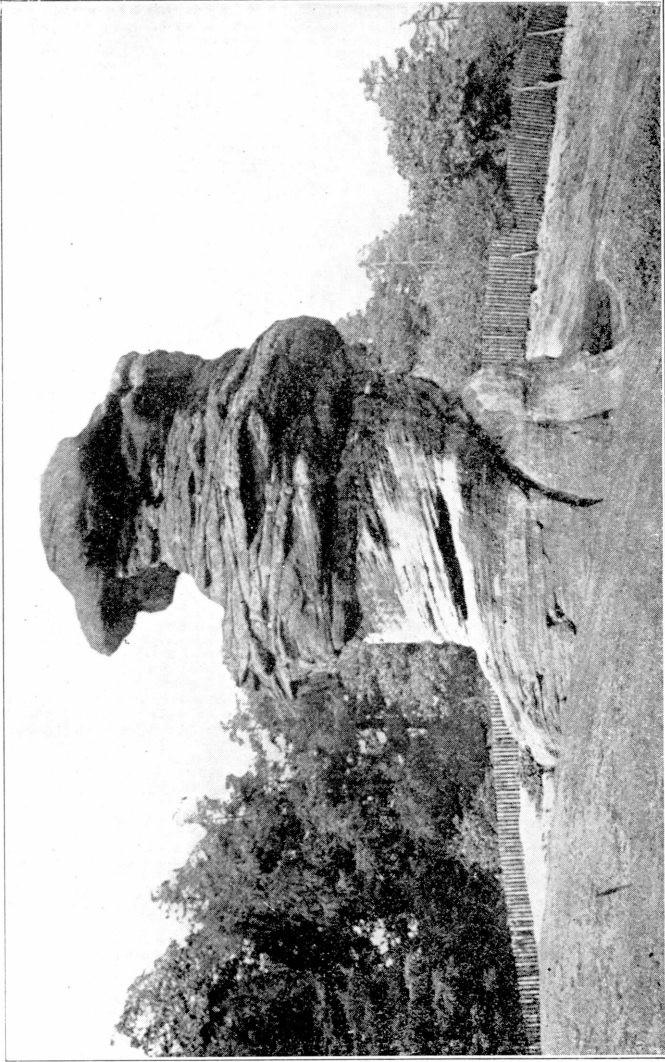
Mr. Shipman considers the Hemlock Stone the remains of a huge hill which has been washed away and crumbled by the dislocations or "faults," and by weather, its origin somewhat resembling that of Nottingham Castle rock. The upper part of it, of the hill at Stapleford behind and of the hill at Bramcote in front, he considers to be *Keuper*, he and Mr. Wilson thus differing from most geologists, who regard it as *Bunter*, like the Castle Rock. The lower part is considered to be mottled sandstone. The particles of the upper portion maintain their firmness through chemical action, the substance apparently being sulphate of barium.

Mr. Samuel Page holds that the use of the Hemlock Stone for Druidical rites may be definitely traced. He believes it to have been a Tothill, one of those eminences, natural or artificial, which were dedicated to the worship of the Celtic deity, Teut (Egyptian "Thoth"). He sends us the following paper in support of this theory.

THE HEMLOCK STONE.

BY MR. SAMUEL PAGE, F.R.N.S.

Though there may be difference of opinion as to the origin of the Hemlock Stone, yet, in my view, the use of it for Druidical rites may very definitely be traced. I would refer to a letter in Hone's Year Book, 1831, page 867, on the sub-



THE HEMLOCK STONE.

ject of the Toothhills, from the text of which I take the following extracts :—

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“The able manner in which you have elucidated the antiquities and customs of Britain, and especially the ‘Midsummer Fires,’ and other Pagan relics, prompts me to draw your attention to what, though intimately connected with them, you seem hitherto to have neglected or overlooked. namely, the Toot Hills, formerly consecrated to the worship of the Celtic deity ‘*Teutates*,’ many of which still remain with scarcely any alteration of their designated names. . . . Mr. Payne read a paper before the Royal Society of Literature, in 1829, in which he identifies the Celtic Teutates with that benefactor of mankind, who, from the invention of various useful arts, was worshipped in Egypt and Phœnicia under the name of Thoth, in Greece as Hermes, and by the Latins as Mercury. . . . To shew the connection between *Tot* and *Teut* and the Egyptian Thoth, it may also be remarked that Bruce says the word *Tot* is Ethiopic, and means the dog-star; now the Egyptians represented Thoth with the head of a dog, and Mr. Bowles remarks that ‘the Druids cut the sacred Vervain at *the rising of the Dog Star*.’ . . .

There can be little doubt, at any rate, that the Thoth of Egypt, deified in the Dog-star, was transferred to the Phœnicians, who derived their astronomical knowledge from Egypt, and who ‘held their way to our distant shores on account of commerce,’ thus, perhaps, leaving some relic of their knowledge behind them; and indeed the Egyptian Thoth, the Phœnician Taautus or Taute, the Grecian Hermes, the Roman Mercury, and the Teutates of the Celts (so called from the Celtic Du Taith, Deus Tautus) are among the learned admitted to be the same. . . .

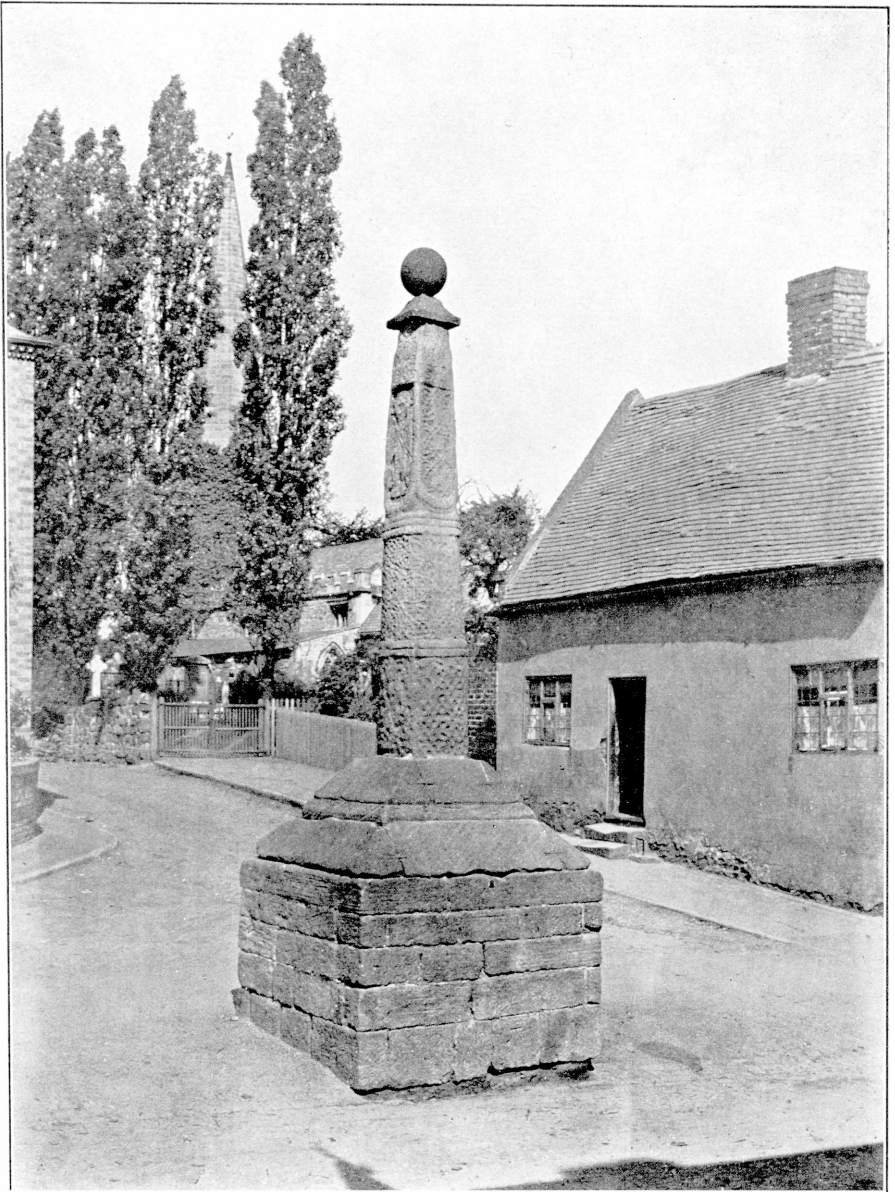
A stone was the first rude representation of Tuisto, or Teut, and these dedicated stones were placed on eminences, natural or artificial, most commonly by road sides, and hence called *Tot*-hills or *Teut*-hills, and in various parts of the kingdom are so called at present. These *hills* would, of course, still remain after the Druidical rites were abrogated by the

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Romans; and as that people paid especial attention to the *genii loci* of the countries they conquered, and, besides, considered these Teut-hills as dedicated to their own Mercury, they would probably venerate them equally with the conquered Britons. . . . 'According to my idea,' observes Mr. Bowles, 'Thoth, Taute, Toute, Tot, Tut, Tad, Ted, Tet, are all derived from the same Celtic root, and are in names of places in England, indicative of some tumulus, or conical hill, dedicated to the great Celtic god, Taute, or Mercury.'"

Many names of places derived from Taut are scattered all over the country, to mention locally, Toothill Lane, Mansfield; Toton, near Nottingham; Tothill, near Alford, Lincolnshire; Totley, Derbyshire; Tatenhill, near Tutbury; which latter name is also of the same derivation. At least sixty names are given in Hone's Year Book.

But it will be asked, what connection has all this with the Hemlock Stone, and where is the Tothill to be traced?—(the name Hemlock, by the way, I think, was sometime Cromlech, though the late Mr. Lowe gives a different derivation). If we look around for Tothill I think we need not go very far. An ancient little stream called the Tottle Brook rises near Trowell—Domesday Torwell—and flows not very far from the Hemlock Stone. Further on, it forms the boundaries of some parishes, and then pursues its winding course to the distant Trent, into which it empties itself opposite Wilford Church. How probable it is that this little rivulet acquired its name many centuries ago from an important Tothill close by! Mr. F. W. Dobson informs me that there are certain streams in Wales which undoubtedly derive their names from local Cromlech stones, and this strengthens my theory. To my mind, at least, there is here some evidence that this Hemlock Stone was the Tothill, and that here the Druids celebrated their worship, brought their sacrifices, and lit their prodigious fires on the eves of May Day, Midsummer, and the 1st of November. Probably, owing to the action of nature during prehistoric ages, they found the stone in much the same shape as we see it now, though, from denudation, less in height from



From a Photograph by Mr. Thomas Wright.

STAPLEFORD CROSS.

the level of the ground, and utilised it for their purposes.

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Of the Druids and their rites our knowledge is limited, but I venture to suggest that in the name of this little stream may lie the key to some of the antecedents of the Hemlock Stone, the mystery of which has so long puzzled the antiquary.

Mr. Page's theory is disputed by another correspondent, who considers that there is no evidence connecting the stone with Druidical observance, and who suggests that the etymology of "Toothill" is merely an example of the process known as the reduplication of synonyms.

The name, as well as the origin and use, of the Hemlock Stone is a matter of speculation. It has been suggested that it was named from the plant Hemlock, which was greatly celebrated by the ancients, and which may have grown in abundance about the column.

A brief stay was made by the party at the Hemlock Stone, most of the company having already inspected it.

Stapleford was the next place to be visited, and here Stapleford Cross, which stands in the village street, and St. Helen's Church, offered much interest. Mr. Hill gave information about the cross, and Mr. George Fellows read a paper on the church.

STAPLEFORD

STAPLEFORD CROSS.

BY THE REV. A. D. HILL.

This splendid shaft, the oldest ecclesiastical monument of Nottinghamshire now standing, is said to have been placed in its present position at a cross road in 1760. Previous to that it was lying in the churchyard, perhaps nearer to its original site. The square base on which it now stands was re-constructed in 1820, when the square cap, surmounted by a ball, was added to the shaft.

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CROSS

It appears as a cylindrical shaft, about 10 ft. high, but is more accurately described as square, with rounded faces tapering to a square at the top, from which the cross head probably sprang. The diameter of the shaft at the base is about 2ft.

It has three bands of surface sculpture, divided by horizontal lines. The two lower portions are covered with interlaced ornament of continuous scrolls, more or less showing a change of pattern on each of the flattened sides. The central band especially is of wonderful intricacy of lines alternately forming the diameter and circumference of the pattern with which the surface is covered.

The upper part, where the shaft becomes square, is much worn, except on one face, which has upon it a symbolical bird-like figure with wings trampling upon a serpent. Close observation reveals the head to be that of an ox with horns, probably the emblem of St. Luke. The other faces may have borne the emblems of the other Evangelists. Dr. G. F. Browne, now Bishop of Bristol, was the first to point out the meaning of the figure, and he suggests, as an interesting corroboration, that Stapleford feast is governed by St. Luke's day, or rather "old St. Luke's," which corresponds to our October 30th. "Feast Sunday is the last Sunday in October, unless that be the last day, and then it is the last but one;" this is the rule still recognised by Stapleford inhabitants. Of course the feast Sunday could not be on October 31st, for then the week could not include old St. Luke's day. (*The Conversion of the Heptarchy*. Browne. S.P.C.K.). The church is dedicated to St. Helen, but we have, no doubt, in this cross, the record of a still older dedication of the locality by the earliest Christian teachers in these parts.

Two questions of interest arise in connection with this monument. Whence came the art with which these wonderfully intricate scroll-work patterns are produced? What is the probable date of the Stapleford cross? The earliest Anglian example of the scroll-work is without doubt to be found on the great cross at Bewcastle, which from its inscrip-

tions can be dated 670. This is earlier than any of the Irish work, which is usually described as the original source of the art. Following Bishop Browne, I think we must look to the influence of Byzantine art, through Lombardy, where similar work is found, brought perhaps to this country by Wilfrith and Biscop, as giving the impulse which produced the Lindisfarne school of ornament, the interlacement of continuous flowing bands, so especially developed as an Anglian characteristic, both in manuscript and masonry.

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The latter half of the 7th century saw the conversion of the kingdom of Mercia to Christianity, after the death of the stout old heathen, Penda, through the influence of the Northumbrian, Oswy, and his son, Alchfrith, who is commemorated on the Bewcastle cross, and of the saintly Chad, Bishop of Lichfield. The 8th century saw its rise to supremacy among the kingdoms of the Heptarchy. Nottinghamshire, as a borderland between two great kingdoms, must have often felt the tide of conquest swaying this way and that, and the erection of a great cross close to the stream, which marks the county boundary, may have had a civil as well as an ecclesiastical significance. The village, as Mr. W. Stevenson has suggested, derives its name of Staple-ford from the tall shaft (A.S. *Stepel*, whence our word steeple, or *stapol*, a prop or post), which, from the style of its ornamentation and the circumstances of the times, was probably erected between A.D. 680 and 780.

STAPLEFORD CHURCH.

By MR. G. FELLOWS.

This church of St. Helen appears to have been altered and enlarged at various times, and little regard has been paid to the old work. The lower portion of the tower belongs to the Early English period. The much mutilated west doorway and the tower arch, with the "keeled" columns and plain chamfers, point to a date about 1250, whilst the belfry stage, parapets, and stone spire were

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CHURCH

evidently added in the fifteenth century. The spire has no spire lights, or ribs, but it has a considerable entasis in the upper portion. The wall inside the south porch is also apparently a remnant of Early English work; the doorway has a pointed arch on the outer side and a semi-circular arch within. Next in point of time is the chancel, with a large east window of five lights of intersecting geometrical tracery, with shallow cusplings in the top of the central division only. This, and the cross on the east gable, would date from about 1300. There is a double aumbry in the north wall of the chancel, the doors of which are missing, but the iron hooks that carried them may still be seen. The nave arcades of three bays and the south aisle belong to the Decorated period, as does also the window at the east end of the same aisle; there is a clerestory on the south side only, consisting of square-headed windows without cusplings; the north arcade is at a lower level, and the westernmost arch has a lower spring than the others. In the vestry is a description of the bells, two of which are pre-reformation, and the inscriptions are recorded as:—i. ✠ Ave Maria gratia plena dominus tecum. “The angelus bell, so called from having the salutation of the angel Gabriel upon it” ii. ✠ J. B. S. nasareus rex judeorū fili dei. iii. John Streets jr and John Smedley, Churchwardens MDCCCXLIII.

The church is in the deanery of Bulwell, and has been much restored. The last time it underwent this process was in 1876-7, when £2,000 was spent upon it, the Revd. Dr. Scott being the vicar. There is seating accommodation for 440. The churchyard was closed for interments in 1883. The last lord of the manor was Mr. John Jackson, who resided at the manor house. He died intestate, and his estate was administered in chancery. Mrs. Sherwin-Gregory, of Bramcote, eventually bought this property in 1885. As lord of the manor Mr. Jackson laid claim to a pew in the chancel, and at the present time two sittings on the south side of the nave are acknowledged as belonging to the manor farm.

In the churchyard is the tomb (surrounded by iron palis-

ades) of Captain William Sleigh, who died in 1842, aged 62
A large portion of the stone side, which carried the inscription, has shaled off, but sufficient is left to show that he saw much service with the British army in the beginning of the nineteenth century:—

In memory of Captain William Sleigh / who died Ap.....
1842 aged 62 / He first served witht Egypt A.D. 1801 /
and afterwards as.....in Canada / He shared the glory
.....t actions against / the enemy, espec..... WA July 5,
1814- where he was sl...../..... having r..... service,
he spent / the evening.....his place in / hospitable
friends and / in well.....tim.....NS to the /

There seems to have been a priest and a church here in the Confessor's time. William Peveril held land in demesne here, and his feudatory was Robert de Heriz. Civicia (or Avicia) wife of Richard Cazmera, "the Lady of Stapleford," gave the church to Newstead Priory. In 1338 the head of this family thought he was dying, and gave the estate to found a charity at Newstead, but, getting better, he revoked his deed and gave it to his sister, who gave a part only to Newstead and the remainder to her heirs; they seem to have adopted the name of the village as their surname.

The tombs in the church are to members of the Tevereys family. This family became identified with the place in the time of Edward III., by the marriage of Johannes Tevereys, of Long Eaton, in Derbyshire near by, with Margareta de Stapleford, an only child and heiress, whose dower was a considerable property here. The oldest of these memorials is an incised slab in front of the chancel step, bearing the figures of Robert Tevereys and his wife, Katherine Chaworth, with a shield bearing their respective arms impaled, the Tevereys having apparently adopted the arms of the Stapleford, viz: *Argent on two bars azure, three cinquefoils or*. He died "*circa festum Pentecosti a° salutis 1553*," and she in 1571.

Their eldest son, John, married Anna, daughter and heir of John de Crevequeur, of Twyford, Leicestershire. This couple's mural monument, with a Latin inscription, recorded

STAPLEFORD
CHURCH

in Thoroton, and their impaled arms, is affixed to the south wall.

The most imposing tomb was sadly maltreated at the time of the 1877 restoration, when the lower part became divorced from its superstructure with a view of gaining some two or three extra seats. The superstructure remains in its original situation against the south wall, and the slab which carries the effigies, with the quaint group of figures beneath, was transferred to the north of the chancel arch. The effigies are those of Gervase Teverey and his wife, Anna Ashby, of Quenby, in Leicestershire, on which traces of paint are still visible. He died in 1639, and the florid Latin inscription in his memory is said to have been written by Dr. Huntington Plumtre. Gervase was the last of the Tevereys; his only son died an infant, and the property passed by the marriage of his daughter, Maria, to Sir Brian Palmes, of Harburn Yorkshire, whose posterity sold it to Arthur Warren, of Toton. On this monument the arms of Teverey, viz: *Azure, a lion rampant argent, within a bordure engrailed or*, are reverted to.

The heraldic stained glass referred to by Dr. Thoroton has entirely disappeared, probably in one of the numerous restorations.

Mr. Arthur Warren married the wealthy heiress of Sir John Borlase; their grandson was the distinguished admiral, Sir John Borlase Warren, who was created Baronet on 20th May, 1775, and received the thanks of both Houses of Parliament for his services. The property subsequently belonged to the Wright family, the bankers. It is now being rapidly sold off in building lots.

ATTENBOROUGH

Attenborough, to which village the party drove from Stapleford, is notable as being the birth-place of Henry Ireton, the Parliamentary General. The house where he was born is a small building still standing on the western side of the churchyard. The entry of Ireton's birth on Nov. 10th, 1611, is preserved in the church register, and this the party inspected. Ireton, who was killed at the

siege of Limerick, was buried at Westminster, but at the Restoration his body was, with those of others, exhumed, hanged at Tyburn, and buried beneath the gallows. ATTENBOROUGH

The Rev. J. Standish read the following paper in the church :

ATTENBOROUGH CHURCH.

BY THE REV. J. STANDISH.

Attenborough, a small village standing near the confluence ATTENBOROUGH
CHURCH of the Trent and Erewash, on the borders of the county, about half-a-mile to the south of Chilwell, is remarkable as the birth-place of Henry Ireton, the regicide, who married a daughter of Oliver Cromwell, and became Lord Deputy of Ireland in 1650. He was born in an old house still standing on the western side of the churchyard, and was baptised on Nov. 10th, 1611, as appears from a Latin entry in the register. He afterwards lived, according to Barker, in a house which stood to the eastward of the church, and of which the last occupier was named Morgan. A new house is now being built in the close, which is still known as Morgan's yard. The register also records the baptisms of two other sons and the burial of the father. The head of the family of Ireton probably settled at Kirk-Ireton in Derbyshire. It is not known when their removal to Notts. took place, but we may safely say that it was not later than Henry VIII.'s time, as we find that in the fifth year of Philip and Mary, Henry Sacheverell, Esq., of Barton, married Jane, the daughter of German Ireton, of Attenborough, near Nottingham. Henry was the great-grandson of this German Ireton, and in 1626, being then fifteen, he became a gentleman commoner of Trinity College, Oxford, and took the degree of B.A. in 1629. According to Wood, " he had the character in that house of a stubborn and saucy fellow towards the seniors, and therefore his company was not at all wanting." In 1629 he entered the Middle Temple, but was never called to the Bar. On 15th June, 1646, a few days before the capitulation of Oxford, he married

Bridget Cromwell, daughter of the Protector.

The church of Attenborough is dedicated to St. Mary Magdalene, and is noticed in Domesday. The present church consists of chancel with north vestry, nave of a little more than three bays, with clerestory, north and south aisles, tower, with belfry containing five bells, and surmounted by a spire. Beginning at the south-west porch we shall find that this has been rebuilt; the side windows have indications of stone mullions and quite new sills on the inside. The new work is probably as late as 1860. The ancient oak door has some very old ironwork on it, consisting of ecclesiastical scroll bands of wrought iron, ornamented with lozenge-shaped marks, which the smith seems to have made primarily for securing the nail points. There are three incised slabs on the floor of this porch, and the doorway is Early English in character, having head-moulds as label stops. Passing round to the north-west we shall find a Norman doorway which has been rebuilt. As it now stands the capitals are above the spring of the arch, and the projecting block in the crown of the arch has evidently been inserted in the re-building. The moulding of the arch runs as follows: splayed label, V mould, hollow, pointed boutell, hollow, reveal, splayed inner jamb.

Returning to the south aisle we shall find it battlemented and possessed of three buttresses of two tiers each. The central buttress has a large plinth mould, while the other two are plain. The aisle windows are of the Perpendicular period, square-headed and filled in with tracery of a character transitional from the Decorated to the Perpendicular type. The east window of the south aisle appears to be modern work of three lights. We find in these windows the wave and splay moulding.

The chancel windows on the south side are certainly original and very interesting in character. They are of two lights; their tracery is early Perpendicular, and the central one of the three should be particularly noticed as containing the old glass, which is of very different quality from the examples on either side.



DOOR, ATTENBOROUGH CHURCH.

The three buttresses to the south chancel wall are of three tiers each, and of the same Early Perpendicular date as the windows.

The east window of the chancel is of three lights, and is Early Perpendicular in character, but it is far inferior to the south chancel ones, both in style and workmanship, and is probably a later insertion. It has the hollow and splay moulding. The buttresses here are modern.

Going round to the north side of the chancel we have again two Early Perpendicular windows of two lights, square-headed and with tracery worth noting.

The east window of the north aisle is similar in character to the windows on the south side of the church, though its tracery is somewhat more elaborate. It has three lights.

The three windows in the north aisle belong to the transitional period between Decorated and Perpendicular. The two western ones are similar, and have a peculiar kind of dual flat head, while the eastern one seems a little later in character. All three windows are of two lights. These north windows have all the double splay moulding.

Passing the north door, which we have already described, we now come to the tower—one of the most important features of the church. The west doorway has apparently an Early English roll moulding, but the thin Perpendicular door-buttress decides its real character, and the doorway must be of the same period as the Perpendicular window above. The moulding of the western doorway runs as follows:—Buttress, splayed fillet (which is a continuation of the label mould), hollow, roll, splayed fillet, splay, small roll, square fillet and splay, reveal.

The tower generally is of the Decorated period, and the buttresses at the angles, carried up in four tiers, are also of the Decorated period. The belfry windows of two lights are late Decorated, bordering, perhaps, on the Transitional, as the mouldings are of a Perpendicular character, and the mullion makes a more determined effort to pierce to the apex. The tower has battlements and a fine spire, and on the east side

may be seen the label mould of the Decorated or Norman high-pitched roof.

On entering the church, we notice first the fairly large font, lined with lead, and belonging to the Decorated period. It is octagonal in shape and has panel-like arcading work on the sides. It now stands on a moulding of the Perpendicular period, originally, perhaps, the base of a pillar.

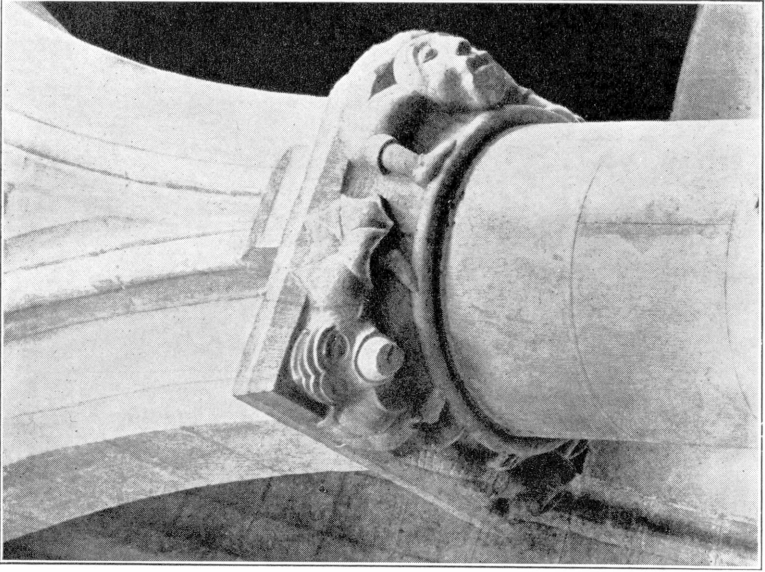
Both tower and chancel arches are of the Decorated period, and spring from corbels. The clerestory is plain Decorated work, without any cusplings, while the three-lighted window over the chancel arch is distinctly Perpendicular.

The two arcades of the nave, of late Norman type, are now of three bays and a piece, as the tower cuts into the fourth bay on either side. The pillars of the arcade are round, with square-headed capitals, which are grotesquely sculptured, more especially on the south side. The arches have a label mould of the nail-head type.

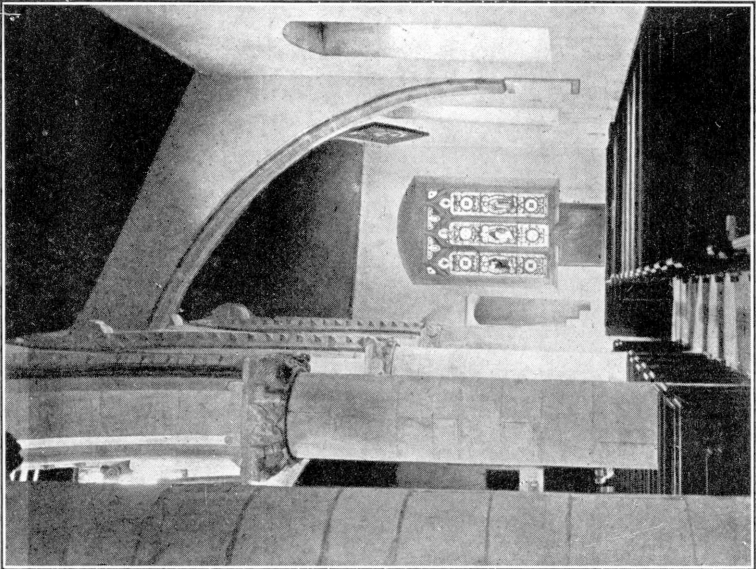
There is a piscina in the south wall of the sanctuary and another in the south wall of the south aisle; and in the south pier of the chancel arch we have a fine example of the staircase which led in former days to the Rood screen.

Another remarkable feature is to be seen in the two flying arches in the south aisle. One wonders why they were placed here and whether they can be in their original position. Both these flying arches have the same roll and hollow moulding.

The chancel contains some well-carved bench ends of the 14th century, and some good oak panelling of a later date in the stalls on the north side. You will find some well-carved mermaids and a boy with a trumpet charming the Leviathan. The initials I.P. are carved in the left-hand top corner of one of the fronts. They are no doubt the initials of one of the Powtrell family. On the east wall of the chancel may be seen a wooden frame, carrying the date 1623, and bearing the arms of the Powtrell family; also an old mural monument to the Rev. John Mather, vicar of this parish, who died in



CARVED PILLAR, ATTENBOROUGH CHURCH.



ATTENBOROUGH CHURCH (INTERIOR).

1625; and near the chancel arch, on the north wall is another mural monument to "Francis Jaques, alias Gamboul of Toton, gent," who died 1606. Some memorials of the Charltons, of Chilwell may be found in the south aisle, and in the north aisle is a small marble tablet, surmounted by a hatchment, recording the decease, in 1822, of the Rt. Hon. Admiral Sir John Borlase Warren, Bart.

ATTENBOROUGH
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There are two stone brackets on the east wall of the chancel underneath the tablets, and there is a piscina on the south wall. The altar, measuring 6 feet 7 inches by 3 feet, and 3 feet in height, is Jacobean, as well as the two chairs placed within the sanctuary.

The bells are five in number, and are rung from the floor of the church. They bear the following inscriptions:—On the west bell: "Remunerabit benefactoribus Deus;" and on the north bell, "Jesus be our spede; 1631." On the east bell, "Thos. Hedderley, Founder, 1749. John Lown, John Earp, Churchwardens." On the south bell, "Henry Day, Collector, 1733." On the centre bell, "S. John in principio erat verbum."

In a field to the South of the Church a fragment of an ancient cross is still to be seen. It consists of a portion of the base stone, with a plain chamfer on the edge and with the mortice hole for the stem of the cross.

Mr. T. W. Charlton has kindly furnished the following arms and inscriptions in Attenborough Church, taken in August, 1662 (Coll. of Arms) Dugdale's Visitation of Notts., fo. 77—

INSCRIPTIONS.

On a monument at the east end of the chancel: "There lyeth the body of John Mather late Vicar of Attenborow who tooke to wife Elizabeth Ryley: wch Elizabeth Died the vii day of March anno 1586 and after the said John tooke to wife Joane . . . and the said John deceased the viith of May a^o 1625 and Lastly the said Joane died the 24th day of August a^o 1625."

The monument to John Mather still exists and its inscription is fairly legible. With the help of Dugdale, an exact copy has been possible.

In the midst of the Chancel is a gravestone of marble with this Epitaph—

“of your charitie pray for the Soule of Perin Molineux
“daughter of Edmund Molineux one of the King's Sergeants-
“at-Law w^{ch} Perin departed the Sixty day of Aprill in the
“yere of our Lord God mccccxliii° on whose soule Ihu have
“mercy Amen.”

ARMS.

In a north window of the church, *argent three bars azure.*

Painted on the wall of the church, *azure, on a chevron or between three swans argent, as many cinquefoils gules.* (Charlton).

In a south window, *argent ten torteaux 4.3.2.1. a label of three points azure.*

Also (i) *argent ten torteaux 4. 3. 2 & 1* (no label) *impaling quarterly ermine and chequy or and gules.*

(ii) (Nevile impaling blank) see Thoroton.

(iii) Leake without border, impaling Babington (with label).

Painted on the wall, *Quarterly Poutrell and Strelley, impaling argent, three bars azure, on a canton or a fesse gules, in chief three lozenges.*

The arms of Charlton, recorded above, were painted on the wall over the present pew occupied by the family, and were unfortunately whitewashed over in 1840.

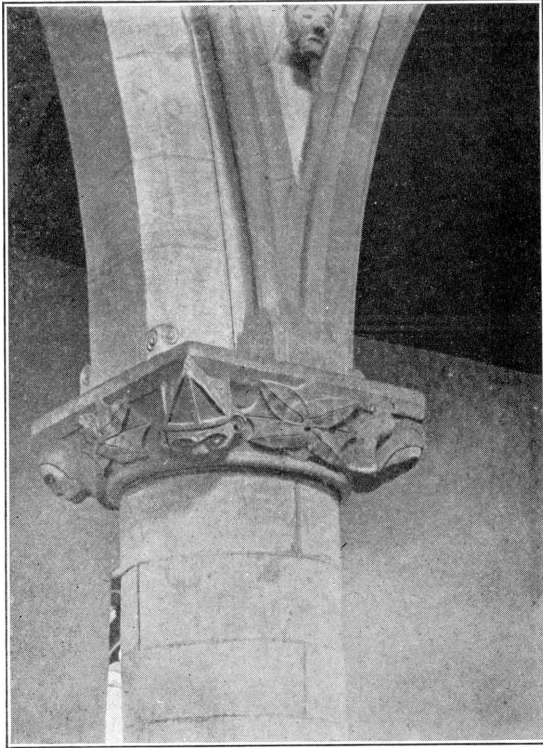
Mr. Geoffrey N. Charlton, of Chilwell, has kindly given permission to the Society to reproduce a letter in his possession, written by General Henry Ireton in 1648. The following is an exact copy of its contents:—

S^r

I have sealed & deliv^{er}d the Conveyance of carvers fflatte unto you & a letter of Attorney for makeinge Livery of Seisin; there is noe alteration from the draughts w^{ch} y^r brother brought mee,



CARVING, ATTENBOROUGH CHURCH.



CARVED PILLAR, ATTENBOROUGH CHURCH.

save in the time limited for deliveringe up to you, all writeings ATTENBOROUGH concerning that Lande w^{ch} is altered from Michaelmas next unto Lady day followinge ; Michellmas, through the delay of sealeinge, beeing soe neare & my employm^{ts} soe farre of & the p^rsent troubles such, as I could not have performed Covenante wth you in that poynte, if it had beene limited to that time, all though the mayne and most materiall of the writeings I delivered to y^r ffather at Addenborow last springe, w^{ch} I p^rsume you have allready I desire you to paye the wholle price to my mother Ireton & her receipt for it shall bee y^r sufficient discharge, but at any time afterwarde I shall bee ready upon y^r deliveringe in of that to give you an Acquittance for the monye under my owne hand & seale The deeds now sealed are committed into y^r brother Mr. Nich : Charleton his hande, in truste betwixt us, untill hee shall deliver to mee a Receipt or letter from my mother Acknowledgeinge the Receipte of the monye & a counterparte of the Conveyance to be sealed by you ; w^{ch} I desire you hasten, & and lette the Counterparte bee deliverd alsoe to my mother, whose acknowledgm^t of the Receipt of it shall serve wthout y^r trouble of sending it to mee. An hundred pounce of the monye I intend for the discharge of soe much due from mee to y^r uncle Mr Edw : Charleton upon bonde, if you bringe & deliver in that bonde to my mother wth the Rest of the price, shee may give you a Receipt for the wholle price ; I know not certaynely what Interest may in strictnesse bee due to y^r uncle, but my mother doth : I hope he will upon the payeinge in of the principall, consider the troubles & difficultyes of the times since I had it & not exacte full Interest upon the Acc^t for the wholle time, but make a conscionable abatem^t & Acc^t what the full Interest (for the years hee hath Receivd it) does exceed the yearly Rate hee thinks reasonable to take for the wholle time, in satisfaction for the time in Arreare wherein I pray you (wth my service) p^rsent my desires to him. I remayne (S^r)

Colch^r. Leag^r. Aug. 14th

y^r assured ffriend,

1648.

& serv^t

H : Ireton :

ATTENBOROUGH

Written along the margin of the letter, which occupies one page, is:—

The Interest of y^r uncle's 100^l from the time you entered upon the Lande, I p^rsume you will bee soe reasonable as to discharge over & above the price; at least, considering that very soone after the bargayne I desired y^r ffather or y^rselfe to pay 100^l of the price unto him & take in the bond into y^r handes, untill I should seale the writeings; wherein I assure you there hath been noe wittinge delaye on my parte. My humble service to y^r ffather mother, y^r Lady & ffreinds wth you, I pray you p^rsent.

[Addressed on fly-leaf]

ffor my hono^{red} ffreind
M^r Thomas Charleton
at his ffather's house
in Chilwell
Nottingham

post pd 6^d

[Sealed in red wax with an oval shield bearing these arms and crest]

Arms : Ermine, two bars gules.

Crest : a squirrel sejant cracking a nut ppr.

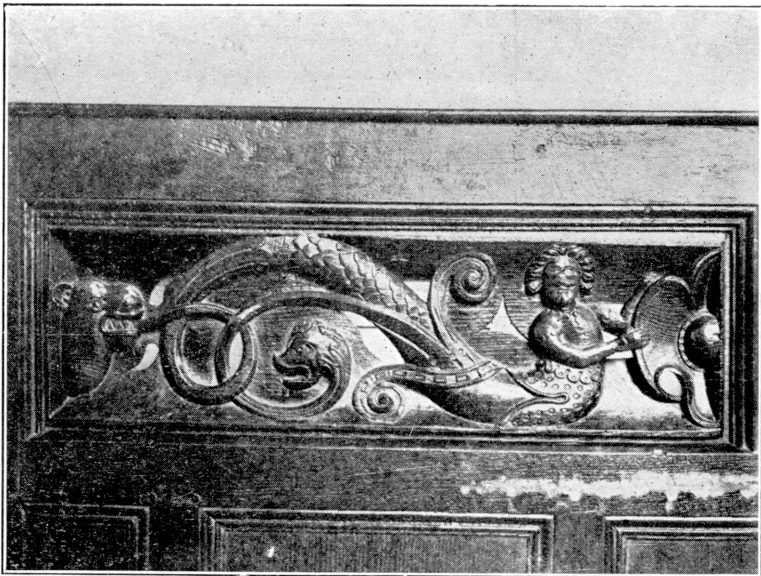
BERSTON

Beeston was reached about a quarter-to-five, and the party were received by Mr. and Mrs. George Fellows at their residence, Beeston Fields. Here tea was served on the lawn in charming surroundings. The return drive to Nottingham terminated the excursion.





CARVING IN ATTENBOROUGH CHURCH.
SHEWING INITIALS OF JOHN POUTRELL.



CARVING IN ATTENBOROUGH CHURCH.