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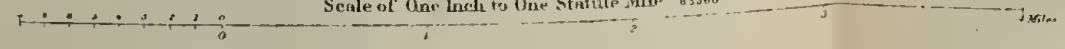
To Hertford

From Watford

To Elstree & Edgware

To Barnet & London

Scale of One Inch to One Statute Mile = 63360



The circles denote 1 mile radius lines from the Clock Tower, St. Albans.

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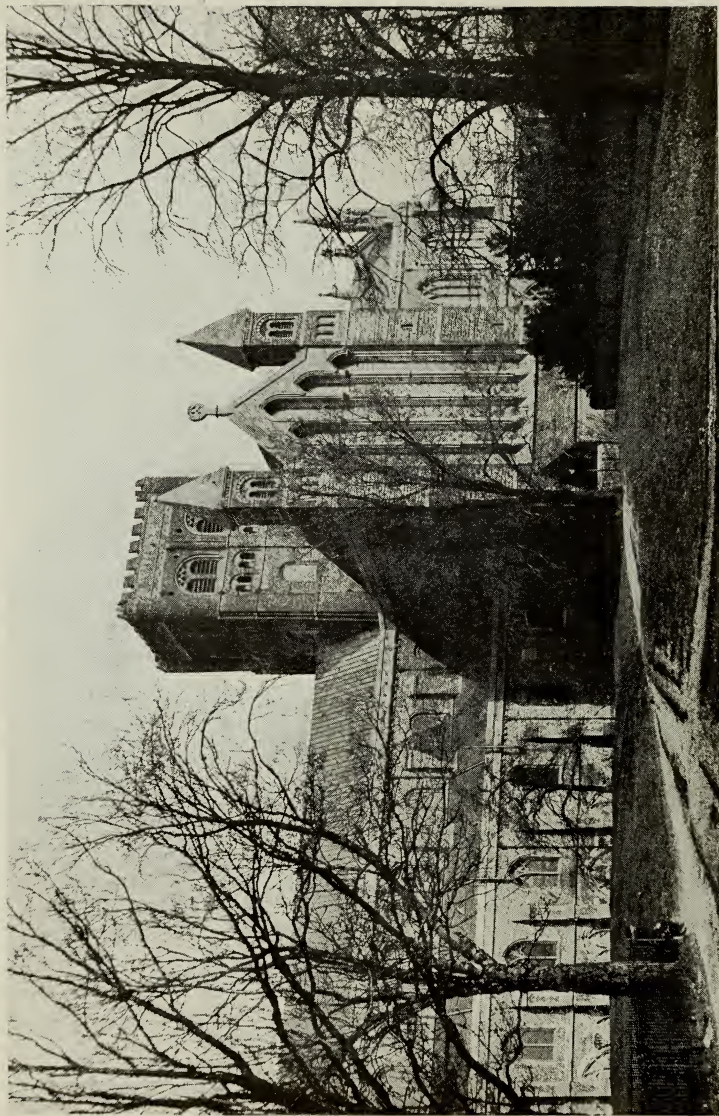
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(Note the five tall lancet windows in the South Transept—the centre one of these is the tallest lancet in England).

... THE ...  
**HOMELAND HANDBOOKS.**

General Editor - - PRESCOTT ROW.

**The City of St. Alban :**  
**Its Abbey and its Surroundings.**

BY

CHARLES H. ASHDOWN, F.R.G.S., F.C.S.

ILLUSTRATED FROM ORIGINAL DRAWINGS BY  
DUNCAN MOUL  
AND FROM PHOTOGRAPHS.

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WITH ORDNANCE MAP AND PLANS.

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Issued by the Homeland Association for the  
Encouragement of Touring in Great Britain.

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**THE HOMELAND ASSOCIATION, Ltd.,**  
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## EDITORIAL NOTE

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With a view to making further editions of this handbook as accurate and comprehensive as possible, suggestions for its improvement are cordially invited. If sent to THE EDITOR The Homeland Association, 37 and 38 Maiden Lane, Covent Garden, London, W.C.2, they will be gratefully acknowledged.

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## THE PUBLISHERS' ADDRESS TO THE READER.

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THIS little volume forms one of the Homeland Handbooks, a series founded in 1897 with the view of providing adequate guides to localities and districts in Great Britain. It is one of the aims of the Homeland Association to show that every district of these islands possesses scenery of beauty, and often of peculiar distinction, often, moreover, hallowed by inspiring memories; and the Handbooks are written from this standpoint. They are issued at popular prices, and contain everything likely to interest the intelligent visitor concerning the History, Traditions, Worthies, Antiquities, and Literary Associations of the neighbourhoods with which they deal.

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THIS LITTLE WORK IS DEDICATED  
TO MY FATHER,  
AS A SMALL TOKEN OF  
FILIAL AFFECTION, REGARD AND ESTEEM.

## PREFACE TO FIRST EDITION

---

In the compilation of this Handbook I have followed to a certain extent the methods pursued in my larger work, *St. Albans: Historical and Picturesque*, and in a lesser degree those in *The Gossiping Guide to St. Albans*. For a few facts I must express my indebtedness to the *Guide to St. Albans Cathedral*, by Mr. William Page, F.S.A., the *Transactions of the St. Albans and Hertfordshire Archæological and Architectural Society*, and the *Guide to Hertfordshire*. My thanks are due to Mr. R. J. Hillier, M.R.C.S., L.R.C.P.; to Mr. Jno. Harris, C.E., and to Mr. E. Stanley Kent for the loan of photographs.

CHARLES H. ASHDOWN.

*St. Albans,*

*February, 1902.*

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MOTOR SERVICES.—Motor 'buses now run between St. Albans and Golder's Green (for London), Watford, Dunstable, Harpenden and Luton.

The Hertfordshire County Museum (p. 144) has been enlarged and rearranged, and the governing body reconstructed. Mr. G. E. Bullen, *Director*.

The St. Albans War Memorial takes the form of a tall white cross erected on St. Peter's Green.

ST. ALBANS: THE CITY OF BRITAIN'S  
PROTO-MARTYR.

---

CHAPTER I.

---

LONDON TO ST. ALBANS—HOW THE  
PILGRIMAGE MAY BE MADE.

**T**HE modern pilgrimage to the "City of the Red Roofs" may easily be made, for St. Albans is very rich in railway facilities, being served by no fewer than three separate lines.

*Midland Railway.*—The main trunk line of this railway from London to the north passes through

**By Rail.** the city, and there is an excellent service of express trains between St. Pancras and St. Albans which cover the distance in about thirty minutes. This is the quickest and most direct route.

*London and North Western Railway, via Willesden, Harrow and Watford.* A good service of trains, averaging about forty-five minutes between Euston and St. Albans, is in operation. A change of carriage is sometimes necessary at Watford, as a branch line to St. Albans leaves the trunk line at that station, but there are some through trains.

*Great Northern Railway.*—Passengers travel by this route on the main trunk line from King's Cross to Hatfield, where a change is made and the journey completed by a branch line to St. Albans. The time occupied is approximately forty-five minutes.

There are several first-class roads from the metropolis to St. Albans, and the cyclist or automob-

**By Road.** bilist need have no hesitation in trying any of them. (1) The most direct road and the one most used is that *viâ* Finchley and Barnet, which is about 20 miles in length. There are no steep hills by this route, only a few long rises. (2) Another route, and one often chosen because of its picturesqueness, is to follow No. 1 route to Barnet and then to continue on the Great North Road through Potter's Bar to Hatfield—a delightful little spin of five miles then leads off to St. Albans. (3) By leaving Hyde Park and traversing the Edgware Road through the town of that name, and Elstree, the traveller may reach St. Albans; the route is almost a straight one, as it is the old Roman Road, the Watling Street, which is entire from London to St. Stephens, at St. Albans. All the hills are negotiable with perhaps the exception of two, the worse being Brockley Hill, near Elstree. The surface of the road is generally in first class condition. (4) A route often followed is by way of No. 3 to Edgware and then to branch off through Stanmore and Bushey to Watford, and thence to St. Albans. (5) A route often followed by dwellers in the West End of London is *viâ* Willesden, Harrow, Rickmansworth and Watford, which affords a very picturesque journey.

The roads here briefly indicated are the main ones, but with the aid of the road map cyclists find their way through beautiful by-lanes; of these pleasant routes there are not a few in verdant Hertfordshire, and he is indeed fortunate who can thread his way to his destination through such delightful surroundings.

## CHAPTER II.

---

### A PERAMBULATION OF ST. ALBANS ABBEY, NOW THE CATHEDRAL CHURCH.

The following periods of Architectural style may be of use for the purpose of reference:—

NORMAN. William I. to Stephen, 1066-1154.

TRANSITIONAL NORMAN. Henry II., 1154-1189.

EARLY ENGLISH. Richard I., John, Henry III., 1189-1272.

DECORATED. Edward I., II., III., 1272-1377.

PERPENDICULAR. Richard II. to Henry VII., 1377-1485.

**A**T the first glance the exterior of the abbey church is disappointing. Its inordinate length and the absence of flying buttresses, crocketed pinnacles, graceful spires, saint-filled niches, and dark, mysterious angles render it different from the majority of our

**Exterior.** English cathedrals. The exterior is plain, unornamental, vast, massive—it is perhaps imposing and impressive by the very absence of the concomitants enumerated above. The tower is the chief glory of the exterior: built in the reign of William I., it presents in every respect the same aspect that gladdened the eyes of Saxons and Normans at that remote period. In the middle ages a lantern, probably similar to that at Ely, rose from the summit of the roof; it was superseded by a “Hertfordshire Spike,” which vanished in May, 1833. At one period the tower was plastered over, but that abomination went the way of incongruities in general, and now the dull red tint of the

Roman bricks of which it is constructed is visible for many miles around. How well those bricks resist the effects of time and the "to and fro conflicting elements of wind and rain"; though nineteen centuries old, they put to shame many so-called durable modern examples. The nave is now surmounted by a modern high-pitched roof, superseding a flat roof which had been in position for a great number of years, although, from traces left upon the sides of the tower, the original roof was undoubtedly a high-pitched one.

Before the Dissolution the southern side of the abbey church was hidden to a great extent by the buildings of the great monastery, which covered the major portion of the open land now stretching down to the river. The blind arcade of the cloisters shows upon the wall of the nave, and until the recent restoration also appeared upon the west wall of the south transept. The five tall lancets, the "Five Sisters" of St. Albans, are remarkable by reason of the central light being 60 feet in height and the tallest lancet in England, and also because, though of varying heights outside, they are equal in stature when viewed from within the abbey.

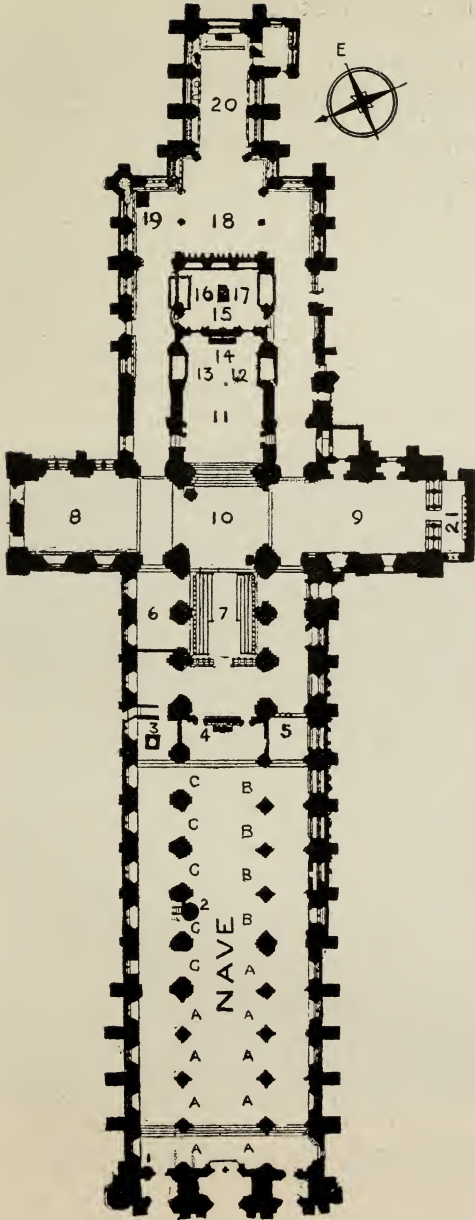
The west front is of recent construction and superseded a front which, begun by Abbot John de Cella (1195 to 1214) was finished by his successor, William de Trumpington, in the reign of Henry III. Of the Norman west front which preceded the latter we have no account. John de Cella's work was a magnificent example of Early English architecture, and for many centuries the far-famed portals of St. Albans evoked universal admiration. But as the centuries went by they became insecure and dilapidated, and no alternative was left but to pull them down and entirely rebuild them at the last restoration. By careful inspection numerous portions of the old portals may be discovered incorporated with the new, which in many respects are a reproduction of de Cella's work. The remaining portion of the west front, that above the porches, consisting largely of a false screen with flanking turrets, was designed by the late Lord Grimthorpe.

**Site of the Monastery.**

**West Front.**



Plan of the  
Cathedral Church  
of  
St. Alban.



- 21 The Slype.
- 20 Lady Chapel.
- 19 Shrine of St. Amphibalus.
- 18 Ante-chapel.
- 17 Tomb of Humphrey, Duke of Gloucester.
- 16 Watching Loft.
- 15 Saint's Chapel and Shrine.
- 14 Wallingford Screen.
- 13 Abbot Ramryge's chantry
- 12 Abbot Wheat-hampstead's chantry.
- 11 Presbytery.
- 10 Tower crossing.
- 9 South Transept.
- 8 North Transept.
- 7 Choir.
- 6 Vestries.
- 5 Door to east end of church.
- 4 Rood Screen.
- 3 Font.
- 2 Pulpit.
- 1 Decorated Piscina.

NAVE.

- A Early English Bays.
- B Decorated Bays.
- C Norman Bays.

The cathedral stands upon higher ground than any other in England, being 320 feet above sea level; the next in height of site is not Lincoln, as might be anticipated, but Lichfield, which lies in a hollow. St. Albans Abbey has the longest Gothic nave in the world, and is the oldest of the great English churches now surviving. Its extreme length, outside, is 550 feet, being only six feet shorter than Winchester—the longest in England. The tower is 144 feet high, and the total area of the space within the walls is no less than 40,000 square feet.

Upon entering the abbey by the west front we are at once struck by the contrast which the

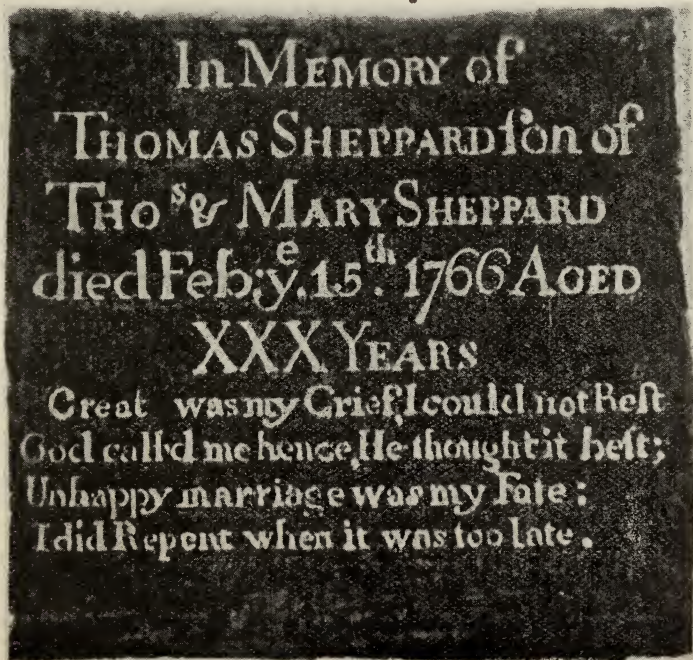
**Interior of  
the Nave.**

interior presents when compared with the plain and unornamented exterior. Glimpses of rich ornament, stone screens, painted ceilings and massive arches greet the eye, and afford some little compensation for previous disappointment. The portion of the nave in which we now stand was originally of Norman construction, but was pulled down by de Cella at the time he demolished the Norman west front; de Cella's work is visible in the lower parts and Trumington's in the upper. The style is Early English, and although this portion has been standing for nearly seven centuries it is practically as strong as when it was first erected. The work was commenced in this part of the abbey, as in most other parts, upon a magnificent scale, which had to be modified through lack of funds as it rose from the foundations. Notice the bases round the columns inside the west front, which were intended for smaller shafts that were never carried up, and also the vaulting shafts in the triforium for carrying the supports for a stone roof which was never built. The steps across the church at the first pier are an unusual feature as they *rise* to the level of the floor—in many churches they descend. A beautifully carved stoup for holy water is near the north aisle door, carefully restored according to the original Decorated design. The Latin inscription under the great window at the west end reads: "On account of the favourable position and immense size of this church, so well adapted for accommodating great multitudes, in the reign of Henry

VIII. and again in the reign of Elizabeth, while the plague was raging in London, the Courts of Justice were held here." This happened in 1543, 1589, and 1593.

Upon the second pier on the north side is an inscription to the celebrated Sir John Mandeville, whose carved statue was once there, but whether it marks the place of his burial or not is a moot point. He was born in St. Albans early in the fourteenth century and attended the Grammar School. After studying medicine he started on his famous travels in 1322, and published an account of them which made his name a household word for nearly three centuries, and gave him an extraordinary reputation. He died in 1372. A life of the traveller has been

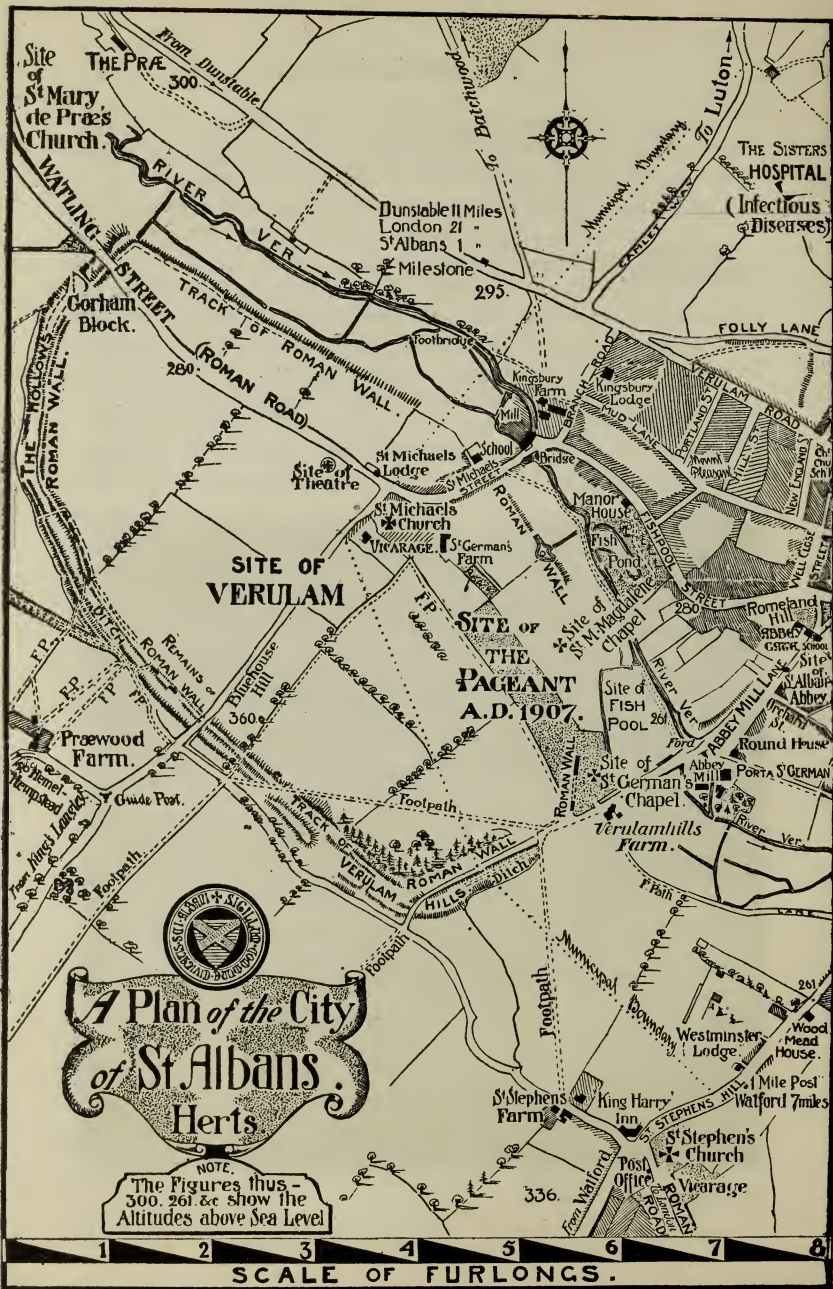
**Sir John  
Mandeville.**

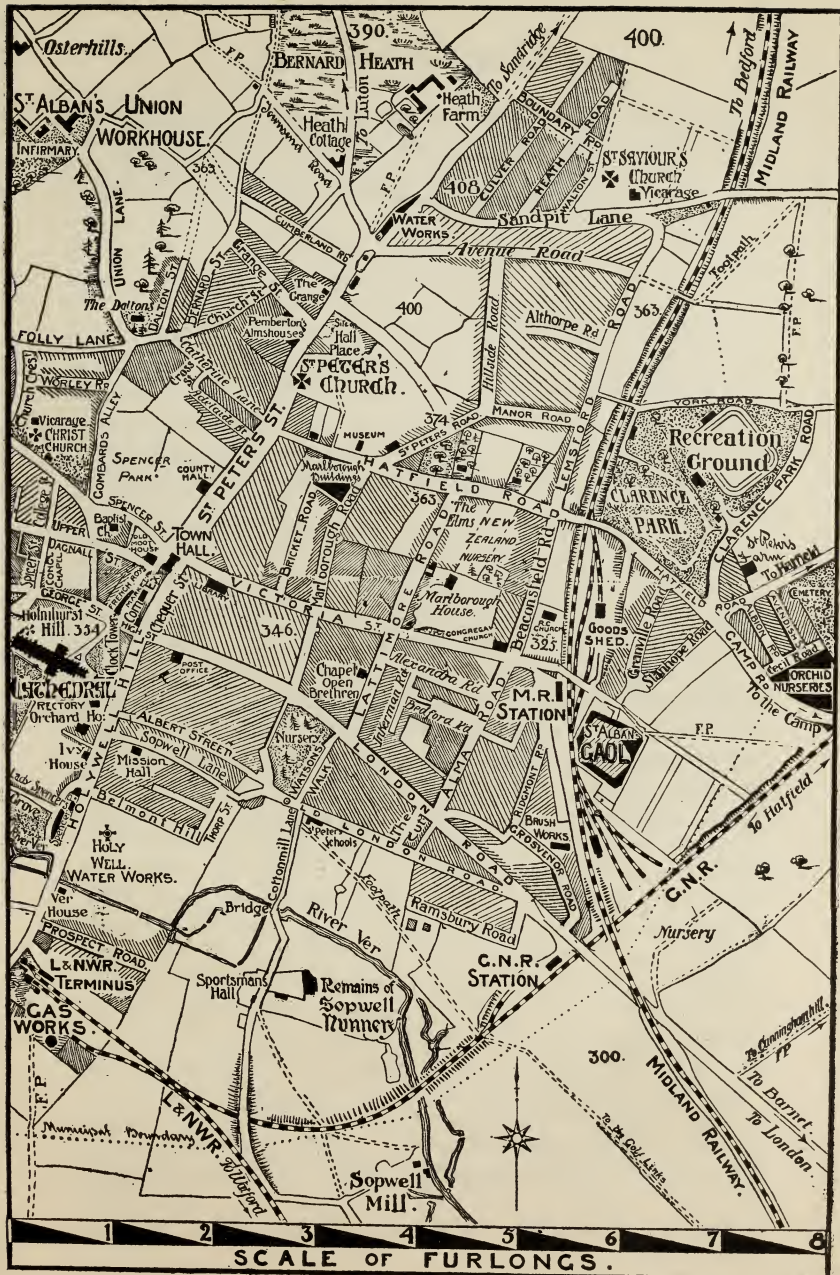


Photograph of a Rubbing]

[by C. Wilton.

This quaint inscription is on a ledger stone under the matting in the north aisle of the Nave, St. Albans Abbey.





recently published under the title of *Sir John Mandeville: Liar*. The epitaph upon the pillar runs:—

*Siste gradum properans, requiescit Mandevil urnâ  
Hic humili: norunt et monumenta mori.*

“Lo, in this Inn of Travellers doth lie,  
One rich in nothing but in memory;  
His name was Sir John Mandeville; content,  
Having seen much, with a small continent,  
Toward which he travelled ever since his birth  
And at last pawned his body for y<sup>t</sup> earth  
Which by a statute must in mortgage be,  
Till a Redeemer come to set it free.”

The above was probably written by John Harmer, headmaster of the Grammar School 1626-36, and took the place of an earlier inscription which may be faintly traced beneath the present.

Notice the remarkable junction of the Early English work of de Cella and Trumpington with the older Norman work upon the north (or left-hand) side of the nave. A small statue of Saint Richard of Chichester stood upon the bracket on the west side of the pier, and it is said that so great was the veneration of the abbot and the people for this statue and the fresco behind it that it was decided not to demolish the face of the pier, hence the peculiar appearance it presents. The legend, if true, must refer to an earlier saint than St. Richard, who died 1253, whereas the alteration was *circa* 1216. The Norman architecture upon the north of the nave dates from 1077, and is the work of Paul de Caen, who was appointed abbot by William the Conqueror. It is of extreme simplicity and plainness, and resembles closely the Norman church in Caen over which Paul formerly presided. Similar Norman work originally stood upon the south side, but in 1323, upon a Saint's day, when the place was crowded with people hearing Mass, the columns fell outward with a fearful crash upon the cloisters, while the unsupported roof dropped into the church. Strange to say no loss of life occurred, but the damage done was enormous. Abbot Eversden began the erection of five magnificent bays in the Decorated style to replace the fallen arcade, and they were completed during the abbacy of his successor, Michael

de Mentmore (1335-1349). It may be remarked here that St. Albans Abbey is a veritable storehouse of examples of all the styles of architecture from Early Norman to Late Perpendicular. Notice how harmoniously the Early English and the Decorated blend together, although there is more than a century of progress between them; the early dog-tooth gives way to the ball-flower and rosette, the mouldings are cut deeper and are augmented in number, while a lavish display of ornament appears in the triforium in contrast with the plainer Early English. In the words of Mr. Bond: "The student should remember, however, that at St. Albans there is a good deal of what is called assimilation. The lancet bays and the curvilinear bays in the nave are not typical and characteristic of their respective periods. The architects of these bays had not a free hand. They were not able to compose the design simply to suit the fashion of the day. Their bays were to be lancet and curvilinear only so far as might be without ruining the general design and proportions of the nave as a whole."\*

In monastic times we read of a large number of persons being buried in this portion of the nave. The massive pulpit was added at the recent restoration.

St. Albans is celebrated for its frescoes, and a number are found here upon the Norman piers, having been discovered in 1862 under a great many coatings of whitewash. Upon the west side of the piers occur six examples of the same subject, the Crucifixion, with (one excepted) St. Mary and St. John, while underneath are representations of the Glories of the Blessed Virgin. Four frescoes face towards the south, one being distinguished by the inscription: *Priez pur l'almes de Willelme iadis bal: e iohanne sa femme e pur l'alme Will. . .* (Pray for the souls of William, formerly Bailiff, and Johanna his wife, and for the soul of William . . .) The three figures above it are supposed to be those of the three wise men, and the painting was executed *circa* 1400. This may be in memory of William

\* *English Cathedrals Illustrated*, Francis Bond, M.A., etc.

Todde, bailiff of St. Albans, died 5th January, 1401, and buried in the north aisle of the nave. On the pillar to the left is a representation of St. Osyth (?) and on the next one in the same direction St. Thomas A' Becket, painted by Robertus de Trunch in 1360.

The rood screen is of Late Decorated design, and separates the working nave from the choir, and, in monastic times the part open to the laity (the nave) from that beyond, which was for the order alone. It was erected by Abbot de la Mare about 1350, and was deprived of its statues and otherwise mutilated at the Reformation. The extension on the north side is modern. The organ, until lately, was situated upon the great platform which occupied the position of the rood loft. It is, at the time of writing, being enlarged and rebuilt in the bays on either side. The great curtain which in winter time hung across the church at this point, has been removed, and an uninterrupted view of the upper part of the church to the back of the ante-chapel is now possible. Above the screen in one of the triforium arches a few remains of the rood beam, which extended across the church and carried an enormous crucifix above it to the roof, still exist. Through the doors on either side of the screen processions used to pass; these doors are in excellent condition, and are good specimens of Decorated woodwork. No vestiges now remain of three altars which once stood against the screen.

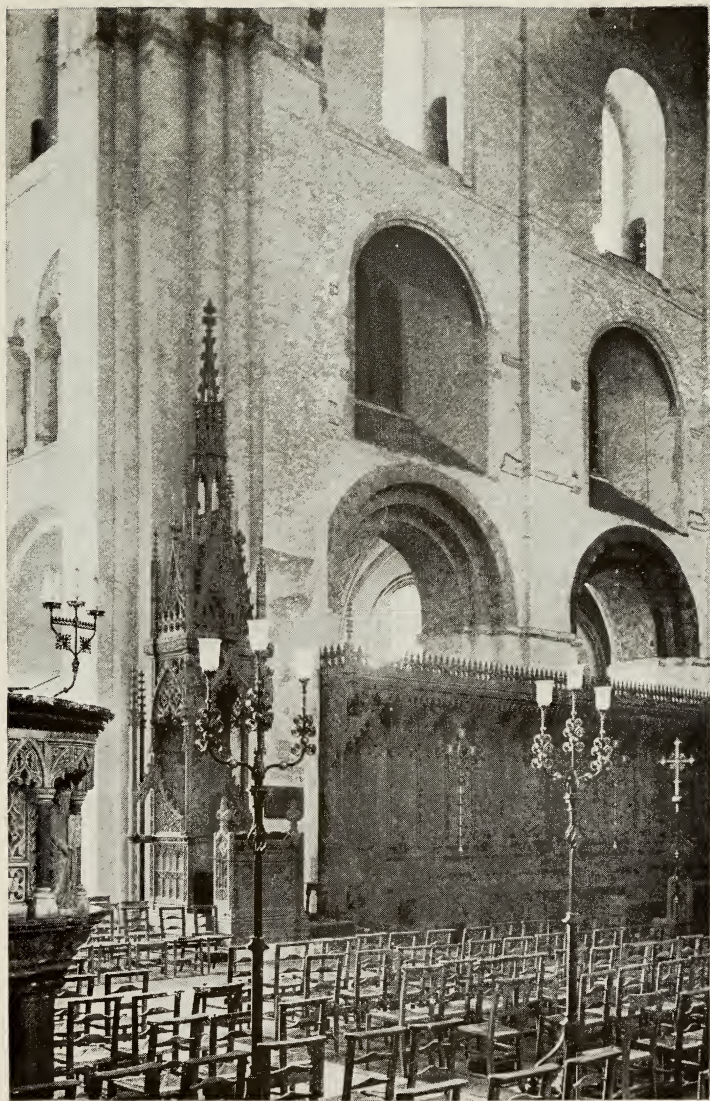
Upon looking westwards from the rood screen it will be perceived that the Early English walls slope outwards considerably. They were formerly in a much worse condition, but about thirty years ago, under the direction of Sir Gilbert Scott, they were pushed into their present position by hydraulic pressure, and strong buttresses were erected outside to maintain them.

The visitor now passes through the door in the oak screen in the south aisle (*where a charge of sixpence is made for persons not resident in the city, a reduced charge of threepence per person being made for parties and schools, with a minimum of 2/6*), and the south aisle of the choir is entered. It is of Norman work excepting

**The Rood Screen.**

**South Aisle of the Choir.**





*Homeland]*

*The Choir, St. Albans Abbey.*

*[Copyright.*

*(Showing the Norman work and the Bishop's Throne.*



the vaulting, which is new. Under one of the arches upon the left formerly stood a large painted almary, aumbry, or cupboard made in the twelfth century and used for containing the manuscripts written in the scriptorium of the monastery or obtained elsewhere; a number of these splendid examples of early caligraphy and illumination are preserved in the British Museum. Upon the right is the Early English tomb of two celebrated hermits, Roger and Sigar, who flourished in the time of King Stephen; Roger dwelt near Dunstable and subsequently became a monk of St. Albans, but Sigar lived and died in the wood of Northaw, south of Hatfield, whence, the legend runs that by prayer he obtained the expulsion of all the nightingales because they interfered with his devotions. Many kings, queens, princes and nobles have paid visits to this tomb, and made costly offerings, for its occupant enjoyed a great reputation for sanctity in the middle ages. A stone coffin is at present lying in the recess. A few steps beyond the tomb is the abbot's entrance from the cloisters, in which some excellent Decorated work in stone and oak may be seen. It dates from the time of Abbot de la Mare (1349-1396). A few paces from the abbot's entrance towards the left the ascent of two steps will bring the visitor underneath the tower, and, on turning to the right, afford him one of the finest vistas in the edifice. The north transept, with its great wheel window, lies to the left, before him is the presbytery with the magnificent Wallingford screen, upon the right is the south transept with the Five Sisters' window, and behind him lies the choir, the south aisle of which has already been viewed. This portion of the church, with the exception of the north transept, was in medieval times sacred to the brethren of the great monastery; here they held their services, and here they arranged the processions which formed such a distinguishing feature of their worship.

The great stalls extended beyond the choir across

**The Choir.** under the tower to the entrance steps of the presbytery; their height may be judged from the pilasters, which have been cut away to receive them, on either side of the tower arch in the choir. The

present stalls are of modern construction; the bishop's throne and side stalls are quite new and very beautiful, if, perhaps, of rather fragile design. The throne is to the memory of Bishop Festing. The return stalls have been erected for some years, the central archway being given by Bishop Cloughton in memory of his son-in-law, Captain the Hon. R. G. E. Campbell, who was killed in action in South Africa in 1879. The ceiling of the choir is well worthy of notice, on account of its great age and interesting history. Under the restoration by Sir Gilbert Scott a workman was engaged in cleaning the coarsely-executed seventeenth century paintings then occupying the panels, and by accident injured one of the panels and disclosed older paintings underneath. The careful removal of the coatings revealed a beautiful series of sixty-six panels, the majority having been painted during the latter portion of the reign of King Edward III. (1327-1377), probably between 1368 and 1376. With the exception of two panels they contain the monogram **J. H. S.** alternating with angels bearing shields of arms; most of these arms represent the connections of the royal family with other princely houses, such as those of Spain, Portugal, Sweden, France, the Isle of Man, &c., and others are the arms of children of Edward III., as John of Gaunt, Edward the Black Prince, and Edmund of Langley. The sixth row is supposed to be of more recent date than the others, as it commemorates the union of King Henry VI. with Margaret of Anjou in 1444.

The north transept is of Norman architecture, dating from 1077. It is plain and massive, and the irregularity of surface noticeable in the walls is due to the crude material of which

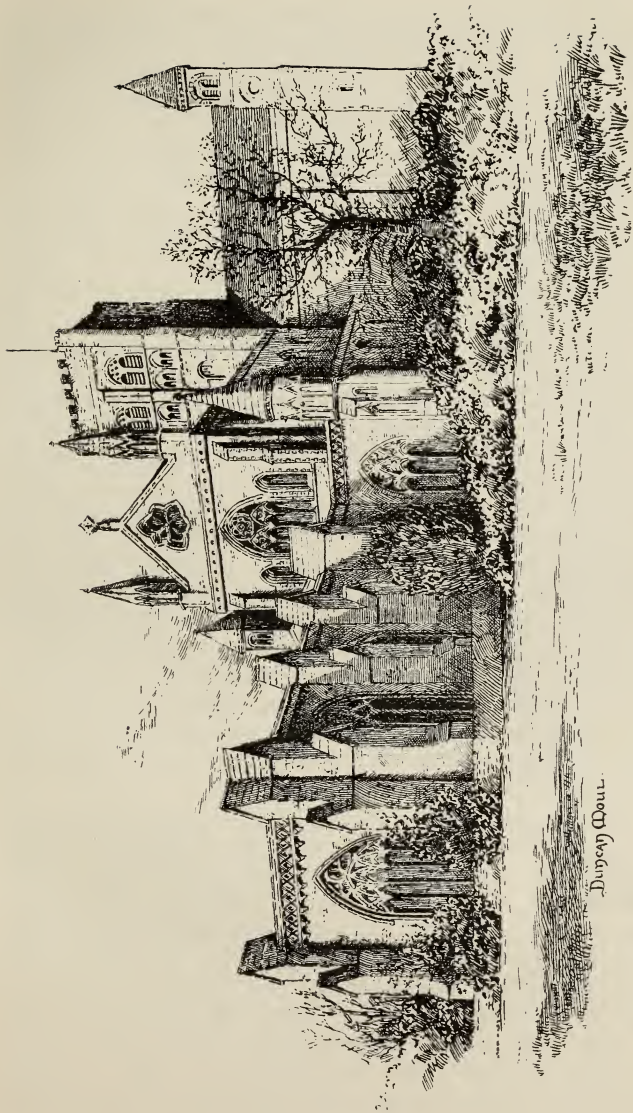
**The North  
Transept.**

it is built—the Roman tiles and stones of Verulam.

In the triforium may be seen the oldest relics the abbey now possesses, namely the Saxon

**Saxon  
Baluster  
Columns.**

baluster-columns, which were used in the church built upon this spot by Offa in 793. They were formed by being turned in a lathe, and a number of them are ornamented with rings; the capitals



*Specially drawn*]

**St. Albans Abbey from the East End.**

[*by Duncan Moul.*

and bases are of Norman work. With a commendable eye for effect it will be noticed that in both transepts, and also in the tower, the best columns are arranged upon the eastern side in order first to attract the attention of persons coming from the nave, and for the same reason they are also placed as near the tower as possible. The roof here is of pitch pine and modern. The centre panel from the former painted ceiling, which was about three hundred years old, is now in the south aisle of the presbytery and represents the martyrdom of St. Alban. The north wall of this transept was rebuilt by the late Lord Grimthorpe from the gallery upwards and the great wheel, or rose, window inserted; the latter has evoked a whirlwind of criticism not always of a flattering character. The inscription underneath it may be rendered as follows:—“The building erected by Paul (the abbot) has stood for eight hundred years and still stands, renewed according to its ancient appearance. All the works of John, twice abbot, have perished, and Edmund is here as the new builder.” The “Paul” referred to is Paul of Caen, the first Norman abbot; “John,” is Abbot Wheathampstead, who ruled over the monastery upon two occasions, and inserted a Perpendicular window here; “Edmund” refers to Lord Grimthorpe. Two Norman windows, having the splays ornamented with a vine pattern, are below, and to the left is a Norman doorway which formerly admitted the pilgrims to the shrine, and also the general public, who were permitted to enter this transept.

The monumental tomb of Bishop Claughton, the first  
**Bishop Claughton's Monument.** Bishop of this Diocese, who died in 1892, stands here; the recumbent figure is of white marble and the pedestal of alabaster. The original Norman church possessed no fewer than seven apsidal terminations towards the east, viz. : Those of four chapels, two opening into each transept, and those of the presbytery and its north and south aisles. All the chapels have disappeared, but the blocked-up openings to them may still be seen in the transepts. One in the north transept is occupied by the monumental tomb of Alfred Blomfield, bishop of Colchester and

suffragan bishop of St. Albans, who died in 1894; an altar formerly stood here dedicated to the Holy Trinity, and a portion of it still remains in the wall. The second recess marks the former entrance to the Chapel of St. Osyth; inserted in the pavement are a number of ancient encaustic tiles which have been found in various parts of the abbey and placed here for preservation. To the right of this is an interesting mural painting of the fifteenth century representing the Incredulity of St. Thomas. The figure of our Lord will be perceived holding a cross staff with the banner of the Resurrection, and having a scroll issuing from the mouth with the words (in Latin), "Blessed are they who have not seen and have believed." St. Thomas, kneeling, has a scroll upon which is "My Lord and my God." This fresco and another which was at one time beneath it, formed the reredos for a celebrated altar, that of the "Leaning Cross," or "Holy Cross of Pity," which had a guild in the town in connection with it. In the pavement near this spot may be seen the matrices of two brasses of the fourteenth century. Descending the steps we notice the Masons' Pulpit, given by the freemasons of England, who acknowledge St. Alban as their patron saint.

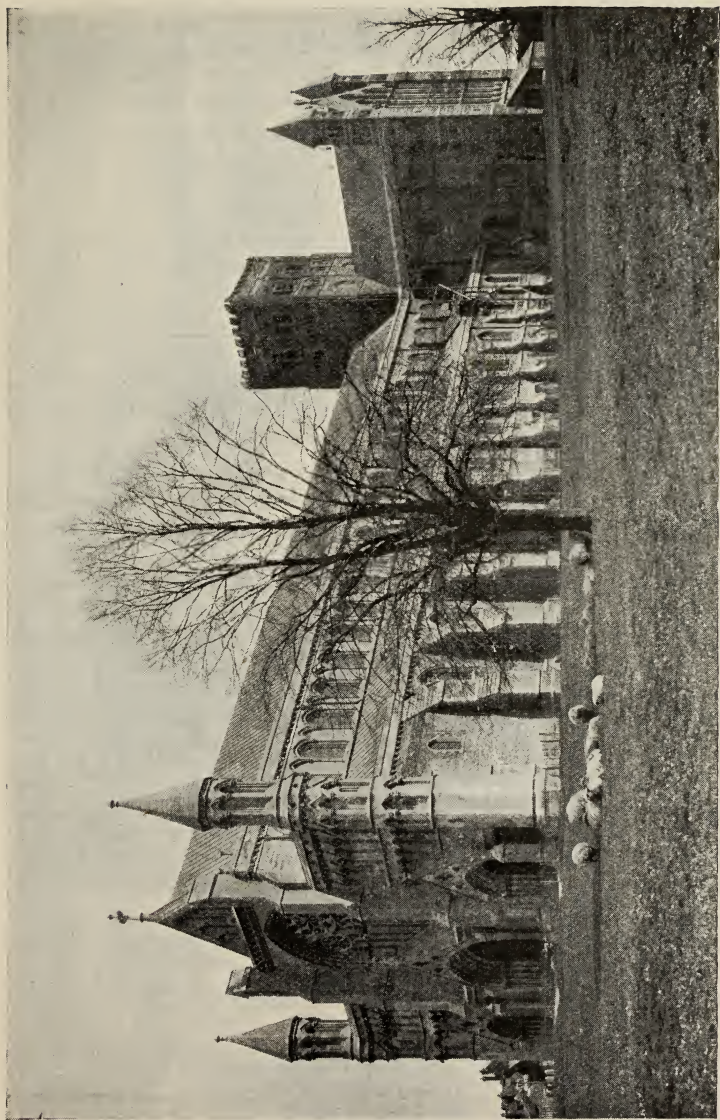
The massive arches of the tower are 55ft. high, the height of the ceiling is 102ft., the ringers stand above it, and still higher are the bells, eight in number, the tenor (E flat) weighing nearly one-and-a-half tons. The sixteenth-century painting on the ceiling has the red and white roses of Lancaster and York freely used. A deliberate attempt seems to have been made at the time of the Reformation to demolish the tower, by excavations under the two massive eastern piers; in 1875 the structure showed ominous signs of giving way, and an investigation disclosed the mischief, fortunately in time. A portion of the rood beam may be seen projecting from the north face of the south pier at this point, and another piece is preserved in the watch gallery in the Saint's chapel. This beam supported the great cross or crucifix which formerly occupied the upper portion of the arch. By descending two steps we reach the south transept, the

upper portion of which closely resembles the north transept, but possesses additional interest by reason of the plaster having been removed in places, thus revealing the method of forming the Norman arches with Roman brick. The first opening in the eastern wall marks the former entrance to the Norman Lady chapel, but the altar contained in it was dedicated to St. John the Evangelist when the existing Lady chapel was built. It now contains a number of interesting architectural remains which have come to light in the church at various times. The second chapel was dedicated to St. Stephen, and in it King Stephen heard Mass in 1135. Both chapels were demolished in the fourteenth century to make room for a treasury.

The whole of the south wall of the transept was rebuilt from the foundations by the late Lord  
**Five Sisters' Window.** Grinthorpe; the Five Sisters' window is copied from the well-known window at York. These lancets have varying heights when viewed from outside the church; inside they are of the same height, the termination of the ceiling against the window being covered with black felt to prevent its being seen from without. The stained glass in the lancets dates from 1832. Under the window is some Transition-Norman arcading of peculiar richness, taken from the slype; the evolution of the pointed arch from interlacing circular arches is here suggested. The inscription underneath may be rendered: "Remember me, O my God, concerning this and my good works on behalf of the Churches of the Lord, and His holy worship." Beneath the arcading is a Transition-Norman doorway, whose exquisite design excites the warmest admiration, being the most beautiful example of Norman work now remaining in the abbey. It was removed to its present position from the west end of the slype, and an inner course added to make the opening smaller, by Lord Grinthorpe. Passing

**The Slype.** through the doorway we reach the slype, which was formerly a portion of the monastery. A slype is a narrow passage between two buildings, and here we find the wall of the chapter house on





*Photo by*

**St. Albans Abbey, showing the West Front and the Nave.**

This cathedral has the longest Gothic nave in the world, and stands upon higher ground than any other cathedral in England.

*[Photochrom Co.]*

the one side and that of the south transept on the other; entrance from the cloisters was made by means of the doorway we have just passed through, which then stood where the small west window is now placed, and by means of an opening at the other end of the slype the cemetery of the monks could be reached. Here, upon the wall of the vanished chapter house, some more Transition-Norman arcading will be seen, and a melancholy interest is aroused by noticing one part of it where a long departed brother commenced to decorate the arches, but was unable to finish them. Many architectural fragments will be noticed embedded in the wall. The heroic couplet may be translated thus:—"This, formerly the wall of the Chapter House, has been restored with its original arches, and fragments gathered from all sides."

Re-entering the transept a recess should be noticed in the west wall, which formerly gave access to the cloisters. Here are three old oak cupboards, the one on the south being the oldest, that on the north Elizabethan, and the centre one of the Stuart period. In compliance with the will of Robert Skelton, who died in 1628, these cupboards are filled with loaves of bread every Sunday, their contents being distributed to the poor after service. The small grated opening in the wall near the south aisle of the choir gave rise to the tradition that "an anchorite was mewed up there," but it was in fact the opening of a watching-chamber whence a monk could keep an eye upon the offerings at the altars opposite. It is now filled with brickwork to strengthen the pier. By ascending two steps to the tower and five steps to the presbytery, we are brought face to face with the magnificent Wallingford Screen, a splendid example, probably unsurpassed, of Early Perpendicular work, and undoubtedly the finest screen in the kingdom. Its only formidable rival, that at Winchester, is of less height and does not contain so many statues. The screen was completed in 1484, and suffered spoliation at the time of the Reformation, when practically all the statues were destroyed. During the seventeenth and eighteenth cen-

**Wallingford  
Screen.**

**North End.**—23. ANGEL GABRIEL (in the Annunciation). S. BARNABAS. S. TIMOTHY. S. TITUS

19. S. AUGUSTINE. (Oak Door)	11. S. CUTHBERT. (f) S. BONIFACE.   (t) S. CECILIA.	1. KING EDMUND. (a) S. GILES.	10. THE VENERABLE BEDE.	18. S. GERMAIN.	22. S. ERKENWALD. (w) S. MARGARET   (x) S. ELFRIC (Oak Door)
20. S. ALBAN.	12. S. HELEN.	2. KING OFFA.	(g) S. GEORGE   (h) S. BENEDICT BISCOPE   (o) S. ETHELBURGA   (p) S. RICHARD 9. POPE ADRIAN IV. 17. S. ETHELDREDA.	15. S. JOHN.	
(t) S. CHAD.   (s) S. FRIDESWIDE.	13. S. BENEDICT.	3. EDWARD THE CONFESSOR.	(e) EDWARD, King of West Saxons   (f) S. LAWRENCE   (m) S. LUCY   (n) S. WORSTAN 8. S. HUGH OF LINCOLN 16. S. PATRICK.	Angel in Adoration.	(u) S. OSYTH   (v) S. ALPHRAGE 21. S. AMPHIBALUS.
S. PETER. S. ANDREW. S. JAMES, MAJOR. JOHN. S. PHILIP. S. JAMES, MINOR. (IN MAJESTY).	Angel in Adoration.   Angel in Adoration.	4. Angel in Adoration. 5. Angel in Adoration.	7. Angel in Adoration. 6. Angel in Adoration.	Angel in Adoration.   Angel in Adoration.	S. JUDE. S. MATTHIAS. S. SIMON. S. MATTHEW S. BARTHOLOMEW S. THOMAS. OUR LORD (IN MAJESTY).
Altarpiece in low relief (unfinished). The Resurrection.	14. BLESSED VIRGIN MARY	<b>OUR SAVIOUR.</b>			

The Statues on the East face of the Screen represent :

S. PETER, S. JOHN THE BAPTIST, THE BLESSED VIRGIN, S. STEPHEN, S. MICHAEL  
**FRONT OF HIGH ALTAR SCREEN.—PLAN OF STATUES.**

tures various additions, chiefly of plaster ornaments, were made, thus spoiling the character of the work, but these were removed in 1833. In 1884, the restoration of the screen was undertaken by Lord Aldenham (formerly Mr. Henry Hucks Gibbs), at his own expense, and the year 1901 saw its completion, the total cost having been approximately £12,000. The statues, &c., are from the studio of Mr. Harry Hems, of Exeter; the material of the screen is clunch (a hard chalk from the Totternhoe quarries near Dunstable, and much used in the interior of the abbey), the large figures are of magnesian limestone from Mansfield Woodhouse, Nottingham—a beautifully-tinted material as costly as marble—while the smallest statues are of alabaster. The figure of Our Lord is the most recent addition to the screen, and, apart from the feeling inspired by its sacred character, the visitor will not fail to be impressed by the perfect anatomical knowledge displayed in its execution. It has been carved from one block of stone, which weighed seventeen tons. An unfinished and very curious representation of the Resurrection, in low relief, by Mr. Alfred Gilbert, R.A., forms the altar piece. Within the sacrarium (the space before the high altar screen) a beautiful pavement of ancient Purbeck marble slabs, repolished, has been laid. The accompanying plan and description will assist in the recognition of the various statues. The chantry chapel to Abbot Wheathampstead occupies a portion of one of the great arches on the south side of the presbytery. The lower part is a canopy opening by an obtuse-pointed arch with a fretted roof, above which is a rich cornice, with the Abbot's arms, three ears of wheat, several times repeated, and the inscription **VALLES HABUNDANTIAE**. The following is a translation of the post-Reformation inscription on the wall above the chapel on its south side:—"John of Wheathampstead. Who lies here? That well-known Father to whom the little village of Wheathampstead gave a great name. The ears of wheat on his tomb signify his name. His noble deeds and not his monument mark his life." Wheathampstead was abbot of

the monastery from 1420 to 1440, and again from 1451 to 1464; he is said to have been over one hundred years old at the time of his decease.

Within this chapel is preserved the De la Mare brass, which has been taken from the first or southernmost slab at the foot of the steps to the high altar screen. The famous brass of Thomas de la Mare is one of the finest

**De la Mare  
Brass.**

existing specimens of ecclesiastical brasses, and represents the prelate in full eucharistic vestments of great richness. His amice, alb, stole, maniple, tunic, dalmatic, and chasuble are all elaborately wrought. His hands, crossed and tending downward in all humility, are covered with jewelled gloves; his feet are encased in richly embroidered sandals; on his head is the *mitra preciosa*, and on his left arm rests his splendid pastoral staff. The effigy, placed upon a field of exquisite diaper, is enclosed by a canopy containing twenty-one other figures—itself a wonderful work of art. The upper portion and somewhat more than half the right side, bear, in Lombardic characters, the commencement of a never-completed legend, running thus: *Hic jacet Dominus Thomas quondam Abbas hujus Monasterii*. Of the identity of the individual, notwithstanding the omission of his surname in the inscription, there can be no doubt. The few brasses which yet remain in Flanders confirm the theory which assigns a foreign origin to those examples in our own country which are worked on large unbroken sheets of metal, these foreign brasses being invariably executed in the same manner.

Of the loose brasses preserved in this chapel one is that of a civilian, 1465, and another of date about 1470; one of Thomas Rutland, the Sub-Prior, who died in 1520; the lower portion of the brass of Abbot John Heyworth (*obiit* 1446), which is a palimpsest, on the reverse being a portion of a female figure; a monk and the half effigy of another, both of the fifteenth century; part of the effigy of Bartholomew Halsey (*obiit* 1468), and the full figure of Florens his wife (*obiit* 1465), with a few shields and inscriptions.

Upon the north side of the presbytery is the beautiful monument of Abbot Ramryge, of Late Perpendicular work, the sculptured portions of which are extremely fine and generally in good preservation. The roof is composed of rich fan tracery, reminding the visitor of that of Henry the Seventh's Chapel, Westminster; there are three large niches at each end, with rich canopies, the insides of which are adorned with quatrefoils, and several smaller niches run up between them. Below the niches is a cornice of foliage, and beneath it, at each end, are three shields of arms with rams, in bold relief, wearing collars, on which are the letters **R. V. G. E.** forming a rebus upon the name of the abbot. On each side of the monument is a double range of narrow arches; and below is a variety of minute ornaments in relief. One of these ornaments represents an old man's head and body united to the tail of a fish, and leaning on a crutch; the letters **R. V. G. E.** are also present here. Over the door is a mutilated representation of the martyrdom of Saint Alban, and also of the scourging of the saint. In places are various shields-of-arms, with flowers, foliage, vine-tendrils, etc., together with a shield of the "five wounds"; others display the instruments of the crucifixion, while an inscription in Latin runs round the upper part of the chantry. Within this monument, which was erected about 1522, have been buried several members of the Ffaringdon family of Lancashire, and the date, 1678, on the door probably records the time of the first interment. The incised slab of Abbot Ramryge with his effigy and an inscription has been restored to its proper place on the floor of the chapel, after having lain in the south presbytery aisle for many years. The narrow door is of oak, and the carved panels exhibit a splendid example of the design known as the "linenfold."

The gravestones of four abbots may be seen within the altar rails at the foot of the altar steps. The one nearest the Wheathampstead chapel is that of Abbot Thomas de la Mare (1349-96), the brass being in the chantry as we have seen. The next is that of Abbot Hugh de Eversden 1308-26,

**The Ramryge  
Chantry.**

**Graves in the  
Presbytery.**

the third Abbot Richard de Wallingford 1327-1335, and the fourth Abbot Michael de Mentmore 1335-49.

Towards the centre of the presbytery are the resting-places of four other abbots of the monastery, John de Marynis, John of Berkhamsted, Roger de Norton, and John Stoke. Around the brassless stone of John of Berkhamsted (*ob.* 1301) is an inscription in Norman-French which has been thus translated: "The Abbot John lieth here: may God have mercy on his soul: ye who pass by here say a *Pater* and an *Ave* for his soul: and all who shall pray God for his soul shall have forty years and forty days of pardon." The mutilated slabs of Abbots Norton and Stoke and Marynis are still to be seen.

There are other monumental stones and brasses in this part of the church; one is a brass figure of a knight in armour, Sir Anthony de Grey, son of Edmund, Earl of Kent, who died 1480; another brass is to the memory of a monk, Robert Beauner, 1470; it represents him supporting a heart between his hands, and has an extract from the Psalms ("Make in me a clean heart, O God") and a record of his services in the monastery for forty years. Adjacent to it is a stone which has been despoiled of all except the legend, taken from the Salisbury breviary, "Save, O Redeemer, Thine ennobled workmanship marked with the sacred light of Thy countenance, suffer not those for whom Thou has paid the penalty of death to be destroyed through the deceit of devils," issuing from the mouth of the suppliant; near it, on another stone, are the figures of a woman, and of a man in armour, the inscription (now lost) bore the names of "Bartholomew Halsey and Florens his wife": the lower half of this brass is preserved in the tomb of Abbot Wheathampstead. Near the last are the remains of what was a splendid sepulchral slab—the matrix represents the figure of an abbot; some portions of the inscribed border remain, and at the foot is a Latin inscription which has been thus rendered: "One is here covered with earth paying the debt of sin, whose name is not placed on this record. May it be written in the Book of Life." This may be the slab of Abbot John

Moot (*ob.* 1400) originally placed in the chapter house.

Robert Mowbray, Earl of Northumberland, and the founder of Tynemouth Priory, is said to have died a monk of this abbey in 1106, and to have been buried in the presbytery, but the site of his grave is unknown.

The tabernacle work over the south door is a splendid

**Doors.** example of late thirteenth century work; it was found in fragments in the abbey,

and pieced together, while corresponding work was erected on the north side. The painted wood ceiling dates from the time of Abbot Wheathampstead (15th century) and upon it are represented the Holy Lamb, the emblem of St. John the Baptist, and the eagle of St. John the Evangelist, the cognizances of the same abbot. All the arches within the presbytery were originally filled, but two have been opened to receive the two chantry chapels.

The presbytery was begun by Abbot John de Hertford about 1257, but was not completed for some time, hence one may note the transition from Early English work in the lower portions to the Decorated style in the upper.

In monastic times an altar stood before the high altar screen; two great candlesticks were placed in front, and upon it was laid the *Book of Benefactors*, now preserved in the British Museum, and High Mass was celebrated daily. To the north of it stood the "great candlestick for holding the paschal taper of wax, weighing three hundred pounds, which was lighted with great solemnity every Easter Eve and continued in use until Ascension Day." Below the steps on the north, and adjacent to Abbot Ramryge's chapel, was the abbot's seat, and opposite upon the south side were sedilia for the priests. The Easter sepulchre stood near the Ramryge chantry; it was elaborately worked with costly embroidery in silk and gold, while close by were two silver crosses, and around burned twelve tapers in candlesticks. Over all was the beautiful ceiling of Abbot John Wheathampstead, which is still in an excellent state of preservation, while the carved and gilded rood-beam, extended across the western arch—the whole forming a magnificent spectacle.



Passing out of the presbytery by the door in the north wall we reach the north aisle of the presbytery, which is of Norman date. Some large doors are preserved here which came from the old west front; they date from about 1370, and are excellent examples of the work of that period. The oil painting seen here is said to have been executed by Sir James Thornhill and presented to the abbey about two hundred years ago; it occupied a position over the high altar for a considerable period. Turning towards the east we enter a part of the aisle which dates from Early English times, having been erected between 1235 and 1260; the groining of the roof should be noticed, and also the wall arcading on the north side. The back portion of Abbot Ramryge's chantry is found here, and the beautifully executed carving is generally in much better preservation than that seen upon the south face. In the pavement beyond the chantry will be seen the brass of Thomas Fayreman, bailiff of the borough in 1400, who died in 1411, and his wife Alice. By ascending the steps to the right we enter the Saint's Chapel, which is not distinguished by any remarkable structural features. The three tall lancets upon the east side (opened during the last restoration) are filled in their lower parts with stone carvings gleaned from different parts of the abbey, and inserted in that situation to ensure their preservation. The general architecture is the same as that of the presbytery, of which it once formed a part. Here undoubtedly is the most attractive memorial of the past—the far-famed shrine of St. Alban. This remarkable shrine originally consisted of two portions, the *feretrum*, or shrine proper, which contained the bones of the martyr, and the sub-structure, or pedestal, upon which it was placed. It stands in the very heart of the old abbey, and is especially interesting, not only on account of its intrinsic architectural value, but also by reason of the marvellous vicissitudes through which it has passed.

**St. Alban's Shrine.**

About the year 1847, the Rev. Dr. Nicholson (then rector) whilst opening the blocked-up arches at the east end of the chapel, discovered several pieces of carved Purbeck marble, which he believed to have formed part

of the Shrine of St. Alban. No further search was made at the time; but many of the remaining portions of the structure were found in 1872, until about two thousand fragments in all had been collected. The late Mr. Micklethwaite, architect to Westminster Abbey, and then acting under Sir Gilbert Scott, took the gigantic task in hand of fitting together the pieces of this difficult puzzle, and the result of his skill excites as much admiration now as it evoked then, when universal interest was aroused in the work.

The shrine is nearly six hundred years old, having been constructed by Abbot John de Marynis (1302-1308), and its style is Early Decorated. It is made of Purbeck marble, and has traces of gold, and red and blue colouring. It must have presented an imposing and gorgeous appearance, with the numerous rich and costly presents arranged in the niches, tall candles upon the twisted columns, the saint's relics in a gold and jewelled reliquary, resting upon the summit of the pedestal, the whole surmounted by a rich outer canopy suspended from the roof.

In 1539, at the Dissolution, the articles of value were carried off, and the bones of the saint probably scattered to the winds. All the bones were not there, as the Danes in A.D. 930 carried off a number to their own country. The structure was smashed into thousands of pieces, and used up as building material. For 330 years the shrine of St. Alban was lost to the world, the only memento of its former existence being a slab resting in the centre of the chapel. Upon the south side of the base of the pedestal are two openings, but only one on the north side; persons with diseased limbs were allowed to thrust them into these apertures in order to invoke the healing qualities of the holy relics, while cloths were also placed there to be subsequently conveyed to the sick and infirm who could not make the pilgrimage to the chapel. In the upper portions of the shrine may be discerned representations of the martyrdom of St. Alban, and the scourging of the saint; King Offa holding a church; angels swinging censers, &c., with carvings of foliage and a rich cornice of leaves surmounting all. In medieval times an altar stood at the western end of the shrine.

St. Alban, or Albanus, was a Romanized Briton living in Verulamium in the time of the Diocletian persecution. He was converted to Christianity by Amphibalus, whom he helped to escape by lowering him from the walls of the city, being arrested himself on his return to his house. On his refusal to offer incense to the gods the judge ordered him out of the city for execution, and upon the site of the abbey (traditionally that of the north transept) he was beheaded in A.D. 303. Subsequent embellishments of the story assert that the water of the river parted to allow the procession to pass with dry feet; that a spring of water sprang up on the site of the execution to enable the saint to slake his thirst; and that the eyes of the executioner fell out immediately after fulfilling the dread sentence.

Within the niche in the rear of the High Altar Screen probably stood the great silver-gilt image representing St. Alban, presented by King Edward I., while below were sedilia. The figures of the Virgin and Child now occupy the centre, with St. Peter and St. John the Baptist on one side and St. Michael and St. Stephen on the other.

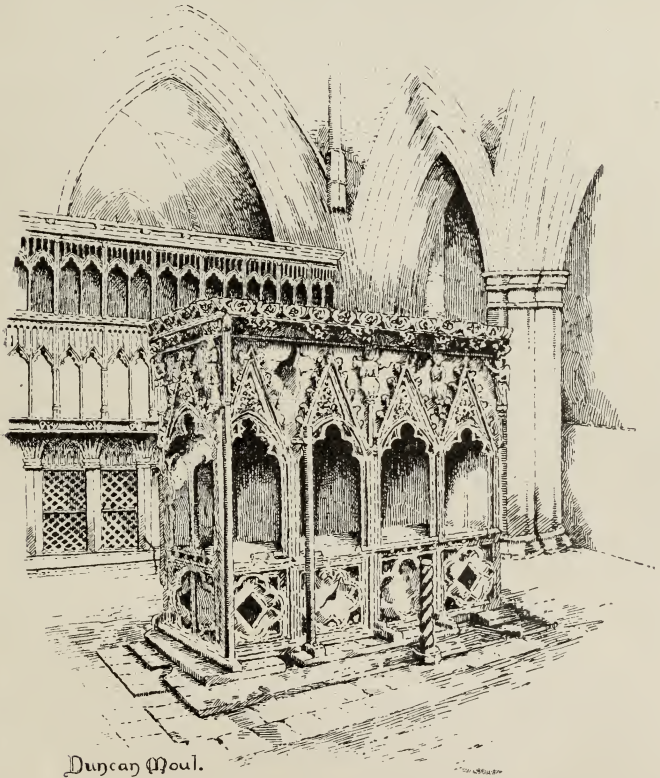
The magnificent tomb of Humphrey, Duke of Gloucester, occupies the southern portion of the chapel. The design is attributed to Wheathampsted, because the tomb bears his arms and wheat-ears. The roof of the canopy is richly sculptured, and in the arches are ten shields of the duke's arms, with those of France and England in a border, while in the broad moulded cornice are seven shields. The centre, and two intermediate shields, are surmounted by a helmet and cap of maintenance, the others by a cap of state, or coronet. The intervals between these shields are occupied by antelopes, the badge of the duke. Attention has been drawn to the daisy-flower (Marguerite) in the sculptured coronet of the duke, as being the device which had been chosen by Queen Margaret, in allusion to her name. The seventeen figures in the niches on the south side, which will presently be seen, are supposed to be statuettes of the duke's ancestors, and various royal benefactors to

the abbey. One of them bears in his hand the model of a church, and this was no doubt meant to indicate King Offa.

Humphrey, Duke of Gloucester, one of the younger sons of King Henry IV., was, after the untimely death of his brother, Henry V., proclaimed Protector of the realm and guardian of the young King, Henry VI. The duke's troubled career is said to have been terminated by the machinations of Queen Margaret; upon a charge of conspiring to kill the King, he was arrested at St. Edmundsbury, and on the morrow was found dead in his bed. His body was encased in lead, and then enclosed in a coffin of poplar wood; it was conveyed to St. Albans, and buried in the vault upon March 4th, 1447. As the founder of the Bodleian Library and the Divinity School at Oxford, "Good Duke Humphrey" will ever be remembered. Sir Thomas More records an instance of the duke's sagacity. "The king coming one time to St. Albans, a beggar born blind, as he said, recovered his sight at the shrine of St. Alban. The miracle being noised about, the duke desired to see him; the beggar being brought, he asked him whether he was born blind? He answered 'Yes, truly.' 'And can you now see?' says the duke. 'Yes, I thank God and St. Alban,' replies the beggar. 'Tell me then,' says the duke, 'what colour is my gown?' The beggar readily told him the colour. 'And what colour,' says the Duke, 'is such a one's gown?' The beggar likewise told him; and so of several others. 'You counterfeit knave,' says the duke, 'how came you, that were born blind, and could not see till now, so suddenly to know the difference of colours?' And thereupon ordered him to be set in the stocks." Shakespeare alludes to this in *Henry VI. Part 2, Act ii., Scene 1.*

The liberality of the duke is quite at variance with the idea generally entertained of his meanness, which apparently is deduced from the well-known saying, "To dine with Duke Humphrey," which implies having little or nothing to eat. This expression arose from a popular misconception that the duke was buried in the nave of St. Paul's Cathedral. Loungers and others who tarried

in St. Paul's after the general crowd had left, were supposed to be so busy looking for the duke's monument that they disregarded the dinner hour—hence the saying. In 1703, while a grave was being dug for a member of the Gape family the vault of the duke was found, and



Duncan Moul.

*Specially drawn]*

*[by Duncan Moul.*

**The Shrine of St. Alban and the Watching Gallery.**

in a leaden coffin full of pickle was the corpse entire, with a crucifix painted against the east wall at his feet, now nearly obliterated, but a painting of it is preserved in the Saint's chapel. These remains were treated with scanty respect, and many of the bones were taken away by visitors as relics; eventually, however, those which

remained were enclosed in a wooden case, which may still be seen by visitors through an iron gate at the entrance to the vault.

In the dwarf wall upon the eastern side of the chapel are embedded a number of ancient fragments of architecture, one being a piscina from some other part of the church; there is also some modern work placed there by the late Lord Grimthorpe as a trap for the unwary antiquary. At the north end of the wall is a painting of St. William of York, and here stood the altar of St. Hugh and the Relics.

Upon the north side of the chapel stands the watching gallery, or chamber of the shrine keeper, in which a monk was posted who was designated the *Custos Feretri*. It is the

**Watching  
Loft.**

only watching loft in existence, with the single exception of that in Christ Church Cathedral, Oxford. On the frieze of the structure, which is of Early Perpendicular work and is supposed to have been erected *circa* 1400, or perhaps a few years earlier, will be found a series of carvings, representing, among other subjects, the memorable events of St. Alban's history; on the upper part were shields-of-arms, many of which have disappeared. Beneath are almeries, or lockers, where the reliquaries and sacred vestments were deposited, but now containing various objects of interest disinterred or discovered in the abbey at different times. Among these may be noticed a portion of a black garment and the hazel-wood staff of a monk found in a coffin discovered in the north porch, also the framework of the garland of a bride who died upon her wedding day or a few days afterwards. The small aperture in one of the doors in the east locker was intended for money to be dropped through, and inside are the remains of the leather bag intended to receive it.

On leaving the Saint's chapel by the same door through which we entered, the north aisle

**Shrine of  
Saint  
Amphibalus.**

of the chapel is reached, in which stands the pedestal of the Shrine of St. Amphibalus, the abbey being peculiarly rich in possessing two of these relics. St. Amphibalus, upon escap-



*Homeland*]

*The Lady Chapel in St. Albans Abbey.*

[*Copyright.*

(For several centuries and until 1870 occupied by the boys of the Grammar School),





ing from Verulamium, fled to Wales, but was arrested and brought back as far as Redbourn, a village about four miles from St. Albans, when, fearing a rescue, his captors put him to death and buried him there. The bones of the saint were discovered in 1178 and brought to the abbey with great pomp and ceremony. This incident is termed the "Invention of St. Amphibalus," and considering the modern acceptation of the term the word "invention" may seem unfortunate. It is, however, both classical and catholic.

The pedestal was erected by Ralph Witechurch, sacrist, during the abbacy of Thomas de la Mare, 1349-96. The fragments of the shrine were discovered in 1872; it is in a much more imperfect condition than that of St. Alban. The material is Totternhoe stone, and it bears the initials "R. W." upon the north and south faces; upon the summit once rested the portable shrine or *feretrum* containing the bones of the saint.

The north side of the watching loft is seen in this aisle.

Passing through the oak screen we enter the ante-chapel, and crossing it reach the Lady chapel, or chapel of the Virgin, which has

**Lady  
Chapel.**

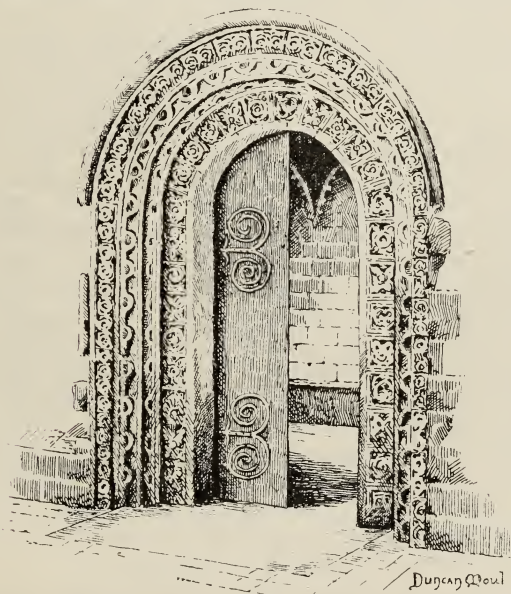
been many times described as one of the loveliest and most beautiful pieces of architecture remaining to us from the period to which it belongs. During the twelfth century a great change was made in celebrating the services to the Virgin Mary; they became of such an elaborately gorgeous character as to lead to the construction of much more splendid chapels dedicated to her than had formerly existed. The details of the windows are most elaborate, and are decorated principally with numerous small statuettes. The eastern window has been described by Sir Gilbert Scott as a singular combination of tracery with tabernacle work, and that in the easternmost bay on the south side as "an exquisite window, beneath which is a splendid range of niches, and beneath them again a gorgeous range of sedilia and piscinæ," while the window tracery in general he stated to be here carried to a very high perfection. The lower portion of the chapel was built

by Abbot John of Berkhamsted (1291-1301) upon the foundations laid by John of Hertford (1235-1260), though Roger de Norton may have contributed some part of the work. From the window-sills upwards the work is that of Hugh de Eversden, and partakes of the same beautiful character as the Decorated bays in the nave. Until recent years the chapel was roofed with oak, which had been extensively repaired. To those who knew it in its former ruinous condition, everywhere barbarously mutilated and disfigured during the centuries (1553-1870) in which it was occupied by the boys of the Grammar School, the change since the restoration by the late Lord Grimthorpe is certainly striking. The floor is of costly black, white, and red marble, whilst elaborate arcading, following closely in design that which preceded it, now decorates the walls. Some of the finest examples of carving executed in the abbey in recent times are to be found in this arcading, consisting principally of natural groupings of flowers and fruit, chiefly those indigenous to Hertfordshire, such as the convolvulus, marsh-mallow, polypodium fern, pear, orange, primula, buttercup, pansy, tomato, poppy, azalea, winter-cherry, arum lily, &c., while the orchid refers to the extensive orchid houses in St. Albans. The windows have been cut through the middle, the inside being the old work, and the outside new; and the wooden roof is now superseded by stone vaulting.

In pre-reformation times an elaborate screen divided the Lady chapel from the ante-chapel. At the eastern part of the Lady chapel stood a high altar, to the north of which was an image of St. Mary; there was also an organ, and in the chapel mass was daily celebrated with musical accompaniment. Before the altar were buried the Duke of Somerset, the Earl of Northumberland, Lord Clifford, and other distinguished nobles who fell in the first battle of St. Albans, 1455. The Chapel of the Transfiguration upon the south side of the Lady chapel was dedicated in the year 1430 by the Bishop of Chester.

**Chapel of  
the Trans-  
figuration.**

The ante-chapel is of the transitional period of architecture from Early English to **Ante-Chapel. Decorated**, and was built between the years 1260 and 1301. It was used partly as a playground for the boys of the Grammar School in the Lady chapel since 1553, and, in addition, a public path led from the north to the south side of the building. The three tall pointed arches between the ante-chapel and the Saint's chapel were bricked up, thus forming one



**The Richly Carved Late Norman Doorway in the South Transept.**  
(See page 26).

side of the public way, while upon the opposite side a brick wall shut off the view of the Lady chapel. This abomination existed until 1874, when the passage was closed, but not without violent remonstrance on the part of some of the inhabitants. The condition of the chapel, upon the removal of the obstructing walls, was simply deplorable; subscriptions were soon forthcoming, however, and the various necessary repairs immediately

commenced. With the idea of forming a chapter house the three lancet arches previously mentioned have been opened, and a thick, dwarf wall substituted, upon the eastern side of which is an entirely new arcade. The arches in this form sedilia looking eastward, for the Bishop, Chancellor, and other officials. The floor of the ante-chapel is now paved with marble slabs similar to those used in the Lady chapel, but with the red omitted; the arcading in the walls is of a very beautiful nature. The roof and ceilings are of oak.

At the eastern extremity of the south aisle of the chapel stood the altar of St. Mary of the four tapers, so called because of the four wax tapers that were daily lighted there; a costly chalice of gold stood upon it among other adornments, and an elaborate reredos formed a fitting background, while the beautiful triple-arched piscinas and the aumbry seen here probably belonged to it. Near the lowest step of the altar was buried the heart of Abbot Roger de Norton in 1260, and during the restoration of 1875 the workmen discovered a cylindrical hole in a block of stone at this point; in it were the remains of a small wooden box about five inches in diameter, upon the lid of which appeared some oriental characters of rich design. This receptacle may possibly have been that in which the abbot's heart was enclosed. To the west of the column at this point the altar of St. Peter once stood; against the corresponding column to the north was placed the altar of St. Edmund, King and Martyr, whilst against the eastern wall of the north aisle stood the altar of St. Michael.

On passing through the oak screen, the gift of the late Lord Grimthorpe, we reach the south aisle of the Saint's Chapel, which dates from the early part of the fourteenth century, and is in the Decorated style. Upon the right may be noticed the south side of the Duke of

**South Aisle  
of Saint's  
Chapel.**

Gloucester's Chapel, with the effigies in the niches above to which reference has been made. The iron grille below the figures is of exceptional interest, as it is the only trellis screen in England, and vies in antiquity with the oldest of the continental screens. It was made

about 1270-1280, and was intended to afford a view of the shrine to pilgrims and others while preventing a near approach. An altar tomb stands here with the five crosses cut in the upper surface of the Frosterley marble slab which typify the five wounds of Our Lord, and show that at one period the slab was used as an altar. In the wall on the left is some fine arcading; in monastic times some elaborate external chapels were built, and the arcading allowed persons within them a view into the abbey, and possibly a sight of the shrine. At the Reformation these chapels perished and the wall was built up, but during a recent restoration the arcading was discovered and is now fully exposed.

By the side of the entrance to the Saint's Chapel stands a tomb to some person unknown, and above are monumental records of the Maynard family, once resident in the town. Descending the steps we reach the south aisle of the presbytery, the western portion of which shows distinctly its Norman origin; the doorway in the south wall originally led into the vestry or treasury, a double-storeyed building which succeeded the apsidal chapels of the south transept. Upon the north wall facing the doorway is fixed the central panel from the old ceiling of the north transept, representing the martyrdom of St. Alban, to the east of which, and also affixed to the wall, is the quaintly carved figure of a pensioner, executed about a century ago by a sexton of the abbey, which is generally the object of much curiosity on the part of visitors. The figure is represented as soliciting alms, which may be placed in the ancient poor box below. In the south wall, nearly opposite this small figure, is a doorway which originally conducted to the stairs leading to the upper chamber of the vestry.

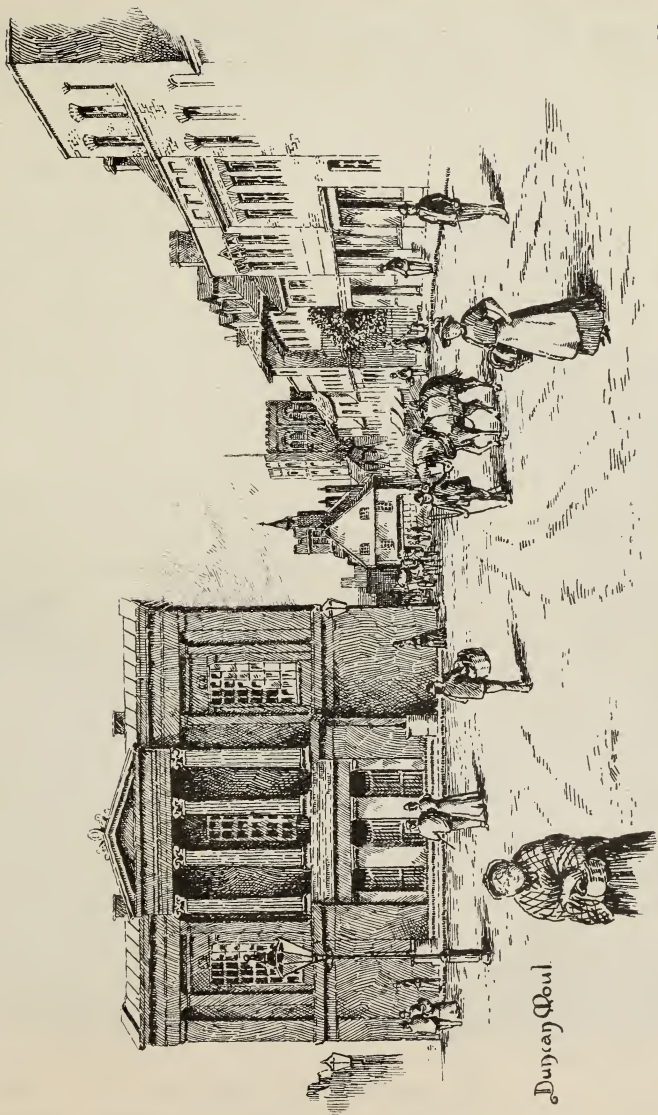
At the entrance to the transept on the south side is a holy water stoup of Decorated design; opposite is an aumbry for the monks to place their books in, whilst two stone coffins are also to be seen. Passing onwards to the nave and thence to the west front the tour of St. Albans Abbey is completed.

### CHAPTER III.

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## THE MARKET PLACE AND ST. PETER'S STREET.

**F**ROM the High Street we pass up the road by the right of the Clock Tower and notice the sixteenth and seventeenth century houses with overhanging gables on the left, and the quaint little "Boot" on the opposite side. With regard to the houses on the left, one (Messrs. Boots, Ltd.), dating from 1637, and the last in this row, is of special interest, as it was threatened with demolition a short time ago, but owing to the interposition of the local Archæological Society and the kindness and sympathy of the proprietors, it has been preserved. Many old prints of this building exist, showing it under varying aspects; we hope that now it has taken on a fresh lease of life it may remain for many years to come. Just beyond the Corn Exchange we reach an open space, the old Wheat Cheaping, and at the corner of Dagnall Street (upon the left) see the Moot Hall, undoubtedly a most interesting building, occupied by Messrs. Gibbs and Bamforth, and equalling, if not surpassing, in point of antiquity, any other timbered house in England. The earliest document relating thereto is dated 1283; before that time two buildings stood upon the site, one of which was the charnel house (*i.e.* flesh house) of the monastery, and as such it was conveyed by the charter of King Edward VI. to the burgesses for their common hall. In 1381 John Ball and other insurgents were tried in the Moot Hall before Chief Justice Tressilian. Here in 1455 Henry VI. held a council of war early in the day upon which the first battle of St. Albans was fought. In the lower rooms were kept the stocks and the pillory; the latter was erected when required in the Market



Duncan Moul

*Specially drawn*

The Town Hall and Market Place.

[by Duncan Moul.

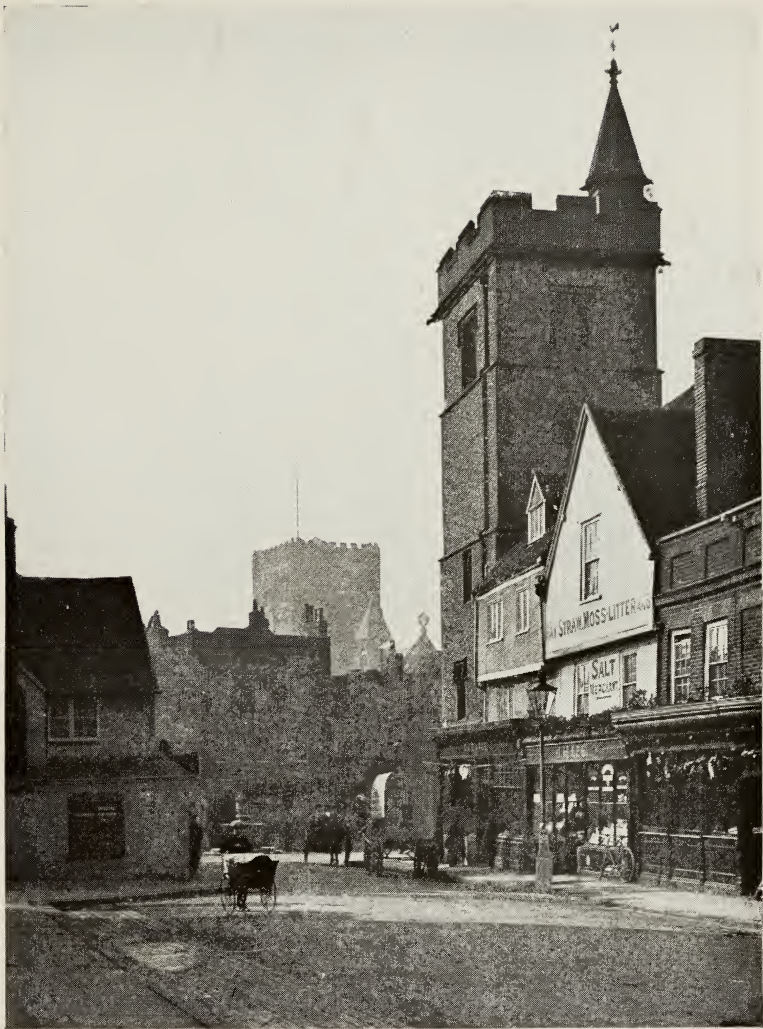
Street, opposite the present King's Head Inn, the stocks being placed in the same street adjacent to the Moot Hall. The engines for the "beating and drowning" of fires were also kept in the building. In the upper rooms were held the Quarter Sessions for the borough, the meetings of the Common Council, and balls and public assemblies; the lower part of the building was used as a jail, and the portion for female prisoners communicated with the street by an aperture through which they could converse with passers-by. The lot of the male prisoners was an unhappy one, for the room in which they were confined was so dark that it was hardly possible to tell night from day; there was no fireplace, and the total allowance of food consisted of only a pound and a half of bread per diem. The great cost of reparation which the ancient structure entailed, led to the erection of the new Town Hall in 1829-30.

A few paces beyond the Moot Hall we cross the upper end of Spencer Street, and reach a fine old **The Mansion.** Tudor dwelling, facing towards the Town Hall, with a side entrance from Spencer Street. It was once called The Mansion, and was the residence of Lady Alicia Jennings, in the time of Charles II., and no doubt is the house occupied by the mayor when Queen Elizabeth was presented with an address on her way to Gorhambury. This historic building has several deeds relating to it, dating from the reign of Charles II. Specimens of old oak carving and panelling exist in the house, a really magnificent example being in one of the upper front rooms. The bull-ring (for bull-baiting) occupied at one time a space in the road close to this house. By standing on the side steps of the Town Hall at this point and looking towards the Abbey Church, the visitor may obtain a view which is a favourite one with artists and photographers, the old house we have previously mentioned (Boots) occupying the centre.

The City Hall has a façade facing St. Peter's Street, and contains a large assembly-room, a

**The Hall.** court house in which are held the petty and quarter sessions and the county court for the district of St. Albans, a town council





*Homeland]*

***The Market Place, St. Albans.***  
(Showing the Clock Tower).

[*Copyright.*



chamber and various other apartments. In the corporation safe are preserved many interesting documents relating to St. Albans; the oldest charter is that of King Edward VI. (1553). Queen Mary, in December of the same year, confirmed this charter, but the document is lost; that of Queen Elizabeth, confirming the two previous charters, is still preserved. The first wine charter granted by Elizabeth for the Grammar School, a second similar document granted by James I., and corporation charters of Charles I., Charles II., and James II., are also extant, the most recent being that of August 28th, 1877, which constitutes St. Albans a city.

Adjacent to the Town Hall is the upper end of Victoria Street, which, in the reign of Richard II., was known as Shropshire Lane; we read that during the disturbances resulting from Wat Tyler's rebellion in 1381, the townsmen broke down the fences of the abbot's warren, or game preserves, of "Shropshereslane," but later and until 1876 it was known as Sweetbriar Lane. In olden times, when the bow was the Englishman's invincible weapon, the burghers and 'prentices of St. Albans trooped down this narrow thoroughfare to the archery-butts. Eighty years ago there were only three houses in the lane.

Standing in front of the Town Hall and looking up the boulevard of St. Peter's Street towards St. Peter's Church, the visitor has before him a celebrated battlefield, for both the first and second battles of St. Albans fought during the Wars of the Roses occurred chiefly in this wide and important thoroughfare.

The first battle of St. Albans was fought on the 23rd of May, 1455, between King Henry VI. (who was under the influence of his wife Margaret of Anjou and the Duke of Somerset), and Richard, Duke of York,

who was aided by the celebrated Earl of Warwick, afterwards called the Kingmaker. The king set up his standard in St. Peter's Street; the Duke of York encamped outside the walls of the town about 600 yards to the east. The latter made a violent attack on the bars defending Shropshire Lane, but was met so vigorously

**The first  
Battle of  
St. Albans.**

by the royal troops that he was driven back. At this crisis, however, he was assisted by his ally, the Earl of Warwick. That nobleman with his men had surmounted the town defences between Shropshire lane and Sopwell lane, and came pouring in between the Cross Keys Inn and the Exchequers (now the Queen's Hotel) both situated in Chequer Street on the east of the Town Hall. They thus fell upon the centre of the royal army, and so terrible was the onslaught, and so great the terror inspired by the very name of Warwick, that the king's troops gave way and sought safety in flight. The Duke of Somerset was slain upon the doorstep of the Castle Inn, which stood where the tobacconist's shop is seen to the right at the corner of Victoria Street. He had been told by a wizard to "beware of a castle," and consequently always lived in a humble house; the incident is referred to by Shakespeare in *King Henry VI., Part 2, Act v., Scene ii.* :—

*Rich.* : So, lie thou there;—  
 For underneath an alehouse' paltry sign,  
 The Castle of Saint Alban's, Somerset  
 Hath made the wizard famous in his death. . . ."

The bodies of over fourteen hundred soldiers lay in the street, forty-eight persons of distinction were buried in the Lady chapel of the abbey, and the remainder in St. Peter's churchyard. The king, with an arrow wound in his neck, took refuge in the house of Edmund Westby the hundredor, a tanner; there he was found by the Duke of York, who conducted him to the abbey, and the next day to London. The duke's men plundered the town, but the abbot (Wheathampstead) managed to save monastery and abbey by sending the victors quantities of wine and provisions.

The second battle of St. Albans was fought on Shrove Tuesday, February 17th, 1461. The Yorkists had the king, Henry VI., in their power, but his queen, Margaret, defeated and slew the Duke of York at Wakefield, and then marched towards St. Albans with a disorderly army of Welsh, Scots, Irish, and English, numbering 18,000 men. This fierce, undisciplined host committed

**The second  
 Battle of  
 St. Albans.**

unheard-of atrocities on the way, plundering every town south of the Trent. They encamped on Bernard's Heath, which lies on the farther side of St. Peter's Church. The Earl of Warwick advanced with a large army, chiefly Londoners, and encamped on Bernard's Heath, placing a strong force of archers at the same time in French Row and the Market Place. The latter were vigorously attacked by the Lancastrians advancing from St. Michael's Church, but drove them back by a deadly rain of arrows. The queen's troops retreated and finally found their way by back lanes and Folly Lane to St. Peter's Church, where they fell upon the Yorkists on Bernard's Heath, who were expecting the attack from a totally different quarter. The Lancastrians were enabled to defeat a small body of Yorkists through the treachery of one of Warwick's leaders, and these men by retreating caused a panic, the Lancastrians seized the opportunity, and, advancing, gained a complete victory. Two thousand three hundred of the earl's army were slain, the remainder surged through the town in a tumultuous host, fiercely pursued by the northern men. The King-maker managed to rally his forces outside the town, and retreated in good order towards London. King Henry VI. had been brought by Warwick to St. Albans; he was now rescued by the queen's party, and taken to the royal tent, where he had a joyful meeting with his wife and child, the latter being the luckless young prince who was afterwards murdered at Tewkesbury. The royal party went to the abbey, and were received by the monks chanting and offering prayers for their safety; they were led to the great altar, and afterwards to the Saint's shrine. Then came perhaps the worst night that St. Albans has ever seen. The thousands of soldiers, little better than barbarians, excited by their victory, as well as the thirst for plunder, ravaged the houses of rich and poor; the whole town being given over to them they took everything worth taking, and committed fearful excesses upon the defenceless inhabitants. Fortunately the rapid approach of the Earl of March, now become Duke of York by the death of his father, prevented Margaret from staying here. Only one person of note, Sir John

Grey, fell in this battle; he was the first husband of Elizabeth Woodville, afterwards married to the Duke, when he had become Edward IV.

St. Peter's Church was built by Abbot Ulsinus, about A.D. 948. The church has undergone many alterations, of which one in Henry VII's time appears to have considerably changed

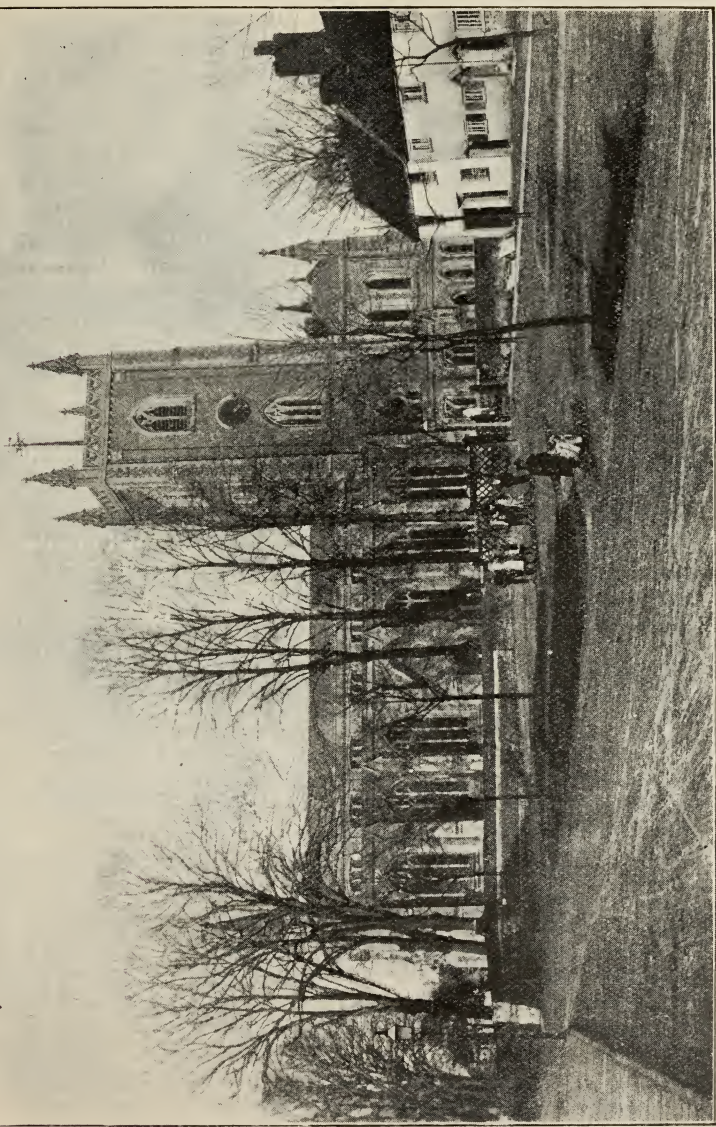
**St. Peter's  
Church.**

the structure. In 1803 the present tower was built, and at the same time the ancient transepts disappeared. The tower contains one of the finest peals of ten bells in the kingdom. I may mention here that no fewer than thirty-three church bells ring in less than a mile radius from the Clock Tower. In the interior the nave is separated from the aisles by seven lofty arches of Early Perpendicular date on either side. In the windows of the north aisle are some fragments of stained glass dating from about 1390, including the arms of Edmund of Langley, fifth son of Edward III.; the stained glass in the south aisle is modern, and made by Capronnier, of Brussels. Among other sepulchral monuments is a bust and inscription to Edward Strong, of New Barns, near St. Albans, who was master mason of St. Paul's Cathedral under Wren, and died 1723. This church has in recent years been restored and enlarged by the late Lord Grimthorpe.

The churchyard is a spacious one, and there are numerous tombs and monuments of interest in it, one of them being to the memory of Dr. Nathaniel Cotton, the author of *Visions in Verse* and other poems. In this churchyard are buried many hundreds of bodies of those slain in the two battles of St. Albans. On the opposite

**Pemberton's  
Almshouses.**

side of the road, facing the churchyard, are Pemberton's Almshouses, which have an interesting history. It is said that Roger Pemberton, the founder, was shooting with a crossbow one day, and seeing nothing particular to aim at, shot his bolt upwards into the air. In its fall it struck a poor widow woman who was gathering sticks behind a hedge, and killed her on the spot. In order to atone somewhat for the unintentional crime, he founded these almshouses for six poor widows in 1629, and caused an iron arrow to be built in the brickwork on the



**St. Peter's Church, St. Albans.** In the Churchyard are buried hundreds of those slain in the two battles of St. Albans.  
*[Gibbs & Bamforth, Ltd.,*

*By permission of]*

upper part of the porch, where it may still be seen.

Within the ancient private residence, Hall Place, which until recently stood to the north of the churchyard, King Henry VI. is said to have slept on the night after the first battle of St. Albans. Returning now down St. Peter's Street, the upper part of Hatfield Road is reached, on the left; a few steps down are some splendid almshouses, called the Marlborough Buildings, founded by the celebrated Sarah, Duchess of Marlborough, in 1736. They afford a residence for a number of widows or elderly men and women who have been reduced from respectable positions by adverse circumstances. Opposite the Marlborough Buildings we notice the Drill Hall of the St. Albans Volunteers, and a little lower down the Herts County Museum, erected in 1898, and containing already many objects of local interest, which will well repay a visit. For notes on the contents see Appendix.

Hatfield road leads also to the Clarence Park, presented to the town by the late Sir John Blundell Maple, which contains a splendid cycle track with cricket and football grounds as well as promenades. About a hundred yards beyond the park are the orchid houses of Messrs. Sander and Sons, which are among the most important in the kingdom, and are visited annually by numbers of persons interested in horticulture.



## CHAPTER IV.

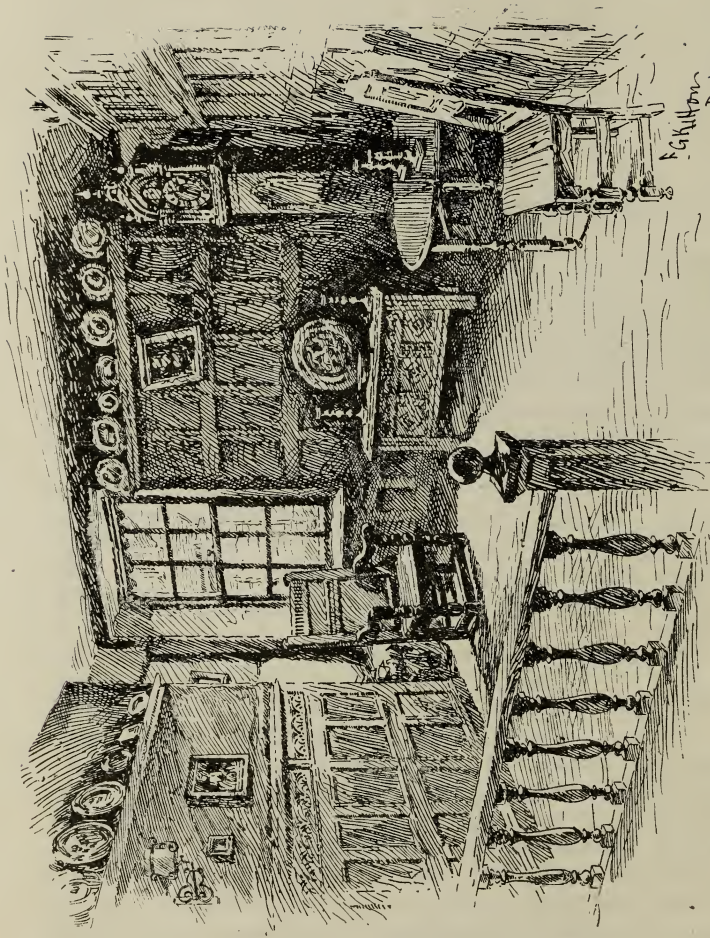
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### GEORGE STREET AND ITS BYWAYS.

**T**HIS steep and narrow thoroughfare derived its name in medieval times from the famous hostelry, The George and Dragon, now known under its abbreviated title of The George. At the upper part of the street is a piece of enclosed ground upon which formerly stood The Cage, an arrangement of upright wooden bars supporting a room, in which nocturnal offenders were placed by the watchman until the morning dawned.

The fine old timber and brick house at the north-east corner, with projecting upper storey, and grotesquely-distorted contour, soon, I fear, to make way for modern improvements, gives a very medieval aspect to this part of the hill. It dates from the fourteenth, or fifteenth, century.

Adjacent to this weather-worn structure stands the famous George Inn, one of the few remaining links that connect us with the magnificent monastic foundation which once made St. Albans a centre of ecclesiastical dignity. In the days when the fame of Britain's first martyr drew thousands of worshippers to his costly shrine, the old hostelry of the George and Dragon opened its portals to the weary pilgrims, and afforded them comfort both of body and soul, for there was an *Oratorium* or private chapel attached to the building. This chapel was licensed for the celebration of mass in 1484, but after the Reformation it was used for stables. Records exist which trace the fortunes of the hostelry from the year 1401 to the present time, and there still remain many



Drawn by]

The Panelled Landing at the George Inn.

[the late F. G. Kitton.

parts of the old structure incorporated with the new. In the coaching days the George was a well-known house; in its stables and coach-houses swarms of ostlers, grooms, &c., were continually passing and re-passing; coaches arrived and departed, accompanied by post-chaises, private diligences, and strings of pack-horses carrying goods for London; all this, combined with noisy coach horns, ostlers' cries, postillions' shouts, and the hubbub of passengers' voices, resulted in a scene of commotion and bustle such as only a flourishing coaching inn could produce. The George had a coach of its own, which left St. Albans at eight a.m. for the Ram Inn, Smithfield, starting on the return journey at two p.m. At the rear of the main coach entrance is a fine example of eighteenth century sculpture, removed many years ago from Childwick House (now the residence of Mr. J. B. Joel). A very interesting panelled chamber, furnished with old oak, exists at the top of the staircase.

The Antelope Inn and the Abbey Schools stand upon the site of The Hostry, a monastic building, which, in the time of Abbot John de Hertford (1235 to 1260), afforded accommodation for the guests of the fraternity, one of the chief apartments in it being the celebrated Queen's chamber. During the sixteenth century the buildings were utilised as barracks for the levies furnished by St. Albans; eventually they were demolished and an inn erected which is known to us as the old Antelope Inn, which possessed a splendid courtyard with picturesque wooden galleries round it, all of which has now disappeared. We have now arrived at that interesting part of our old city known as Romeland,

**Romeland.** which in early times formed a large square in front of the great gateway. The origin of this name is somewhat obscure, but the same is found at the west end of the abbey church at Waltham, and in medieval times an area close to the church of St. Mary-at-Hill, Billingsgate, was also so called. It is said that the rents accruing from these districts were then claimed by the Pope. Almost every king and queen of England, from the Saxon period down to the time of the Reformation, visited the monastery, and was received in Romeland by the brethren,

while of other historic notabilities the list is almost endless. By turning to the left at the bottom of George Street and taking the path on the top of the bank before the houses we reach an old timber and brick building, close to the entrance to the abbey churchyard. In the time of King John, when the terrible interdict was promulgated, a building was erected upon the spot where this house now stands, which was termed the polyan-drium, and in it were placed the bodies of all the monks who died during the six years the curse was on the land (1208-1214); the present house stands upon the monastic foundations. From here the triangular piece of land, now a graveyard, standing in the centre of Romeland, may be seen. Upon this spot, on August 26th, 1555, in the reign of Queen Mary, George Tankerfield was burnt at the stake.

**A Marian  
Martyr.**

He was a cook, born in York and living in London. It does not seem quite clear why he was brought to St. Albans to suffer. From a *History of Christian Martyrdom*, founded upon that of John Foxe, and written by the Rev. J. Milner in 1807, we glean the following:—“After being examined and condemned by Bishop Bonner, he was brought to St. Albans by the high sheriff of Hertfordshire, and left under guard at the Cross Keys Inn, while the gentlemen of the party adjourned to the house of a friend, where with other knights and gentlemen they celebrated the marriage of the son of the house. The poor prisoner ‘prayed his host to let him have a good fire in his chamber,’ which was granted him, and then he—sitting on a form before it—put off his shoes and hose and stretched out his leg to the flame, and when it had burned his foot, he quickly withdrew his leg, showing the flesh did persuade him one way and the spirit another.” While waiting patiently for the return of the sheriff, he is said to have made light of the heartless delay by saying “although the day was ever so long, yet at last it ringeth to evensong.” About “two of the clock” the last act of the tragedy commenced, they brought him out of the inn “to the place where he should suffer, which is called ‘Romelands,’ being a green place near the west end of the Abbey

Church." After refusing to recant when asked by a priest, and receiving encouragement from a "certain knight" (possibly Sir Nicholas Bacon), who went up and took him by the hand, "fire was set unto him, and so embracing the fire he called on the name of the Lord Jesus, and was quickly out of pain."

We now retrace our steps to Spicer Street, an ancient roadway, so called because the spicer of the monastery (who had care of the spicery or grocery) took the rents of the houses there to support his department. Upon the western side of the street is the old Vine Inn, which dates from the sixteenth century. Reaching the end of the street and looking across Dagnall Street we see the fine old building, Nos. 24 and 26, College Street, which formed at one time the "Collegium Insanorum" of Dr. Nathaniel Cotton, whose monument is in St. Peter's churchyard. It has been suggested that the building is of ecclesiastical origin, probably the All Souls' Chapel of the monastic records, as the plastering upon a portion of the southern wall has been recently removed, and revealed stonework beneath which appears to bear out the supposition. But the chief interest which the building possesses is that it once formed the temporary home of Cowper, for during one of the attacks of religious madness from which the poet suffered, he was placed under the care of Dr. Cotton, and resided in the college for two years (1763-65), when he was apparently cured, and enabled to take up his residence in Huntingdon. The room which he occupied is on the ground floor, facing College Street. The carved mantelpiece and panelling that adorned this apartment in Cowper's time was removed in 1892, having been purchased by a London dealer. The college is now divided into four separate tenements.

By passing down Dagnall Street we reach an open piece of land upon the right or west side, having a bank upon the opposite side upon which houses are now built. The great excavation seen here is supposed to have been made by the Romans who used the soil for making bricks; in Saxon times the bank formed

**A Roman  
Brickfield  
and  
Kingsbury  
Castle.**

the eastern defence of the castle of Kingsbury, erected by the Kings of Mercia, and covering a large portion of the elevated land. The last vestiges of this castle disappeared in the reign of King Stephen. By turning to the right along New England Street we reach Verulam Road and see the Hospital; to the left of which lies another and much larger excavation, also a Roman brickfield, but now a public pleasure ground. Turning up Verulam Road, we see Christ Church upon the left, a modern building in the Italian style, erected in 1848, and intended originally for a Roman Catholic Chapel; before its completion, however, it was, in 1858, purchased by a wealthy resident, the late Mrs. Worley, for a Protestant place of worship, and handsomely endowed, the parsonage adjoining the church being built at the same time. By continuing our route we shall eventually arrive at the High Street whence we started.



**St. Albans Abbey from the North-West.**

*Photo by]*

*[Photochrom Co.*

## CHAPTER V.

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### THE HIGH STREET.

**A**LTHOUGH the High Street is one of the shortest thoroughfares in the town, yet, by reason of its being part of the great highway from London to the north and situated in the very centre of the city, it is necessarily connected with many of those stirring episodes which render the past history of our town of such absorbing interest. Either in the High Street, or adjacent thereto, Abbot Ulsinus founded the market in A.D. 948, and from that remote Saxon period down to the present day it has been held without intermission, a remarkable instance of continuity.

In 1216, the Dauphin of France occupied the High Street with his troops, and threatened to burn down the town and the abbey, but the eighty marks which he extorted from the abbot induced him to relinquish the idea. A few years subsequently this thoroughfare witnessed a terrible scene. Falcatius de Brent (or Faukes de Breauté), a Frenchman, who had participated with the English in their struggle against the Dauphin, allied himself in 1224 with a number of rebel barons, and with a large force of foreign mercenaries, ravaged the districts near his possessions. St. Albans was fated not to escape, for he marched into the town and encamped in the High Street, where his followers committed most violent outrages upon the

**The Dauphin,  
and  
Faukes de  
Breauté.**

inhabitants. Forcing his way into the monastery, he demanded money from the abbot, and deliberately murdered one of the abbey servitors, Robert Mai, within the sacred precincts. One hundred marks were obtained from the ecclesiastics; before, however, he departed, he plundered the town, and, seizing one of the citizens, roasted him alive at a large camp fire in the centre of the High Street. Falcatus fled abroad shortly afterwards, and died by poison in 1225.

His visit to the town brought disaster in its train, for, says a historian: "In the same year it was ransacked againe by the souldiers, that went vnder the conduct of Earle Patric, Sayre, and others to remoue the seidge of Mount Sorrel."

In 1264, the townspeople arose in their wrath against Abbot Roger de Norton, who ordered them to grind their corn and full their cloth at the abbey mills; they even attacked the monastery, which was stoutly defended by the monks and the servitors. In the midst of the commotion, Gregory de Stokes and three men-at-arms rode into the town, and, siding with the abbot, so exasperated the people that they attacked, overpowered, and beheaded the four horsemen in the High Street, subsequently cheerfully paying a fine of a hundred marks to the king for committing the outrage.

A long and sad procession wended its way into the High Street on Wednesday, December 13th, 1290, when King Edward I. escorted the mortal remains of his beloved consort from Harby, in Nottinghamshire, to Westminster Abbey. The *cortège* was the most imposing spectacle that England had witnessed. To meet it the whole convent assembled at St. Michael's Church, and escorted the bier to the abbey. The remains were placed before the high altar, and upon the following day the procession left for Waltham Abbey. In every town where the bier rested for a night the royal mourner afterwards erected a cross; they were of exquisite design, and those at Waltham, Geddington, and Northampton afford examples of these marvellous conceptions of beauty. The Eleanor Cross at St. Albans was designed by

**The Eleanor  
Cross.**



William Torel, an Englishman, the master mason being John of Battle (in Sussex); it stood upon the site now occupied by the drinking fountain before the Clock Tower. We find it described in 1596 as "verie stately," and it is several times referred to in sixteenth century documents as the Great Cross, the Eleanor Cross, the Queen Cross, and also the Market Cross, the latter name now being applied to the space around the site.

Of its demolition no account is extant, but it took place about 1643, when a number of such crosses were destroyed by order of Parliament. In 1703 an octagonal market house was built on the site, followed in 1765 by a pump house; in 1872 the present drinking fountain was fixed.

That portion of High Street between the drinking fountain and Holywell Hill was known in early times as The Vintry, by reason of its proximity to the vineyard of the monastery, which occupied a position behind the houses on the south side; the new London Road, forming the continuation of the High Street, was constructed in 1794, an ancient hostelry known as the Key (which stood between the present Cross Keys and The Peahen) being partially demolished to afford the necessary opening. At that time fields and gardens existed where London Road now runs, and practically within living memory no houses existed between the two inns above mentioned and the country beyond. Although the High Street presents a modern appearance, it is solely due to the fact that the majority of the houses have been re-fronted; until a comparatively recent period they exhibited a sixteenth or seventeenth century aspect, having projecting fronts and quaint gables.

Probably the most interesting building is that upon the left hand side of the entrance to the Cloisters, lately, however, much altered. Upon this site, now occupied by a draper, originally stood the wax-house gate of the monastery, so called because the wax candles for the ceremonies were there manufactured, as were also the rushlights and tapers required for illuminating the huge halls and apartments. The original gate dated from a

**Wax-House  
Gate of the  
Monastery.**

very early period, but in the fifteenth century it was rebuilt. It escaped demolition at the Reformation and the master mason of St. Paul's Cathedral (who is interred in St. Peter's Church) built the present house from designs, it is said, of Sir Christopher Wren.

The underground portions of the present structure show evidence of monastic origin, the walls being over eight feet in thickness. Three quaint, carved figures recently supported the overhanging first storey of the front part of the house, but in a recent alteration they have been removed to a position on the east side of the cloisters.

**The Cloisters.** The Cloisters (also known as the Abbey Passage, or School Lane), is one of the most ancient footpaths in the city, being mentioned in the earliest records of the monastery. In

ancient times the defensive wall of the monastery extended downwards from the wax-house gate for a short distance on either side, and was then diverted to the right and left behind the rear portions of the houses. One morning in 1369, several thousand people assembled to witness a remarkable procession, which was marshalled in this lane. It was the funeral of Blanche, Duchess of Lancaster, the first wife of John of Gaunt, the body being on the way to London for interment.

Either in the passage or in the lower end of School Lane, the murder of a man named Townsend took place in 1662, under the following circumstances:—a body of Nonconformists had assembled for the purpose of hearing a funeral sermon, when they were ordered to quit by a certain Major Crosby and a constable. Townsend demurred, and was at once shot dead by the major, who was subsequently tried for murder, but, apparently through intimidation of the jury, was allowed to go free.

**The Clock Tower.** One of the most conspicuous features in St. Albans is the Clock Tower, which stands in close proximity to the picturesque Market Place and to that quiet, medieval thoroughfare, French Row. The poetical glamour of romance pervades the quaint old structure, on account of its origin having been unknown until a recent period. Tradition said that



Duncan Moul.

*Specially drawn]*

*[by Duncan Moul.*

**The Courtyard of the Fleur-de-Lis Inn.**

two Roman dames of Verulamium once lost their way in the darkness on this spot, for

When Verulam stood,  
St. Albans was a wood ;  
Now Verulam's down  
St. Albans is a town.

Suddenly they espied the distant lights of home, and were enabled to reach it in safety ; as a token of thankfulness, they afterwards caused a tower to be erected at this point, and according to the legend, this was the origin of what is now known as the Clock Tower. It has also been known as King Canute's Tower, but from a document in the corporation records we find that the tower was erected between 1402 and 1410, in order to hold the bells. The larger, or curfew bell, was cast about 1335, and is a grand example of medieval workmanship ; it weighs about a ton, has a large proportion of tin in its composition, and strikes the hours. It used to summon the apprentices to work at *four o'clock in the morning*—good old times ! It bears the inscription : “ Missi de coelis, habeo nomen Gabriellis ” (“ I have the name of Gabriel, sent from heaven.”) The tower was restored by Sir Gilbert Scott in 1865, at a cost of nearly £1,000 ; he held the opinion that this structure is unique in this country, and similar to the town belfries of Belgian cities.

The quaint old street at the side of the Clock Tower obtained its name of French Row from the occupation of the thoroughfare by the French troops in 1216. It

**The Red  
Lion Hotel.**

has at times been known also as Cordwainers' Row or Cobblers' Row, Women's Market, and Back Street. The inns near the entrance to the row are of great interest. The Great Red Lion, recently rebuilt, was in monastic times a house of entertainment for pilgrims, and a subterranean stable connected with the inn may possibly date from those early days. It was known as the Lyon in the reign of Henry VIII., and became a famous posting-house ; it is mentioned many times in the corporation records. The Red Lion Hotel is now one of the modern comfortable hotels of St. Albans, convenient for its central situation.

Adjoining it is the Fleur-de-Lis inn, having stabling in the rear, the view in the yard from the farther end being very picturesque. Within the walls of the building formerly covering the site, King John of France was temporarily detained when first entrusted to the care of Abbot de la Mare by Edward III., after the battle of Poitiers in 1356, and the inn takes its name from this interesting association. It was rebuilt about 1420, repaired at the Reformation, and since then has been much altered.



**At the foot of the Clock Tower, St. Albans.**

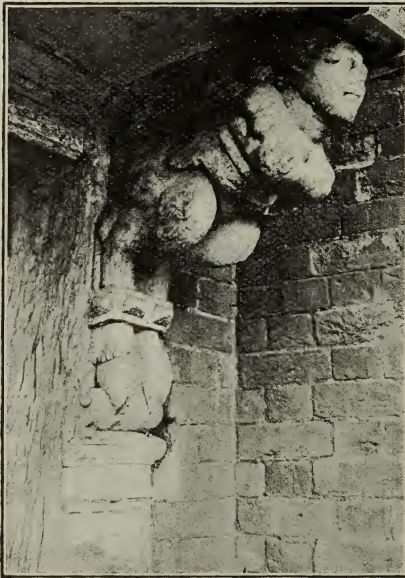
The gabled building to the left in French Row was formerly the famous Christopher Inn.

To the north of the Fleur-de-Lis stand the remains of the Old Christopher inn, which impart a picturesqueness to French Row, with their overhanging upper storeys, red roof, and plaster gables, enabling us to picture the aspect presented by a street in medieval St. Albans. The Old Christopher inn was absolutely one of the oldest, best-

**Some  
Old Inns.**

known, and at the same time most notorious of the hostels in the town; it was here that in ancient days the civic fathers gathered to eat, drink, and be merry upon every possible opportunity or excuse, always paying the hotel bills out of the borough funds, of course. On great occasions, free and lavish hospitality was exercised; wine and spirits were consumed at the public expense, the neighbouring gentry were entertained, and amuse-

ment was provided for the common people, who were also supplied with copious libations of home-brewed ale.



The grotesque wooden bracket in the passage of what was formerly the Christopher Inn, French Row.

In the autumn of 1765, David Garrick and James Quin (the latter of whom was remarkably fond of good living) made a trip to St. Albans, where, on visiting the abbey and being shown the bones of Duke Humphrey, Quin jocosely lamented that such a quantity of spirits should have been wasted on preserving a dead body. They returned to dine at

the Old Christopher inn, and Garrick composed the following, which he termed

#### QUIN'S SOLILOQUY.

A plague on Egypt's arts, I say!  
 Embalm the dead! On senseless clay  
 Rich wines and spices waste!  
 Like sturgeon, or like brawn, shall I  
 Bound in a precious pickle lie,  
 Which I can never taste?

Let me embalm this flesh of mine,  
With turtle fat, and Bordeaux wine,  
And spoil th' Egyptian trade!  
Than good Duke Humphrey, happier I,  
Embalmed alive, old Quin shall die  
A mummy ready made!

About a hundred years ago the old inn began to decline in popularity, and entered upon a shady course which rendered it notorious. It opened its portals to the worst characters, and sheltered vagabonds of all descriptions; with police court cases its name was invariably associated, and the Christopher became a byword and a reproach. Thus the ancient place ended a brilliant youth by a disreputable old age, and some years ago closed its doors, and, as a hostel, passed out of existence. The interior of the building does not at the present time exhibit any evidences of its former grandeur, and only a trace of it is left upon the exterior; by passing through the archway a quaint bracket may be seen on the left side and the remains of some oak carving of the Tudor period.

## CHAPTER VI.

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### HOLYWELL HILL AND ST. STEPHEN'S CHURCH.

**T**HE upper portion of ancient Holywell Hill is now known as Chequer Street, and we may conveniently begin our walk through this very interesting highway by starting from the eastern side of the Town Hall, where the Malt Cheaping, or Malt Market, was formerly held, the upper portion being termed the Hay Market. The great number of the tenements upon the western side of Chequer Street have been re-fronted, but some still retain a suggestion of their former appearance, enabling us to mentally reproduce the picturesque charm once observable in this part of old St. Albans. In the small passages leading towards the rear of these houses may be discerned the massive oak beams which support the superstructures; whilst many of the interiors speak eloquently of bygone generations.

**Chequer  
Street.**

The Chequers inn, from which the street derives its name, has long disappeared; it occupied the spot upon which the Queen's Hotel now stands, and was one of the most ancient inns in the county. Between the Chequers and the sign of the Key, the determined rush of the Yorkists, which turned the scale of victory in favour of the White Rose, took place in 1445. The Key inn (or Cross Keys, or Peter Keys), was nearly wholly demolished to make way for the new London Road, but the Cross Keys inn, which stands partially upon its site, preserves to us the name of the vanished hostelry and its



interesting connection with the martyr Tankerfield, of whom we gave an account on page 58.

The Peahen, whose peculiar name is very uncommon among English hotels, is mentioned in the **The Peahen.** Marian Survey of 1556, but was of small importance until the formation of the new London Road, when it rapidly developed; in the early part of the last century most of the coaches called there, and it was also extensively frequented by those conveying merchandise through the town. The hotel has recently been entirely re-built, fortunately in a very picturesque and tasteful way, and still preserves in the large dining-room the fifteenth century ceiling-beams of the ancient structure. One must specially mention that here may be seen a massive chest of great interest, supposed to be of Dutch manufacture, but certainly of oriental design, purchased some hundred years ago at a sale of the effects at North Mimms Hall; an exceptionally fine piece of work, lavishly engraved and provided with massive brass drop handles. The proprietor of the hotel is justly proud of his visitors' book, which contains some interesting names, among others those of the late Duchess of Teck and the Duke of Norfolk. Between the Peahen and the White Hart once existed an almost continuous array of hostels for accommodating the crowds of pilgrims that flocked to the shrine of St. Alban; of these we now only know the names, such as the Woolpack, the Seven Stars, the Dolphin, the Horsehead, etc., and see the old square entrances that once gave access to their yards. The Woolpack occupied the lower half of the Holywell Hill portion of the Peahen above named.

The White Hart is referred to in the corporation records of 1571, but probably dates from a much earlier period. Lord Lovat was taken ill at the White Hart when on his way from Scotland to be tried for his complicity in the rebellion of 1745, and here Hogarth painted his portrait, which is now preserved in the National Portrait Gallery. Lovat, who was eighty years old, was executed in 1747. It was at the White Hart that the famous Daniel O'Connell stopped on his way home from London, where he had taken such an active part in

Parliament, and here Kean the actor also stayed one night, this fact causing much excitement in the town. The inn was a great posting-house in coaching days; a lady passenger on one of the coaches had her neck broken by her head coming in contact with the top of the low gateway. A similar incident is described in *Pickwick*, by Mr. Alfred Jingle: "Tall lady, eating sandwiches—forgot the arch—crash—knock—children look round—mother's head off—sandwich in her hand—no mouth to put it in—head of a family off—shocking, shocking!"

The building south of the White Hart was once the Bull inn, and dates from 1548. It was described by Baskerville, over two centuries ago, as "the greatest inn that I have seen in England." Lower down the hill the High School for Girls stands upon the site of a vanished hostelry of great repute, the Old Crown inn. Upon the other side of the road the Post Boy and the Trumpet are reminders of the old coaching days.

Sopwell Lane is an ancient thoroughfare of much historical interest; Georgiana, the celebrated Duchess of Devonshire, is connected with it by a tradition which may have some foundation in fact. Her ladyship was the daughter of Earl Spencer, and married the Duke of Devonshire in 1774; being much interested in a local election, she is said to have publicly kissed a butcher living in this lane in order to secure his vote for her candidate. A house containing copies of some plaster medallions removed from Sopwell Nunnery in the time of Charles II. stands almost immediately opposite the lane.

Passing down the hill we see Ivy House, the origin of which has always puzzled the antiquary, and has yet to be satisfactorily solved, upon the right hand side. That the massive foundations of the building were con-

**Ivy House.** nected with the monastery seems possible, as they are constructed of stone and Roman brick. The upper portions of the house are probably Jacobean, for the quaintly-panelled staircase, curiously carved mantelpieces, and the strange disposition of some of the rooms, certainly belong to that period; whilst the

little "powder room" brings forcibly to our minds a recollection of the time when the beaux and belles submitted their locks to the white powder, deftly scattered by their valets or maids.

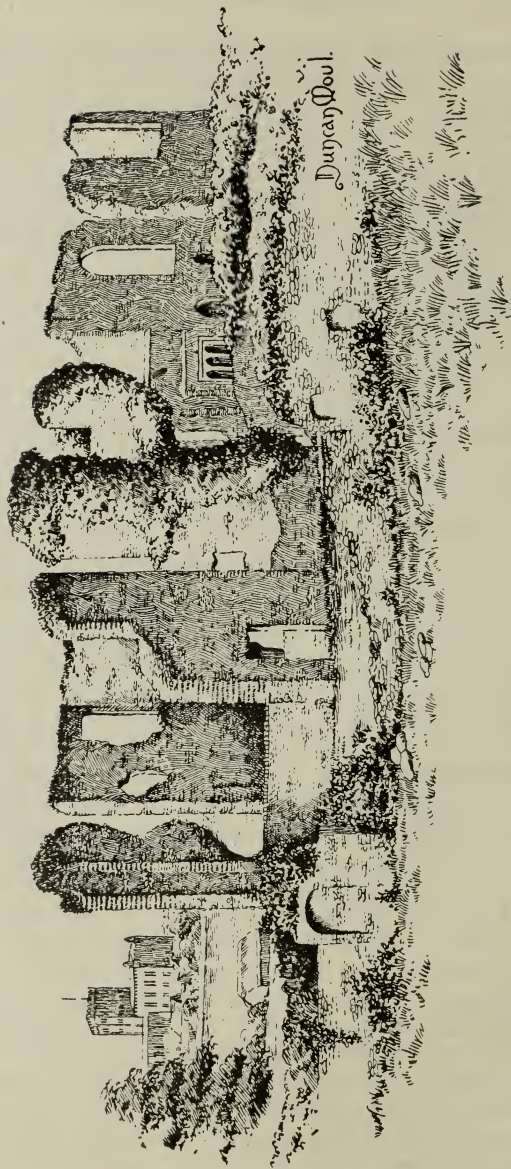
The road turning off to the right after we pass Ivy House originally went round behind Holywell House, which covered the site now occupied by a row of cottages, a part of the main road, and a great part of the open land to the left. It was the residence of the great Duke of Marlborough before Blenheim was built, and was demolished in 1837, and the old roadway restored. In the extensive cricket and football grounds of St. Albans

**The  
Holy Well.**

Grammar School, lying to the left of the road, is the site of the famous Holy Well, the miraculous water of which was renowned even in British times for its healing properties, and the great Uther Pendragon is asserted to have been cured of wounds he obtained before Verulam by bathing therein. It has been covered up in the interest of modern athletics and a stone slab marks its position. Passing onward down the hill the river Ver is crossed, and by taking the first turning to the left (Prospect Road) and crossing two fields at the farther end of it we

**Sopwell  
Nunnery.**

arrive at Sopwell ruins, the site of a nunnery, founded about 1140 by Geoffrey de Gorham, sixteenth abbot of St. Albans. Two pious women made themselves a small dwelling-house on this spot with the boughs of trees and led a most ascetic life, whereupon the Abbot determined to build a house for them and for other sisters, and gave them certain rules and orders. He allotted them possessions, and because the two first women used to dip their dry bread in the water of the spring, the place was called Sopwell. The spring is thought by some to be the Holy Well before mentioned, but was near the road, where a pond existed a few years since. The number of nuns, who were of the Benedictine order, increased as years went by, and large additions were made to the buildings. Many ladies of distinguished rank took the veil here, among them being the Duchess of Clarence, the young widow of the brother of Henry V. In the chapel of



*Specially drawn*

**The Ruins of Sopwell Nunnery.**

[*by Duncan Moul.*]

Sopwell Nunnery Henry VIII. and the unfortunate Anne Boleyn were privately married, at least so says tradition. King Hal seems to have married the fair Anne in about a dozen different places—this is one of them. The celebrated Lady Juliana Berners, prioress of the nunnery, wrote *The Boke of St. Albans*, otherwise *The Treatyses perteynyng to Hawkyngge, Huntynge, and Coat Armour*. The first edition was printed at the monastery gateway in 1483 by the unknown "John Insomuch," one of the masters of St. Albans Grammar School. A copy of this book, dated 1486, was discovered some time ago. A pedlar bought it from a gardener's wife in 1844, for *ninepence*, and sold it for three shillings to a chemist; it was re-sold for seven guineas, then for £75, and is now in the British Museum. It is supposed that if put up for sale now it would produce more than £1,000. After the Dissolution, the site and buildings were granted to Sir Richard Lee, who took up his residence there and made very extensive alterations and additions. It now belongs to the Earl of Verulam. The ruins consist chiefly of great fragments of brick-and-flint wall, containing large square stone windows. One of the outbuildings is now used as a barn. In a part of the grounds, to which the public have no access, are the Nuns' fishponds, now overgrown with water-lilies.

From here a very pretty walk may be taken; by following the path across the field and traversing the lane at the end of it the visitor reaches Sopwell Mill, Sopwell House, the large ponds where skating is indulged in when fortune favours, and picturesque parts of the river. In order to visit the most interesting church of St. Stephen, the two fields and Prospect Road are retraced, and the first turning taken to the left up St. Stephen's Hill, a continuation of Holywell Hill, at the top of which the church spire will be seen. It is one of the three sacred edifices built by Abbot Ulsinus in 948, but three restorations have left little of the Saxon work to indicate its antiquity; nearly all the periods subsequent to the Saxon may, however, be traced. It was rebuilt in the

**St. Stephen's  
Church.**

time of Henry I; in the fifteenth century a complete restoration took place, and the major portion of the architecture of the present structure is of that period, the Perpendicular style.

In 1861 it was again restored by Mr., afterwards Sir Gilbert, Scott. It is situated at the termination of the Watling Street, which, from this point to London, remains perfect at the present day; the continuation of the road from St. Stephen's may be traced across the fields to the Verulam Woods. The monks are said to have destroyed this part of the road, and to have constructed the thoroughfare down St. Stephen's Hill for the purpose of compelling the traffic to pass through the town, with the object of benefiting the monastery. *The key of the church will be found at the Post Office.*

The chapel on the south side, now used as a vestry, is interesting. It is called the Leper's Chapel, and was formerly detached from the chancel, having a small loophole, or lychnoscope, at its eastern end (still to be seen in the east wall of the chancel), which is said to have enabled the lepers of St. Julian's Hospital to view the Elevation of the Host. This is doubtful, however, as the lepers had their own private chapel; most probably it was a chantry, erected about the thirteenth century. In 1848 some interesting sepulchral remains of Roman origin were found in the churchyard; they consisted of glass cinerary urns, a Samian vase, a lamp of red glass, etc., together with some calcined bones. These remains may be seen in an ancient wooden cupboard, in the south wall of the chapel, and are reputed to be those of Publius Ostorius Scapula, Roman Governor of Britain, and also Prefect of Verulamium A.D. 50 to 54, when he died. A double piscina is at the eastern end of the same wall. The brass of a knight in Yorkist armour (temp. Edw. IV.), together with his wife wearing the "butterfly" head-dress, is preserved in the floor of the chapel, and a drawing of the brass hangs on the wall.

The church consists of a nave, a small aisle on the south, and a wooden tower and spire. On the north side is a Norman arch, which perhaps led to a former chantry. The chancel arch is of a peculiar character, as

it is constructed of timber, and must have been erected at a late date; the former arch was undoubtedly of stone.

The lectern is very interesting by reason of its age and history. It is a massive brass eagle of curious workmanship; upon the pedestal is the following inscription in old characters :

**A  
Remarkable  
Lectern.**

**“Georgius Creichtoun Episcopus Dunkeldensis.”** There were two Scotch Bishops of Dunkeld of that name; the first, appointed in 1527, and the other in 1550. Two theories have been advanced to account for the presence here of this lectern—(1) that the church was dedicated by the Bishop of Dunkeld after its second restoration, and the eagle presented by him; and (2) the much more probable supposition that Sir Richard Lee brought it with him from Scotland as a part of the plunder of the abbey church of Holyrood, at the same time that he carried off the brass font which he placed in the Abbey. Either at the Dissolution or during the civil wars the lectern was hidden in the tomb of the Montgomery family, near the vestry door; about 1748 this vault was opened and the missing eagle discovered, since which time it has served again as the reading-desk. It has been suggested that, as this interesting relic is the only Scottish lectern known to exist, it should be restored once more to the people from whom it was taken, and be put to use in St. Giles' Cathedral, Edinburgh, with a reservation in favour of



**The Interesting Brass Lectern from Scotland at St. Stephen's Church, St. Albans.**

Holyrood Chapel Royal, should that building ever be restored.

The font is of stone, in the Perpendicular style; traces of fresco painting may be seen on the thirteenth-century pillars near which it stands. There is an excellent peal of six bells, which in 1892 were altered by taking the treble bell away, adding a heavier tenor bell, and re-tuning the third to make the scale correct. The belfry is a part of the west end of the nave, partitioned off.

The large stone resting against the churchyard wall near the public road is believed to be a Roman milestone, several of which existed in the neighbourhood in modern times; during the recent restoration it was removed from the west end of the church, where it had been built into the south-west buttress.





## CHAPTER VII.

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### ST. ALBANS GRAMMAR SCHOOL AND THE GREAT GATEWAY OF THE MONASTERY.

**U**PON leaving the abbey by the west front a large and massive building will be seen, which was formerly the great gateway of St. Albans monastery, giving access from the town to the great courtyard which occupied a considerable portion of the enclosed meadow to the south of the building. With the exception of the abbey church it is the only part of the great monastery which now survives. It dates from *circa* 1361, when the abbacy was held by Thomas de la Mare (whose monumental brass is in the abbey), and replaced an earlier building which had been blown down by a furious gale, probably in 1361. Like the great gateways of most monasteries it was used as a place of incarceration for rebellious monks, and, as the abbots of St. Albans had civil as well as ecclesiastical jurisdiction, laymen were also imprisoned within its walls and dungeons.

The connection of the gateway with Wat Tyler's rebellion in 1381 renders it of peculiar interest. The townspeople had for a long time been irritated with the monks through the compulsory grinding of their corn and fulling of their cloth at the abbey mills, and when the peasants' revolt occurred a large body of the citizens marched to London and obtained permission from Wat Tyler to proceed to extremities in order to wrest from the abbot what they deemed were their rights. Returning to St. Albans in triumph they besieged the gateway, forced

#### **Wat Tyler's Rebellion.**

their way into the courtyard and cloisters, and obtained from the abbot by threats a charter granting them all their wishes. In order to propitiate the rioters, ale and wine were sent out by the terrified monks, but in the midst of the orgie that ensued, news arrived that Wat Tyler had been slain, and, their courage evaporating, the insurgents dispersed. Richard II. took the field with a large army and came to St. Albans; the ringleaders were tried in the Moot Hall by Judge Tressilian, eighteen being condemned to death and eighty-six to imprisonment. Within the dungeons of the gateway the doomed eighteen, one of whom was the notorious John Ball, spent their last hours before being hanged upon the gallows. Meanwhile the whole of the Commons of Hertfordshire assembled in their thousands in the great courtyard of the monastery and swore fealty to the king, who presided in person.

The third printing-press in England was set up in St.

**The Third  
Printing-Press  
in England.**

Albans monastery, and, according to tradition, within this building. Caxton's first book appeared in 1477, Oxford produced a work in 1478, and the first volume from the St. Albans Press appeared in 1480. The printer was a schoolmaster of St. Albans Grammar school, and, his correct name being unknown, was referred to at times as John Inso-much, as one of his works commences with "Insomyche that it is necessari," etc., and another "In so muche that gentilmen," etc. Possibly he was John Marshall, who died in 1501. Eight works in all were printed, the most celebrated being *The Boke of St. Albans* (1486), the earliest treatise on hunting ever issued from the press, the authoress being the well-known Lady Juliana Berners, Prioress of Sopwell Nunnery at St. Albans (see page 75). Some of the books still extant realise almost fabulous prices whenever by a rare chance they happen to come into the market.

When the monastery was demolished by Sir Richard Lee, the gateway was saved from destruction for the purpose of serving as a gaol for the Liberty and a house of correction for the Borough; the charter of King



*Homeland*]

**The Great Gateway of St. Albans Abbey.**

(Now used as the Grammar School).

[Copyright.



Edward VI. gives the right to the magistrates to have their gaol in the borough and to hold their sessions as before. "And the place where the said sessions had been ever held and continued to be held was the great room over the gateway; and here also was the Court of Assize." This room was used for all session business until 1651, when the Justices purchased it, together with the whole of the upper portion of the building, and converted it into a house of correction; up to this period only the lower part had belonged to the Liberty.

A print shows the building in the year 1787 with two structures erected on either side of the archway on the south, while another dated 1816 represents the road through the building as a country lane with brambles and nettles growing freely, the medieval doors being still in position. Before 1789 the roof was a lead flat.

In 1815 the Liberty gaol consisted of the part of the building nearest the church; there was a spacious courtyard for the use of the prisoners, whose daily allowance of food amounted to a pound and a half of bread each; no firing was allowed in winter, and the prisoners endeavoured to alleviate their pitiful condition by begging from passers-by. Their method of collection was generally by means of an old shoe attached to a string which was lowered from one of the upper windows; any money collected was invariably spent in the purchase of firewood. During the French war some prisoners of war were incarcerated within the building, and it is stated that one of them escaped by a desperate leap from a window of the room over the great archway. The remaining part of the building on the other side of the road was called the House of Correction. In 1868 the Monastery Gateway proved to be too small for the number of prisoners, and a new gaol was accordingly erected near the Midland railway station. The old building was then purchased by the Governors of the Grammar School for £1,100, and the school transferred from the Lady chapel of the abbey to its present quarters on April 13th, 1871.

The dimensions of the great gateway are unusually large; the ground plan is an oblong divided by the public

road through the centre. In the walls, which are exceedingly thick, may be found Roman tiles and irregular blocks of stone as well as the predominating flint. The windows are Perpendicular and generally of modern construction, only a few of the original ones remaining. There are two gateways, that on the side nearest the church being the great gateway, the other a postern. The roof of the archway is groined in stone, and is considered a good specimen of fourteenth century work. On the ground floor are several apartments with stone walls and groined ceilings, presenting many points of interest, portions undoubtedly dating from the early part of the thirteenth century.

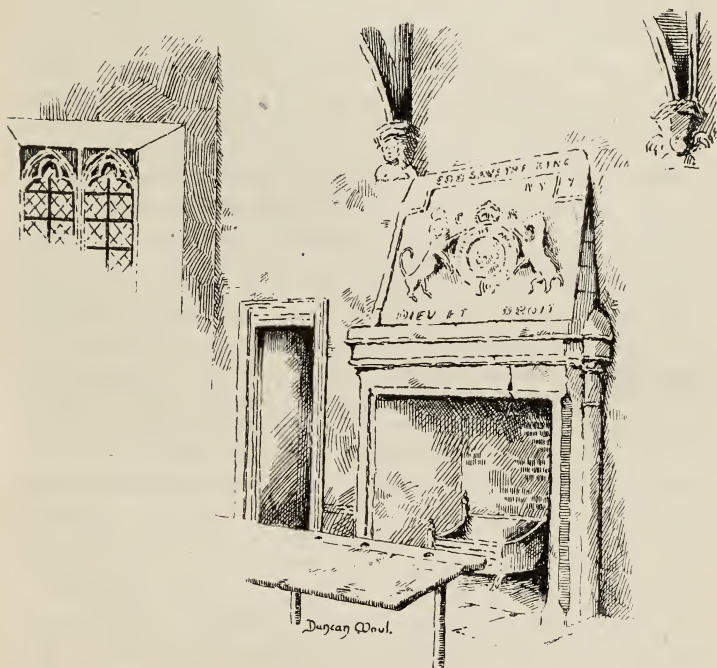
Below are the dungeons, now difficult of access; one of them is of considerable size, the floor being about twenty feet beneath the level of the ground. Above the archway is the large

#### **The Dungeons.**

room in which the sessions were formerly held, and this is flanked by two rooms of almost similar dimensions on either side. The ceilings are supported by massive oaken beams resting upon stone corbels carved with various devices; as these are placed without regard to symmetry of design it is probable that they formed a part of the earlier building. Some ancient fireplaces still exist; one of these, dating from the time of the first Charles, bears a crude representation of the royal arms, and the initials C.R. for Carolus Rex; and is executed in stone and plaster.

In bringing to a conclusion this account of one of the most interesting historical buildings to be found in St. Albans, a considerable degree of pleasure is experienced at the thought that this monastic relic will in all probability be preserved to us for many years to come as the home of the oldest Grammar School in the kingdom. The history of this venerable foundation presents many points of the greatest interest, not only to the citizens of St. Albans, but to all English-speaking people. Here glowed the first embers of the great educational flame which gradually spread through the kingdom in the form of Grammar Schools, for in all probability the school was founded during the time of the Saxon Abbot

Ulsinus, in the reign of King Edred (946 to 955). Ulsinus was noted for his learning; he built three churches in the town, founded the market, and made gifts of building materials to all who came to stay, thus encouraging people to settle in St. Albans. The supposition that the Grammar School was founded at such an early date is strengthened by the fact that in the abbacy of Richard



*Specially drawn]*

*[by Duncan Moul.*

**The Caroline Fireplace in St. Albans Grammar School.**

de Albini, a man of the standing of Geoffrey de Gorham was induced to come to England for the purpose of conducting it, and he, finding that a master had been installed in the place in the meantime, was content to wait for the vacancy. Geoffrey de Gorham claimed descent from an illustrious family and was celebrated

for his erudition, so that the foundation must have been an important one if it attracted him; he did not become master of the school, because the higher dignity of abbot was conferred upon him.

In 1195, when Warine de Cambridge was Abbot, his nephew, also named Warine, or Garine, was headmaster of the school, which at that time "*had the greatest number of scholars of any in England.*" Alexander Nequam (who was born in St. Albans in 1157, and received his education at the school) testifies to its success and popularity, as he had charge of the establishment for several years before Warine. A number of documents relating to this early school were found in the chest of the Grammar School on March 18th, 1328; they related to various gifts of houses, etc., by benefactors; to the power wielded by the headmaster whereby he could destroy all spurious schools within a certain radius of his own, etc. There was also in the chest the only Latin Grammar the school possessed, two mitres, one episcopal staff, and two candles, the latter articles

relating to the ceremony of electing the  
**The Boy Bishop.** Boy Bishop. This mockery of episcopal dignity commenced annually on December 6th and lasted until December 28th. The impious celebration consisted of dressing a boy in episcopal vestments, with mitre and bishop's staff, who, accompanied by juvenile deans, canons, etc., went in solemn procession to the church, where they performed all the offices of their seniors, preaching and celebrating mass. The scholars consisted of two classes, ordinary and poor; the latter resided in the almonry, a building which stood upon the site of the present chemical laboratory of the school. The scholastic buildings were situated in the grounds of the present Romeland House, north of the great gateway, but no remains of them are extant.

Among the pre-Reformation scholars were Alexander Nequam, who was foster-brother to  
**Pre-Reformation Scholars.** Richard Cœur de Lion, being born on the same day, and whose mother was nurse to the young prince. After being educated at the Grammar School he became its master for a time



and then accepted the charge of the Priory School at Dunstable. On January 31st, 1217, he died, and was buried in the cloisters of Worcester Cathedral.

Matthew Paris, the great English historian, received his education at the school and entered the monastery in 1217 as a novice, being then about fifteen years of age. His life and works are known to all students of history, and as the Historiographer of St. Albans Monastery up to his death in 1259 he has earned undying fame.

Sir John Mandeville was born in St. Albans about the beginning of the fourteenth century, and attended the Grammar School; I have mentioned his travels, etc., in connection with his memorial in the abbey.

Nicholas Breakspear, better known as Pope Adrian IV., was born about 1090 at Abbot's Langley, near St. Albans, and attended the school. He was refused admission to the monastery when he left the school on the ground of insufficiency of learning, but, going abroad, his genius was appreciated, and he became Pope of Rome, being the only Englishman who has attained to that dignity.

The history of the Grammar School subsequent to the Reformation is, as might be anticipated, much more copious and reliable. The monastery ceased to exist in 1539, and the school's fortunes sank to a low ebb; but on May 12th, 1553, a charter of incorporation was granted to the town by Edward VI., one of the provisions being that the mayor and burgesses should have power to erect a Grammar School within the church of St. Albans, or any other convenient place.

Accordingly the Lady Chapel and the Ante-Chapel at the eastern end of the abbey were appropriated for the purposes of a school, and Queen Mary and Queen Elizabeth subsequently confirmed the charter.

The three towns of Oxford, Cambridge and St. Albans possessed the unique privilege of retaining the money raised by the issue of wine licenses, but the two universities have now relinquished them. In the reign of Queen Elizabeth the school had a good friend at court in Sir Nicholas Bacon, the Lord Keeper of the Great Seal—the first of the

**The Wine  
Charters.**

Bacons who lived at Gorhambury. He took a great interest in the foundation, and drew up the regulations for its management, subsequently performing the same for Harrow School. Sir Nicholas enriched the school library, which still contains several volumes bearing his signature and book-plate. Queen Elizabeth was at Gorhambury in 1569, and the Lord Keeper procured a wine charter from the queen for the relief and support of the school. This charter allowed two licenses to be granted to innkeepers in the town who were to charge any price they pleased for the liquors they sold; persons selling wine contrary to the provisions of the charter were liable to a fine of £20 for each offence. A third license was granted in 1611, and authority was given to enter any house in the town to search for contraband wine, and power was given to the Corporation to imprison the offenders.

In all general Acts of Parliament imposing duties on wine there are special exceptions made with regard to St. Albans, the privileges of the charters always being guaranteed. The excise authorities have, however, invariably viewed them with a jealous eye, and have more than once tried to override them.

The amount yielded by the sale of these licenses has been very variable, at times producing as much as £126 per annum.

The rules which Sir Nicholas Bacon framed for the school provided among other things that the hours in summer should be from six o'clock in the morning until five in the evening, from eleven to one being allowed for dinner. In the winter the hours were from seven to five. If a boy absented himself for more than three days in a quarter he was "banished from the school," and the longest holiday appears to have been about six days. The parents provided for their boys ink, paper, pens, wax candles for winter, a bow, three arrows, bow-strings, a shooting glove and a bracer to exercise shooting. Archery and similar manly pastimes were considered at that time to be absolute essentials in a boy's training. The school passed through various periods of success in the Lady chapel, but being sadly cramped for

lack of room it was removed in 1871 to the Great Gateway.

**The Library  
and Book-  
plate.**

Two boards are suspended in the largest class-room, one containing the names of the headmasters since 1588, the other recording the gift of the wine charters by Queen Elizabeth and perpetuating the names of past benefactors. Here, also, is a large medieval semi-circular oak table, supposed to be a relic of monastic times, and then used as a cope-table. The school possesses a most valuable old library, which contains some splendid fifteenth and sixteenth century volumes; rich treasures have at times come to light as a reward to the book hunter, one volume, by Caxton, a Boethius, being purchased by the trustees of the British Museum for £150, but subsequently sold by them to a bookseller. The book-plate in some of the oldest volumes is one of the earliest English book-plates in existence; it represents the arms of the school, and Sir Samuel Grimston may have presented the volumes containing the plate.

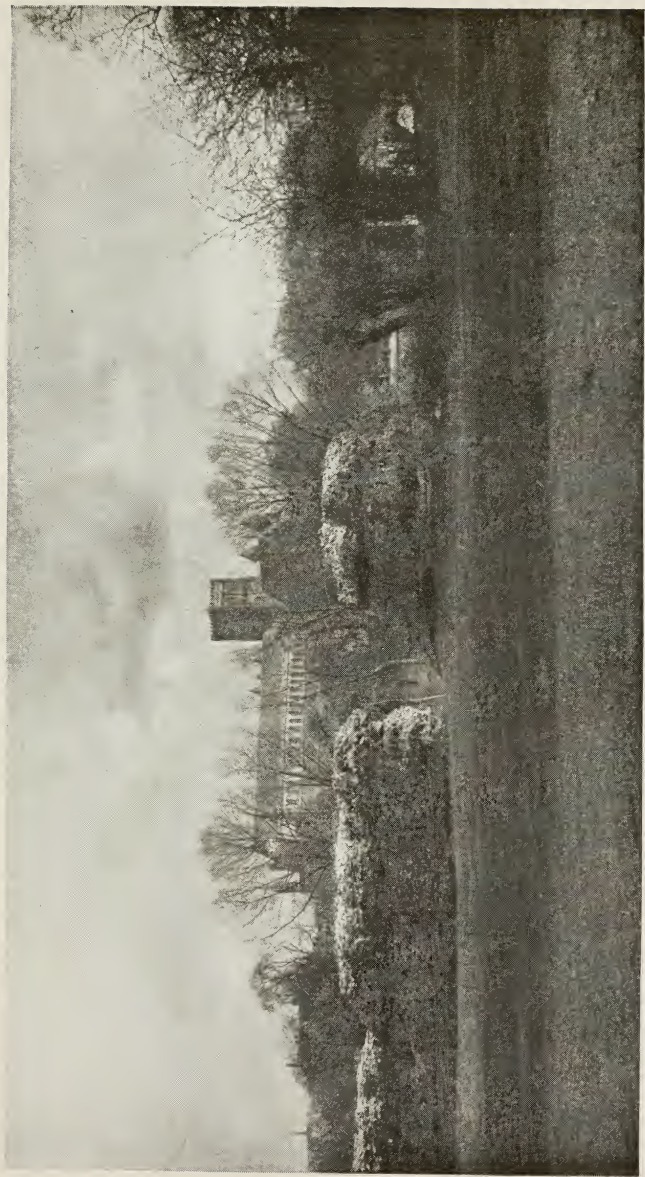
**Post  
Reformation  
Scholars.**

Since the Reformation the school has numbered among its scholars Henry Peacham, author of the *Compleat Gentleman*, John Westerman, Sir Francis Pemberton (Chief Justice of the Common Pleas), Sir John King (a celebrated lawyer in Charles II's time), Sir William Domville (Lord Mayor in 1814), Cowley the Poet, Professor Donaldson the architect, Bishop McKenzie, Sir Spencer Wells, etc. It is possible, too, that the great Bacon, Lord Verulam, Viscount St. Albans, received a part of his education here.

In its present quarters the ancient foundation has flourished, and now numbers about one hundred and fifty scholars. At the time of writing a large additional building is rising to the west of the laboratory for the better accommodation of the staff and school. There is also a rumour that the County Council will insist on the school being made undenominational. Invigorated by the new life and energy infused into it, we may confidently anticipate a future which will bear comparison with a glorious past. No more fitting abode for it could

be found than within and around the massive walls of the great gateway. Nurtured in its infancy by the fostering care of Saxon and Norman Abbots, the school eventually flourished side by side with the great convent, the most powerful monastery that England ever saw; and now, even when the great fraternity is no more, it seems to stretch forth a protecting hand to shelter within a portion of its ancient walls the home of erudition which it founded so many centuries ago.





*Photograph*]

**St. Albans Abbey from the Ruined Roman City.**  
(The Site of the Pageant of 1907).

[E. Stanley Kent.



## CHAPTER VIII.

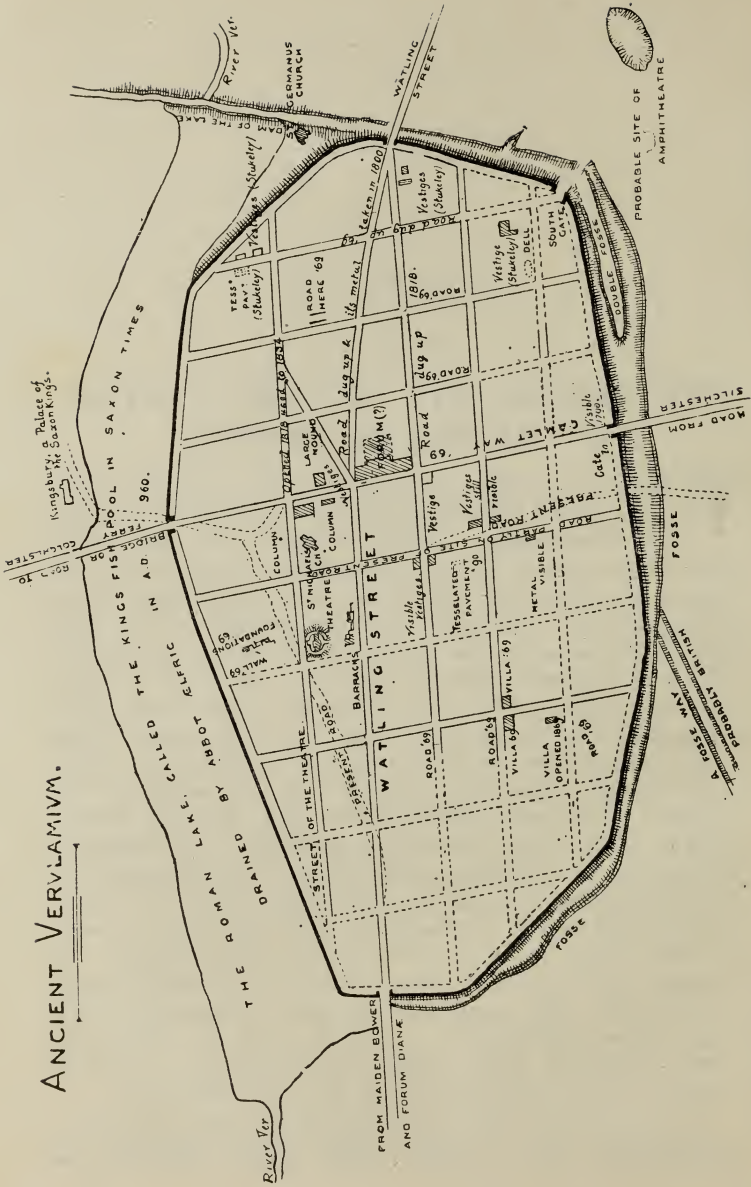
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### THE ROMAN CITY OF VERULAMIUM, ST. MICHAEL'S CHURCH.

**T**HERE are probably few sites in Great Britain which have such a wealth of historical associations as that of Verulamium. Back, far back, into the misty past we are carried by links of evidence which render the chain entire from the remote flint and bronze ages to the present time. But not until the period of the first Roman invasion can the history of Britain be deciphered with any degree of certainty—all that preceded is vague and intangible. We know, however, that roads were formed in most parts of the island, a great many being constructed in the neighbourhood of Verulamium. They were merely track-ways, and ran from one settlement to another. The most celebrated was the Watling Street, which reached from the shores of Kent to the Thames, and thence to Sulloniacæ (near Elstree) on the borders of Hertfordshire; afterwards proceeding direct to Verulamium and being continued towards the north by way of the British town of Durocibrivæ (Dunstable). A second road ran from Verulamium to Camulodunum (Colchester), and another connected Verulamium with Regentium (Chichester); a fourth went to Enfield, a fifth to Baldock, and a sixth to Ravensburg, a camp of sixteen acres, near Hexton, on the Icknield Street.

Connected thus with the principal British settlements, Verulamium was a centre from which radiated the

# ANCIENT VERVLAMIVM.

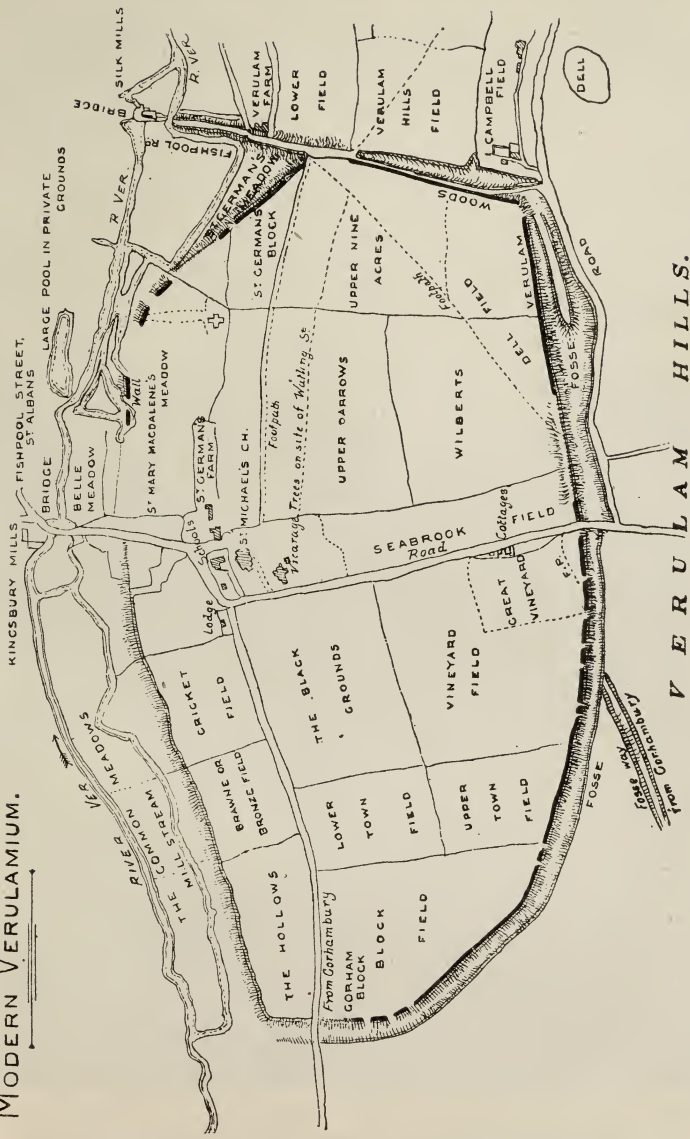


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# MODERN VERULAMIUM.



# VERULAM HILLS.

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commerce of an extensive tract of country, occupied by the Cassii, whose capital it was. It apparently occupied the same site as the Roman city which succeeded it, but its area would be insufficient to accommodate the large numbers of cattle which formed the chief wealth of the tribe; and consequently we find the traces of a large cattle enclosure upon the north side of the Ver.

During the British period Verulamium was defended on three sides by a deep dry ditch, fringed with palisades; upon the remaining side, the river Ver overflowed and formed a wide morass.

To confine the waters an embankment was made from the eastern part of Verulamium, which also formed a causeway leading to the cattle enclosure. This embankment still exists, though cut through in one part long afterwards by a Saxon Abbot to release the pent-up water; there is probably in no part in England, except at Stonehenge, a work which carries back the history of our country to such a remote period as this bank, laden with the weight of unnumbered years, for if it be judged only from its authentic historical record of twenty centuries it is a truly venerable memorial of bygone ages.

In B.C. 55, Julius Cæsar landed in Britain with few followers and retired again; the next year (B.C. 54) he returned with overwhelming forces, and made his way to the Thames. **Cæsar and Cassivelaunus.** Cassivelaunus, prince of the Cassii, was placed at the head of a coalition of British chiefs, and a determined opposition was made to Cæsar's approach on the Thames, probably at Brentford, but the Romans forced the passage, and Cassivelaunus retreated. He dismissed a portion of his army, but reserved four thousand chariots with which to harass the Romans in their advance.

Approaching by way of the Watling Street, the Roman general at length reached Verulamium. He found it to be a large wood, defended by deep ditches and morasses, but he determined to attempt its reduction. Dividing his forces, he assaulted the city at two different points; the opposition was determined, but he succeeded in forcing his way into

**Capture of Verulamium.**



*By permission of]*

*[Gibbs & Bamforth, Ltd.*

**Piece of Roman Wall of Ancient Verulam.**

the stronghold, when the Britons fled by one of the avenues cut in the dense forest. Great numbers, however, were slain or captured, whilst the herds of cattle proved welcome spoil for the victors. Cassivelaunus escaped, but soon sued for peace; this was readily granted upon his furnishing hostages and paying a yearly tribute.

The Romans now retired from Britain, and for nearly one hundred years the land was left in peace.

During this period various British princes ruled in Verulamium, one of whom, Tasciovanus, struck his coins in the city, in gold, silver, and copper, and a number of them have been unearthed from the soil. One of his sons, Cunobelin, whose capital also was at Verulamium, is immortalised by Shakespeare as "Cymbeline"; upon his death in A.D. 41 he was succeeded by his heroic brother, Caractacus.

In A.D. 42, the Emperor Claudius determined to subjugate Britain, and an army was sent under the command of Aulus Plautius. Verulamium submitted without a protest, and the Romans, finding the city suitable, made it their headquarters and a military colony, and it received its first charter.

Verulamium was the first Roman city built in Britain; it was fortified by means of a wall and towers, and the British fosse. The wall, of which parts remain, was about twelve feet in thickness; its height varied, but a minimum of about twenty feet was probably attained.

The method of building was peculiar; large boxes were filled with alternate layers of coarse gravel and flints; concrete was poured in, and layers of Roman tiles in mortar superposed. The tiles measure about sixteen inches by thirteen inches, by an inch-and-a-half in thickness. Both brick and mortar are intensely strong and hard, and the vestiges excite our admiration by the wonderful manner in which they have resisted time and climate for nearly two thousand years. This massive wall encircled the whole city. The Romans deepened and enlarged the British fosse, while the remaining side, the north, was protected by the waters of the lake.

The shape of the city was an irregular oval, the greater axis being formed by the Watling Street, and the smaller by the Camlet Way, the two intersecting (as may be seen on the plan), near the church of St. Michael. It is a coincidence that Verulam and Pompeii resemble each other as regards shape, dimensions, arrangement of streets, and position of buildings. The length of Pompeii is 4,300 feet, of Verulamium, 4,488 feet; the width of Pompeii is 2,460 feet, of Verulamium, 2,541 feet; the area of Pompeii is 167 acres, and of Verulamium 203 acres. If the plan of one city is applied to the other they nearly coincide, and it would almost appear as though the authorities deputed to lay out Verulamium had taken Pompeii as their model. The streets run at right angles to each other, and were about 24 feet in width; the surface was of gravel concrete, paved occasionally with stone slabs. When exposed they are invariably covered with oyster shells, doubtless thrown there by the inhabitants to deaden the sound of chariot wheels.

In A.D. 61, the insurrection under Boadicea occurred, and Tacitus tells us that the plundering Britons passed by other places in order to obtain the rich spoils of Verulamium; in this city and the immediate neighbourhood over 70,000 Romans were put to death, while the city was burnt to the ground. The great victory of Suetonius Paulinus over the Britons, and the death of the British Queen terminated the insurrection, and Verulamium arose like a phoenix from its ashes, but in greater magnificence than before. Upon this great metropolis of the south was conferred by the Emperor Nero, in A.D. 58, the dignity of being a '*Municipium*' or Free City, York being the only other town in Britain sharing the same honour. The rights of Roman citizenship could be claimed by all born within its walls; they could proudly say with St. Paul, "I was free born."

Under the protection of successive Emperors, Verulamium enjoyed many years of prosperity; the spacious streets were lined with villas in which the inmates revelled in the delights of the bath

and the table, and thus recalled their sunny Italian homes, while spacious Temples, the Great Forum, the Basilica, and many other buildings reared their heads above the busy city. In A.D. 303, the great persecution of the Christians under Diocletian reached these shores, and Alban, the British Proto-Martyr, was led out to suffer upon the slopes of Holmhurst Hill, now crowned by the massive abbey. The inhabitants of Verulamium, as a terror to other Christians, had the story of his execution written in marble and inserted in the city walls. But when Constantine ascended the throne (305) the persecution ceased, and we find that the Christians of the city erected a church upon the site of the martyrdom in 313, the remains of which were standing in Bede's time (673-735), and in that of Offa, King of Mercia, and founder of the Abbey in 793. At the time of the Pelagian heresy, A.D. 401, Germanus, Bishop of Auxerre, and Lupus, Bishop of Troyes, came to Britain and assisted at a synod held in Verulamium. Germanus exhumed the bones of St. Alban and placed them in a coffin, which was again buried. A chapel was erected in honour of Germanus, the ruins of which were in existence at the beginning of the eighteenth century; it stood near the site of St. Germain's Block in St. Germain's meadow (See map). By 436 the Roman occupation of Britain had ceased, and at once upon the withdrawal of the legions the country was overrun by swarms of Picts and Scots, Irish pirates, and Northmen. The city was captured, but the invaders were driven out by Uther Pendragon and his Britons; on being re-taken by the Saxons in 516 it was sacked and burnt to the ground. For about three centuries Verulam (as it has been called from Saxon times) lay a silent desolation, but from the founding of the monastery in 793 to the time of the Norman Conquest it served as a quarry for building materials for the monks, and also for the inhabitants of the new town which was springing up under their protection. Ælfric, the 7th Saxon Abbot, who became Archbishop of Canterbury in 995, purchased from King Edgar the site of the lake, then called the King's Fishpool, and drained off the waters. It is a remarkable instance of the persist-



*Homeland]*

***The old Fighting Cocks Inn.***

*[Copyright.*

*(Reputed to be the oldest inhabited house in England).*





ence of names in St. Albans that Fishpool Street still exists, although the fishpool itself has disappeared for more than nine centuries.

In order to visit this interesting site and view the other objects of interest to be seen *en route* we will pass down the narrow road which leads through the great archway of the Grammar School. At the bottom we find the much-photographed and much-written-about Fighting Cocks, reputed to be the "Oldest Inhabited House in England." It stands upon the site of one of the monastic gateways, St. Germain's Gate, the lower parts of which were used by the brethren for storing their fishing-nets, lines, etc.; the existing basement is very ancient and undoubtedly of monastic origin. The upper portion is of timber and brick and is ascribed to the Edwardian period, though it may be older; the solid upright beams go well down into the ancient foundations. The structure once possessed a sign-board bearing the legend: "The Old Round House: re-built after the Flood." The present signboard indicates that the gentle and joyous sport of cock fighting was once carried on within its precincts; indeed the sunken parlour is built upon the site of the old cock pit. The silk mills near by are the lineal descendants of the monastic flour mills, which formed a bone of contention between the monks and the townspeople for many years, the latter setting up private hand-mills of their own and thus deprived the brethren of what they considered to be their just and lawful dues. Reaching the bridge over the River Ver we obtain a glimpse of the site of Verulam and of a part of the old walls of the city, while immediately before us lies the bed of the ancient Roman lake, now a meadow. By taking the pathway leading in a straight line from the bridge (not by the riverside), we reach a dip in the ground and a small plank bridge; the dip was made by the Saxon Abbot Ælfric in 995 when he drained off the waters of the lake, then called the King's Fishpool. Ascending the slope we find ourselves upon the ancient British embankment, the great antiquity of which has already claimed our attention. Passing on

we notice St. Germain's Block upon the right and presently reach the entrance to Verulam Woods; at this point the Watling Street crosses our line of progress, and its site may still be seen by looking carefully at the field to the left, and also to the second field on the right, where a line of trees marks its ancient position. Entering the woods, continuous remains of the Roman wall will be noticed on the right, while the ancient British fosse, widened and deepened by the Romans, lies on the left. At the upper part of the walk very pretty effects are caused by the foliage in early spring and the late autumn. A double fosse is seen on the right, and by passing through the gate and taking the road to the right a gate and stile leading into a field is reached soon after passing a dip in the road. At this place—whence one of the prettiest views round St. Albans may be obtained—the Roman Camlet Way entered the city. Passing through the gate and down the slope by the side of the hedge we reach the field where the line of trees denotes the site of Watling Street; upon the other side of the hedge to our left, but in private grounds, most important Roman remains have been discovered, consisting of massive walls and foundations, bases of columns, tessellated pavements, etc., all pointing to the previous existence there of a great building or enclosed space, presumably the Forum. Passing through the gate at the lower part

of the path we enter a churchyard and see before us St. Michael's Church, by reason of its antiquity and its associations one of the most interesting edifices in England. This ancient structure stands within Verulam, and was built by Abbot Ulsinus in A.D. 948. *The church is locked, but the vergers lives close by, half-way between the churchyard gate and the bridge, No. 13, St. Michael's Cottages.*

Sir Gilbert Scott was of opinion that St. Michael's Church is the Basilica of Verulamium adapted for Christian worship, but many evidences seem to prove conclusively that it is of Saxon origin. The evolution of the present from the original erection of Ulsinus is interesting. The Saxon church, in all probability, simply consisted of a nave with a short tower at the west end of

the same width as the nave. The thick walls were pierced by small windows, and were either unglazed or covered with semi-transparent parchment. When processions became an important part of the services of the church, aisles were constructed and a clerestory added, whilst the walls were pierced by four round-headed arches on each side. This occurred about 1190. Shortly afterwards the south aisle was again altered to form a chantry. Thus were the main features of the building evolved, but many alterations have modified its general character. The rude piers are evidently mere slices of wall, and the arches are more recent than those small, plain, round-headed ones of Roman brick in the clerestory wall above them; one of the former actually cuts off the lower part of what was the most ancient opening above it. These pier arches are now unequal in number, there being three on the north side and four on the south; of the southern, two open into the chapel and one is partially built up and communicates with the porch.

The original clerestory windows were filled in, and others of a later type inserted, during probably the later part of the eleventh century. The tower, erected by the late Lord Grimthorpe, is quite new, and succeeds one of Perpendicular design, which was built into and above the ancient Saxon tower, and which stood to the south of the present structure. A slight enlargement of the nave, and the provision of a ringing chamber are the only compensations for the destruction of an unique relic of a long past time. In the interior were once large family pews, some with fireplaces and fireirons in them. Notice the carved Elizabethan pulpit, with iron frame attached for the hour glass; the handsome carved chairs in the chancel date from the same period. A blocked round-headed door is seen in the wall of the chancel next the organ, a Decorated credence table remains in the same wall; the east window is much restored, but in the original design. The roof is late fourteenth century, and in good condition.

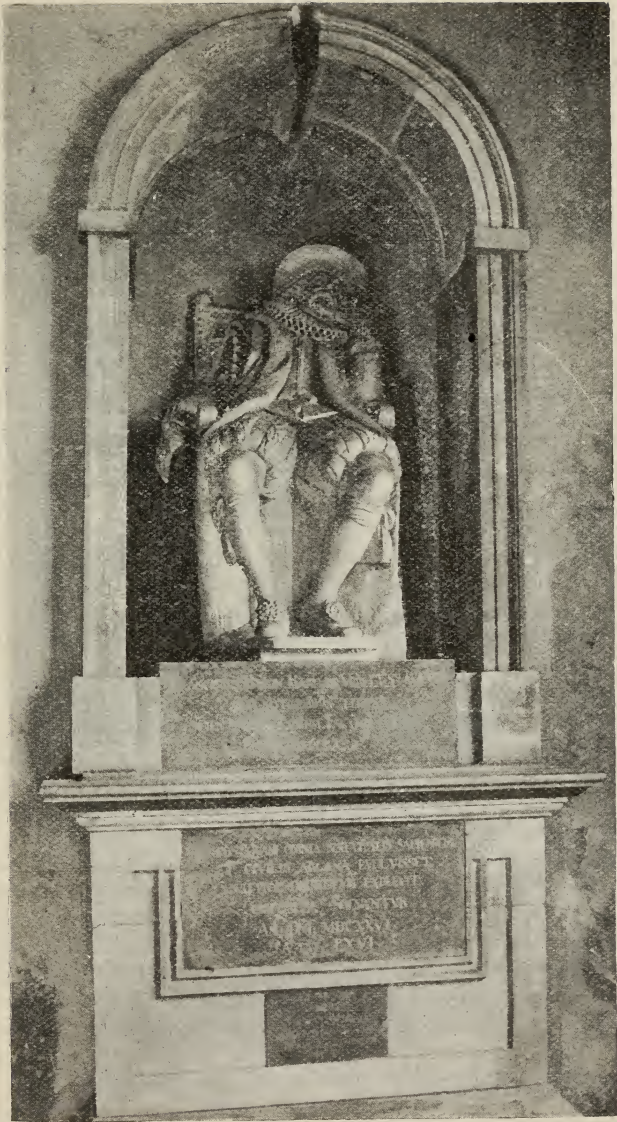
Apart from all other sources of interest in this ancient church, one stands pre-eminent; it is the shrine, the

“Stratford-on-Avon” of Baconians. In the side of the chancel is a recess containing an alabaster statue of the great Bacon, Lord Verulam and Viscount Francis Bacon, Lord Verulam, St. Albans, representing the Lord Chancellor seated in a chair in an attitude of contemplation. In his will he says : “For my burial I desire it may be in St. Michael’s Church, St. Albans ; there was my mother buried, and it is the Parish Church of my mansion house of Gorhambury, and it is the only Christian Church within the walls of ancient Verulam.” The inscription below the monument may be translated thus :—“Francis Bacon, Baron Verulam, Viscount St. Albans, or by more conspicuous titles—of Science the Light ; of Eloquence the Law, sat thus : Who after all natural Wisdom, and Secrets of Civil Life he had unfolded, Nature’s law fulfilled—Let compounds be dissolved ! In the year of our Lord 1626 ; of his age 66. Of such a man that the memory might remain, Thomas Meautys, living his attendant, dead his admirer, placed this monument.” Sir Thomas Meautys, who is also buried in the chancel, was cousin to his lordship, and inherited the mansion and park of Gorhambury, situated one-and-a-half miles from the church. The possessions passed by marriage to Sir Harbottle Grimston, the ancestor of the present owner of Gorhambury, the Earl of Verulam.

Francis Bacon and his writings have been much discussed in reference to the famous Shakespeare-Bacon controversy, and a few notes upon his life may not be considered out of place here.

He was born at York House, January 22nd, 1560, the town house of his father, Sir Nicholas Bacon, of Gorhambury ; he entered Trinity College, Cambridge, and was called to the bar in 1582. He seems to have attracted the attention of Elizabeth, but failed to attain any great eminence in her life. He entered Parliament for Melcombe Regis, in 1584, but offended the queen by opposing the grant of a subsidy ; on the accession of James I., however, he succeeded in gaining royal favour.

The year 1605 saw the publication of *The Advancement of Learning*, and in 1607 he was Solicitor-General. His advance was now rapid. Attorney General in 1613,



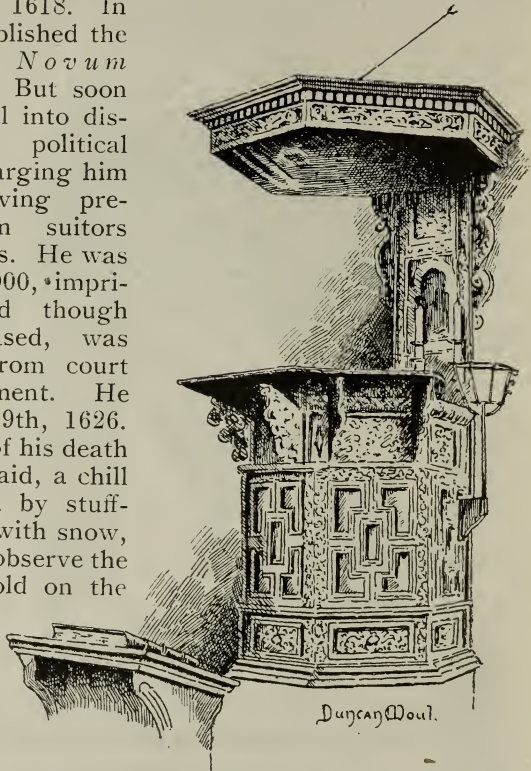
*Photograph by]*

*[Valentine & Sons, Ltd.*

**The Monument to Francis Bacon, Lord Verulam, in St. Michael's Church.**

he was made Lord Chancellor and created Baron Verulam in 1618. In 1620 he published the famous *Novum Organum*. But soon after he fell into disgrace, his political enemies charging him with receiving presents from suitors in his courts. He was fined £40,000, imprisoned, and though soon released, was banished from court and Parliament. He died April 9th, 1626. The cause of his death was, it is said, a chill brought on by stuffing a fowl with snow, in order to observe the effect of cold on the preservation of flesh.

Bacon's great work was the introduction of induc-



The beautiful carved pulpit in St. Michael's Church.

tive methods into philosophy; he relied on the accumulative and systematic analysis of isolated facts, to be obtained by observation and experience. From the assemblage of facts alone were any conclusions to be drawn. The impetus which his inductive method gave to future scientific investigation is indisputable. As he himself asserted, "he rang the bell which called the other wits together."

"For my name and memory," Bacon wrote in his will, "I leave to men's charitable speeches, to foreign nations, and the next ages."

“He drew up,” says Sidney Lee, to whom we are indebted for the above notes upon the life of Bacon, “prudent rules for the conduct of those who, like himself, were the architects of their own fortunes, but he failed utterly as a manager of men. It is only in scientific and literary work that he was great, but there very few have proved greater.”

In the nave is a brass with the following inscription :

Here lyethe Henry Gape and Florens his Wif,  
 Who owte of this world chaynged his lyffe,  
 In the Monethe of September, the seventh day,  
 In the yeare of salvacyon, 1558, the truthe to say :  
 Whose sowll we wylle, as love doth bynde,  
 In Heaven wythe Chryst a place to fynde.

Henry Gape was Mayor of St. Albans, and the family of that name still residing in the town are his direct descendants.

In the south chapel is an early 14th century brass to John Pecok, and Maud his wife; and another with a curious cross heading; also a fresco inscription on the wall to John Maynard, who died in 1556; and another to Thomas Wolvey, a master mason, who died in 1430, and to whom the production of the celebrated medallions of Sopwell Nunnery has been attributed.

In 1808 a curious fresco came to light between the chancel and the nave. This mural decoration represented the Day of Judgment, and exemplified the grotesque realism of monkish belief. The greater part of the design was painted in distemper upon the wall, but the lower central portion was executed in oil colours upon a board shaped so as to fill up the arch in the wall. This particular fragment may still be seen in the vestry, where also a copy of the doom is preserved. At the same time another picture was discovered on the back of a board affixed to the wall, viz., the portrait of a king, believed to be Henry VI., and also painted in distemper, but what has become of it I am unable to say. In the vestry, however, one should note the coat of arms of the time of Charles II. with the date 1660.

Before leaving the church the stone coffin of Roman origin, discovered many years ago, should be seen, and also the fragments of a circular classical column, both now located under the tower.

Outside the southern wall of the chancel is a stone coffin lid under a fourteenth century canopy, and bearing upon it a sculptured cross of perhaps the same date.

The church and its burial ground exhibit many traits of rural simplicity in combination with that pleasing picturesqueness invariably associated with a village church. Under towering elms and aged yew trees

“ The rude forefathers of the hamlet sleep ”

in peaceful companionship with ancestors of the local noble house; ancient stone monuments with carved emblazoning stand side by side with simple, wooden tablets, the latter exhibiting every stage of decay and deviation from the vertical.

Beneath the soil lie massive Roman foundations of buildings long razed to the ground, indeed, the whole churchyard seems to have a substratum of Roman masonry, and much difficulty has at times been experienced in digging graves by reason of the presence of these massive foundations. The boundary wall of the churchyard is said to rest upon Roman brickwork, while tradition asserts that the Christian fane we have just visited stands in mute triumph upon the very stones which once supported the heathen Temple of Apollo.

To find our way back to the town we enter the picturesque street of St. Michael, and before reaching the bridge, pass through a gate and make our way by the side of the River Ver. The whole of this site once formed the bed of the Roman lake, which subsequently in Saxon times was called the Fishpool, and at a bend in the river, near a footbridge, a portion of the old lake may be seen in private grounds to the left. The sixteenth century Manor House of St. Michael stands in these grounds; the site was granted by one of the abbots of St. Albans, to a member of the Gape family (the brass of Henry Gape was noticed in St. Michael's Church), and is still owned by the same family, having the same surname. The walk by the river is very pretty in the summer time and much frequented by visitors. Reaching the silk mills once more we leave Verulam and the many interesting associations connected with this historical site.





*Homeland]*

*St. Michael's Church, St. Albans.*

*[Copyright*

*(Built on the site of the Roman City of Verulamium, and containing much Saxon work. It is one of the most ancient Churches in England).*



## CHAPTER IX.

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### A RAMBLE TO GORHAMBURY.

**O**NE of the most pleasant walks in the neighbourhood is a visit to the ruins of Sir Nicholas Bacon's house at Gorhambury, which are at a distance of about three miles from St. Albans.

The entrance gates are close to St. Michael's Church, and by the courtesy of Lord Verulam the public are admitted to the private road. About one hundred yards from the gates, and on the left hand side of the road there was discovered in 1847 the remains of the only Roman theatre in Britain. It was almost entirely uncovered at the time, and the earth was partially removed

**The Roman Theatre.**

in 1869, when the British Archæological Association held their annual congress at St. Albans. The theatre was found to be of Greek type, thus proving its very early origin; the dimensions were almost precisely those of the excavated theatre at Pompeii. A few tessellated pavements were unearthed. The walls of the theatre, except the exterior, were painted in fresco. They were first plastered and reduced to a perfectly even surface, upon which was laid a covering of the finest mortar, absolutely white and seldom thicker than cardboard, and on this, while both the coatings of mortar remained wet, were laid mineral water colours which adhered to and dried with it. The colours, being native, cannot be affected by time or damp; therefore, as long as the mortar retains its surface, they will remain uninjured. Slabs of marble, thirteen-sixteenths of an inch in thickness, were used freely in the theatre for adorning the walls in conjunc-

tion with the frescoes. In Pompeii a second and smaller theatre exists close to the large one, and foundations have been struck at Verulam which seem to point to the presence of a similar building there. This interesting find was covered up again when the congress terminated and the succulent turnip flourishes uninterruptedly over this absolutely unique relic of the Roman occupation of Britain. The foundations of a number of villas were also laid bare at this time, the site of the barracks was discovered, and many of the streets were localised. The *débris* brought to light during these excavations were of great interest, while the fresco painting upon the walls of the apartments of the villas was very perfect; the thin finishing coat of plaster being generally in excellent preservation. The colours were usually of a cream or white tone, with brown, red, and blue stripes, as in Pompeii, and were sometimes painted with flowers. In the field where the theatre stands (which is still called the Black Grounds, probably because of the charcoal and blackened stones which are found there), the plough frequently turns up a quantity of tessellæ, chiefly red or white, showing that the pavements are very near the surface.

The large mass of masonry lying to the left of the road at some distance beyond the site of the theatre is called Gorham's Block, and marks the western boundary of Verulam.

**Gorham's  
Block.**

About 500 yards beyond, upon the right hand side of the road, and just before reaching a gate, is the site of the Leper Hospital of St. Mary de Pré, founded *circa* 1194 by Abbot Warren de Cambridge, for women suffering from the terrible scourge of leprosy, which had no doubt been introduced from the East by the Crusaders. This hospital was dissolved in 1526 by Cardinal Wolsey, and only undulations in the soil mark the site of this once important foundation. We have hitherto been walking upon the old Watling Street, but near this point it diverges at an acute angle, and may be seen crossing the field lying to our right. Ascending an incline we reach some lodge gates and follow the road for about six hundred yards, then turn off to the left up a grassy slope

at the summit of which we see Gorhambury House, the home of the Earls of Verulam, erected *circa* 1780, and the last of four mansions built in the Park, the first dating from 1128. Continuing on our way and keeping the iron railing on our right, we reach the stump of a huge tree called, I believe, Queen Elizabeth's Oak, and soon after turning to the right and well behind the modern house we come in view of Gorhambury ruins. This mansion was erected between 1563 and 1568 by

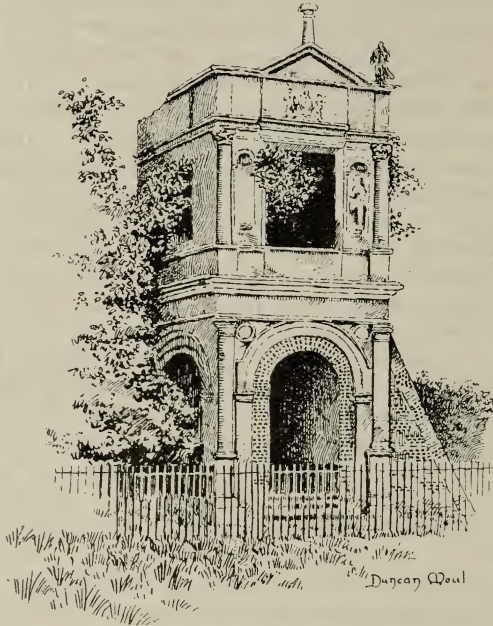
**Gorhambury.** Sir Nicholas Bacon, Lord Keeper of the Great Seal, who has been rightly called one of those solid and stately Englishmen to whose sagacity, high principle, and firm demeanour, England owed its safety at that critical period. Here, in August, 1572, March, 1574, and again in May, 1577, he had the honour of entertaining Queen Elizabeth, many of whose state-papers are dated from the house. The Aubrey Records assert that the residence was one worthy of a royal visit, the large rooms being decorated and furnished in the most sumptuous and elaborate style. Sir Nicholas was a favourite with Elizabeth, and when Her Majesty visited him at Gorhambury she exclaimed, "My lord, what a little house you have gotten!" to which the Lord Keeper wittily replied, "Madam, my house is well; but it is you that have made me too great for my house." The privilege of entertaining royalty was apparently no sinecure, for, during the four days Queen Elizabeth resided at Gorhambury in May, 1577, the expenditure was equal to one-third of that incurred by five years' building of the mansion.

The property descended to Anthony, the eldest son, and upon his early death to Francis Bacon, who became Lord Chancellor of England, and resided here for a time, but finding some difficulty with the water supply he built another house close to the river Ver, which was demolished—except a small portion, now cottages—about fifty years after the death of the great philosopher.

The former residence, the ruins of which we see, was inhabited until the time of building the present Gorhambury House.

The remains consist of the entrance porch leading

into, and forming part of, the original hall; it is a square projection of stone rising to the height of the building, and still retains traces of elaborate marble inlaying, statues, and columns. An octagonal tower (yet standing)



**The Ruins of Nicholas Bacon's House  
at Gorhambury.**

is apparently in a most insecure condition, and adjacent thereto is an alcove now separated from the main building, containing the mutilated fragment of a once splendid statue of Henry VIII., in gilt armour; this figure was produced by order of Sir Nicholas Bacon, who owed so

much of his advancement to the king. A long gallery was constructed at this part of the mansion in which Queen Elizabeth found delight, so elegant were its proportions and chaste its decorations; it was built especially for the Queen's use, and the entrance door leading thereto was reserved for the use of her Majesty alone.



**The Refectory at Hatfield.**

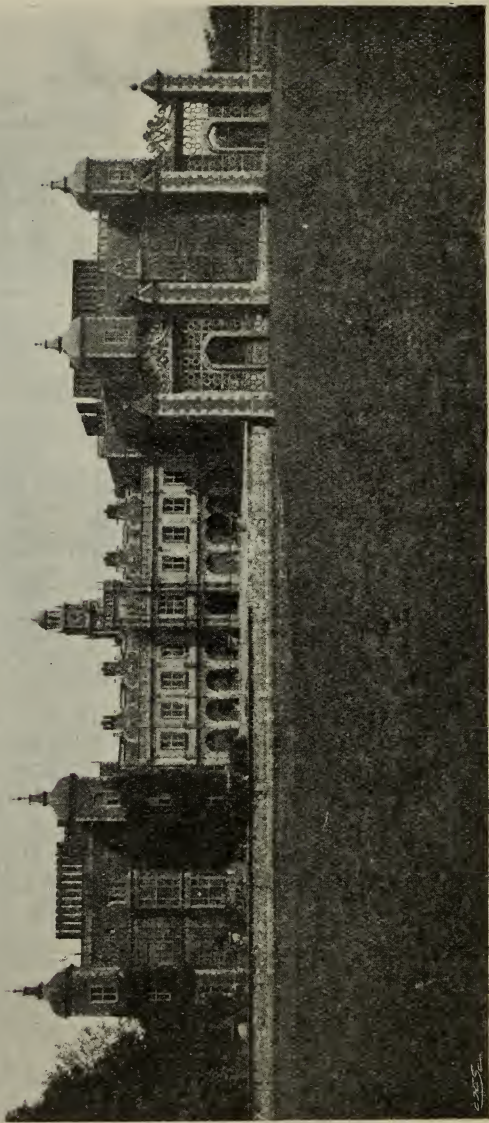
Now used as Stables.

## CHAPTER X.

### THE COUNTRY TO THE EAST AND NORTH-EAST OF ST. ALBANS— HATFIELD, BROCKET HALL, AYOT ST. LAWRENCE, WELWYN, SANDRIDGE, ETC.

**T**HE ancient home of the Cecils lies at such a short distance from St. Albans and is so easily accessible by road and rail that it is usually one of the first places seen by the visitor. The picturesque little town nestles upon the western slope of a hill, which is surmounted by the church and Hatfield House. From the early Saxon period a mansion of some kind has occupied the site of this historical house; in 970 the manor came into the possession of the monks of Ely by gift of King Edgar, and remained in their charge until 1538, when it came into possession of the crown. The bishops of Ely used it as a country seat; William of Hatfield, son of Edward III., was born there, and the palace was entirely rebuilt by Abbot Morton in 1480. During the period of its possession by the crown it was occupied by Prince Edward Tudor and

**Hatfield  
House.**



*Photograph by*

**Hatfield House, the Residence of the Marquis of Salisbury.**

*[Valentine & Sons, Ltd.]*



his sister Elizabeth, both of whom heard of their respective accessions to the throne while residing here. James I. exchanged the palace for Theobalds, at Cheshunt, the residence of Robert Cecil, Earl of Salisbury, and the new owner at once commenced (1607) the erection of the present Hatfield House, the finest example of Early Jacobean domestic architecture in England. The chief entrance to the park and the mansion is by way of the beautiful iron gates which are seen by the visitor on emerging from the railway station. In front of these gates there stands a statue, on a massive stone pedestal, of the late Marquess of Salisbury, "erected to his memory by his Hertfordshire friends and neighbours in recognition of a great life devoted to the welfare of his country." The statue, in bronze, shows the Marquess seated. It is the work of George Frampton, R.A.

As these gates are only opened on special occasions the approach may be made by turning to the right to reach the town, and then climbing the steep little ascent which leads past the church to the entrance archway, which admits the visitor to the old courtyard. The remains of the ancient palace of the bishops of Ely may here be seen, with crooked chimneys, old gables, and quaint windows, forming a most picturesque and pleasing picture. The old refectory is now used as the stables, and the ancient oak beams of the roof and stained glass in the windows should be noticed. In addition, there are quaint passages and curious rooms still in existence in this interesting old pile; the tower is said by tradition to have been occupied by the Princess Elizabeth when she was a prisoner at Hatfield. Passing on we reach the front of the present mansion with the date 1611 over the principal entrance, denoting the year of its completion. The interior of the house is singularly beautiful, a lavish wealth of decoration in exquisite taste appearing on every hand; objects of great historical interest, pictures of almost priceless value, simply abound in this wonderful museum. Even a hurried description of the masterpieces seen here would fill many pages of this book. The noble collection of manuscripts known as the Cecil

#### **The Ancient Palace.**

MSS. is preserved in the library; it is the largest and most valuable of any of the private collections in the kingdom. Hatfield, in fact, deserves a *Homeland Handbook* all to itself. *The park and house are opened to the public, when the family is not in residence, from Easter to the month of August, on Wednesdays and Thursdays from two to five.*

The park is of very great extent and beauty. Queen

**The Park.** Elizabeth's oak should be seen; it is asserted that the princess was seated under

this tree when the news of her accession to the throne was brought to her. The visitor should ascertain whether it is permitted to visit the vineyard, with its wonderful yews and beautiful vistas, the rosary, garden of perfumes, and Lord Burghley's garden. Hatfield Church lies at the entrance to the mansion and park. The structure is very ancient, as is evinced by the circular Norman arch on the west side of the south transept; this arch has been subsequently enriched with Early English dog-tooth mouldings. An Early English lancet, now blocked up, is opposite this arch. In the south aisle of the chancel, usually called the Brocket Chapel, an altar-tomb having two columns supporting a flat cover may be seen; it is in memory of Sir John Brocket and has the date 1598 on the front panel. On another monument, to the memory of Dame Agnes Sanders, 1588, may be seen two recumbent female figures. Another tomb commemorates Sir James Reade, Bart., and also his unfortunate son, "who dyed of the small pox in his travells," as the inscription quaintly observes. On one of the piers is a brass in memory of Lord Melbourne, Queen Victoria's first Prime Minister. On the north of the chancel is the well-known Salisbury Chapel,

**Salisbury  
Chapel.**

the burying-place of the Cecils. It was built in 1618 by the second Earl of Salisbury and was renovated by the late marquess. The painting of the ceiling and walls is done in exquisite taste and deserves careful notice, while the marble work in the walls will at once attract attention. A monument to the first Earl of Salisbury is seen here; he is represented in his robes as Lord High Chancellor and holds his wooden wand of office. The

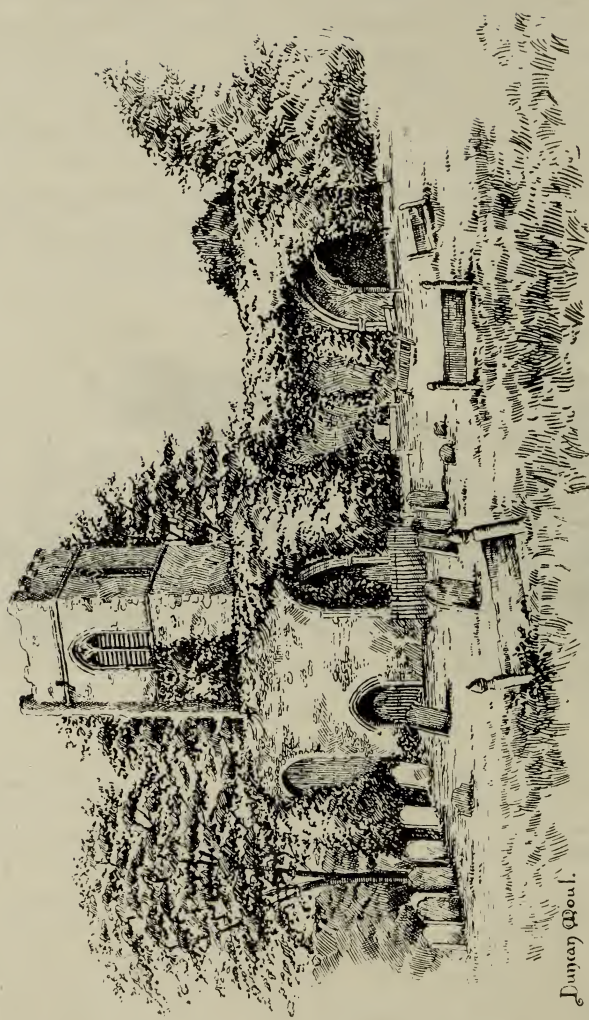
slab is supported by four females in a kneeling posture, and a skeleton is seen beneath. One of the slabs in the floor has upon it the effigy of a knight unknown, which cannot be later in date than 1200. The wrought iron gates of this chapel are of Italian origin and are beautiful examples of workmanship and design. They are said to be many centuries old and were erected here at the restoration of the church, having come from Amiens Cathedral, whence they were removed at the time of the French Revolution, to protect them from the fury of the mob. The late marquess was buried in the private enclosure at the east of the churchyard.



The Bridge in Brocket Park.

Brocket Hall and Park lie a few miles up the Great North Road and are well worth a visit. The road divides after a mile or so is passed and the left-hand one should be taken. The little village of Lemsford Mills is reached, and a short walk through the park to the bridge will afford such a beautiful view that the visitor cannot fail to be charmed with it. Brocket Hall was originally built in the sixteenth century, but the present house is much more modern; in it Lord Palmerston and Lord Melbourne lived for a time, the latter entertaining the Prince Regent there. Proceeding on our way by the Great North Road

**Brocket Hall  
and Park.**



Dunstan Moul.  
Specially drawn]

The Ruined Church at Ayot St. Lawrence.

[by Dunstan Moul.

we reach Welwyn, a pretty little village surrounded by most attractive scenery. The church is of Early

**Welwyn.**

English origin, but exhibits chiefly Decorated work. The tower only dates from 1834; the interior of the church will well repay a visit. Dr. Young, the celebrated author of *Night Thoughts*, is buried here; he was the rector of the parish until his death in 1765. Notice the fire-hook upon the almshouses in the churchyard; it was used for removing burning thatch. Several most charming residences lie in the neighbourhood of Welwyn, and interesting visits to Codicote, Tewin, Digswell, etc., may be made from this centre. Leaving the Great North Road an undulating bye-lane leads to Ayot St. Lawrence, a charming little village with a most picturesque

**Ayot  
St. Lawrence.**

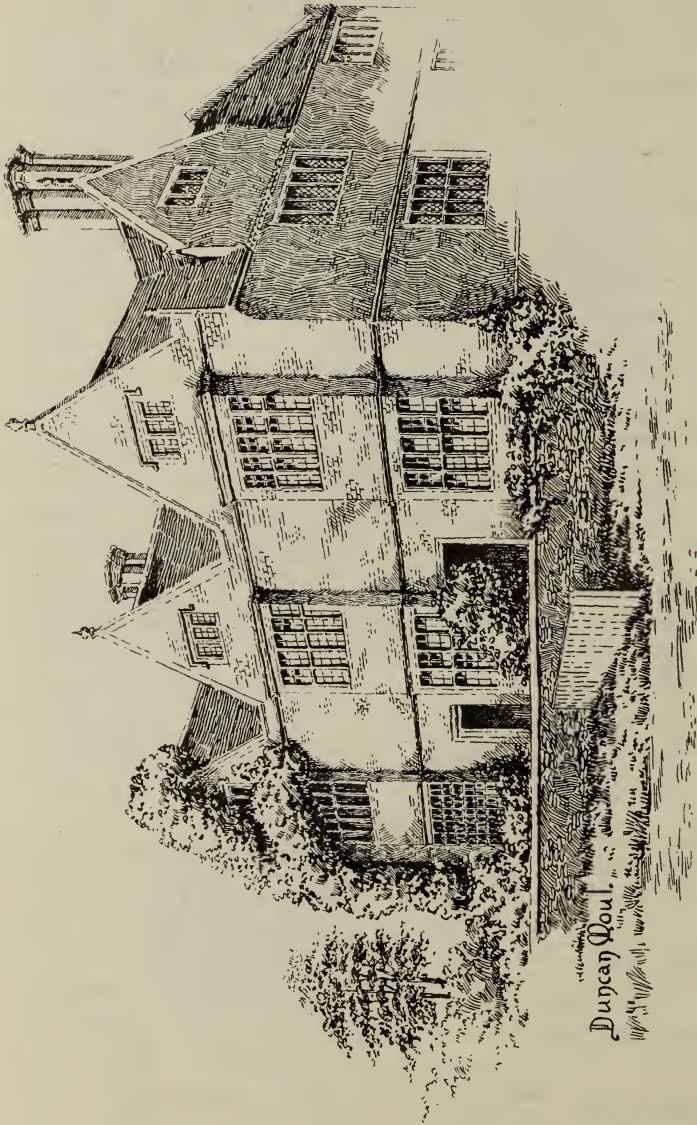
ruined church of the Early Decorated period. The whole of it is now roofless and the entwining ivy and young saplings growing upon it give it a charmingly quaint appearance. An altar-tomb still stands within it with the mutilated figures of a knight and lady, probably representing Sir Thomas Barre (died 1421) and Elizabeth his wife, and both within the ruins and in the churchyard other objects of interest will be found. The reason for the dilapidated condition of the church lies in the fact that about a hundred and thirty years ago Sir Lionel Lyde, lord of the manor, built a new church in his park close at hand and allowed the old one to fall into decay. The new church is, without doubt, a most atrocious example of the execrable taste in architecture prevailing at that period, 1779; it must be seen to be believed, and can be viewed by walking across the park, but perhaps the sight of it from the road will be sufficient. A pleasant ride of about two

**Ayot  
St. Peter.**

miles brings us to the little village of Ayot St. Peter, in which many delightful peeps of rural architecture and pleasing examples of rustic simplicity may be enjoyed. The church is essentially modern and presents no special objects of interest. Enquiry should be made here for the road

**Water End.**

leading to Water End, where stands the charming Elizabethan house in which it is asserted that the celebrated Sarah Jennings, afterwards



Water End, the reputed Birthplace of the celebrated Duchess of Marlborough.

*Specially drawn*

*[by Duncan Moul.]*

Duchess of Marlborough, first saw the light. It is a mansion in no sense unworthy of being the birthplace of one who, by ruling Queen Anne, ruled Great Britain. This interesting and picturesque house will be seen in a small dell by the side of the river Lea. It is quite possible that the interior may be viewed if so desired, when the room will be shown in which by tradition the wife of the great commander was born. The road thence to Coleman Green is not so good

**Coleman  
Green.**

as it might be, being hilly in parts and sometimes stony. Just before debouching on the green a chimney-stack nearly covered with ivy will be noticed on the left. A stone is inserted in the wall stating that the chimney forms the sole remains of a cottage in which at one time John Bunyan preached. This stone can only be seen by entering the garden. Passing over the green a good road takes us to Sandridge. This little

**Sandridge.**

hamlet possesses a church of no common interest, although a passer-by would hardly trouble to enter it, judging from the very modern appearance it presents when viewed from the road. This is the case with many Hertfordshire churches—the exterior is no clue to the interior. Entering the church we notice that the tower has been much restored, but that the Early English tower arch is evidently original. The font is of clunch in beautiful Transition Norman work with circular interlacing arches. The nave has three bays of late Norman work with hexagonal piers and clerestory windows above, covered in by a king-post roof. In the south aisle is a small oblong recess in the south wall with traces of mural writing—probably an altar stood here at one time. The chancel screen is the chief feature in the church. The lower part is of stone, having a Decorated doorway in a Perpendicular one with a relieving arch of Roman brick above. Then occur three tiers of a Perpendicular wooden screen and lights in a fourth storey. Behind the pulpit is a window in an embrasure. The chancel has a barrel roof, and the great thickness of the tie-beam crossing it is noticeable; there are a restored piscina and a few ancient tiles in the sacrarium. A good road, mostly up-hill, leads to St. Albans.

## CHAPTER XI.

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### THE COUNTRY TO THE SOUTH AND SOUTH-EAST OF ST. ALBANS— SHENLEY, RIDGE, SOUTH MIMMS, SALISBURY HALL, LONDON COLNEY, &c.

**T**HE way to Shenley lies by the London Road until the entrance to London Colney is reached when a sharp turn to the right along a shady lane and a turn to the left at the end of it will bring us to a spot where in winter, or after much rain, the Colne flows across the road, and a little beyond we arrive at Shenleybury Church. *The key is kept at the adjoining farm on the left.* Exteriorly there is not much to look at, though the snap-flint work, with which the walls are faced, is a capital example of that expensive style of building. On passing round the church notice the immense size of an old yew tree, which may date back to the time of Athelstan or even earlier. The church bells were originally hung in the churchyard, but all of them have been removed to the chapel-of-ease at Shenley except one which may be seen near the east wall. Entering by the vestry door, the first glance into the church reveals a very extensive crop of poppy-heads—nearly every pew in the church being adorned with one. The ceiling is flat, but from the presence of corbels in the walls it is evident that a different roof was intended originally. Two delightful specimens of the good old-fashioned high pew exist at the west end. Similar pews for the retainers adjoin



them, but on a lower level. The organ is divided, and has hieroglyphically-marked front pipes. A large number of mural tablets are affixed to the walls; the only monument occupies a recess and shows little boys weeping marble tears to marble skulls and other cheerful accessories. The visitor should not fail to see a grave in the churchyard near the porch, which has the following curious inscription above it:—

“ Silent in dust lies mould’ring here  
 A Parish Clerk of voice most clear;  
 None Joseph Rogers could excel  
 In laying bricks or singing well.  
 Though snapp’d his line, laid by his rod,  
 We build for him our hopes in God.”

Continuing upon our way, we ascend to the village of Shenley, gaining beautiful glimpses over fertile Hertfordshire as we look back. It will be seen that Shenley Church is a fair distance from the village, and to obviate the difficulty a chapel-of-ease has been erected in Shenley itself; services are held in both places, but not at the same time, and, for a consideration, any inhabitant will tell you how, by the ringing of the bells, they know to which place to go.

A few hundred yards into the village will bring you to a pond, beautifully covered with a delightfully green surface of duck weed, and between it and an old hostel lies the **Round House**, the lion of Shenley. It is, or was, the local Newgate, and within its precincts many a Shenleyite has had time to muse upon the error of his ways. Over one of the iron-barred embrasures which form nearly the sole ornaments of this architectural curiosity, is the inscription:—“Do well and fear not, 1810.” Over the other stands the legend:—“Be sober, Be vigilant,” the first portion of which appears to indicate delicately the general tendency of the Shenley backsliders, while the second is doubtless an admonition to keep a wary eye open for the parish beadle if one chanced to break the first portion. The greatest sinner who has occupied this desirable residence appears to have been a man who shot a policeman and was removed



Duncan Woul.

*Specially drawn*]

**The Round House, a Village Prison, at Shenley.**

[*by Duncan Woul.*

(See page 119).

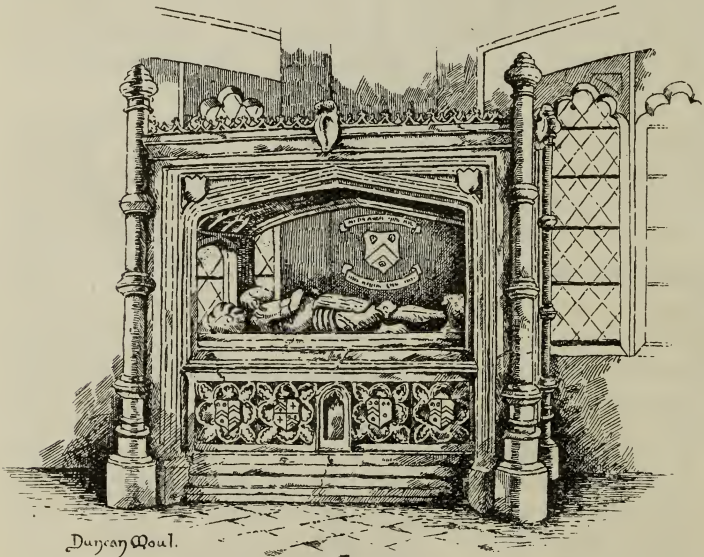
hence to Barnet to be tried, while the last visitor was a publican, but not, I believe, a great sinner.

Take the road on the other side of the pond and then the first turning to the right; when you arrive at the division in the roads, the one to the right to South Mimms should be taken, although I always wish to take the left myself because of its being a beautiful, shady country road winding under lofty trees with now and again a picturesque farmstead nestling by the side. It leads to Ridge Hill and we shall pass the end of it after we have seen South Mimms. By the road to the right we travel about two miles, when a lane appears on the right hand leading to Ridge, one of the prettiest villages in Hertfordshire, having a church, which, however, is not of profound interest. A road leads to South Mimms from the village, or we can pursue our original way.

South Mimms lies just within the borders of Middlesex. It is a fairly compact little village lying on the main road between St. Albans, Barnet, and London, and the metropolitan traffic has galvanised it into a certain amount of life. Visit the church by all means, as it is of very

**South Mimms.** considerable interest. Although some Early English work is apparent in the church, the tower arch for instance, yet the Perpendicular style predominates; the structure consists of a nave, a chancel, and one aisle. Four Perpendicular bays are in the nave, and two with a blank bay, in the chancel. The roof is of the barrel description; the old rafters should be noticed in the aisle, as they have evidently been again used in a recent restoration. The eastern termination of the aisle is a chapel, decorated in a very effective style and having an altar within it; upon the northern side stands a canopied tomb of the early Tudor period and in an excellent state of preservation, with the figure of a mailed knight lying upon it. The tomb has upon it the arms of the Frowykes quartered with Knowles, but no inscription. A small Edwardian brass having a ship with a lion surmounting it is fixed into the floor, while an elaborately carved Late Perpendicular parclose-screen encloses the chapel upon two sides. The restored rood screen is of considerable interest; it is of Late Decorated

or Early Perpendicular design, and the structure seems to be almost as complete as it was in pre-Reformation times, excepting that the rood or cross in the centre, and, perhaps, figures of the Apostles on either side are wanting. But the object which will attract the visitor most is the so-called Priest's door, with its steps intact leading up to the floor of the rood loft over the screen. In small churches like this the steps and loft were probably used only by those who had to light the candles before the rood or perform similar offices there; in large churches they served such purposes as are described in the chapter upon St. Albans Abbey. In the south of the



**The Tomb of Henry Frowyke in South Mimms Church.**

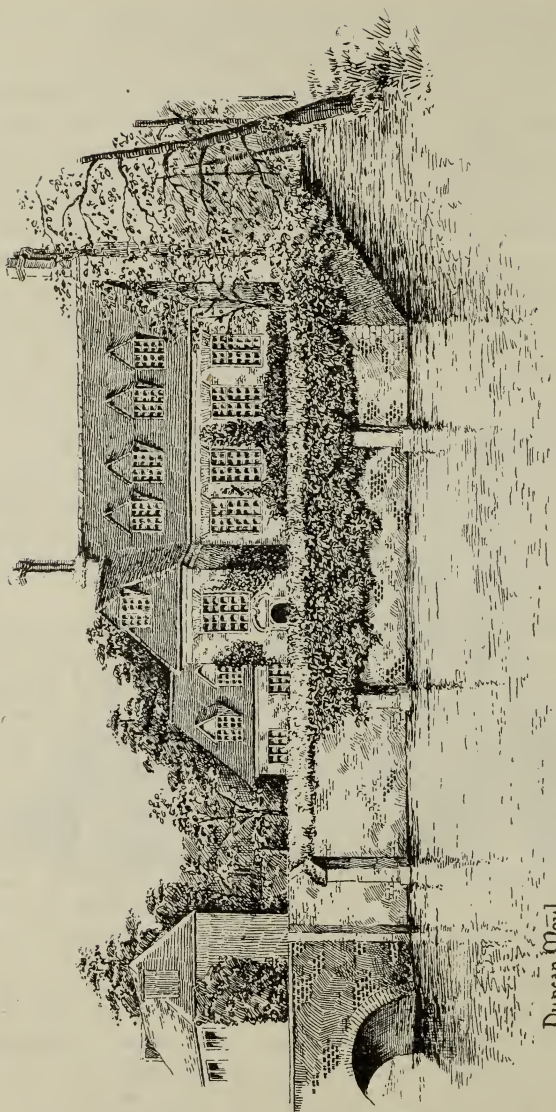
chancel is a low-side window, generally believed to be a window for lepers, or other infected persons outside the church. On the north side of the chancel stands a very elaborate canopied tomb of Tudor design but without any recumbent figure. It is conjectured to be the resting-place of Henry Frowyke, who died 1526. The font

should be noticed, as the upper portion appears to be of Early English date; it is supported upon Later Perpendicular work and has a modern plinth. Some stained glass, which was inserted in 1526, appears in the windows in the aisle, and upon the occasion of my visit a cannon ball (perhaps for "putting the weight") was to be seen, while near the organ is an ancient iron-bound chest. Under the tower is a brass to Thomas de Frowyke, who in his will (1448) desired to be buried there: the inscription upon it is supposed to have been written by Abbot Wheathampstead. The brass by the side is to the memory of his wife, six sons and twelve daughters. Exteriorly the appearance of the church is pleasing, but not remarkable for any distinguishing feature. South Mimms appears to support a small army of policemen, but presumably the whole of them are not required to keep their little world in awe. Our return journey lies along the broad highway which gradually mounts Ridge Hill, and after passing the summit a long and gentle descent is found; when the road runs level once more turn into a lane upon the left which has a cottage to the right of the entrance.

A short distance up the lane a farmyard comes in sight, and passing through a gate you will see upon the left Salisbury Hall, a fine old moated grange with quaint gables, twisted chimneys, and a general appearance of having seen some brave doings in the good old times. And we are not mistaken in the surmise. Originally

**Salisbury  
Hall.**

built in the reign of King Henry VIII. by Sir John Cutts, the Treasurer of England, it was thoroughly renovated during Stuart times, and presents now chiefly the features of that period. Tradition asserts that after the battle of Worcester in 1651, Prince Charles found refuge for a time in Salisbury Hall, and when in happier days he came to the throne, he re-visited the place and held high revel with the staunch old Royalist owner, Sir Jeremy Snow. Pretty Nell Gwynn brought back the roses to her cheeks in this delightful country spot after the enervating rounds of Court life. A ghost is said to wander about the Hall—that of a



Duncan Moul.

*Specially drawn*

**Salisbury Hall.**  
A Moated Grange with a Ghost Story.

[by *Duncan Moul.*]

valiant captain who blew out his brains within its precincts. Unfortunately, in 1819, a large part of the Hall was demolished, and the present house is small when compared with the mansion in its original glory. Above the oak panelling adorning the hall are some large plaster medallions, replicas of those which were formerly in Sopwell Nunnery. A priest hole exists among the rafters in the roof, secret passages run in the walls, sliding panels occur in the oak-lined walls, while a reputed subterranean passage to St. Albans monastery forms not the least curious of the many interesting features connected with this time-honoured Hall.

Returning to the high road a short drive brings us to London Colney, a village with a lake-like expanse of water, which is crossed by a bridge. This is the river Colne, the amount of water in which is subject to variation. A purchaser of the fishing rights in this river a year or two since had a rather sorry bargain, for he might as well have angled for a fish out of a window in the Strand. There was practically no water whatever. London Colney church, restored by the liberality of the late Lord Grimthorpe, is of recent origin, and contains no objects of antiquity. It has a cheerful, light, and pleasant interior, and is well adapted to the wants of the parish.

Near this village lies Tittenhanger, a fine old mansion, of which not much can be seen from the **Tittenhanger.** road. It was a residence of the abbots of St. Albans and at one time occupied an extensive site; at the Dissolution it came into the possession of the crown. Henry VIII. and Queen Catharine passed the summer of 1528 within its walls. It subsequently came to the Blount family, and in 1654 was much restored and repaired. It is now the property of Lord Caledon. A continuation of the road through London Colney takes us eventually to St. Albans.

## CHAPTER XII.

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### THE COUNTRY TO THE SOUTH-WEST OF ST. ALBANS—BEDMOND, KING'S LANGLEY, AND ABBOT'S LANGLEY.

**T**HE road to these interesting villages is the direct continuation of St. Michael's Hill (or Blue House Hill) and affords a delightful drive through purely rural scenery. It is undulating to Potter's Crouch, where a slight descent occurs, followed soon afterwards by a long and gentle ascent to Bedmont, or Bedmond.

**Bedmond.** Notice the deep hollow at the side of the road; it was probably a pit for supplying road material, but I have heard it asserted, though upon what foundation was never forthcoming, that it was a Roman amphitheatre. The road to King's Langley turns sharply to the right a few yards beyond the depression (continuing straight on would bring one to Abbot's Langley), and presently a fairly steep hill is reached, leading downwards to the village (safe for cyclists if surface is good; I once rode *up* it, that being the *last* as well as the *first* time). Crossing the Aylesbury Canal, one reaches the church upon the opposite side of the valley.

All Saints' Church, King's Langley, is an interesting structure in the Perpendicular style, with nave, chancel, and side aisles. In 1894, and again in 1899, it underwent extensive restorations, which apparently have been



judiciously carried out. Upon entering by the chief porch notice should be taken of a curious framed proclamation on the right. It refers to King Charles II. "touching" for the "king's evil," and other complaints. The pulpit is a good example of Jacobean wood carving. The piscina upon the right of the chancel is of interest by reason of the wooden shelf, or credence table, being still in it. But by far the most interesting feature in the

**Tomb of  
Edmund of  
Langley.**

church is the tomb of Edmund of Langley, now installed in a private chapel north of the chancel. He was the fifth son of King Edward III. and his wife Philippa, and was born in 1341 at Langley Palace, some of the ruins of which we shall presently see. The prince was subsequently created Duke of York (by which title he figures in Shakespeare's *Richard II.*), and became the ancestor of the White Rose line; he married Isabella of Castile, daughter of Pedro the Cruel, and died in 1402. He was interred in the priory church of Langley, but, about the year 1575, his tomb and mortal remains were removed to this church and placed within the altar rails upon the north side and close to the wall. In 1878 the reredos, a handsome piece of carving representing the Last Supper, was erected in the chancel in memory of Mr. Longman, and it became necessary to remove the tomb. The new chapel was built to receive it by Mr. Longman's son, and Her Majesty Queen Victoria presented the window which may be seen over it. The upper part of the tomb consists of a massive slab of Purbeck marble much dilapidated and broken; as the back part is not bevelled the tomb probably stood against a wall in its original position. The lower portion is of freestone and contains shields in the centres of ornamental squares, bearing the arms of England, France, Castile, and Leon. These shields are only found upon three sides of the tomb. Notice the ancient tiles in the floor at the entrance to the chapel. Of the two tombs against the wall, the one nearer the chapel is that of Sir William Glascocks, Judge of the Admiralty in Ireland, who died in 1688.

The adjacent tomb, having the effiges of a knight and lady upon it is of interest, as it was supposed to be that of

Piers Gaveston, the favourite of Edward II., and his wife Margaret de Clare, niece of the king. **Reputed Tomb of Piers Gaveston.** Gaveston was executed by the Barons in 1312, on Blacklow Hill, near Warwick; his body remained at Oxford until 1315, when Edward brought it to Langley and interred it in the priory church, whence probably it was removed at the Reformation. The mixture of chain and plate armour worn by the knight, together with the style of dress of the lady, all point, however, to the tomb belonging to the early part of the sixteenth century, and the arms indicate that it relates to one of the Verney family, and consequently has no connection with Gaveston. The figures are much mutilated, but careful inspection will show that elaborate carved work once characterised them. In the vestry is an ancient iron-bound chest containing the registers, which date from 1558.

Upon leaving the church a few yards' walk up the hill will bring us to the main road between Watford and Great Berkhamsted; turn to the right and, when about half-way through the short village street, take the turning up the hill to the left, when the ruins of King's Langley palace will be seen, and by turning to the right the remains of the priory will come into view. The exact date of the founding of the palace does not appear, but we know that King Edward I. occupied it for some time during the year 1294, for the inhabitants complained that the king commandeered the whole of the provisions in the neighbourhood and quite forgot to pay for them. In 1299, the king again entertained a numerous assemblage of guests, while his successor, King Edward II., was often at the palace. It is stated that he came to Langley almost direct from Bannockburn, in 1314; in the next year Edward, as we have seen, performed the last sad obsequies for his favourite, Piers Gaveston. Edmund of Langley was born in the palace in 1341, and Abbot Michael de Mentmore, of St. Albans Abbey, baptized the young prince. King Richard II. was at the palace in 1392 and 1396. In Act iii., Scene 4, of *King Richard II.*, Shakespeare places the characters in "Langley: the Duke of York's Garden." The mur-

dered king was brought to King's Langley for burial in 1400; his body was subsequently removed to Westminster. Henry V., the hero of Agincourt, was the last monarch to honour the palace with his presence in 1415, and after that date it appears to have gradually fallen into a state of ruin and decay. The priory

**The Priory.** is still of fair extent and partially inhabited. It was founded by Edward II. and enlarged by several of his successors. The friars were of the Dominican order and the priory was at one time said to be the richest in England. In 1536 it suffered suppression and it is probable that the tombs now in the church were removed at that time. Queen Mary made an attempt to restore the building and even installed a community of nuns within its walls, but Queen Elizabeth undid the work of her predecessor and it fell into decay. The land is now in the possession of the Earl of Essex.

Returning to the main road we proceed in the direction of Watford and turn off to the left when the finger-post directs to Abbot's Langley, a village situated most pleasantly upon the summit of a small plateau. The church is a handsome structure dedicated to St. Lawrence; in the nave are four bays of Norman origin

**Abbots' Langley.** having round stone pillars, boldly ornamented capitals, and plain bases, forming a very interesting feature of the church. The tower arch belongs to the Transitional period. The chancel is in the Perpendicular style, and the peculiar skew arch, abutting against the centre of a bay on the south side should be noticed. The barrel roof dates from the 15th century. The Lady chapel upon the south of the chancel contains some rich tracery in one of the windows, and indications of medieval mural paintings may be discovered. The chancel has a very pretty effect and possesses some good Perpendicular blind wall-arcading. There is a very fine monument in the church to Robert Raymond, Lord Chief Justice of England; the figure is represented holding a copy of Magna Charta, the coat of arms is above, together with the date, 1732. In the south wall is a monument to Robert Raymond, son of the above, and another perpetuates the memory

of Dame Ann Raymond, widow of Sir Thomas Raymond, one of the Judges of the King's Bench, who died 1714. In a recess in the Lady chapel is the figure of a lady in the costume of the 17th century; it is to the memory of Mrs. Anne Combe, who died in 1640. Before leaving the church the font should be noticed, dating as it does from the 14th century. The return to St. Albans may be made by the road through the village which

**Breakspear  
Farm.**

passes Leavesden Asylum and comes out into the Watford Road, or by branching off to the left not far from the church, Bedmond may be reached. Breakspear Farm, where Pope Adrian IV. first saw the light, is passed on the latter route; it is the farm lying to the left before entering Bedmond.

## CHAPTER XIII.

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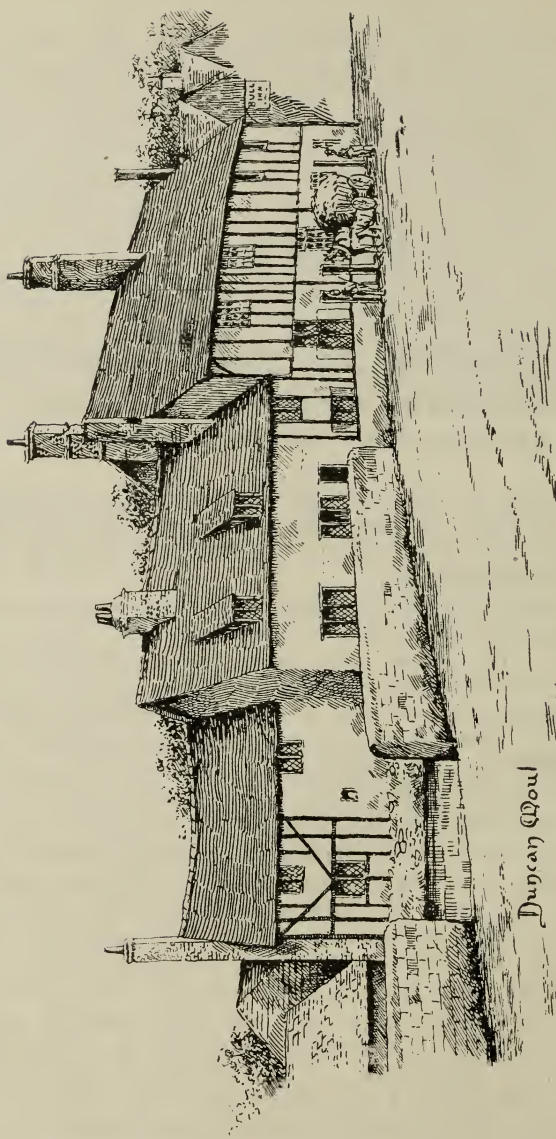
### THE COUNTRY TO THE NORTH OF ST. ALBANS—WHEATHAMPSTEAD, HARPENDEN, REDBOURN, &c.

**O**N leaving St. Albans by the Sandridge Road we pass through the village of that name, and after traversing No-Man's-Land, we descend a very steep hill into Wheathampstead.

This prettily-situated village lies in the centre of what was originally the wheat manor of the kings of England. The manor was presented by Edward the Confessor to the Abbey of Westminster, and very probably the church was built at that time, although there may have been one before that period. The

**Wheathamp-  
stead.**

church, dedicated to St. Helen, is built on a cruciform plan, having the tower in the centre, with the bell-ropes hanging in the church, and a disproportionately long chancel when compared with the nave. The tower is square and has a curious spire; it is said that from the battlements King John watched his army of mercenaries cross the river to wage war with the barons, but that could not have occurred from the present tower as it is of more recent date. On entering the nave it will be noticed that the Early English bays upon one side do not correspond in height or detail with those on the other side. The font is of hexagonal shape and probably Early Decorated; the old tiles in the two steps should be seen and also the peculiar keying of the stones. In the modern west window a splendid



Duncan Moul

*Specially drawn*

**The Bell Inn at Wheathampstead.**

*[by Duncan Moul.*

green tinge of colour, seldom seen elsewhere, is most effective. In the north wall of the north aisle a Decorated recess occurs—probably a founder's tomb. The Garrard chapel occupies the north transept; the north window has some magnificent stained glass in it, while the east window is of a remarkable and beautiful character having a reredos underneath it consisting of seven blank arches under Decorated work, with pedestals for figures. The Macri lion may be seen in the carving. The pews here are of Jacobean strap-pattern and date from 1631, but the greatest objects of interest are undoubtedly the brasses of the father and mother of Abbot John of Wheathampstead, who exercised such a powerful influence over St. Albans Monastery. They are to Hugo and Mary Margarita Bostock of Macri, and upon the right is the brass of John Heyworth and his wife, with children and arms beneath. The pulpit dates from 1634.

In the tower are traces of mural painting; on the north of the chancel arch is the priest's door with a blocked-up doorway overhead, which led to the vanished rood loft. Passing into the south transept we discern in the south wall a Saxon arch, east of which is a piscina; the south window is of Early English work, but the east window at once attracts attention by the Decorated work which characterises it. Below it are the remains of an altar. An oil painting of considerable merit is on the west wall. A much mutilated altar tomb to two members of the Brocket family stands in this transept. The chancel has a painted barrel roof; the first window on the south side is a cross window, while in the sacrarium on the south side are a beautiful range of sedilia, with an elaborate pinnacled piscina. Three very fine Early English lancets form the eastern window, while upon the north side an exquisite Early English doorway with dog-tooth moulding is seen. Above it is another Early English window now lighting the vestry and organ loft; this, at one period, enabled a recluse, who dwelt in a chamber over the vestry, to look into the church. This custom of taking up one's abode in a church was common in medieval times.

A walk through the village will well repay the

trouble, as the quaint old inn near the river, the bridge, etc., all afford picturesque peeps. Near the village is Lamer Park, and only a mile away lies Gustard Wood, with its well-known golf links. Mackery End, immortalised by Charles Lamb in one of his essays, lies near Wheathampstead and should be seen. It is a rambling, old, Jacobean house, kept in excellent condition, and possessing quaint gables and chimneys, with farm buildings and outhouses at the back which are probably in the same condition as when Charles Lamb was there in 1816.

The road now leads on to Harpenden, which is one of the prettiest and healthiest little townlets in Hertfordshire. The common is a well-known feature, having hundreds of acres of gorse, which in the time of bloom makes it exceedingly charming. The great agricultural experimental station is here, and the fine old Edwardian mansion of Rothamstead, situated in a beautiful park, is quite close. The church has been so extensively renovated as to be almost uninteresting, but the Norman font and a few brasses will perhaps repay a visit.

From Harpenden an extremely pretty road leads to Redbourn, which is situated on the Watling Street, about four and a half miles north of St. Albans.

**Redbourn.** There was a cell of Benedictine monks here formerly, and it was upon Redbourn Green, over which we pass through a magnificent avenue of elms on our way to the church, that the bones of St. Amphibalus were discovered or "invented" in 1178. The old church is dedicated to St. Mary and is of considerable interest; it consists of tower, nave, two aisles, and a chancel. The tower is of Early English architecture, having embrasure lights, and the door leading into the nave is also of the same period. The nave has three bays of the Norman period on the north, with the fillet ornament round the arches, and three solid round columns with fluted capitals standing on square bases. Three bays upon the south are probably Early English. The clerestory windows are Perpendicular, as also is the king-post roof. The font is eighteenth century.



The chancel screen, supporting the rood beam, is the most interesting feature in the church, being the only example of a groined and canopied screen in Hertfordshire. The west face is perfect, but the eastern is an unworthy restoration. There are traces in the south wall of a doorway leading from the rood loft, and a hagioscope or squint once existed here, inasmuch as the east wall of the south aisle originally extended only to the chancel pier. In the chancel is a marble slab with brasses of the Marian period to some unknown persons, also an inscription plate to Richard and Elizabeth Peacock, 1504. The low widely-splayed arch, now built up, once communicated with a mortuary chapel built in 1460, which is now used as a vestry. On the north side is an Easter sepulchre and on the south are Decorated sedilia.

## CHAPTER XIV.

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### TO THE CONFINES OF THE COUNTY— HEMEL HEMPSTEAD, ASHRIDGE, ALDBURY, BERKHAMSTED.

**O**NE of the most enjoyable excursions from St. Albans is the drive to Ashridge, for which the greater part of a day should be set apart. The Leverstock Green road should be taken, and after passing that village and descending the next slope, which has a pond at the bottom, turn to the left when the public-house is reached at the summit of the next rise. This road leads to Hemel Hempstead, a quaint little town with most interesting old inn yards and back streets, and a beautiful Norman church dating from 1150, which should on no account be missed. The arches of the nave and chancel are ornamented with zig-zag, chevron, and billet mouldings of singular richness of detail; the chancel arches are of horseshoe shape, a recognised, but rare, form. The transepts are worthy of inspection, as is especially the narrow vaulted passage leading from the north transept to the new vestry. In the north chancel wall may be seen an opening probably leading originally to the chamber of an anchorite, such as we have previously seen in Wheat-hampstead church. Exteriorly, the Norman west door is a capital example of good work of that period, and the square portions of the tower likewise exhibit the same good style. About two miles along the main road

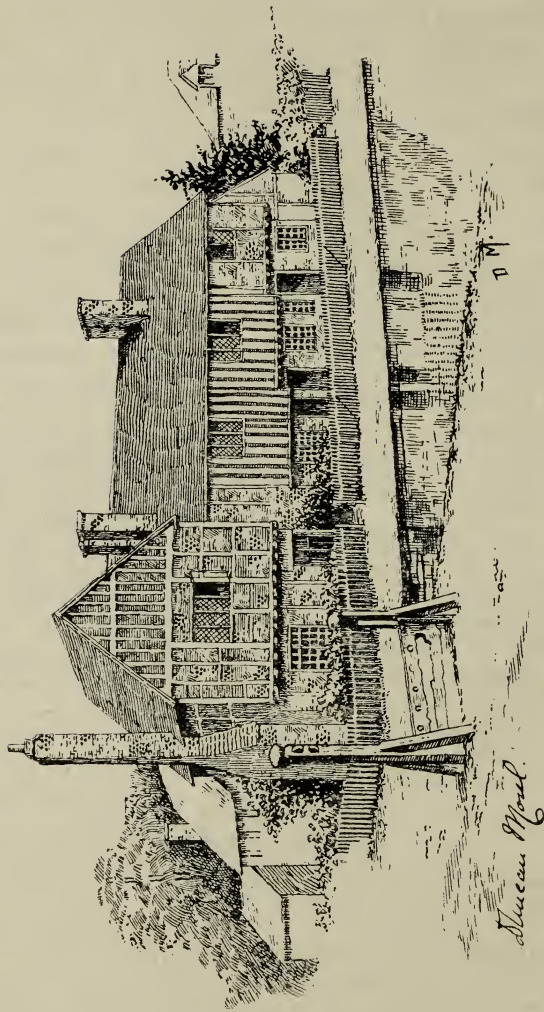
**Hemel  
Hempstead.**

a singularly pretty spot is reached at Two Waters, where the bridge crosses the river Gade; here the road to the left is taken and by bearing round gradually to the right Great Gaddesden comes into view; here is a little church in the Early English style, with a number of monuments to the Halsey family. The

**Ashridge.** scenery now becomes very picturesque, with the great park on one side and quaint cottages on the other. The turn into the park cannot very well be missed, and presently the magnificent mansion of Ashridge is reached, one of the noblest buildings in the kingdom, vast in size, imposing in its stately grandeur, and forming a perfect example of the residence of an English nobleman. It was originally a monastery of the fraternity of Bonhommes, founded in the reign of Henry III., and was celebrated for possessing a relic of the holy blood. Edward I. resided here for some time in 1290; it underwent a certain amount of spoliation during the Peasant's Revolt in 1381, and was dissolved at the Reformation. Princess (afterwards Queen) Elizabeth resided here after Wyatt's rebellion, and left it *en route* for the Tower of London. From the crown it passed into the possession of the Earl of Ellesmere, Lord Chancellor to James I., and subsequently to the Earl of Bridgewater; Earl Brownlow, the present possessor, being the descendant of the last Earl of Bridgewater on the distaff side. In 1800 the fabric was almost rebuilt and the ancient crypt of the monastery is probably the only relic of the medieval building now in existence. The old-world gardens at the back of the mansion are of great extent and beauty, while the exquisite façades and terraces

there form a beautiful picture which must be seen to be appreciated. *It is only by special application that visitors are admitted to the gardens.* By passing down

**The  
Bridgewater  
Monument.** the broad walk the monumental column erected to the Duke of Bridgewater, the father of inland navigation, may be reached; it forms a conspicuous object for many miles around and is the rallying point for picnic parties during the summer months. For a small fee the column may be



*Duncan Moul.*

*Specially drawn.*

**Aldbury, showing the Stocks and Whipping Post.**

*[by Duncan Moul.]*

ascended, when the view from the summit will amply repay the labour expended in reaching it. The village of Aldbury lies at the foot of the bluff upon which the monument stands, and is well-known for its picturesqueness, its church, and its stocks. The latter cannot boast of a high antiquity, but they are at least the lineal descendants of the ancient stocks upon whose site they stand. The church contains many objects of interest. The return drive should be made by the beautiful road over the common, which eventually leads to Berkhamsted, a town of British origin and well-known in Roman and Saxon times. During the latter period a stronghold was erected and William I. came hither after the battle of Hastings to receive the homage of Edgar Atheling and other Saxon nobles. The Earl of Moreton (or Mortain) erected a Norman castle upon the site of the Saxon fortress. It under-

**Berkham-  
sted.**

went various vicissitudes until the time of Edward III., who made it his residence and held his court in it; he gave it in perpetuity to the Black Prince, and it has descended through every Prince of Wales to the present time. Under Richard II. Geoffrey Chaucer was clerk of the works at the castle. King Henry VI. often retired here, but the last occupant was the notable Cicely Neville (Duchess of York)—or “Proud Cis” as she was called, but in earlier and happier years “The Rose of Raby”—who lived to see four of her descendants occupy the throne of England (Edward IV. and Richard III., sons, Elizabeth of York, wife of Henry VI., grand-daughter, and Edward V., grandson), and five of her descendants come to untimely ends (the Earl of Rutland, the Duke of Clarence, Richard III., and the two princes in the Tower). After her death in 1495 the castle fell into decay. The ruins are open to visitors and are well worth inspection. They consist of great fragments of walls surrounding the inner bailey, a steep circular mound once surmounted by the ancient keep, the whole being defended by a remarkable series of moats arranged concentrically around the innermost fortifications. On two sides great bastions have been constructed, and these are in an excellent state of preservation. The ancient church is of very

great interest. In it may be seen the well-known wooden column, a number of antique brasses, some of which are of great value from an antiquarian point of view, and a magnificent altar tomb, with recumbent figures of a knight, in armour of the camail period, with his lady. Berkhamsted Grammar School, an ancient foundation, lies adjacent and has some quaint old structures in addition to the extensive range of modern buildings. The drive home *viâ* Boxmoor is diversified by canal scenery and affords many pretty peeps of rural life.

## CHAPTER XV.

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# NOTES FOR THE MOTORIST, CYCLIST, AND GOLFER.

### **For the Motorist.**

*These notes have been kindly contributed by Stanley M. Robinson, Esq., Local Solicitor to Motor Union.*

St. Albans is 21 miles from London on the main Holyhead Road (Watling Street). The Great North Road passes through Hatfield, five miles to the east. The general condition of the roads of the district is excellent. The nearest tram lines are at Barnet, 12 miles distant. The speed limit is not enforced with undue stringency. There are no special bye-laws and no road, bridge or ferry tolls in the neighbourhood. Caution is required within the city at the top of Victoria Street at its junction with Chequer Street, and also at the bottom of Chequer Street.

Local Automobile Club : Herts County Club (address, W. Whittall, Esq., Watford).

Motor Union Local Correspondent : W. Whittall, Esq., Watford.

Motor Union Local Solicitor : Stanley M. Robinson, Esq., St. Albans.

Reliable repairing house : City Motor Works, London Road, St. Albans.

Petrol supply : City Motor Works, London Road.

Hotel and motor-house accommodation : The Peahen and the George Hotels.

## Golf.

The Verulam Golf Club, about half-mile to one mile from city; 9 hole course in Sopwell Park; secretary, C. Dymoke Green, Esq., Bennets, Harpenden. Sunday play after 1 p.m. Green fees 1/- for 18 holes; 2/6 Saturdays and Bank Holidays. Temporary members :—Three months : Gentlemen, £2 2s. ; ladies, £1 1s. Two months : £1 1s. and 10/6 respectively. Porters Park Golf Club, Radlett, 5 miles, 18 hole course, secretary, W. O. F. Sergeant, Esq. Sunday play permitted. Green fees 2/6 per round.

## PLACES OF INTEREST NEAR ST. ALBANS.

### SOUTH TO EAST.

ELSTREE, 7 m.—Roman Station, picturesque lake, fishing. *Viâ* Park Street 3/4 m. and Radlett 5 m. Roman road, the Watling Street, undulating, good surface.

SHENLEY, 5½ m.—Shenleybury Church, Round House, village of Ridge with old church. *Viâ* London Colney 3½ m. Excellent road, pretty scenery.

SOUTH MIMMS, 6½ m.—Interesting church and village. Main road to London *viâ* London Colney 3½ m. Nearly always in splendid condition. Salisbury Hall lies about a mile beyond London Colney.

NORTH MIMMS, 5½ m.—*Viâ* Hatfield Road for a short distance, and then turning off to the right. Mimms Park with old Elizabethan House, church of much interest. Road good.

HATFIELD, 5 m.—Hatfield House and Park, Hatfield Church. Road excellent.

HERTFORD, 13 m.—*Viâ* Hatfield 5 m., County Town, Hertford Castle, fishing centre.



**EAST TO NORTH.**

WELWYN,  $9\frac{1}{2}$  m.—Pretty village with picturesque surroundings. *Viâ* Hatfield 5 miles and Great North Road. Roads excellent. Brocket Hall lies to the left from Hatfield.

WHEATHAMPSTEAD, 5 m.—Very interesting church, quaint village. *Viâ* Sandridge  $2\frac{1}{2}$  miles. Church well worth visiting. Near Wheathampstead lie Water End, Ayot St. Peter, Ayot St. Lawrence, Mackereye End, all of historic note; and also the Gustard Wood Golf Links. Roads good but undulating—steep hill into Wheathampstead.

**NORTH TO WEST.**

HARPENDEN, 5 m.—Splendid Common, Racecourse, the Rothamsted Experimental Grounds, ancient Manor House, Church. Luton, in Bedfordshire, with interesting Church, lies 5 m. further on. Undulating road, very good.

REDBOURN, 4 m.—Quaint Church, Common, ancient village. Road excellent.

ASHRIDGE, 11 m.—Magnificent home of Earl Brownlow, *viâ* Hemel Hempstead. Beautiful scenery. Village of Aldbury, with stocks and church. Monument of the Duke of Bridgewater. Great Berkhamsted, ruins of ancient castle, interesting church. Road undulating, but surface invariably good.

HEMEL HEMPSTEAD,  $6\frac{1}{2}$  m.—*Viâ* Leverstock Green 4 miles. Norman Church of much interest. Road undulating—steep hill into the town.

**WEST TO SOUTH.**

KING'S LANGLEY,  $6\frac{1}{2}$  m.—*Viâ* Bedmond 4 m. Ancient church, ruins of King's Palace and Priory. Roads undulating but good.

ARBOT'S LANGLEY, 6 m.—Ancient church. *Viâ* Watford Road to the 4th milestone, then to the right. Road very good.

WATFORD, 8 m.—Cassiobury Park, residence of Earl of Essex. Interesting church. Road very good.

## APPENDIX.

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### THE HERTFORDSHIRE COUNTY MUSEUM.

Those who are interested in the antiquities of Hertfordshire will find this Museum, which is situated in the Hatfield Road, thoroughly worthy of a visit. There is at present no catalogue published, and the following short list of the most noteworthy objects will perhaps in its absence be found useful. Visitors should sign the register of attendance. It should be mentioned here that the present arrangement of exhibits is merely tentative, the Committee not being able as yet to carry their wishes into effect. Eventually the objects will be put in chronological sequence so far as possible, thus the visitor, beginning with Geology, will pass on successively to evidences of pre-historic man in the Stone Age, then to the Bronze Period, and so through Roman, Saxon, and Medieval times to the modern. This scheme is carried out now to a certain extent in the large upper room.

#### THE VESTIBULE.

The cases here form a part of the Natural History Collection, which, from lack of space, has to be distributed in various parts of the building. There are many fine specimens of British birds mounted amidst natural surroundings and separately cased. Here also is the old Fire Engine of the Borough of St. Albans, one of the oldest in the country.

The large room upon the ground floor contains the very interesting collection of topographical books, pamphlets, prints, and drawings relating to the county, the nucleus of which is the "Lewis Evans Collection" of Hertfordshire Books and Prints, collected by Mr. Lewis Evans, and transferred by purchase to the custody of the Museum Committee. It comprises about 5,000 views and maps, including many original drawings, and about 400 portraits.

6 Volumes of Prints and Drawings of Hertfordshire Views.

2 Volumes relating to St. Albans.

1 Volume Maps and Plans.

2 Volumes Portraits of Persons connected with the County.

600 Volumes of Books, Pamphlets, Sermons, etc., and other miscellaneous matter.

The Books and Pamphlets may be consulted by students and the public generally during the hours the Museum is open. A catalogue of these, arranged under place names and parishes, has been published to facilitate the work of students and historians. The Views and Portraits can also be inspected under certain restrictions. Catalogues of them can be consulted in the large room.

Here, also, is a permanent Art Gallery, consisting mainly of Pictures of Church and other Ancient Buildings in Hertfordshire, the majority of which were presented to the Museum. This room is used occasionally for lectures and other purposes.

The bookcases of the St. Albans and Hertfordshire Archæological Society are in this room, and a fine collection of Drawings by the late Mr. F. G. Kitton, purchased as a memorial of his work in connection with the Museum. There are also several of the pictures by the late Mr. H. C. Moon.

#### THE STAIRCASE.

Amongst the objects displayed here are :—

Charts, prepared by the late Miss Eleanor A. Ormerod, the eminent entomologist, and issued by the Royal Agricultural Society, showing the life-history of insects destructive to agriculture. The charts were presented by Miss Ormerod, who lived at St. Albans until her death in 1901.

Speed's County Map of Hertfordshire.

Original Drawings, in black-and-white, of Churches in the County, and of Old St. Albans, including an interesting photograph of the drawing by G. Shepherd, of St. Albans Market Place in 1812, showing the Market Cross and the semaphore telegraph at the top of the Clock Tower.

A case of 18th-century tokens.

An early Artist's proof of the Engraving by Carter of the High Altar Screen in the Abbey.

A view of the Panshanger Oak, drawn by T. Medland in 1814, when the tree was in its greatest state of beauty.

Old bank-notes and cheque-forms of local Banks.

Representation of the "Doom" painting discovered in St. Michael's Church, St. Albans, in 1818.

Proof Engraving of a view of St. Albans from the South, by C. Varley, 1815.

A Series of Cases illustrating the meaning and signification of Colour and Form in Insects, Mimicry, Protective Coloration, etc.

#### LARGE ROOM ON FIRST FLOOR.

In this room will be found :—

A collection of Fossils presented by the Woodwardian Museum, Cambridge.

A Trimming Loom, on which the trimming for Bonnets was made about 1820.

An ancient Mill used for flattening the straw for straw-plait.

An iron Candlestick, of a type commonly used in the St. Albans Inns at the beginning of the 19th century.

A Spit from the "Blue Boar" Hostelry, St. Albans.

A portion of the 13th-Century Roof of the Abbey.

An interesting Case of Exhibits showing the development of the straw-plaiting industry, now declining, but at one time a common cottage industry throughout Hertfordshire.

Case containing a Miscellaneous Collection, Wood Mouldings, 15th-Century Shoe Soles from London, Early Illustrated Playing Cards, a "Breeches Bible," an interesting Collection of Ancient Keys, Watches, Wig Curlers, Pestles and Mortars, Snuffers and Tinder-box with accessories.

A series of Exhibits showing the development of the Wine Bottle from the 16th Century to modern times.

Leg irons for Prisoners, found near St. Albans.

A beautiful piece of 14th-Century wooden Carved Cusping, from a window at the "Fleur-de-Lis" Inn, St. Albans.

A case of Hertfordshire Land and Water Mollusca.

A case containing Medieval Tiles, principally from the Abbey.

Earthenware of the 17th Century, Bellarmine or Greybeards

A curious earthenware 18th-Century Garden Water-pot.

Pottery from the 14th-Century Kilns. discovered on Gustard Wood Common.

A Romano-British Collection. Skulls and Bones of the Romano-British period.

A very large and complete Vessel of Roman Glass, found with an interment in Worley Road, St. Albans.

Roman Samian ware found locally.

Fragments of Wall Plaster showing Roman Mural Decoration.

Portion of a Roman Hand Corn Mill.

A portion of Carved Moulding from the room once occupied by the Poet Cowper, College Street, St. Albans (see page 59).

Steel Man-trap from Shenley Vicarage, Herts.

An old Hertfordshire Plough.

Roman Bricks from Verulamium.

A collection of Exhibits from the Romano-British Kilns, opened in October, 1898, at Radlett. An interesting point in the discovery is the identification of the potter's name, Castus. This is the first kiln of the period to which the name of the potter can be assigned.

A collection of Mosses from Herts, Beds, and Bucks, and also a collection of British Mycetoza.

Examples of Painted Glass of the 16th and 18th Centuries.

Case of Fossils from the Chalk.

Examples of Pleistocene Fossils from Hitchin and Watford.

*Cases in the Centre of the Room.*

Local Fossils from Herts and South Bucks.

An Exhibit of Books and Bindings, designed to illustrate the advance of letter-press printing from the 15th Century.

A series of cases showing the Geological Periods.

Three central cases of Exhibits of Art Work, lent by the Victoria and Albert Museum. They are changed annually.

Case containing a very fine Collection of English Copper and Silver Coins and Hertfordshire Tokens, lent by A. E. Gibbs, Esq.

A most interesting Collection of Roman Coins, some of them found during the excavations 1898-9 in St. Michael's Glebe, on the site of a Roman building; also part of a hoard of 530 Roman coins found in 1890 at Granham Hill, near Marlborough, Wilts. These coins had apparently never been in circulation, and were perhaps intended to pay the soldiers in the neighbouring camp. They date from Lucinius and Constantine, and are mostly minted in London.

A fine Collection of Roman Coins given by the late Mr. W. C. Boyd, of Cheshunt. Commemorative Medals.

Two cases containing Medieval and more recent objects, many of them from the battlefields of St. Albans—Spurs, Axeheads, Medieval Bone Skates, Constable's Staff belonging to the Mayor of St. Albans, 17th-Century Pipes, Rings, Impressions of Seals, etc., etc.

A Case of Spear-Heads, and other Relics of the Anglo-Saxon Period.

Collection of Antiquities found during the excavation of a Roman Villa at Boxmoor, under the superintendence of Sir John Evans, K.C.B., etc., 1851-53—Flue Tiles, Tesselated Pavements, Knife, Pins, etc., etc.

A very interesting Collection of the Romano-British Period, nearly all local.

Roman Iridescent Glass, Bronze Statuette. Hone for sharpening Tools. Key, Bone and Bronze Nails and Pins. Part of a Balance, etc.

A Case of Axeheads of the Bronze Period.

A Collection of Flint Implements and other objects, mostly from France, lent by the Earl of Verulam.

A case of Palæolithic and Neolithic Flint Implements, nearly all from the County.

It will be noticed that the wording of the labels is so comprehensive as almost to obviate the necessity of a catalogue.

A room upon the first landing is devoted to the Natural History Section. Besides the wall cases devoted to the display in proper order of British Birds, are cabinets in which collections of Birds' Eggs and British Lepidoptera, made by A. E. Gibbs, Esq., F.L.S., are scientifically arranged to facilitate a proper study of the several subjects. Here, too, are cases setting forth the classification, life history and morphology of the lower Invertebrates, with diagrams and short descriptions.

A Catalogue of the Exhibits is in preparation, but is delayed pending the enlargement of the Museum, which is a pressing need in consequence of the development of work in all its departments.

H. R. WILTON HALL,

6th April, 1907.

Hon. Library Curator.

## Notes by the Reader.

*The Editors of the "Homeland Handbooks" would be glad of any notes that would tend to make this Handbook more useful or correct.*

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