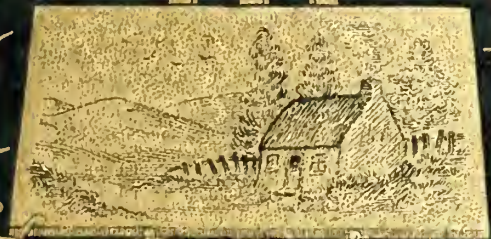


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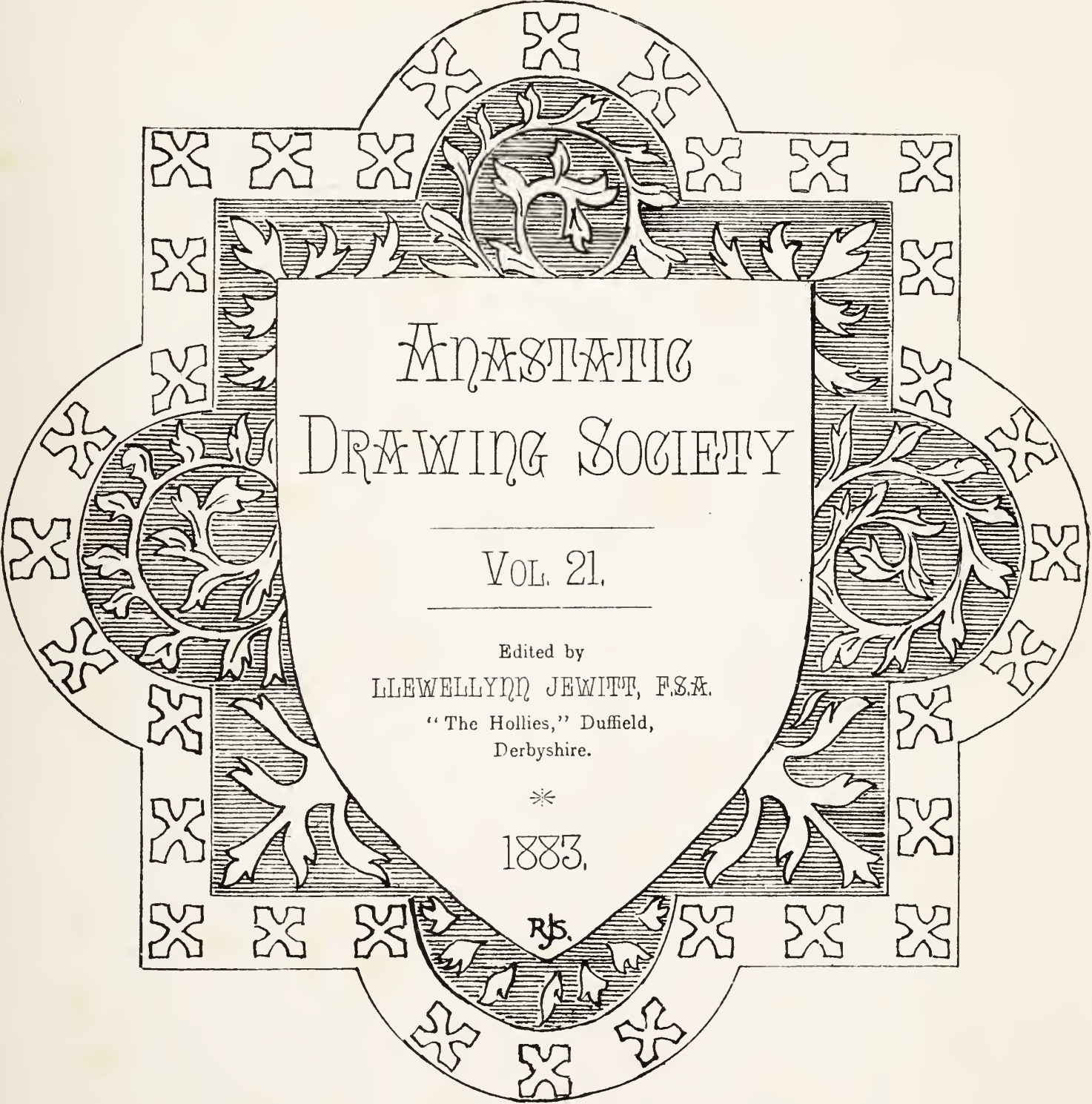
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ANASTATIC  
DRAWING SOCIETY

VOL. 21.

Edited by  
LLEWELLYN JEWITT, F.S.A.

"The Hollies," Duffield,  
Derbyshire.



1883.

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## ANASTATIC DRAWING SOCIETY.

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**I**N sending out the present volume to the Members of the Anastatic Drawing Society, I have the pleasing duty to perform of thanking the contributors, one and all, for the number and the admirable character of many of the beautiful drawings that have been sent in, and for the zeal they have shown in promoting the objects of the Society with which they are so happily associated. The volume now completed will, I feel sure, be generally admitted to vie with not a few of its predecessors in the variety and interest of the subjects chosen, and in the masterly and artistic treatment many of those subjects have received on the beautiful series of plates of which its contents are composed ; and the Publisher and myself send it forth into the hands of the members with a feeling of satisfaction that has but one drawback. That drawback is the regret we feel that its issue, from one unfortunate and uncontrollable cause or other, has been so long retarded. Amends, it is hoped, will however be made by the earlier issue of the next volume, many plates for which are already completed.

I venture earnestly, and with confidence, to hope that in this, the Publishers and my own desire will be cheerfully seconded by contributors, whose drawings I shall be thankful to receive without delay. If *all* could be sent in to me early, the volume would be out in good time, but when, at the last, some few which have been expected do not arrive, delay in transferring, and in the issuing of the volume must of necessity arise.

Since the issue of the last volume, death has again removed from the List of Members some valued contributors of drawings, whose plates will in the future be missed from the contents of the volumes, but it is highly gratifying to feel and to know that others, who have freshly joined the ranks of the Society, have given abundant evidence that they will more than fill the places of those whose names are removed. The accession of new members is matter for very sincere congratulation and I feel that I cannot do better for the Society, and for the Art-enjoyment of every one who belongs to it, than to beg the present members to induce their friends, whether artistic or not, to join its ranks, and thus give support to the admirable and high objects for the furtherance of which it was established.

For the information of new and intending, and as a matter for convenient reference to the older, members, I reprint the following note on the objects of the Society and on the arrangements under which it is carried on.

The Annual Subscription of each Member is Half-a-Guinea, and this subscription entitles him or her to a copy of the volume for the year for which such subscription is paid, and each member has the privilege of contributing one or more drawings (whether made by him or herself or by friends) to the volume ; but the contribution of drawings is perfectly optional. Each contributor of drawings is entitled to twelve extra copies of each of his or her plates, free of cost, and has the additional privilege of having as many more as may be required, taken at his or her own expense.

The objects of the Anastatic Drawing Society, which has now been thirty years in existence, and has in its volumes produced considerably over a thousand plates of drawings by members, are the careful delineation of remains of Antiquity : *e.g.* Ancient Ecclesiastical, Military, and Domestic Edifices ; Sepulchral Slabs, Crosses, Monuments, and Brasses : Fonts, Stained Glass, Tiles, and Bell Marks ; Arms and Armour ; Costume, Embroidery, and Jewellery ; Plate, whether Church, Corporation, Regal, or Domestic ; Glass, Pottery, and Porcelain ; Furniture, Sculpture, and Wood Carvings ; Regalia, Insignia of Office, Personal Decorations, and Badges of Dignity and Authority ; Illuminations from Ancient MSS. ; Copies of Rare Prints and Portraits ; Seals, Medals, and Coins ; Heraldry ; Matters relating to State or Ceremony ; Ancient Games, Sports and Customs ; and all other subjects which can usefully illustrate the arts, habits, manners, customs, and social life in the early and middle ages.

The drawings it is well to add should not exceed  $7\frac{1}{2}$  in. by  $9\frac{1}{2}$  in., inclusive of the written names of the subject and of the artist, and should be, as far as possible, of subjects hitherto unpublished, or, where convenient, made from original sketches ; and preference should in all cases be given to subjects connected with our own kingdom. They must in all cases be forwarded to myself, and should be accompanied by a brief description to be incorporated in the letter-press. In order to ensure the early issue of the next volume (to which each member will be entitled for the 1884 subscription), I implore the members to send in their drawings at as early a date as possible. I shall be glad to receive them at any moment, and to facilitate in every way in my power the speedy issue of the volume.

LLEWELLYNN JEWITT, F.S.A.,  
EDITOR.

*The Hollies,*  
*Duffield, near Derby.*

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\* \* \* All the requisite instructions and Materials for Anastatic Drawing are supplied by MR. COWELL, Butter Market, Ipswich, for 2s. 6d., post free ; and persons wishing to join the Society are requested to write to the Editor, or to MR. COWELL, to whom all Subscriptions should be paid.



1883.

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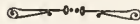
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Is from an ancient monumental brass, in Felbrigge Church, Norfolk, from which the shield  
has been removed.





# INDEX.



An Ancient Greek Interior . . . . .	I.	Brass to Thomas Windham, Esq., in Felbrigg Church, Norfolk . . . . .	XXII.
Ancient Timber House, Derby Lane, Coventry . . . . .	LII.	Burnham Beeches, An Oak Tree growing out of a Hollow Beech . . . . .	XXVI.
Ancient House in St. Michael's Square, Southampton . . . . .	III.	Cabinet, Old Oak . . . . .	XIII.
An Oak Tree growing out of a Hollow Beech, Burnham Beeches, Buckinghamshire . . . . .	XXVI.	Cheshire, Old Timbered House at Prestbury . . . . .	XLVI.
André, J. Lewis, Examples of the Coronation of the B. Virgin, from Ramsey Church, Essex, and Cromer Church, Norfolk . . . . .	XXXIII.	—————, Remains of Baginton Castle . . . . .	L.
—————, Consecration Crosses from Arundel (Sussex), Rayleigh (Essex), and Worstead (Norfolk) . . . . .	XLII.	—————, Old Hall, Bidston . . . . .	XLVIII.
—————, Wooden Effigy in Brading Church, Isle of Wight . . . . .	XLIII.	—————, Sepulchral Slabs, Prestbury . . . . .	XLIX.
—————, Stone Corbel in the South Chapel of Lindfield Church, Sussex . . . . .	XVII.	Church, Ashbourne, Derbyshire, Dedication Plate . . . . .	XV.
—————, Mediæval Grotesques from Norfolk, Sussex, and Somerset Churches . . . . .	XXVIII.	—————, of St. Elizabeth, at Mons, Belfry of . . . . .	XVI.
Arundel (Sussex), Rayleigh (Essex), and Worstead (Norfolk), Consecration Crosses from . . . . .	XLII.	—————, Lindfield, Stone Corbel in the South Chapel of . . . . .	XVII.
Assassination of Malcolm II., Supposed Scene of the . . . . .	XXIII., XXIV.	—————, Limpley Stoke, Wiltshire XVIII., XIX., XXXIV.	
Astley, John, Saint Tudno's Church, Great Ormes Head, Llandudno . . . . .	XXXI.	—————, Bulkington, Old Parish Chest . . . . .	XXI.
Astley Church, Warwickshire, from the S.E. . . . .	XLI.	—————, Felbrigg, Brass to Thomas Windham, Esq. . . . .	XXII.
B. Virgin, Examples of the Coronation of the . . . . .	XXXIII.	—————, St. Michael's, Coventry, Tower and Spire . . . . .	XXIX.
Bailey, George, South Entrance, St. Peter's Church, Derby . . . . .	XXXVII.	—————, Saint Tudno's, Great Ormes Head, Llandudno . . . . .	XXXI.
Belfry of the Church of St. Elizabeth, at Mons, in Belgium . . . . .	XVI.	Churches, Norfolk, Sussex, and Somerset, Mediæval Grotesques from . . . . .	XXVIII.
Belt Duel, A Scandinavian . . . . .	XXXVIII.	—————, Weybread and Fressingfield, Suffolk, Bench Ends from . . . . .	XXX.
Bench Ends from Weybread and Fressingfield Churches, Suffolk . . . . .	XXX.	Consecration Crosses from Arundel (Sussex), Rayleigh (Essex), and Worstead (Norfolk) . . . . .	XLII.
Bottles, Leather . . . . .	II.	Corbel, Stone, in Lindfield Church, Sussex . . . . .	XVII.
Brass Gun, presented to the Town of Southampton, in 1542, by Henry VIII. . . . .	XX.	Coventry, The "Pilgrims' Rest" . . . . .	IV.
		—————, Gate of the White Friars . . . . .	V.
		—————, Crypt under a House . . . . .	VI.
		—————, Remains of the Banqueting Hall, Caludon Castle . . . . .	VII.
		—————, Old Alms Houses, West Orchard . . . . .	XXXII.
		—————, Ancient Timber House, Derby Lane . . . . .	LII.

INDEX.

Coventry, Tower and Spire of St. Michael's Church . . . . .	XXIX.	Hewings in the New Red Sand Stone underlying Nottingham Park . . . . .	X.
Crypt under a House (N. E. corner of Little Park Street), Coventry . . . . .	VI.	Hine, Thomas Chambers, F.S.A., Hewings in the New Red Sand Stone underlying Nottingham Park . . . . .	X.
Dedication Plate, Ashbourne Church, Derbyshire, A.D. 1241 . . . . .	XV.	—————, The Rock Caverns, Nottingham Park, as they appeared in 1726 . . . . .	XI.
Derby, St. Peter's Church, South Entrance . . . . .	XXXVII.	Hollow Beech, An Oak Tree growing out of a Interior of Chapter House, Haughmond Abbey, Shropshire . . . . .	XXVI.
Derbyshire, Dedication Plate, Ashbourne Church . . . . .	XV.	Interior, Ancient Greek . . . . .	IX.
Distaff, Spinning with the . . . . .	XIV.	Irvine, J. T., Pair of Silver-hafted Knives, and a Leaden Rain-water Pipe Head, at Ludlow . . . . .	I.
Entrance of the Chapter House, Haughmond Abbey, Shropshire . . . . .	VIII.	Isle of Wight, Wooden Effigy in Brading Church . . . . .	XLVII.
Examples of the Coronation of the B. Virgin, from Ramsey Church, Essex, and Cromer Church, Norfolk . . . . .	XXXIII.	Jewitt, LLevellyn, F.S.A, Dedication Plate, Ashbourne Church, Derbyshire, A.D. 1241 . . . . .	XLVIII.
Felbrigg Church, Norfolk, Brass to Thomas Windham, Esq. . . . .	XXII.	Kennedy, Rev. H. Fortescue, M.A., Old Timbered House at Prestbury, Cheshire . . . . .	XLVII.
Fishers' Gate, The . . . . .	XXV.	—————, Old Hall, Bidston, Cheshire . . . . .	XLVIII.
Fontarabia, Mural Ornaments at . . . . .	XII.	—————, Sepulchral Slabs, Prestbury, Cheshire . . . . .	XLIX.
Frankfort, Old Oak Cabinet from Goethe's House . . . . .	XIII.	Leather Bottles . . . . .	II.
Fretton, W. G., F.S.A., Remains of Baginton Castle, Warwickshire . . . . .	L.	Lindfield Church, Stone Corbel in the South Chapel of . . . . .	XVII.
—————, Ancient Timber House, Derby Lane, Coventry . . . . .	LII.	Limpley Stoke, near Bath, The Church of St. Mary . . . . .	XXXIV.
—————, Remains at Capel Newydd, Monmouthshire . . . . .	LIII.	Limpley Stoke Church, Wiltshire . . . . .	XXVIII., XIX., XXXIV.
Fridlander, Master, Supposed Scene of the Assassination of Malcolm II. and Sculptured Stone Cross near Glamis Castle, Forfarshire, erected to his Memory . . . . .	XXIII., XXIV.	Ludlow, Pair of Silver-hafted Knives, and a Leaden Rain-water Pipe Head at . . . . .	XLVII.
Gate of the White Friars, Coventry . . . . .	V.	Lynam, Mrs., Wenlock Priory, Shropshire . . . . .	XXXIX.
Gee, Miss Marian, Limpley Stoke Church, Wiltshire . . . . .	XVIII., XIX.	—————, Entrance of the Chapter House, Haughmond Abbey, Shropshire . . . . .	VIII.
Glamis Castle, Stone Cross near . . . . .	XXIII., XXIV.	—————, Interior of Chapter House, Haughmond Abbey, Shropshire . . . . .	IX.
Goate, Mrs. W. R., The "Pilgrims' Rest," Palmer Lane, Coventry . . . . .	IV.	Lynam, Charles, South Entrance, Tutbury Castle, Staffordshire . . . . .	XXVII.
—————, An Oak Tree growing out of a Hollow Beech, Burnham Beeches, Buckinghamshire . . . . .	XXVI.	Mapledurham Church, Monumental Brass of Robert Bardolf . . . . .	XLV.
—————, The Tower and Spire of St. Michael's Church, Coventry . . . . .	XXIX.	Malcolm II., Supposed Scene of the Assassination of . . . . .	XXIII., XXIV.
Goethe's House, Old Oak Cabinet from . . . . .	XIII.	—————, Stone Cross to the Memory of . . . . .	XXIII., XXIV.
Great Ormes Head, Llandudno, Saint Tudno's Church . . . . .	XXXI.	Mediaeval Grotesques from Norfolk, Sussex, and Somerset Churches . . . . .	XXVIII.
Grotesques, Mediaeval, from Norfolk, Sussex, and Somerset Churches . . . . .	XXVIII.	Monmouthshire, Remains at Capel Newydd . . . . .	LIII.
Gun, Brass, presented to Town of Southampton . . . . .	XX.	Monumental Brass of Robert Bardolf, in the Blount Aisle, Mapledurham Church . . . . .	XLV.
Henry VIII., Brass Gun, presented to Town of Southampton by . . . . .	XX.		

INDEX.

Mons, Belfry of Church of St. Elizabeth . . . . .	XVI.	Sepulchral Slabs, Prestbury, Cheshire . . . . .	XLIX.
Mural Ornaments at Fontarabia . . . . .	XII.	Shropshire, Wenlock Priory . . . . .	XXXIX.
Norfolk Churches, Rood Staircase, Pisciuas, and Hour-Glass Stand in . . . . .	XL.	—————, Entrance of the Chapter House, Haughmond Abbey . . . . .	VIII.
Nottingham Park, Hewings in the New Red Sand Stone . . . . .	X.	—————, Interior of Chapter House, Haugh- mond Abbey, Shropshire . . . . .	IX.
—————, Rock Caverns . . . . .	XI.	Simpson, Rev. R. J., M.A., Brass to Thomas Windham, Esq., in Felbrigg Church, Norfolk . . . . .	XXII.
Nuneaton, Old Parish Chest, Bulkington Church . . . . .	XXI.	—————, Bench Ends from Weybread and Fressingfield Churches, Suffolk . . . . .	XXX.
Old Alms Houses, West Orchard, Coventry . . . . .	XXXII.	—————, Rood Staircase, Pisciuas, and Hour-Glass Stand, in Norfolk Churches . . . . .	XL.
Old Timbered House at Prestbury, Cheshire . . . . .	XLVI.	Slatter, Miss E. A., Monumental Brass of Robert Bardolf, in the Blount Aisle, Mapledurham Church . . . . .	XLV.
Old Hall, Bidston, Cheshire . . . . .	XLVIII.	Small, John W., F.S.A., Scot., Old Oak Cabinet from Goethe's House, Frankfort . . . . .	XIII.
Old Oak Cabinet from Goethe's House, Frankfort . . . . .	XIII.	—————, Belfry of the Church of St. Elizabeth, at Mons, in Belgium . . . . .	XVI.
Old Parish Chest, Bulkington Church, near Nuneaton, Warwickshire . . . . .	XXI.	South Entrance, St. Peter's Church, Derby . . . . .	XXXVII.
Ornaments, Mural, at Fontarabia . . . . .	XII.	—————, Tutbury Castle, Staffordshire . . . . .	XXVII.
Oxfordshire, The Rollrich Stones . . . . .	XXXV., XXXVI.	Southampton, West Gate . . . . .	LI.
Pair of Silver-hafted Knives, and a Leaden Rain-water Pipe Head, at Ludlow . . . . .	XLVII.	—————, Ancient House in St. Michael's Square . . . . .	III.
Parish Chest, Old, Bulkington Church, near Nuneaton, Warwickshire . . . . .	XXI.	—————, Brass Gun presented to Town of Southampton, in 1542, by Henry VIII. . . . .	XX.
Pattison, Miss, The Church of St. Mary, Limpley Stoke, near Bath . . . . .	XXXIV.	Plate, Dedication, Ashbourne Church . . . . .	XV.
—————, Ancient House in St. Michael's Square, Southampton . . . . .	III.	Preston, Miss Leonora F. M., Mural Ornaments at Fontarabia . . . . .	XII.
—————, Brass Gun, presented to the Town of Southampton, in 1542, by Henry VIII. . . . .	XX.	—————, An Ancient Greek Interior . . . . .	I.
Plate, Dedication, Ashbourne Church . . . . .	XV.	—————, Spinning with the Distaff . . . . .	XIV.
Preston, Miss Leonora F. M., Mural Ornaments at Fontarabia . . . . .	XII.	—————, A Scandinavian Belt Duel . . . . .	XXXVIII.
—————, An Ancient Greek Interior . . . . .	I.	Redfarn, W. B., Esq., Leather Bottles . . . . .	II.
—————, Spinning with the Distaff . . . . .	XIV.	Remains of Capel Newydd, Monmouthshire . . . . .	LIII.
—————, A Scandinavian Belt Duel . . . . .	XXXVIII.	————— Baginton Castle, Warwickshire . . . . .	L.
Redfarn, W. B., Esq., Leather Bottles . . . . .	II.	————— the Banqueting Hall, Caludon Castle, near Coventry . . . . .	VII.
Remains of Capel Newydd, Monmouthshire . . . . .	LIII.	Rood Staircase, Pisciuas, and Hour-Glass Stand, in Norfolk Churches . . . . .	XL.
————— Baginton Castle, Warwickshire . . . . .	L.	Saint Tudno's Church, Great Ormes Head, Llandudno . . . . .	XXXI.
————— the Banqueting Hall, Caludon Castle, near Coventry . . . . .	VII.	Sandwich, The Fishers' Gate . . . . .	XXV.
Rood Staircase, Pisciuas, and Hour-Glass Stand, in Norfolk Churches . . . . .	XL.	Scandinavian Belt Duel . . . . .	XXXVIII.
Saint Tudno's Church, Great Ormes Head, Llandudno . . . . .	XXXI.	Sculptured Stone Cross near Glamis Castle, Forfarshire . . . . .	XXIII., XXIV.
Sandwich, The Fishers' Gate . . . . .	XXV.		
Scandinavian Belt Duel . . . . .	XXXVIII.		
Sculptured Stone Cross near Glamis Castle, Forfarshire . . . . .	XXIII., XXIV.		

## INDEX.

<p>The Fishers' Gate, Sandwich . . . . . XXV.</p> <p>The Tower and Spire of St. Michael's Church, Coventry . . . . . XXIX.</p> <p>Thingwall, near Liverpool . . . . . XLIV.</p> <p>Thompson, Miss A. M., Chingwall, near Liverpool XLIV.</p> <p>Tickner, T. F., Astley Church, Warwickshire, from the S.E. . . . . XLI.</p> <p>Ticknor, Thomas F., Crypt under a House (N. E. corner of Little Park Street), Coventry . . . . . VI.</p> <p>Townsend, Miss, Gate of the White Friars, Coventry . . . . . V.</p> <p>Tutbury Castle, Staffordshire, South Entrance XXVII.</p> <p>Walter, Miss M. A., The Fishers' Gate, Sandwich . . . . . XXV.</p> <p>—————, The Tower and Spire of St. Michael's Church, Coventry . . . . . XXIX.</p>	<p>Warwickshire, Astley Church, from the S.E. . . . . XLI.</p> <p>Waters, D., Remains of the Banqueting Hall, Caludon Castle, near Coventry . . . . . VII.</p> <p>—————, Old Alms Houses, West Orchard, Coventry . . . . . XXXII.</p> <p>—————, The Rollrich Stones, Oxford- shire . . . . . XXXV., XXXVI.</p> <p>—————, Old Parish Chest, Bulkington Church, near Nuneaton, Warwickshire . . . . . XXI.</p> <p>Wenlock Priory, Shropshire . . . . . XXXIX.</p> <p>West Gate, Southampton . . . . . LI.</p> <p>Weybread and Fressingfield Churches, Suffolk, Bench Ends from . . . . . XXX.</p> <p>Wiltshire, Limpley Stoke Church XVIII., XIX., XXXIV.</p> <p>Wooden Effigy in Brading Church, Isle of Wight . . . . . XLIII.</p> <p>Windham, Thomas, Esq., Brass to . . . . . XXII.</p>
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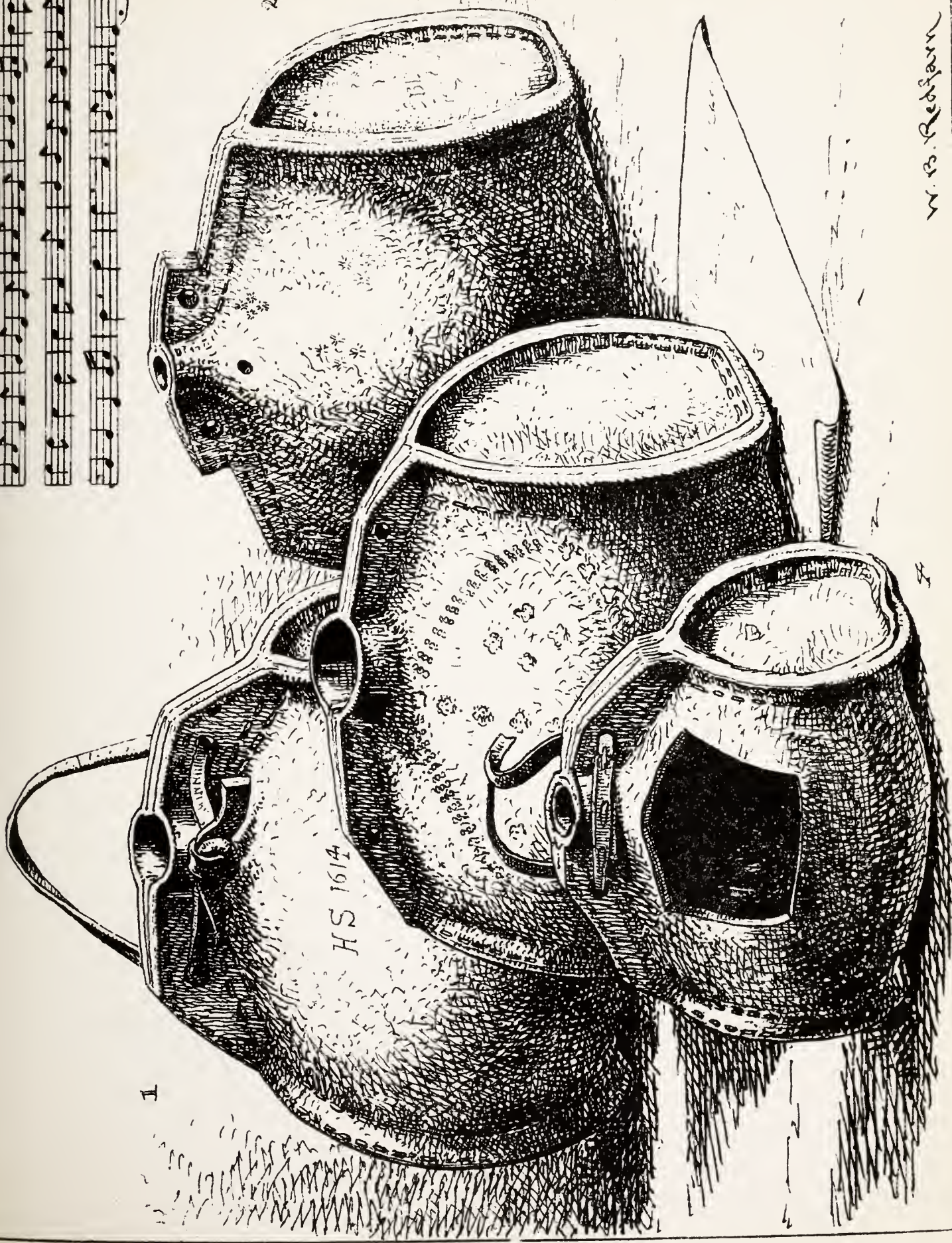


72

AN ANCIENT GREEK INTERIOR.







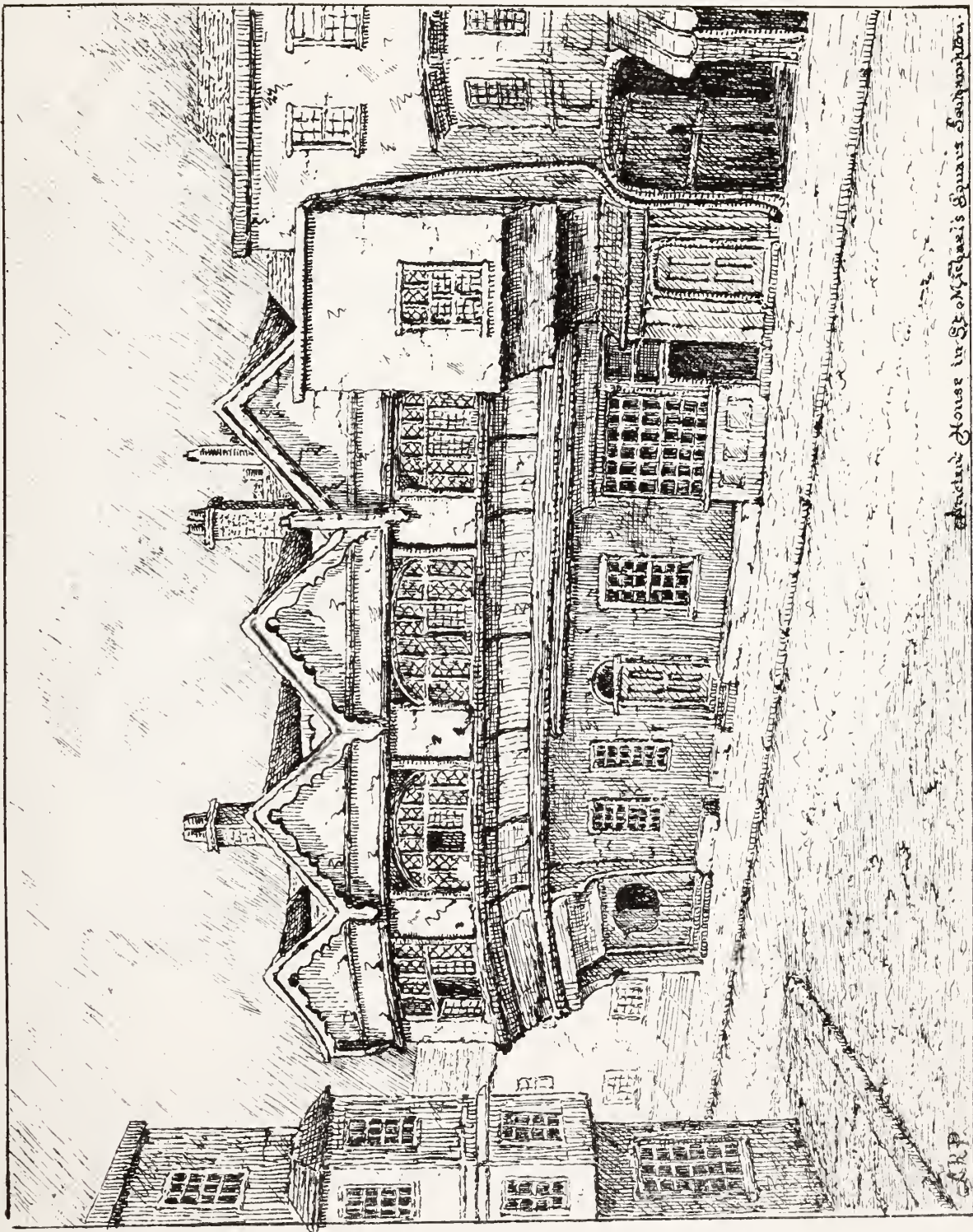
W. B. Redfern

LEATHER BOTTLES IN THE COLLECTION OF MR. W. B. REDFERN

I







*Timber House in St. Michael's Square, Southampton.*

*C.R.P.*





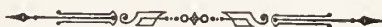


THE "PILGRIM'S REST," PALMER LANE, COVENTRY





## ➤✿ DESCRIPTION ✿ OF ✿ THE ✿ PLATES. ✿◀



### I. An Ancient Greek Interior. *Drawn by Miss Leonora F. M. Preston.*

THE dress of the figure and all the accessories arranged on this drawing are adapted from representations of such things on Greek vases, etc.; most of them will be found in T. Hope's "Costume of the Ancients." The lady wears the chiton or tunic of the historic period (which superseded the more clinging drapery of the heroic ages), made of flax or wool, or, in the latest period of Greek art, of silk; it is embroidered round the neck and hem, and is fastened on each shoulder with a button. The peplum, or outer mantle, worn out of doors and on occasions of ceremony, is also embroidered; it lies over a striped cushion on the couch. The calathus, or basket of reeds for holding needlework, stands under a carved table, on which is a large earthenware jar. In the foreground, on the marble pavement, are the pyxis, or carved jewel casket of wood, and feather fan. On a bronze tripod stands an oil lamp, also of bronze; behind the couch is a small bronze figure of Victory on a pedestal. Under the right hand of the figure is the ivory instrument called the plectrum, for playing on the phorminx, the large form of lyre here represented, which was one of the earliest musical instruments known, and dedicated to Apollo.

---

### II. Leather Bottles. *In the Collection of W. B. Redfarn, Esq., Mayor of Cambridge.*

*Drawn by W. B. Redfarn.*

THE "Leather Bottle," or "bottél," as, for the sake of rhyme in the old ballad, it was usually called, was of varied form, the most common and legitimate being that here represented. The bottles were of thick leather, formed of one long piece doubled up, with an intervening thick piece between, and stitched together at the top, leaving an aperture for neck; and flat ends stitched in. This, besides being the most usual, is assuredly one of the most ancient forms, and well adapted for the purpose for which the vessel was intended. For carrying either in the hand or slung on the back, or waist, a leathern thong was passed through holes made on each side the neck; while its tolerably flat bottom enabled it to stand firm when set down. In the neck a stopper of wood, horn, rolled leather, or other material was inserted.



Allusions to the Leather Bottle in the ballads, and other productions of our old writers, are "plenty as blackberries," and give us an insight not only into their use, but into the delights their contents gave to the toppers and hardworkers of those days. Shakespeare puts into the mouth of the king, in his third part of "Henry VI.," ii., 5, the words :—

*"King Henry— . . . . .*

Ah, what a life were this ! How sweet ! how lovely !  
Gives not the hawthorn bush a sweeter shade  
To shepherds looking on their silly sheep,  
Than doth a rich embroidered canopy  
To kings, that fear their subjects' treachery ?  
O, yes, it doth ; a thousand fold it doth.  
And to conclude—the shepherd's homely curds ;  
His cold thin drink out of his leather bottle ;  
His wonted sleep under a fresh tree's shade,  
All which secure and sweetly he enjoys,  
Is far beyond a prince's delicates,  
His viands sparkling in a golden cup,  
His body couchèd in a curious bed,  
When care, mistrust, and treason wait on him."

And many other writers, in one way or other, have sung its praise or made allusion to its use. One of the most curious of these is the rollicking old ballad of no less than one hundred and twenty-eight lines setting forth its advantages and universal use, and showing how far better it is than "cans of wood," "glasses frail," "black potts," or "silver flaggons fine." The ballad is too long to print here, but the refrain of each verse is :—

"And I wish his soul in heaven may dwell  
Who first devised the Leather Bottél."

And it ends, after singing its praise in every conceivable way, by saying :—

"Then when this bottle doth grow old,  
And will no longer good liquor hold,  
Out of the side you may take a clout,  
Will mend your shoes when they are worn out ;  
Else take and hang it upon a pin,  
It will serve to put odd trifles in,  
As hinges, awls, and candle ends,  
For young beginners must have such things,  
And I wish his soul in heaven may dwell  
Who first devised the Leather Bottél."

The tune to which this ballad was commonly sung is introduced in the upper part of Mr. Redfarn's plate.

Fig. 1, on the plate of those belonging to Mr. Redfarn, has the initials H. S. stamped upon it in three places, and the date 1614 cut in on its side. Fig. 2, lately brought from Huntingdon, and believed to have belonged to a brewery there with which the Cromwell family were connected, is a very perfect and good example ; it is decorated with stars stamped upon it in pattern. The next, fig. 3 on the plate, possesses a peculiar interest from the fact





that until quite recently it has remained hidden away in the corner of a cupboard in Ann Hathaway's cottage at Shottery, and was obtained by Mr. Redfarn from a member of the family. It has, therefore, through connection with that place and family acquired a pleasant association with Shakespeare himself. One end of this "bottel" has been cut right out, and, consequently the inside, which is deeply stained of a crimson colour with the liquor it has held, is exposed to view. Fig. 4, of smaller size and rougher workmanship than the other three, has had a square piece cut clean out of its side, probably to make a "clout"; it thus well illustrates the words of the ballad:—

"Out of the side you may take a clout,  
Will mend your shoes when they are worn out ;  
Else take and hang it upon a pin,  
It will serve to put odd trifles in."

---

### III. Ancient House in St. Michael's Square, Southampton.

*Drawn by Miss Pattison ; Contributed by Mrs. Hall.*

THIS house, which retains much of its original beauty in the upper part, has had its lower story considerably altered and modernised. Its age is stated to be fully four hundred years, and it is of highly picturesque character. It is traditionally said to have been, for a short period, the residence of Henry VIII. and his ill-fated Queen, Anne Boleyn, during a visit paid by them to Southampton. The arched opening to the right is the entrance to Blue Anchor Lane, a very ancient winding passage leading to the West Quay, bordered on each side by the remains of Norman buildings.

---

### IV. The "Pilgrims' Rest," Palmer Lane, Cobentry. *Now taken down.*

*Drawn by Mrs. W. R. Goate, from a sketch by Mr. H. H. Lines.*

THIS building formerly stood at the south-east corner of Palmer Lane, and was the Hospitium or Guest House of the Benedictine Monastery, which was situated a short distance eastward. It was a fine half-timbered structure, of the latter part of the 14th century, on a stone basement, having a groined crypt, of which some traces still remain. The upper series of windows had carved tracery in the heads, bearing emblematic representations of the chase: these portions have been worked into the windows of the building which now occupies the site. The house was of three stories, the two upper ones projecting over the lower; the timber was very massive, and the construction sound. Every effort ought to have been made to preserve so fine an edifice, but on the plea of its decayed condition it was removed in 1820, and a public house, called "The Pilgrim," with two other tenements, erected on the spot. A tablet recording the transaction is placed on the corner of the present inn. The view is taken from the south-west.

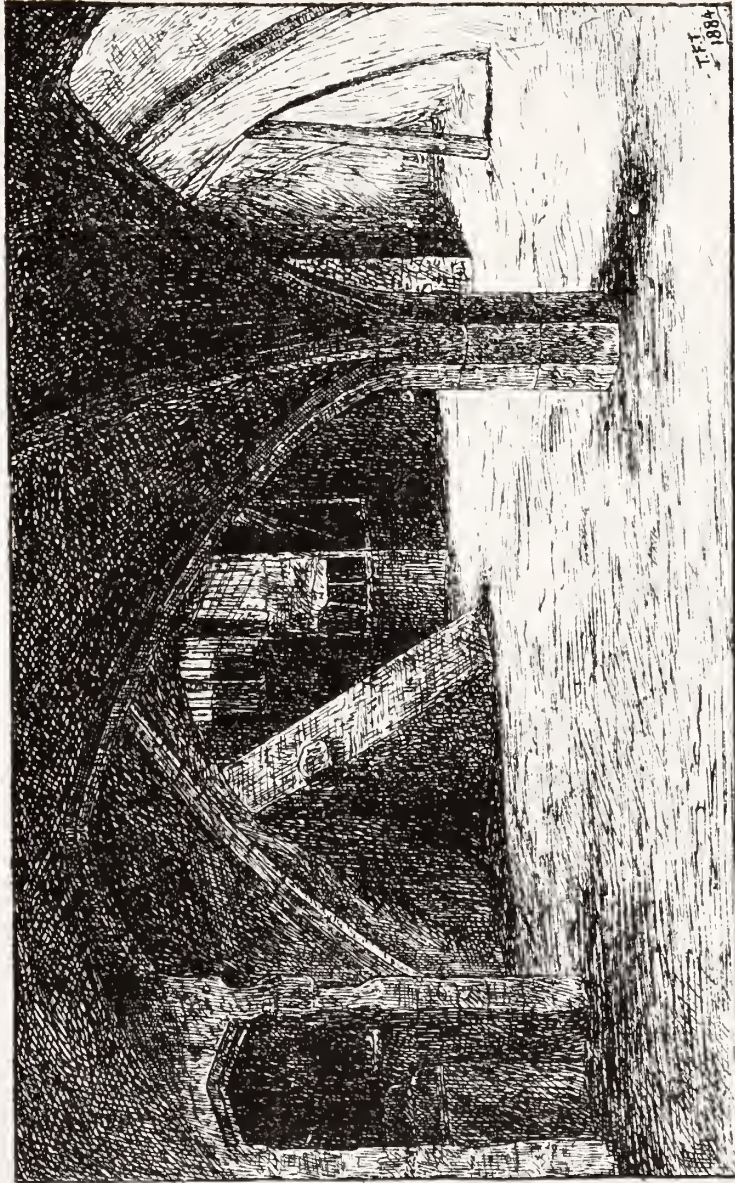




GATE OF THE WHITE FRIARS, COVENTRY







CRYPT UNDER HOUSE IN COVENTRY. (N.E. CORNER OF LITTLE PARK STREET.)



V. **Gate of the White Friars, Coventry.** *Drawn by Miss Townsend.*

THE Carmelites, or White Friars, obtained a footing in Coventry in 1382, and founded a monastery there the same year, on land granted to them by Sir William de Eagleton and Nicholas Sproton, priest; their house being erected for them at the charges of Sir John Pulteney, Kt. At the suppression there were but fourteen resident monks, and the site and buildings were granted to Sir Ralph Sadler in 1544, who, in the same year sold it to John Hales, who here established his Grammar School, which was subsequently removed to Saint John's Hospital, where it is still held. The remains of the monastery are incorporated with the workhouse of the united parishes of Coventry, the Directors of the poor having purchased the site in 1801.

The subject of the drawing is the outer precinct gate and porter's lodge, communicating with the city on the east side of Much Park Street, and now forming the entrance to White Friars Lane.

It is much reduced in elevation, and has been converted into two dwellings. All traces of groining have disappeared; but it is to be hoped that this interesting fragment will be religiously preserved. Near it was, on the north, the Guest House of the monastery.

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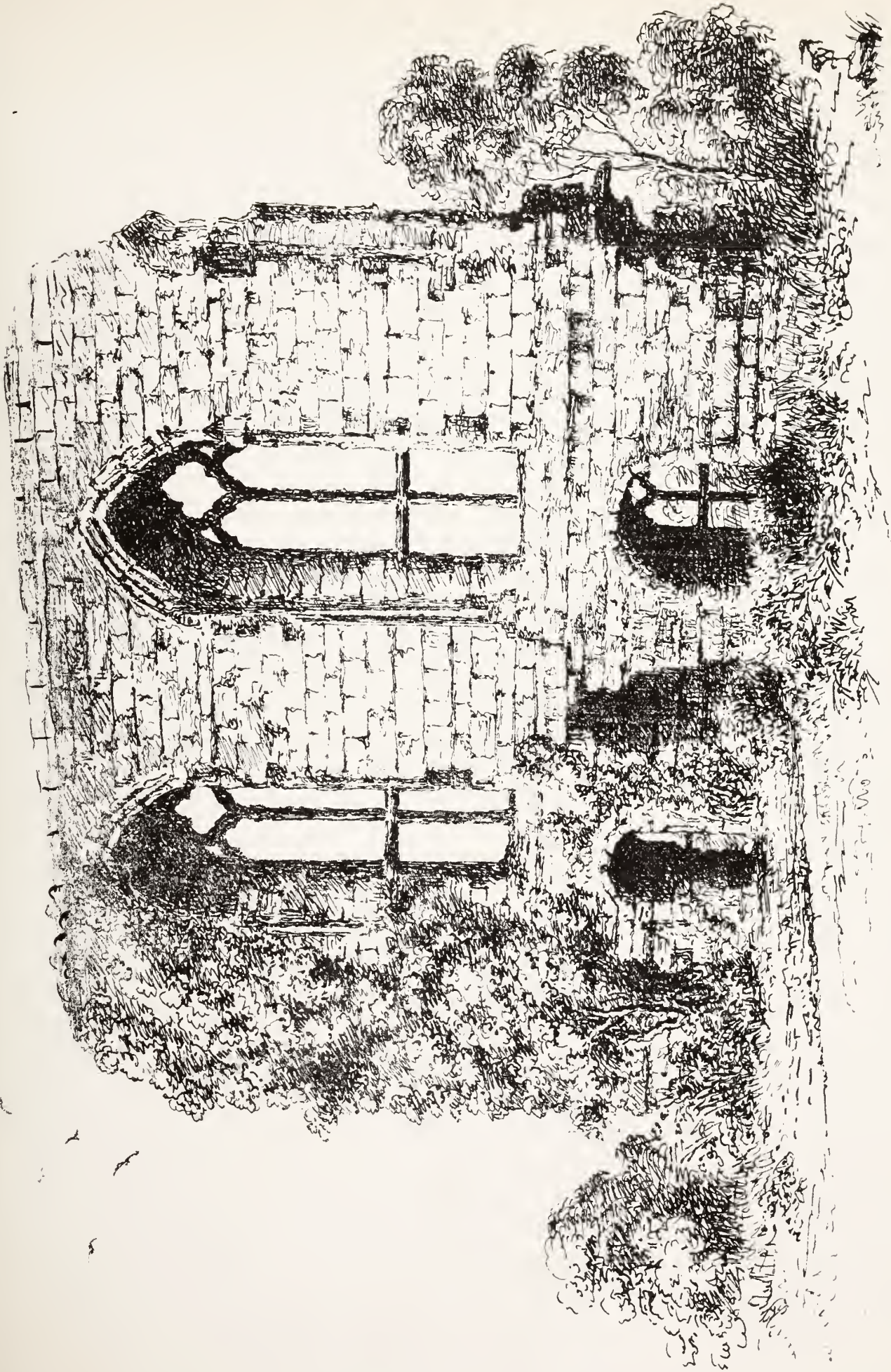
VI. **Crypt under a House (N. E. corner of Little Park Street), Coventry.**

*Drawn by Thomas F. Ticknor.*

THIS plate forms an interesting illustration of one of those peculiar structures formerly common in Coventry in which the basements of the more important houses in that city were constructed with stone, forming in many cases handsome and commodious crypts with groined roofs; which, in this instance, is quadruple in plan, the vaultings resting on a central column without any capital. Owing, however, to a disproportion in the chamber and the disposition of the ribs in a different manner to that it was intended they should take when the pier was built, a peculiarly distorted appearance is produced. These receptacles were a necessity when the houses were mostly of timber, and the trade chiefly textile, for storage of goods and other valuable property. They served, too, as warehouses, and always had a direct communication, as well as means of light, from the street. The house over this is modern, and will soon be removed to widen the entrance to the street, which is here very narrow. It is to be hoped, however, that the crypt will be preserved, the upper part of the vaulting being below the surface of the street. A similar crypt, situated lower down the same street, has recently been recklessly destroyed.







REMAINS OF BANQUETING HALL, CALUDON CASTLE, NEAR COVENTRY



## VII. Remains of the Banqueting Hall, Caludon Castle, near Coventry.

*Drawn by D. Waters.*

CALUDON lies, in an easterly direction, about two and a half miles from Coventry. According to Dugdale, John de Segrave had license to fortify his house here with a moat, and also to wall and embattle it, in the 33rd year of the reign of Edward I.

It afterwards, through the marriage of his daughter Elizabeth to John de Mowbray, of Axholme, in Lincolnshire, passed to that family, and ultimately to the Berkleys, several of whom were buried in Saint Michael's Church, Coventry.

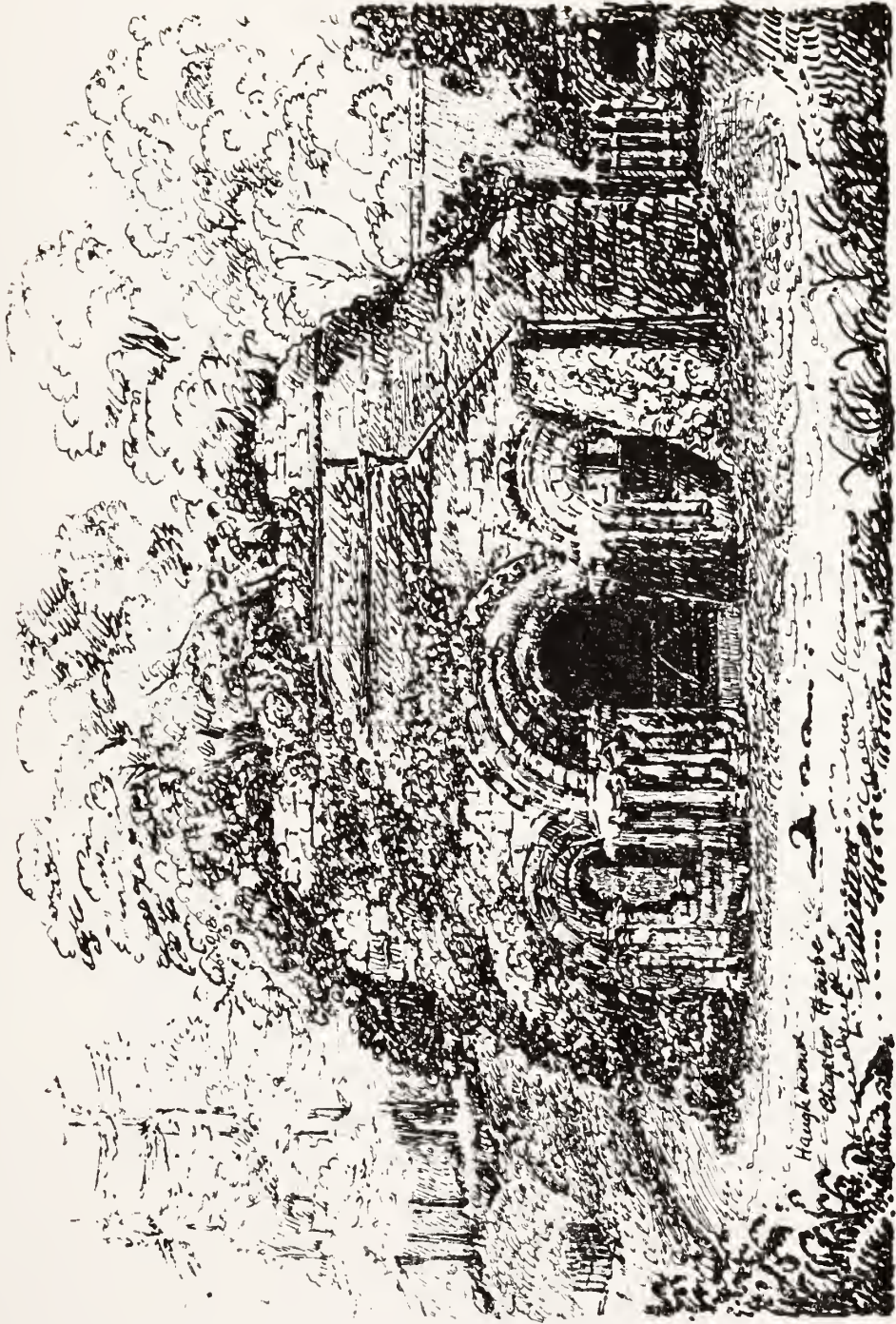
In the reign of Richard II. Thomas Mowbray, Duke of Norfolk, was challenged by Henry of Lancaster, Duke of Hereford, to fight a duel, appointed to be held on Gosford Green, Coventry, where the lists were eventually set up with all the pomp and ceremony noticeable at the time. The Duke of Norfolk slept at Caludon on the night previous to the day fixed for the combat ; and the Duke of Hereford at his castle at Baginton, about three miles south from Coventry.

The sketch represents the remaining portion of the north side of the Banqueting Hall at Caludon. It is historically interesting from being thus connected with the graphic description given by Shakespeare in his play of Richard II., Act i. Scene iii., of the preparations for the fight between these great nobles, and the subsequent abrupt banishment from England of both the principals by the summary order of the King.









Haugh house  
 - Clayton House  
 - the main building  
 - the main building  
 - the main building







Henry James, Jr.  
1875





VIII. Entrance of the Chapter House, Haughmond Abbey, Shropshire.

*Drawn by Mrs. Lynam ; Contributed by Charles Lynam, Esq.*

IX. Interior of Chapter House, Haughmond Abbey, Shropshire.

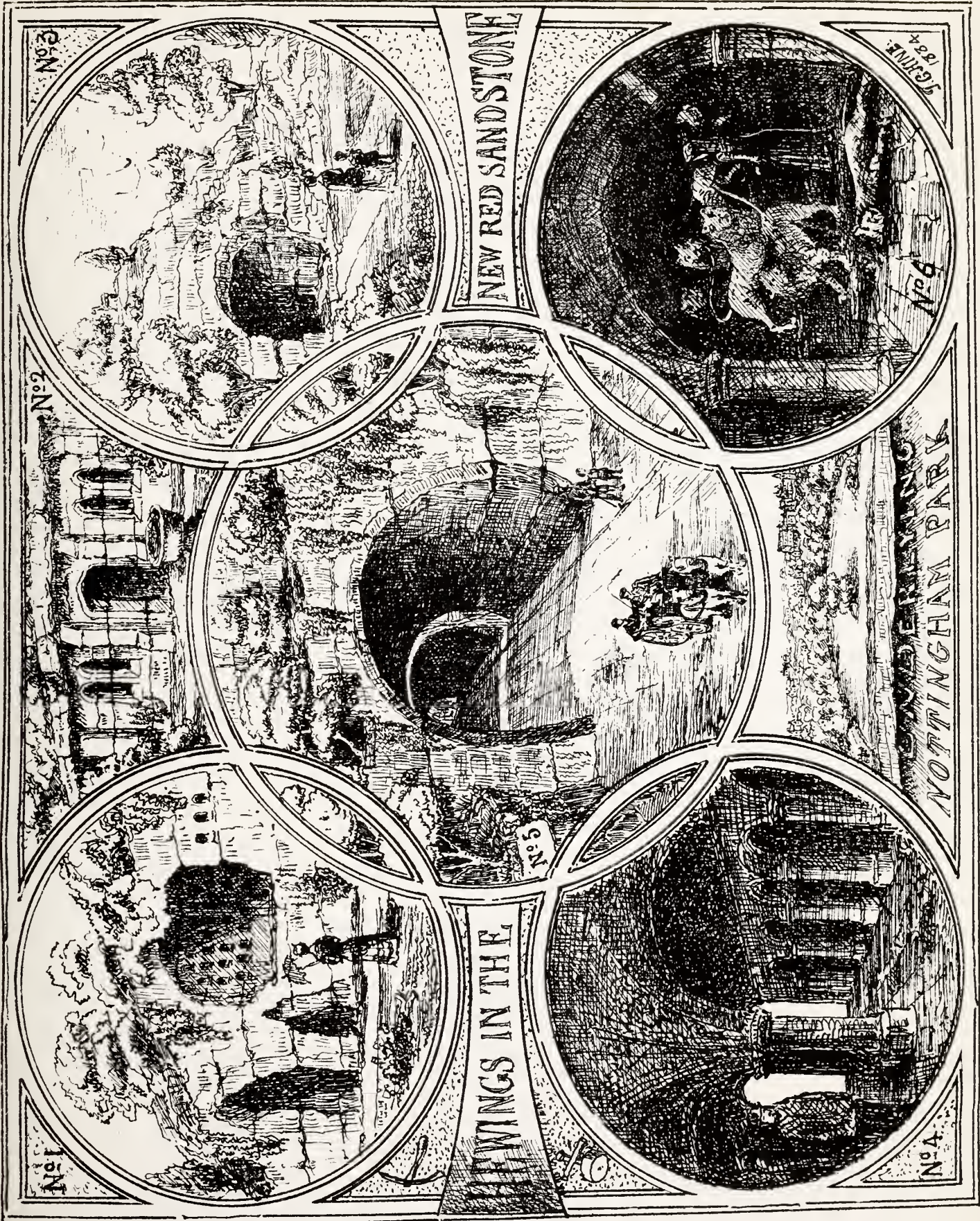
*Drawn by Mrs. Lynam ; Contributed by Charles Lynam, Esq.*

HAUGHMOND ABBEY, dedicated to St. John the Evangelist, was one of the four religious houses which grouped round the Wrekin. The remains of the church are very small, but those of the conventual buildings are somewhat extensive. They lie to the south of the church and are of various dates. Mr. Mackenzie Walcott has fully described this and the three other abbeys of Wenlock, Lilleshall and Buildwas.

It was founded, on the site of a hermitage, as a priory for Austin or Black Canons, *circa* 1130-38, by William Fitz Alan, and about 1155 raised to the dignity of an abbey, and had a grant of the church of St. Andrew, at Wroxeter, as well as some lands, a mill, etc., in other places. Among its later benefactors were King Stephen, the Empress Matilda, and the families of Say, Zouche, Strange, Fitz Alan and others, and its possessions ultimately became very extensive. At the dissolution, Thomas Corvesor surrendered with ten canons, on the 9th of September, 1539, and had a pension of forty pounds a-year. Its net income was £294 12s. 9d. The fine central portal, drawn on Plate VIII, "consists of a large central entrance flanked by openings. It is of three orders, richly moulded and adorned with a flat four-leaved ornament and crowned heads as capitals and terminals to the outer arch or label. On either side is an arch: that to the south has a peculiar three-leaved ornament, its fellow on the north is plain. Each includes a window once divided by a mullion. In the jambs of the arches are 14th century additions consisting of canopied saints; on the north are a mitred abbot with the staff in the left hand, and a primate holding his cross—perhaps St. Thomas of Canterbury; to the south stand St. Augustine, mitred, with the book of the order and pastoral staff, and St. Michael transfixing the old serpent. In the centre on the north are St. Catherine with her wheel and sword, and St. John the Evangelist as on the conventual seal, holding a pen, and with the other hand leading an eagle which bears a scroll inscribed with the first words of his gospel. On the south again, are St. John the Baptist with the Holy Lamb, facing St. Margaret, who pierces the dragon with her cross-staff. All stand on brackets carved with masks." In the interior the "oak ceiling is solid and massive, composed of strong moulded beams of the 14th century, and deep panel-work divided by ribs."







NEW RED SANDSTONE

PIEWINGS IN THE

NOTTINGHAM PARK

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

1874  
S. GREENE







SPECIMEN.

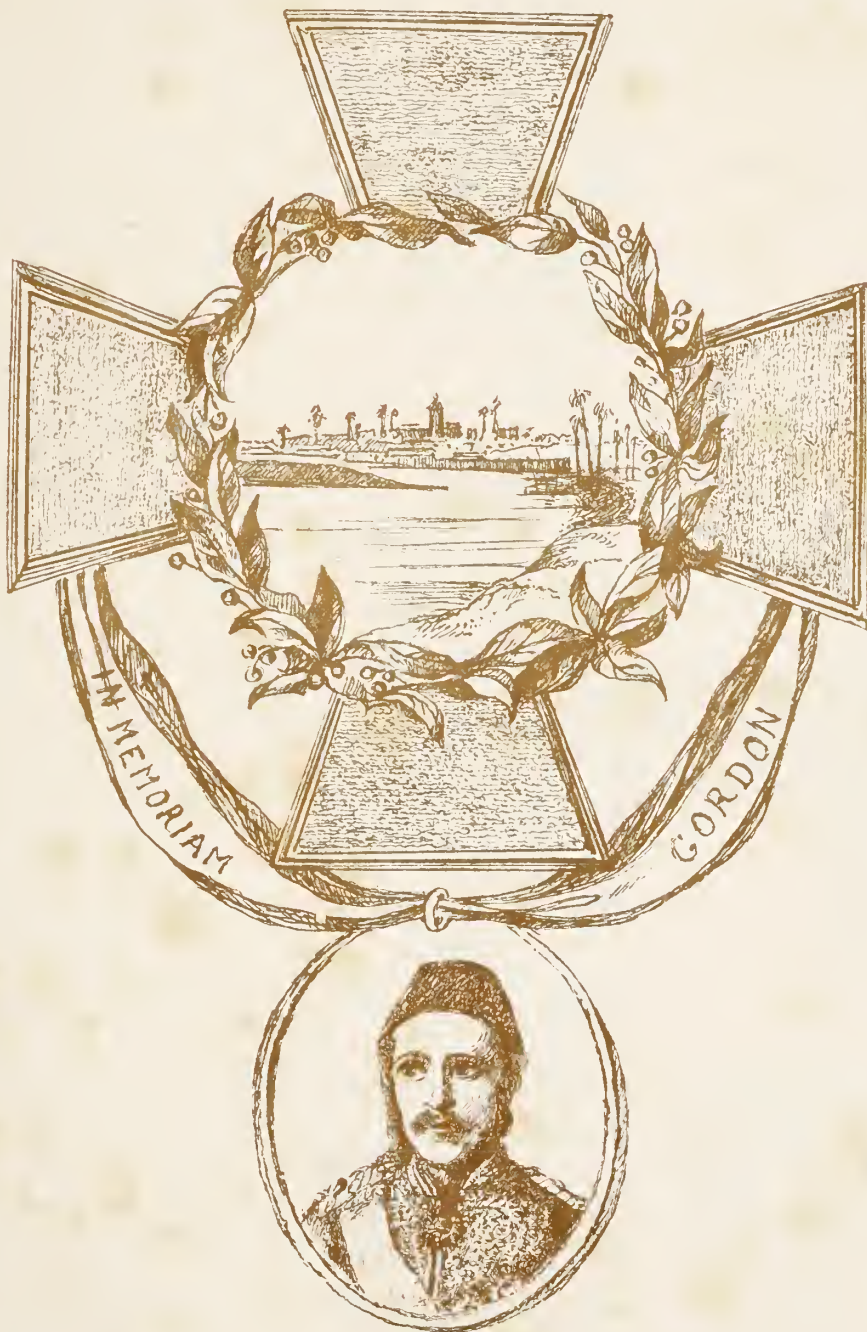
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"Ready aye Ready," in the hundredth fight,  
"Ready aye Ready," in the darkest night,  
Ready aye Ready," for that wondrous sight,  
"Ready aye Ready," for HIS glorious LIGHT. π





THE ROCK CAVERNS, NOTTINGHAM PARK, AS THEY APPEARED IN 1720.





## X. Hewings in the New Red Sand Stone underlying Nottingham Park.

*Drawn by Thomas Chambers Hine, F.S.A.*

THE first subject on this interesting assemblage of views represents a part of an extensive range of caverns, which in Mr. Hine's work on Nottingham Castle, is described as being the possible remains of a Roman Sepulchrum Commune. The resemblance of the Columbarium to ancient examples of a like kind and flanked as it is by a cavern with a capacious chimney in the roof such as would be found in the Bustum, or place of incineration, combined with the fact of Mr. W. Stretton, a reliable local authority, describing some Roman remains as being found here in the early part of the century, and of Carter, the architect, giving illustrations of the same in his work on Ancient English Architecture, suggested the idea of this being its origin. Since the subject was thus first mooted the theory has been adopted by others, and to some extent it was countenanced by the late Mr. Ouvry, President of Society of Antiquaries. The evidence however in favour of the same must, as Mr. Hine observes, be only taken for what it is worth, as for all we really know of the "Columbarium" and the word itself may have had a like origin.

Nos. 2, 4 and 6 are of modern date and are to be seen in the hill-side gardens of private houses. No. 3 is an old cavern which has been recently opened to view, the walls of which are covered with initials and dates, some as early as 1688. It was doubtless the resort of park keepers when deer were found here. No. 5 is a tunnel cut through a hill forming one of the approaches to the park and was made under Mr. Hine's direction in 1856.

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## XI. The Rock Caverns, Nottingham Park, as they appeared in 1726.

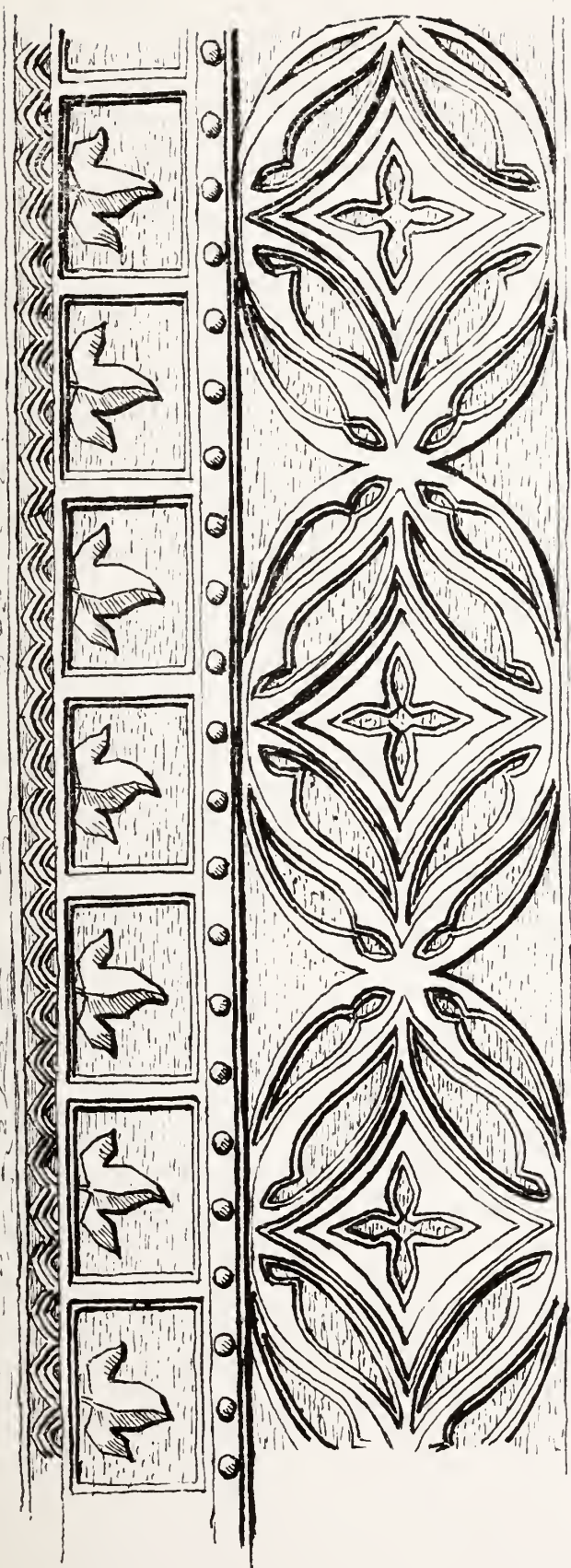
*Drawn by Thomas Chambers Hine, F.S.A.*

THIS plate shows the whole range of the caverns before named, and as taken from an engraving by Saml. Buck, dated 1726. It appears from this view that considerable portions of the caverns on either side of the supposed Columbarium has since been removed, and Deering states that their destruction was due to the Roundheads in the 17th century, to mark their detestation of the monastic use to which the caverns were previously devoted, and in favor of which there is historical evidence, also as to their connection with the Priory of Lenton. There is little doubt that since then they were used as common habitations.

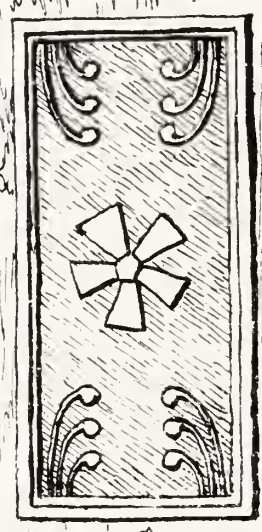
Bishop Corbet and Taylor the Water Poet, both testify to Nottingham being a place where the lower orders, instead of living in "howses," earthed themselves in holes in the ground.

Numerous examples of this kind of domicile have been discovered and where they did not occur in the escarpment of the rock, they were sunk in the ground and approached by an inclined plane or flight of steps. It is a very common mistake to trace the origin of these places to chapels where some persecuted sect sought a place where they could worship without molestation; and should there happen to be a small recess scooped out of the wall, probably a mere recess or shelf for provisions, it was sure to have had something to do with "holy water."





772  
1883

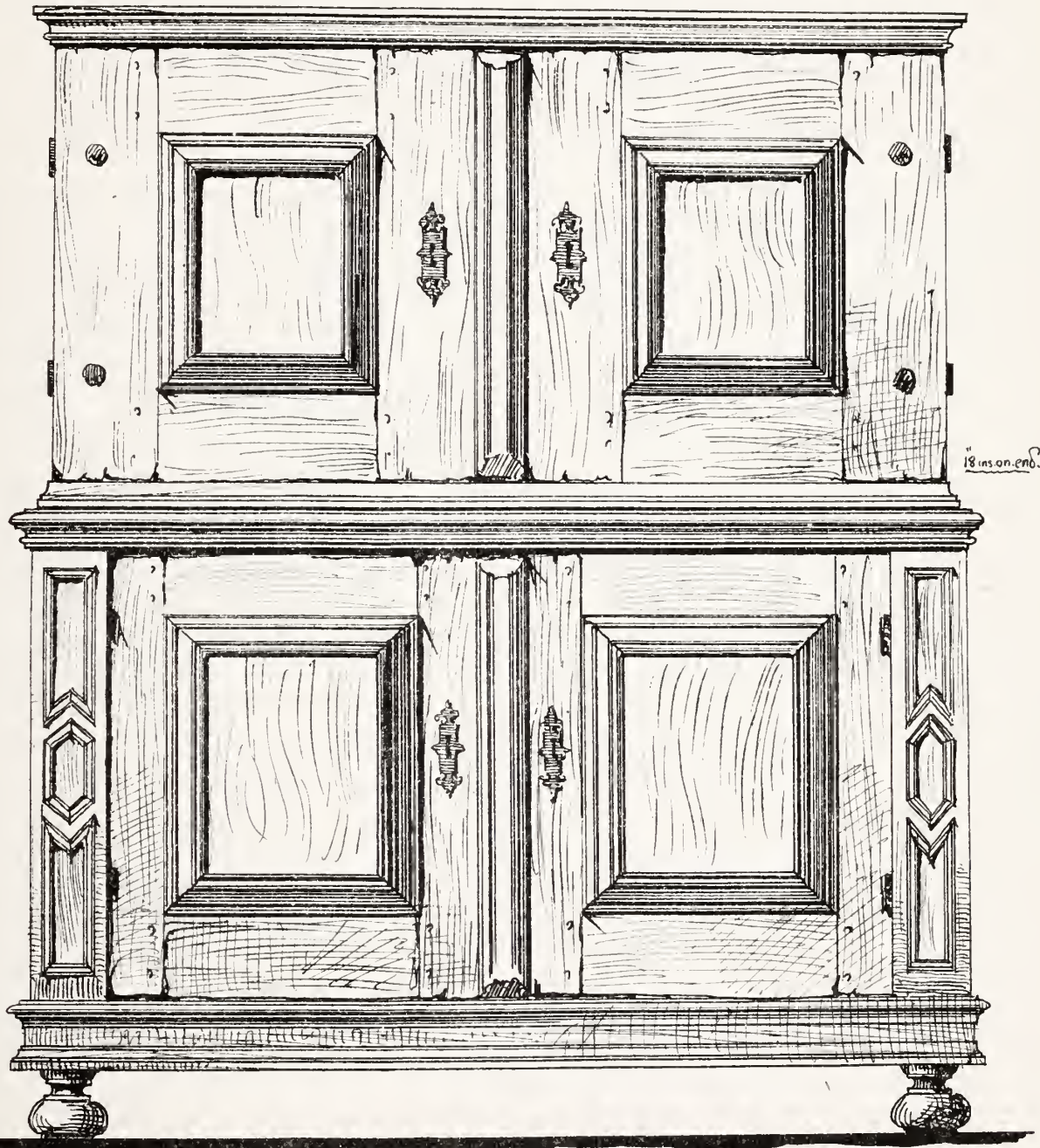


MURAL ORNAMENTS AT FONTARABIA.





Old Oak Cabinet. from Goethe's house. Frankfort.



18 ins on end.



J.W. Small. F.S.A. Scot<sup>m</sup> meas. det.





SPINNING WITH THE DISTAFF





XII. **Mural Ornaments at Fontarabia.** *Drawn by Miss Leonora F. M. Preston.*

THE larger design of the two subjects represented on this plate, is a band of sculptured stone ornament placed high up on the north wall of the church in this curious fortress-city on the Spanish border. The church is stone, with a red tile roof, and being partially loopholed for defence, is specially adapted, as are many of the old Basque churches, for use as the stronghold of the city in times of warfare.

The smaller (lower) subject on the plate is the pattern which appears on some decorated glazed bricks, let into the façade of a house of the nobility in the middle ages.

---

XIII. **Old Oak Cabinet from Goethe's House, Frankfort.**

*Drawn by John W. Small, F.S.A., Scot.*

THIS old cabinet stands at the head of the stairs on the second floor of Goethe's House, in Frankfort. It is of a rich brown colour, of oak; the hinges and key-hole escutcheon are of iron. In other parts of the house are many other pieces of furniture and relics of this famous man.

---

XIV. **Spinning with the Distaff.** *Drawn by Miss Leonora F. M. Preston.*

IN this spirited composition two women of the middle class, of the reign of Henry the Sixth, are seen in the kitchen or living room of an English house, occupied in spinning wool with a distaff and spindle. The costumes of the figures are from an illustration in the Harleian MSS., as are also the rude pottery and candlesticks.



ANNO AB IN CARNATIONE: DOMINI: MCC XLII  
VIII KALendas: DEDICATA EST HEC ECCLESIA  
EODIE AD ALTARE CONSECRATIONVM IN HO  
NORE SANTI OSWALDI REGIS ET MARTI  
RIS AVNERABILI PATRI DOMINO  
HUGONIS DE PASTON L. COVENTRANSI  
EPISCOPO

*Dr. Swallym. J. Smith 1882. del.*

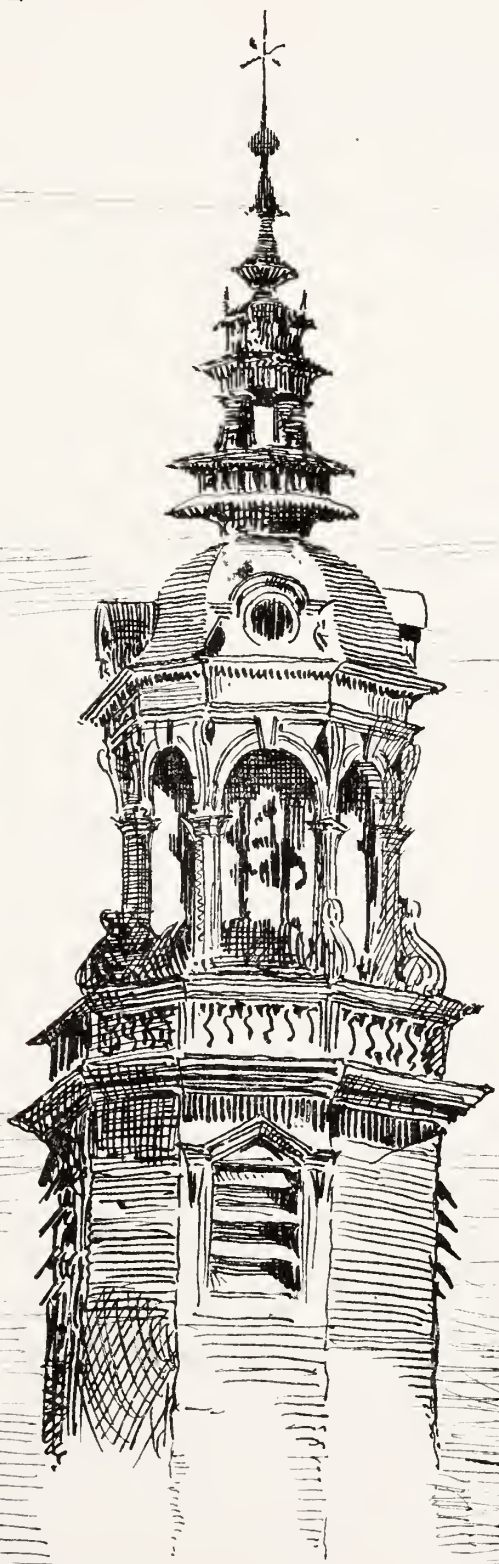
DEDICATION PLATE, ASHEOURNE CHURCH, DERBYSHIRE, A. D. 1241.





Mons.  
Belgium.

Belfry of the Church of St Elizabeth.



J. Small 75 A. 500 det



XV. **Dedication Plate, Ashbourne Church, Derbyshire, A.D. 1241.**

*Drawn by LLevellynn Jewitt, F.S.A.*

THE dedication plate of Ashbourne Church, here drawn of its full size and in exact fac-simile, is of brass, and when the rubbing from which this drawing is made was taken, was affixed to one of the pillars. The inscription reads :—

ANNO AB INCARNACIONE DÑI M <sup>o</sup> CC <sup>o</sup> X <sup>o</sup> LI
V <sup>o</sup> III KL' MAII DEDICATA EST HEC EĀCIA
ET HOC ALTARE CONSECRATVM IN HO
NORE SĀCI OSWALDI REGIS ET MARTI
RIS A VENERABILI PATRE DOMINO
HVGONE DE PATISHVL COVENTRENSI
EPISCOPO.

Dedication plates, especially of so early a date, are of very rare occurrence, and this one is perhaps the most perfect, and at the same time important, yet brought to light.

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XVI. **Belfry of the Church of St. Elizabeth, at Mons, in Belgium.**

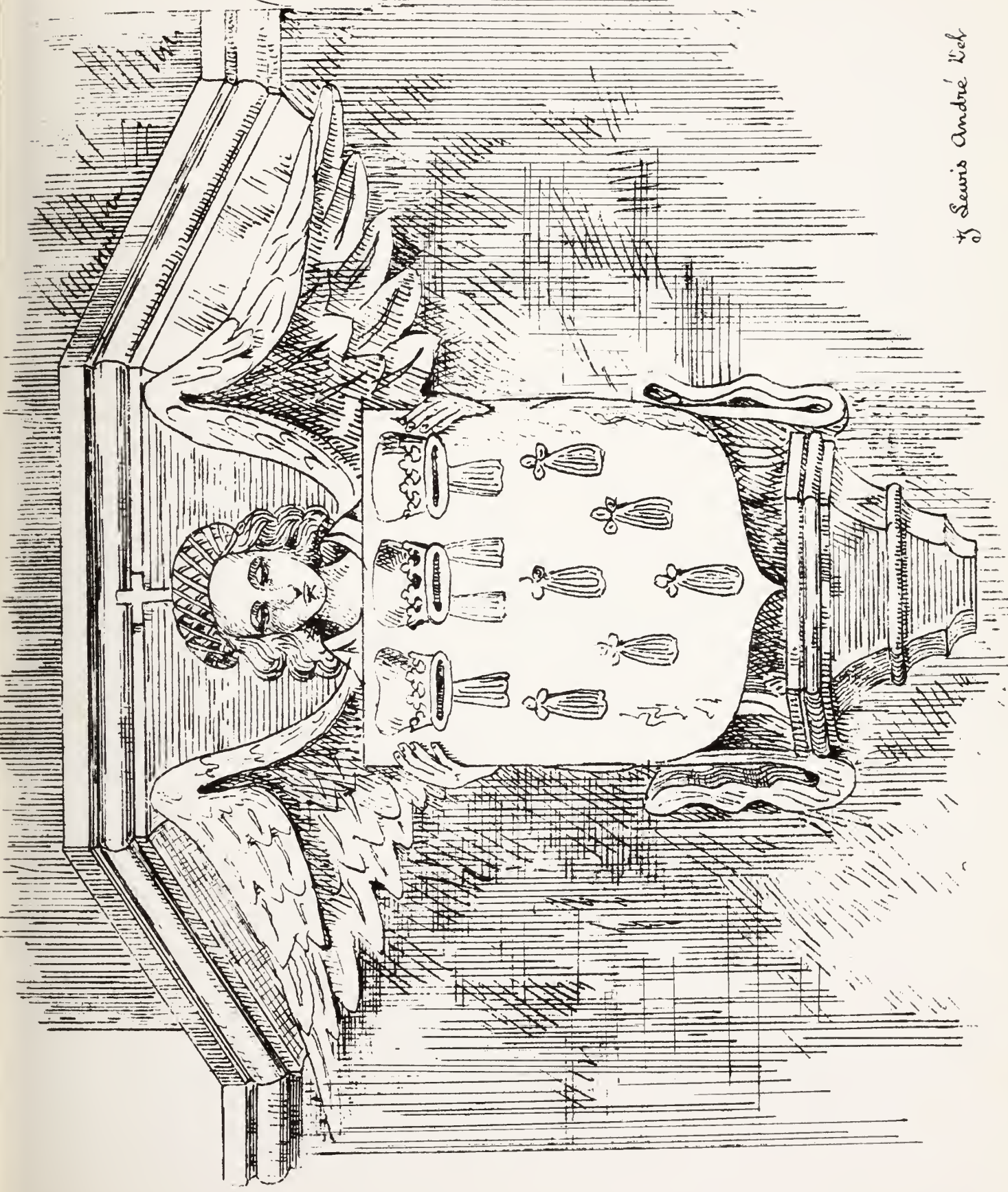
*Drawn by J. W. Small, F.S.A., Scot.*

THE whole of Belgium is so spotted over with slated and leaded belfries that they become a distinctive feature characteristic of the country. The one represented on this plate is a very fair example, and has a picturesque appearance whether seen in the early haze of morning or against the low brilliancy of a setting sun.





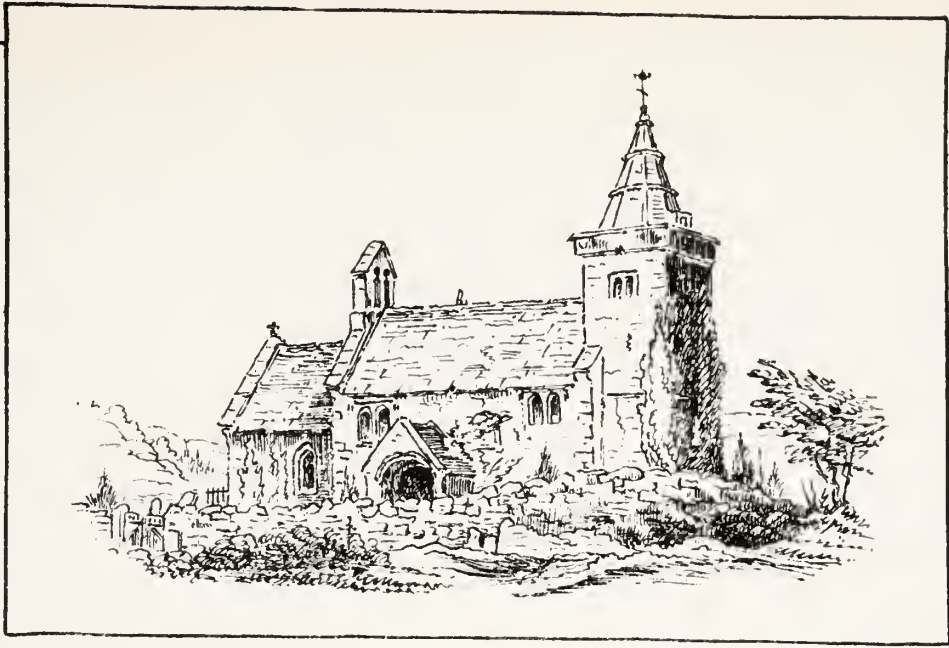
by Lewis André Vich



STONE CORBEL IN THE SOUTH CHAPEL, HINDFIELD CHURCH, SUSSEX.



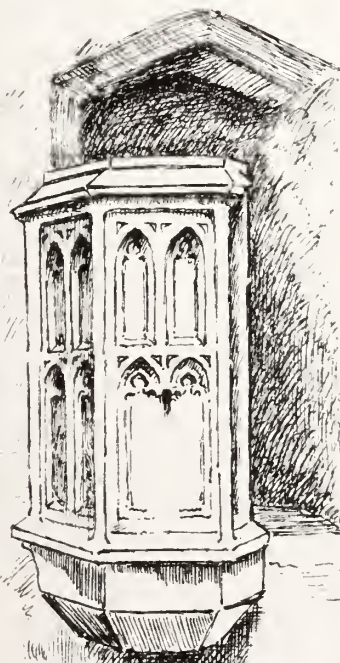
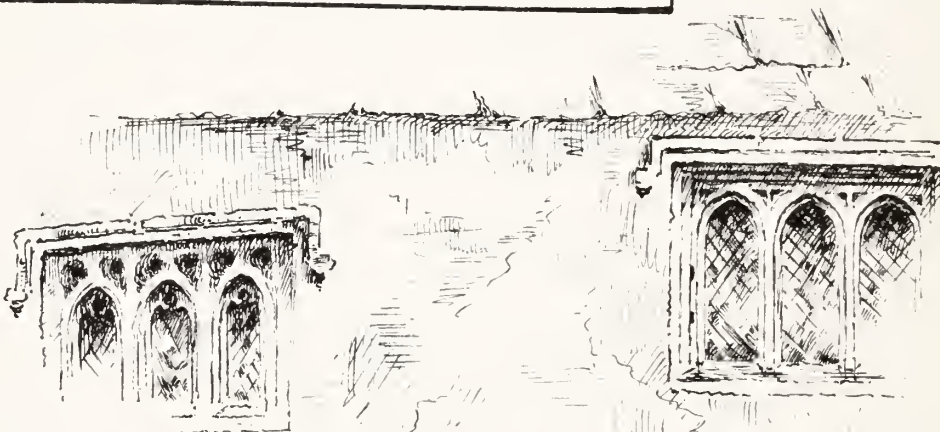




LIMPLEY STOKE CHURCH, WILTSHIRE.







Marian Gee



## XVII. Stone Corbel in the South Chapel of Lindfield Church, Sussex.

*Drawn by F. Lewis Andrè.*

THE church of St. John the Baptist, in the picturesque village of Lindfield, possesses a noble east window of five lights. In style it is flowing Decorated, and is engraved in Brandon's "Analysis of Gothic Architecture." The font is also a tolerably good though quaint specimen of the same date. A south chapel in Third Pointed, has in its interior on either side of the east window, a corbel sculptured with an angel bearing a shield. The one here sketched is the northern or dexter one, and bears on the shield the arms of Bradshaw, *ermine*, on a chief, *azure*, three [ducipers or] caps of maintenance, *or*. The southern bracket has on the scutcheon the arms, party per pale, on a chevron between three leopards' heads regardant, three escallops.

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## XVIII & XIX. Eimpley Stoke Church, Wiltshire.

*Drawn by Miss Marian Gee.*

IN this quaint little church are traces of work of as early a date as the 11th or 12th century. It was one of the seven dependencies of the large parish of Bradford-on-Avon, and was most probably built by the religious house at Shaftesbury, to which, no very long time previously, the manor was granted by King Ethelred.

The oldest remaining portion is a Norman doorway (shown on Plate XIX) now blocked up, on the south side. The side posts measure 6ft. 10in. from the ground to the capitals, one of them being of a single stone.

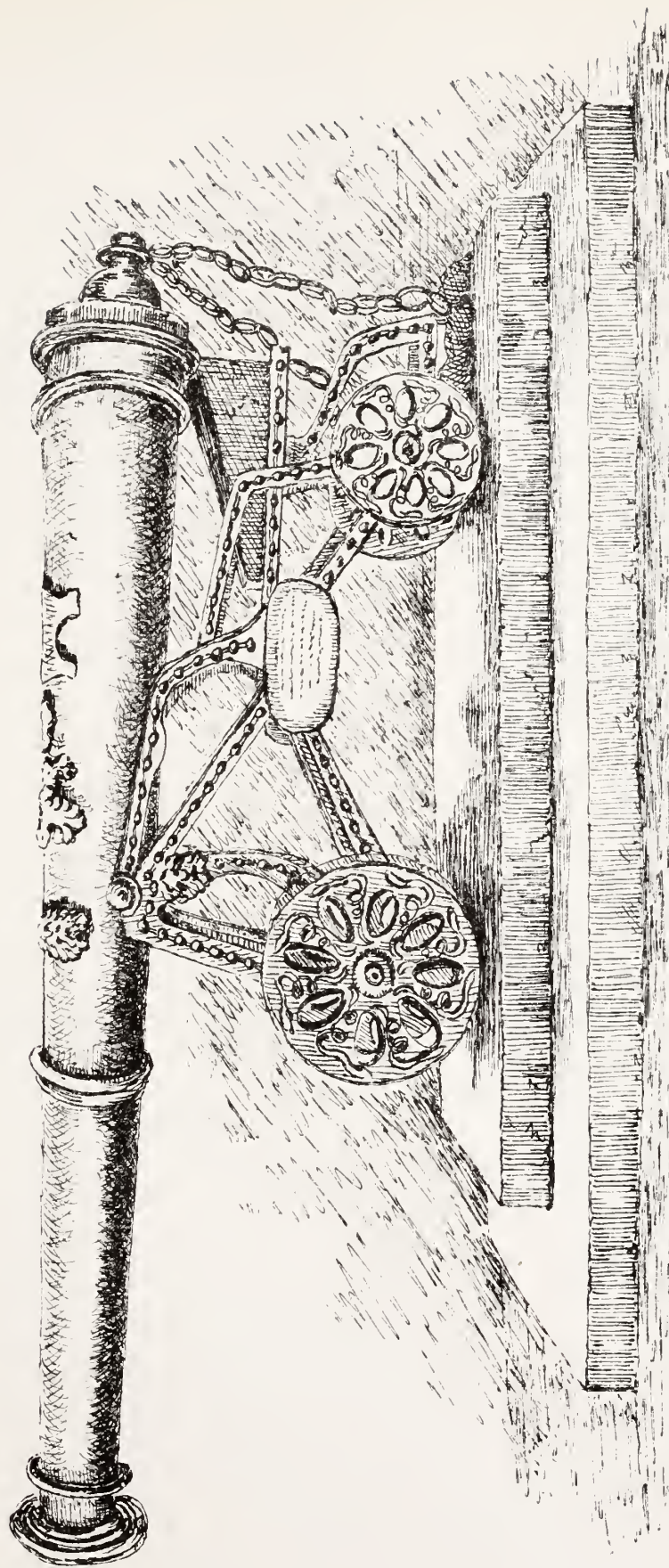
A curious feature in the interior is the old stone pulpit (also shown on Plate XIX) close to the north door. It is somewhat of a puzzle, as by the present plaster arrangement of niche it would be penance to any man of ordinary size to preach from it. An oak pulpit of last century is the one now used.

The tower is a comparatively modern addition to the original building. Several remarkable incised sepulchral slabs (Plate XVIII) are to be seen in the churchyard; these, some people think, have been brought here from the neighbouring ruined Abbey of Hinton Charterhouse. The little church is now tenderly preserved and cared for, and the chancel has been embellished.

The general views on these plates are from the north-west and south-west sides, and the remaining details are the porch on the north side, the bell turret at the east end of the nave, and the Norman doorway with adjoining windows on the south side of the nave. A view of the same church from the north-east, from a drawing by Miss Pattison, will be found on Plate XXXIV.





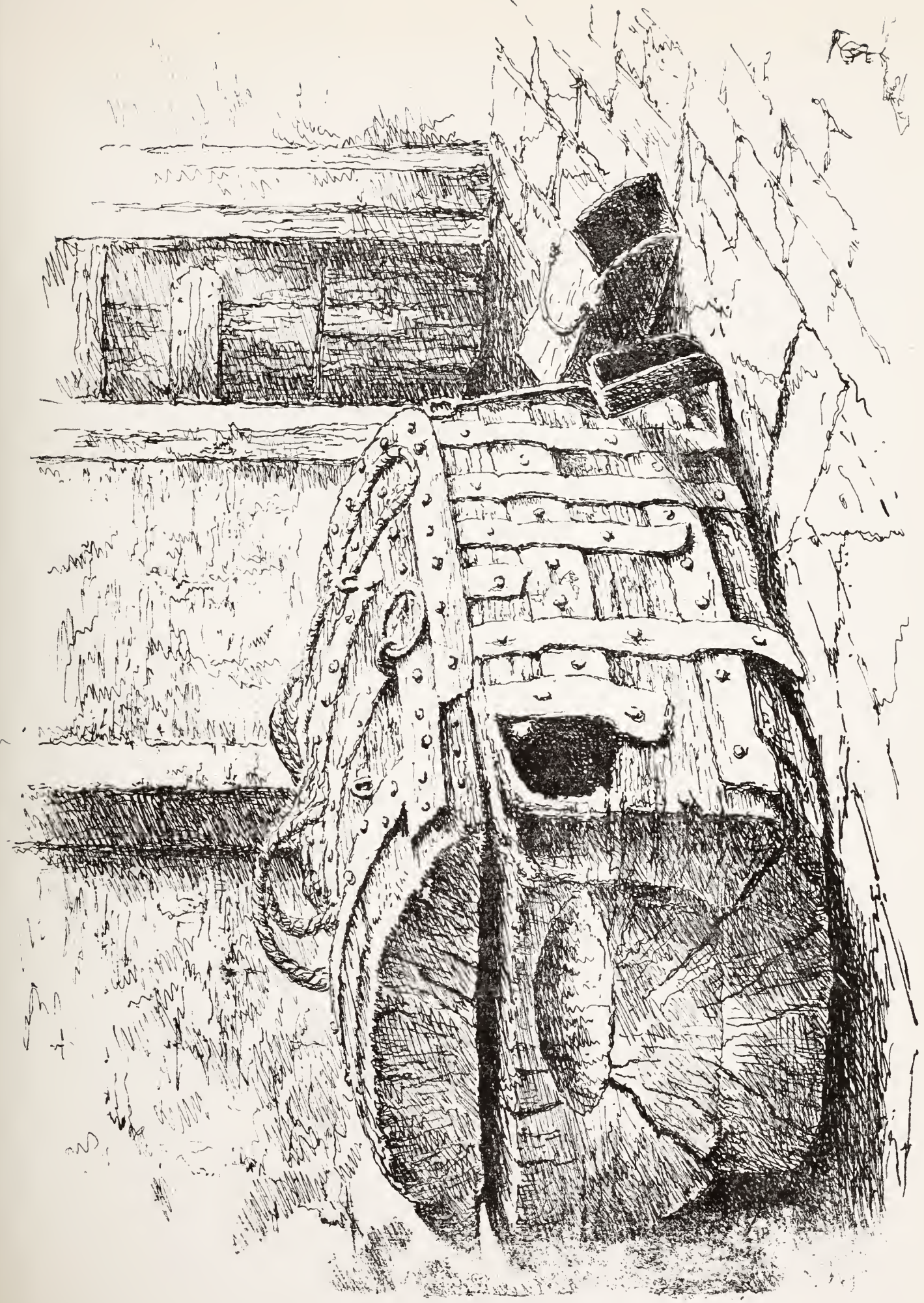


Brass Gun, presented to the Town of Southampton by Henry VIII, 1549.

W.P.







ANCIENT PARISH CHEST, BULKINGTON CHURCH, WARWICKSHIRE.





XX. Brass Gun, presented to the Town of Southampton, in 1542, by Henry VIII.

*Drawn by Miss Pattison. Contributed by Mrs. Hall.*

THIS ancient piece of ordnance is said to be one of several others presented to the town of Southampton, by Henry VIII, in 1542. It is in excellent preservation and stands on the Battery, mounted on a handsome carriage of much later date. It bears the following inscription :—

“Henricus VIII, Anglie, Francie, et Hibernie, Rex fidei, Defensor Inbictissimus.

MDXXXXII.”

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XXI. Old Parish Chest, Bulkington Church, near Puncaton, Warwickshire.

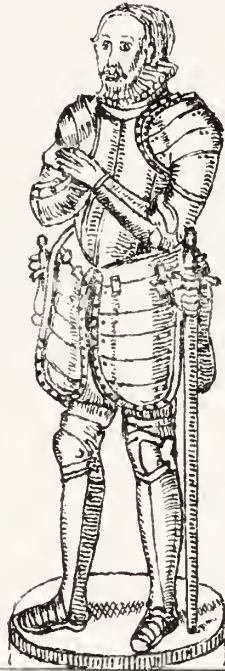
*Drawn by D. Waters.*

THIS chest was remarkable from the fact that both the lid and the lower portion were formed from the solid butt of an oak tree, the latter being hollowed for the reception of any documents or vestments belonging to the church. There are some few chests of similar character in other churches in Warwickshire, more especially two at Knowle, but the latter are not nearly so elaborate in their fastenings as the one now under notice.

For some years previous to the time when the sketch was made by Mr. Waters, in 1856, the chest was deposited in the belfry at the west end of the church, unnoticed, and apparently unvalued and uncared for, except by casual observers.

It is much to be regretted that towards the close of the year 1877 it was found that this most curious and interesting example of an ancient parish chest had very unaccountably disappeared, during some repairs and alterations of the church, the officials professing an entire ignorance of when, or where to, it had been removed.





HERELIETH THE BODY OF THOMAS WINDHAM ESQ (THIRD SONE  
OF S<sup>T</sup> EDMOND WINDHAM KNIGHT DECEASED) WHO LIVED A  
SINGLE LIFE & DIED THE 20 DAY OF DECEMBER IN Y<sup>E</sup> YEARE OF  
OVR LORD 1599 & OF HIS AGE THE . TO WHOSE WORTHY MEMO  
RIKS<sup>T</sup> JOHN WINDHAM OF ORCHARD IN Y<sup>E</sup> COVNEY OF SOM<sup>ER</sup>SET  
BY BEING HIS COSIN & HEIRE HATH SETT THIS MARBLE

LIVEST THOU THOMAS YEAS. WHERE I<sup>M</sup> GOD ON HIGH  
ART THOU NOT DEAD! YEAS AND HERE I LYE  
I THAT WITH MEN ON EARTH DID LIVE TO DIE  
DIED FOR TO LIVE WITH CHRIST ETERNALLIE







F. P. FIELDANDER, DEL.

SUPPOSED SCENE OF THE ASSASSINATION OF MALCOLM II., AND SCULPTURED STONE CROSS,  
NEAR GLAMIS CASTLE, FORFARSHIRE.



XXII. Brass to Thomas Windham, Esq., in Felbrigg Church, Norfolk.

*Drawn by the Rev. R. J. Simpson, M.A.*

THIS brass, which is one of the four for which Felbrigg church is noted, bears a full length standing figure in armour, bare-headed, with hands clasped, of Thomas Windham, Esq., third son of Sir Edmund Windham, who died in 1509. Above the head are the arms of Windham, *azure*, a chevron between three lions' heads, *or*, and beneath the feet, on a tablet, the following inscription :—

HERE LIETH THE BODY OF THOMAS WINDHAM ESQ (THIRD SONE  
OF S<sup>r</sup> EDMOND WINDHAM KNIGHT DECEASED) WHO LIVED A  
SINGLE LIFE & DIED THE 20 DAY OF DECEMBER IN Y<sup>e</sup> YEARE OF  
OVR LORD 1599 & OF HIS AGE THE      TO WHOSE WORTHY MEMO-  
RIE S<sup>r</sup> JOHN WINDHAM OF ORCHARD IN Y<sup>e</sup> COUNTY OF SOM'SET  
. . . . . EING HIS COSIN & HEIRE HATH SETT THIS MARBLE.

And beneath, on another tablet, the following verse :—

LIVEST THOV THOMAS? YEAS. WHERE? W<sup>th</sup> GOD ON HIGHE  
ART THOV NOT DEAD? YEAS AND HERE I LYE  
I THAT WITH MEN ON EARTH DID LIVE TO DIE  
DIED FOR TO LIVE WITH CHRIST ETERNALLIE

The will of this Thomas Windham is very interesting, and though orthodox to the then religion, contains glimmerings of pure doctrine, *e.g.* “nevertheless my merciful Redeemer, “Master and Saviour, I trust that by the special grace and mercy of thy blessed mother, “ever virgin, our Lady Mary, in whom, *after thee*, in this mortal life, hath been my most ‘singular trust,” &c. The size of the brass is 8ft. × 3ft. 6in.

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XXIII. & XXIV. Supposed Scene of the Assassination of Malcolm II. and Sculptured Stone Cross near Glamis Castle, Forfarshire, erected to his Memory.

*Drawn by Master Fridlander.*

THE first of these drawings is a view of the supposed spot on which the assassination of Malcolm II, King of Scotland, took place. It is in the parish of Glamis, near Glamis Castle, the seat of the Earl of Strathmore, about five miles from Forfar. As Malcolm ascended the Scottish throne 1003, details of his murder are necessarily unreliable, and the obelisk depicted is but one of three erected in the parish to his memory. The sculptured stone on the same plate is a good example of the early interlacing so prevalent on the crosses in various districts of Scotland.







M. A. WALTER

THE FISHERS' GAYE, SANDWICH 1889.





XXV. *The Fishers' Gate, Sandwich.* Drawn by Miss M. A. Walter.

THE Fishers' Gate is the last remaining of the old Town Gates of Sandwich. There were formerly five, viz.: "Canterbury Gate," "Woodnesborough Gate," "Sandown Gate," "Newgate," and "Fisher Gate;" the first four have, however, been removed many years. "The first, which opened by a pointed arch, flanked by round towers, was pulled down about the year 1784; and the three next soon after. Fishers' Gate, the only one that now remains, is an ancient, mean-looking fabric, opening towards the water at a short distance from the Bridge, which has a drawbridge in the centre to admit the passage of vessels with masts." The way some of these Gates were decorated during the visit of Queen Elizabeth to Sandwich, in 1572, will be gathered from the following few lines extracted from a curious account of the doings written at the time: "The Queen arrives at Sandwich on Monday 31st of August, about 7 in the evening, at which tyme John Gylbart, maior, accompanied with IX jurats, the townclarke, and some of the common councell, receaved her highness at Sandowne at the uttermost ende thereof, the said maior beinge appareled in a scarlet gowne, at which place her maiestie stayed. And there the said maior yelden up to her maiestie his mace. And not far from them stode thre hundreth persons or thereabowts apparralled in whyte doblets with blacke and whyt rybon on the sleeves, black gascoyne hose and whyte garters, euery of them having a muryon and a calyver or di-musket, having thre dromes and thre ensignes and thre capitans, viz. Mr. Alexander Cobbe, Mr. Edwarde Peake, and Mr. Edwarde Wood, jurats; euery of theis discharged their shott, her maiestie being at Downes gate. And duringe her maiesties standinge and receavinge of the mace the great ordynance was discharged, which was to the number of one hundreth or CXX; and that in such good order as the quene and noble men gave great comendacion thereof, and sayd that Sandwich should have the honor as well for the good order thereof as also of their small shott. Then her maiestie went towards the town, and at Sandowne gate were a lyon and a dragon all gilt set up uppon ii posts at the bridge ende, and her arms were hanged up uppon the gate. All the towne was graveled and strewed with rushes, herbs, flags, and such lyke, every howse havinge a number of grene bowes standing against the dores and walls, every howse paynted whyte and black. Her maiestie rode into the towne, and in dyvers places as far as her lodginge were dyvers cords made of vine branches with their leaves hanking crosse the streats: and uppon them dyvers garlands of fyne flowers. And so she rode forth till she came directly over against Mr. Cripps howse almost as far as the pellicane, where stood a fyne howse newly buylt and vaulted, over wheron her arms was sett and hanked with tapestrye."

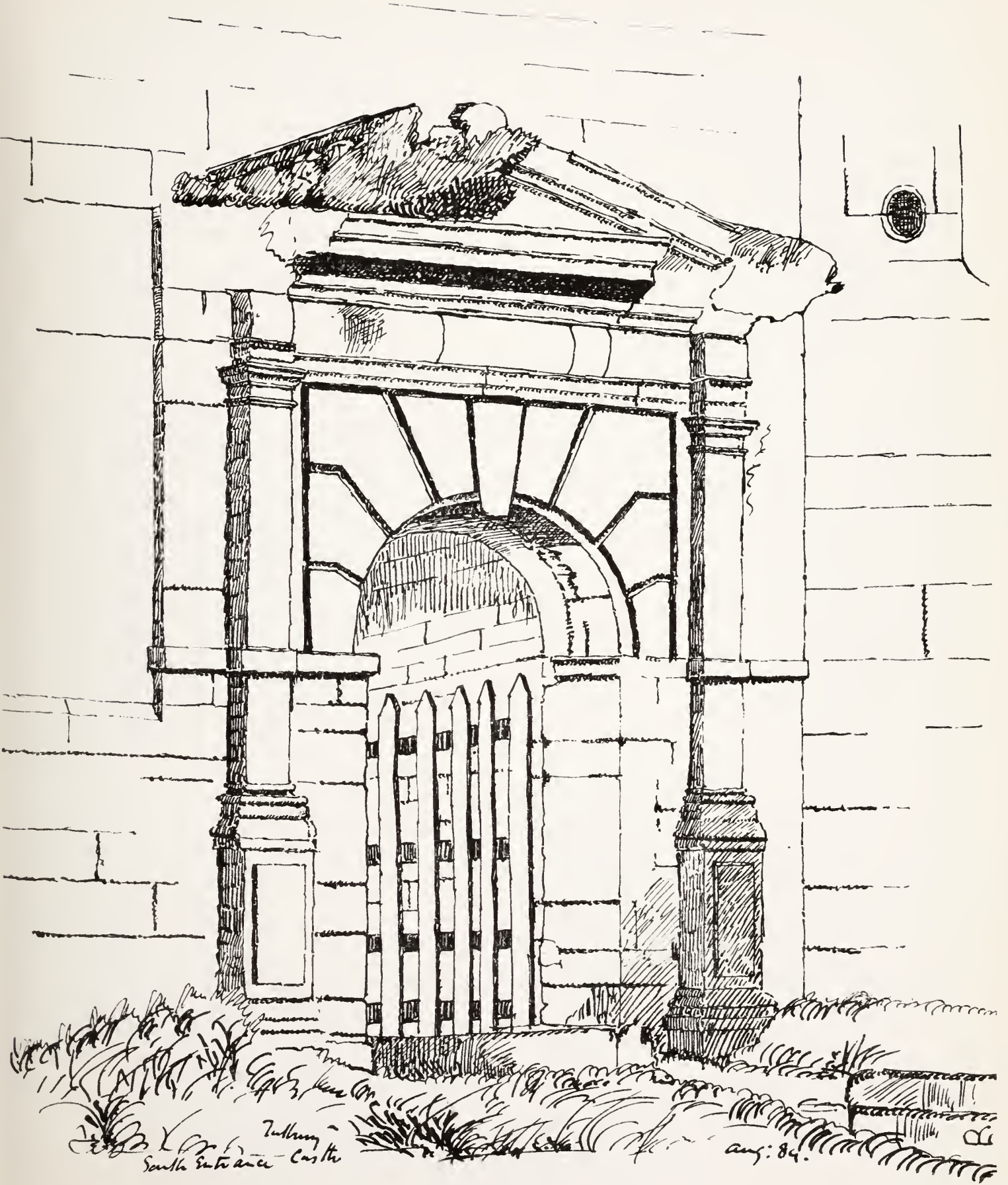






AN OAK TREE GROWING OUT OF A HOLLOW BEECH, BURNHAM BEECHES, BUCKINGHAMSHIRE.





South Entrance Castle

aug: 84.







J Lewis Andreé. del

MEDIAEVAL GROTESQUES FROM NORFOLK, SUSSEX, AND SOMERSET CHURCHES.



XXVI. **An Oak Tree growing out of a Hollow Beech, Burnham Beeches, Buckinghamshire.**

*Drawn by Mrs. W. R. Goate.*

THESE two trees, growing at Burnham Beeches, are very remarkable. The beech is quite hollow and the oak is firmly rooted in the ground in its centre. The branches above intermingle, and present a curious mixture of foliage. "The shell of the bole of the beech which exhibits this singular spectacle," says Heath, "is perfectly hollow—split open to the ground on one side, and with a portion of the shell, near the ground, broken away on the other side. The oak took root—doubtless from some acorn, dropped perhaps by a squirrel into the cavity of the beech—in the ground at the bottom, and in the centre of this cavity. The trunk of the oak is between four and five feet in circumference, and it carries upwards to a considerable height a long, tapering, but crooked stem. The shell of the beech, which has young and perfectly vigorous limbs, girths eleven feet at three feet from the ground. It grows on the crest of a shallow gully, on the opposite bank of which is another beech girthing thirteen feet at three feet from the ground."

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XXVII. **South Entrance, Tutbury Castle, Staffordshire.**

*Drawn by Charles Lynam.*

TUTBURY CASTLE has no remains of early date, but its ruins are of very considerable extent. In preparation for the reception of Mary Queen of Scots, various alterations were made, of which the doorway here illustrated probably formed a part. Though a prisoner no little freedom was allowed to the Queen, and it is likely that she often passed in and out of this entrance to the castle. Sir Oswald Mosley's "History of Tutbury," gives details of the buildings and of what took place there.

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XXVIII. **Mediæval Grotesques from Norfolk, Sussex, and Somerset Churches.**

*Drawn by J. Lewis André.*

PROBABLY the present is the only time in which architecture has dispensed with the employment of the grotesque. In our mediæval buildings, both ecclesiastical and secular, it abounds; and the walls of Pompeii show how much it was in favour with the ancients. The first two examples here given are spandrils of the rood-screen at Sherringham, in Norfolk, in which church also the bench ends are sculptured with other quaint conceits. Among these are a mermaid, a cat carrying her kitten, a nurse and squalling child, and others.

No. 3 is a corbel dug up in the Priory ruins at Lewes, and now deposited in the museum of the Sussex Archæological Society in the castle at that place.

No. 4 is a gargoyle for carrying off the water from the roof of the aisle at Yatton church, in Somersetshire.

No. 5, also a gargoyle, is from the ruined tower of the church at North Walsham, in Norfolk, a remarkably fine edifice, with beautifully painted panels on the screen.







M. GOATS, DEL.

TOWER AND SPIRE OF ST. MICHAEL'S CHURCH, COVENTRY.



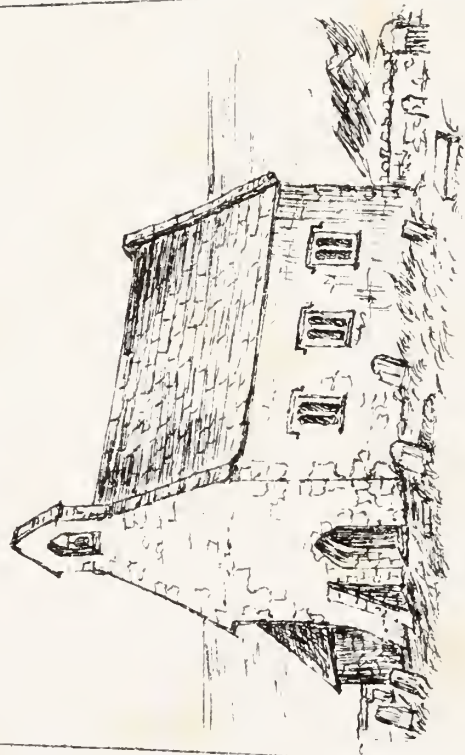
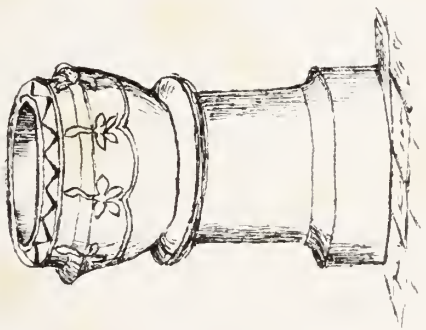


R.S.

BENCH ENDS FROM WEYBREAD AND FRESSINGFIELD CHURCHES, SUFFOLK.







S. TUDNO'S CHURCH, GREAT ORMES HEAD, L-LANDUDNO.  
 DRAWN BY JOHN ASHLEY.



XXIX. **The Tower and Spire of St. Michael's Church, Coventry.**

*Drawn by Mrs. W. R. Goate.*

THE building of this tower was begun in 1373 and completed in 1394, the bells, of which there are ten, being hung in 1429. Three years after this began the building of the spire. The entire height is 303 feet. The tower is enriched with tracery and figures of saints and bishops in elaborately carved niches, but the stone is of such a perishable nature that the details are almost lost. In fact so dangerous has the tower lately become, the work of restoration (long deferred on account of the lingering beauties of this crumbling structure) has at last been decided to be commenced.

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XXX. **Bench Ends from Weybread and Fressingfield Churches, Suffolk.**

*Drawn by the Rev. R. J. Simpson, M.A.*

THE three upper examples on this plate are from the church of Weybread, in Suffolk; and the other six, which are quite of a different character in style and design, are from the church at Fressingfield.

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XXXI. **St. Tudno's Church, Great Ormes Head, Llandudno.**

*Drawn by John Astley.*

LLANDUDNO is too well known as a favourite sea-side resort to need description; it takes its name from its patron saint, St. Tudno, who is said to have lived in the sixth century. The little church of St. Tudno, of Maes-Gwyddno, is perched upon the Great Ormes Head, nearly 700 feet above the sea, and its churchyard is still the only burial place of the inhabitants. It was restored in 1855, at the expense of W. H. Reece, Esq., of Birmingham, until which time it had been in a ruinous condition. It is 67ft. long, by 16½ft. wide. There are remains and evidences in the building to suggest that the original church was much more extensive. There is some carved wood preserved in the church.

The bowl of the font, which is drawn on the same plate, is doubtless of a very early date, as also are the coffin lids placed on the north and south sides of the chancel. These, which are stated to be of the 13th century, are carefully drawn on the same plate. The elegant workmanship points out that they belonged to persons of at least noble birth. Each of them have buckles or brooches below the head of the cross, and it must be remarked that the ornamentation differs on the two sides of the stem of the cross. On the one on the north side of the chancel the work is more elaborate on the dexter side, whereas the other one is reversed: what this may signify is difficult to surmise.





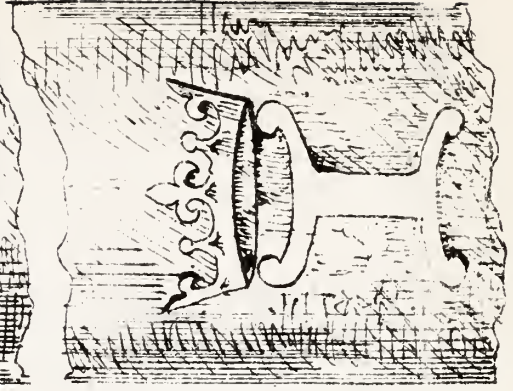


Old almshouses West Orchard, Coventry

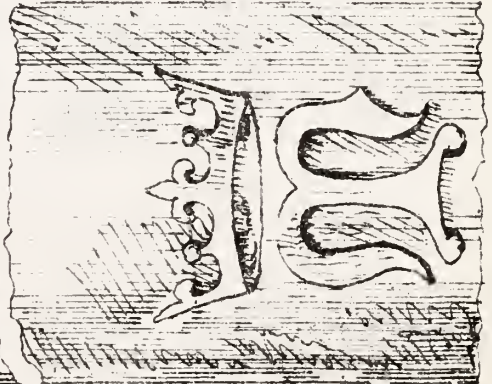
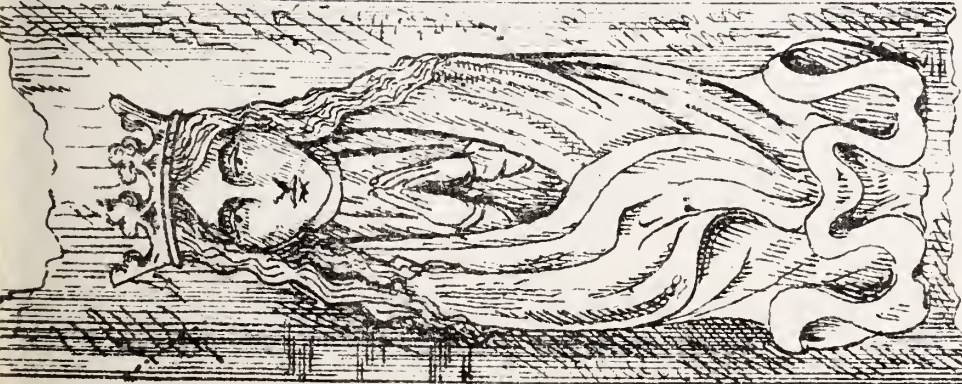
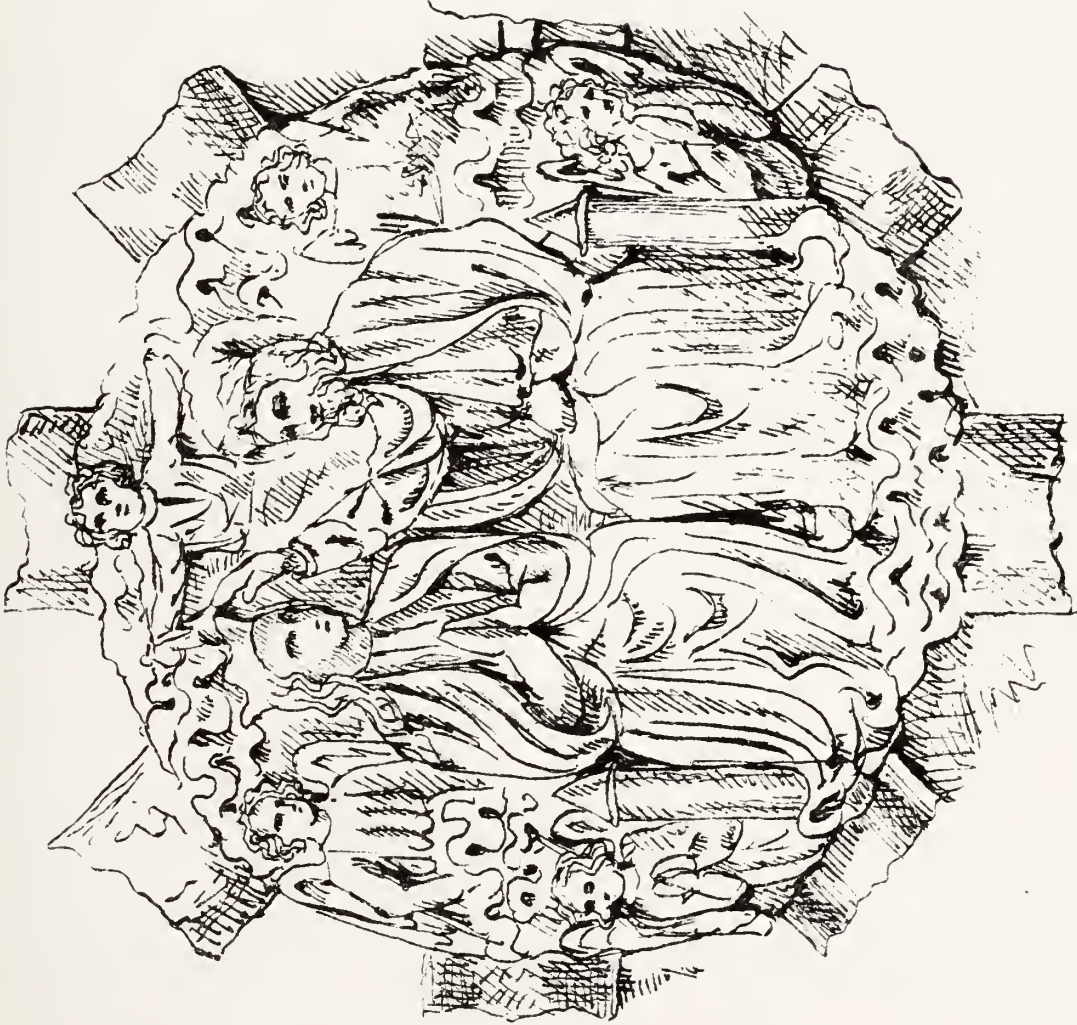




2.



3.



*of Lewis Andreé Del*  
 CORONATION OF THE B. VIRGIN, FROM RAMSEY CHURCH, ESSEX, AND FROMER CHURCH, NORFOLK.





XXXII. **Old Alms Houses, West Orchard, Coventry.** *Drawn by D. Waters.*

THESE old houses formerly stood on the north side of West Orchard, and having been a portion of the property of one of the dissolved guilds and charities, came into the possession of the Corporation.

The premises consisted of two bays of building with an entry in the centre, the upper storey overhanging, and were constructed mainly of timber and plaster. In 1638 an alderman of Cross-Cheaping Ward, Mr. John Clarke, entered into an agreement with the Mayor and Corporation, paying them £8 on condition that the eight rooms constituting these two houses should be let at a merely nominal rent (at that time of two shillings per annum) to four persons, such persons to be of good character, and selected from that ward, so long as there should be such eligible to be found; and if not, from the other wards in the city, the alderman of the ward and his deputy, and the vicar of Trinity Church, having the joint nomination of the tenants.

These almshouses, as they were called, gradually fell into a delapidated condition, and there being no funds for their repair, were sold about ten years ago and an iron warehouse built upon the site. In the upper storey of the east wing of the building (shown in the large sketch) were two fine pieces of open carved work, in massive oak, similar to the tracery of a window, but without any groves for glass to be inserted, indicating the former existence of an open gallery. These carvings are now in the possession of Mr. W. G. Fretton, F.S.A. The two carved doorway headings portrayed in the accompanying sketch are the only portions of the old buildings now left *in situ*.

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XXXIII. **Examples of the Coronation of the B. Virgin, from Ramsey Church, Essex, and Cromer Church, Norfolk.**

*Drawn by F. Lewis André.*

THE two examples numbered 1 and 2 on this plate are from Ramsey Church, in Essex, and are of unusual interest. The small village Church at Ramsey, near Harwich, in which they occur, stands on a slight hill, and is dedicated to S. Michael; it is chiefly third pointed in date, with a still later chancel. It has a south doorway, in the jambs or sides of which are hollow mouldings containing the figures here given, and beneath them are the crowned initials of the Blessed Virgin and her Son Jesus. The effigies are little more than busts and are issuing from clouds.

Fig. 3 is from Cromer Church, in Norfolk. This fine Church has the peculiarity of three porches, and the Coronation here given probably formed the boss or centre of the destroyed vaulting over the west entrance; it is now in the tower, and has been replaced by one of a different design in the restored groining. Having been much exposed to the weather the design is, in places, somewhat obscure, but presents figures of our Lord and his Virgin Mother surrounded by angels issuing from clouds; the upper one holding probably a curtain at the back of the throne.





St. James  
London  
1850





XXXIV. *The Church of St. Mary, Limpley Stoke, near Bath.*

*Drawn by Miss Pattison. Contributed by Mrs. Hall.*

OF this Church two views, the one from the north-west and the other from the south-west, drawn by Miss Gee, are given on Plates XVIII. and XIX. The present view, from the north-east, therefore completes the entire series of aspects of this interesting little building. The Church although ancient in itself, stands upon a still earlier Norman foundation. It is a small, comely building, standing on an elevation, which makes it a picturesque object from many points. In former days the great Forest of Selwood stretched beyond the boundaries of this parish, which, until the Reformation, was a chapelry to Bradford, and afterwards, until very recent times, it continued to be a curacy of that parish.

The Church consists of a nave, chancel, and tower. A Norman doorway on the south side is now walled up, and a curious perpendicular pulpit, of stone, is partly recessed in the north wall of the chancel. A niche over the entrance formerly contained a figure of the Virgin. The chalice and paten used for Holy Communion has the date 1596. It is of the pattern of pre-reformation times ; the paten being formed of the chalice cover.

In the churchyard are some Norman Tombstones of 13th century date ; some of them have an incised cross upon them, others have effigies partly in relief. They are said to be the most ancient "ledge tombs" in the West of England. Two of them are engraved in Cutt's "Sepulchral Slabs," and it is thought they came from the interior of the former church.





*The Circle, Rolbrich, looking North West.*



*The Circle, Rolbrich, looking North.*







Menhir, called the "King-Stone", Rollich.



Dolmen, called the "Five Whispering Knights", Rollich.



## XXXV. & XXXVI. The Rollrich Stones, Oxfordshire.

*Drawn by D. Waters.*

THIS Circle of Stones, numbering about sixty-five, is a few feet larger in diameter than the principal circle at Stonehenge, and is situated in the hamlet of Little Rollright, about a mile from Long Compton, in Warwickshire. The material is a very soft, crumbling kind of oolite, and has evidently been quarried in the neighbourhood. The stones are much weather-worn, and full of holes; the majority of them no doubt attributable to the action of the elements, whilst others which perforate the pillars from side to side give the appearance of having been purposely drilled. These holes give a rather curious aspect to many of the stones, resolving themselves into grotesque masks and faces.

The Menhir, called the "King Stone," is about 250 yards to the north of the Circle, and is nearly nine feet in height from the surface of the ground. The Dolmen, called the "Five Whispering Knights," lies about 400 yards due east from the Circle, and the largest stone (to the right of the sketch) is fully ten feet high. The smallest stone in the circle (the centre one in the sketch looking north) is a trifle over seven feet. Some dozen of stones, from their general appearance quarried about the same time, lie scattered about by the side of the adjoining road, and may, conjecturally, have formed an avenue which connected the Circle with the "King Stone," which is in Warwickshire, whilst the Circle and the Dolmen, both in the same field, are in Oxfordshire, the road dividing the two counties.

Many ideas, more or less plausible, have been broached as to the purposes for which these Cromlechs, Dolmens, and Menhirs, were originally erected; all are, however, merely conjectural, and nothing more. In the dim mists of ages long ago, when these mementoes of the past were set up, we have no dates, no inscriptions, no authentic records, no names even of the various tribes who might have been their builders, to guide us in the remotest sense as to what might possibly have been their origin. The mythical inventions as to their being Druidical temples, the sites of ancient battle-fields, or Roman places of worship, rest on the merest indefinite conjecture, for we have no reliable historic mention of any such erections which would be of the least serviceable use in enabling us to unravel such an interesting subject of inquiry.







DOORWAY ALLEGRADE. ST. PETER'S CHURCH. DERBY.





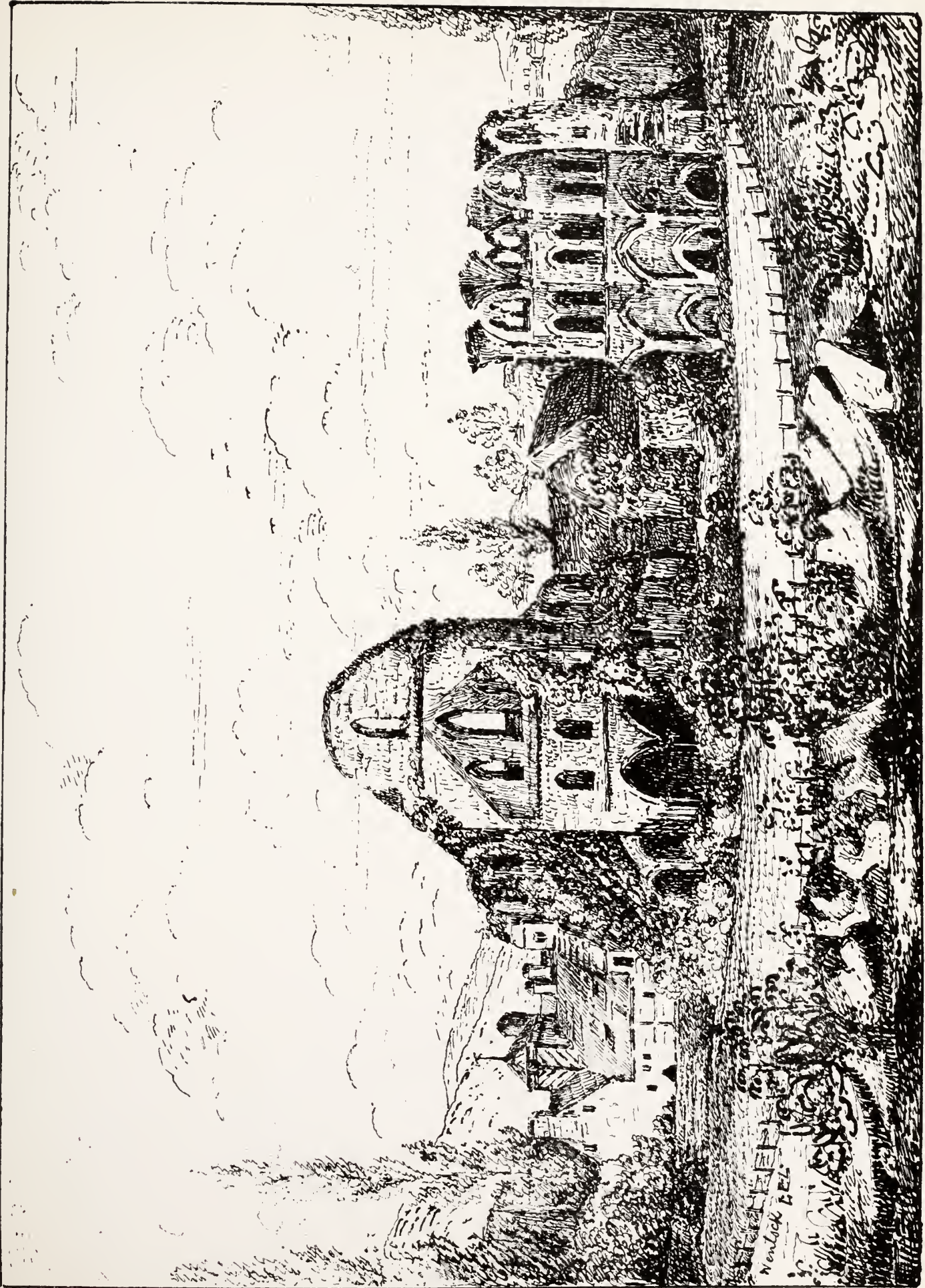


72  
1884

A SCANDINAVIAN BELT DUEL.











### XXXVII. South Entrance, St. Peter's Church, Derby.

*Drawn by George Bailey.*

THE Parish Church of St. Peter, in Derby, is the most venerable, picturesque, and interesting, but at the same time most dilapidated in the town, and the South Doorway here drawn shows the state of decay to which it has been reduced. Of the five old parish churches of Derby, St. Werburghs has been made hideous through the many re-buildings and alterations it has during the last century or two been subjected to; All Saints, within the same period, has had its grandly-majestic Gothic tower marred by the addition of a Grecian body; St. Alkmunds and St. Michael's have, in quite recent years, been entirely destroyed and new edifices of totally different character erected on their sites; and St. Peter's is the only one which has not undergone demolition or serious alteration. Long may it remain, untouched by the despoiler or the "restorer;" but may judicious, thorough, and careful reparation be its lot!

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### XXXVIII. A Scandinavian Belt Duel. *Drawn by Miss Leonora F. M. Preston.*

THE spirited group, from a photograph of which this drawing is taken, illustrates the ancient Scandinavian custom of the Belt Duel; in which the antagonists bound themselves together by the buckles of their belts, and fought with their short daggers. These "Knivgauge," which often terminated fatally for one or both of the combatants, were of such frequent occurrence after any carousal, that the women usually carried winding-sheets to the banquets, in case of a quarrel arising among their husbands. The group is of bronze, and its pedestal is covered with bas reliefs representing the cause and the issue of the combat. It is considered the finest work of the Swedish sculptor Molin, and stands in the gardens of the National Museum at Stockholm.

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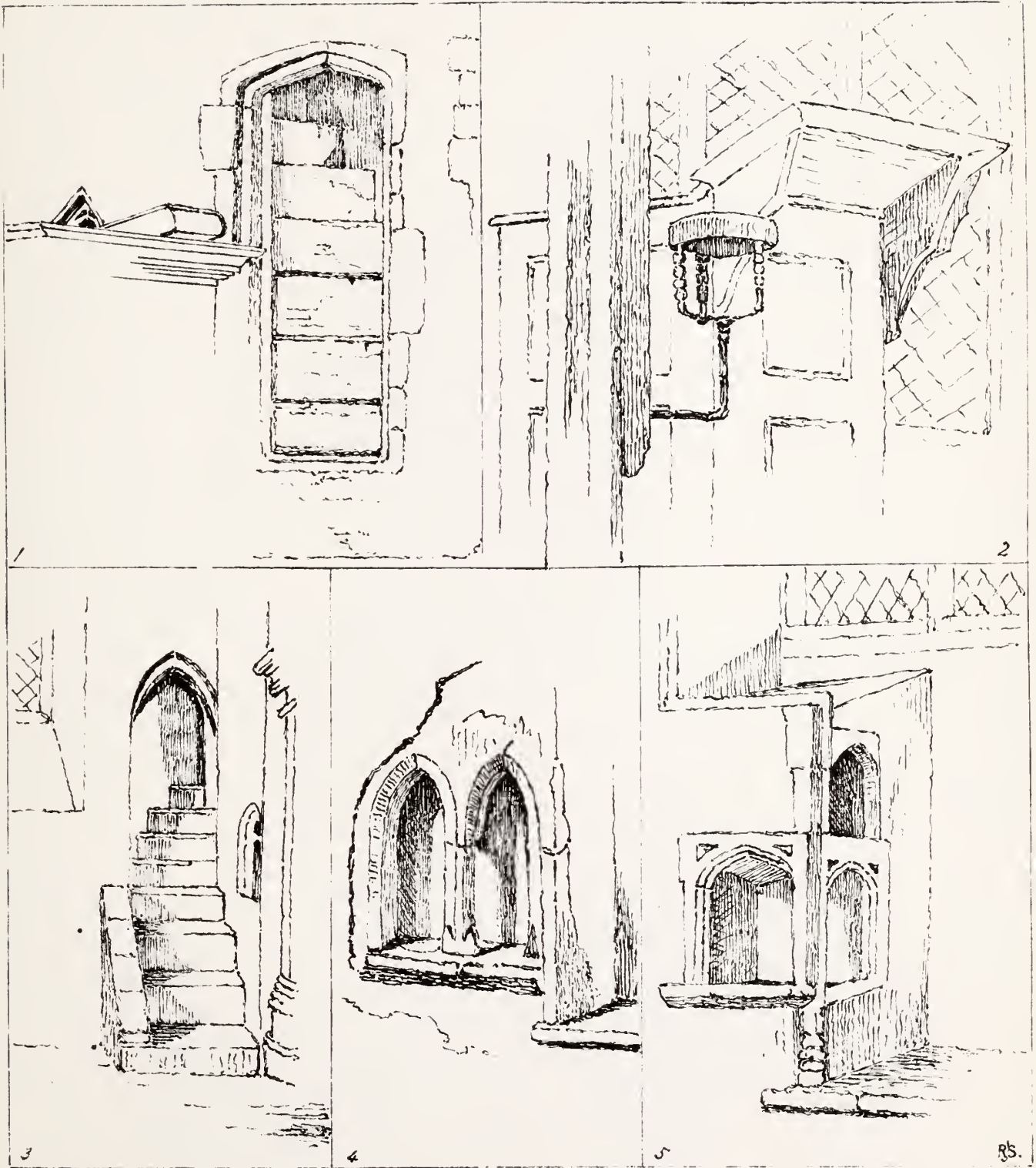
### XXXIX. Wenlock Priory, Shropshire.

*Drawn by Mrs. Lynam; Contributed by C. Lynam.*

WENLOCK PRIORY was a very extensive establishment but always remained alien. Its ruins are considerable, both of the Church and of the Conventual buildings. Walls or foundations of nearly every part are now visible and they are especially well cared for by the owner, who resides in the Prior's House to which only slight alteration has been made. Some of the remains are of 12th, but the greater part of the 13th, century. Few ruins exceed in beauty or extent those of this venerable pile.



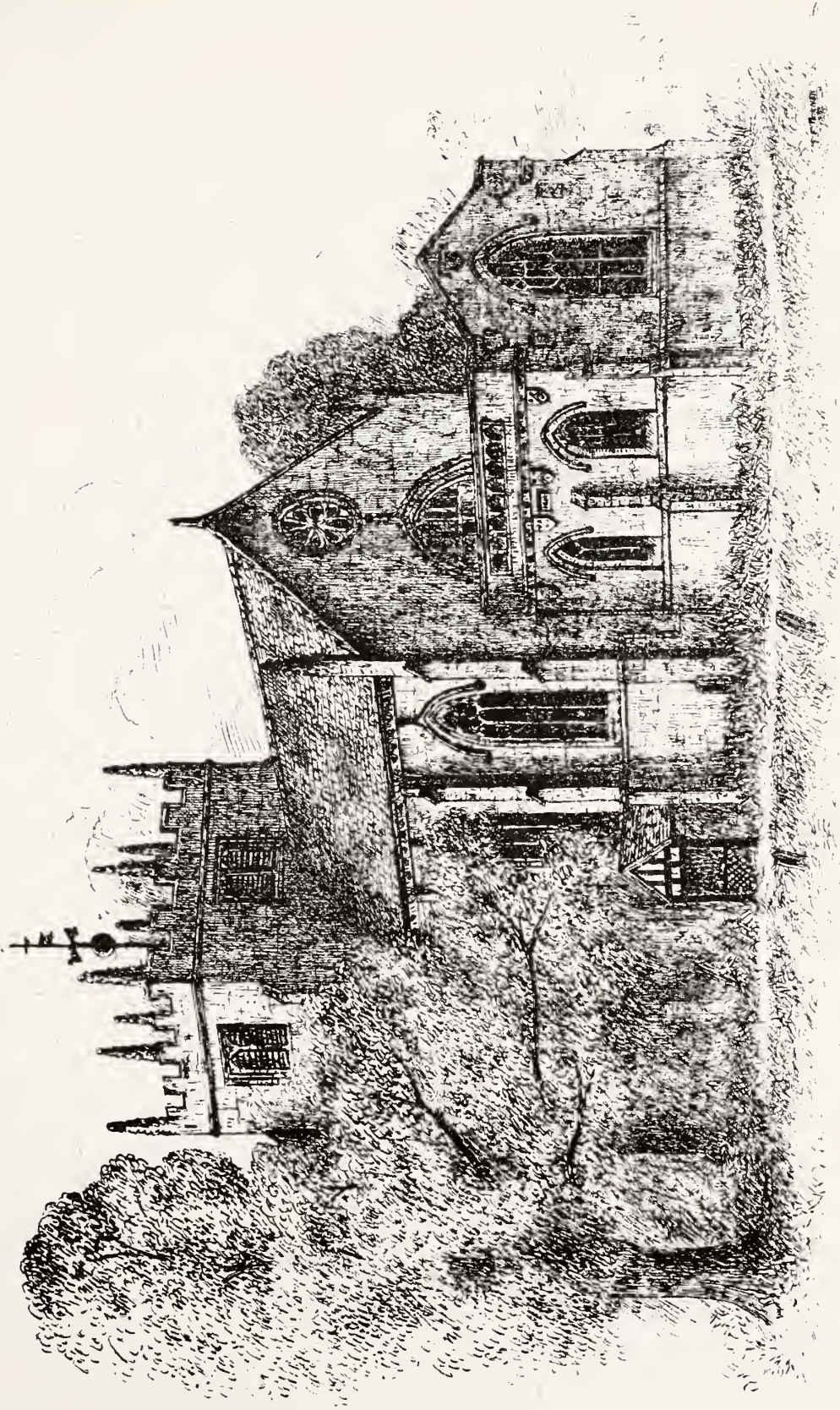




ROOD STAIRCASE, PISCINAS, AND HOUR-GLASS STAND, IN NORFOLK CHURCHES.



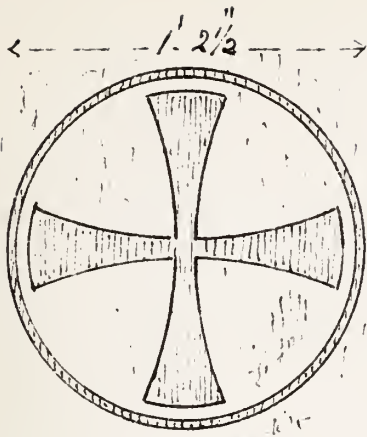




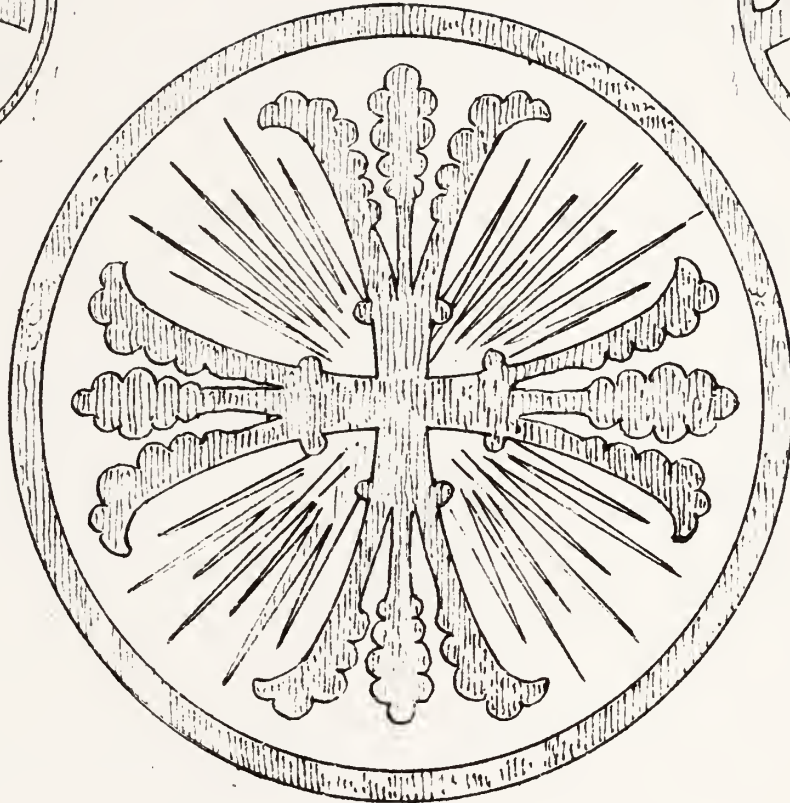
ASTLEY CHURCH, WARWICKSHIRE. (FROM THE S.E.)



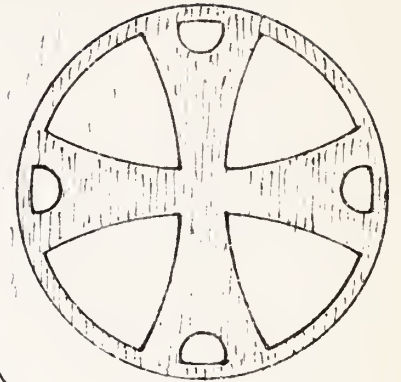




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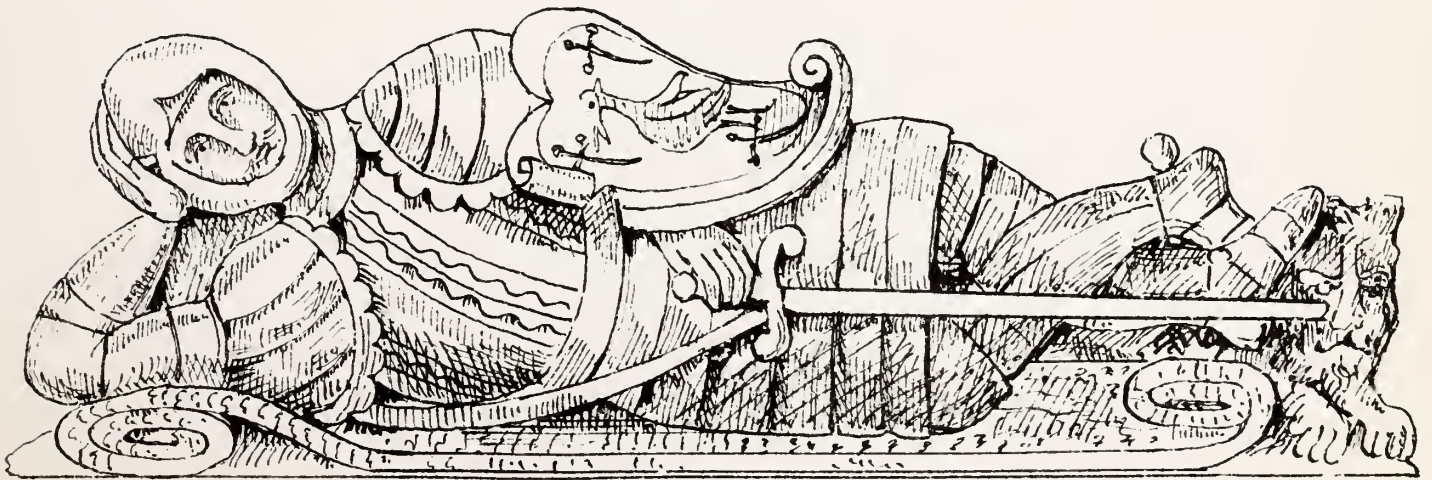


3



2

CONSECRATION CROSSES FROM ARUNDEL, SUSSEX; RAYLEIGH, ESSEX; AND WORSTEAD, NORFOLK.



WOODEN EFFIGY, BRADING CHURCH, ISLE OF WIGHT.

J. Lewis Andre, Del.

J. Lewis Andre.



**XL. Rood Staircase, Piscinas, and Hour-Glass Stand, in Norfolk Churches.**

*Drawn by the Rev. R. F. Simpson, M.A.*

THE objects represented on this plate are, first, the Rood Staircase in the south wall of Antingham Church in Norfolk ; second, an interesting Hour-Glass Stand, of iron, upon the screen in Mundham Church, Norfolk ; third, the Rood Staircase in the east wall of the north aisle of Beeston Regis Church in the same county ; fourth, a Piscina in Trimmingham Church ; and, fifth, a Piscina in the chancel of Trunch Church, all in Norfolk.

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**XLI. Astley Church, Warwickshire, from the S.E. *Drawn by T. F. Tickner.***

THE Church here represented was formerly collegiate, and much more extensive than now. At the time of the Reformation, it had a lofty tower, on which was a tall spire of timber covered with lead ; this forming a noted landmark, known as the "Lantern of Arden." Despoiled of its lead the steeple soon decayed, and about the year 1600, the tower fell, carrying a great part of the church with it. The nave and its aisles were then removed and the present tower built on the site of the old nave ; the chancel being appropriated as a nave, and the materials of St. Anne's chapel, which stood on the north side of the choir were used to build a new chancel eastward of the old one, the east window of which was opened out to the floor to form a chancel arch. There are sixteen fine stalls of stone in the interior, on the back of which are some curious frescoes. The view is taken from the S.E.

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**XLII. Consecration Crosses from Arundel (Sussex), Rayleigh (Essex), and  
Worstead (Norfolk). *Drawn by F. Lewis André.***

CONSECRATION CROSSES are not unfrequently met with, painted on the walls of our old Churches ; they are generally of the "pattée" form, enclosed in a circle, and are about a foot in diameter. The first example here given is from Arundel, Sussex, the second from the tower arch at Rayleigh, in Essex, and the third, which is an unusually large and elaborate example in various colours, enclosed in an outer circle of bright blue, is from the remarkably fine church of Worstead, in Norfolk ; an edifice retaining a painted screen of great interest, on which, among other holy persons, is portrayed the figure of the crucified S. Wilgefortis, said to be the only representation of her in England.

The ancient ritual employed in the hallowing of our old Churches is probably much the same as the modern Roman, which orders fourteen dedication crosses. Of these, two are commanded to be "on the stone doorposts of the Church," these are anointed by the Bishop with chrism, and then the altar having been similarly treated, he anoints "the twelve crosses on the walls of the Church and afterwards incenses them." At Mickleham, Surrey, are small crosses on the door jambs about four inches long ; these are probably examples of the first-mentioned crosses, as they are traditionally dedication ones, and are said to have some years back retained traces of red colour.



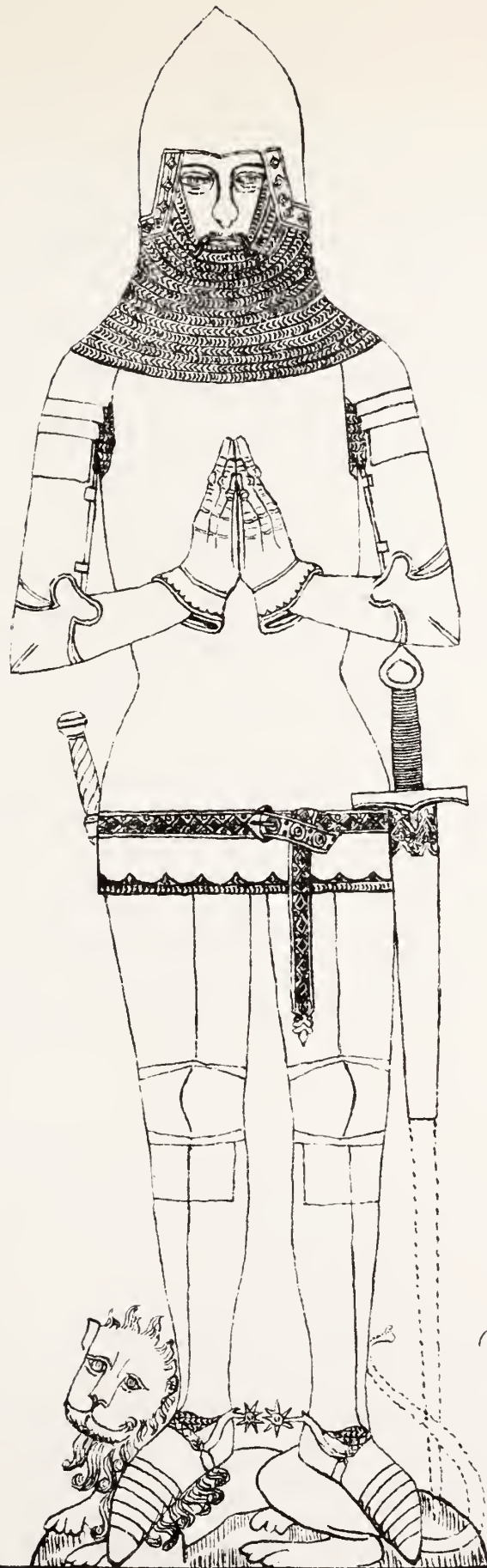




THINGWALL, NEAR LIVERPOOL.







(One-eighth of original size.)

hic iacet Robertus Bardolf miles qui obiit vicellego die mensis may  
 anno dñi millesimo cccc lxxx quinto. cuius anime precetur deus. Amen?

MONUMENTAL BRASS OF ROBERT BARDOLF, IN THE BLOUNT AISLE, MAPLEDURHAM CHURCH





XLIII. **Wooden Effigy in Brading Church, Isle of Wight.**

*Drawn by J. Lewis André.*

THERE are three curious memorials in Brading Church. One of these is a fine incised slab bearing a figure surmounted by a canopy, in the sides of which are niches containing saints ; this is of 14th century work. Secondly, a fine high tomb of early 16th century date, with kneeling figures of a Knight and his family, *temp* Henry VII., and which is designed in a very artistic manner, the effigies being placed before panel work in a singularly bold and effective way. Lastly, the Wooden Monument here sketched. It is evidently a Jacobean reproduction of an earlier effigy of a cross-legged Knight of the Oglander family, whose arms appear on the shield, and who own the chapel in which the memorial is placed.

The armorial bearings of Oglander are—*Azure*, a stork, *argent*, between three cross-crosslets, *sable*, two and one. A baronetcy was conferred on the family Dec. 12th, 1665.

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XLIV. **Thingwall, near Liverpool.** *Drawn by Miss A. M. Thompson.*

THINGWALL, the property of G. H. Thompson, Esq., is situated on a hill about five miles from Liverpool, and commands extensive views of the Cheshire and Welsh hills. As the name denotes, it was probably a place of meeting in the times of the Danes, and formed part of a large forest. It is mentioned in Domesday Book, as one of the manors belonging to West Derby, and though containing only about 150 acres, it has ever since remained a separate hamlet, with distinct privileges attached.

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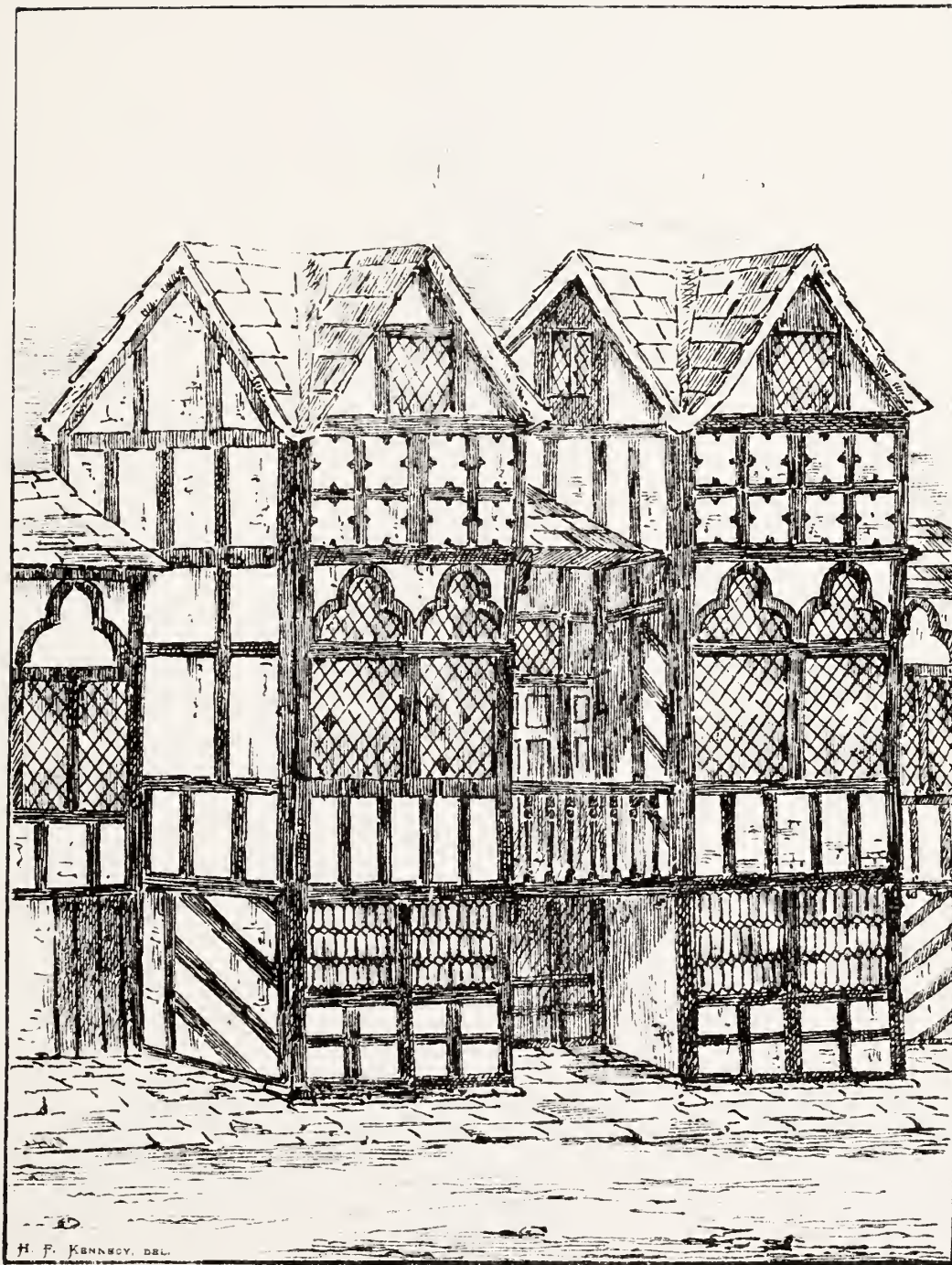
XLV. **Monumental Brass of Robert Bardolf, in the Blount Aisle, Mapledurham Church.**

*Drawn by Miss E. A. Slatter.*

THIS fine brass of Sir Thomas Bardolf, in Maple-Durham Church, Oxfordshire, is here drawn to a scale of one-eighth its original size. The inscription on the plate at the foot is as follows:

<p>Hic jacet Robertus Bardolf miles qui obiit vicesimo die mensis maii anno dñi millmo . ccc lxxx quinto . cuius aīe ppicietur deus. Amen.</p>
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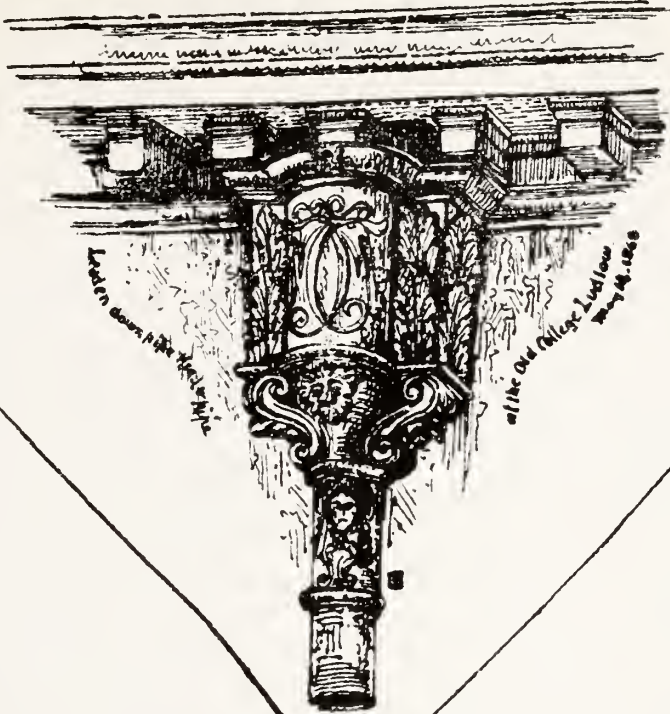
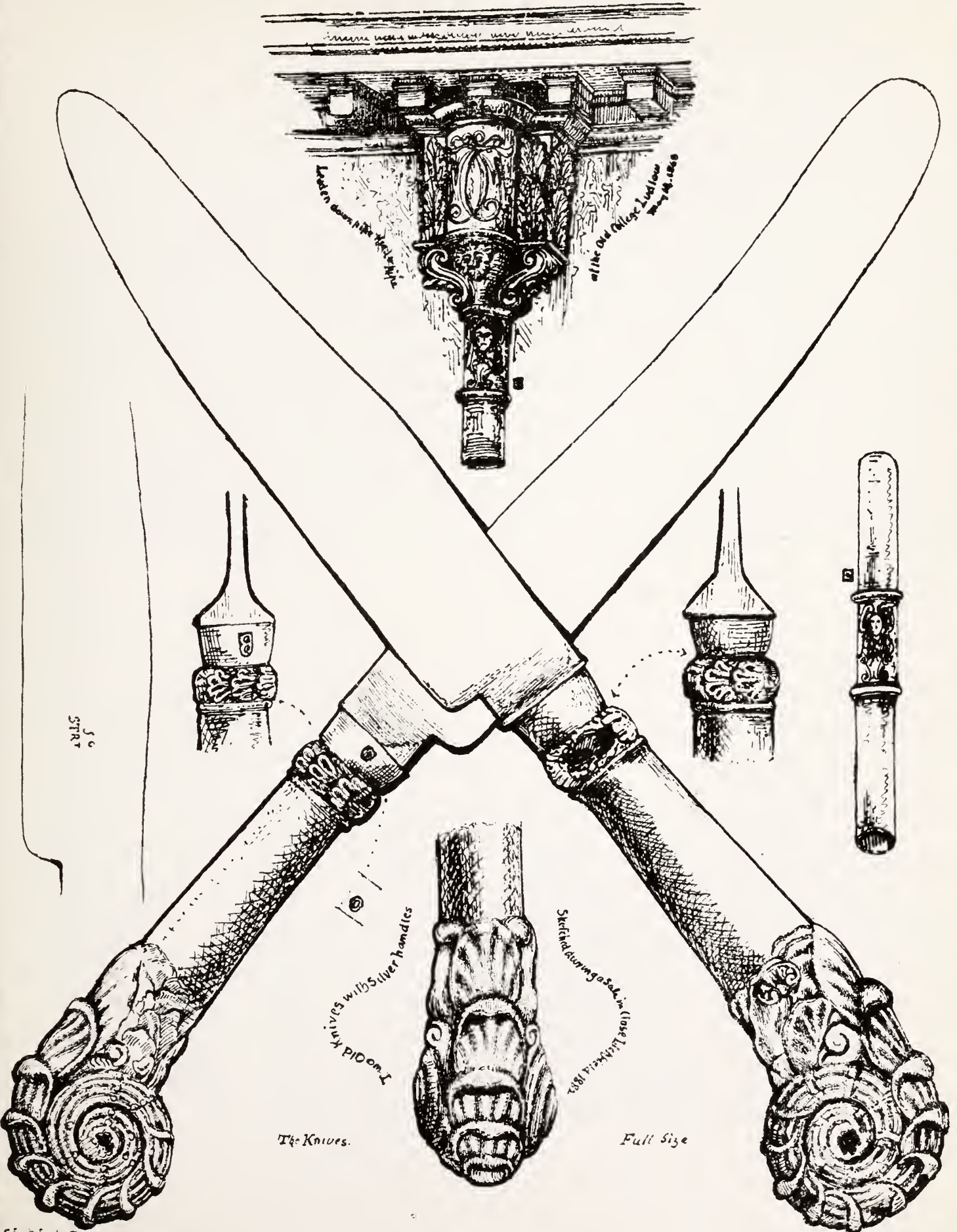




OLD HOUSE AT PRESTBURY, CHESHIRE.







56  
STRT

Two Old Knives with Silver handles

Shahidpurgo Sahib (late) Lucknow 1882

The Knives.

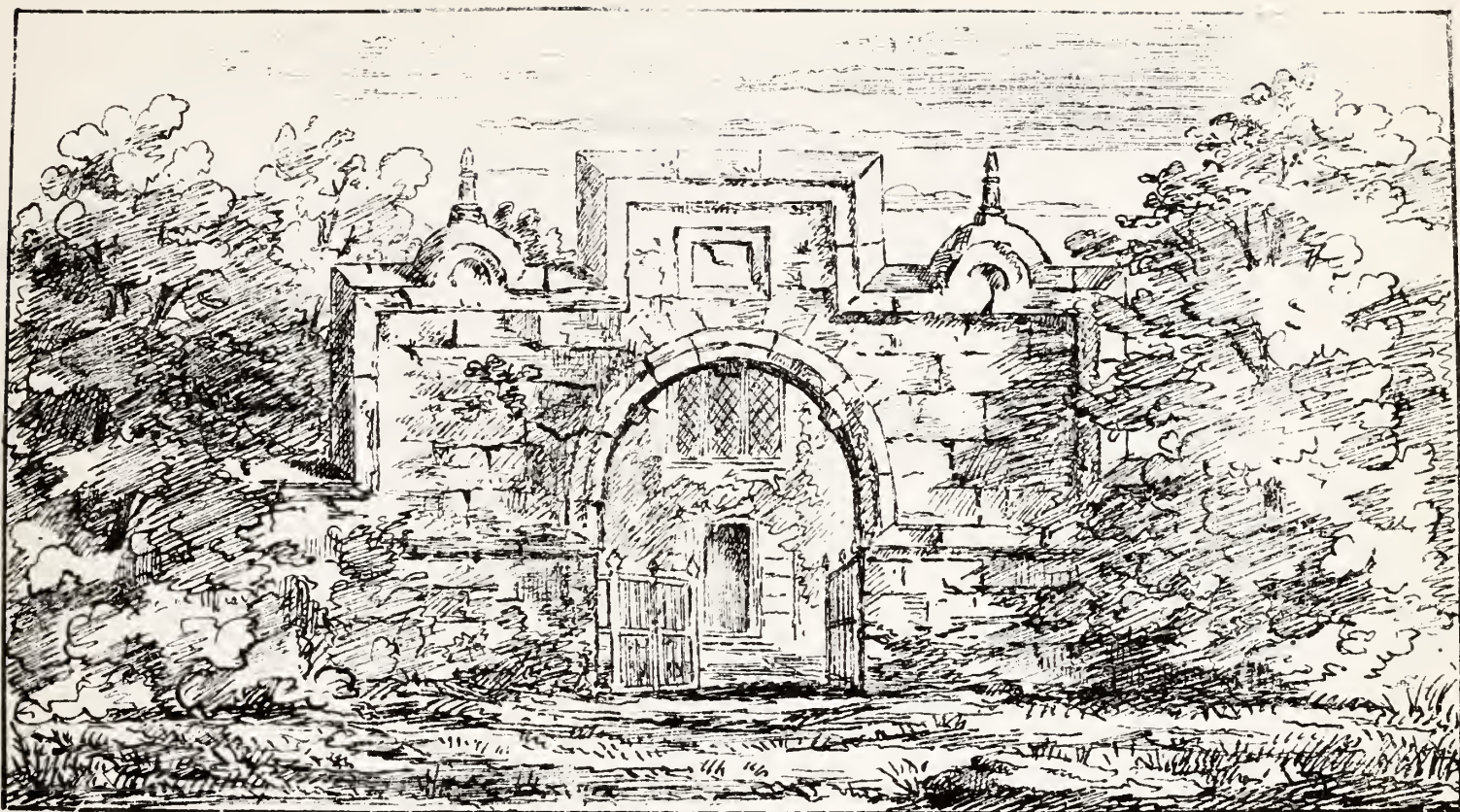
Full Size

Sketched June 1, 1882

In the Illustrated July 1884 J. T. Irvine.

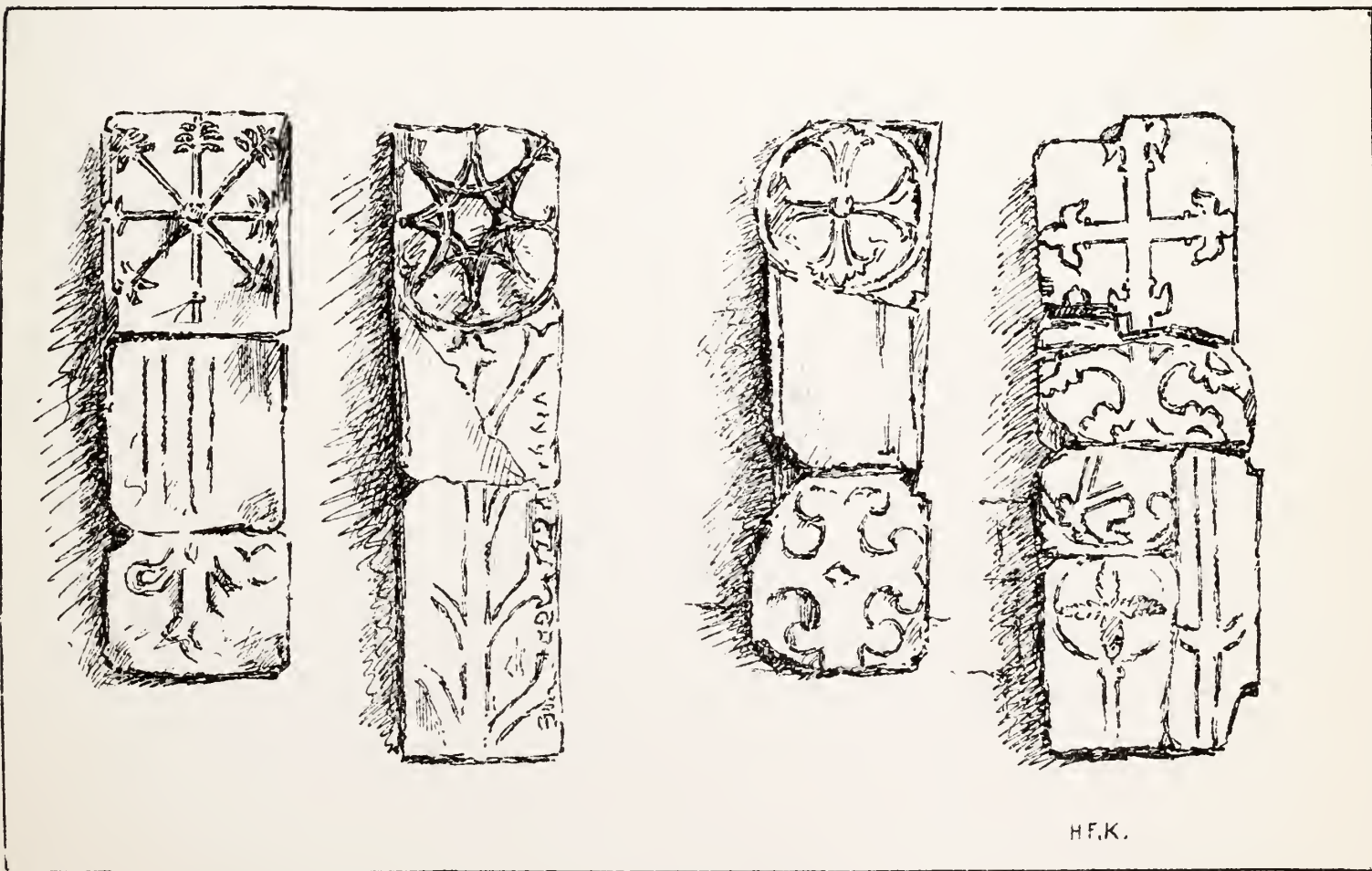






H. F. KENNEDY, DEL.

OLD HALL, BIDSTON, CHESHIRE.



H.F.K.

SEPULCHRAL SLABS, PRESTBURY, CHESHIRE.





XLVI. Old Timbered House at Prestbury, Cheshire.

*Drawn by the Rev. H. Fortescue Kennedy, M.A.*

AMONG the many relics of bye-gone times which are to be found in this interesting village, one of the most striking is the old house, formerly the Vicarage, which stands opposite the Church gate. Though in somewhat dilapidated condition it is still inhabited.

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XLVII. Pair of Silber-hafted Knives, and a Leaden Rain-water Pipe Head, at Ludlow.

*Drawn by F. T. Irvine.*

THE very beautiful Rain-water Pipe Head drawn at the top of this plate, was, when sketched, on the old building called "The College," fronting the west end of the Churchyard at Ludlow in Shropshire; in the right margin is given the hold-fast portion. The most beautifully ornamented ones known to exist in England are those in front of Canons Ashby, the seat of Sir H. L. Dryden, Bart., (of a date later than 1700.)

The pair of Knives here carefully drawn, were sketched after the sale of the contents of a House in the Close of Lichfield; they then becoming the property of a family near Cheltenham. The handles are formed of thin silver bossed up to the pattern and filled with some sort of composition.

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XLVIII. Old Hall, Bidston, Cheshire. *Drawn by the Rev. H. Fortescue Kennedy, M.A.*

THIS fine Old Hall, which is now a farmhouse, and was formerly the residence of the Earls of Derby, is very prettily situated near the foot of Bidston Hill, not far from Birkenhead. The Gateway (which forms the subject of Sketch II.) stands very near to the house and not far from the highway. There are not now many traces of any roadway leading up to the gate, and from its secluded position one might pass close to this beautiful old house without being aware of its presence.

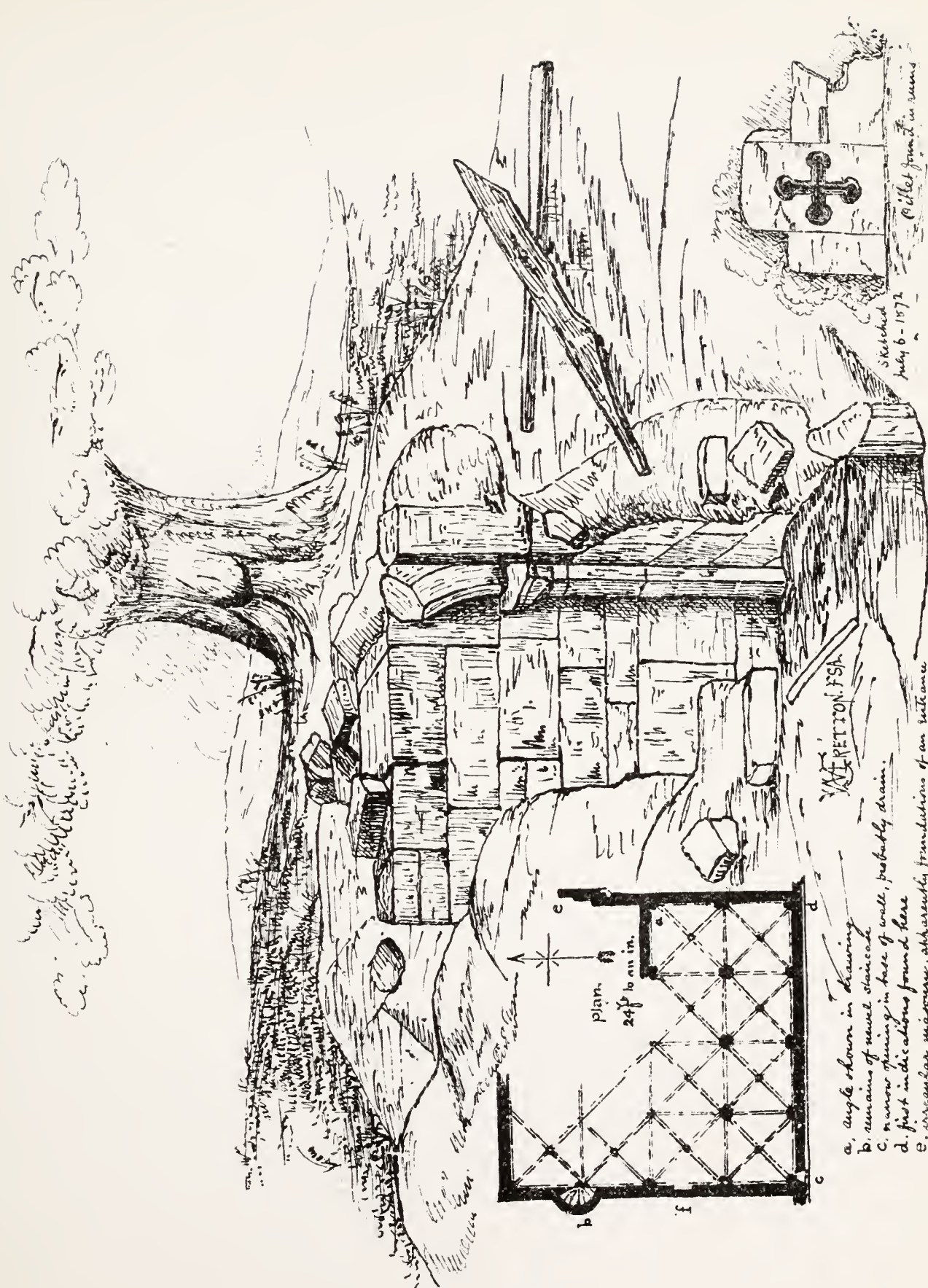
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XLIX. Sepulchral Slabs, Prestbury, Cheshire.

*Drawn by the Rev. H. Fortescue Kennedy, M.A.*

THIS sketch represents the remains of several old Crosses which have been discovered in proximity to the Church, during alterations. They are reared up against the south wall of the tower, which is the main entrance. They are here sketched as they stand, about six feet from the floor, just inside. They are fairly well preserved, and look as though they had been buried for many years. A long illustrated account of the discovery of these and other remains at Prestbury, from the pen of Mr. James Croston, F.S.A., will be found in "The Reliquary," and also in the "Palatine Note Book."





- a, angle shown in drawing
- b, remains of nave staircase
- c, narrow opening in base of wall, probably drain.
- d, first in decorations found here
- e, irregular masonry, apparently foundation of an entrance
- f, recess in W. Wall.

W. RETTON, F.S.A.

Sketched July 6 - 1872  
Pillar found in ruins

REMAINS OF BAGINTON CASTLE, WARWICKSHIRE





L. Remains of Baginton Castle, Warwickshire. *Drawn by W. G. Fretton, F.S.A.*

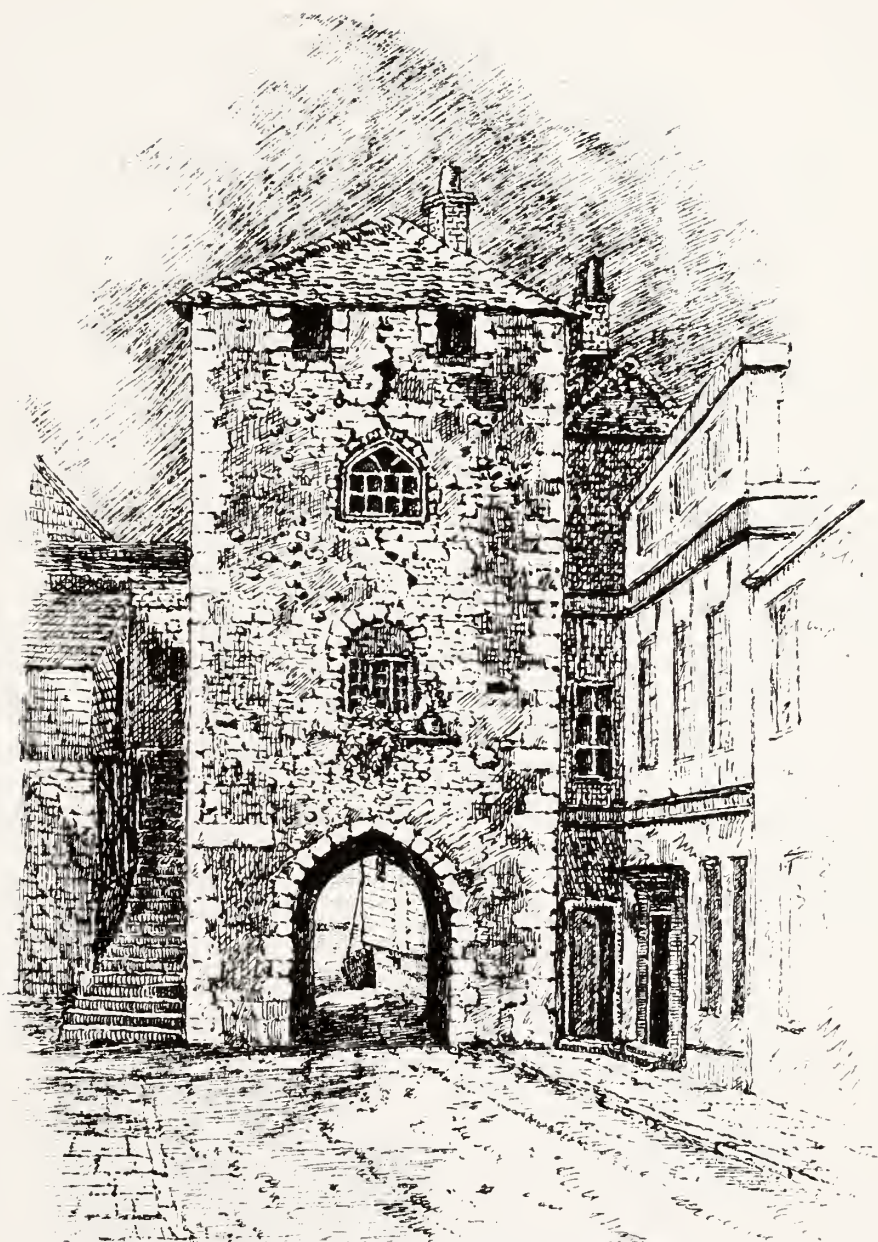
BAGINTON is a pretty rural village, about three miles south of Coventry, with a population of about 200. There is an ancient and curious church, consisting of chancel and nave, with a low tower and spire at the intersection, a narrow north aisle, with a chantry chapel the same length adjoining it on its north side. The Hall was a seat of the late W. D. Bromley-Davenport, Esq., M.P.

In the adjacent park, also north of the village, are evidences of early earthworks, indicative of the existence of a very extensive British encampment, the high ground affording a fine view to the west and north, on which sides the elevation is bounded by the Sowe, a tributary of the River Avon. On the west side of the park, and opposite the Hall and church, is a small grove of fine trees, and traces of a series of moats, within which formerly stood Baginton Castle. Of this fortress, which seems to have been more of a crenellated manor house than a place of great strength, though its position was commanding, nothing now remains above ground of the structure. In 1872 a partial exploration was made on the site by permission of the owner of the estate, under the direction of the Archæological Section of the Birmingham and Midland Institute. A very small fragment of the foundation was followed up by excavation northward and westward, and the portion shown in the drawing was found in the north-east angle, clearly indicating the springing of a groined roof of what proved to be a vaulted chamber of considerable size, measuring in its greatest length about 45 feet, and appearing to be L shaped in its plan. On the western side were the remains of a newel staircase; other features (marked on the plan) were also discovered. The examination was only limited to a small portion of the site, but sufficient was found to justify a complete examination of the area at some future period, which it is to be hoped may be carried out. The oilet represented at the right of the illustration, was found on the site some years ago, and is now preserved in the rectory garden.

On the western side of what appears to have been the castle yard is a curious stone building of small size, containing only an upper and lower room, the fire-place is in the S.E. angle, the mantel-piece being of stone and elaborately carved. The doorway is on the east side, between two shallow canopied niches, and above the entrance is a tablet which formerly bore an inscription, now illegible. It is supposed to have been erected about the middle of the 17th century, and used by an eccentric member of the Bromley family as a temporary residence during the "troublesome times."

It was at the castle which formerly stood on this site that Henry, Duke of Hereford lodged previous to his intended combat with the Duke of Norfolk on Gosford Green near Coventry in 1397, the abrupt termination of the proceedings, and the banishment of both appellants to the wager of battle are familiar to all historical students. Sir William Bagot was at this time lord of this manor, and resided at the castle.



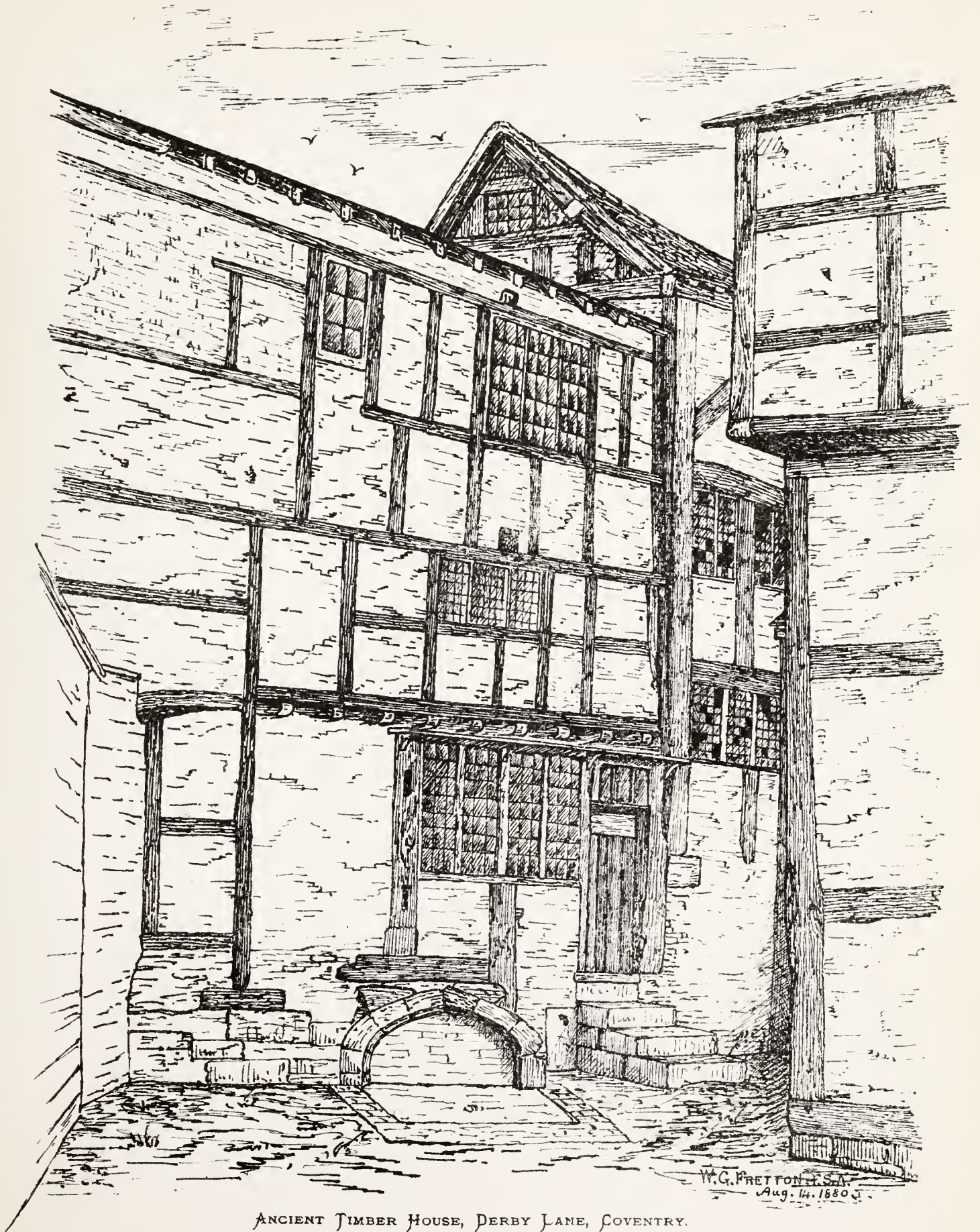


A.P.

West Gate, Southampton.







ANCIENT TIMBER HOUSE, DERBY LANE, COVENTRY.





## LI. West Gate, Southampton.

SOUTHAMPTON is rich in historical associations, and its numerous and interesting architectural relics are preserved, for the most part, in a manner which reflects great credit on those who have the care of them. The gate here illustrated, though far inferior in size and appearance to the noble "Bar," which spans the High Street, was in former times an important and strongly guarded entrance to the town from the western shore, in close proximity to the ancient Palace. Mr. Shore, in his recent guide-book says that it dates from the 13th century, with additions of a later period. In Britton and Brayley's "Beauties of England," it is described as a "plain pointed vault, very strong, and carefully defended, there being at least two grooves for portcullises, and six square apertures for throwing hot water, and other annoyances on assailants." The Tower has been greatly modernised, to serve the purpose of a dwelling house.

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## LII. Ancient Timber House, Derby Lane, Coventry.

*Drawn by W. G. Fretton, F.S.A.*

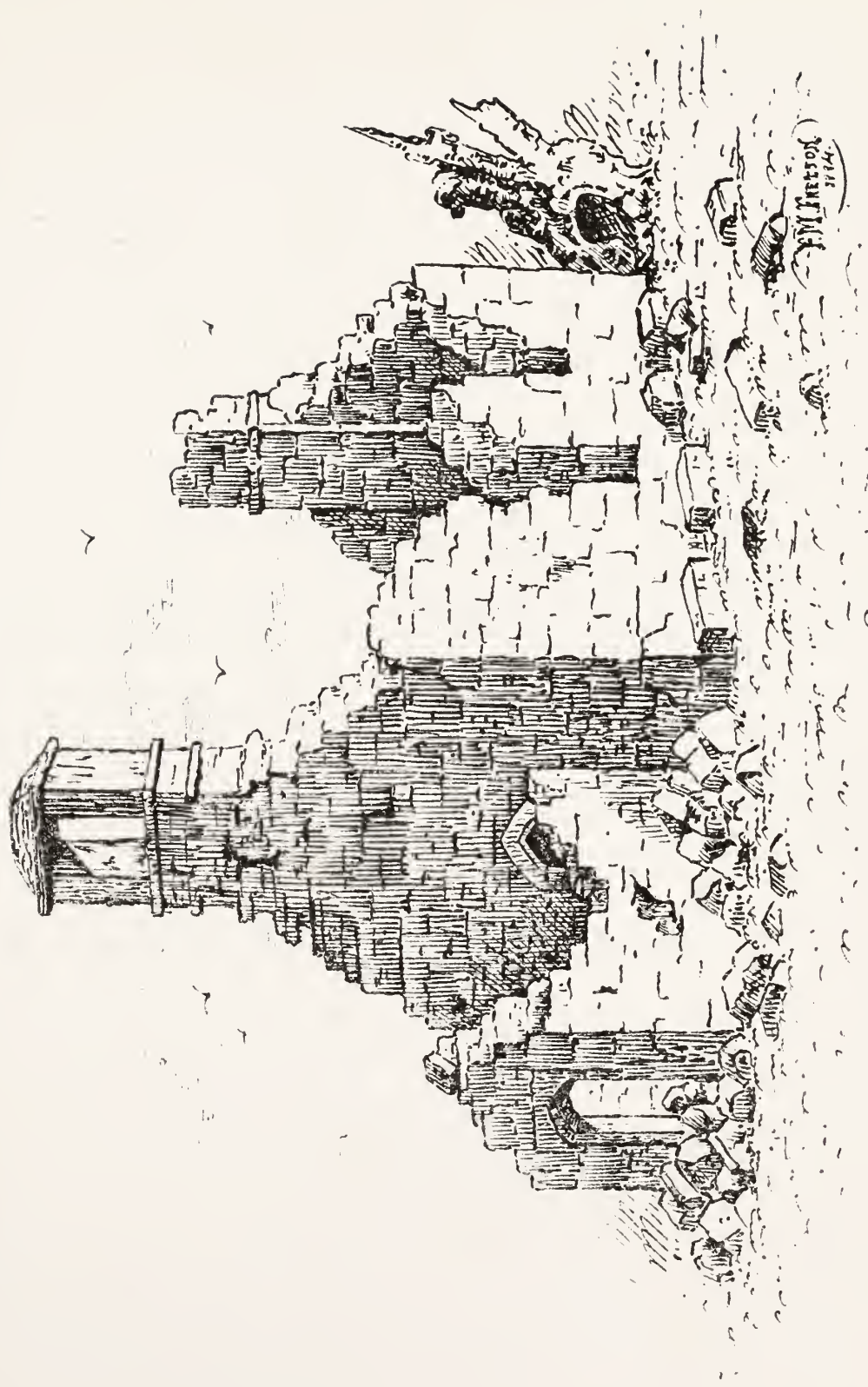
THIS interesting fragment of mediæval Coventry is situated in a court behind Derby Lane, formerly a thoroughfare known as "Pope's Head Alley," from an ancient inn called the "Pope's Head," a portion of which is shown at the right of the drawing, but it has been discontinued as a public-house for many years. The alley communicated at its north end with what was anciently called the "Spycerstoke," an opening near the west end of Trinity Church, and at the top of the Great Butchery. From here its course was along a court to the south, turning eastwards by the "Pope's Head" (the point from whence the drawing has been taken), thence south again by the east end of the inn for a few yards, and then eastwards through a narrow passage into Derby Lane, the entrance being shown in Mr. D. Waters' drawing of this lane in the volume for last year, page 8, on the left of the sketch (second entry). The modern front of the subject of the present drawing being seen further down the lane on the same side.

The back of the house here illustrated is one of those interesting specimens of timber-framed structures, for which Coventry is so noted, though their number is rapidly growing less. Like many of its class, it is erected on a stone basement, the undercroft forming a stone crypt having a groined roof, the doorway of which is shewn in the foreground, but walled up. It would be an improvement to re-open this entrance and place a door there with an iron grating in the head, allowing access to light and air. The age of the lower portion and of most of the timber framing appears to be of the early part of the 16th Century, or late 15th.

The upper portion of the house is additionally interesting as having been used in the first decade of the present century as a Jewish Synagogue, and it is believed to be the first house in Coventry in later times where a regular congregation of the Hebrew persuasion met for worship. Since the original drawing was made over four years ago, several alterations have been made on the left, and in the lower windows, but the main frame work is still untouched. The spaces between the timbers are filled in with thin bricks. The Jews now possess a recently built Synagogue at the west end of the city.







RUINS OF CAPELNEWYDD, MONMOUTHSHIRE.



LIII. Remains at Capel Newydd, Monmouthshire.

*Drawn by Francis M. Fretton. Contributed by W. G. Fretton, F.S.A.*

THESE ruins of an old chapel, said to have been built by three old maids, are situated on the S.W. declivity of the Bloreng, not far from the left bank of the Avon, overlooking the eastern valley, on the opposite side of which is the Varteg Mountain; they are about two miles distant S.E. from Blaenavon. Architecturally, the structure is plain, built of the local limestone, and greatly dilapidated; although services have been held here by the present Vicar of Blaenavon, which were abandoned owing chiefly to the building being unsafe. The roof is all gone, and the west walls are out of perpendicular. The chapel measures internally 32 feet by 16 feet, has a bell turret on its western gable, and remains of an external porch at the same extremity: at the opposite end is a fireplace, a singular arrangement. The sketch was made three years ago.







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