

## **The antiquary's mvsevm / by Jacob Schnebbelie.**

### **Contributors**

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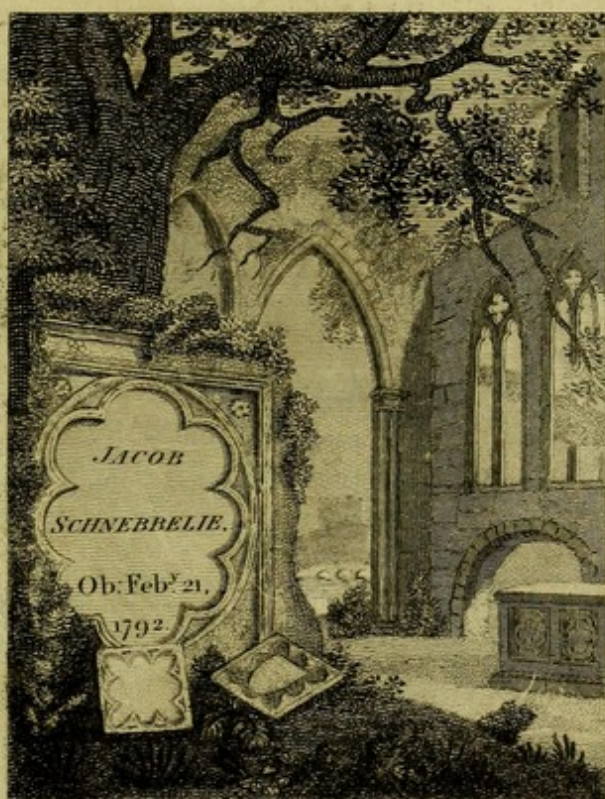
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THE  
ANTIQUARY'S MUSEUM.

by



*Printed by & for John. Nichols. Red Lion Passage, Fleet Street. 1800.*



93868

T H E  
ANTIQUARIES MUSEUM,  
ILLUSTRATING  
THE ANTIENT ARCHITECTURE,  
PAINTING, AND SCULPTURE,  
OF GREAT BRITAIN,

FROM THE TIME OF THE SAXONS TO THE INTRODUCTION OF THE GRECIAN  
AND ROMAN ARCHITECTURE BY INIGO JONES IN THE REIGN OF KING JAMES I.

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B Y J A C O B S C H N E B B E L I E,  
DRAUGHTSMAN TO THE SOCIETY OF ANTIQUARIES OF LONDON.

---

L O N D O N :  
PRINTED BY J. NICHOLS FOR, AND SOLD BY,  
THE AUTHOR, N° 7, POLAND STREET;  
AND BY G. G. J. AND J. ROBINSON, PATER-NOSTER-ROW.

M D C C X C I.



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BY JACOB SCHNEEBELIE,  
 DRAUGHTSMAN TO THE SOCIETY OF ANTIQUARIES OF LONDON.

LONDON  
 PRINTED BY J. NICHOLS, D. SOLE BY  
 THE AUTHOR, N. 7, P. STREET;  
 AND BY C. LAND, ROBINSON, PATTER-NOY.  
 MDCCLXII.



T O  
T H E P R E S I D E N T,  
C O U N C I L, A N D F E L L O W S  
O F  
T H E S O C I E T Y O F A N T I Q U A R I E S  
O F L O N D O N,  
T H I S W O R K I S, B Y T H E I R P E R M I S S I O N,  
R E S P E C T F U L L Y I N S C R I B E D,  
B Y T H E I R F A I T H F U L H U M B L E S E R V A N T  
J A C O B S C H N E B B E L I E.

*Feb. 1, 1791.*



THE PRESIDENT,  
COUNCIL AND FELLOWS

OF  
THE SOCIETY OF ANTIQUARIES  
OF LONDON,

THIS WORK IS, BY THEIR PERMISSION,

RESPECTFULLY INSCRIBED,

BY THEIR FAITHFUL HUMBLE SERVANT

JACOB SCHNEEBELI.

1841.



## P R E F A C E.

THE following Work was the first effort of the lamented Artist whose name it bears, after he had early in 1791 made himself master of the art of aquatinting, which is here exercised in the softest manner. This Work he began with great ardour, proposing to publish not less than four numbers in a year, and as many more as occasion would permit, at five shillings a Number, with four plates in each, twelve numbers making a volume. Just before his death, he had completed the third number of it, and left behind him several drawings intended to form the first volume. These materials falling into the hands of his two friends, Mr. GOUGH and Mr. NICHOLS, they, in justice to his memory and to the publick, determined to complete it. The several subjects were illustrated with accounts by Mr. Gough, Mr. Hawkins, Mr. Milner, Dr. Pegge, Mr. Nichols, and other friends.



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## B I O G R A P H I C A L M E M O I R.

JACOB SCHNEBBELIE was son of a native of Zurich in Switzerland, lieutenant in the Dutch army at the memorable siege of Bergen-op-Zoom in 1747; when, after a gallant resistance of two months, it was, as generally believed, surprized by the French under Marshal Lowendal. Upon quitting the service, Mr. Schnebbelie came over to England, and settled in the business of a confectioner, in which capacity he had frequently the honour of attending on king George II. He afterwards opened a shop at Rochester; where one of his sons still resides; and the same profession his son Jacob (who was born Aug. 30, 1760, in Duke's Court, in the parish of St. Martin in the Fields) followed for some time, first at Canterbury, and afterwards at Hammer Smith; till, Nature pointing out to him the proper road to fame and credit, he quitted his shop, and commenced self-taught teacher, at Westminster and other public schools, of the art of drawing, in which he made a proficiency which introduced him to the notice of many among the Learned and the Great. To the Earl of Leicester's notice he was first introduced by accidentally sketching a view in his park near Hertford, and was employed by him in taking some of the most picturesque landscapes about Tunbridge Wells, with a view to their publication for his benefit. At their noble President's express recommendation, he was appointed draughtsman of the Society of



Antiquaries ; and filled that office with equal credit to himself and his Patron. The merits of his pencil are too generally known and acknowledged, to require any exaggerated eulogium. Happy in a quick eye and a discriminating taste, he caught the most beautiful objects in the happiest points of view ; and, for fidelity and elegance of delineation, may be ranked high among the list of first-rate artists.

The works put forth on his own account are not numerous. In 1781, he intended to publish six views of St. Augustine's Monastery, to be engraved by Mr. Rogers, &c.; five of which were completed; and one small view of that religious house was etched by himself. In 1787, he etched a plate representing the Serpentine river, part of Hyde Park, with the house of Earl Bathurst, a distant view of Westminster Abbey, &c. now the property and in the possession of Mr. Jukes, intended to be aquatinted for publication. Mr. Jukes purchased also from him several views of Canterbury cathedral, St. Augustine's monastery, &c. In March 1788, he published four views of St. Alban's town and abbey, drawn and etched by himself ; which in the November following were published, aquatinted, by F. Jukes.

About the same time that he set on foot the present Work, he became an associate with the late James Moore, esq. F. S. A. and Mr. Parkyns, in the "Monastic Remains\*;" which, after five numbers had appeared, he relinquished to his coadjutors.

The assistance he occasionally gave to "The Gentleman's Magazine," the smallest part of his merit, it will be needless to particularize ; his masterly hand being visible wherever it was exerted. It is of more consequence to his fame to point out

\* See Gent. Mag. vol. LXI. pp. 743, 1118, 1207.



the beauties of many of the plates in the second and third volumes of the “*Vetusta Monumenta*” of the Society of Antiquaries, and in the second volume of the “*Sepulchral Monuments of Great Britain* \*,” the far greater part of the numerous plates in which are after him ; or in the very many drawings he had finished, and the sketches he had designed, for Mr. Nichols’s “*History of Leicestershire* †.” He had completed also some views of King’s College chapel at Cambridge, in a style worthy that most beautiful and most perfect of all our Gothic buildings, and in a manner which had so far recommended him to royal notice, that, had his life been spared, there is no doubt but he would have been properly distinguished.

Mr. Schnebbelie was not contented with drawing the remains of antiquity : his close pursuits had made him a proficient in the study of our National Antiquities, and a judge of the different styles of Gothic Architecture and Monuments. His description of the various places and buildings which he had examined were judicious and accurate, and discovered what attention he paid to them. An outline, if we may so call it, of Gothic architecture, had been suggested to him, to have been illustrated by drawings of the various parts ; and he had actually begun to compile a work, under the title of “*Antique Dresses since the reign of William the Conqueror, collected from various works ; with their authorities.*” It may be safely affirmed, that few artists have produced more specimens of their talents, in their particular departments, than Mr. Schnebbelie in the four last

\* In the Preface to which he is gratefully commemorated.

† One of these, a view of Cold Overton church, at the foot of which his loss is sincerely lamented, is given as a conclusion to the present Work.



years of his life, which is the short space of time since he seriously took up the pursuit.

Thus much for his professional abilities. But he had qualities of still greater worth, the virtues of an excellent heart. Those only who knew him intimately, and more especially those who at any time have travelled with him when he has been employed as a draughtsman, can judge of the alacrity of zeal with which he has dispatched his labour, of the chearful pleasantry with which he has relieved its toil, and of the ingenuous frankness of his natural disposition. On all these accounts, his loss will not easily be made up to his friends; and to his family it is irreparable.

He died in Poland-street, Feb. 21, 1792, in the 32d year of his age, after an illness of six weeks, which commenced with a rheumatic fever, occasioned by too intense an application to his professional engagements, and terminated in a total debility of body; leaving an amiable widow and three children. Two sons and a daughter died during the last year of their father's life; and a son was born five days after his death. He was interred in the burying-ground belonging to a new chapel then building for St. James's parish, in the road from Tottenham court to Hampstead.

The very small portion of time which elapsed after the talents of Mr. Schnebbelie became universally acknowledged did not enable him to lay by much store for his surviving family: who received a handsome relief from the Society to which he was draughtsman.





# I N D E X.

✓ An engraved Title-page; Preface; and Memoirs of Mr. SCHNEBBELIE.		
✓ The original Title-page and Dedication of 1791.		
✓ N <sup>o</sup> I. <i>Northampton</i> .—St. <i>Sepulchre's</i> church; sculptures in it; plan. <i>in text</i>	1. 2	
✓ <i>Winchester</i> cathedral, paintings in.	3	
✓ Head from St. Michael's church, <i>Coventry</i> .	4	4
✓ II. <i>Westminster Abbey</i> , painting over Sebert's tomb.	5	
✓ <i>Irlingborough</i> church and college, monuments, and vaults under the tower.	6. 7. 8	4
✓ III. <i>Higham Ferrars</i> church, sculptures. <i>(in text)</i>	9	
✓ <i>Walpole</i> church screen; 3 plates.	10. 11. 12.	4
✓ IV. Paintings from a Manual in Dr. Pegge's collection.	13.	
✓ <i>Elvetham</i> house, and plan.	14. 15.	
✓ History of St. Guthlac, from a Cotton MS.; plate I.	16.	4
✓ V. <i>Walmesford</i> church, font, and bridge.	17.	
✓ Portrait of St. Peter.	18.	
✓ A decanter ornamented by queen Elizabeth.	19.	4
✓ History of St. Guthlac; plate II.	20	
✓ VI. <i>Whittington</i> church, and particulars about it; 2 plates.	21. 22.	
✓ Ornaments on <i>Great Paunton</i> steeple.	23.	4
✓ History of St. Guthlac; plate III.	24.	
✓ VII. <i>Hornsey</i> church, and carvings.	25.	
✓ <i>Somerby</i> cross.	26	
✓ <i>Whittington</i> revolution-house and rectory.	27	4
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*separate plates 29*



# I N D E X.

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56 separate plate



Printed by JOHN NICHOLS,  
Red Lion Passage, Fleet Street.







*Schnobelen del. et sculp.*

ST SEPULCHRE'S CHURCH NORTHAMPTON.

*London, Publish'd as the Act directs Jan<sup>y</sup> 1791. by J. Schnobelen, Poland Street.*



( I )

PLATES I. AND II.

A DESCRIPTION OF ST. SEPULCHRE'S CHURCH,

NORTHAMPTON,

BY J. SCHNEEBELIE.

---

ST. Sepulchre's Church, Northampton, is situated at the North extremity of the town, and bears evident marks of great antiquity. It is generally supposed to have been built by the Knights Templars, in imitation of the church erected over the Holy Sepulchre at Jerusalem, to the honour of which it was dedicated.

The form is round \*, and divided into a nave and circular aisle by eight maffy columns, with Saxon capitals and bases, thirteen feet in height, and four feet three inches in diameter. Eight plain pointed arches spring from these columns, and terminate

\* There are but two others entire of this form, St. Sepulchre's, Cambridge, and the Temple, London. The church of Temple Bruer (i. e. the Temple on the Heath) on Lincoln Heath was of this form; Gough's Camden, vol. II. p. 248; as was another at Aflackby, in the same county, Ib. 247.



upwards, or rather support a short octagonal tower, thirty feet six inches in diameter, with four windows, the *mullions* of which, a few years since, were removed to give more light, and are now plain, oblong squares. The roof, rising with an easy ascent to a point, is covered with lead, as is the circular aisle; where, in digging a grave on the South side in 1775 a number of human skeletons were found, but not in the usual direction, East and West. On the West side, in the wall adjoining the staircase leading to the gallery, is a curious piece of very rude sculpture. See Plate II. Fig. 1.

As the acute pointed arch was first introduced into this kingdom by the Knights Templars, it is not improbable that this church is the earliest specimen where the Saxon column and the pointed or Saracenic arch are united; and that it must have been built soon after, if not prior to the first crusade; for Simon Saint Liz, a Norman, and second earl of Northampton, who died in 1127, on his return from a crusade to the Holy Land, gave this church to the convent of St. Andrew\*; and it was confirmed to them by Henry I. who added to it four acres of his demesne lands†.

The original form of this church has been much altered by the addition of a chancel and two aisles, to which you ascend by three steps; and at the West end is an embattled tower with a handsome spire. In the tower, which is supported by two maffy buttresses, are six bells, and the following lines painted on the East side of the belfry.

Here bells melodious move with art sublime,  
And various numbers beat in mood and time;  
Let clamour cease, the cause of dire mischance;  
In awful silence lead the mystic dance;  
So Music raises her majestic strain,  
Whilst notes harmonious reach the distant plain.

\* Reg. Priorat. S. Andr. fol. 14, a. 16, b. & Mon. Ang. vol. I. p. 680, 682.

† Ibid. fol. 19. 6. 20. b.



Plate II.



8



1



9



2



5



3



6



4



7



10

SCULPTURES in ST SEPULCHRE'S CHURCH

NORTHAMPTON.





The three summers, or principal beams, that support the roof of the chancel, rest on six corbels \*, sculptured with figures playing on various musical instruments. See Pl. II.

- Figure.
- |            |   |   |
|------------|---|---|
| South side | { | 2. plays on the hurdy-gurdy †.                                  |
|            |   | 3. plays on two drums, shaped like our present kettle-          |
|            |   | drums.  |
| North side | { | 4. it is not easy to say what this figure represents.           |
|            |   | 5. plays on the antient <i>fistula</i> , or pipe of the Greeks. |
|            |   | 6. plays on a bagpipe, or such-like wind instrument.            |
|            |   | 7. has something like a violin.                                 |

In the vestry, which is at the East end of the North aisle, are two rich corbels, one the head of a King, the other that of a Bishop, the usual ornaments of monastic foundations; each of which probably supported the figure of some saint. See Pl. II. Fig. 8 and 9.

Near the centre of the body is a blue slab, seven feet six inches long and three feet nine inches wide, inlaid with the portraiture in brass of a man and his two wives, in the dress of the times; he is bareheaded, standing between them, holding each by a hand. Under his first wife are two sons and one daughter; under his second, four sons and five daughters; below these, two hands joined; and, on another plate under them,

FAREWELL, TRUE FRIEND; READER, UNDERSTAND:  
 BY THIS MISTERIOUSE KNOT OF HAND IN HAND,  
 THIS EMBLEM DOTH (WHAT FRIENDS MUST FAYLE TO DOE)  
 RELATE OUR FRIENDSHIP AND ITS FIRMNESS TOO.  
 SUCH WAS OUR LOVE, NOT TIME BUT DEATH COULD SEVER  
 OUR MORTAL PARTS, BUT OUR IMMORTAL NEVER.  
 ALL THINGS DOE VANISH HERE BELOW, ABOVE,  
 SUCH AS OUR LIFE IS THERE, SUCH IS OUR LOVE.

\* Called a Corbel in masonry, and in timber-work a Bracket, or Truss.

† The hurdy-gurdy, now in use, is played on just the reverse of the one here represented, the handle being turned by the right hand, and the keys struck by the left, which are downwards when played on.

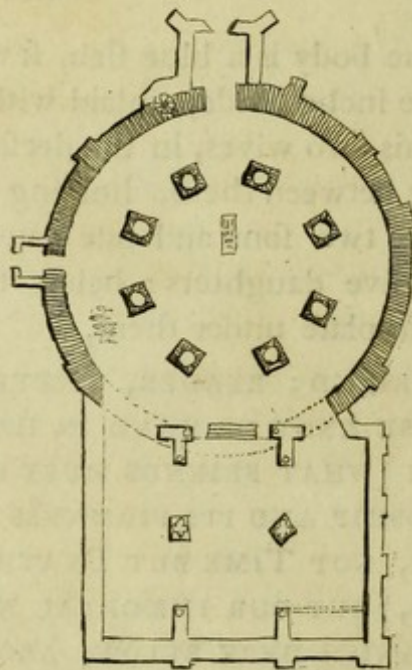


And round the edge,

HERE RESTETH THE BODY OF MR. GEORGE COLES, OF NORTHAMPTON,  
WITH HIS TWO WIVES, SARAH AND ELEANOR, BY WHOM HE HAD  
12 CHILDREN; HE GAVE TO PIOUS USES XL<sup>l</sup> YEARLY FOR EVER TO  
THIS TOWNE; AND DECEASED THE FIRST OF JANUARY, 1640.

Near the South-West entrance into the church-yard, in the  
North wall of a house, are the remains of a small crucifix, much  
defaced. See Plate II. Fig. 10.

The shaded part of this plan shews the original form of this  
church.









PAINTING on the NORTH WALL of the NORTH TRANSEPT  
of WINCHESTER CATHEDRAL.

*Illustration of the original*



# A N A C C O U N T O F S O M E P A I N T I N G S

DISCOVERED IN WINCHESTER CATHEDRAL.

BY THE REV. JOHN MILNER, F. S. A.

---

**I**N the summer of the year 1788, when Mr. Schnebbelie was employed in copying the beautiful monuments in Winchester Cathedral of its ancient bishops and benefactors, Beaufort, Wainflete, and Fox, for the Society of Antiquaries, the engravings of which drawings now enrich their valuable collection of *Vetusta Monumenta*; his insatiable curiosity and active ingenuity, to which the writer of this was witness, led him to make many discoveries in that inexhaustible mine of antiquarian researches, which had escaped the attention of former investigators.

The Northern transept, the chief scene of his discoveries, is a part of the church which has long been destined to no other use than to hold implements of building, and a few solitary monuments of the dead; but before the Reformation it appears by  
the



the vestiges of altars still visible in it, and by the rich painting with which the whole was ornamented, to have been a place of much more consequence and resort.

Though the subjects in some parts of these paintings were sufficiently discernible to the curious observer, yet Mr. Schnebelie has the merit of bringing many more of these to light, and of rendering others much more visible and certain.

The most singular discovery, however, in the opinion of the writer, was that of a double coat of painting in this part of the Cathedral, containing a series of subjects, one underneath the other, which had evidently been painted at different periods, and of which the undermost was far the freshest and the most perfect.

The two figures in the present plate, which are as large as life, appear to be of this number; and the circumstance of their superior freshness is easily accounted for by their having been originally executed in a stronger style of colouring, while those of a later date carry proof of a more delicate and improved pencil, and by the former having been preserved from the injuries of the air by a coat of paint, in addition to the white-wash, while the latter was protected by white-wash alone.

The greater part of the figures in general appear to represent Christian martyrs and other saints. The wheel of St. Catharine, and the name of St. Agatha, are in particular visible; but the two figures before us, though not characteristical enough to denote for whom they were individually intended, seem to represent some holy persons of the ancient law, by the phylacteries which they bear in their left hands on the edges of their robes, while their right hands are raised up in the attitude of solemn address, as if they were pronouncing the passages of Scripture contained probably in these. Were these inscriptions perfect, there is no doubt but they would sufficiently characterize the prophets or holy persons that bear them on their garments; but unfortunately nothing more is legible in one of them than  
the



the letters DNS, which is the contraction for DOMINUS, with the unmeaning characters VD--NI; and in the other the letters IRTV, which probably formed part of the word VIRTVS, or of one of its inflections \*.

The Northern transept, where these antiquities occur, never having been cieled or subjected to the other alterations which the rest of the Cathedral has undergone, exhibits a perfect specimen of Norman architecture, being exactly in the state (except the gothicizing a few of the windows, and the addition of the above-mentioned paintings) in which it was left by Bishop Wake-lyn, the original builder of the present church, who came over with the Conqueror, and carried on his work in his reign, and that of his children and successors, William II. and Henry I.

\* It is not improbable that these were some of a set of the Old Testament prophets, with the more striking passages of their writings, as in the paintings which till lately adorned the ceiling of Salisbury Cathedral. But the small remains of the inscriptions renders it next to impossible to ascertain the texts. R. G.



the letters are, which is the contraction for *dominus*, with the  
numeral characters *vi-vi*; and in the other the letters *vi-vi*  
which probably formed part of the word *virtus*, or of one of  
its inflections.  
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more illustrious figures of their writings, as in the paintings which till lately adorned the ceiling  
of Salisbury Cathedral. But the small remains of the intaglios remain in such an imperfect  
to ascertain the text. R. G.









*Schniebelis delin et sculp.*

HEAD from MERCERS CHAPEL COVENTRY.

*London Published as the Act directs Jan 1. 1828. by J. Schniebelis, Poland Street.*

( I )

H E A D

F R O M

ST. MICHAEL'S CHURCH, AT COVENTRY;

Communicated by Mr. NICHOLS.

---

THE subject of the annexed Plate is a curious head, carved in oak, very antique, and admirably well executed; representing the last moments of a dying man, strongly expressed. It was taken from the roof of the Mercers chapel, in St. Michael's church, at Coventry, 1778, when a new roof was constructed; and is the only one remaining of the many that once decorated the ceiling. The Mercers chapel is in that part of the church which was founded in the reign of King Stephen; for then did Ranulf, Earl of Chester, render it to the Monks of Coventry by the name of St. Michael.

The original carving, which belonged to a gentleman at Coventry, was exhibited to the Society of Antiquaries, Nov. 12, 1789, by the Rev. John Pridden, M. A. F. S. A.; together with some curious articles in the possession of their late worthy member, David Wells, Esq. of Burbach in Leicestershire.



## H E A D

V A R I A N T

## ST. MICHAEL'S CHURCH, AT COVENTRY;

Commentary by Mr. NICHOLS.

The subject of the annexed plate is a curious head, carved in oak, very ancient, and admirably well executed; representing the last moments of a dying man, strongly expressed. It was taken from the east of the altar-chapel in St. Michael's church, at Coventry, 1778, when a new roof was constructed; and is the only one remaining of the many that once decorated the ceiling. The altar-chapel is in that part of the church which was founded in the reign of King Stephen; for then did Hamulf, Earl of Chester, transfer it to the Monks of Coventry by the name of St. Michael.

The original carving, which belonged to a gentleman at Coventry, was exhibited to the Society of Antiquaries, Nov. 12, 1780, by the Rev. John Pridgen, M. A. F. S. A.; together with some curious articles in the possession of their late worthy member, David Wells, Esq. of Burdach in Leicestershire.







*—Anastasia, Saint of England.*  
 PAINTING ON THE SOUTHSIDE SEBERT'S TOMB,  
 WESTMINSTER ABBEY.

*London: Published by the Rev. J. G. Nichols, May 18 1844, by subscription, 117 Pall Mall Street.*

( 1 )

A N

A C C O U N T

O F T H E

P A I N T I N G

On the South Side, over the Monument of SEBERT, King of  
the East Saxons, in WESTMINSTER Abbey.

By JOHN SIDNEY HAWKINS, Esq. F. A. S.

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THE figure, represented in the plate which accompanies this paper, is the only one of four now remaining on the South side of the canopy, over the monument of Sebert king of the East Saxons, and Ethelgoda his wife, near the entrance to the tombs, on the South side of the altar in Westminster Abbey. That front, which faces the South part of the ambulatory round the chapel of Edward the Confessor, and which is the only part visible, the other being concealed by the wainscoting of the choir near the altar, consists of a plain altar tomb of touchstone, inserted in a recess in the wall, made purposely to re-



receive it \*, over which is a canopy of framed oak, supported by a very flat Gothic arch of masonry turned over the tomb, and divided by narrow pilasters into four compartments: in all of them were originally human figures painted, but the present, imperfect as it is, is the only one on this side which has not been totally effaced †. On the North side, the canopy had a similar appearance, and was painted in the same manner; but the figures on that side have had the good fortune to be well engraven, and accurately described by Sir Joseph Ayloffe in his *Account of some ancient Monuments in Westminster Abbey*, while the only engraving of those on the South exists in a miserable view of the South front of this tomb, inserted in Dart's *Antiquities of this church*, Sir Joseph Ayloffe perhaps thinking it too imperfect for publication.

The historians of this church have informed us, that this prince Sebert was, as well the founder of it, as one of the persons interred in it; for they say that he was son of Sledda king of the East Saxons, by Rricula, daughter of Hermenrick and sister of Ethelbert king of Kent; that he was converted to Christianity by the preaching of St. Austin, and the persuasion of his uncle Ethelbert, who had himself, a short time before, embraced Christianity; and that, Ethelbert having erected a church in London, and dedicated it to St. Paul, Sebert, in imitation of his example, in 604, 605, or 610 ‡, built the church at Westminster, and gave directions to Mellitus, then lately ap-

\* Dart says that the tomb is on the South side of the altar, and on the left hand at your first entrance into the area leading to the chapels; that it is made in the wall, and that in his time there was, as indeed there is now, 'a box fixed upon it, wherein they usually place books and keys, for the use of the church.' *Dart's Westmonasterium*, vol. I p. 6.

† Mr. Gough, in the Introduction to his *Sepulchral Monuments*, p. xcii. mentions, that nothing remains of King Sebert at Westminster, but the arch under which his coffin was probably deposited; that one of the paintings has perished by the pannel being taken out to make a passage to some of the royal family, who were seated on this tomb at coronations; and that the rest, on the back of the choir, have been the sport of idle boys, and are completely scratched out.

‡ *Widmore's Enquiry into the first Foundation of Westminster Abbey*, p. 3.



pointed Bishop of London, to consecrate it, and dedicate it to St. Peter; and, lastly, that Sebert dying in 616, after a reign of fifteen years, was, together with his Queen Ethelgoda, who died in the month of September preceding, buried near the high altar in the church, which he himself had founded, at Westminster, from which spot they were afterwards removed into the church as built by Edward the Confessor. On the rebuilding of the Abbey by Henry III. on its present scite, which is somewhat North of that on which Sebert had erected his church, the bodies of Sebert and Ethelgoda, together with those of Hugolin, Chamberlain to Edward the Confessor, Abbot Edwine, and Sulcardus the Historian, were taken up from the respective places of their primary interments, and put under one monument, in the vaulted room on the East side of the great cloisters, wherein the regalia were formerly kept, and where the trial-pieces of the pix are now deposited; and not in that place, some years since walled up, which adjoins to the passage leading from the Eastern cloister into the chapter house, as Widmore, by mistake, says they were \*.

In 1308, the Monks of Westminster again took up the bodies of Sebert and Ethelgoda, and, re-inclosing them in leaden coffins, with great ceremony and devotion, deposited them within their present tomb, then lately prepared for their reception. At the time of this removal, as Walsingham tells us, the right arm of King Sebert was found, in all respects, as whole and perfect, as if he were but newly dead, notwithstanding its having been buried upwards of 700 years †: the monks also added an inscription, too long to be here inserted at length, which

\* *Ayloffe's Account of some ancient Monuments in Westminster Abbey*, p. 13.

† *Ayloffe*, p. 13. This is a mistake; Sebert died in 616, and the removal was in 1308, according to some, or in 1307, according to other authors; so that at the time of the removal, he had not been, by eight or nine years, buried 700. Probably the inscription, placed near the tomb on this latter occasion, was the origin of the mistake, as that states him to have been buried 'septingentis annis;' and from that circumstance manifestly appears to be no older than the time of the removal.

they



they hung up near the tomb, and in which they commemorated this latter circumstance by the following lines :

- ‘ Ecclesiam nimiam nimio studio fabricavit,
- ‘ Hæc illæsa manus quæ fundamenta locavit,
- ‘ Hic septingentis annis terra cumulatus.
- ‘ Christi clementis instinctibus inde lavatus \*.’

Widmore, in his *Enquiry into the first foundation of Westminster Abbey*, has endeavoured to shew that Sebert was not the founder, and that it did not exist till about a century after his death : but every one of Widmore’s arguments has ever appeared to me, on the most impartial and repeated examinations, so futile and inconclusive, that his opinion ought wholly to be rejected ; and I should not despair of being able to convince the reader that they are so, having collected considerable materials for that purpose, were I not prevented from entering into the discussion by the limits which I have prescribed to myself in this paper.

Mr. Pegge also, in his *Sylloge of the remaining authentic Inscriptions relative to the erection of our English churches*, 4to. Lond. 1787, has been induced to enquire, p. 9, into the authenticity of the before-mentioned inscription ; and, relying too much on Widmore’s authority, and misled by an erroneous reference, has asserted that neither Sebert nor his Queen were here buried, notwithstanding what is asserted by Mr. Geo. Vertue † ; and that these bodies, whosoever they were, could not possibly be theirs ; in support of which he has related in a note, that Sebert was interred, according to Higden, in St. Paul’s. This reference to Higden, I am very much afraid, was copied from a note in Tindal’s Translation of Rapin, edit. 1732, Vol. I. p. 56,

\* This inscription was remaining on parchment framed, in Dart’s time ; but, he says, it was then only some writing not legible. Dart, Vol. I. p. 6. It has since been removed.

† *Archæol.* I. p. 36.



in these words : ‘ He’ [i. e. Sebert] ‘ was buried in St. Paul’s cathedral, which, according to some, he built. Higd. Polychr. ‘ p. 228.’ Upon consulting Higden, however, as published by Dr. Gale in the third volume of his *Collection of English Historians in Latin*, p. 228, the very page referred to by Tindal, it turns out that, speaking of the foundation of St. Paul’s by Ethelbert, we are there told that another Chronicle mentions Sebert as the founder, but there is no mention at all of the place of Sebert’s interment, though his death is noticed in a subsequent part of the page ; and indeed it is to be observed that Sir William Dugdale has not in his history of St. Paul’s included Sebert, nor given the least hint of any idea that he was there interred : on the contrary, enumerating the eminent persons interred in that church, ‘ whose monuments,’ as he expresses it, ‘ except some few, remained entire till the storm of this last fatal destruction fell upon them,’ he says, there were two kings, viz. ‘ Sebba, who, laying aside all worldly greatness, assumed the habit of religion in this church, and Ethelred ; and 24 ‘ bishops :’ but not one word of Sebert. The mention, however, of Sebba above, and the insertion, p. 93, of Sebba’s inscription, from which it appears that he was king of the East Saxons, might possibly induce Tindal, in his hurry, to mistake one for the other, and to apply, as he seems to have done, that fact to Sebert, which belonged to Sebba.

Having shewn, as I trust I have, that the fact of Sebert’s interment in St. Paul’s has no foundation, as not being mentioned by the very historian to whom Tindal, and after him Mr. Pegge, refer, and being fully persuaded in my own mind that, for aught that Widmore has urged to the contrary, Sebert might have been, and probably was, the founder of this church ; and, consequently, that this monument was in all likelihood his ; I proceed now to enquire into the more immediate subject of this paper, the history of the paintings over it.

Cam-



Camden has informed us, that near this tomb is painted on the wall by an ancient hand, St. Peter addressing the dead Sebert in the following verses :

‘ Hic, Rex Seberte, paufas mihi condita per te ;

‘ Hæc loca luſtravi, demum luſtrando dicavi \*.’

and Weever † describes the painting in very nearly the ſame terms, ſtill mentioning it, as ſituated, ‘ upon the wall by this ‘ tomb ;’ but Keepe tells us more minutely, that ‘ the canopy ‘ erected over this tomb, of eight panes of delicate carved wain- ‘ ſcot, contained as many painted figures of St. Peter, St. John ‘ Baptiſt, King Sebert, King Edward the Confefſor, &c. with ‘ divers verſes of queſtions and anſwers under each of them, ‘ which are all defaced and waſhed away, and only a table of ‘ verſes adjoining to the tomb (which you will find among the ‘ monumental inſcriptions) is ſtill remaining to inform you who ‘ it is that is buried there ‡.’ The verſes as given by him, p. 335, are the ſame as have been mentioned above. Crull, the compiler of *The Antiquities of St. Peter’s, or the Abbey Church of Weſtminſter*, in one volume 8vo. 1711, and again in two volumes, 1742, follows Keepe’s information almoſt verbatim ; but Dart, after giving an account of Sebert and his queen, and the removal of their bodies in 1307 to the preſent place of their interment, expreſſes himſelf in the following terms : ‘ The hiſ- ‘ torians of this church ſay, there was a canopy of eight panes, ‘ on which were painted the pictures of St. Peter, St. John Bap- ‘ tiſt, King Sebert, Edward the Confefſor, &c. with verſes, by ‘ way of queſtion and anſwer, underneath them. If ſuch things

\* *Reges, Reginae, Nobiles & alii in Eccleſiâ collegiatâ B. Petri Weſtmonaſterii ſepulti*, 4to. Lond. 1606. The laſt line alludes to the tradition of the miraculous conſecration of this church by St. Peter, which is given by Ailred Rivallensis in his *Life of Edward the Confefſor*, among the *Decem Scriptores*, col 385.

† *Funeral Monuments*, edit. ſo. p. 452.

‡ *Mon. Weſt.* p. 35.

‘ were,’



‘ were,’ adds he, ‘ they are now invifible, and I can perceive and believe, there were no more than four panes, unlefs thofe next the altar, i. e. the back fides of thefe (now wainfcoted up) are meant. There ftill remains the ruins of one picture vifible (I believe,’ fays Dart, ‘ Sebert; for I cannot liken it to thofe ufually drawn for the reft) and that much defaced \*.’

The removal of the wainfcoting of the choir in 1775 has rendered certain what Dart did but conjecture might be the cafe; and has confequently confirmed the account of the earlier hiftorians, which Dart, for want of that evidence, feems inclined to difpute, but which can never again be questioned, the Antiquarian Society having publifhed prints from the paintings on the North fide, which are again reduced to their former ftate of concealment, and accompanied them with a defcription by Sir Jofeph Ayloffé, in which is the following paffage to our prefent purpofe: ‘ The hiftorians of the church of Weftminfter fay, that the pictures of St. John the Baptift, St. Peter, King Sebert, and Edward the Confeffor, were painted in thefe pannels,’ [i. e. on the South fide] ‘ with verfes, by way of question and answer, placed underneath them. And Weever exprefsly tells us, that one of thefe pictures reprefented St. Peter talking to king Sebert, who was painted in the adjoining pannel, and thefe verfes underneath :

‘ Hic, Rex Seberte, paufas mihi condita per te :

‘ Hæc loca luftravi, demum luftrando dicavi.

‘ Thefe pannels,’ adds Sir Jofeph, ‘ ftill retain incontestible indications of their having been originally painted, and that human figures were thereon reprefented; but thefe figures, whatever they were, are fo much defaced, that little more than the outlines of one of them, and fome fragments of other paint-

\* *Westmonasterium*, Vol. I. p. 5.



‘ ings on the spandrils of the pyramids, which form the finish-  
 ‘ ings of the pannels, are now visible; so that it is impossible to  
 ‘ ascertain who were the several persons that these figures were  
 ‘ designed to represent. The only figure of which there are any  
 ‘ tolerable remains, is that of a venerable elderly man, clothed  
 ‘ in a tunic and loose robe, with a long, curled, dark-coloured  
 ‘ beard, and a nimbus round his head, on which he wears a  
 ‘ kind of wreath or turban. His left hand holds a sceptre, and  
 ‘ his right is elevated, and with its fore finger pointed to Heaven.  
 ‘ From these circumstances it may not improbably be suggested,  
 ‘ that the figure was intended to represent St. Edward the Con-  
 ‘ fessor \*.’

That the figure here described is that now in question, there can be no doubt; but, on a minute examination of the original painting, in order to ascertain how far Sir Joseph Ayloffe’s conjecture as to the person represented by it was probable, it turns out that, owing, in all likelihood, to the state of obscurity in which he saw it, he has not fully described the figure, for that the right hand, which he mentions as elevated, and with its finger pointed to Heaven, has really on it a very rich glove, and holds between the thumb and the fore and middle fingers a ring, which is not only the frequent symbol of Edward the Confessor, but may be accounted for by the following relation.

King Edward, being far advanced in years, riding by the church of Clavering in Essex, at the time when the ceremony of its dedication to our Lord and St. John the Evangelist was going forward, was induced, by devotion, to alight and be present at the ceremony; in the course of which, an old man came up to him, and asked an alms in the name of God and St. John; and the King, having nothing else to bestow on him, drew off from his finger a ring, which he gave to the old man, who thankfully received it. Some years after, two English

\* Ayloffe, p. 20.



pilgrims went to the Holy Land on a pilgrimage, and lost their way : night was coming on, and they knew not whither to go ; when, at last, they saw a company of men dressed in white, with two lights borne before them, and behind them came an ancient man with white hair. This company the two pilgrims joined, and having, in answer to the old man's enquiries, informed him they were pilgrims of England, and had lost their way, he conducted them into the city, where they were supplied with food, and remained all night. In the morning, the old man accompanied them on their way, told them he was St. John the Evangelist, and delivered to them a ring, which he said he had received from King Edward's own hands when his church was consecrated, directing them to return it to the King, and to tell him that within six months the King should be with him in the joy of Heaven ; after which he departed from them suddenly. On their return, the pilgrims executed their commission, and delivered their message to the King, who, as the story says, had also another token from St. John, and that was, that the pilgrims should die before him, which, as well as his own death, accordingly happened as it had been foretold \*.

This narrative, in the book from which I have taken it, is accompanied with a wooden cut of the saint, robed as a King, a nimbus round his head, a crown, but no wreath or turban on his head, a sceptre in his right hand, and in his left a ring, which he holds between his fore-finger and thumb ; and in the same, or nearly the same, manner, he is represented by

\* See the Golden Legend in folio, printed by Winkin de Worde, 1527, fo. 277, b. This fact is also related, with some variations, by Ailred Rivallensis, in his life of Edward the Confessor, among the Decem Scriptores, Lond. 1652, col. 397 ; and by Brompton, in his Chronicon, in the same collection, col. 959. Dart, in his Westmonasterium, Vol. I. p. 50, says, on the authority of an old manuscript, that the ring was returned to the King by the pilgrims at a seat of his in Waltham forest, then called the Bower, and since Havering Bower ; and that the story was painted in one of the windows of Rumford church, in which parish Havering Bower was situated. Probably, therefore, Clavering in Essex, mentioned in the text, should have been Havering in Essex.



a stone-figure in Henry the Seventh's Chapel ; so that this figure is unquestionably Edward the Confessor.

As to the age of this painting there can be no difficulty, for the bodies are known, as has been mentioned before, to have been removed into this tomb, then newly prepared, in 1307 or 1308. It is painted on board, spread over with a very thin coat of fine plaister, not thicker than an egg-shell ; and on that coat the figure is painted in colours mixed and prepared with size or distemper. Sir Joseph Ayloff, who has thus minutely ascertained it to be a painting in distemper, has added a very probable conjecture, that, as Peter Cavallini made the Confessor's shrine, and designed the crosses erected by Edward the First to the memory of his Queen Eleanor, the same painter and sculptor, Peter Cavallini, not only made the designs for this monument of King Sebert and that of Aveline Countess of Lancaster, but that the paintings in distemper, wherewith those monuments are respectively adorned, were the produce of his pencil. ' Certain,' adds he, ' it is, that they are ' the works of a very able master, and have more than their antiquity to recommend them to our attention \*.' This conjecture, which Sir Joseph Ayloff has borrowed from Vertue †, though without citing him, may be further confirmed, by observing that the paintings in the roof of the cases, where the figures called the ragged regiment were formerly placed, now occupied by the wax ones of Queen Anne and Lord Chatham, and some paintings in Edward the Confessor's chapel, existing in Vertue's time, but since effaced, were, in Vertue's opinion, of the hand of this master.

\* Ayloff, p. 14.

† *Archæol.* Vol. I. p. 37.









*Drawn & etched by J. Schuchbelle*

REMAINS OF IRTLINGBOROUGH COLLEGE.

*London: Published as the Act directs May 11. 1791. by J. Schuchbelle Poland Street.*



# IRTLINGBOROUGH CHURCH, NORTHAMPTONSHIRE.

WITH ITS  
VAULTS AND MONUMENTS.

Described by RICHARD GOUGH, Esq. Dir. S. A.

**I**RTLINGBOROUGH is situated in Huxlow hundred, on the North side of the river Nyne, opposite to Higham Ferrers. The manor belonged to the abbey of *Peterborough*, at, and before the Conquest; and after the erection of the bishoprick there, was granted, with other lands possessed by the abbey, to the Dean and Chapter of the same church, who are the present possessors of it.

It was held under the abbey in the reign of Edward III. by JOHN PYEL, citizen and mercer of London, one of the Commissioners to the States of Flanders for redressing the grievances of the English merchants, 45 Ed. III. and the year following Lord Mayor of London. Having purchased other lands here and in the neighbouring parishes, he designed in this parish church the foundation of a college, which was completed by his wife, 2 Ric. II. for a dean, 5 secular canons, and 9 clerks.

The



The church, dedicated to *St. Peter*, consists of a body with 2 ailes, a chancel and 2 cross ailes; in length altogether clear 87 feet; breadth of nave ailes 50 feet; length of cross ailes 90 feet. At the West end, at some distance from the church, and joined to it by the ruins of the college, is an embattled tower, 15 feet by 12, surmounted by an octagonal one, and together with it 99 feet high. The tower contains six apartments; three in the square part, and three in the octagon above. Between the windows of the square tower are four small figures, probably of saints; and under them a bend between two mullets pierced; the arms of the founder John Pyel. See Pl. II. Fig. 4.

Under the tower are two rooms or vaults, see Pl. III. and under the South chancel is another.

In the chancel belonging to Earl Fitzwilliam are twelve stalls, with carved heads under the seats, and three flabs, from which the brasses are lost.

In the chantry chapel on the South side of the chancel are two flabs, the brasses gone. In the South wall is a tomb of blue marble, the canopy supported by fretwork pillars, but stripped of its brass plates of arms, and those of a man and woman with labels.

Near this is an alabaster tomb Pl. II. Fig. 1, with two figures cumbent, but no inscription. The arms were painted on the shields round the tomb, but entirely defaced, except some faint traces at the head, as expressed in Pl. II. Fig. 2.

This tomb is supposed to belong to the founder *John Pyel* and his wife. He is habited in a merchant's or citizen's gown with a small standing cape, a hood on his head, a purse at his right side, and the strap of a belt hanging down: she wears the veil head-dress, a mantle, surcot, and cordon.

On





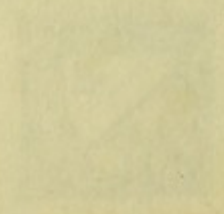
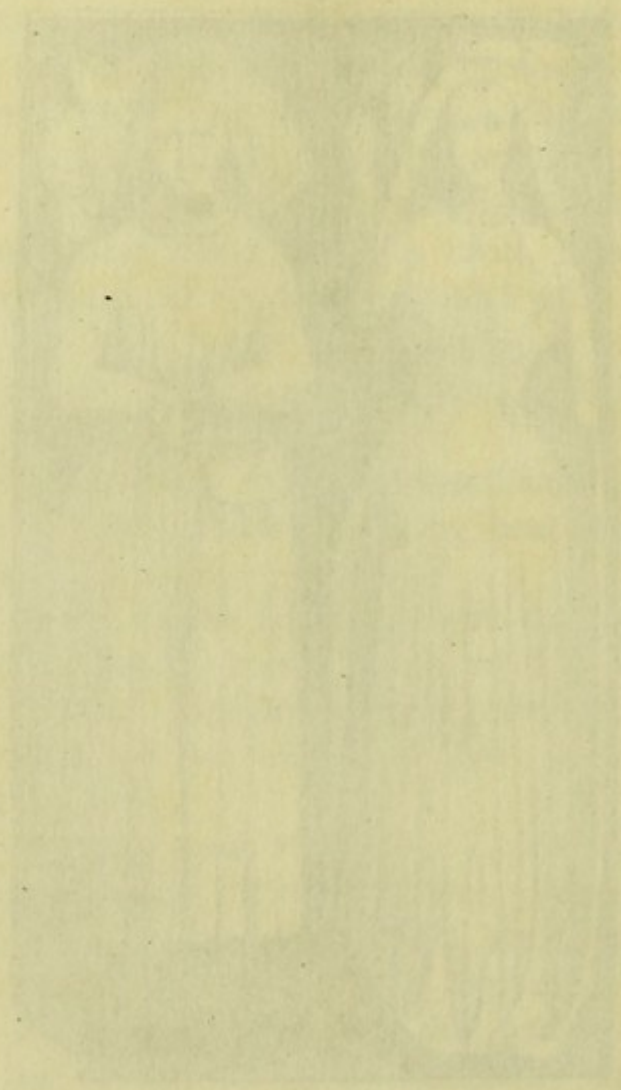
*J. Schnobelen del. et sculp.*



MONUMENTS IN IRTLINGBOROUGH CHURCH

*London, Published as the Act directs May 2. 1791. by J. Schnobelen, N<sup>o</sup>. 7. Poland Street*



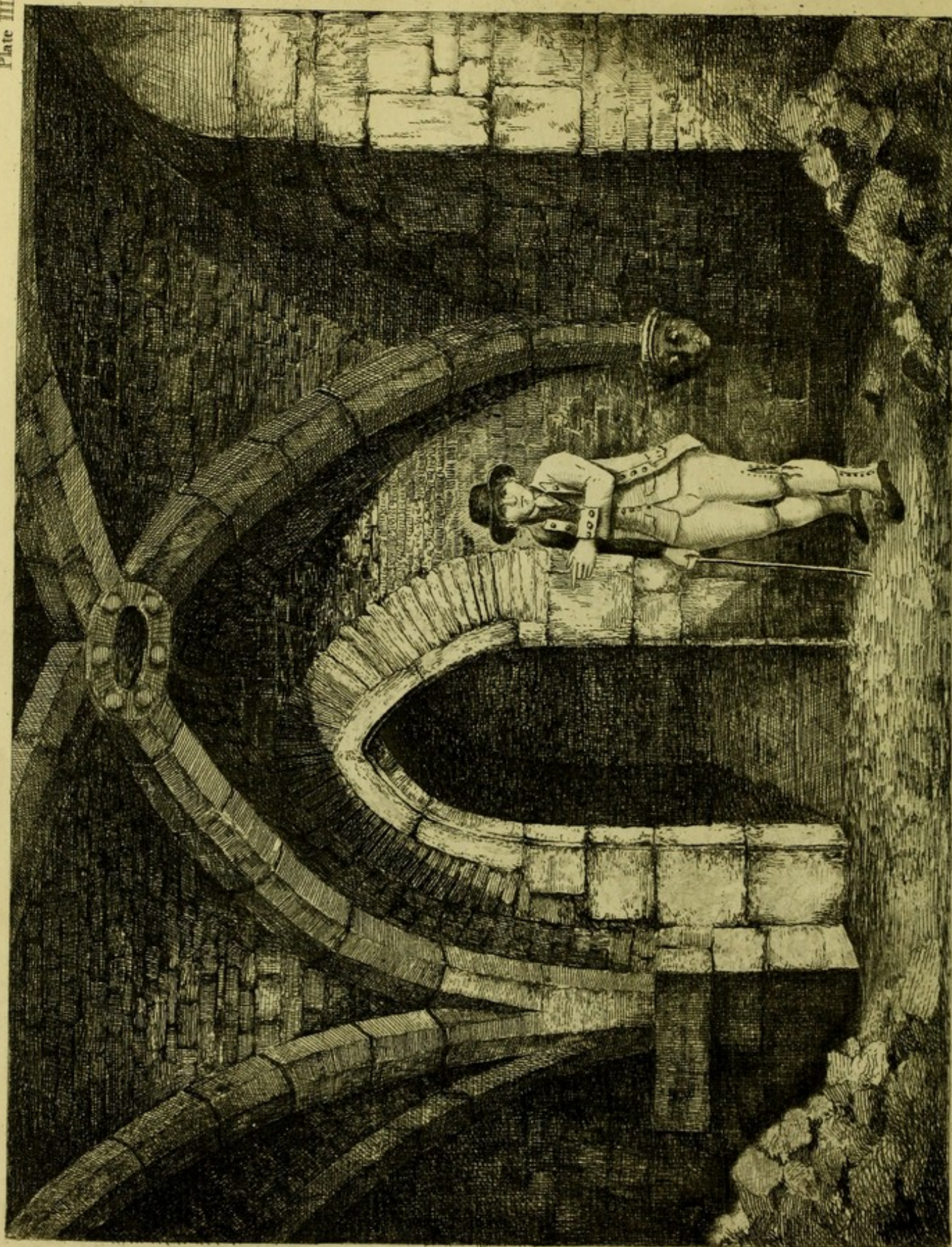


THE UNIVERSITY OF CHICAGO PRESS









VAULTS under the TOWER of IRTLINGBOROUGH CHURCH.

*London, Published as the Act directs May 11, 1891, by J. Schuchert, 27, F. Strand Street.*

*Schuchert & Co. engravers*



On the North side of this chancel is another tomb, with the alabaſter figure of a woman much defaced. Tradition ſays, this tomb belongs to Dame *Ann Chyney*. See Pl. II. Fig. 3.

At the head of this Mr. Bridges deſcribes as under arches the figure of a man in armour; his head on a cuſhion, and, at his ſide a woman in the dreſs of the age, with traces of a braſs ſhield of arms at each corner, and an inſcription round the verge, all torn away. He gives alſo from Belchier's Northamptonſhire Collections an epitaph on Sir William Hudleſton, Knt. bailiff of Alançon, who died in Normandy, 1422, and Elizabeth his wife, 1448. Alſo for John Parr, Eſq. ſon of Sir William Parr, Knt, 1504.

The tower has five bells.

On the firſt: "God ſave the King, 1633."

On the ſecond IHS : NAZARENVS x REX IVDEORUM.  
FILI : DEI. MISERERE : MEI. 1633.

On the third the ſame inſcription. The date 1636.

On the fourth. William Flawn and Thomas Blofield, Churchwardens, I.K.EN, 1612.

On the fifth. William Trigg and William Underwood, Churchwardens.—Henry Penn made mee, 1705.

There is a tradition that on one of the bells was this inſcription,

*Pyel Bolton paid for mee  
Threescore pounds and odd monie:*

but it is not to be found on any now remaining; if ever it was there, the bell that had it is gone.

The



The first dean of this church was buried in the middle of the chancel, and has the following inscription in black letter, on a brass plate, 18 inches long and 2½ wide.

*Orate pro a'ta d'ni Ricardi de Fryseby p'imi decani istius Collegii  
qui obiit . . . A' D'ni M° CCCC . . .*

His successor, Thomas More, was appointed 1415.

After him succeeded John Blaunchierd.

Richard Lynne, 1453.

Thomas Honyborn.

John Townfende, 1483.

Roger Tochett, LL.D, 1490.

William Rawlyns, 1491.

John Wyseberd, 1494.

Giles Cowper, 1509.

William Taillard, LL.D, 1518.

Richard Stockes, S. T. B, 1519.

William Lane, LL.B, 1526.

William Stokes, 1528.

William Alcocke, 1537.

Which last, with 3 fellows, or canons, were living in 1553, on a yearly pension of £.6 each.

The college was endowed with the appropriate rectory of the church, valued at £. 36 per annum, and with lands in Irtlingborough, Wendlingborough, Thingdon, Northampton, and St. Martin's parish, near Ludgate, London. The whole revenues, by the survey 1535, 26 Hen. VIII. amounted to £. 70. 16s. 10d.½ out of which, deducting £. 6. 4s. for rents and pensions, remained a clear income of £. 64. 12s. 10d.½. The dean had £. 13. 6s. 8d.; one of the fellows for officiating in the church, £. 8. 13s. 4d.; 4 other fellows and a chaplain £. 8 each;



and 2 clerks £. 4. 2s. 4d. each. 2 Ed. VI. the revenues were rated at £. 74. 3s. 1d. from which in pensions, fees, and salaries was deducted £. 54. 19s. 2d. $\frac{1}{2}$ . The goods were valued at £. 7. 2s. 4d. The master of the college being both vicar and parson, there was a necessity for the endowing of a vicarage, which was accordingly done.

Of this college remains only a small part, the tower with the vaults underneath, and that part between the tower and church covered with lead.

See Bridges's Northamptonshire, vol. II. p. 235,—239.

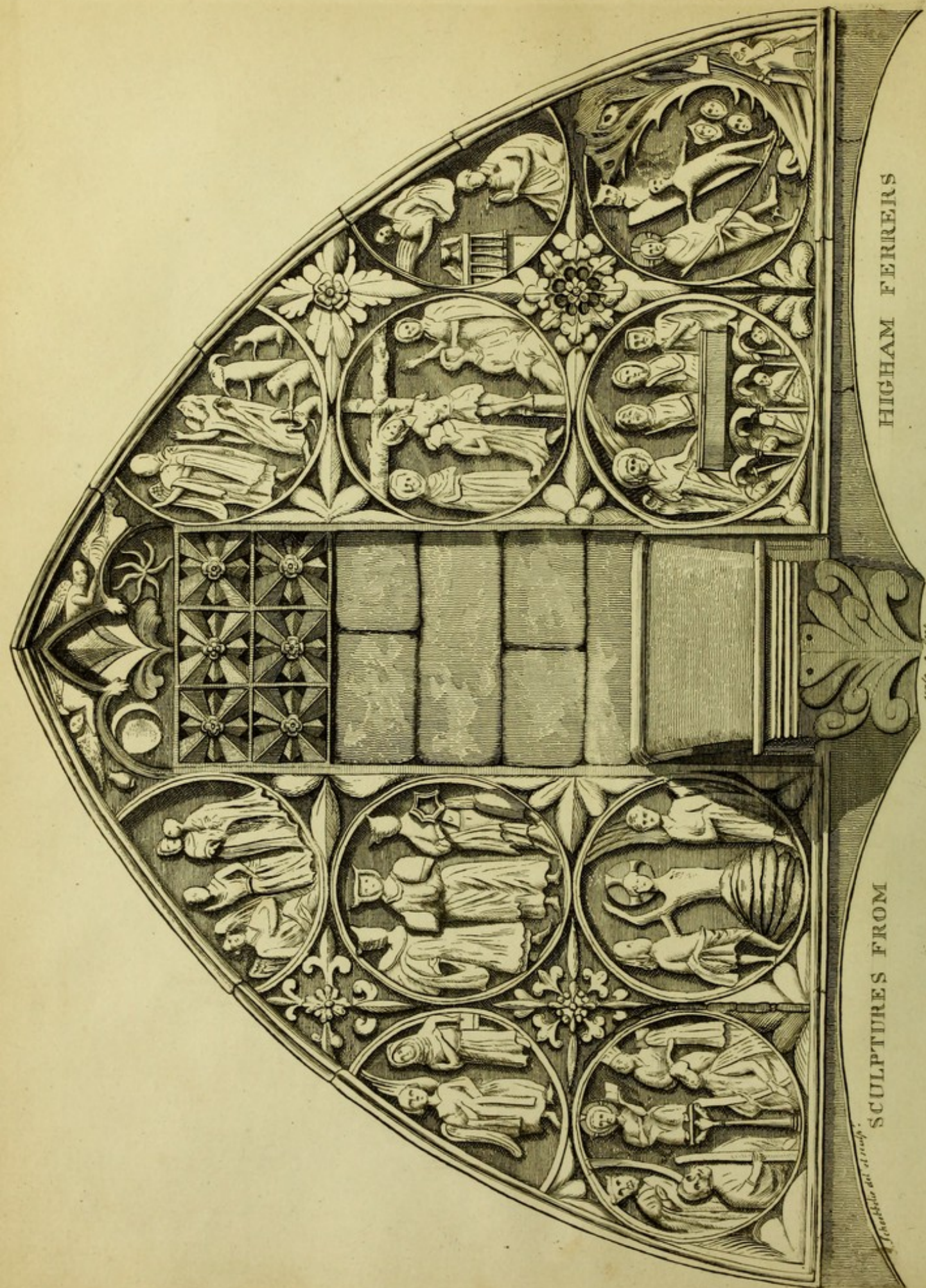


and a clerk £4. 2s. 6d. each. 2 Bbl. VI. The revenues were  
taxed at £. 7. 4. 3s. 10d. from which in previous years, and in-  
stances were deducted £. 2. 4. 10s. 3d. The goods were valued at  
£. 7. 4. 3s. 10d. The master of the college being both vicar and  
parson, there was a necessity for the employing of a vicarage,  
which was accordingly done.  
Of this college remains only a small part, the tower with the  
vault underneath, and that part between the tower and church  
covered with lead.  
See Hughes's Northamptonshire, vol. II. p. 225.—226.









HIGHAM FERRELS

SCULPTURES FROM

scale 1/2 feet

Published as the Act directs Jan. 7. 1832. by J. Schofield's Plate Street.



( 1 )

AN  
A C C O U N T  
OF SOME  
BAS S R E L I E F S  
A T

HIGHAM FERRERS CHURCH,  
NORTHAMPTONSHIRE.

---

OVER the doors in the West porch of this church are ten compartments, filled with very rude sculptures of the life of our Saviour; they probably were removed from an older church, when Archbishop Chichele, who was a native of this town, erected the present tower. There are still some tracings to shew the figures have been painted, and most of the backgrounds were of a fine light blue; the centre had a much larger figure, as appears by the projecting pedestal.

Fig. 1 represents the Angel appearing to the Virgin Mary, and the Salutation of the Virgin Mary and Elizabeth.

2. The three Wise Men bringing their offerings.
3. The Angel appearing to St. Elizabeth.
4. Christ among the Doctors.
5. The baptism of Christ in Jordan.
6. The Angels appearing to the Shepherds.
7. The Crucifixion.

8. The



8. The Agony in the garden.

9. The Angels appearing to the Women at the Sepulchre ; about which are four sleeping foldiers, who were intended for its guard.

10. The descent of Christ into hell to deliver souls out of it.

On the North side within this porch is a figure fitting in the stocks, with a musical instrument in his hand.



*Figure on the north side of the Church porch, Higham Ferrers.*









FIGURES on the SCREEN in ST. PETER'S CHURCH,

WALTOLE.

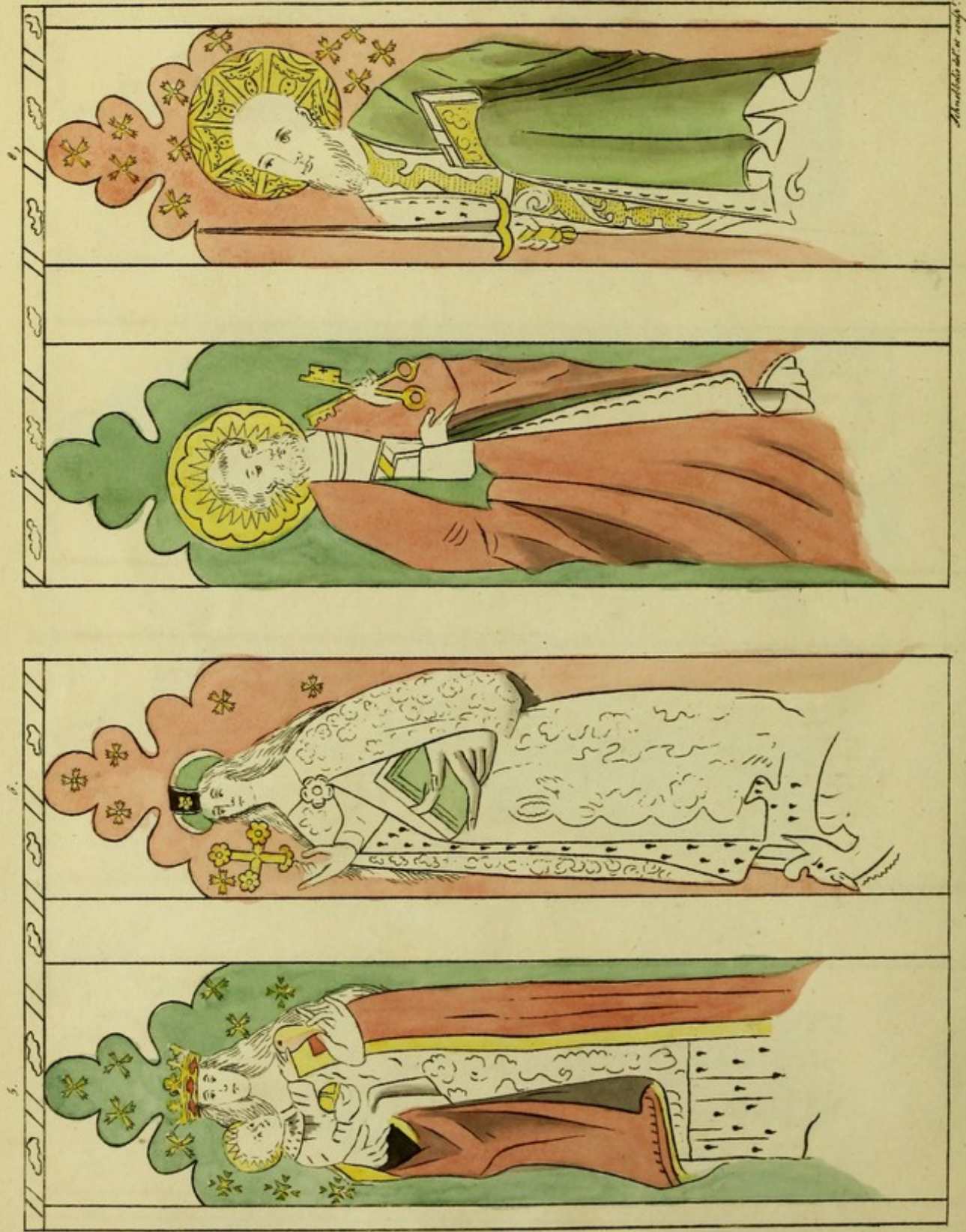
London: Published as the Act directs, Jan. 1. 1830. by J. Schnebbelie Poland Street

*Schnebbelie del. et sculp.*









FIGURES on the SCREEN in ST. PETER'S CHURCH,  
WALPOLE.









FIGURES on the SCREEN in ST. PETER'S CHURCH,  
WALPOLE.



( 1 )

# F I G U R E S

PAINTED ON THE SCREEN

OF THE

## CHURCH OF ST. PETER AT WALPOLE IN NORFOLK.

Described by RICHARD GOUGH, Esq. D I R. S. A.

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ON the West front of this Screen are painted twelve figures. The first represents a female saint, but whom, it is not easy to say. Her emblem a bell.

The second, Mr. Milner supposes St. *Dorothy*, holding in her left hand a basket with fruit. She was the patroness of florists; and converted Theophilus, a Pagan, by producing in a miraculous manner, a basket of fruit and flowers in the month of February.

The third, holding a palm branch, is some female martyr.

The fourth, St. *Catherine*.

The fifth, the *Virgin and Child*.

The sixth, Mr. Milner takes for St. *Helena*, who discovered the true cross.

The seventh, St. *Peter*.

The eighth, St. *Paul*.

The ninth, St. *Andrew*, to whom another church in the same parish is dedicated.

The tenth, St. *John the Evangelist*.

The eleventh, St. *James the Great*, or of *Compostella*, with his pilgrim's staff, and an escallop in his hat.

The twelfth, St. *Thomas*, with a lance.

This is one of the most beautiful parish churches in England. It is built of freestone, and consists of a nave with two ailes, a chancel, and stately West tower embattled. On the S. porch are the arms of *Goddard* quartering *Denvers*, with *Goddard's* crest; and on that, near the great East arch, the arms of *Rochford*; these families being chief contributors to the building



about the beginning of the reign of Henry VI. the windows being glazed and set up 1423. There are considerable remains of paintings in the windows, as also the arms of *Hillary, Blower, Goddard, Denver, Rochford, Hoo, Daniel, Howard, Kingdom of the East Angles, See of Ely, Noon, Lovel, and Tilney.*

Over the door of the stair-case leading to the rood-loft was painted the Virgin and Child; and on a scroll,

*Orate p. bono statu Job. Nelson, et p. a'iab' parentu' et benefactor. suor'.*

and on the opposite pillar the figure of St. John.

The East end of the North aisle was the chapel and burial-place of the *ROCHFORDS*. The slabs and mutilated inscriptions remain of William, only son of Sir John, constable of Wisbech castle, 20 R. II. and of Sir Ralph, son of Sir Saier, and husband of Matilda de Walpole, which lady was buried here 1369.

In the South window of the chancel have been painted St. Alban, William Archbishop of York, Hugh Bishop of Lincoln, Cuthburga, Ethelreda, Sexburga; put up 1423, by Richard Boure, perhaps rector; as others of St. John the Evangelist, John of Beverley, and Edmund Archbishop of Canterbury, by John Trecup, 1425, perhaps another rector.

The ascent to the communion table consists of many steps, and under it is an arched passage, now applied to the accommodation of the horses belonging to such parishioners as by the badness and length of the ways are obliged to come to church on horseback.

On the base of the font are two inscriptions, the uppermost begins thus *reme'b'* and ends *here 1532*, the rest not legible.

The other inscription is perfect, *thynk \* and \* thank \* A'no \* Dni \* m° \* CCCCC \* XXXII \**

A print of this church, engraved at the expence of Henry Lord Colerane, who died possessed of a manor here, may be seen in Parkins's Continuation of Blomefield's History of Norfolk, vol. IV. p. 721.









*S. Michael.*

*From a M.S. Manual in the Collection of the Rev. D. Pegge.*



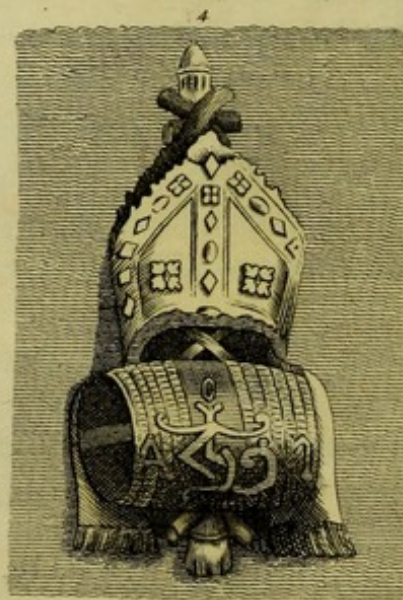
*S. Anthony.*

*Schnitzholz, delin et sculp.*



*From D. Pegge's Manual.*

*Publ. as the Art directs by D. Nichols June 2. 1792.*



*From D. Pegge's Collection.*



## FIGURES from DR. PEGGE'S MANUAL,

Illustrated by Mr. GOUGH.

OF the figures from a small MS manual in the possession of the Rev. Dr. Pegge, the first represents St. MICHAEL in his usual attitudes of combating the Devil, and weighing souls, the good against the bad. The authority for the first of these is that passage in Jude, verse 9, alluding to their contest about the body of Moses; the latter seems to rest only on his character of archangel, and a principal assistant at the general judgement, or, as Villegas explains it, being made of God chief justice of his kingdom; whence he bears the sword and balance. In this situation he is frequently represented in relief, as on the Torr at Glastonbury, and on pictures of the general resurrection on old altar-pieces, on the brass of Margaret Willoughby, at Tat-tefall \*; and on one of the rondeaus at the side of Henry the Seventh's tomb at Westminster †.

The second figure represents St. ANTHONY, the hermit, in a wood, with his book, crozier, and bell; and at his feet two pigs, his usual companions. The legend says, that he retired into the woods among the wild beasts, and that the wild boar particularly attached himself to him. Thus in his legend painted on an old screen in Carlisle cathedral, the lines under the compartment where this animal is introduced are

*Thy liveth he in wildernes xx<sup>ti</sup> yere and more  
Without any company but the wylde bowr.*

\* Sepulchral Monuments, II. Pl. CXVII. p. 329.

“ † The good preponderates; but the devil is reaching with one of his clawed feet at the scale which contains the figure of evil, in order by his own force to render that the heaviest.” Mr. Hawkins on Mr. Carter's print of it, p. 34.



In one of the rondeaux on Henry VII's monument the pig "his page," as Fuller humourously calls him\*, peeps out between his feet. Some have said that Anthony was originally a swineherd †; and in "Horæ dominæ nostræ secundum usum Romanæ curiæ," printed at Paris, by Thielman Kerver, 1519, as well as in a manual in usum Sarum, printed at Paris by Regnault, 1532, is a prayer to St. Anthony, beginning "*Antboni, pastor inclyte*," as an averter of diseases. This prayer is accompanied by a cut of the saint, with a pig by his side ‡. So he appears in the corner of the dissected man in the beginning of Pigouchet's "Horæ in usum Sarum, 1500." The Tau cross, with which the back ground here is sprinkled, is another usual emblem of this saint.

The third figure, as appears from the title of the prayer, represents St. AUGUSTINE, in the habit of a bishop, with a heart in his right hand. On what account he bears this symbol is not easy to say, unless for the fervent devotion and zeal he displayed in his religious course, after his conversion at the age of 32. The prayer may possibly be of his own composing. It is a short one, and begins

*Deus, pater noster, qui ut oremus hortaris, &c.*

The fourth figure is a relief fixt in a wall of St. Augustine's abbey, Canterbury, and is believed to be a rebus of THOMAS HAMPTON, the last abbot but one of that monastery, who was elected 1509, and died about 1522 §. *Tho* makes his Christian name, and the *b* serves again with *a* and *m* on each side of it for his surname; the other half is expressed by the tun. The mitre was a privilege of this abbey.

R. G.

\* Worthies, Lond. 47.

† Fuller, ib. and the third part of the homily against peril of idolatry, printed by Jugge and Caiwood, 1563.

‡ There is no print in the latter book. In another MS Manual the Saint treads on flames, and has a pig on each side of them.

§ Batteley's edit. of Somner, p. 168. Willis's Hist. Mit. Abb. I. 54.

AD-



## ADDITIONAL OBSERVATIONS by Mr. MILNER.

THE account of the Plate before me seems, on the whole, very accurate. What few remarks occur to me at the present hasty moment are the following :

The authority of St. Jude is not so positive as that of Revelations, xii. 7 ; or at least not more so.

St. Antony bears the crozier to denote that he was an abbot ; he has the Tau on his shoulder and in the back ground to denote he was an Egyptian ; the Tau being the form of the Egyptian cross. In my " Historical and critical Inquiry into " the History and Character of St. George," I have given what appears to me the most probable explanation of this Saint's emblems. I have there shewn how emblems are formed upon history, and then history again of a spurious kind upon emblems. I cannot admit that *pastor inclite* refers to Antony's *supposed* character of a swineherd, but to his charge as an abbot.

The reason assigned for St. Augustine's bearing a flaming heart is certainly the right one. His works breathe every where sentiments of divine love.

J. M.



ADDITIONAL OBSERVATIONS BY MR. MILLER.

This account of the first before me seems on the whole very accurate. What few remarks occur to me at the present have I put in the following:

The authority of St. Jude is not to be put in doubt of these letters, all 7; or at least not more so.

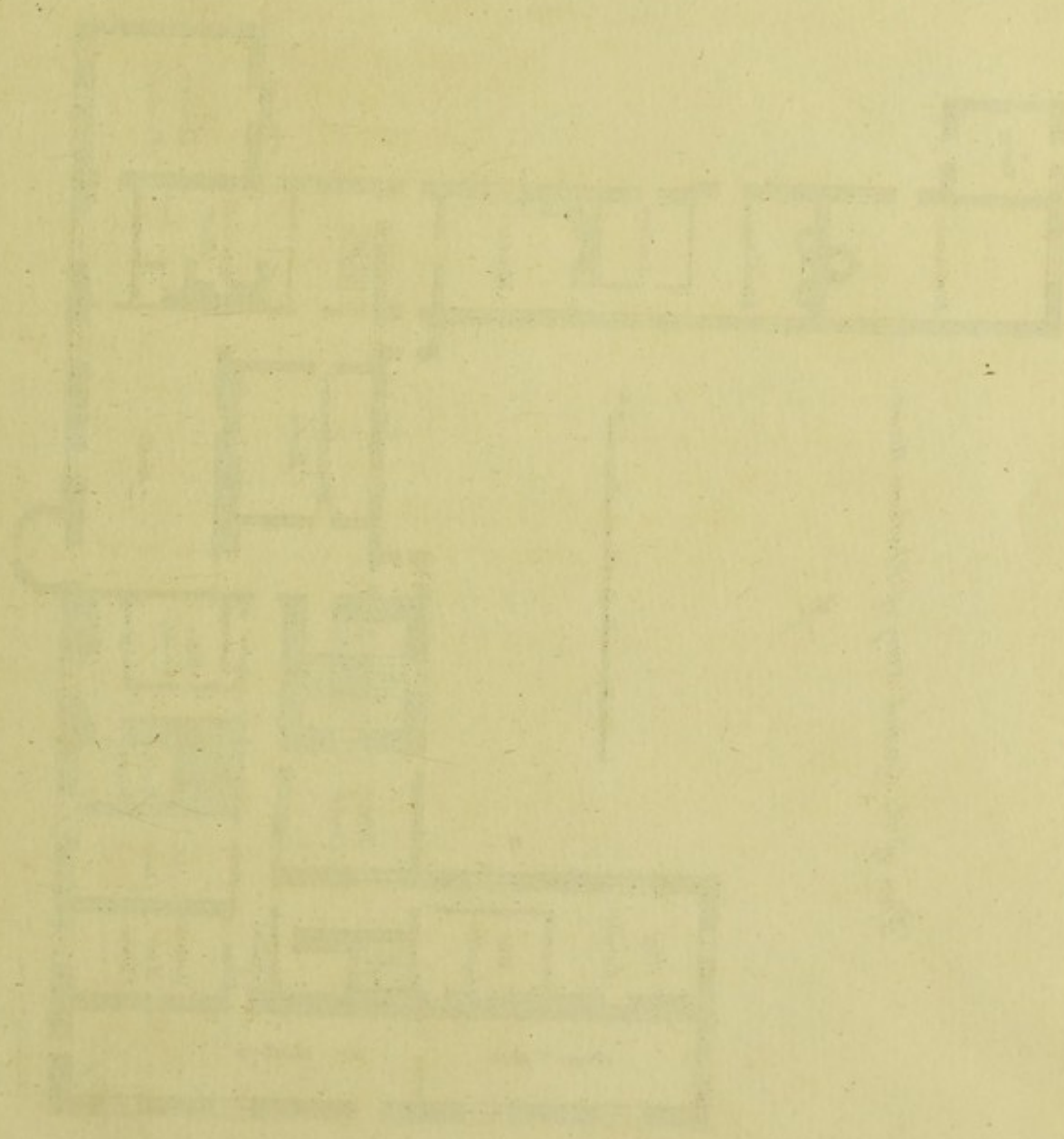
St. Anthony bears the cross to denote that he was an abbot; he has the Tau on his forehead and in the back ground to denote he was an Egyptian; the Tau being the form of the Egyptian cross. In my "Historical and critical Inquiry into the History and Character of St. George," I have given what appears to me the most probable explanation of this Saint's emblem. I have there shown how emblems are formed upon history, and then history again of a fabulous kind upon emblem. I cannot admit that Peter the hermit refers to Anthony's emblem, but to his charge as an abbot.

The reason assigned for St. Augustine's bearing a flaming heart is certainly the right one. His works breathe every where

testimonies of divine love.

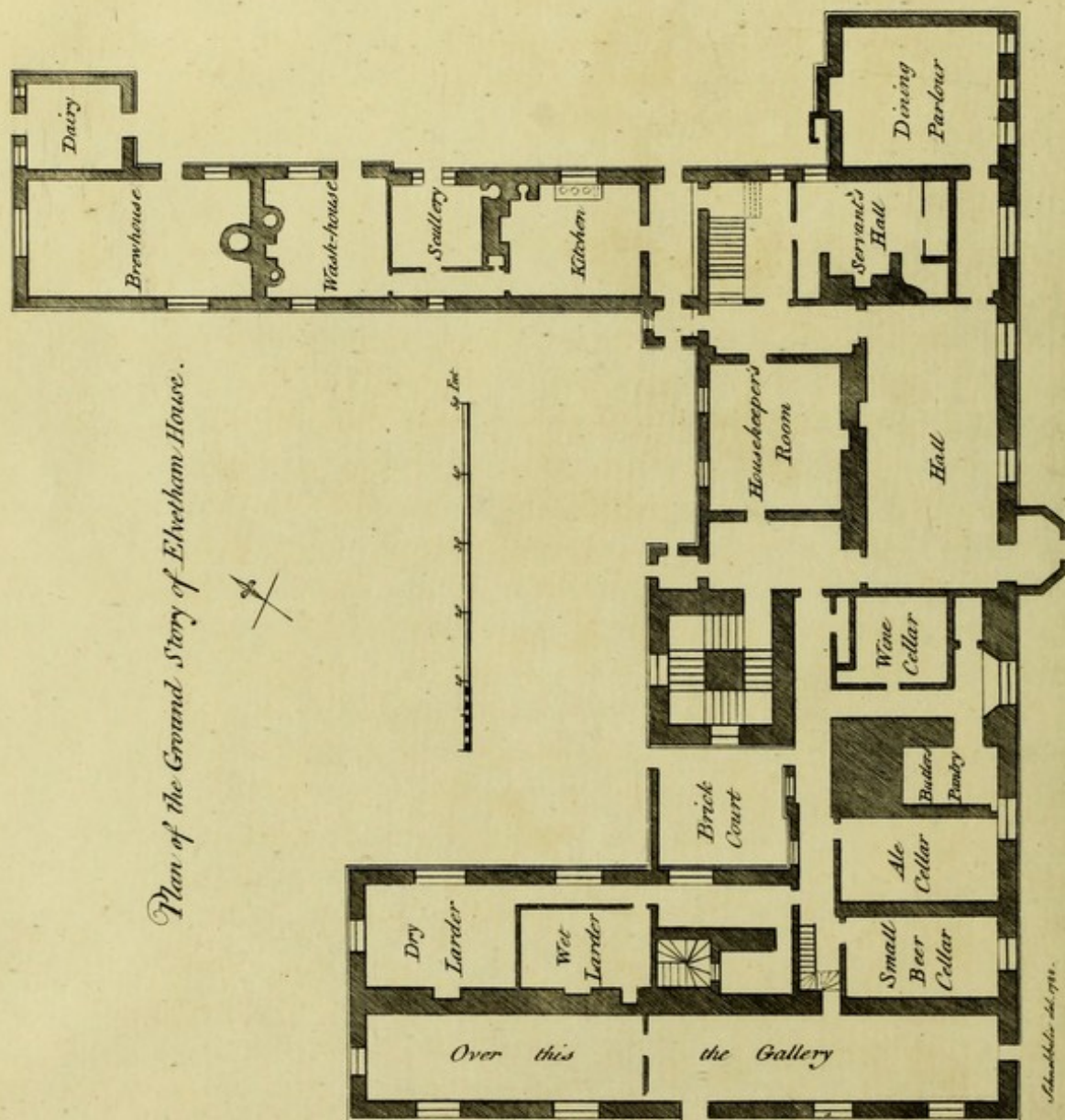
J. M.







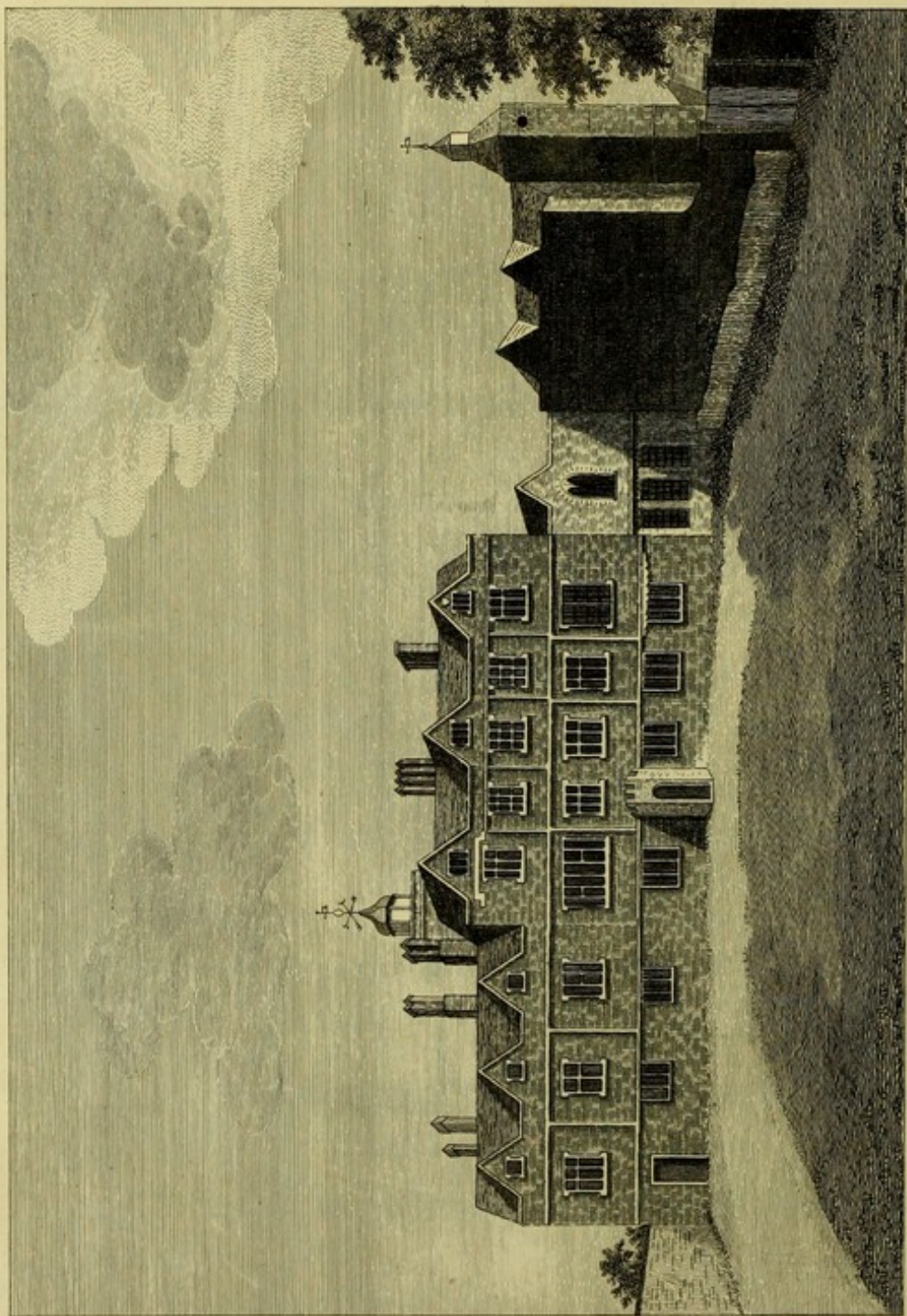
*Plan of the Ground Story of Elvetham House.*











## ELVETHAM.

*Published as the New-Directions by J. Nichols June 4. 1798.*



ELVETHAM house, about a mile and a half from Hartford Bridge, Hampshire, has been distinguished in our history by the honour of receiving Queen Elizabeth on a visit to Edward Seymour, earl of Hertford, eldest surviving son of the unfortunate Protector duke of Somerset, by his second wife Anne, daughter of Sir Edward Stanhope, knt. He was so created by this queen in her first year before her coronation; but, for marrying the surviving daughter of the duke of Suffolk, and sister of the unfortunate queen Jane, he incurred her displeasure, paid a heavy fine, and suffered nine years imprisonment in the Tower, where his countess died 1567. The earl continued under the royal displeasure till he contrived to avail himself of her majesty's progress to Southampton and into Suffex, 1591, to entertain her four days at this house, "situate in a parke but of 2 miles in compasse, or thereabouts, and of no great receipt as being none of the earle's chief mansion houses; yet for the desire he had to shew his unfained love and loyall duetie to her most gracious highness purposing to visite him in this her late progresse, whereof he had to understand by the ordinarie gesse, as also by his honorable good frendes in court neare to her majestie, his honor, with all expedition,

A



pedition, set 300 artificers to work many daies before her arrival to enlarge his house with new rooms and offices, besides other buildings raised on the sodaine 14 score off from the house on a hill side within the parke for entertainment of nobles, gentlemen, and others. In the bottom between the house and this hill was made by handy labour a goodley pond, cut to the perfect figure of a half moon, in which were 3 notable grounds, where hence to present her majesty with sports and pastimes. The first was a ship isle, 100 feet by 40, bearing 3 trees orderly set for masts. The second was a fort, 24 feet square, overgrown with willows. The third a snayl mount rising to four circles of green privie hedges; the whole in height 20 feet, and 40 feet broad at bottom \*. These three places were equally distant from the sides of the pond, and from each other; and on the water were divers boats prepared for musicke, and a pinnace well furnished with masts, yards, sailes, anchors, cables, and all other ordinary tackles, and with iron pieces; and with 12 flags and streamers."

On Monday Sept. 20, 1591, after dinner, his lordship, with a train of 300 persons, most of them wearing chains of gold about their necks, and black and yellow feathers in their hats, met her Majesty two miles off coming from her own house at Odiham, four miles from Elvetham. Between five and six o'clock she entered Elvetham park, and at more than half way between the park gate and the house was welcomed by a person in the character of a poet, with a Latin copy of verses, and, preceded by six young ladies in the character of three Graces and three Hours strewing flowers, and singing, entered the house, where she had not rested a quarter of an hour before she was saluted by a long volley of chambers from the mount and isle in the pond under the prospect of her gallery win-

\* Some faint remains of the pond, with the snail hill, were discernible in 1783, when the annexed drawing was made by Mr. Schnebbelie.



dow. Supper was then served in, first to her Majesty, and then to the nobility and others; and after supper a concert of music was performed by six musicians in the hall. Tuesday morning sports were interrupted by rain: but the queen and her suite dined in the room of state on the hill side, and after dinner, under a canopy of state, viewed the sports in the pond, exhibited by persons dressed in the character of sea-gods and nymphs singing and playing. "The melody was sweet, and the shewe stately." Nereus presented a jewel in a purse of green rushes. This and similar frolicks concluded the second day's entertainments. On the third, besides an out-door concert of musicians, a tennis match was played by ten of his lordship's servants, all Somersetshire men; there were fire-works at night, and a banquet in the gallery garden, 1000 dishes carried by 200 of the earl's gentlemen, others lighting them with 100 torches. The fourth day's entertainment was a dance of Fairies in the garden; after which the Queen quitted the house, the poet and musicians waiting on her out. Her Majesty was so highly pleased with this and the rest, that she openly protested to my Lord of Hertford, that the beginning, process, and end of this his entertainment, was so honourable, that hereafter he should find the reward thereof in her especial favours \*.

Over the chimney of one of the rooms remains carved in stone, in 3 lozenges surmounted by coronets, the arms of *Seymour Earl of Hertford*, impaling quarterly

1. Vairé Arg. and Az. *Beauchamp of Hache*.
2. Arg. and Az. 2 bars and a chief Az. on the latter 3 roundels.
3. Or, a maunch V.
4. Barry of 10 Arg. and Az. on the Argent 10 martlets.
5. G. 6 mascles Or.

\* See "The Honourable Entertainments given to the Queen's Majesty in progress at Elvetham, &c. printed by John Wolfe, 1591," reprinted in Mr. Nichols's Progresses, vol. II. under the year 1591, to which the *Seymour* arms alone are prefixed.



7. A.

8. Sa. three estoiles Or.

9. Sa. a fret A.

*Seymour, earl of Hertford*, impaling quarterly

1, 4; three lions passant guardant in pale, *England*.

2. 3. A bend between six crosses crosslets fitchy A. *Howard*.

*Seymour Earl of Hertford*, impaling quarterly

1. *Howard*.

2. G. 3 lions passant guardant in pale, a label of three A.

*Thomas of Brotherton*.

3. Chequè Or and Az. *Warren*.

4. G. a lion rampant A. *Segrave*.

In a S. E. window of the long gallery quarterly,

1. Az. a chevron Ermine between 3 crosses crosslets fitchè.

2. A. on a fess G. 3 bezants.

3. Az. in a bordure O. fretty A.

4. G. a chevron between 3 escallops A. in the centre a crescent S.

Crest. On a helmet and torse a dove collared.

This noble earl died 1621, aged 83, and was buried at the East end of the South aisle of the chancel of Salisbury cathedral, where a heavy monument is erected to him, with his effigy and that of Catharine his countess, daughter and coheir of Henry Grey duke of Suffolk; for the repair of which monument, in the late repair and alterations of the cathedral, the Duke of Northumberland, representative of the family, was asked £.500.

Elvetham continued in this noble family till the middle of the following century.

At the making of Domesday survey, *Elvetbam* was held of Chertsey abbey \* by Hugh de Port. Edric held it in the time of King Edward the Confessor allodially. It was then assessed at 3 hides: at the survey at 1. There was one carucate, a

\* Chertsey abbey, founded by Erkenwald bishop of London in the middle of the 7th century, had lands in *Wanesflet* or *Wynchfeld* in the same hundred of *Hefdele*, in which Elvetham was then placed, now included in the hundred of Odiham. Among Sir Henry Gough Calthorp's deeds is an acquittal from Chertsey abbey of 30s. a year from this manor, 9 Hen. IV.



ploughed land in demefne, 4 villans, 4 bordars; and 8 servants occupy 2 carucates and 4 acres of meadow: wood for 10 hogs. In the time of King Edward, and afterwards, it was worth 30 shillings. When it came into poffeffion, or was held in hand, it was worth 25 fhillings \*.

In the reign of Edward I. it was in the family of *Sturmy* or *Efturmi*, of whom Richard held lands in Hampfhire at the Conqueft †. *Henry Sturmy* had grant of free warren, and licence to make a park here, 33 Edw. I. 1305. There was a compofition of plea of right before the Juftices Itinerant, 47 Hen. III. 1263, between the biſhop of Bath and Wells ‡, and Sir *Henry Efturmy*, concerning common of paſture in Elvetham and Dogmersfield. Sir *William Efturmy* had licence 4 Hen. IV. 1403, to empark 300 acres in Elvetham and Wintney-Hartle; and 4 Hen. VI. the ſaid Sir William granted the manor of Elvetham to William Brocas eſq. and others in fee. They re-granted it to Sir William Sturmy for life, remainder to John Seymour in tail. Roger, ſon of Sir William Seymour, of Woundy, in the county of Monmouth, (who accompanied the Black Prince into Gaſcony) in the reign of Henry IV. married Maud one of the coheireſſes of Sir William Efturmy, knt. of Chadham, lord of Wolfhall in the county of Wilts §. From this match the manor of Elvetham came into the Seymour family, and paſſed according to the pedigree annexed \*\*.

\* Warner's Hampfhire Domeſday, fol. 94, 96.

† Richard Sturmy held lands at Albodentone of the Biſhop of Wincheſter. Ib. fo. 190.

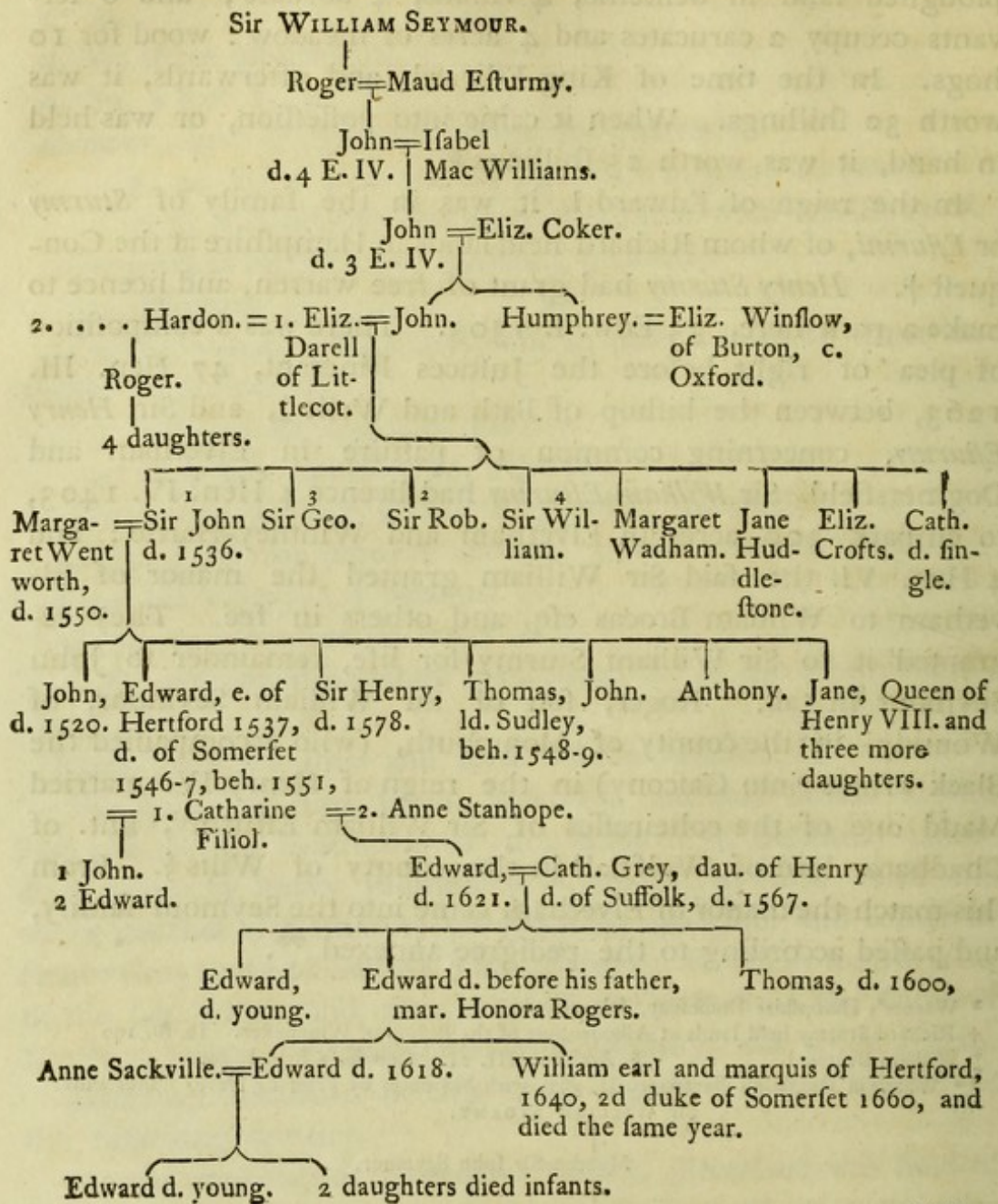
‡ William Button I. § Archæol. III. 24. Camden's Brit. I. 109.

\*\* Which in Dugdale's Baronage, II. 361, with MS notes by Peter Le Neve, ſtands thus:

Sir WILLIAM STURMY.  
|  
Maud==Sir John Seymour.  
|  
Sir John Seymour.  
|  
John  
|  
John  
|  
Sir John  
|  
Edward earl of Hertford.

Sir





Wil-



William, earl and marquis of Hertford, grandson of the nobleman who entertained queen Elizabeth here, having first levied a fine between him and sir Hugh Windham, sold the estate, 1650, to Robert Reynolds, esq. for 5000*l*. To this sale he was probably compelled by his loyalty to his sovereign, which was so great, that, after having exposed his life in his service in the defence of Sherborn castle, and at the battle of Lansdown, he, with three other noblemen, generously offered themselves sacrifices for the safety of their sovereign, as having been by their office of privy counsellors the advisers of the measures imputed to him as criminal, and, after his cruel murder, they obtained a licence from the parliament to bury the royal body.

Robert Reynolds \*, esq. having buried 1678 two sons and three daughters, his only surviving daughter and heiress Priscilla † was married to sir Richard Knight, 1679, and after his death to Reynolds Calthorpe ‡, esq. who died 1720. The issue of this second marriage was Reynolds, a son, who dying in 1714, Reynolds Calthorpe, the father, married the hon. Barbara, eldest daughter of Henry Yelverton, lord viscount Longueville ||, grandfather of the present earl of Suffex \*\*. He settled on her Acle in Norfolk, which had been in his family from 1 C. I. ††; and is now in possession of her grandson Sir Henry Gough Calthorpe, Bart. By her, who died 1724, he had issue Henry,

\* There are whole length portraits of him and his lady at Elvetham, and of sir John Reynolds, governor of Mardyke, in Flanders 1658, in his hair and armour holding a truncheon.

† She was born 1650, and died 1709. Her second husband was born 1656, and died 1720. Their portraits are at Elvetham, as also that of Reynolds Calthorpe, son by first wife, who died æt. 25.

His mother died 1685.

‡ The family of Calthorpe are traced to Henry IV. in Blomefield's Norfolk, III. 761. V. 792, 793. Tradition in Norfolk says, that the Calthorpes were here before the Conquest, and settled on an estate now in possession of the present Sir H. G. Calthorpe, bart. and that one of the family was sent by Edward the Confessor on an embassy into Normandy.

|| He died 1709. His portrait whole length in his robes is at Elvetham.

\*\* At Elvetham is a portrait of him as earl marshal of England, knight companion of the Bath. He was born 1690, and died 1731.

†† Blomefield, V. 1458.

who



who was created knt. of the Bath, 1744, and died April 14, 1788, aged 71, and Barbara second wife to the late sir Henry Gough, bart. of Edgbaston, c. Warwick \*, by whom she had issue Henry, who, on the death of his uncle, became his heir, and assumed his name, and is the present possessor of Elvetham.

From the Sturmys the manor had the name of Elvetham Sturmy. Another manor here belonged to Francis Bernard, who died 1561, but had before conveyed his lands here to Robert Seagrave, George Ley, and the earl of Hertford; and the manor of Elvetham Bernard was settled by indenture inrolled in chancery 1619.

To this house, which was perhaps one of the smallest country habitations of our antient nobility, Sir Henry Calthorpe added a parlour at the S. E. angle. Since it came into the hands of the present possessor, the whole has undergone considerable alterations. The West side, in which was the gallery, and the rooms under it turned into a gardener's house and a peat house, has been taken down, and from the materials, rough chalk, the rooms on this side were evidently those which were erected on the notice of Queen Elizabeth's coming. The entrance to the hall has also been altered, and a large brick riding-house erected by Sir Henry Calthorpe between the house and the church entirely removed. Mr. Emes, to whom the premises are leased for a term of 14 years, if he so long live, being a surveyor, has altered the form of the park, but not so as to destroy the traces of the pond or mount.

The church stands within the park at a little distance South from the house. The entrance is by a circular arch on round pillars with Saxon capitals. And on a shield in the pediment above is <sup>1651</sup><sub>R.</sub>, denoting a repair by some of the Reynolds family.

\* She died 1782; he, 1774.



On the communion cup under a coronet quarterly 1. 4. in a bordure three fleurs de lis, 2. 3. in a border ingrailed, a bend chequè A. and Az. On a shield of pretence a saltire engrailed between three roses, impaling quarterly *Howard*, 2. three lions passant guardant under a label of three; 3. chequè A. and Az.; 4. a lion rampant. **FB**

The same on the patten.

Crest, on a torse a lion rampant under a coronet.

The flagon was the gift of Reynolds Calthorpe and lady, and bears their arms; Chequè a fess Ermine, impaling a chevron Ermine between three crosses crosslets fitché.

The only inscription in the church is on a stone reduced to a square of 8 inches.

1597	:	H E
W	:	T H E
O F	:	R O B
L E	:	P E R

The arch of the holy water basin in the choir is a trefoil of nail-headed quatrefoils. The North window of the chancel is circular on round pillars with Saxon capitals.

Among the births in the register is,

Σοφία, daughter of William Wylde, gent. Oct. 15, 1652.

Among the marriages:

1654. I A. B. do heere in the presence of God, the searcher of all hearts, take thee C. D. for my wedded wife, and doe also in the presence of God, promise unto thee to be a loving and faithful husband.

Thomas Patrick of Hartley Wintney, and Lucie Watts, of Elvetham, were married before Robert Reynolds, esq. in the presence of Ambrose Iver and Thomas Townsend, March 16, 1654. Robert Reynolds, Justice of the Peace.

Many other entries of the like kind to 1658.

B

Among



## Among the burials :

William Jones, rector, Nov. 15, 1638.

Richard Tomfon, rector, died May 9, 1640, at the right hon. the earl of Hertford's in the Strand, London.

1689. An act passed for several sums of money to be raised on burials, births, and marriages, for his majesty king William.

1691. Dec. 11, buried Henry Alexander, earl of Stirling. This is Henry earl, who married May 28, a daughter of Priscilla, countess of Stirling. Dame Priscilla Knight administered to her will.

1754. Lady Vigors, wife of Sir William, who rented the house, as did after him James Butler, 9th Lord Cahere of the kingdom of Ireland, from Norfolk, who died 1786.

1773. Dec. 24, Rev. Mr. Phipps \*, rector.

1785. Feb. 9, Rev. Mr. Rush, rector. He was succeeded by the Rev. Dr. James Morgan, of Mortimer, Berks, tutor to Sir H. G. Calthorpe, at Oriel college, Oxford.

1786. March 22, William Field, parish clerk 50 years.

\* An altar tomb, surrounded with iron rails, in Elvetham church yard, is thus inscribed :

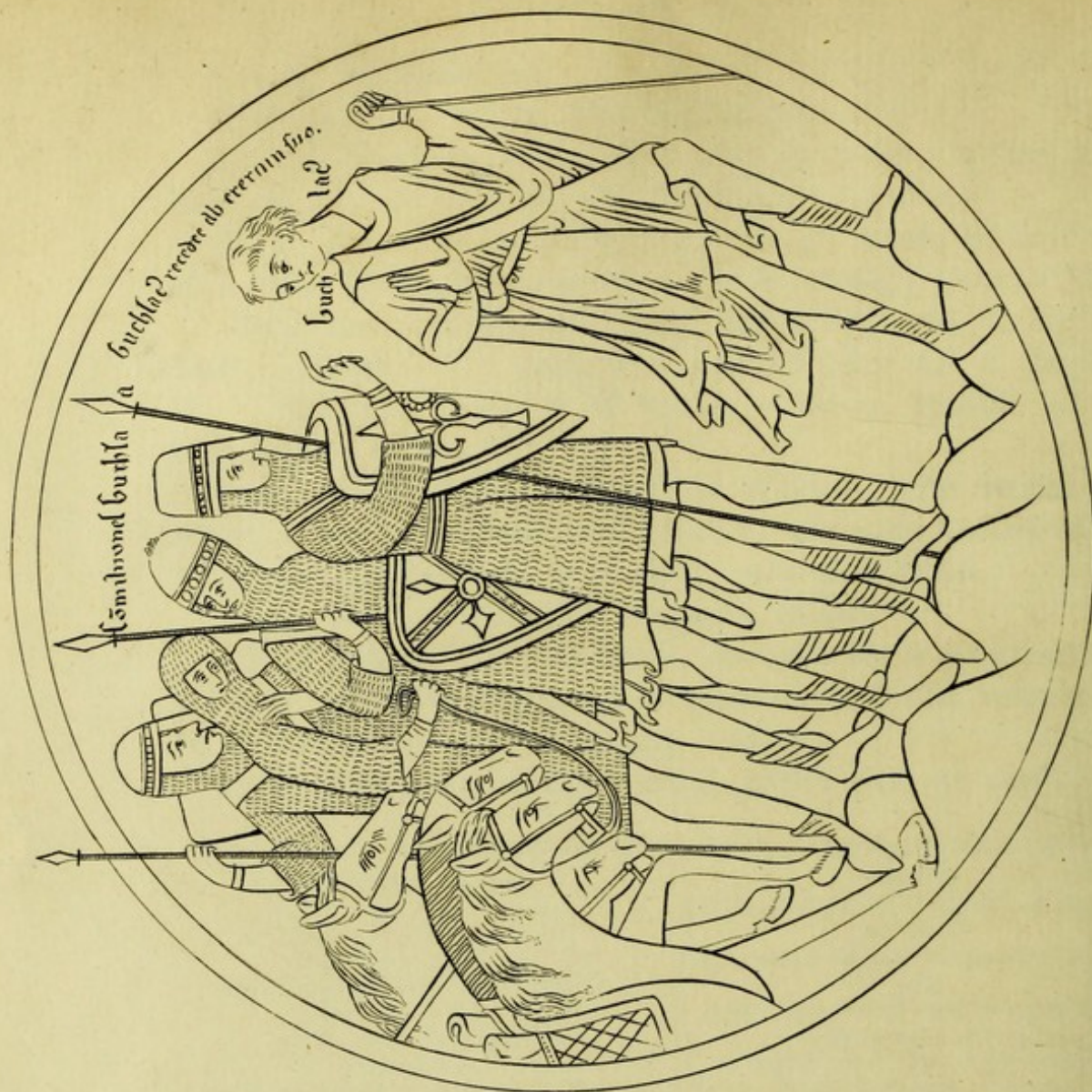
<p>“ To the memory of The Reverend JAMES PHIPPS, Rector of this Parish; by whose death his acquaintance lost a most agreeable cheerful companion, a sincere and steady friend ; his parishioners a diligent, charitable, exemplary minister, and his disconsolate widow the most tender affectionate husband.</p>	<p>He gave One Hundred pounds to the poor of the parish, as likewise Fifty pounds to the poor of the parish of Trentham, and, as a lasting testimony of his regard for Religion and Learning, he bequeathed the bulk of his fortune to Pembroke College, Oxford. He died December 17, 1773, in the 75th year of his age.</p>
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( I )

A C C O U N T

O F

S T. G U T H L A C.

(From SIR THOMAS CAVE's MS Collections for LEICESTERSHIRE.)

**G**UTHLAC was a celebrated Saint and Anchorite, descended from the blood royal of the Mercian kings, born A. D. 673, about the termination of the Saxon Heptarchy, when Egbert, seventeenth king of the West Saxons, reduced the generality of the Saxon kings under his government, and became the first sole monarch of this kingdom, having won the affections of all the West Saxons by the gentleness of his administration, and by their assistance brought the other parts of the island under his obedience \*.

If we may credit the relation given us by Felix the monk, the sanctity of his future life was foretold by the appearance of a cross near the house of his mother, during her pregnancy with him. However, his younger years were employed in the exercise of arms and military studies; and as he grew up to maturity, he took up arms in the defence of his country, and obtained great reputation by his successful conquests, though his moderation even in victory was so remarkable, that he generally restored again to the vanquished one-third part of the spoils

\* See St. Guthlac's Life written by Felix not long after his death; published afterwards by Henschenius and Pappebrochius, and thence abridged by Capgrave and Harpsfield. See also Britannia Sancta, printed at London, 1745, 4to. p. 217.



he had taken from them; but at length, tired with this dangerous and laborious calling, and reflecting on the transient vanity of worldly glory, and the lamentable end of many celebrated heroes of this world, he bid adieu to war and bloodshed, and ordered his troops to elect a new leader in his room, declaring he would no longer fight under any banner but that of religion. Nor could all the arguments of his affectionate followers dissuade him from his resolutions; for, A. D. 697, he, with great eagerness and haste retired to the famous monastery of Reppington, or Ripondon, (Repton), Derbyshire, and there embraced a religious life. Here our Saint spent some time, but, aiming at still greater austerities as the road to absolute perfection, he determined to lead an eremetical life, and, for his greater mortification, chose for the place of his retirement the isle of Croyland, at that time a most horrid and uninhabited place. Of this his seat of retirement he took possession on the Feast of St. Bartholomew, A. D. 699 \*, being then but 26 years old, and ever after esteemed and revered that Apostle as his peculiar patron and defender.

St. Guthlac acquired great reputation †, and was much respected in his religious retreat at Croyland ‡, where he preferred the exercise of piety and devotion to that of arms and warfare. Historians inform us that nature seemed to have inclined him for the toils of the latter profession; but he exchanged the military for a spiritual ardour, and in a few years the spirit of war decreased in him, and the practice of religion became his ruling passion.

Neither in this his solitary abode had he fewer or less terrible foes to contend with, than when he directed the scene of war on a more public stage; for the monk Felix, who wrote his life, assures us, that he was disturbed here by evil spirits,

\* Willis's Hist. of Abbies, Vol. I. fo. 72.

† William of Malmesbury, fo. 166, b. n. 50.

‡ Monast. Ang. vol. I. f. 163, 8.

and



and infernal delusions, to as great a degree as St. Anthony ever was. The same author relates farther, that St. Guthlac was once hurried away from his cell by dæmons, and carried by violence to the very gates of Hell, into which they threatened to cast him, for having invaded *their own* island of Croyland, as they called it; but his tutelar saint, Bartholomew, defended him in this, as well as all other perils, and made them convey him quietly back again to his own cell, so that the faucy devils had only their labour for their pains.

To make our saint amends for the disagreeable appearances of these vexatious visitors, he had (if our author Felix is not misinformed) the daily society of an angel, who conversed with him, and remained invisible to every one but St. Guthlac himself; for his disciple Beccelin declares he had often heard him discoursing in his solitary hours with some other person, but was ever ignorant who it was, till St. Guthlac himself told him as he lay at the point of death.

The sanctity of this young hermit was so remarkable, that the venerable Hedda, Bishop of Dorchester, and afterwards of Winchester, not only paid him a visit in his retirement, but also ordained him priest, making him sit down at the table with him; a form this saint had not accustomed himself to since the day he first professed these religious austerities \*. Guthlac was also in the highest esteem with King Ethelbald, who, long before he attained the dignity of a crown, had received prophetic assurances from St. Guthlac, that he should one day or other be a King; and accordingly, upon the death of Coelred, A. D. 719, he was called to the throne of Mercia.

At the expiration of 15 years from the time St. Guthlac took possession of his hermitage, his life expired also; for on April

\* Hedda was a man whose example (says Goodwin, fo. 211,) was of more utility to his charge than his eloquence in the pulpit, and, according to Bede, though he abounded not in literature, he had the evidence of his good government demonstrated by many miracles. He died A. D. 705, or thereabouts, and is calendared as a saint on the 7th of July, and lies buried at Glastonbury. Willis's Abbies, vol. I. fo. 99.



11, 1714, this Christian hero breathed his last breath. He had a sister named Pega, who took the proper care of his interment; nor did he want other evident marks of respect at his funeral, to prove the great esteem he, by his exemplary way of life, had gained from all who were not ignorant of him or his virtues; for no sooner did King Ethelbald hear of his dissolution, but he hastened with all possible speed to the place of his interment \*, and requiring the attendance of one Kenulph, an eminent monk of Evesham †, founded and endowed an abbey or monastery of Black monks at Croyland, in the county of Lincoln, to the honour of St. Guthlac, who had in his life-time been a beloved counsellor to this monarch; and he made this Kenulph first abbot of this house ‡.

In process of time, as this foundation advanced towards some degree of perfection, it was natural, in pursuance of the practice of these religious ages, to covet either the body of their founder, or of some particular sanctified person, to be deposited in or near their foundation, on supposition that their place and establishment would acquire the greater share of respect and veneration from the reliques of such eminent personages. In obedience, therefore, to this custom, the body of St. Guthlac was to be removed to some more honourable part of their house; and, in order to execute this ceremonious removal, his sister Pega, with many other religious persons, about a year after his death and interment, attended in order to open his sepulchre, and remove his reliques to some more decent repository than his original cell afforded; and found (as the ecclesiastical historians of those times say), his body quite uncorrupted, and

\* Ingulphi Hist. Croyland, fo. 484. b. n. 30.

† Monast. Angl. vol. I. fo. 163. b. & 164, sub cart. Ethelbaldi Regis. Willis's History of Abbies, vol. I. fo. 72.—Ib. 163. b.

‡ The learned Dr. Willis does not mention the year of the foundation of this house; but Dr. Tanner, Bishop of St. Asaph, places it in the year 716, (Notitia Monastica, fo. 249), and says it was not only founded to the honour of St. Guthlac, but of St. Mary, and St. Bartholomew also. N. B. An antient proof that religious places, and churches, had often triple dedications, and were addressed to the glory and reverence of more saints than one.



only to all appearance overcome with a deep sleep, his joints being rather flexible than stiff, and his burial cloaths as fresh and fair as on the day of his inhumation. Nor were these the only remarkable accidents that appeared; Ingulphus, and other authors, mention many extraordinary miracles that in those days were performed at his tomb. The reputation he bore was doubtless very eminent; and the old writers who mention his name, agree in their characteristic of him, as a counsellor to all who had doubts and scruples, a comforter of the afflicted, and a reliever both of corporal and spiritual maladies, as well as a prophetier of future events.

The veneration and esteem that the publick bore to St. Guthlac, did not die with his person; for those who survived him endeavoured to perpetuate his memory by every act in their power. Thus, we are told \*, his figure was placed among numerous images of saints and holy men, which were erected as ornaments on the West tower and front of the church of Croyland; and not only was his statue placed in that manner, but he was farther represented in the arms of two angels, who were conducting him to Heaven. So much was the memory of this good man revered, and so prophetick of his condition after death were his portraitures expressed by those who knew and remembered his deserts †. In the church also was a costly shrine of St. Guthlac; and even long after his death, his name was thought to add lustre to the instruments of the church; for about the year 976, Egelricus, abbot of Croyland, gave the name of Guthlac to a remarkable fine bell ‡, which (with many more) he gave to the use of this church. Waldenus, who was elected abbot of Croyland, A. D. 1124, translated the reliques of St. Guthlac hither, in the first year of king Stephen; and Robert de Grandineto §, a man of no less wealth than piety, in order to form a repository for these (in those

\* Willis's Hist. of Abbies, vol. I. fo. 73. † Ib. fo. 74. ‡ Ib. fo. 76. § Ib. fo. 77.



days inestimable) curiosities, procured a most costly shrine for their reception, exquisitely worked, and adorned with gold, silver, and precious stones.

We have seen that over the West gate of the church of Croyland, among the images of many kings, abbots, and eminent men, is the statue of St. Guthlac\*, with a whip and a knife (as he is generally painted) being express emblems of the pains, penalties, and austerities he subjected himself unto during the course of his retired and religious life †. Not far East from this Abbey, upon a little hillock, is a remnant of a small stone cottage, called *Anchor-Church-House*, where formerly stood a chapel, over the very spot in which this Saint had spent the time of his hermitage, and in which also at the expiration of his days he was deposited. It is not improbable that his labours were extended to the service and benefit of all who were within the reach of his doctrine and conversation, and that he preached up the principles of religion and piety to all such devout hearers as flocked to him for that purpose. There is a cross, called St. Guthlac's cross ‡, of which at present remains only the base, on the side of a bank, near to Brother-House and Cloot-Barr, between Spalding and Croyland, from being one of those boundaries usually erected to mark the possessions of the abbey of Croyland, and corresponds with three others whose names seem to be their only remains.

Such a veneration had this eminent man acquired by his virtues, that any thing relating to him was deemed to possess, inherently as it were, a greater portion of sanctity than common. Thus his sister Pega had a small religious house dedicated to her in the county of Northampton §, but it was demolished in very early times, and the revenues of it absorbed probably by the larger ones of Peterborough abbey. The site of this little

\* Stukeley's *Itin. Curios.* I. 31, 32.

† Ibid.

‡ Ibid.

§ Tanner's *Notitia*, p. 374, Peakirk. *Monast. Anglic.* vol. I. fo. 305. Gunton's *Peterb.* p. 251, 252. *Ingulphi Hist.* fo. 5, &c.



foundation was within the district of a village, which evidently appears to have been indebted to her for its name, and is now called Pea-kirk, i. e. Pega's Church, and lies in the Hundred of Naffaburgh. Nor was the monastery of Croyland without some kind of proof that bore witness of their endeavours to preserve the memory of this their patron's near relation; for Egelricus, their abbot\*, having (among many other large donations to his house) given them a new and fine cast of bells, dignified one of them with the name of Pega; doubtless out of respect to that family of which their tutelary saint was a shining member; an evident proof that the ecclesiastics of that age were as well endowed with gratitude and complaisance also, as their successors have since been.

Nor was this regard confined absolutely to the family of St. Guthlac, for even those who had received their education from his hand, and been so fortunate as to have been brought up at the feet of this Gamaliel, were thought to deserve a particular remembrance on that account. Thus his disciple Becceline † had another bell of the same peal inscribed to his memory likewise, as well as St. Bartholomew, who had so often protected our saint in the several dangers he had been exposed to in his solitary recesses.

Even distant parts of this kingdom were not unacquainted with the singular merits of this Christian hero; for he had not only the honour of being one of the three patrons of the abbey of Croyland, but (as I have been informed by a very learned friend, deeply conversant in church antiquities ‡) there was a nunnery in the county of Chester dedicated to him.

As a farther instance of the universal esteem St. Guthlac had acquired, I find that in the year 883 §, a national council was held at London, in which we are told ||, remarkable privileges

\* Willis's Abbies, vol. I. fo. 76.

† Ibid.

‡ S. Carte, LL.B.

§ Inett's Origines Ecclesiæ Anglicanæ, fo. 265.

|| Concil. Brit. Vol. I. fo. 336.



were granted to his monastery of Croyland, and particularly that of sanctuary for such criminals as should fly thither, and put themselves under the protection of St. Guthlac; and this great privilege is said to have been procured by the favour of Witlaff, a tributary king of Mercia.

I shall add one more proof of the respect paid to him and his memory by after-ages\*; for in a deed of donation to the monastery of Croyland, he is mentioned in conjunction with no less a name than that of the Supreme Maker and Director of all things. The deed itself runs thus :

“ Sciant, &c. quod ego, Hugo de Lambert, dedi, &c. Deo,  
“ & St. Guthlaco, & monasterio de Croyland tres acras prati in  
“ Weston [co. Northampton]. T. Reginaldo Giffard; Wal-  
“ tero, capellano; Rogero, clerico; Godwino Ringe; & Everardo  
“ de Pinchoile.”



The possessions of this monastery consisted of the whole isle of Croyland, which may properly be so called, as it is inclosed by deep bogs and pools, except on the North and East sides, and even these approaches to it are not the most commodious. The singular and retired situation of this spot of land was heretofore the parent of many strange appearances of dæmons and spirits; but the writers of those times inform us they were all expelled by the piety and authority of St. Guthlac.

\* MS. Collectiones Johannis Bridges, Armigeri, Vol. ...., fo. 76; et e libro cartarum MS. inter libros Vincent, N. 88, p. 3.



Whether the monastery of Croyland in course of time attracted any endowments that had been made by munificent benefactors to the hermitage of St. Guthlac, I cannot say; but I have met with the following mention of it in an inquisition taken in the reign of Richard the Second.

*Inquisitio capta apud burgum Sancti Petri, &c. quod non est ad dampnum regis si rex concedat Jacobo le Roos, chivalier, & aliis quod ipsi dare possint unum messuagium & duas acras terræ vocatæ le Hermitage Place of Saint Guthlac in Marham capellano cantuariæ per ipsos assignando, præfato capellano et successoribus suis capellanis cantuariæ prædictæ in perpetuum infra hermitagium prædictum & quod prædicta tenentur de abbate de Burgo, per servitium unius Floris Rosæ, & valet per annum xiid\*.*

Whether there is any error in the date of this inquisition, or whether the premises were granted as abovementioned, without permission so to do (which is not probable, as the inquisition must have been returned), I am not able to declare; nevertheless the following record appears to have been made two years after the date of the beforementioned inquisition.

Anno 22 R. II. m. 17.

“ Jacobus de Roos & alii dant unam marcam pro licentia  
 “ quod ipsi unum messuagium & duas acras terræ vocatæ the  
 “ Hermitage Place of St. Guthlac in Marham dare possint  
 “ capellano cantuariæ per ipsos infra hermitagium Sancti Guth-  
 “ laci in Marham nuper fundatæ habenda ad manum mor-  
 “ tuam. T. 5 Novemb†.”

\* 20 R. II. No. 73; MS. Collectiones Johannis Bridges, armigeri, vol. D. fo. 104. See Bridges's Northamptonshire, II. 521.

† MS. Collectiones Johannis Bridges, armigeri, Vol. I. G. fo. 117; Rot. in Turre Lond. 22 R. II. m. 7.



It is not unlikely but that this second proceeding was intended to supply the deficiency of licence to alien in the former donation, or else we must suppose the former grant was not intended to take effect till the abovementioned authority to make it was procured.

The following writers have either written the life of St. Guthlac, or mentioned so much of his virtues as may justify the account I have given of him.

1. Ordericus Vitalis, Hist. Eccles. p. 537.
2. Dugdale, Monasticon, vol. I. fo. 164 \*.
3. Vetus Calendarium de vitis Sanctorum in Bibl. Cotton. sub Julio, A. x. agitur de vita St. Guthlaci sub numero 6.
4. Vita Sti. Guthlaci, per Elfridum monachum, ad Alvoldum, Regem Saxonum Orientalium, Vespasian, D. xxi. 2.
5. Godlac, the Holy Man. No. 2576, in Bib. Bodl.
6. Vita Sancti Guthlaci anachoretæ, MS. quod notatur scriptum fuisse ante Conquestum. in Bibl. Collegii Sancti Benedicti Cantabrigiæ.
7. In Armario Regali apud Westmonast. est alia MS. Vita Sancti Guthlaci.
8. Altera in Bibl. Cathedrali de Carlisle.
9. Felix, an antient monk, also wrote his Life. See Camden's Britannia, Lincolnshire. It is printed in Appendix to the History of Croyland, N° LXIV. p. 131 †.
10. Vita Guthlaci, per Petr. Blereman. Bibl. Cott. Jul. C. VI. fol. 88.

\* See History of Croyland, Bibl. Brit. Top. N° XI. p. 155.

† In the British Museum there are three copies of this life of St. Guthlac. That from which the present copy is printed is in Harl. MSS. 3097. 6.—A second, whence the division of the chapters is chiefly taken, is among the Cotton MSS. Nero. E. I. a large folio vellum MS. written about the tenth century, and contains the lives of about 140 saints, amongst which, at N. 44, is that of St. Guthlac, in 22 pages, double columns. The edges are damaged by the fire, but the writing is all preserved.—In the Royal MSS. 13 A. is an older copy of the same, which has been collated with some other MS. and explanations interlined. At the end of the last mentioned MS. is written, "Auctor hujus libri dicitur esse Felix Croylandiensis qui claruit anno D'ni 730 sub Ethelbaldo Merciorum rege. Scripsit etiam Matheus Parisiensis vitam Guthlaci, et Gulielmus Ramsey sed carmine."



## P L A T E I.

Among the antient deeds and papers of the Cottonian Collection, which the attention of Mr. Ayscough is now arranging, there was found a roll of paintings in rounds, exhibiting the principal events in the life of this Saint, and expressive of the skill of our Saxon ancestors in history painting. The first of these rounds, being divided in two by time or accident, seems to represent the Saint with his name over him, in a fortified place or camp, among his military comrades, whom in the next compartment he is quitting with an air of precipitation and horror. They are habited in mail with round helmets furnished with the nasal or visor down, small pointed shields charged with devices and long heavy spears, and are leading their several horses. Over them is written, *Com'ilitones Guthlaci*, and over him *Guthlac* and *Guthlac recedit ab exercitu suo*.





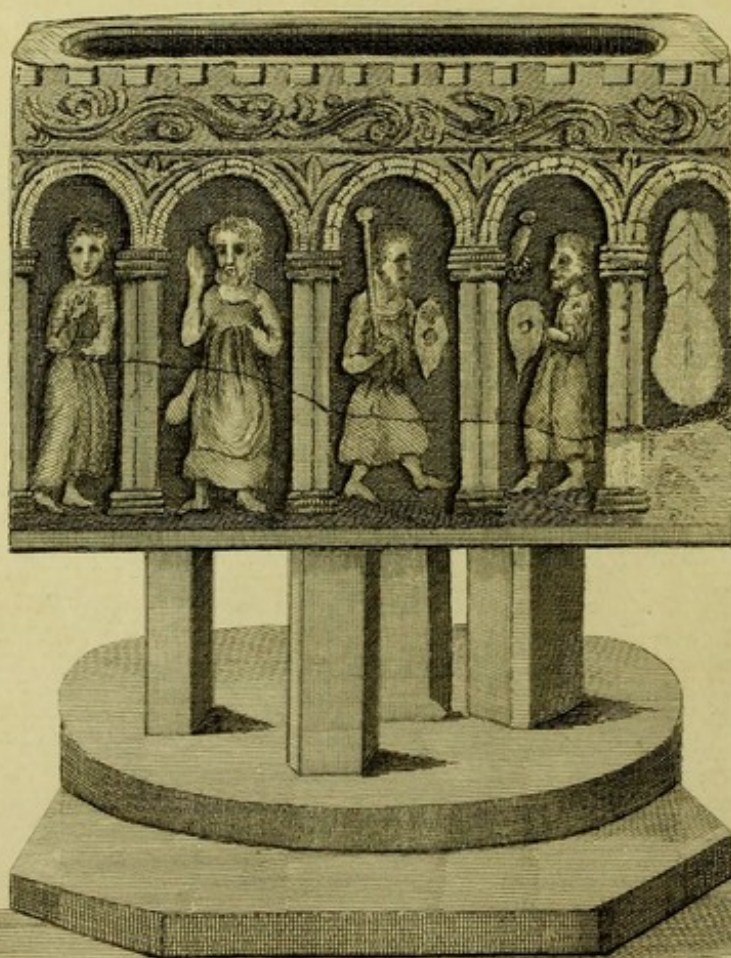








WALMESFORD BRIDGE & CHURCH.





# V I E W O F T H E B R I D G E A N D C H U R C H

A T

## WALMESFORD, NORTHAMPTONSHIRE.

**W**ALMESFORD, commonly pronounced *Wandsford*, is situate on both sides of the river Nyne, or Nen\*; the South side of it lying in Steppingdon parish, Huntingdonshire, and the North in Thornhaugh parish, Northamptonshire. Over the river is a stone bridge of 13 arches, with a wall of freestone on each side. About the middle, where was formerly a cross, is now a dial, which divides the county. On the East wall is this inscription: HUNC NORTHAMPTON REPARAT SUMPTIBUS COMITATUS; and, on the other, the like for Huntingdonshire; the repairs of the bridge being maintained by each county for its respective part.

Walmesford is not mentioned in Domesday, but appears to have been part of the knight's fee which Anketil St. Medard held of Burgh abbey, and his family held it to the reign of Henry III. This manor or lordship was probably afterward included in Thornhaugh liberty, and came into the hands of *William de Lifours*, whose daughter married *Humphrey Bassing-*

\* This river, otherwise called "*Avon*, approaching Huntingdonshire, runs under a beautiful bridge at Walmesford." Camden's *Britan.* II. 166. Dr. Stukeley, in his *History of Carausius*, I. 171, 172, puts this place among a chain of forts, which he traces along the river, merely perhaps from the first syllable of its name.

*borne,*



borne, and of her grandson the *Folkesworths* held: as did afterwards the *Knyvets*, *Kerbys*, and others.

The duke of Bedford is now lord of Stibington and Walmesford manor, and of the whole town in both counties.

The church is a chapel of ease to Thornhaugh, 29 feet 10 long, by 25 feet 5, and consists of a body leaded, and a low North aisle tiled, with a chancel. On the West tower is a sex-angular spire containing 2 small bells; and on the South door are the two coats of arms represented in the plate.

Within the church there are neither arms nor monumental inscriptions; and the greatest curiosity is the *leaden* font, which, though not noticed by Mr. Bridges \*, is one of the *four* instances of fonts made of that material, mentioned in the account of fonts in the Tenth volume of the *Archæologia*, p. 187. The figures on it are very rude, and made more so by the coats of plaster with which it has from time to time been incrufted.

Vol. II. p. 606, 607. \* This river, otherwise called "the river of the Stepping-stone parish, Huntingdonshire, North in Thornhaugh parish, Huntingdonshire. Over the river is a stone bridge of 13 arches, with a wall of freestone on each side. About the middle, where was formerly a cross, is now a dial, which divides the county. On the East wall is this inscription: Hunc Northampton reparat sumptibus comitatus; and, on the other, the like for Huntingdonshire; the remains of the bridge being maintained by each county for its respective part. Walmesford is not mentioned in Domesday, but appears to have been part of the knight's fee which Anketil St. Medard held of Burgh abbey, and the family held it to the reign of Henry III. This manor or lordship was probably afterwards included in Thornhaugh liberty, and came into the hands of William de L'Isle, whose daughter married Humphrey Basset.

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down.







*S<sup>t</sup> Peter.*



*Schnobbele del. et. sc.*

*From a fine fragment of painted glass in the possession of J. Throsby.*



# PORTRAIT OF ST. PETER.

OF this curious figure we have only to observe, that it was both drawn and engraved by Mr. Schnebbelie, from a painting on glass, of the same size with the plate, which was once in the collection of the late David Wells, esq. F. S. A. of Burbach \* in Leicestershire; who purchased it, with many other similar curiosities, in Flanders; and on the death of Mr. Wells †, his collections being sold by auction, this portrait was bought by Mr. Throsby of Leicester, who still possesses it.

\* Burbach is a chapelry in the parish of Aston-Flamvile, of which church St. Peter is the patron saint.

† Of Mr. Wells, who died May 1, 1790, see some account in the Gentleman's Magazine, vol. LX. p. 477.



PO R T R A I T O F S T. P E T E R.

Of this curious figure we have only one observe, that it was both drawn and engraved by Mr. Schnitzler, from a painting on glass, of the same size with the plate, which was once in the collection of the late David Wells, Esq. F. R. S. A. of Burgh in Leicestershire; who purchased it, with many other similar curiosities, in Flanders; and on the death of Mr. Wells, his collection being sold by auction, this portrait was bought by Mr. Threlby of Leicester, who still possesses it.

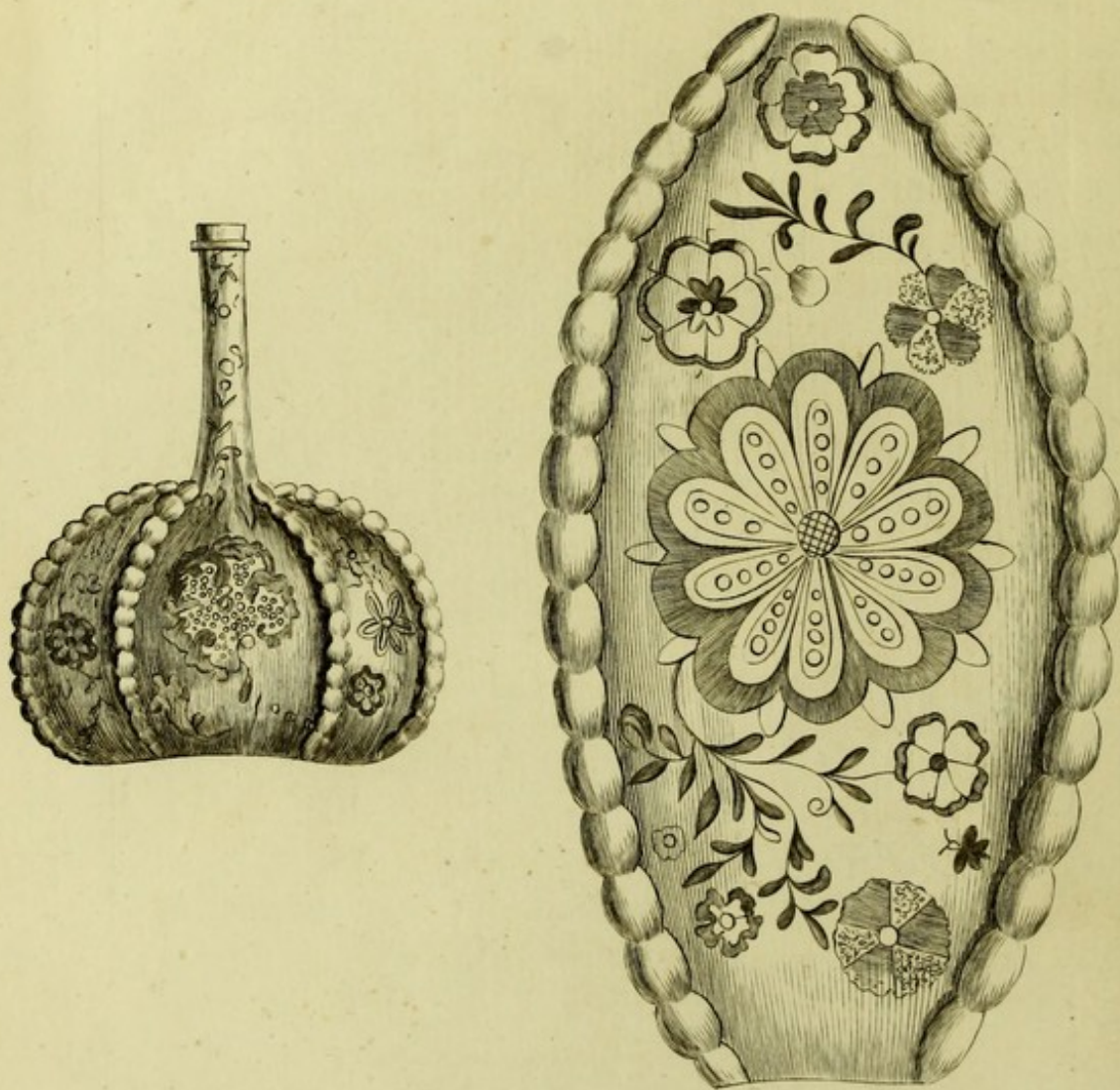
\* Burgh is a village in the parish of St. Peter, in the county of Leicestershire.  
† On Mr. Wells, who died May 14, 1790, the late account in the Gentleman's Magazine, Vol. LX. p. 175.







*A Decanter ornamented by L. Elizabeth*



*Schnobbelie del. 1788.*

*Published as the Act directs by J. Nichols. Sept. 25. 1792.*

*Royce sculp.*



## D E S C R I P T I O N

O F

A D E C A N T E R,

Ornamented by Q U E E N E L I Z A B E T H ;

Delineated by Mr. SCHNEBBELIE in 1788.

**T**HIS curious glass decanter, which tradition ascribes to Queen Elizabeth, is in the possession of the Rev. John Milner, of Winchester, F. A. S. to whom it was given by Mr. Knight, who held an office in the Dock-yard at Portsmouth. Mr. Knight had received it as a present from Mr. Thompson, a Surgeon of the Royal Navy; who constantly averred that the curiosity in question had been carefully preserved in his family ever since the days of Elizabeth. Mr. Milner, having lately made enquiries after this gentleman at Portsmouth, had the mortification to hear that he died in the West Indies.

The neck of this vessel is 1 inch  $\frac{3}{4}$  wide,  $5\frac{1}{2}$  long, the body 4 inches high,  $7\frac{1}{2}$  diameter with the ornaments;  $6\frac{1}{2}$  without. It is formed into 8 pannels, each different; holds upward of two quarts, and is supposed to have been ornamented with a diamond by Queen Elizabeth, when in confinement in the reign of her sister Mary.



## DESCRIPTION

OF

## A DIAMANT

Ornamented by QUEEN ELIZABETH

Testified by the GEMMEBELLE in 1788.

THIS curious and valuable object, which tradition relates to Queen Elizabeth, is in the possession of the Rev. John Milner, of Winchester, F. A. S. to whom it was given by the Knight, who held an office in the Exchequer at Portsmouth. Mr. Knight had received it as a present from Mr. Stoughton, a Surgeon of the Royal Navy; who constantly asserted that the curiosity in question had been carefully preserved in his family ever since the days of Elizabeth. Mr. Milner, having lately made enquiries after the gentleman at Portsmouth, had the mortification to learn that he died in the West Indies.

The neck of this vessel is 1 inch 2 lines, the body 4 inches high, 7 1/2 diameter with the ornament; 6 1/2 without. It is formed into 8 panels, or a ribbed; held upward by two quarts, and is supposed to have been ornamented with a diamond by Queen Elizabeth, when in confinement in the reign of her sister Mary.



















## P L A T E II.

THIS second set of drawings of the life of St. GUTHLAC represents him retired to *Rependune* \*, or Repton, where “ before A. D. 660, was a noble monastery of religious men and women, under the government of an abbess, after the old Saxon way †; wherein several of the royal line were buried ‡. The abbess at this time was named *Ebba* §, though Leland || calls her *Alfrytha*, from the Chronicon of Marianus Scotus, whose words he cites, “ A. D. 719, Guthlacus Reppandune monasterium adiit, ibique sub abbatissa nomine Alfrytha tonsuram & clericalem habitum suscepit.” She is called *Aelfrid* in the Life of Guthlac, History of Croyland, Bibl. Top. Brit. p. 137.

The bishop who performs the tonsure, but has no name inserted here, was probably *Hedda*, or *Eatbed*, who filled the see of Lichfield and united it to that of Sidnacester, from 692 to 721, and dedicated the church of Lichfield, A. D. 700 \*\*. The garment suspended on a beam above is probably the clerical one which Guthlac was about to assume.

No sooner was the holy man received into the bosom of the church, than he determined to lead an eremetical life, of which he had imbibed a particular relish during the 14 years

\* *Rependune*. Domesday.

† Tanner, Notit. Mon. p. 78.

‡ See a discovery of 100 skeletons, arranged in a circle round one in a stone coffin, about the close of the last century, Phil. Transf. No. 100. Camden's Brit. II. 307.

§ Leland names Edburga, daughter of Aldulph, King of the East Angles, and granddaughter of Anna.

|| Ib. II. 278. She sent Guthlac a leaden coffin and linen shroud, in which he was afterwards buried, I. 590.

\*\* Godwin, de Præfulib. edit. Richardson, p. 310.



he lived at Repton, and hastened away to Croyland. His voyage thither is the subject of the second of these rondeaux, where he appears with a book in his left hand, in a masted vessel, steered by a person of the name of Tathwinus, and rowed by a single paddle. Whether the first of these was the same *Tatwine* of the province of Mercia, and afterwards archbishop of Canterbury, 731, having been a presbyter of the monastery of *Briodun* \*, does not appear.

It happened, when Guthlac was inquiring concerning the river and fen, and town of *Gronte* and its inhabitants, Tatwin was present, and gave him an account of an island in a remote solitary place, which several persons had in vain attempted to inhabit, but were obliged to abandon by the frightful appearances they had seen there. This but awakened Guthlac's curiosity, and he hastened in a fishing-boat, under the divine guidance, to this solitary island, then called *Crowland*. No person before him had ventured to live there alone. He landed on the festival of St. Bartholomew, whom he chose for his patron †.

\* Leland, Collect. II. 164, ex Beda.

† Life, ubi supra, p. 138.









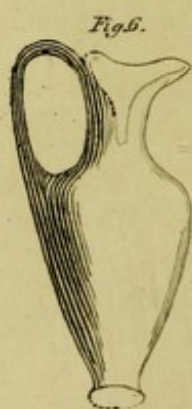
WHITTINGTON.

Pl. I.



Fig. 2.

RICARD: L:  
Æ: FIZ: IOHAN





## P L A T E I.

**W**HITTINGTON, of whose church the annexed Plate contains a drawing by the late Mr. Schnebbelie, is a small parish of about 14 or 15 hundred acres, distant from the church and old market-place of Chesterfield about  $2\frac{1}{2}$  miles. It lies in the road from Chesterfield to Sheffield and Rotherham, whose roads divide there at the well-known inn *The Cock and Magpye*, commonly called *The Revolution-House*.

The situation is exceedingly pleasant, in a pure and excellent air; it abounds with all kinds of conveniencies for the use of the inhabitants, as coal, stone, timber, &c. besides its proximity to a good market, to take its products.

The church is now a little rectory, in the gift of the dean of Lincoln. At first it was a chapel of ease to Chesterfield, a very large manor and parish; of which I will give the following short but convincing proof. The dean of Lincoln, as I said, is patron of this rectory, and yet William Rufus gave no other church in this part of Derbyshire to the church of St. Mary at Lincoln but the church of Chesterfield; and, moreover, Whittington is at this day a parcel of the great and extensive manor of Chesterfield; whence it follows, that Whittington must have been once a part both of the rectory and manor of Chesterfield. But whence comes it, you will say,



say, that it became a rectory, for such it has been many years? I answer, I neither know how, nor when; but it is certain, that chapels of ease have been frequently converted into rectories, and I suppose by the mutual agreement of the curate of the chapel, the rector of the mother church, and the diocesan. Instances of the like emancipation of chapels, and transforming them into independent rectories, there are several in the county of Derby, as *Matlock, Bonteshall, Bradley, &c.*; and others may be found in Mr. Nichols's History of Hinckley, p. 34, 91; and in his Bibliotheca Topographica Britannica, N° VI. P. 53.

Fig. 2. is an inscription on the *Tingtang*, or Saints bell, of Whittington church, drawn by Mr. Schnebbelie, 27 July, 1789, from an impression taken in clay. This bell, which is seen in the annexed view, hangs within a stone frame, or tabernacle, at the top of the church, on the outside between the nave and the chancel. It has a remarkable fine shrill tone, and is heard, it is said, 3 or 4 miles off, if the wind be right. It is very antient, as appears both from the form of the letters, and the name (of the donor suppose) which is that in use before surnames were common. Perhaps it may be as old as the fabric of the church itself, though this is very antient.

Fig. 3. is a stone head near the roof on the North side of the church.

Fig. 4. is a small female Saint from the East window of the church.

In this window, A. a fess vair G. and O. between 3 water-bougets Sable. *Detbick.*

Chequé A. and G. on a bend S. a martlet. *Beckering.*

At the bottom of this window an inscription,

**Rogero Cric**

Roger Criche was rector, and died 1413, and probably made the window. He is buried within the rails of the communion-table,



table, and his slab is engraved in the second volume of the Sepulchral Monuments of Great Britain, Pl. XIX. p. 37, nothing remaining of the inscription but **Amen.**

Fig. 5, 6, is a brass simpulum, copied by Mr. Schnebbelie, from a drawing in my collection. It is hollow in the neck, and is here represented in its true size. The original is in the possession of John Sawbridge, Esq. of Olantigh, Kent. The contents were small, not more than a few drops.

**SAMUEL PEGGE, Rector.**

Jan. 1, 1793.



## P L A T E II.

In the upper part of the South window in the chancel of Whittington church, is a picture in glass of our Saviour with the five wounds; an angel at his left hand sounding a trumpet. See fig. 1; which is the size of the original.

On a pane of the upper tier of the West window is the portrait of St. John; his right hand holding a book with the Holy Lamb upon it; and the fore-finger of his left hand pointing to the Cross held by the Lamb, as uttering his well-known confession, "Behold the Lamb of God which taketh away the sin of the world." See fig. 2; of which the original is nearly one-third larger than the engraving.

Both these drawings were made by Mr. Schnebbelie, 27 July, 1789.

In the S. window of the chancel, is Barry wavy of 6 A. and G. a chief A. Ermine and Gules. *Barley.*

Ermine on a chief indented G. or lozengé.

In the Easternmost South window of the nave is A. on a chevron Sable, 3 quatrefoils Or. *Eyre.* This window has been renewed; before which there were other coats and some effigies in it.

S. P.







Fig. 1.





Fig. 2.



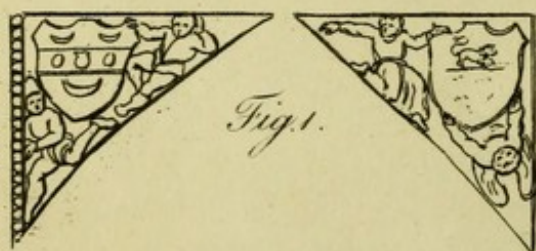
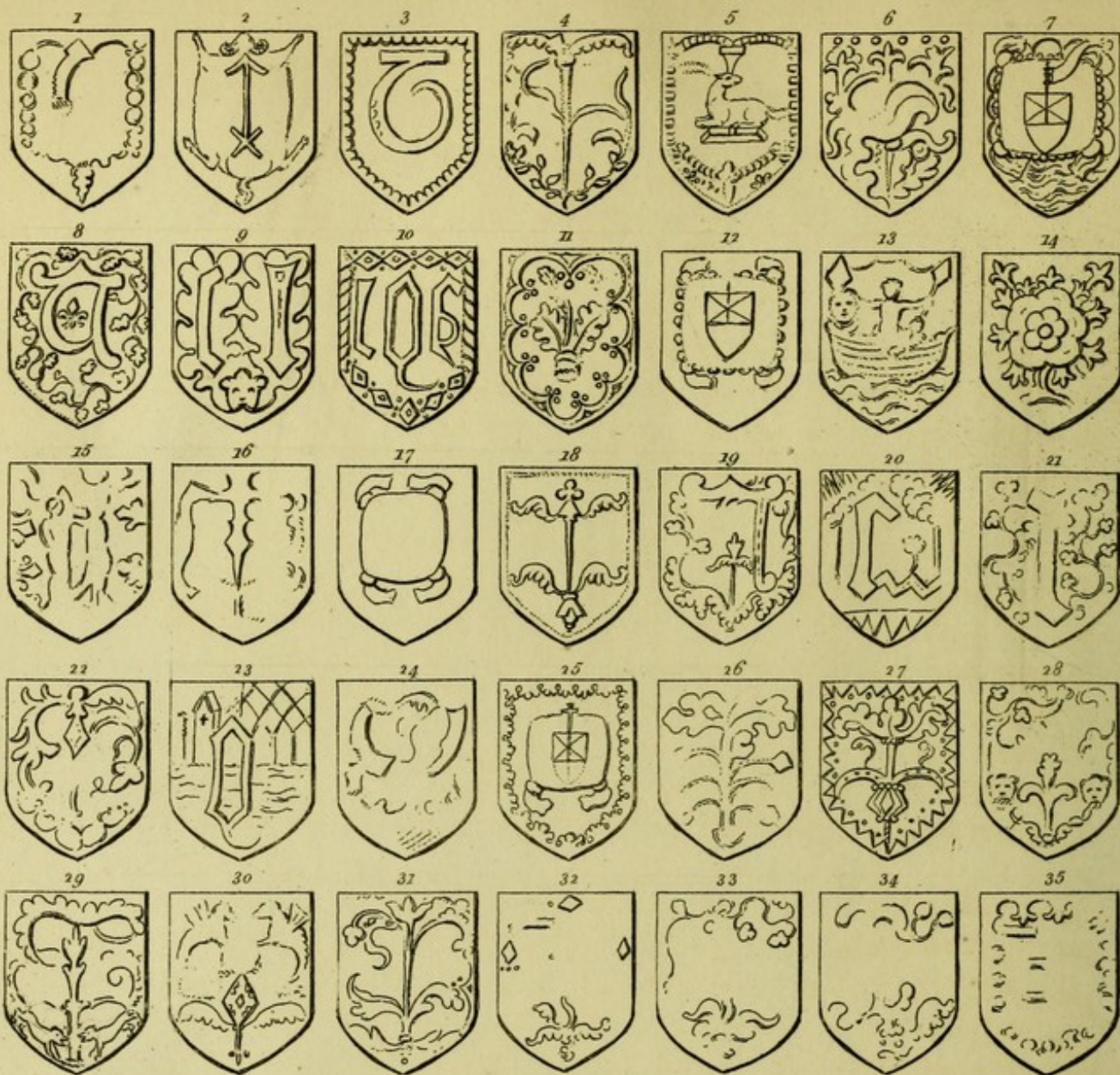








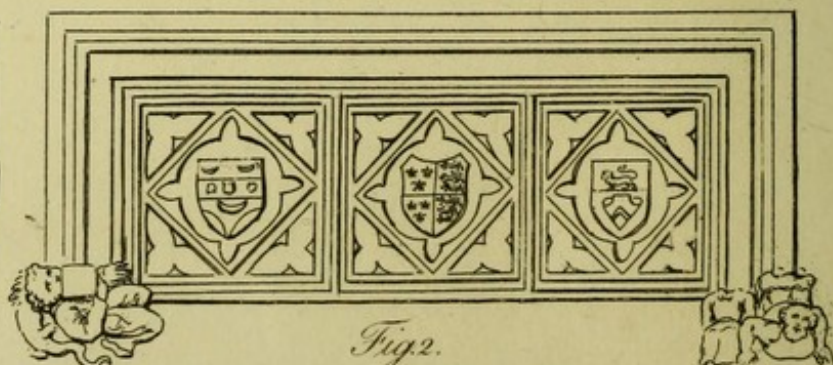




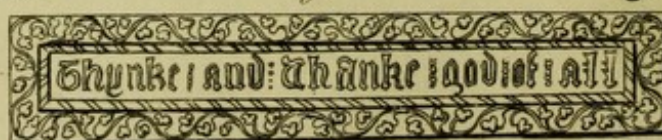
*Fig. 1.*



*Fig. 3.*



*Fig. 2.*





## GREAT PAUNTON CHURCH.

THE village of GREAT PAUNTON, four miles South of Grantham, and on the East side of the London road, is particularly eminent for its beautiful church and tower, esteemed one of the finest buildings in this part of England, for which it is indebted to the liberality of *John Ellis*, Esq. \* merchant of the Staple, who, if not a native, owned the manor, and resided in the mansion-house till his death. At his expence the church was completed 1519.

The church consists of a nave with two aisles, a chancel, and a chapel adjoining to it. The nave rests on three pointed arches on each side, springing from octagon pillars with ring capitals, and over them are clerestory windows of two bays with quatrefoil tracery. In the South angle of the chancel and nave is a flight of stone steps to the rood-loft, formerly inclosed by a door, the hooks to the hinges remaining. In the South wall of the chancel is a piscina, with two arches on each side within, and a larger arch West of it, and in the East wall on the South side of the window a locker, with a stone shelf, and the hooks of the hinges remaining. In the North wall of the chancel a sloping slit opens into the chapel, as if for the congregation to hear mass at, or for the purposes of confession †. Before the steps of the altar are slabs for the wife of William Winterton, and daughter of Ralph Tunstall, rector of Grantham, October 5, 1698. *Mors sceptrum ligonibus aequat*; for Mrs. Elizabeth Churchill, widow, December 8, 1770, 78. *Mors mihi lucrum*; and for Susannah, wife of William Winterton, rector, daughter of Mr. William Curteis of Toynton, in the county of Lincoln, gent. June 30, 1713.

The North chapel has a pannelled wooden roof with a rich cornice, two perks at the sides of the East window, and a

\* The arms of Ellis and his wife, Agnes Ayscough, were in a North window of Swineshead church in the same county of Lincoln.

† Such an one opens into the North chapel at Latton, by Harlow, in Essex.



tablet for George Jolland, late rector, who died January 18, 1771, and his wife Elizabeth, 1752, 50, and 5 young children.

On a slab here is a brass plate with this inscription in capitals.

SACRUM MEMORIAE  
HENRICI VALENTINI GENER. QUI EX HAC CALAMITOSA  
LACRYMOSA VALLE IN COELESTEM PATRIAM MIGRAVIT 21  
DIE DECEMB' ANNO DOMINI 1626.

In the East corner is an altar tomb of grey marble stript of its brass ledge. On the South front [G] on a fess [A] between 3 crescents [O] 3 escallops [Az.] *Ellis*, impaling Nebule [A & S] in chief [G] 3 mullets, *Ayscough*. *Ellis* fingle. Barry wavy of 9 Az. and Gu. in chief a lion passant guardant. At the West end *Ellis* fingle. The crest seems a gerbe.

This is the tomb of the founder, and by it stands an old wooden communion table.

A slab for George Fleck, *qui in spe resurrectionis obiit* 1693.

The font is square, the angles bevelled off, and rests on a square shaft.

The South porch is of stone, and has a chimney of the same materials for a fire place at the bottom of the church for melting lead, &c.

The steeple stands at the West end, and is richly embattled and surmounted by 8 purfled finials, 4 at the angles and 4 in the middle. Under the West window are the arms of England supported by a lion and griffin between the arms of *Ellis* and *Ayscough*, held by lions squatted. Rich niches adorn the buttresses of the tower, having the lamb and the sun in the ceiling of their canopies. In the spandrils of the West door angels hold the coats of *Ellis* and *Ayscough* \*. The same changed are held by figures at the bases of the arch of the West window. On each side of the West door is this motto on a tablet,

**Thynk and thank God of all.**

repeated on the South side, under the arms of England between

\* See the Plate, fig. 1.



the other two figures, and on the North side, where there are no arms. See fig. 2.

The water table of the tower is adorned with beautiful compartments of 3 patterns, as fig. 3, and various devices here severally represented. To begin from the East corner to the West door, the first that occurs is broken; the second is a merchants mark; 3. a Gothic T; 4. a flower; 5. the holy lamb; 6. a dragon; 7. a woollack, with a merchant's mark and flag on it; 8. another T; 9. 10. some initials like **cl** or **iqc**, perhaps **IHS**; 11. a flower; 12. a woollack with a merchant's mark; 13. a ship and a man in it; 14. a rose; 15. two boys wrestling; 16. seems initials broken; 17. a woollack; 18. a flower; 19. another T. From the West door Southwards we have, 20. **cl**; 21. **I**; 22. flowers; 23. **D**, and a church window; 24. broken; 25. a woollack and a merchant's mark; 26. 27. flowers; 28. 29. seem to have been intended for **T**'s; at the foot of the last are two dogs; 30. was 2 dragons; 31 to 35 inclusive, flowers, or broken and indistinct.

In the church-yard is this epitaph,

"In  
memory of  
John Parke,  
who departed this  
life Sept.  
3, 1788,  
aged 82 years.

Also  
Sarah his  
wife, who  
departed this life  
April 15,  
1789, aged 84  
years.

They lived in wedlock  
60 years.

The last good office being a tribute  
due to all indulging parents to per-  
petuate their memory, which is  
dear to the donor."

The oldest register begins with marriages, 1653, where we find these remarkable entries :



" 1653. The purpose of marriage between A. B. taylor, and C. D. basket-maker, was published the first time on the Lord's day 16 Oct. 1653; the second time on the Lord's day Oct. 23; the third time on the Lord's day Oct. 30. Memorandum, that the marriage between the above was consummated the 2d day of November, 1653, by and before me Thomas Milles.

Thomas Rastall married 1653, before me Edward Towne, Alderman.

Thomas Bailly, Alderman.

Henry Hungerford, Rector, 1623—1640.

Charles Harrington, Rector, 1641.

Charles Hoole, Rector, 1642.

Thomas Rastell, Minister, 1647.

1666 }  
1674 } Ja. Twist, Rector de Paunton Magna.

—— Churchill died Rector 1791, and was buried at Little Paunton adjoining.

Leland \* calls "Panton a village." Camden says, "The river Witham soon after its rise comes to the town of Paunton, which lays claim to some antiquity, and often turns up Roman pavements, and had formerly a bridge over the river: for that this was AD PONTEM placed by Antoninus 7 miles from *Margidunum* the name of *Paunton* and the distance not only from *Margidunum* but from *Crocolana*, which name Antoninus gives *Ancafter*, plainly proves †." Baxter ‡ agrees with Camden in placing *Ad Pontem* here. Stukeley § makes it *Causennæ*, in which Salmon || agrees with him, placing *Ad Pontem* at *East Bridgeford* in Nottinghamshire. Horsley \*\* puts it at *Southwell*. Dr. Stukeley observed many arched vaults about Great Paunton: and says many Roman coins have been found here and in all the neighbourhood round; also Mosaic pavements, Roman bricks and urns. A silver coin of Trajan was found by the high dike in ditching near the woodnoll in Little Paunton ††.

\* Itin. VII. 51.

† II. 227.

‡ Glossary in voc.

§ I. p. 80.

|| New Survey, p. 293.

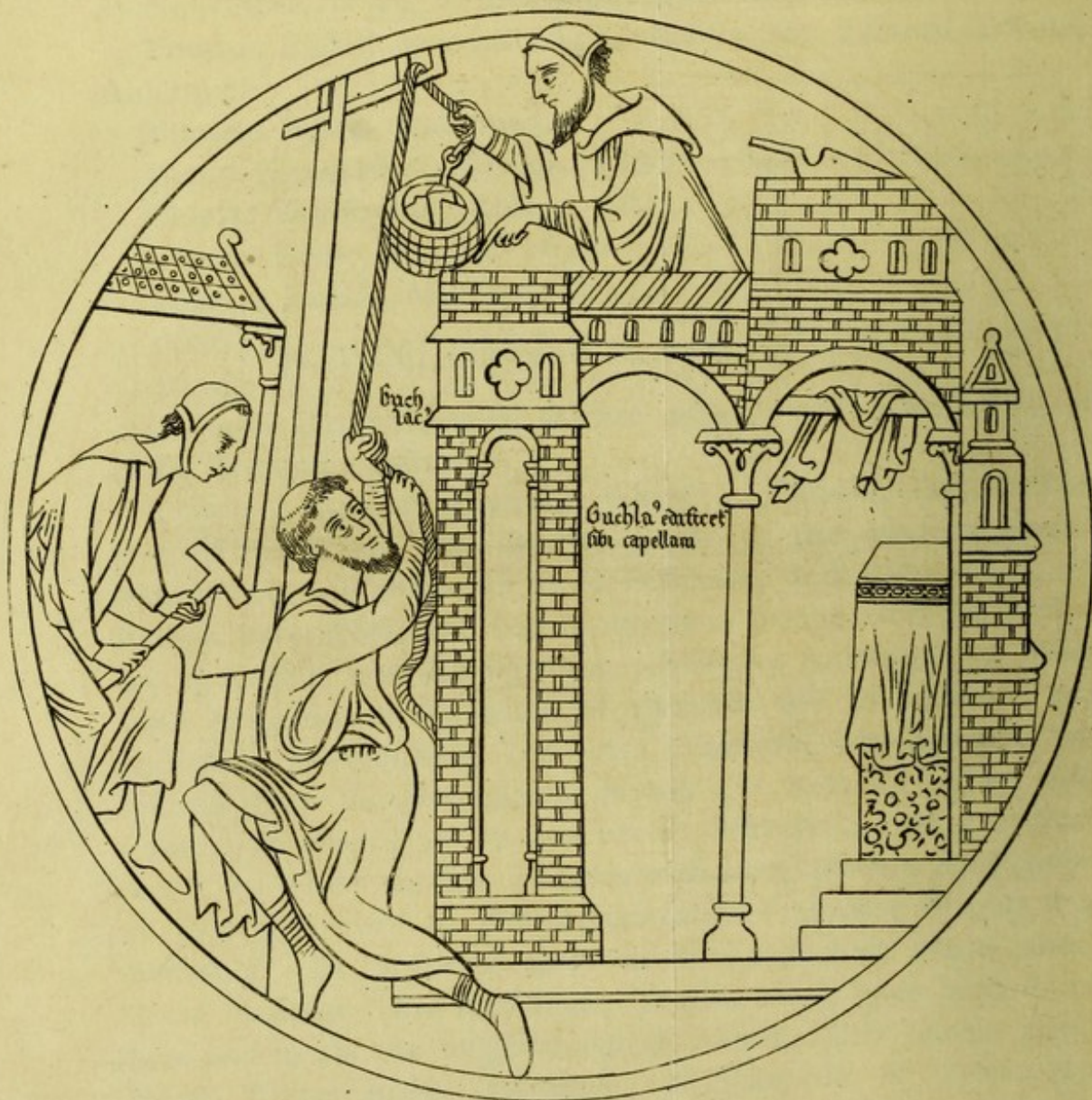
\*\* Brit. Rom. p. 439.

†† Stukeley, I. 84, 2d. edit. Camden II. 520.

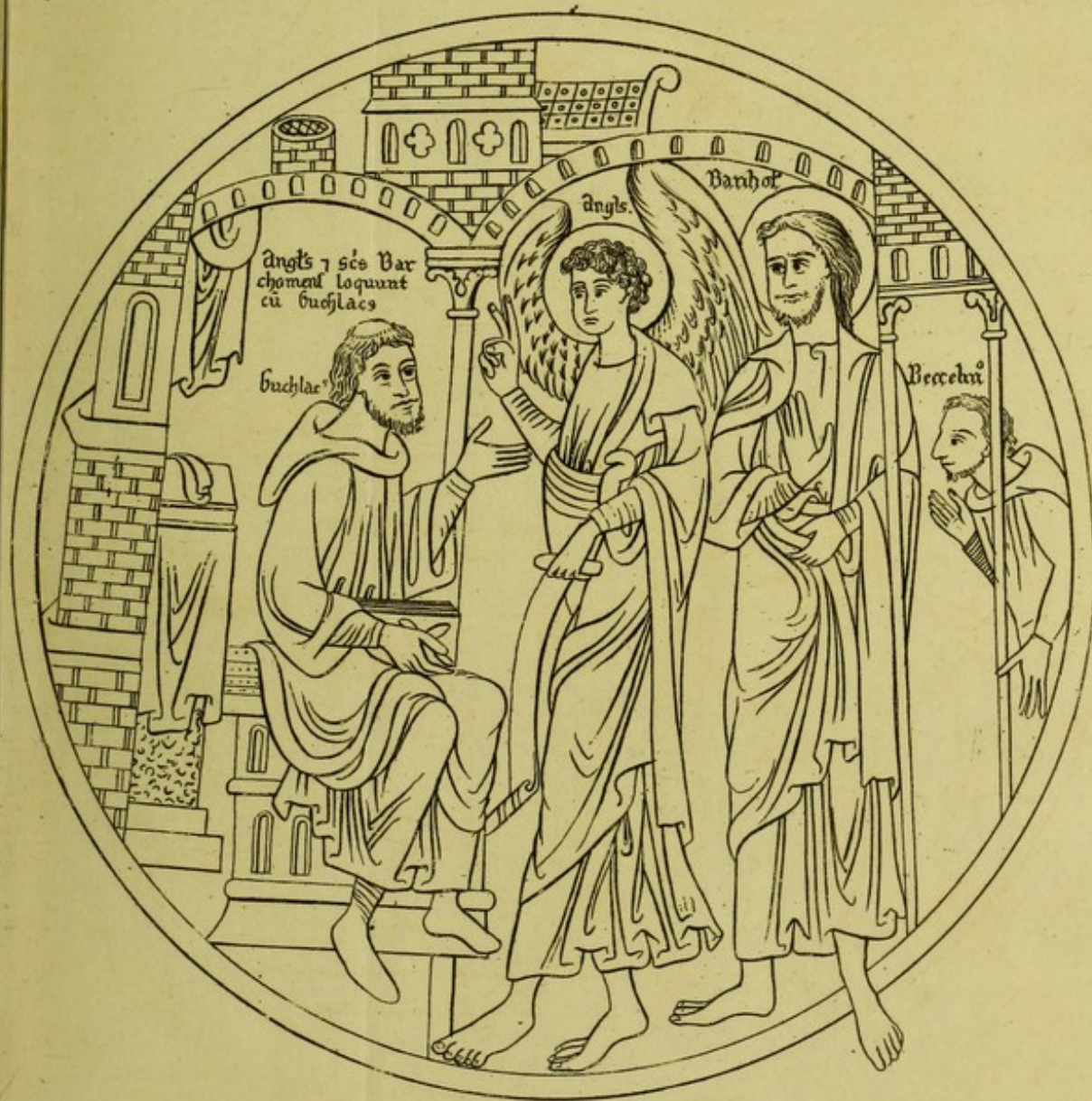


















## P L A T E III.

THE last compartment left St. GUTHLAC taking his passage to Croyland.

The present represents him building himself a chapel there, having before erected a cottage in a hollow on the side of a hill, which cavity seems to have been formed by persons digging there for treasure, possibly supposed to have been concealed in the retreat of the neighbourhood from the fury of invaders.

*Gutblacus edificat sibi capellam.*

He is employed in drawing up the stones in a basket, which a workman above takes hold of, his trowel lying behind him : the altar, with its covering and the hangings over it, are also shewn. Behind Guthlac is another workman hewing stone.

In this solitary retreat it was not long before Guthlac found himself assailed by the Devil, who set before him the whole of his past evil life in such strong colours, that he was almost driven to despair. In this melancholy situation he continued three days, at the end of which time as he was singing, " In my distress I called upon the Lord, &c." St. Bartholomew appeared to him in the broad light of morning, assuring him of his constant protection and support. From this time the grand adversary changed his mode of attack. The drawing represents an Angel accompanying St. Bartholomew, and this seems implied in the words of his biographer "*cum celeste adjutorium angelice lucis adventasse presentisset, &c.*" The rondeau is inscribed *Angelus & S'ci Barthomeus loquunt' cum Gutblaco* ; and over each of the figures are written their names. Guthlac appears fitting in his chapel before the altar, and behind the two figures peeps out his friend and companion *Beccelinus* or *Becel*, a clerk, who voluntarily offered himself to attend him as his servant, and to live under him in the service of God.



## PLATE III.

THE last compartment tells St. Guthlac taking his passage to  
Croyland.

The picture represents him building himself a chapel there,  
having before erected a cottage in a hollow on the side of a  
hill, which cavity seems to have been formed by persons digging  
there for treasure, possibly supposed to have been concealed in  
the tent of the neighbourhood from the fury of invaders.

Guthlacus edificavit sibi capellam.

He is employed in drawing up the stone in a basket, which  
a workman above takes hold of, his trowel lying behind him;  
the altar, with its covering and the hangings over it, are also  
shown. Behind Guthlac is another workman having stone.

In this solitary retreat it was not long before Guthlac found  
himself assailed by the Devil, who sat before him the while  
of his post evil life in such strong colours, that he was almost  
driven to despair. In this melancholy situation he continued  
three days, at the end of which time as he was saying, "In  
my distress I called upon the Lord, &c." St. Bartholomew ap-  
peared to him in the broad light of morning, advising him to  
his constant profession and report. From that time the great  
adversary changed his mode of attack. The drawing repre-  
sents an Angel accompanying St. Bartholomew, and the latter  
implied in the words of the Evangelist "cum ecclesie admo-  
num daretur hunc adversarii presbiterum, &c." The confusion  
is indicated by the St. Bartholomew's figure, and Guthlac  
and over each of the figures are written their names. Guthlac  
appears sitting in his chapel before the altar, and behind the  
two figures peeps out his friend and companion Bartholomew;  
Away a clerk, who voluntarily offered himself to attend him  
as his servant, and to live under him in the service of God.







S. W. VIEW of HORNSEY CHURCH.



Off? Jōner gharl his wiffe fī ner

uwa i? aillat





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## HORNSEY CHURCH.

THE parish church of HORNSEY, in old records written *Har-  
ringeye*, occurs early in the 14th century, in the registers of the see of London, the bishops of which are patrons of the rectory. It is an antient structure, consisting of a nave with two ailes, a chancel of the same pace with the nave, and a square West tower; in the West face of which are the figures represented at the bottom of the plate; two angels holding shields, with the see of Canterbury impaling a pale lozengè, and the see of London impaling Gules 3 escallops, with a goat's head above a fess Or, probably those of *Warham*, who bore these arms, and was bishop of London 1502—1594; and round their feet are scrolls, which once bore inscriptions now entirely defaced. The fragments in the window contain a request to pray for the soul of a man and his wife, who perhaps contributed the window.

Among the rectors of this church was Lewis Atterbury, elder brother of the celebrated bishop of Rochester, from 1719 to 1731.

In the church-yard are monuments to Mr. Thomas Carnan, bookseller of St. Paul's church-yard, who died 1788; Richard Holland, esq. citizen and leatherfeller of London, whose "benevolence to mankind appeared by the great donations to



St. Bartholomew's hospital in his life, and £.1000 at his death, besides two benefactions to the poor of this parish. He died 1760, aged 70." His spirited exertions in favour of the freedom of toll for all citizens of London carrying goods through Bartholomew fair, Smithfield, occasioned a suit, which, after hearing at Guildhall, was determined in his favour July 17, 1754\*.

Against the wall of the South aisle is an inscription :

" Promised and made by Margaret countess of Co'berland.

Candish derived from Noble Parentage

Adorned with Virtues and with Parties,

Most learned, bountifull, devout, and sage,

Graced with the Graces, Muses, and the Arts :

Dear to his Prince, in England's Court adored,

Beloved of great and honourable Peers.

Of all esteemed, embraced, and desired.

Decreed to Death cut of his well employed years ;

Within the earth his earth entombed lies

Whose heavenly part surmounted hath the skies.

An epitaph upon the death of the worshipfull and rarely accomplished Master Richard Candishe, of Suffolke, Esq."

The two wives of Henry Clifford, who was created earl of Cumberland 1585, 17 Hen. VIII, and died 34 Hen. VIII, were both named Margaret. The first was daughter of George Talbot, earl of Shrewsbury, who died soon after her marriage, without issue ; the second was daughter of Henry Percy, earl of Northumberland, who had 2 sons and 4 daughters † ; George, grandson of the former, and third earl of Cumberland, who died 1605, married Margaret, third daughter of Francis earl of Bedford, who died 1616 ‡. Which of these three ladies erected this

\* Gent. Mag. vol. XXII. p. 382. vol. XXIV. p. 388.

† Dugdale, I. 344.

‡ Ib. 345.



monument, I am at a loss to determine, for want of being able to ascertain who Mr. Richard Cavendish, the object of it, was.

The bishops of London had a park here, now called *The Woods*, in which Norden mentions a hill or fort called *Lodge-Hill*, seeming by the foundation to have been in old time a lodge when the park was replenished with deer; with the stones which came from the ruins of which, the church is said to have been built. In this park was a famous meeting of the nobles, 10 Ric. II. 1387, in a hostile manner, to rid the king of the traitors he had about him, Robert de Vere, duke of Ireland, Alexander Neville, archbishop of York, and Michael de la Pole, earl of Suffolk, who with others had conspired the deaths of the duke of Gloucester, and the earls of Arundel, Warwick, Derby, and Nottingham. While the king amused them with promises of dismissing his favourites and remedying their grievances, the duke of Ireland was advancing with an army from Warwick to assist them; but being met at Radcot-bridge in Oxfordshire \*, was entirely routed, and obliged to quit the kingdom; by which means the king came again into the hands of the other party, who took their revenge on their enemies †. The king had sent the duke of Northumberland to Ryegate, to arrest the earl of Arundel; but he not succeeding, the earl rode all night with his army to *Haringey* wood ‡, where he found the duke of Gloucester and the earl of Warwick with a considerable force §.

\* Camden's Britannia, vol. I. p. 285.

† Rapin, vol. IV. p. 415—418.

‡ Ad sylvam de Haringey, or *Harynggeye*.

§ Walsingham, Ypod. Neustrie, p. 342, Hist. Angl. p. 330.



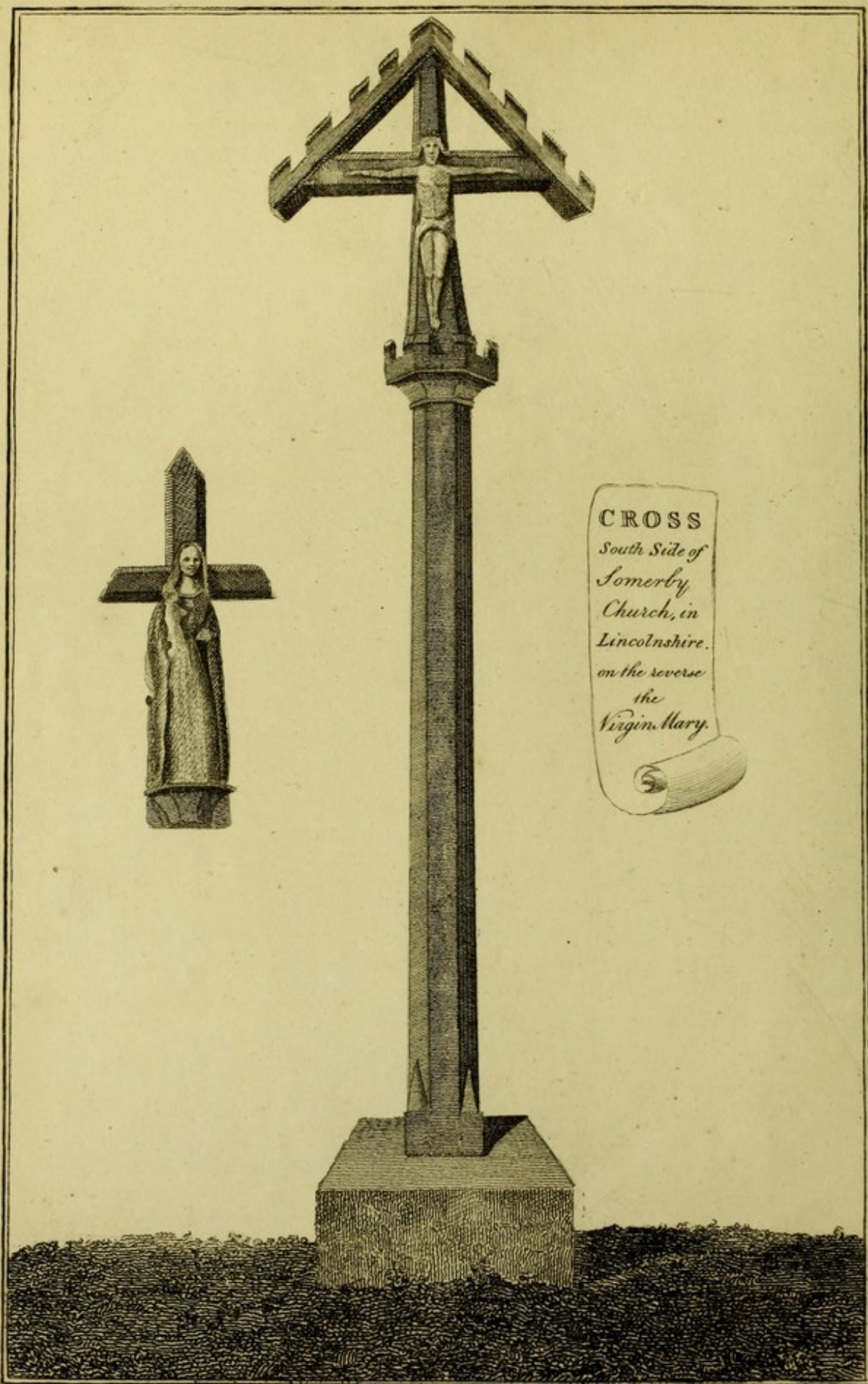












**CROSS**

*South Side of  
Somerby  
Church, in  
Lincolnshire.  
on the reverse  
the  
Virgin Mary.*



## CROSS AT SOMERBY.

THE cross here engraved stands in the church-yard of *Somerby*, in the wapentake of *Winebrugge*, or *Wivebridge*, in the county of *Lincoln*, the adjoining parish to *Ropely*, which gave birth to bishop *Fox*, and about 5 or 6 miles East from *Grantham*. The singularity of the form, with the embattled pediment forming a triangle, with the transverse, and the embattled capital of the shaft from which the transverse or crucifix part rises, bespeak a novelty and elegance not frequently met with in these monuments, though the triangular termination of the cross is not unfrequent in illuminated Missals. The figure at the back may represent the Virgin Mary, who, with the beloved disciple, is the usual concomitant of these reliefs.

The specimens in Dr. Stukeley's *Itin. Cur. I. Pl. XI.* prove that *Lincolnshire* was not behind the rest of England in the style of its crosses any more than in that of its churches.

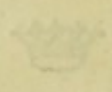




CROSS AT SOMERBY.

THE cross here engraved stands in the church-yard at Somerby, in the wapentake of Wetherby, or Wetherby, in the county of Lincoln, the adjoining parish to Roper, which gave birth to Bishop Fox, and which or it rather fell from Gresham. The singularity of the form, with the cross-banded pedestal forming a triangle, and the transepts, and the embellished capital of the shaft from which the transepts and cross-bands arise, bespeak a novelty and elegance not frequently met with in these monuments, though the triangular termination of the cross is not uncommon in illuminated MSS. The figure at the back may represent the Virgin Mary, with the beloved disciple, is the usual termination of these relics.

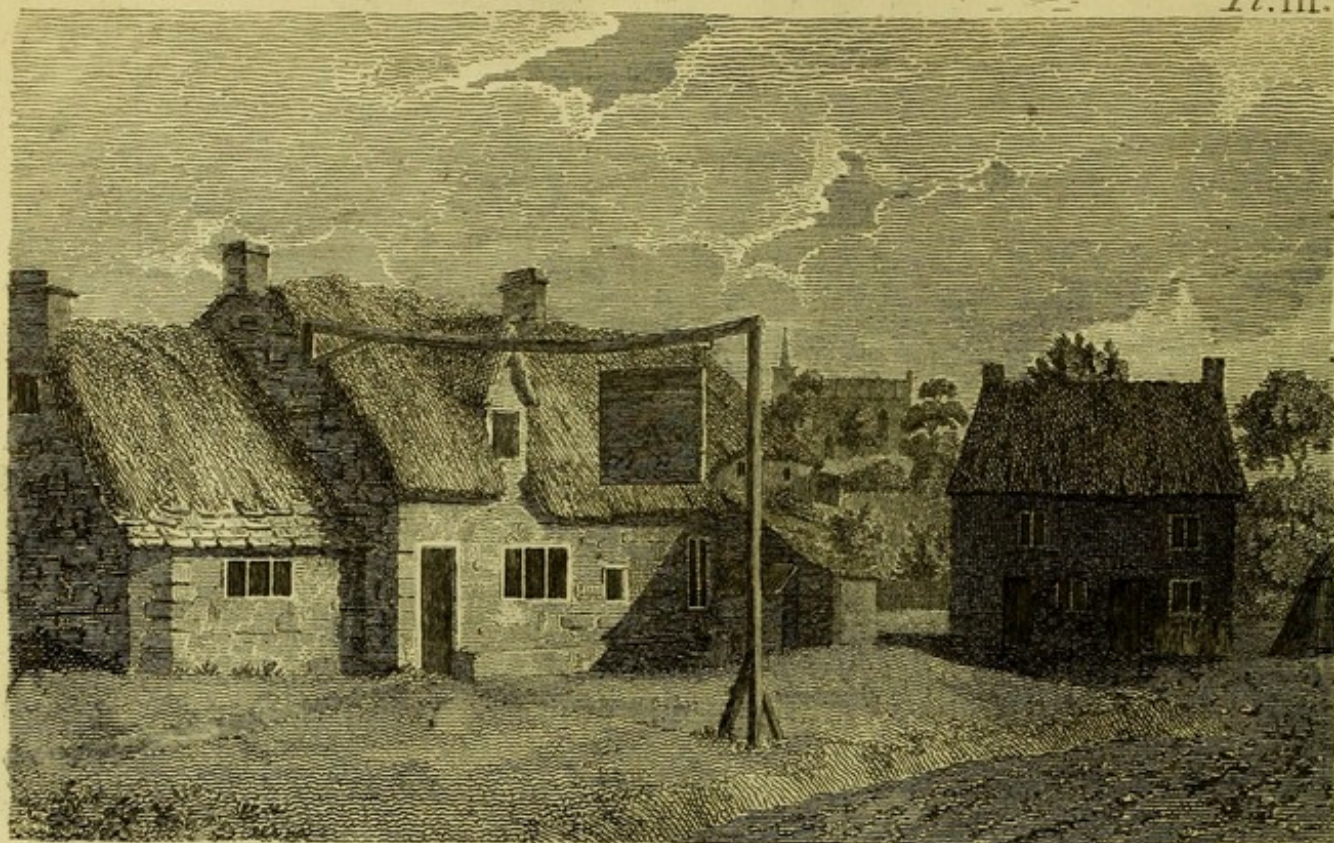
The inscription in Dr. Stukeley's time, Oct. 1. 17. 21, proved that Lincolnshire was not behind the rest of England in the style of its crosses any more than in that of its churches.











The REVOLUTION House at WHITTINGTON.



WHITTINGTON RECTORY, 1789.



THE  
REVOLUTION-HOUSE

A T  
WHITTINGTON.

THE small public house, which has been handed down to posterity for above a century under this honourable appellation, obtained it from the accidental meeting of two noble personages, Thomas Osborne earl of Danby, and William Cavendish earl of Devonshire, with a third person, Mr. John D'Arcy, privately one morning, 1688, upon Whittington Moor, as a middle place between Chatsworth, Kniveton, and Aston, their respective residencies, to consult about the Revolution, then in agitation\*; but a shower of rain happening to fall, they removed to the village for shelter, and finished their conversation at a public house there, the sign of the Cock and Pynot†.

The part assigned to the earl of Danby was to surprize York, in which he succeeded; after which, the earl of Devonshire was to take measures at Nottingham, where the declaration for a free parliament, which he, at the head of a number of gentlemen of Derbyshire, had signed November 28, 1688‡, was adopted by the nobility, gentry, and commonalty of the Northern counties, assembled there for the defence of the laws, religion, and properties§. The success of these measures is well known; and to the concurrence of these patriots with the proceedings in favour of the Prince of Orange in the West,

\* Kennet.

† Rapin, XV. 199.

‡ A provincial name for a *Magpie*.

§ Deering's Nottingham, p. 258.



is this nation indebted for the establishment of her rights and liberties at the glorious Revolution.

The cottage here represented stands at the point where the road from Chesterfield divides into two branches, to Sheffield and Rotherham. The room where the noblemen sat is 15 feet by 12 feet 10, and is to this day called *The Plotting Parlour*. The old armed chair still remaining in it is shewn by the landlord with particular satisfaction, as that in which it is said the earl of Devonshire sat, and he tells with equal pleasure how it was visited by his descendants, and the descendants of his associates, five years ago. Some new rooms for the better accommodation of customers have been lately added.

The commemoration of this great event on this spot, November 5, 1788, is in every one's recollection \*. It was proposed to erect there a handsome pillar of Derbyshire marble, with a suitable inscription, and a subscription was raised for that purpose; but as yet it has not been carried into execution. On that day was delivered in the church of Whittington, engraved in a former Number, to an audience that greatly overflowed its narrow dimensions, with all the energy that the subject demanded, a sermon from these striking words: "This is the day which the Lord hath made, we will be glad and rejoice in it \*," by the learned and worthy rector, then in his 85th year, and still residing in his parsonage-house there, in health and vigour of mind; where the writer and the printer of this narrative have spent many happy hours with him for four successive years, and derived equal information and pleasure from his instructive conversation. With them, they recollect with painful regret, was once joined the draughtsman of the above subjects. That the ensuing century may dawn on their respectable surviving friend at Whittington, is their earnest and sincere wish.

His short account of the subjects of this Plate is here subjoined.

\* See a particular and animated account of it, much improved from the provincial papers, in the *Gentleman's Magazine*, Vol. LVIII. p. 1020, 1022.

† Pl. cxviii. 24.



Mr. NICHOLS,

*Whittington, Feb. 12, 1793.*

OF the Revolution-House at Whittington, here drawn by the late Mr. Jacob Schnebbelie, Major Rooke, in the year 1788, when the Grand Jubilee was kept here of the Centenary Anniversary of that important and happy event, made a drawing; and, having caused it to be engraved, distributed copies to all the lords and gentlemen at dinner, together with a short account written by me of the lords, &c. assembling at this house, 1688; and, as I remember, the said written narrative was re-printed in *The Gentleman's Magazine* of the year 1789 \*. The house has undergone little or no alteration since, except that to the West of it, the present inhabitant of the cottage (for the Revolution-House is but a cottage) has erected a large convenient stone building upon his own freehold land for his own convenience, which has a communication with the said Revolution House.

The Parsonage House at Whittington, of which you have here also a drawing by the late Mr. Jacob Schnebbelie, is a convenient substantial stone building, and very sufficient for this small benefice. It was, as I take it, erected by the Rev. Thomas Callice, one of my predecessors; and, when I had been inducted, I enlarged it by pulling down the West end, making a cellar, a kitchen, a brewhouse and a pantry, with chambers over them. There is a glebe of about 30 acres belonging to it, with a garden, large enough for a family, and a small orchard. The garden is remarkably pleasant in respect to its fine views to the North, East, and South, with the church to the West. There is a fair prospect of Chesterfield church, distant about two miles and a half; and of Bolsover Castle to the West; and, on the whole, this rectorial house may be esteemed a very delightful habitation.

Yours, affectionately,

SAMUEL PEGGE.

\* Vol. LIX. p. 124.



Mr. Nichols, Washington, Feb. 12, 1793.

O f the Revolution House at Washington, here drawn by the late Mr. Jacob Schenckel, Master House, in the year 1782, when the Grand Jubilee was kept here of the Centenary Anniversary of that important and happy event, made a drawing, and, having caused it to be engraved, distributed copies to all the Lords and Gentlemen at dinner, together with a short account written by me of the House, for assembling at this House, 1782; and, as I remember, the said written narrative was re-printed in The Gentleman's Magazine of the year 1783. The House has undergone little or no alteration since, except that in the West of it, the present inhabitant of the cottage (for the Revolution House is but a cottage) has erected a large convenient building upon his own freehold land for his own convenience, which has a communication with the said Revolution House. The Patriarch's House at Washington, of which you have here also a drawing, by the late Mr. Jacob Schenckel, is a convenient substantial stone building, and very sufficient for this small purpose. It was, as I take it, erected by the Rev. Thomas Callie, one of my predecessors; and, when I had been induced, I enlarged it by pulling down the West end, making a cellar, a kitchen, a brew-house and a parlor, with chambers over them. There is a stable of about 20 acres belonging to it, with a garden, large enough for a family, and a small orchard. The garden is remarkably pleasant in respect to its views to the North, East, and South, with the church to the West. There is a fair prospect of Christ Church, distant about two miles and a half, and of Ball's Bluff to the West; and, on the whole, this cottage house may be esteemed a very delightful habitation.

Yours affectionately,  
SAMUEL JOHNSON.



















## P L A T E IV.

ONE day while Guthlac and his friend St. Bartholomew were in earnest conversation together, two devils, in human form, suddenly presented themselves, and joined them, suggesting an habit of fasting to the hermit, who, forthwith seeing their design, put them to flight. Shortly after he found himself assailed, during his nightly prayer, by an host of unclean spirits, who, insinuating themselves through every crack and crevice of the building, filled the whole with their ugly shapes. They had fierce countenances, terrible figures, great heads, long necks, lean faces, ghastly complexions, dirty beards, hairy ears, four fronts, savage eyes, stinking mouths, teeth like horses, fire-belching throats, blubber-lips, hoarse voices, burnt locks, puffed cheeks, high chests, scaly thighs, bowed knees, crooked legs, swollen ankles, distorted feet, wide mouths; and uttered dissonant clamors. In an instant they bound the holy man hand and foot, and, hurrying him out of his cell, plunged him in the mire of the fen, and dragged him through the bushes, tearing his limbs. After they had made him pass the greater part of the night in these trials, they gave him a little respite, and commanded him to quit the desert. On his steadfast refusal they beat him with iron whips, and then raised him up aloft in the air, which to the North was darkened by horrible flights of unclean spirits, who hurried him away to the very mouth of hell, and gave him a view of its varied torments. They were even on the point of thrusting Guthlac into it, when his friend St. Bartholomew appeared for his rescue, and commanded them to convey him back to his cell.



These are the subjects of Plate IV, being the 7th and 8th rondeaus of the Saint's history. The first of these is superscribed,

*Demonēs ferunt Guthlacum in aerem - - - - -*

Under him in the cell or oratory is left his companion *Beccelinus*.

On the other is written,

*Demonēs ferunt Guthlacum ad portam inferi.*

St. Bartholomew brings a whip to Guthlac.

*Sc's Bartholom' fert flagru' Guthlaco.*

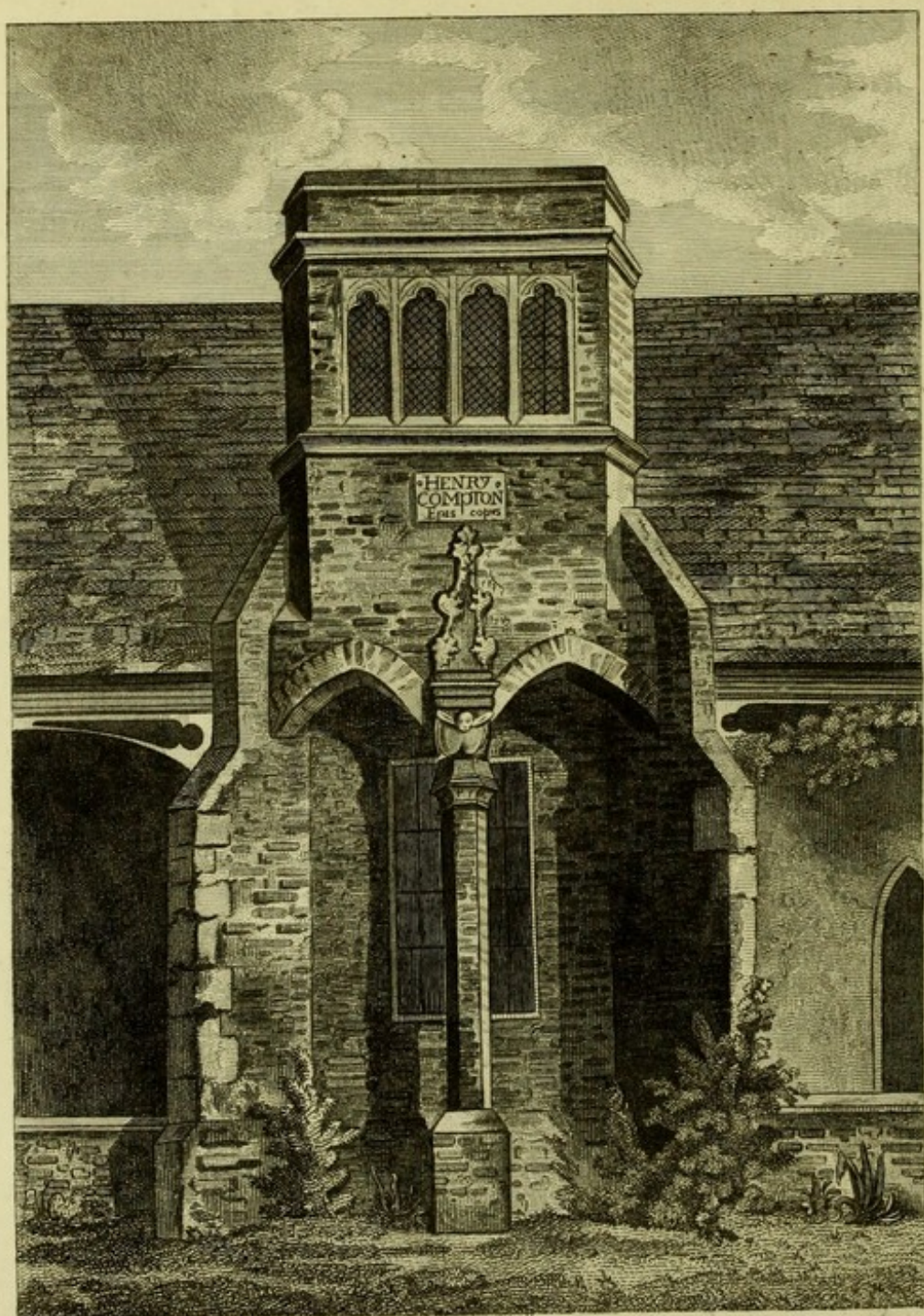
This instrument of mortification of himself, and rebuke of the evil spirits, is the constant emblem or device of Guthlac. It appears in the hand of his statue on the beautiful West front of his abbey church, and under the feet of the image is a demon crushed. It was also adopted on the town-piece of Croyland, 1670. This circumstance is not however noticed in the life of him by Felix, which so well illustrates the drawings.











Schnetzler, Del.

1611

*St. Cross's Hospital, Winchester.*



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HOSPITAL OF ST. CROSS, WINCHESTER.

THIS plate represents part of the cloister on the East side of the square at the Hospital of St. Cross, reaching from the porter's lodge to the North transept of the church, over which is a gallery or range of decayed apartments, supposed to be a part of the lodging rooms of the poor people on the original foundation of bishop Henry de Blois, who were probably in process of time forced out by the master and brethren of the latter foundation, or by the decay of their lodgings and revenues, which might have become no longer able to receive and support them. Against the walls of this gallery, as well as on the mantle-piece of the porter's lodge, is inscribed *Dilexi Sapientiam*, and the initials of Robert Sherborne, master of this hospital, and afterwards bishop of St. David's and Chichester, with the date 1503.

On the outside of the cloister is the inscription here given,

*Henricus Compton episcopus.*

He was also master, and promoted 1674 to the see of Oxford and the next year to that of London.

\* History of Winchester, vol. II. p. 231.













Fig. 2.



Fig. 1.

Scti Sioniriu



*Paintings from Grafton Regis & Wold Churches  
Northamptonshire.*



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PAINTINGS IN THE CHURCHES OF  
GRAFTON REGIS AND WOLD,  
NORTHAMPTONSHIRE.

“ON the North side of the screen, as you enter the channel, is the picture of a person with a head in his hand, and over the head, in Gothic characters, SANCTVS DIONYSIVS\*.”

The pictures of Saints on screens are not uncommon in our parochial churches; at *Erpingham*, in Norfolk, are twelve †; at *Castle Acre* are the twelve apostles ‡; the same at *Poringland*, and the fall §; at *Goodeston* with other figures ||; in the North aisle at *Swaffham* faints men and women \*\*; at *Aylesham*, faints, martyrs, and confessors ††; at *Marsham* faints ††; at *Burnham Norton* eight faints §§; at *Upwell*, New Testament history ||||; the screen at *Woodbridge* in Suffolk has a number of beautiful figures, of faints, male and female, in tolerable preservation.

Of all the Roman missionaries sent into Gaul, ST. DIONYSIUS the Areopagite, whom St. Paul converted at Athens, carried the faith the farthest into the country, fixing his see at Paris, where he built a church, and converted great numbers to the faith. He seems to have suffered martyrdom \*\*\* in the persecution under Valens †††, A. D. 272, being beheaded together with a priest and deacon, after a long and cruel imprisonment. His companions tongues pronounced the praises of Christ after their heads were cut off. But St. Denys, by a more extraordinary power, rose

\* Bridges, Northamptonshire, Vol. I. p. 301.

† Blomefield, Vol. III. p. 144.

‡ Blomefield, Vol. IV. p. 489.

§ Ib. Vol. III. p. 300, 301.

|| Ib. 403.

\*\* Ib. 508.

†† Ib. 554.

‡‡ Ib. 560.

§§ Ib. 733.

|||| Ib. Vol. III. p. 188.

\*\*\* Gregory of Tours, Hist. Vol. I. cap. 30.

††† Butler's Lives of the Saints, Oct. 9. Others say, Trajan.



up on his feet, took his head in his hands, and carried it two miles from the mountain where he was beheaded, accompanied by angels and a great light, to a place where lived a lady named Catula. She received him, and committed both body and head to the grave, together with those of his companions, which were ordered to be thrown into the river Seine \*. The Christians soon built a chapel over the tomb, and in 469 a church much resorted to by pilgrims. Dagobert, who died 638, founded a great abbey in this place, where he was interred, and which has for many ages been the burial place of the French kings. It was magnificently rebuilt by abbot Suger, about 1140. The relics of St. Dionysius and his two fellow-sufferers, Rusticus and Eleutherius, are kept here in three silver shrines. The head of St. Dennis is made of gold, with a mitre, and covered with pearls and precious stones, supported by two angels of enamel gilt, and a third of the same materials in front, holding the reliquary of gold, set with pearls and precious stones, inclosing a shoulder-blade of the saint. This shrine for the head was the gift of Matthew de Vendosme, abbot of St. Dennis, 1186. In the treasury of the church was a gilt enamelled image of the saint, pontifically habited, holding his mitred head in his right hand, exactly resembling the painting before us †. On the porch of the church of St. Denys de l'Estree ‡, where he and his companions were buried, they are all represented together without their heads §. Their bodies were not buried in this, but in the great church of the abbey, the other possessing only some relics of their garments and dust, in three square leaden boxes, inclosed in three little tombs of white marble, a foot long, discovered 1577 ||. Three figures of

\* Doublet, Hist. de l'Abbaye de St. Denys, Par. 1625, 4to. cap. 8, p. 95, 96.

† Felebien Histoire de l'Abbaye de St. Dennis, Pl. II. and III. p. 539, 540, 541.

‡ Or *in strata*.

§ Doublet, ubi sup. p. 96.

|| De Breul, lib. IV. p. 816.



these three martyrs in the nave of the great church removed from before the high altar, are of the thirteenth century. St. Denys is represented with a mitre and crozier between the other two who are in dalmatics, with books in their hands \*.

There is no allusion to this miracle in the service appointed by the church on his anniversary October 9, but only a general reference to his martyrdom and that of his two companions.

When our Henry V. conquered France, he adopted the patron saint of the kingdom, and as such he appears in the screen over the altar at the East end of his chapel at Westminster †, pontifically habited even to his gloves, and holding his head before him in both his hands.

In a South window of the nave of Fodringhey church in this county, is a whole length of him, large as life, in pontificalibus sprinkled with fleurs de lis, his crozier in his right hand, his mitred head in his right, and above the neck, in glory, I H S. Edward duke of York, slain at the battle of Agincourt, founder of the college here, probably contributed these ornaments in compliment to his sovereign's success in France.

Richard de Widvile, lord of the manor of Grafton, was one of the esquires of the body to Henry V. and appointed seneschal of Normandy, and the other parts of France, subject to the king's obedience. In the next reign he was made lieutenant of Calais, under the duke of Bedford, and, after his decease, married his dowager without licence from the king, for which he was severely fined, but afterwards taken into favour, and advanced to the title of Baron Widvile of Rivers, Knight of the Garter, and seneschal of Aquitaine. All this sufficiently accounts for the appearance of St. Dennis in his parish church.

The family of Widvile were possessed of the manor of Grafton in the reign of king John and probably before, and continued

\* Le Beuf, dioc. de Paris, III. 209, 210.

† See Mr. Carter's Sculptures, No. 26.



here till the death of Richard earl Rivers, who died without issue, 1490, when it descended to Thomas Grey, marquis of Dorset, eldest son of Elizabeth Widvile, queen of Edward IV. by her first husband Sir John Grey, of Groby. His son exchanged the manor with the crown. Henry VIII. erected it into an honour, which Charles II. gave to his natural son Henry Fitzroy, created duke of Grafton 1675, whose descendant now enjoys it.

To this painting one might apply these lines of John Morell, *in effigiem S'i Dionysii Areopagitæ.*

Hic est ille proculdubio Dionysius heros,  
 Quem gestare caput cernis utraque manu,  
 Quem Paulus docuit dicentem jura, regentem  
 Urbis Athenarum iudiciale forum,  
 Quemque fide tanta firmavit robore tanto  
 Pro Christo ut dederit colla secanda lubens.  
 Est idem ille suum quem grata Lutetia mysten  
 Agnoscit primum, Pontificemque colit, &c. &c.



The other figure in the same plate is from the East window of the chancel of *WOLD* or *Old* church in Orlingbury hundred, in the same county not far to the right out of the high road from Northampton to Harborough. Mr. Bridges \* describes it as the portrait of a man in a blue gown lined with fur, with a scrip by his side, and the devil on his back, and this inscription on a label over his head :

**All claterers *I* the kyrght . . . . schall  
nae you for your warght**

The true reading seems to be

**All claterers in the . arght  
Schall pae you for your warght**

These sort of moralities or moral sentences, accompanied with suitable figures, were not uncommon in the windows of parish churches. One of the most famous examples is, or was, in the North window of *Heydon* church in Norfolk, a little to the West of Aylesham, where were twelve compartments “ of young swearers, drunkards, dice-players, and other profligate livers, with a representation of hell and such sinners as those in its flames, placed there, no doubt as a view and warning-piece for to deter youths from such living,” and under each compartment is written the oaths and blasphemies uttered by the debauchees. After which follow seven lines of pathetic exhortations and lamentations over them †.

\* Vol. II. p. 132.

† Blomefield, Vol. III. p. 536, 537.





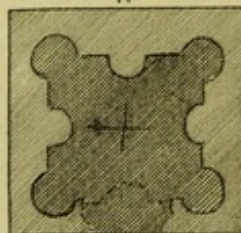
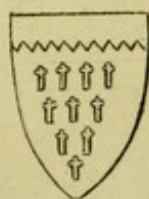
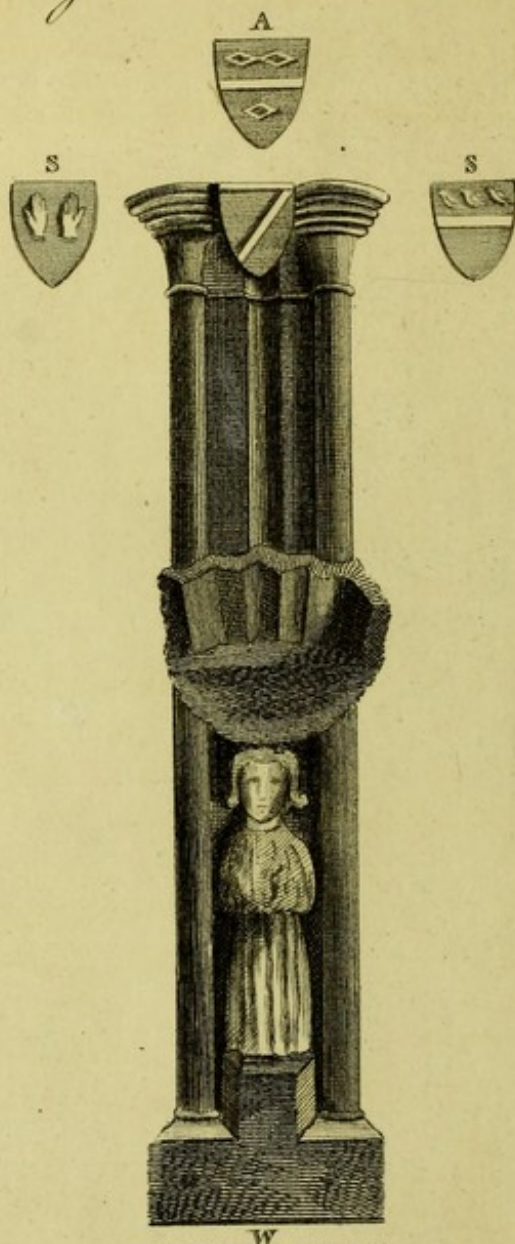
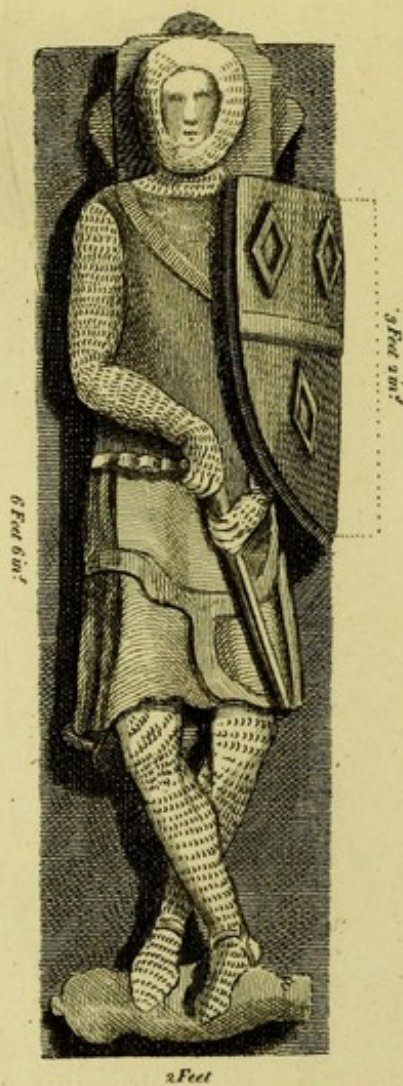








*Font and Figure in Cogenhoe Church.*





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 F I G U R E   A N D   F O N T

A T

C O G E N H O E,

N O R T H A M P T O N S H I R E.

THE village of *Cogenhoe*, in the hundred of *Wincherfley*, is bounded on the East by *Whifton*, on the North by *Ecstun* and the river *Nyne*, and on the West and South by *Brafield* and *Whifton*. In the reign of *Henry II.* it became the property of a family who took their name from it, and continued possessed of it till the reign of *Henry IV.* when it devolved by marriage to the heiress to the *Cheynes*. These held it till *Charles Cheyne* sold it to — *Bond*, and he to — *Linwood*, present lord of the manor. *Peter Whalley*, probably a relation of his namesake who arranged *Mr. Bridges's Collections* for *Northamptonshire*, died rector of the parish, 1701, aged 68.

The church consists of a body with 2 ailes, and South porch, a chancel, and a West tower embattled containing 3 bells. In the North East corner of the porch is a holy-water basin. In this church was a chantry founded by *William de Cogenhoe*, probably great grandson of *Nicholas*, who died 12 *Richard II.* for one priest for ever, to sing at our Lady's altar, and endowed with lands and tenements valued 1535, 26 *Hen. VIII.* at £.67. 4s.



but 2 Ed. VI. only at 50s. 9d.  $\frac{1}{2}$  *per ann.* This chantry seems to have been set at the North side of the chancel, where are marks of a large arch, now filled up, through which it was probably entered \*.

On a tomb under the upper window of the South aisle is the figure of a Knight Templar completely armed from head to foot in mail, with a round helmet of the same, and a surcoat, and over it a singular belt. He is drawing his short sword with his right hand, and on his left arm is a shield charged with a fess between 3 mascles. Under his head two cushions, at his feet a headless dog. This is said to be the monument of Sir NICHOLAS DE COGENHOE, lord of the manor in the reign of Edward I. and supposed to have built the church, the arms being carved on the pillars of the nave. Against the upper pillar of the church on the West side is a bend sinister. Other coats scattered about are two hands coupéd erect, and a fess, in chief 3 martlets, as here represented.

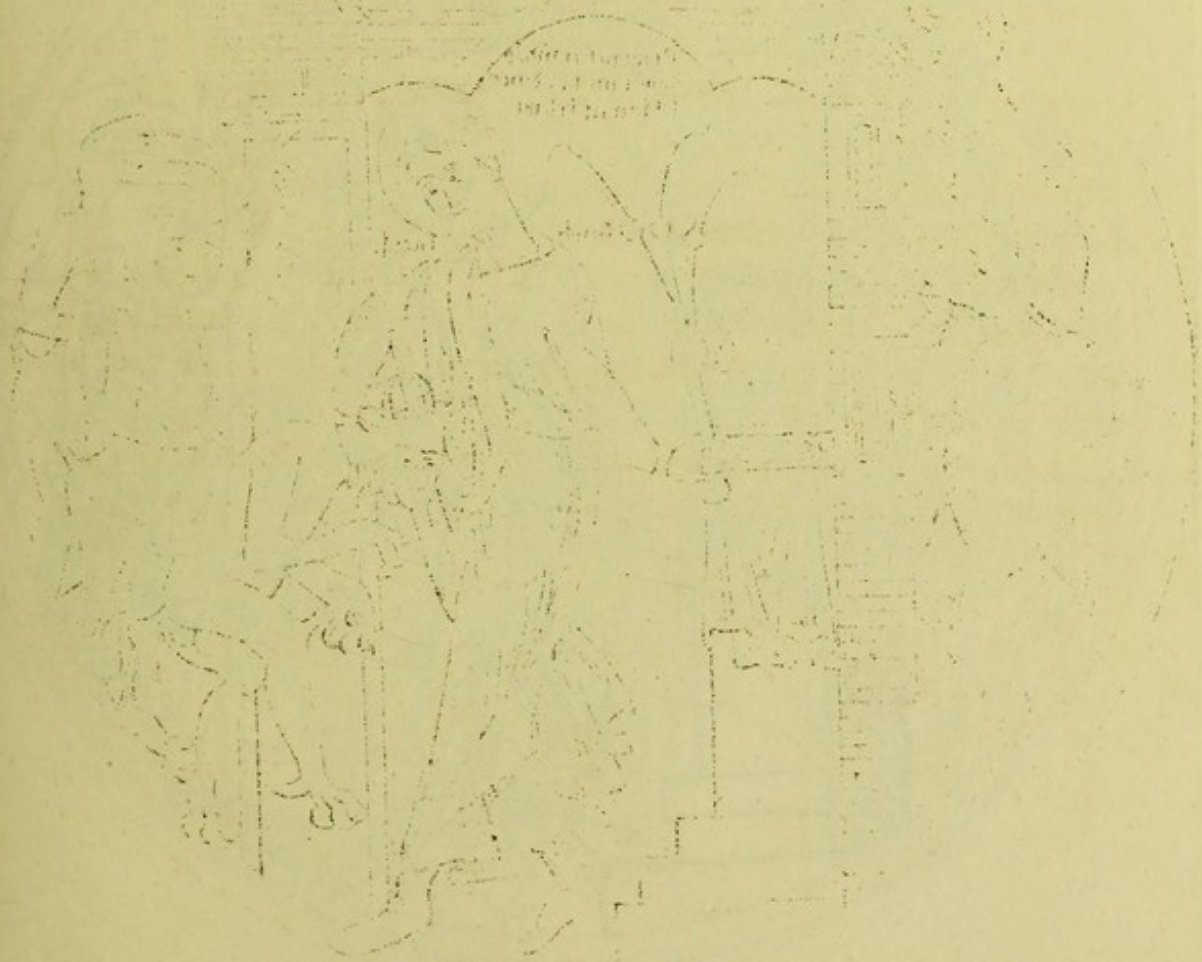
The font is singularly placed against a clustered column, and supported by a figure in a gown, and curled hair: whether of St. Peter, the patron Saint, cannot now be determined as the arms are broken off.

William de Cogenhoe was rector here 1334; Nicholas 1343; and William, son of Sir Gyles lord of the manor, 1343.

\* Bridges, vol. I. p. 347—350.



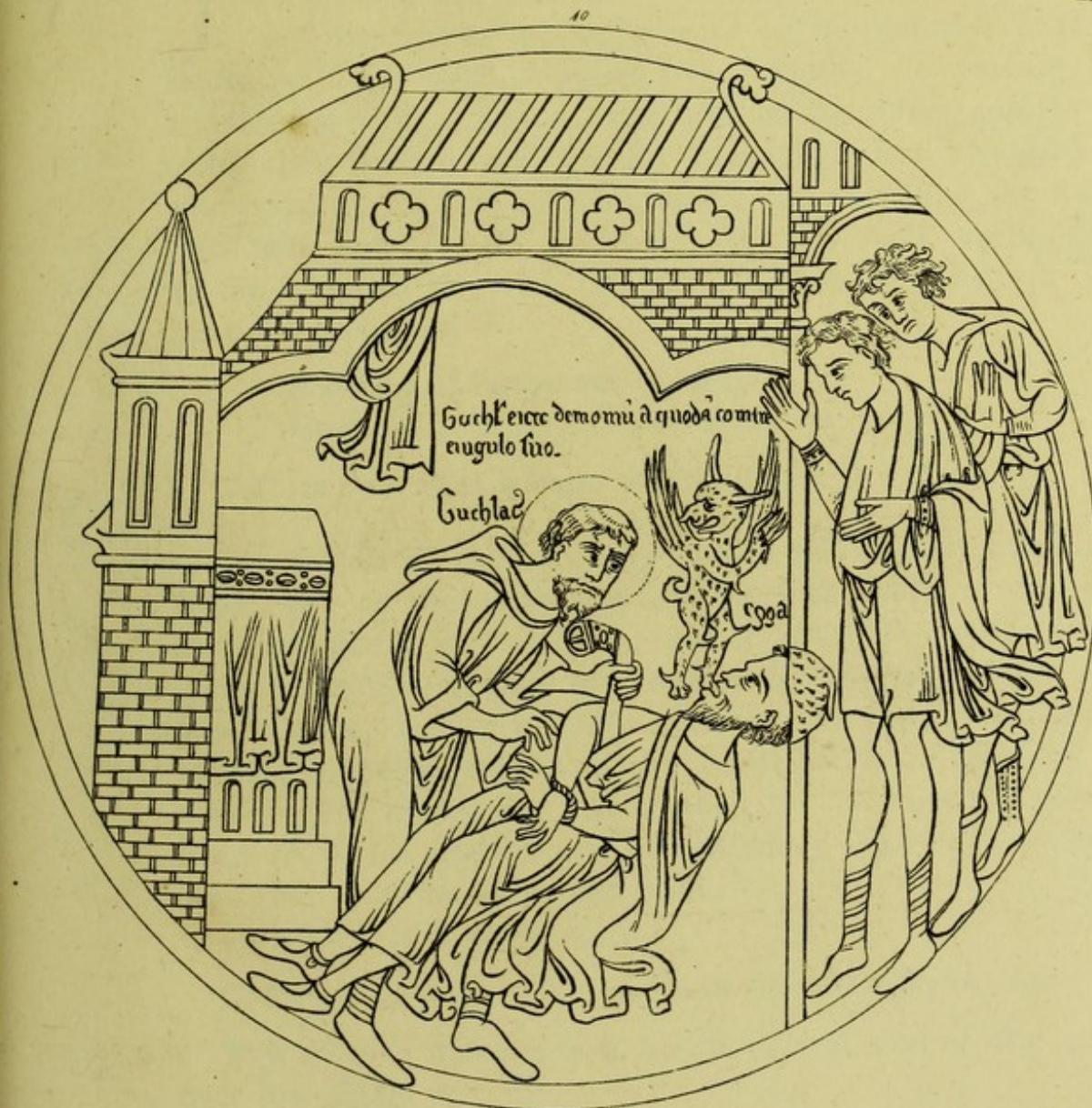


















## P L A T E V.

THE 9th rondeau represents the trial to which Guthlac himself was put by the appearance of innumerable forms of beasts, wild and tame, assumed by evil spirits. A roaring lion, a bellowing bull, a raging bear, and various other animals uttering their sounds, and putting themselves into the most terrific postures. These are here represented as uniting the human form with that of beast and bird, and the Saint having seized on the foremost, is giving him the discipline of his whip. Over his head is written,

*Demonēs circumeundo domum  
Guthlaci in diversis formis bestiarum.*

Guthlac's name is written behind him.

The subject of the following rondeau is the dispossession of Egga, one of the attendants on Ethelbald in his exile, who, by the power of an evil spirit, was deprived of his speech and mental faculties, though he retained the free use of his limbs. His relations, fearing it might terminate in incurable madness, brought him to Guthlac; and no sooner had he fastened the holy man's girdle round his waist, than he felt himself perfectly freed from his malady, and by constantly wearing it continued ever after undisturbed by the devil.

The inscription above is,

*Guthlacus ejicit demonium a quodam comite e jugulo suo.*

The hermit's name is over his head, and that of the patient over his, *Egga*.

Guthlac



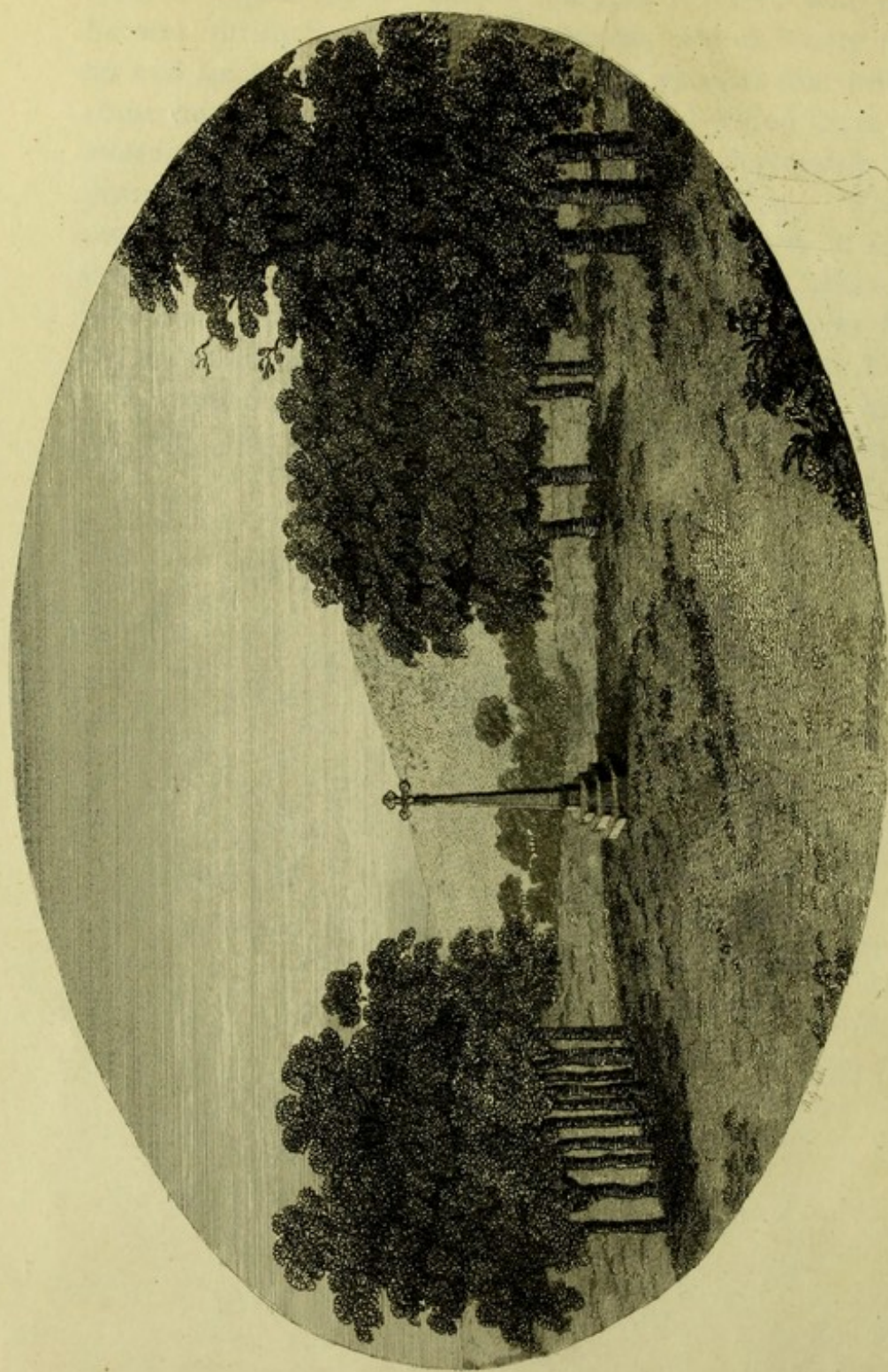
Guthlac had before dispossessed a young man named Hennefred, of a good family among the East Angles; who one day, as he was sitting in his father's house, was suddenly seized with an evil spirit, and transported to such excesses that nobody could come near him or confine him. He had killed three men who attempted it, and had continued in this deplorable state four years without relief from any religious persons. The fame of our hermit's miracle having reached his parents, at length they determined to send him bound to Croyland. Guthlac led him into his oratory, and continued in fasting and prayer three days. On the third day at sunrise he sprinkled him with holy water, and, breathing in his face, instantly repelled the influence of the evil spirit, who never after molested the young man.











*View in Ampthill Park, Bedfordshire.*



## A M P T H I L L.

THE subject of this plate is the cross erected in Ampthill park by the present Earl of Offory, 1773, from a design by the late Mr. James Essex.

The town and castle of Ampthill belonged to Sir John Cornwall, created Lord Fanhope 11 Hen. VI. and nine years after Baron Milbrooke, who built the latter with the spoils of the French wars. His son being killed at a siege in France he retired, and died here 1443, 22 Hen. VI; and was buried in the Grey Friars, London. In this old house, which stood on much higher ground than the present, and belonged to Henry VIII, Queen Catharine resided during the process of the divorce, and from hence she was cited to appear before the commissioners at Dunstable. In reference to this circumstance, the following lines by the present Earl of Orford, are inscribed on the base of the cross, on whose transverse hangs a shield charged with her arms impaled by those of England:

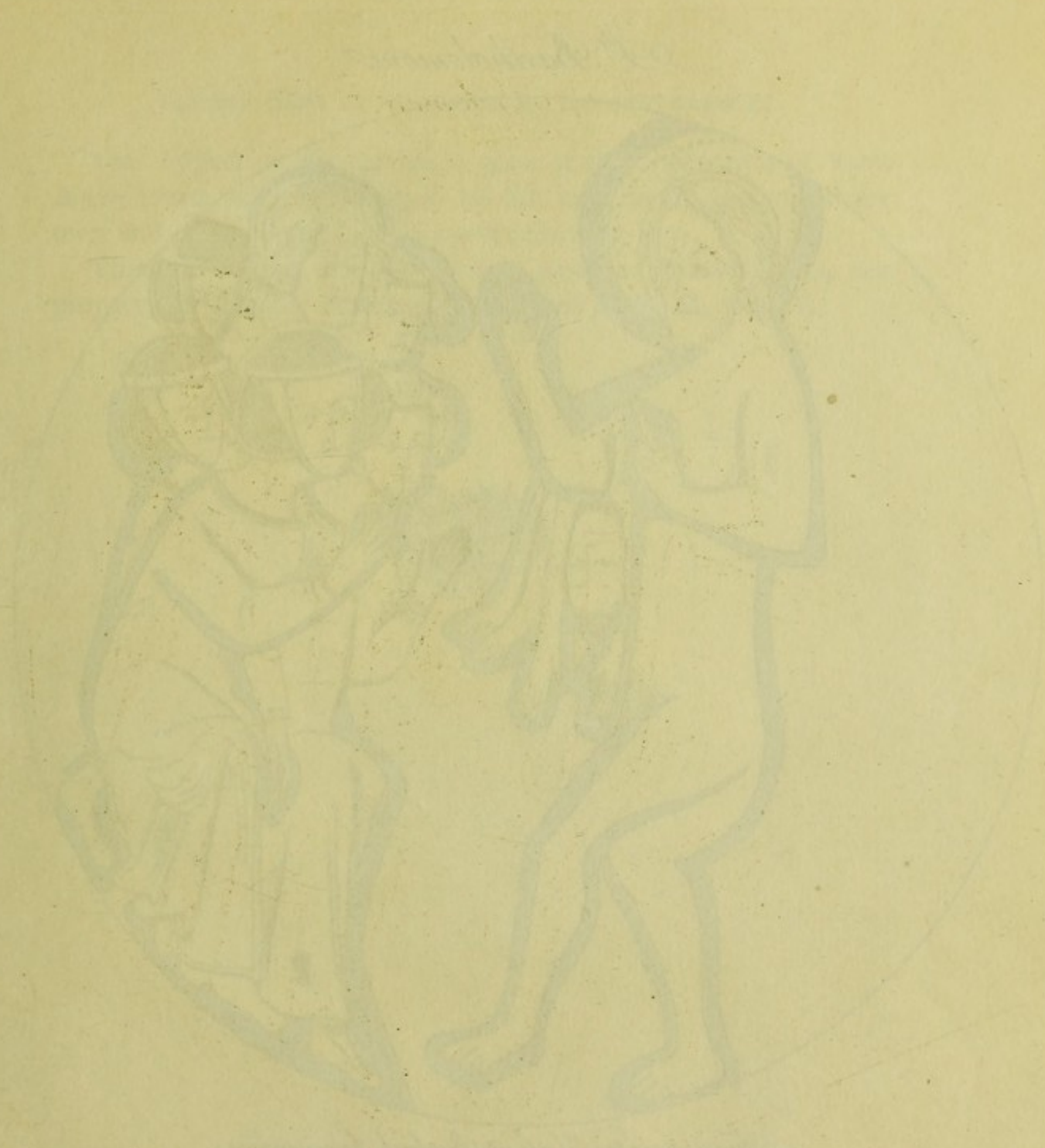


" In days of old here Ampthill's tower was seen  
 The mournful refuge of an injured queen :  
 Here flow'd her pure but unavailing tears,  
 Here blinded zeal sustained her sinking years.  
 Yet Freedom hence her radiant banners wav'd,  
 And Love aveng'd a realm by priests enslav'd.  
 From Catharine's wrongs a nations bliss was spread,  
 And Luther's light from Henry's lawless bed. H. W.

Johannes Fitzpatrick comes de Ossory posuit, 1773."









*St Bartholomen.**From painted Glafs, at Burbach, Leicestershire.*



## Painted Glafs at BURBACH, in LEICESTERSHIRE.

The subject of the annexed plate is the appearance of Saint *Bartholomew*, with his skin on his left arm, to six persons, three men and three women, who are worshipping him.

This was copied, 1789, from a piece of painted glafs, the property of the late David Wells, esq. of Burbach, F. A. S.

























## P L A T E VI.

THE roll which has recorded so much of the life of Guthlac, passes next to his ordination to the priesthood on the following occasion. Headda, who filled the see of Winchester from 677 to 705, came to pay him a visit, accompanied by his librarian Wigfrid, who undertook to determine on the sincerity of the Saint's professions, and to distinguish between them and the pretensions of certain Scottish hermits to godliness and the gift of prophecy, and other religious qualifications. Guthlac having acquitted himself in a manner satisfactory to the prelate, Headda, in the midst of the conversation, intreated him to undertake the sacerdotal office: the hermit assenting, the bishop first consecrated the church, and then ordained Guthlac priest.

The bishop pontifically habited, with the word *pontifex* written behind him, lays his right hand on the head of Guthlac, who, kneeling, holds in his hands a chalice, as it is usual to represent priests of all ranks on their monumental brasses. Behind the bishop is an altar, covered with a cloth, and having on it a chalice. Behind the new made priest are five ministers of religion, two of them in their proper habits, holding books: the other three are barely seen by their heads above the others, but all like Guthlac himself shew the tonsure. The foremost has an open book, containing the ceremonial of consecration, and wears a rich dalmatic, fastened at the breast by a splendid fibula shaped like a quatrefoil. Over the bishop is *Guthlac sacerdotium suscipit a Hedda ep'o Wintonensi*.

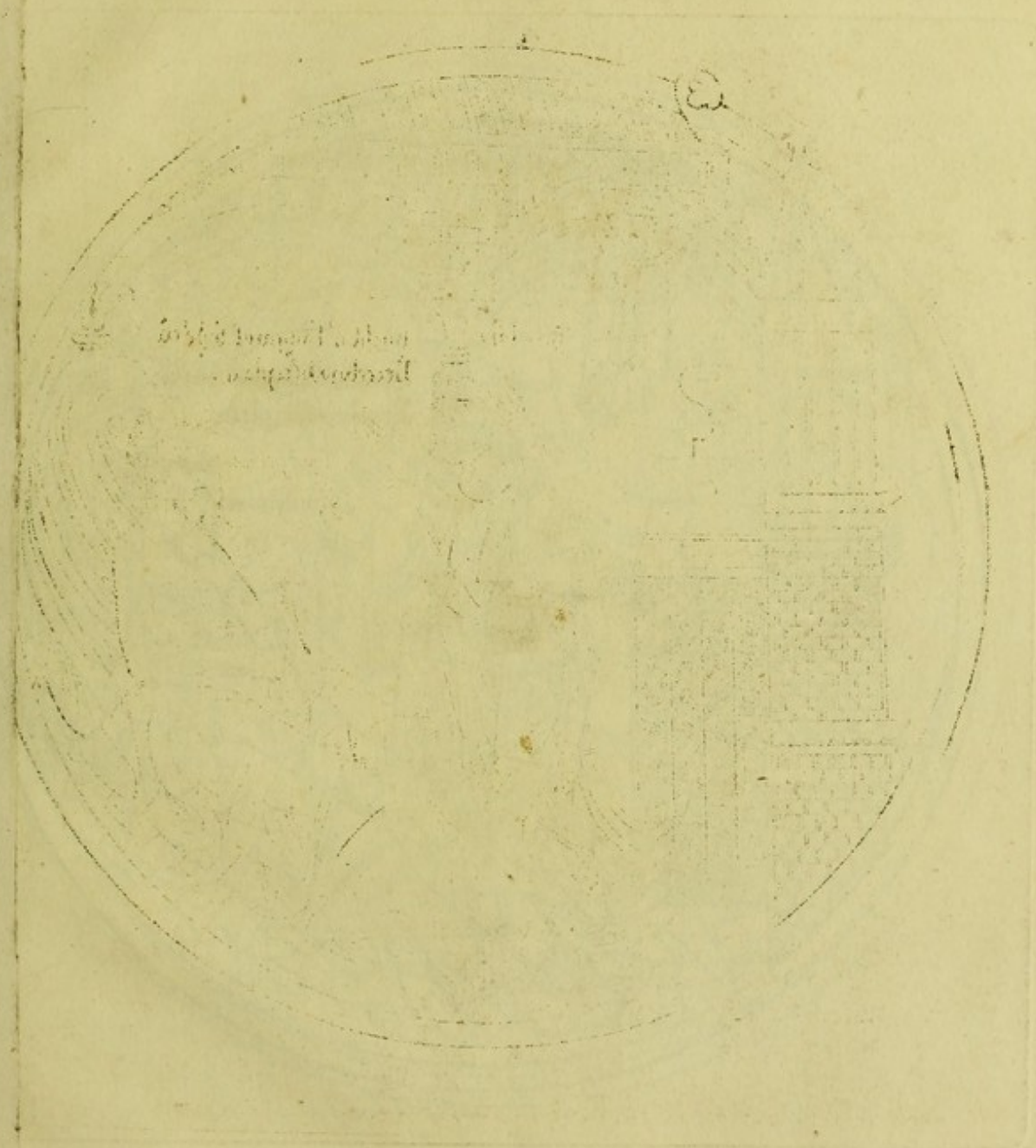
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The twelfth rondeau contains the interview between Guthlac and king Ethelbald, who had been driven from his dominions by king Ceolred, and, overcome with fatigue, retreated to his hermitage. The holy man administered to him all the comforts of assurance that Providence would not forsake him, but restore him to his throne, and grant him victory over all his enemies. We see him here sitting in his chapel before the altar, with a book, probably the Bible, in his left hand, and with his uplifted right earnestly inculcating its doctrines and promises on the exiled monarch, who listens to him with attention; while behind him sits equally attentive a young man, probably the companion of his troubles. Over Guthlac is written *Guthlac' consolat' regem Ethelbaldum exulem.* Over the king's head *Ethelbald' rex.*











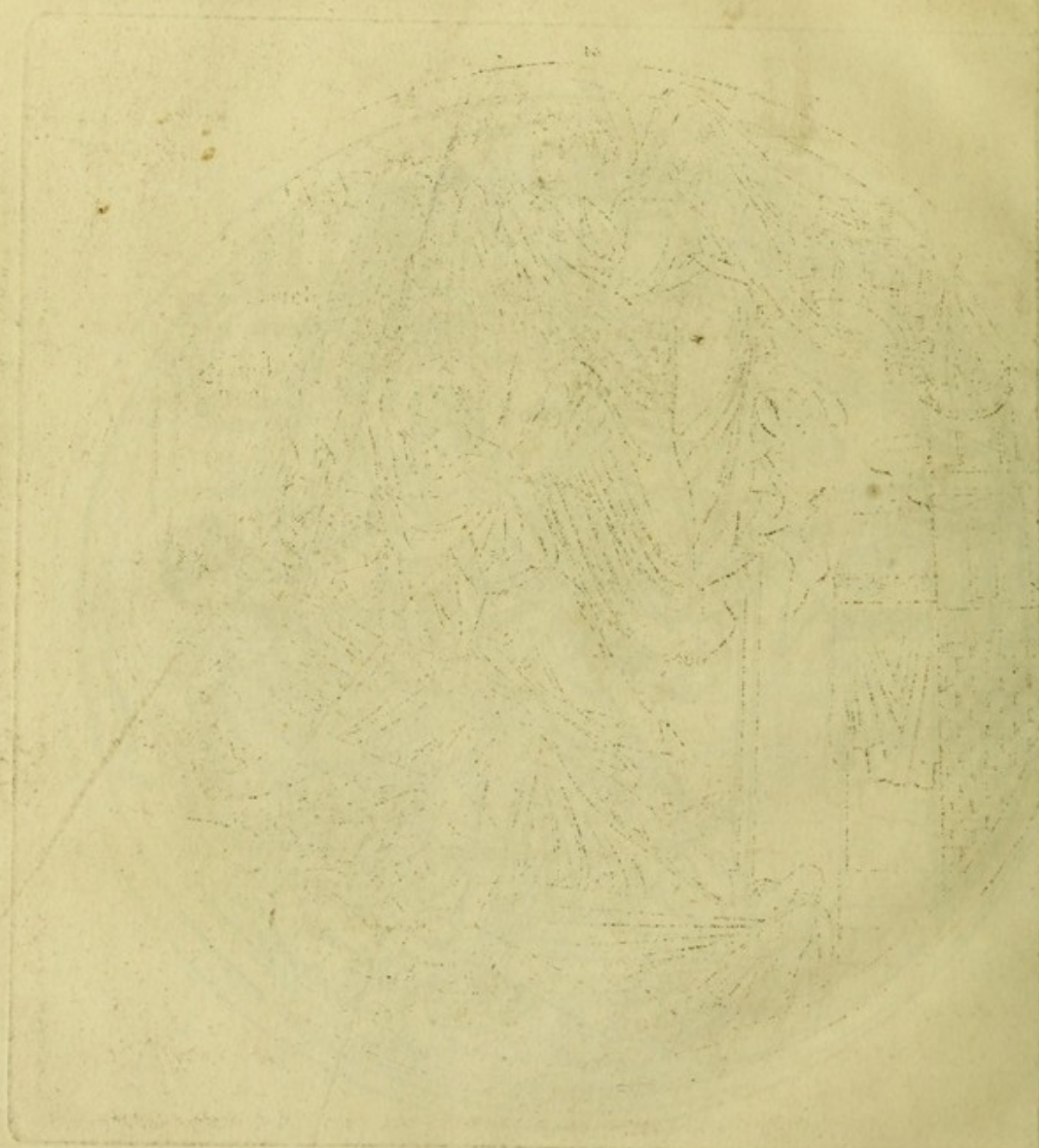




clama.

hithla  
mori.







## P L A T E VII.

**A**FTER Guthlac had passed fifteen years in his state of solitude, it pleased the Lord to call him to eternal happiness. He was seized while at prayers in his oratory with a sudden illness, which, after eight days, brought him to the point of death. A brother named *Becel*, or *Beccelinus*, happened to be with him at the time, and received his dying instructions and commands, and his prediction that he should not outlive the eighth day of his disorder. On the fourth day, which was Easter day, he received the holy elements of bread and wine (for the Saxon church communed in both kinds), and preached to his friend with uncommon perspicuity. On the seventh day, Becel visiting him, about the sixth hour, found him lying in a corner of the oratory overagainst the altar, but would not disturb him with talking to him : but, on asking him for his last commands, the man of God raising his weary body a little from the wall, and sighing, delivered his last directions to be given to his sister Pega concerning his funeral and other matters. In the night after this he expired.

The 14th rondeau represents him in the article of death, his soul received by angels ; who attended with divine hymns, a pillar of light like a tower of fire reaching from earth to heaven,



ven, filling the room, to use the words of Guthlac's biographer. His friend immediately conveyed the news of his death to his sister, who, three days after, agreeably to his directions, deposited his body in the earth in his oratory.

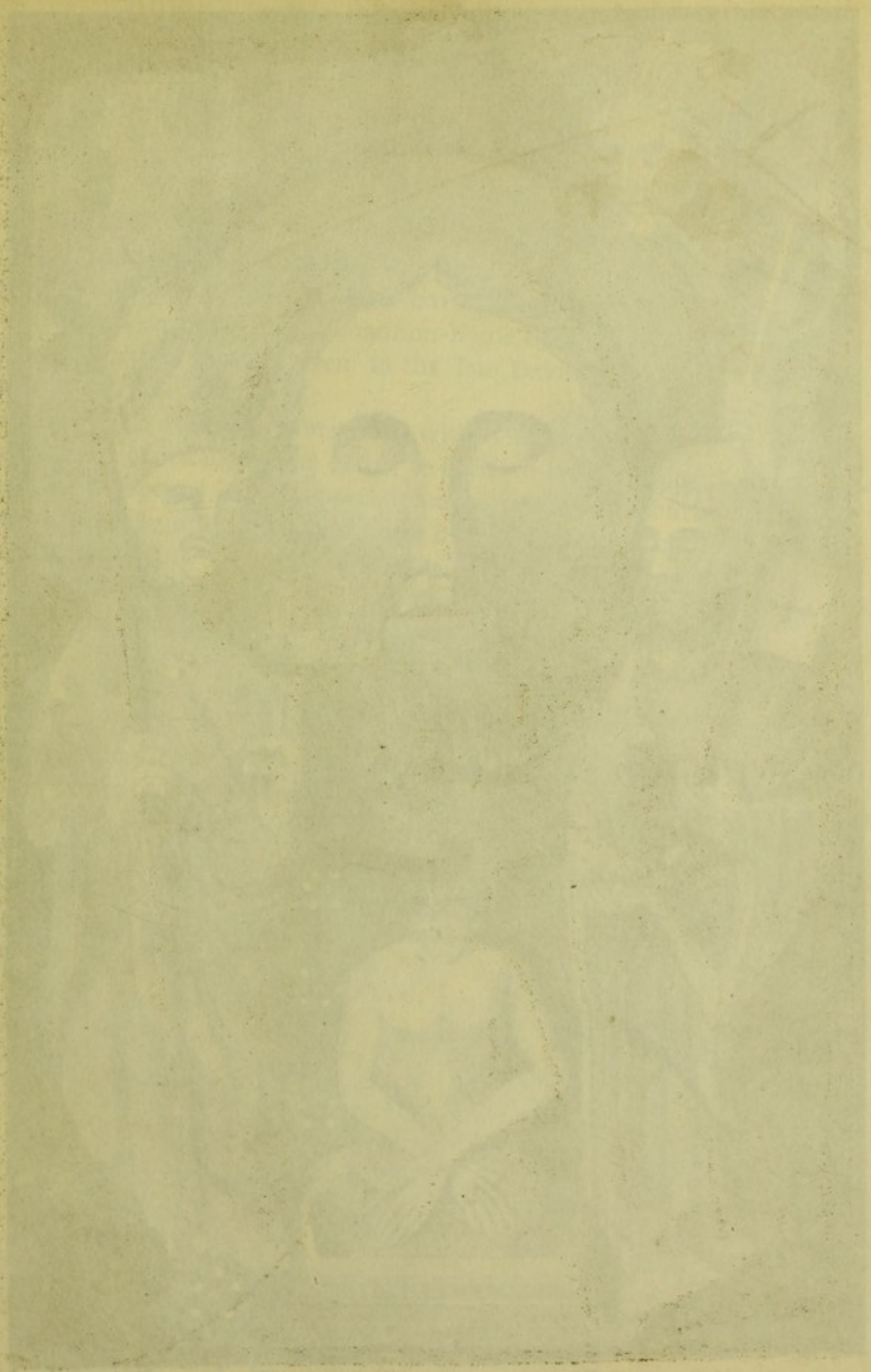
The inscription in the thirteenth rondeau is, *Guthlacus languens loquitur cum Beccelino discipulo suo.*

In the fourteenth *Guthlacus moriens.*

His soul, superscribed *anima*, issuing out of his mouth.







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*A Groupe of Figures, in Alt-Relievo. S<sup>t</sup>. John the Baptist, &c.* *Schneidker delin. Dec. 5. 1795.*  
*From the Collection of the late David Wells Esq<sup>r</sup>. F. S. A.*



Groupe of Figures in Alto Relievo, at BURBACH,  
in LEICESTERSHIRE.

THE annexed plate is a representation of an antient piece of sculpture in marble; an ICONEULA, composed of various figures grouped in alto relievo; which, after having been preserved for many years as a curiosity in the mansion-house of a respectable family in Staffordshire, was given to the late David Wells, esq. of Burbach, F. A. S.

It is inclosed in a box, or tabernacle, with double doors, after the old manner of pictures, the better to preserve it from injury and dust, to be opened and shut occasionally. Such representations were formerly often placed in small oratories and chapels.

The middle figure is the head of *St. John the Baptist* on a *discus*. On the right hand is an Archbishop, with the pontifical cross instead of a crozier, the latter being appropriated to Bishops and Abbots. This figure may also be intended for some Saint. On the left is *St. Peter*; at the bottom *Lazarus* rising from the tomb.

At the top there have been two female figures, one whereof is wanting, being broken off and lost; the other remains perfect; and by the wheel is meant for *St. Catharine*.

The drawing from which the plate is engraved was made by Mr. Schnebbelie in 1789; and was then exhibited at the Society of Antiquaries. This description of it was drawn up at the same time by Mr. WELLS.





Group of Figures in the History of the  
in the History of the

The second figure is a representation of an ancient group of  
figures, standing, and holding a shield, and a spear, and a  
grouped in the center, with a shield, and a spear, and a  
many years, a century in the middle of the group, and  
family in the center, was given to the first figure of  
of the group, and the first figure of the group.

It is included in a group of figures, and the first figure of  
the old group of figures, the first figure of the group, and  
and group of figures, and the first figure of the group, and  
group of figures, and the first figure of the group, and  
The first figure of the group, and the first figure of the group,  
and the first figure of the group, and the first figure of the group,  
crossed in the center, the first figure of the group, and the first figure of the group,  
and the first figure of the group, and the first figure of the group,  
On the first figure of the group, and the first figure of the group,  
and the first figure of the group, and the first figure of the group.

At the top of the group, and the first figure of the group,  
is a group of figures, and the first figure of the group, and  
and by the first figure of the group, and the first figure of the group,  
The first figure of the group, and the first figure of the group,  
and the first figure of the group, and the first figure of the group,  
of the first figure of the group, and the first figure of the group,  
and the first figure of the group, and the first figure of the group.





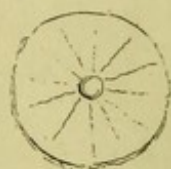


hac ia. j. Tumbia Fidei p̄a-tibia tu. ē  
 hylifia mendicat mura. uiclia. dolce  
 p̄atceluith. tict. are. lura. ciera. cales. hēre.

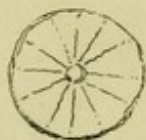
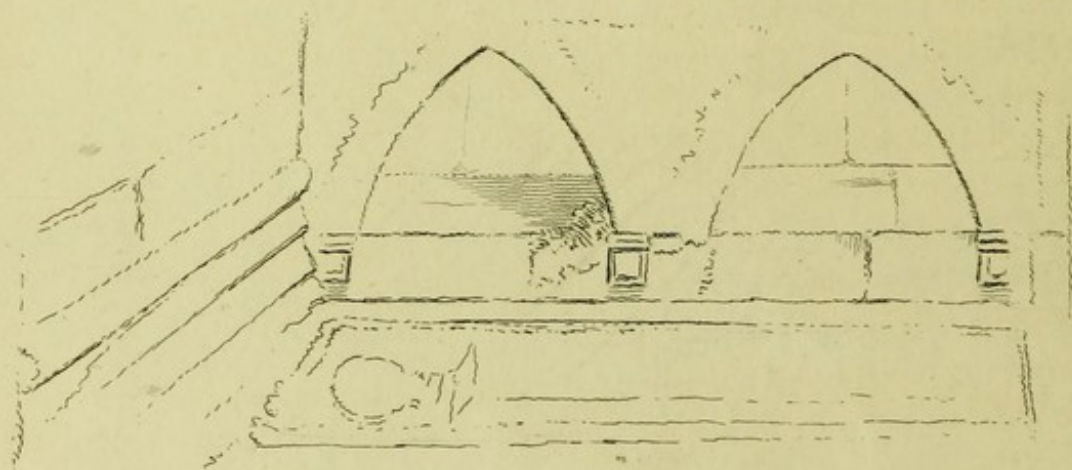
Conſicerte ſuo Emere me Ba. p̄e

uſtr. ym. ſil. me. l.

Ono id, c. j. t. c. j. O



Riall. IV/IV WIIPEL



RVILU. VII. WIIPE. P̄. C. S. C. P. I. A. R.

V. S. E. R. V.

G. S. I. I. A.

I. A. M. S. I. P.

. M. H. A.

T. V. A. L.

T

O. V. O. D.

V

I. V. I.

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M

O. S.

C. O. S. L. L. I. V.

I

V. D. O. L.

V. I. V. A. S. A. I.

I. C. G. V. I. A. D. V. X. O. C. H. O. L.



*Inscription in Salisbury Cathedral.*



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# I N S C R I P T I O N

I N

## SALISBURY CATHEDRAL.

The inscription here engraved in fac simile was discovered in the late alterations of Salisbury cathedral on the face of the lower part of the third buttress from the South end, near the South door of the choir, over a coffin, which was then dug up lying below two arches 2 feet 5 inches high. It may be thus read, in part, reciting a list of musical instruments in commemoration of some member of the choir, or some eminent musician of the church :

*East 2.*

**Hic jacet in tumba fides . . . . . tibia . . . . .**  
**mendicat, muta . . . . . dolet**  
**psalterium, cithera, lira, lustra . . . . . siluere**  
**Conticuere suo funere . . . . .**  
.  
.

The inscription in capitals was on the South side of the third buttress from the East end, and seems, by the concluding words *Dux-chori*, to have been intended with a like view.

The bas relief is a key-stone over the chantry.





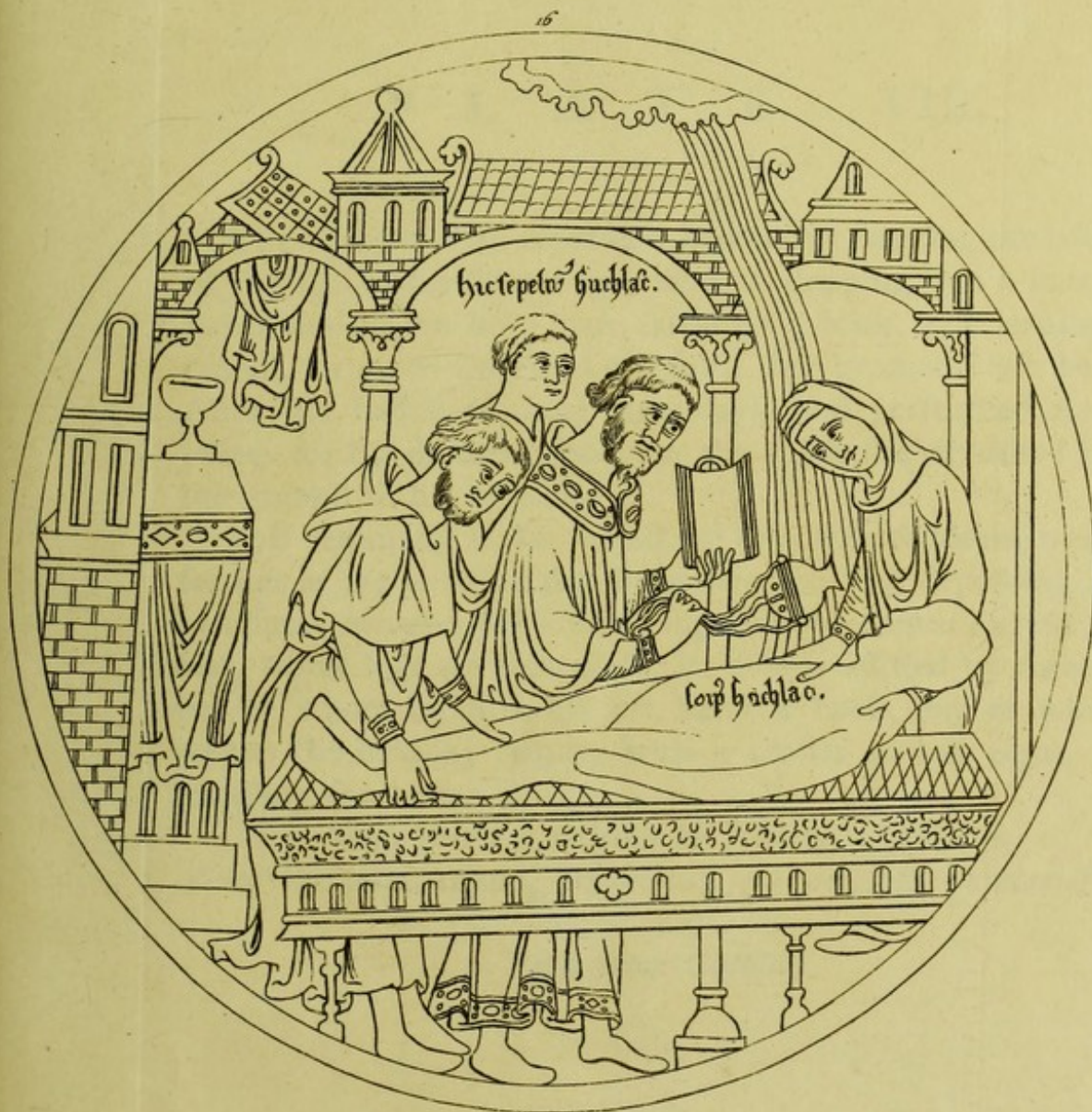


















## P L A T E      VIII.

The 15th rondeau represents Beccelinus carrying the last orders of Guthlac to his sister Pega, who is stepping into a boat, with her attendant, an holy man carrying a book and leaning on a crutch, to go to Croyland to fulfil her brother's last bequests. After she had been there three days, and performed the usual offices for his departed soul, on the third she deposited him in the ground in his oratory.

This ceremony is the subject of the 16th rondeau, where we see her at the head of the body swathed up, depositing it in a handsome ornamented coffin, superscribed *Corpus Guthlac*, on a bier, whose legs are seen under it. She is assisted by three men, one of whom holds in his left hand a book, out of which he repeats the service; while, with a crozier in his right, he is incensing the body.

Over them is written *hic sepelitur Guthlacus*.

Over the other round, *Beccelinus fert mandata Guthlaci Pega.*

and

*Pega soror Guthlaci.*





P L A T E VII

The first woman depicted is a woman carrying the staff of Asclepius on her right shoulder, who is stepping into a boat, which is being lowered by a rope. The second woman is standing on a rock, looking down at a book in her left hand. The third woman is standing on a rock, looking down at a book in her left hand. The fourth woman is standing on a rock, looking down at a book in her left hand. The fifth woman is standing on a rock, looking down at a book in her left hand. The sixth woman is standing on a rock, looking down at a book in her left hand. The seventh woman is standing on a rock, looking down at a book in her left hand. The eighth woman is standing on a rock, looking down at a book in her left hand. The ninth woman is standing on a rock, looking down at a book in her left hand. The tenth woman is standing on a rock, looking down at a book in her left hand.

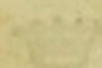
The first woman is standing on a rock, looking down at a book in her left hand. The second woman is standing on a rock, looking down at a book in her left hand. The third woman is standing on a rock, looking down at a book in her left hand. The fourth woman is standing on a rock, looking down at a book in her left hand. The fifth woman is standing on a rock, looking down at a book in her left hand. The sixth woman is standing on a rock, looking down at a book in her left hand. The seventh woman is standing on a rock, looking down at a book in her left hand. The eighth woman is standing on a rock, looking down at a book in her left hand. The ninth woman is standing on a rock, looking down at a book in her left hand. The tenth woman is standing on a rock, looking down at a book in her left hand.

Over the first woman is written the name of the goddess.

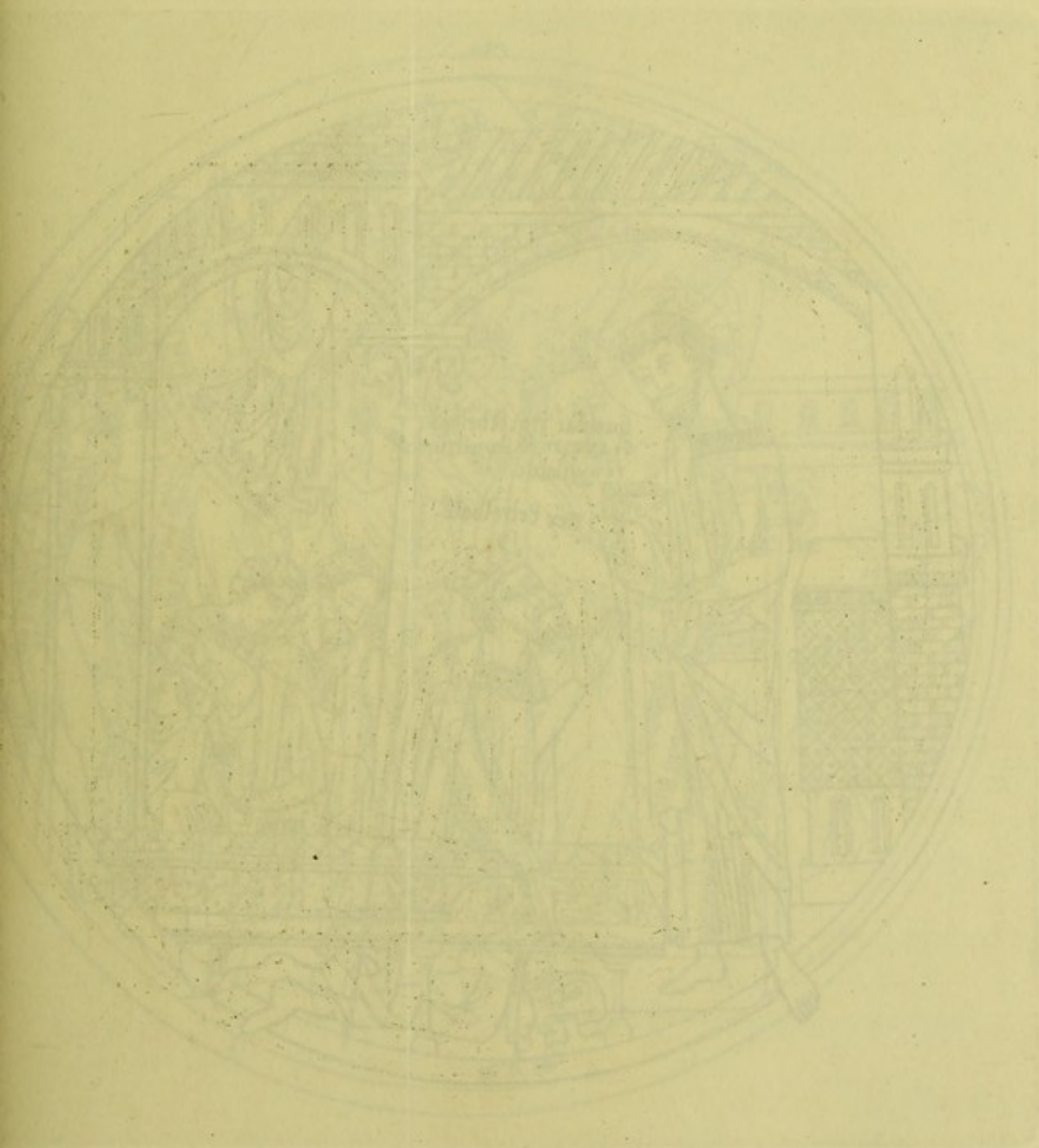
Over the second woman is written the name of the goddess.

and

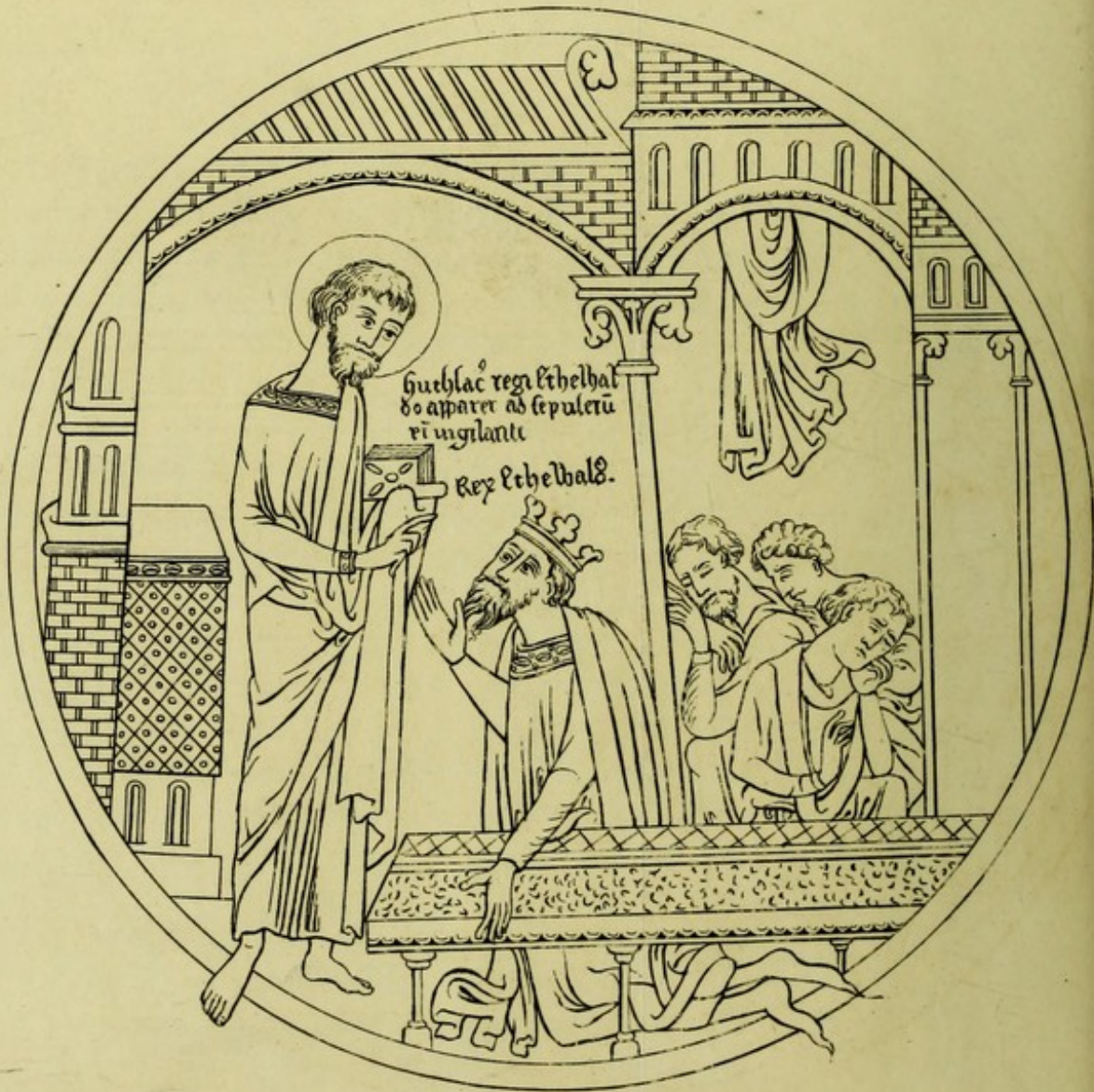
the goddess.







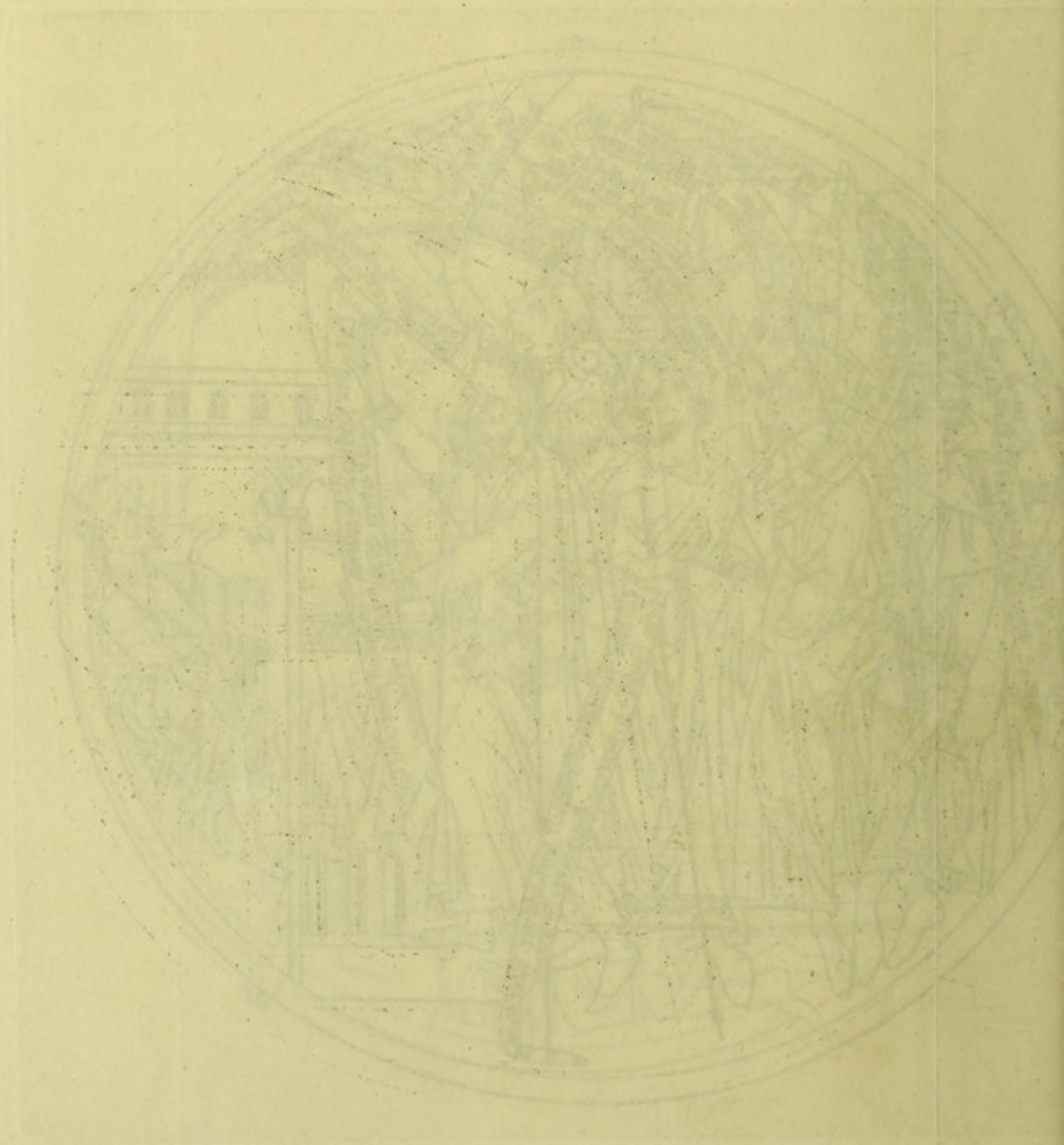














## P L A T E IX.

OF the two concluding rondeaux, N° 17, contains the legend of Guthlac's appearing to king Ethelbald, founder of Croyland abbey, to whom he had been confessor while he was only earl of Mercia, and who was driven to a corner of the kingdom by the intrigues of his cousin Ceolred, the reigning prince, from 709 to 716. In this retirement, hearing of the death of Guthlac, he came to his grave, and offered up his prayers, with tears, soliciting his intercession. One night, as he lay in a cottage formerly inhabited by the holy man, just as he had closed his eyes, he was awaked by an extraordinary light, and the figure of Guthlac in radiant garments, who gave his suppliant the most comfortable assurances of being restored to his throne, and enjoying long life; and, as a token of the event, he promised him, that next day, before the third hour, unexpected supplies of provision should be brought to the inhabitants of this place, which fell out accordingly.

The king, whose name is written over his head, is represented kneeling before the tomb; while his attendants are sleeping behind, over whose heads the vision re-ascends. The saint appears to him pointing with the index-finger of his right hand; and holding in his left a box, or shrine.

Inscription, *Guthlac' regi Ethelbaldo apparet ad sepulcru' ei' vigilant.*

In the 18th rondeau is the history of founding the abbey. Ethelbald, royally habited, holds a scroll, inscribed,

*Ego rex Ethelbaldus do t'i sedem abb'ie cu' pe'tinentiis suis soluta  
& lib'am ab om'i s'clari exactione.*

Twelve



Twelve benefactors behind hold other scrolls; and first, by anticipation, *Turchetell*, cousin and chancellor to his successor king Edmund, and afterwards abbot of Croyland, holding a crozier.

*Ego abbas Turchetell' do t'i sexta' parte' hereditatis mee. Wenli-burch<sup>1</sup>, Bebi<sup>2</sup>, Coteba<sup>3</sup>, Hokintune<sup>4</sup>, Elmintune<sup>5</sup>, Wirtborp<sup>6</sup>.*

Behind him earl Algar:

*Ego Algar' comes do t'i tra' de Spalding & de Pinceb' & Quappel<sup>7</sup> & Holeb<sup>8</sup>.*

Next, *Ego Algar' diacon' d' t'i tra' de Duvedic<sup>9</sup> & eccl'am cu' p'tinentiis.*

Then, *Ego Alan' d' Croun do tibi, pat' Guthlace, prioratu' d' Freſt<sup>10</sup> cu' p'tinent'.*

*Ego Ofwinus do tibi t'ram de Draitune<sup>11</sup> c' p'tinentiis.*

*Ego Torold' vicecomes do t'i tra' de Buggebale<sup>12</sup>.*

*Ego Algar' fili' Yorlang' do tibi Baſtune<sup>13</sup> & Teſford<sup>14</sup> cu' p'tinent'.*

*Ego Ceolfus do tibi tra' de Halintune<sup>15</sup>.*

*Ego Norman' vicecomes do tibi terra' de Suttune<sup>16</sup> & de Sta-peltune<sup>17</sup>.*

*Ego Wolfnot' do tibi tra' de Adintun<sup>18</sup> cu' p'tinentiis.*

*Ego Alſwinus comes do t'i Moreburne<sup>19</sup> cu' p'tin'.*

*Ego Frogiſt' do t'i, pat' Gutbl', Langetoſt<sup>20</sup> cu' p'tinentiis.*

Under an arch of the church is a man with his hands crossed, and confined in a ring, an unclean spirit iſſuing from his mouth.

<sup>1</sup> Wendlingburgh. <sup>2</sup> Beby, co. Leic. <sup>3</sup> Cotenham. <sup>4</sup> Hockington.

<sup>5</sup> Elmington. <sup>6</sup> Worthorpe. <sup>7</sup> Quaplode. <sup>8</sup> Holbeach. <sup>9</sup> South Dovedike.

<sup>10</sup> "Upon laying the foundation of the new abbey church at Croyland, A. D. 1114, Alan de Croun gave thereto the advowſon of the church of Yriſton; and in ſome little time after ſome other lands and churches hereabout; and placed here a prior and ſome black monks ſubordinate to that great monaſtery, whom he farther endowed before his death in the reign of Stephen." Tanner, N. M. p. 257; ex P. Bleſenſis, Hiſt. Croyland, p. 119.

<sup>11</sup> Drayton. <sup>12</sup> Bukenhale. <sup>13</sup> Baſton. <sup>14</sup> Tetford, co. Cambridge.

<sup>15</sup> Halington. <sup>16</sup> Sutton Cheynell, and <sup>17</sup> Stapleton, both co. Leic.

<sup>18</sup> Adington, in Soudnavesland hundred. <sup>19</sup> Moreburn. <sup>20</sup> Langtoft.









*William de Rothwell.*



Nūc xpe te sem misere quēto  
qui uenisti redime pōi hū  
noh dūmare me sūm dēpē.  
\* Dñe la mēdilliam de Rothwell qui est sepul  
cratus Echid' akud' Eller p'ouend' et de Grop'rych  
Ferryng' & ualuelon anome Pñes an Royde glo  
rie qe de hū enert pyte su lonour de qe uoult  
ment dūez Pater noster et Ave.....

**✠ ORATE: PRO: ANI  
MA: RICARDI: BRVN**



---

 R O T H W E L L, Co. Northampton,

THE brass figure here engraved is on a large slab in the chancel at *Rotbwell*, c. Northampton, before the steps of the altar. It represents WILLIAM DE ROTHWELL archdeacon of Essex<sup>1</sup>, rector of Eastwood in that county from 1327 to 1350<sup>2</sup>, and prebendary of Isledon<sup>3</sup> 1351, chaplain to king Edward III. who the same year gave him the eighth prebend in the collegiate chapel of St. Stephen at Westminster, and that of Cropredy, c. Oxon, in the church of Lincoln. To these his epitaph adds two other pieces of preferment, *Ferrying* and *Yelmeton*, the one a prebend in the church of Chichester, in the gift of the bishop of that diocese, who at that time was Robert Stratford lord Chancellor, the other a vicarage in Devonshire in the gift of the prebendary of King's Teynton in the church of Salisbury.

The inscription under the figure is as follows :

✠ Pur l'alme William de RotheWelle qí cy est sepule'  
 jadis archidakin de Essex Probender de cropwyeh,  
 Ferryng et Yalmeton arnoine priez au Roy de glo-  
 rie qe de lui en eyt pyte en honour de qí deboute-  
 ment dites Vater noster et Ave.

<sup>1</sup> Newcourt, l. 70.

<sup>2</sup> Newcourt, l. 565. But he must have held this rectory two years earlier, by his petition to parliament, 1327, for tithe of all colts belonging to the king's stud feeding in Raleigh park, as of those of other noblemen there also feeding, against John de Redemere keeper of the king's stud, who had delivered four of the best colts to the then parson of Raleigh, to the prejudice of Eastwood church. It was directed by the king and council that the keeper shew cause why he had so done. Rot. Parl. l. 429.

<sup>3</sup> Newcourt, l. 167. History of Canonbury, p. 41.



In another compartment, :

**Nunc E'te te peto misere' queso  
qui venisti redeme' p'd'tum noli da' p'nare-  
me tuu' rede'ptu'.**

The date of his death is not given ; but it is supposed to have happened in the reign of Edward III.

He was probably a native of this town ; and in the church were, in Mr. Bridges's time, memorials of other persons of the same name. There was Thomas Rothwell, temp. Hen. VI <sup>1</sup>. William, prior of Daventry, 1389—1408 <sup>2</sup>. William vicar of Evenle, 1538—1560 <sup>3</sup>. Richard, subdeacon, rector of Green's Norton, 1269 <sup>4</sup>. John rector of Brackley, between 1349 and 1392 <sup>5</sup>. William vicar of Pottersperry, 1348—1358 <sup>6</sup>. Nicholas Rothwell of London, mealman, gave £.100. to apprentice poor children of Hardingstone, his native town <sup>7</sup>; and the like sum to the poor of the several parishes in Northampton <sup>8</sup>. John Rothwell de Endreby was rector of Pitford, 1357—1360 <sup>9</sup>. Simon was a benefactor to St. James's abbey at Northampton <sup>10</sup>. John was vicar of Welford between 1320 and 1357 <sup>11</sup>. Richard, rector of Winwick, 1278—1289 <sup>12</sup>. John, rector of Bowden Parva, 1228 <sup>13</sup>, of Braybroke, 1233 <sup>14</sup>. William, rector of Desborough, on the presentation of Richard Rowell, 1287. and William Rothwell, chaplain, was presented to the same rectory by Roger de Rowell, 1309 <sup>15</sup>. Henry was rector of Lodington, 1287—1319 <sup>16</sup>. Hugh, rector of Lower Isham, in Little Harrowden, 1341—1361 <sup>17</sup>. William rector of Warkton, 1435 <sup>18</sup>. Lastly, one Rowell was thrust into the rectory of Wittering, just before the Restoration <sup>19</sup>.

<sup>1</sup> Bridges, I. 13.    <sup>2</sup> Ib. 47.    <sup>3</sup> Ib. 167.    <sup>4</sup> Ib. 241.    <sup>5</sup> Ib. 150.  
<sup>6</sup> Ib. 317.    <sup>7</sup> Ib. 362.    <sup>8</sup> Ib. 448.    <sup>9</sup> Ib. 463.    <sup>10</sup> Ib. 502.  
<sup>11</sup> Ib. 594.    <sup>12</sup> Ib. 604.    <sup>13</sup> Ib. II. 6.    <sup>14</sup> Ib. 12.    <sup>15</sup> Ib. 27.  
<sup>16</sup> Ib. 43.    <sup>17</sup> Ib. 108.    <sup>18</sup> Ib. 264.    <sup>19</sup> Ib. 609.



The church of Rothwell, dedicated to the Holy Trinity, consists of a nave with two aisles and a chancel. The nave rests on five high pointed arches with clustered columns with round flowered capitals: the clerestories of the nave are over arches, which range over the intervals of the lower arches. The choir had similar arches and clerestories on the North side, all stopped. In it are eight stalls on each side the entrance, the upper part of their ends adorned with small wooden statues of the apostles, in pairs back to back. At the East end of the North aisle was a chantry chapel, now the vestry: that at the East end of the South aisle, called Saunders's chapel, from Edward Saunders the founder, whose monument is near the North door, is now a school. The cross aisle was taken down 1673, and the spire on the tower fell 1660, and beat down part of the tower and chancel. In the North wall of the chancel are four large stone seats under arches, and East of these a double piscina.

Of the old inscriptions given by Mr. Bridges remains only that engraved in the plate:

**Orate pro anima Ricardi Brun.**

The inscription on Saunders, incorrectly given by Mr. Bridges, runs thus:

**Hic jacet Edwardus Saunders quondam de Har-**  
**lington primus fundator**

**Hujus cantarie et Johanna uxor ej' qui quidem**  
**Edwardus obiit xix**

**die Junii, An° D'ni M<sup>o</sup> CC<sup>o</sup> LXXIII. quorum**  
**aiabus p'picietur Deus. Amen.**

Arms: a chevron counterchanged between three boars heads, impaling on a bend three lions passant guardant.



On a brass tablet on an altar-tomb of stone in the North wall of this chapel a man in a furred gown kneeling and praying, and this inscription :

HIC JACET ILLE VIR PROBUS ET PIUS OWINUS  
 RASDALE QUI HOSPITIUM POSUIT JESU. ISTE  
 ACCIPIENS BENEDICTIONEM A DOMINO EAM RETRIBUIT  
 PAUPERIBUS SUIS. OBIIT PRIMO DECEM. A<sup>o</sup> 1591.  
 FRANGE ESURIENTI PANEM TUUM ET EGENOS  
 VAGOSQ' INDUC IN DOMU' TUAM. CUM VIDERIS  
 NUDUM OPERI EUM ET CARNE' TUA' NE DESPEX-  
 ERIS. TUNC ERUMPET QUASI MANE LUMEN TUU'  
 ET SANITAS TUA CITIUS ORIETUR ET ANTE IBIT  
 FACIEM TUAM JUSTITIA TUA ; TUNC INVOCABIS, ET DOMINUS EX-  
 AUDIET TE. CLAMABIS ET DICET ECCE ADSUM. ES. 58.

On a brass plate in the wall over the tomb :

**Domine ego inutilis servus tuus  
 et omnia opera mea vilescu'  
 coram te. Ideo in misericordia  
 tua sola salus et spes mea.  
 fecit mihi magna qui potens est.**

Arms under the figure : quarterly, 1. 4. three fleurs de lis and a pelican. 2. 3. a cross quarterly, Ermine, between four boars heads coupé, with sprigs of oak in their mouths. Crest, a dexter hand out of a wreath holding corn. In the front of the tomb the pelican and fleurs de lis.



Owen Ragisdale died 1571, and founded this hospital for twelve old men, with a master or warden, each poor man receiving annually about £. 6. and the minister £. 20. He has a gallery, and all have each a separate chamber, and there are four common halls, having three men to each. The government of the hospital is in five trustees or governors and five assistants.

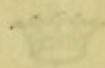
Further particulars of the town, its market-house, begun by Sir Thomas Tresham, but never finished ; its Augustine nunnery and chapel of the Virgin Mary, may be seen in Mr. Bridges's Northamptonshire, II. 56—66, where the brass of William Rothwell is engraved, but in small, and not correctly. The inscriptions are engraved in fac simile in the Sepulchral Monuments of Great Britain, I. p. 103.





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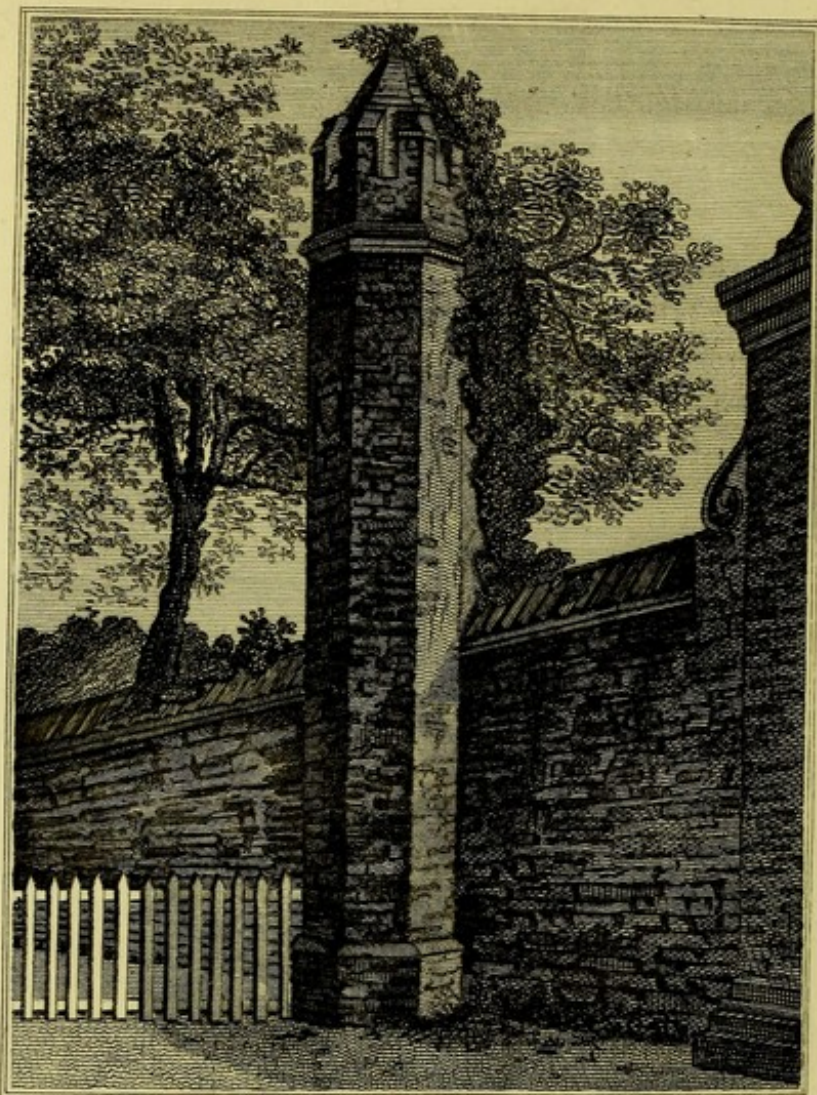








*Brick tower at Streatham.*



*Arms on tower.*



## TOWER AT STREATHAM.

THE manor-house of STREATHAM, situate at the corner of Streatham common, on the road to Croydon, is large, but contains nothing remarkable. It was probably rebuilt by Sir *Giles Howland*, knight, to whom it was aliened by Henry Pakenham in 1600, and whose arms and those of his wife Elizabeth, daughter of Sir John Rivers, are on two brick turrets, which appear to have formed the grand entrance to the house<sup>1</sup>. Argent, two bars in chief, three lions passant guardant, Sable, are the arms of Sir *Giles Howland*, knight, and his crest a leopard passant gorged with a ducal coronet. He was baptized 1549, as the son of John Howland (by Anne daughter of — Greenway of Clay, c. Norfolk<sup>2</sup>), of London, and younger brother of Richard Howland, master of Magdalen and St. John's colleges, Cambridge, Fellow of Peterhouse, and bishop of Peterborough from 1584 to 1600<sup>3</sup>. The arms in a lozenge, on the other tower, are those of his second wife, Elizabeth daughter of Sir John Rivers, knight, Lord Mayor of London 1573, ancestor of the Rivers's of Chafford, in Kent. They appeared to Mr. Brooke, 1779, to be, on a fess, Ermine, between three swans three mullets pierced, a bordure; impaled by a shield Azure, on a fess ingrailed Argent, charged with another, Gules, three roses between three swans naiant, Argent. These two towers were probably rebuilt by Sir Giles when first seated here. Queen Elizabeth's arms, which were formerly in the hall, serve also to ascertain the date, and no doubt give rise to a tradition that it was one of her palaces; a tradition so prevalent in Salmon's time<sup>4</sup> that they shewed the Earl of Essex's apartments, and supported it by other circumstantial proofs, yet so destitute of foun-

<sup>1</sup> Lysons' *Environs of London*, I. 480.

<sup>3</sup> Godwin de Præf. p. 559. ed. Richardson.

<sup>2</sup> MS. Wood.

<sup>4</sup> Surrey, p. 39.

dation



dation either from history or record, as to make one very cautious of trusting the village tale on such occasions. The house appears to have undergone a total change in its external form about the beginning of this century <sup>5</sup>. The manor belonged to the abbey of Bec in Normandy, by gift of Richard de Tonbridge, who obtained it of the Conqueror. After the suppression of alien priories, this manor called *Tooting Bec*, and including the hamlet of Tooting, where was settled a priory of Black monks <sup>6</sup>, was given to John Duke of Bedford, constable of France <sup>7</sup>, and afterward leased by the crown to John Arderne, Esq. for £. 19. *per ann.* which formed part of the endowment of Eton College <sup>8</sup>. The manor was granted by Edward IV. to Lawrence Booth bishop of Durham for life <sup>9</sup>; and was afterwards by the same king settled on John Tiptoft earl of Worcester, Mr. and Sir John Scott, and other wardens of St. Mary's gild, in the church of Allhallows Barking <sup>10</sup>. On the suppression of the gild, John Dudley Earl of Warwick bought the manor of Tooting Bec of the crown at twenty-two years purchase <sup>11</sup>. It afterwards became the property of the Pakenhams, and was aliened in the year 1600 by Henry Pakenham to Sir Giles Howland <sup>12</sup>. By the intermarriage of Wriothesly duke of Bedford with Elizabeth daughter and sole heiress of John Howland, Esq. it came into the Bedford family, and is now the property of the present Duke, who bears the title of Baron Howland of Streatham <sup>13</sup>.

<sup>5</sup> Lysons' Environs of London. I. 480.

<sup>6</sup> Tanner, Not. Mon. p. 537. Rymer, XI. 488.

<sup>7</sup> Esch. 14 Hen. VI.

<sup>8</sup> Hist. of Alien Priories, II. p. 155.

<sup>9</sup> Rymer, XI. 488.

<sup>10</sup> Pat. 5 Edw. IV. p. 1. m. 19.

<sup>11</sup> Certificate of Sale of Chantry Lands, in the Augmentation Office.

<sup>12</sup> Pat. 42 Eliz. p. 10. Dec. 1.

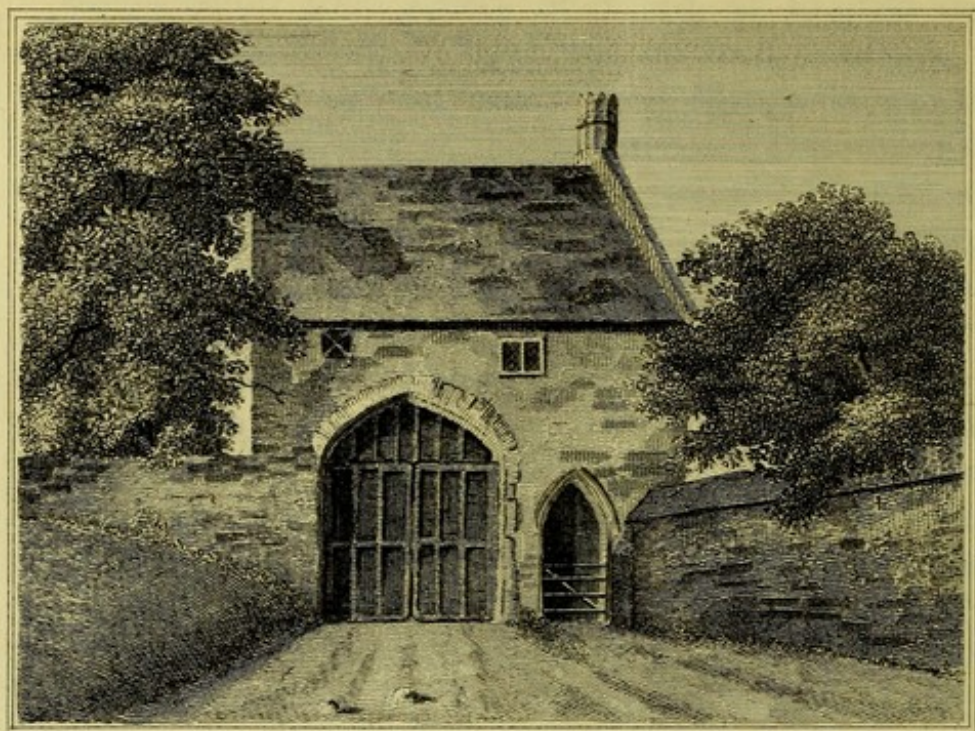
<sup>13</sup> Lysons, Ib. 479, 480.











*Geddington & Irthingborough Co. Northampton.*





## GEDDINGTON and IRTLINGBOROUGH, in the County of NORTHAMPTON.

THE upper half of this plate represents the gate house of what Mr. Bridges, vol. II. p. 309, calls "a considerable building, as may be conjectured from the foundation and ruins in the South-west part of the village of *Geddington* (in Northamptonshire); the gatehouse belonging to it is still visible." It leads to Mr. Lockwood's house; and is said, by the tradition of the place, to have belonged to a *Nunnery*: but of this I have met with no other evidence.

The principal manor of Geddington belonged to the crown; "and in a close to the North-east of the church was antiently a royal seat, called *The Castle* or *Hall Close*: the surface of the ground is here very uneven, and many foundations still visible<sup>1</sup>."

"The other manor in Geddington belonged to the abbey of St. Edmundsbury; and was, 22 Henry VII. the property of Sir *Thomas Pulteney*, knight, who dying the same year, left it to his grandson Thomas, son and heir of his son John. Upon the suppression of the monasteries, the revenues of which the convent was here seized came to the crown; and 33 Henry VIII. were granted, with the rest of its possessions in this county, to Sir *Edward Montague*, knight; and descending to his posterity, are now in the hands of the Duke of *Montague*<sup>2</sup>."

<sup>1</sup> Bridges, vol. II. p. 309.

<sup>2</sup> Ibid.



Whether here was any cell to the abbey, and this was the gate house of it, or whether it be only the gate house of an old mansion like that of the Claypoles at Norborough, in this county, remains undetermined.

The subject of the lower half of the plate is the undercroft or vaults of the demolished church of All Saints, at *Irtlingborough*, in the same county, whose tower and other remains above ground have been given in a former number. "On the site from the ruins was built Mr. Underwood's dwelling-house, in which are large arches, an entire porch, and in the cellar rooms with arched roofs. Adjoining to the house is the churchyard, where persons are remembered to have been buried; and several grave-stones are still remaining."

The rectory belonged to the abbot and convent, and now belongs to the dean and chapter, of Peterborough.

† Bridges, vol. II. p. 337.











FROM A ROLL IN THE BRITISH MUSEUM, MARKED. Y. 6

J. H. Thompson



## P L A T E X.

**T**HE figures rudely tricked on the outside of the Roll, marked "Y 6," from which the rondeaux of Guthlac's life have been taken, represent, in thirteen compartments, the History of Israel, as recorded in the first book of Samuel. They are not ranged in the exactest order, as will be seen by the explanation.

1. The first compartment is too imperfect to be ascertained with precision, but may represent the delivery of Hannah of her son Samuel.

2. Hannah, accompanied by her husband Elkanah and a female friend, or perhaps his other wife Peninnah, offering her son Samuel to the high priest Eli for the service of the Lord: the heads of the three bullocks, and the measure of flour, which she brought with him, are at her feet, and the bottle of wine in her hand<sup>1</sup>.

3. Samuel assisting Eli, and ministering before the Lord, with the censer, and his mother bringing him his little coat<sup>2</sup>.

4. The battle between Israel and the Philistines in Ebenezer and Aphek, wherein the former were defeated<sup>3</sup>, and the ark taken<sup>4</sup>.

5. The death of Eli, in consequence of hearing of this defeat, when he fell from his seat and brake his neck<sup>5</sup>; and perhaps the woman may be his daughter-in-law, who fell into labour, and died on the spot<sup>6</sup>.

<sup>1</sup> 1 Sam. ch. i. v. 1.

<sup>4</sup> Ibid. ch. iv. 1. 2. 10. 11.

<sup>2</sup> Ibid. ch. ii. 11. 19.

<sup>3</sup> Ib. v. 18.

<sup>5</sup> Ibid. ch. iii. 2.

<sup>6</sup> Ibid. v. 19. 20.



The 6th compartment represents the fall of the statue of Dagon, when the ark was placed in his temple <sup>1</sup>.

7. The return of the ark, the kine which drew it taking the straight way to Beth-shemesh, whose inhabitants were reaping wheat-harvest in the valley; and lift up their eyes, and saw the ark, and rejoiced to see it <sup>2</sup>.

8. Q. If it does not represent Eli sitting before the altar as high priest?

9. Exhibits his son the priest's servant striking his flesh-hook *of three teeth* into the pan, or kettle, or caldron, or pot of the sacrifices, and all that the flesh-hook brought up the priest took for himself <sup>3</sup>.

10. Represents Eli laid down in his place before the temple of the Lord, and the lamp of God where the ark was, and Samuel coming to him, mistaking the voice of God for that of Eli <sup>4</sup>. The figure of Samuel is almost out.

11. The ark of God is taken; and the two sons of Eli, Hophni and Phinehas, slain <sup>5</sup>.

12. When the Philistines took the ark of God, they brought it into the house of Dagon, and set it by Dagon <sup>6</sup>.

13. The ark placed in the cart drawn by two milch kine; and by its side the golden images of (more than) 5 mice and 4 images of the emerods <sup>7</sup>. At the feet of the bystander leap 2 mice, representing the plague of these animals.

<sup>1</sup> 1 Sam. ch. v. 3, 4.

<sup>2</sup> Ibid. vi. 12, 13.

<sup>3</sup> Ibid. ii. 13, 14.

<sup>4</sup> Ibid. iii. 2—5.

<sup>5</sup> Ibid. iv. 1.

<sup>6</sup> Ibid. v. 2.

<sup>7</sup> Ibid. vi. 5.

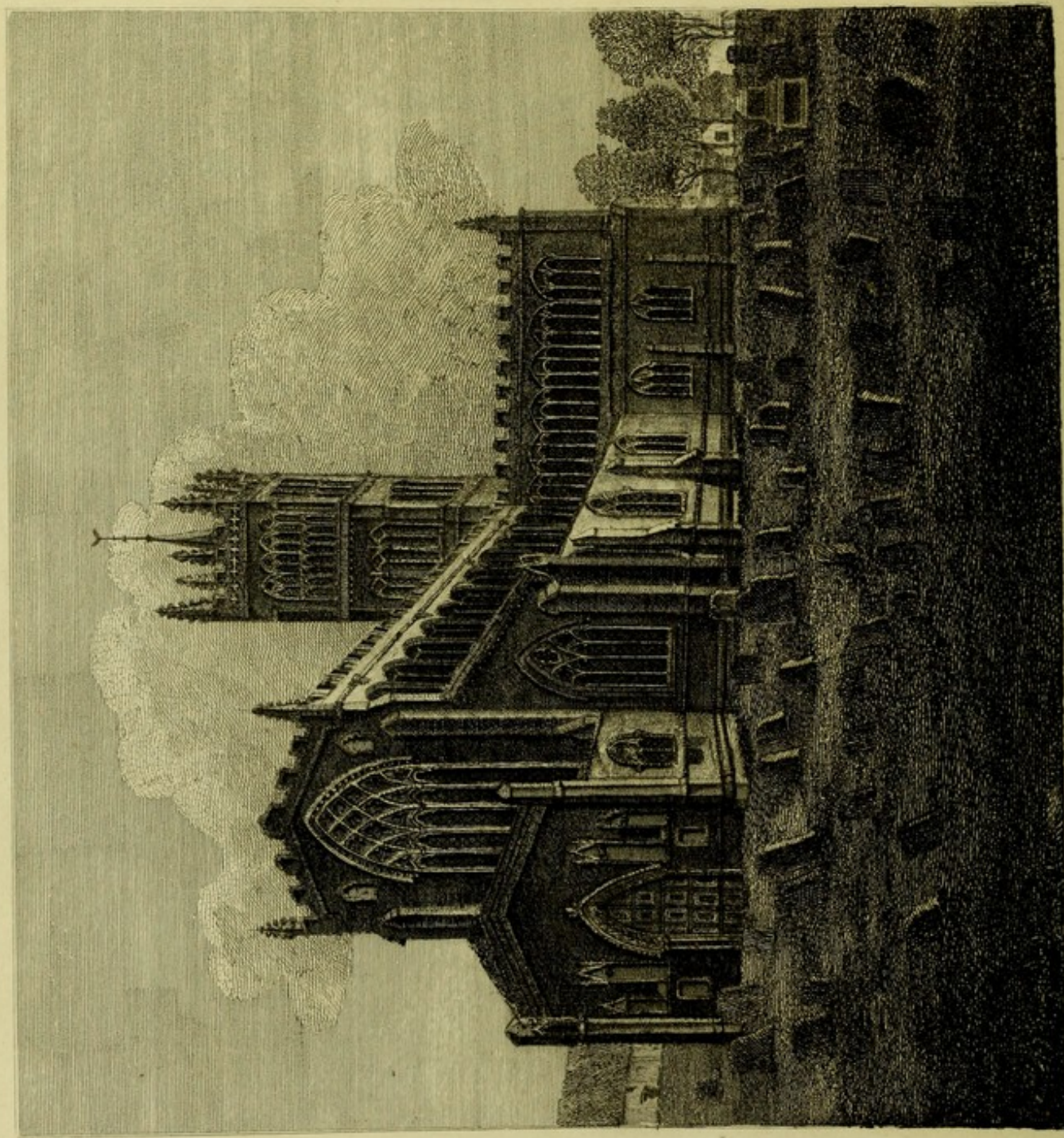








MELTON MOWBRAY.





## MELTON MOWBRAY, CO. LEICESTER \*.

**T**HIS Church, the great ornament of the place, for size, loftiness, and symmetry, takes the lead of all others in the county, though it be, considering its appearance, remarkably plain; the pillars, arches, and windows, having scarcely any ornament, except the West porch, which is beautiful: yet there is a striking elegance in the lightfomness of the whole inside, occasioned by that continued tire of clerestory windows (almost one whole light, so closely do they join) which go round the whole body of the church. Small neat figures of angels support the pilasters dividing each window, holding a shield of arms. These upper windows in number are 48; and, together with the lower range, which differ in size and form, make in the whole building 78. The East window is broad, in two compartments, but plain; the North and South large and long; the West well proportioned, airy, and lately ornamented by the vicar with an elegant fancy of painting.

The tower, the two transepts, the nave, and the East aisle, of the two transepts, have all battlements; the other two aisles and the chancel are not embattled, but all are leaded.

In the centre is a distinct lofty square tower, ornamented at the top with eight pinnacles; but the North-east angle is preposterously deformed by a large stair-case projecting from the bottom.

The tower appears to have been raised above its original height; for the style of architecture is different, the old part in the sharp-pointed Norman fashion, with zigzag ornaments, the upper part plain Gothic; nothing enriched except the battlements, which are pierced and very lightfome. In the steeple is a fine ring of six deep-toned bells, the biggest in the county.

The nave rests on six high pointed arches on four clustered columns with rising capitals; and has twelve clerestory windows.

\* This description is abridged from Mr. Nichols's History of Leicestershire.



alabaster, in complete plated armour, with a gorget of mail; no sword or dagger at his sides; a lion at his feet; his helmet pointed and surrounded by a fascia of oak-leaves; on the frontlet of which is inscribed:

**Miserere mei Ihu Marie Deus secundum;**

not as read by Bridges<sup>1</sup>,

**Miserere mei Deus Ihesu Mariae secundum . . . .**

The words following are to be understood, **misericordiam tuam.**

“On the left breast are the remains of coat-armour; but so effaced, that nothing is seen but the escutcheon which contained the arms.”

The manor of Orlingbury was held at the Conquest by *Fulcherius*.

In the reign of Henry II. by *Fulcherius de Malfoveres*; and there was a hide and an half of the fee of *William de Curcy*, whose daughter Alice was wife of Warin Fitz-Gerald, whose daughter Margaret was married to Baldwin de Redvers, son of William earl of Devon. For one knight's fee of this fee *Simon de Loges* was rated to the scutage in the reign of Henry III. and was succeeded by *Richard de Loges*.

*Robert de Orlingbury*, 24 Edw. I. held one third of a knight's fee in Orlingbury, being the lands before held by *Fulcherius de Malfoveres*.

9 Edw. II. Hugh de Orlingbury was lord of this manor.

20 Edw. III. Robert de Orlingbury paid to the aid for knight-  
ing the king's son.

47 Edw. III. it was out of this family, and in other hands; and at present belongs, by purchase of his father, to Richard Young, Esq; whose attentions to Mr. Schnebbelie, when making this and other drawings in the county, deserve our most grateful remembrance.

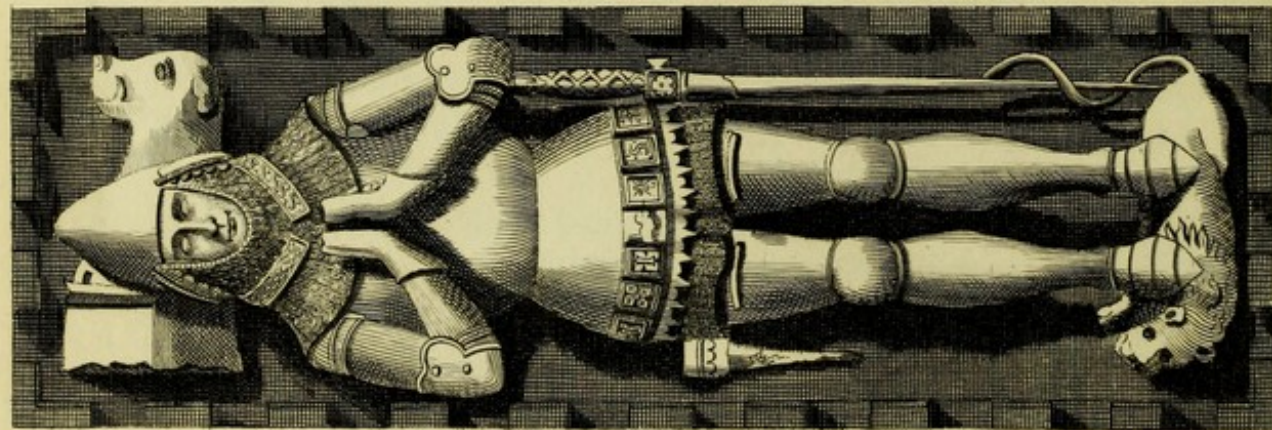
It is therefore highly probable that this is the monument of *Robert* or *Hugh de Orlingbury*.

<sup>1</sup> Vol. II. p. 120.



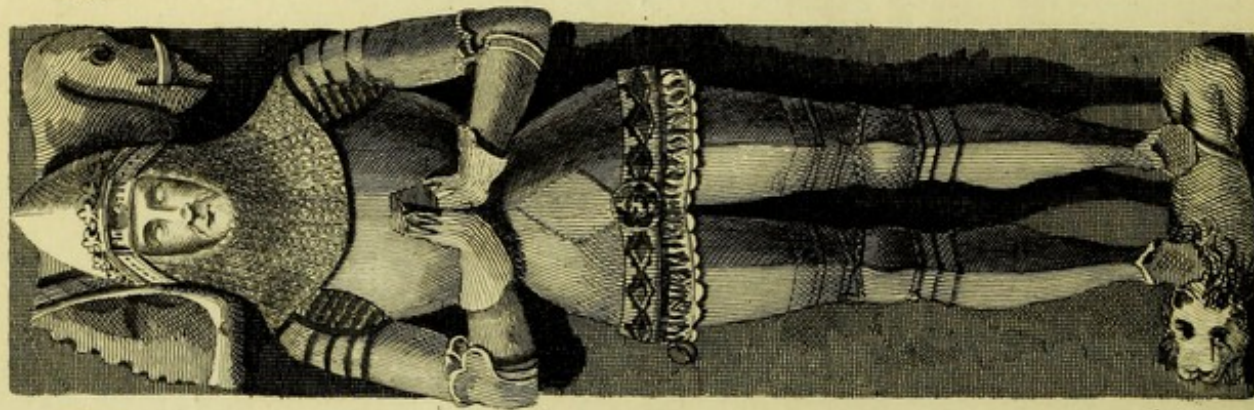






*Sir John Swinford, Spratton, Northamptonshire.*

*John G. G. del.*



*In the S. wall Oxlingbury Church, Northamptonshire.*

*Barth. del.*





SPRATTON and ORLINGBURY,  
in NORTHAMPTONSHIRE.

**FIG. 1.** in this plate represents a knight in alabaster, or, as Bridges calls it, white marble, in a chantry chapel on the North side of the church at SPRATTON, in Northamptonshire. The figure is in plated armour, with a gorget and skirts of mail, a pointed helmet, a collar of SS. a dagger, and long strait sword. At his feet a lion; Mr. Bridges calls it a wild boar, confounding it with the boar's head on the helmet under his head, and referring to the same animal in several escutcheons round the monument; on which authority, he<sup>1</sup> ascribes the monument to sir JOHN SWINFORD, of whom, however, he says no more. On the lower edge of his armour is in compartments, I. S. supposed the initials of John Swinford.

Of this name there were several clergy in this country. Henry de Swinford, rector of Clypston 1324<sup>2</sup>, was proxy for Robert de Clypston, rector of Church Brampton 1336<sup>3</sup>; Hugh de Swinford, sub-deacon, was rector of Sulby 1276—1294<sup>4</sup>; John de Swinford, vicar of Lilburn 1346<sup>5</sup>; Richard, son of William de Swinford, claimed, without success, a share of the lordship of Farthingstone 3 Edw. III<sup>6</sup>; both William and Richard held the manor of Newbold 17 Edw. III<sup>7</sup>; Richard de Swinford was rector of Thorpe Mandeville 1316—1320<sup>8</sup>, and of Hardingstow between 1314 and 1322<sup>9</sup>, and of Stoke Albany between 1321 and 1342<sup>10</sup>.

The chapel was repaired at the expence of Mr. Chapman, of Newbottle.

Fig. 2. is, under an arch on the North side of ORLINGBURY church, in the same county. On a freestone tomb, a knight in

<sup>1</sup> Vol. I. p. 466.

<sup>2</sup> Vol. II. p. 20.

<sup>3</sup> Vol. I. p. 490.

<sup>4</sup> Vol. I. p. 597.

<sup>5</sup> Vol. I. p. 573.

<sup>6</sup> Vol. II. p. 23, 24.

<sup>7</sup> Vol. I. p. 62.

<sup>8</sup> Vol. I. p. 208.

<sup>9</sup> Vol. I. p. 360.

<sup>10</sup> Vol. II. p. 340.

alabaster,



The transepts also are supported by very handsome pillars ; and in each of them are six clerestory windows.

There is a neat entrance door at the West end, through a portico, where the fire-engines for the use of the town are kept. This door is sided by four fine niches, a large and small one on each side ; the corners of it have, instead of buttresses, octagon pillars ; near the top of which are two niches, one on each side.

The whole church is pewed with fine Norway oak, in the most perfect order, without a single interruption to the eye : and each pew numbered with a neat enamel plate. The pulpit is eminent, hexagonal, with an entablature richly carved and inlaid.

The altar-piece is modern ; wainscotted ; in five long pannels, inscribed with the two tables of the Law, the Creed, and Lord's Prayer. The font is of white marble, very plain.

The dimensions of the church are these :

From North to South transept 117 feet in length ; breadth, 38 feet.

The chancel, 51 feet in length ; 21 feet in breadth.

From West door to chancel, 113 feet ; breadth of nave, 56.

The vicarage-house, built by the late vicar Mr. Myddelton, is on the North-east side of the church-yard ; small, but neat, with a little garden behind ; to which a slip of adjacent ground has been lately added, and is recorded on a stone in the wall :

“ Hortuli partem, orientem versus,  
Ecclesiæ dedit dicavitque Vir beneficus,

SHUCKBRUGH ASHBY,  
de Quenby, Leicestriens.

Armiger, anno MDCCLXXXII.

Caveant posterī, ne vetustate peresum,  
vel sordibus obductum,  
hoc fileat monumentum.”

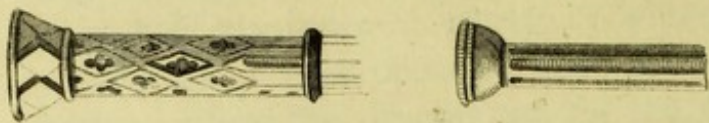
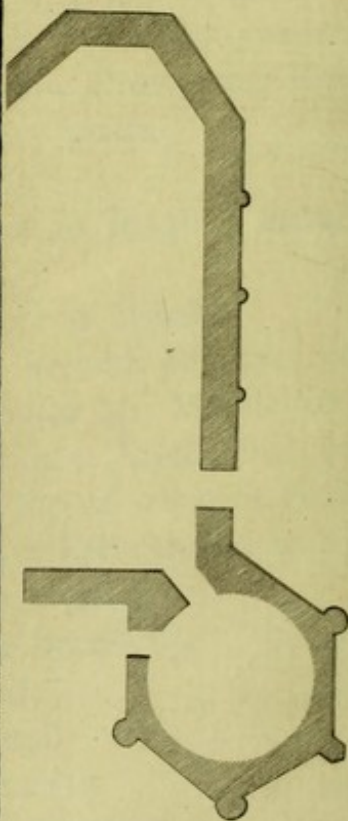
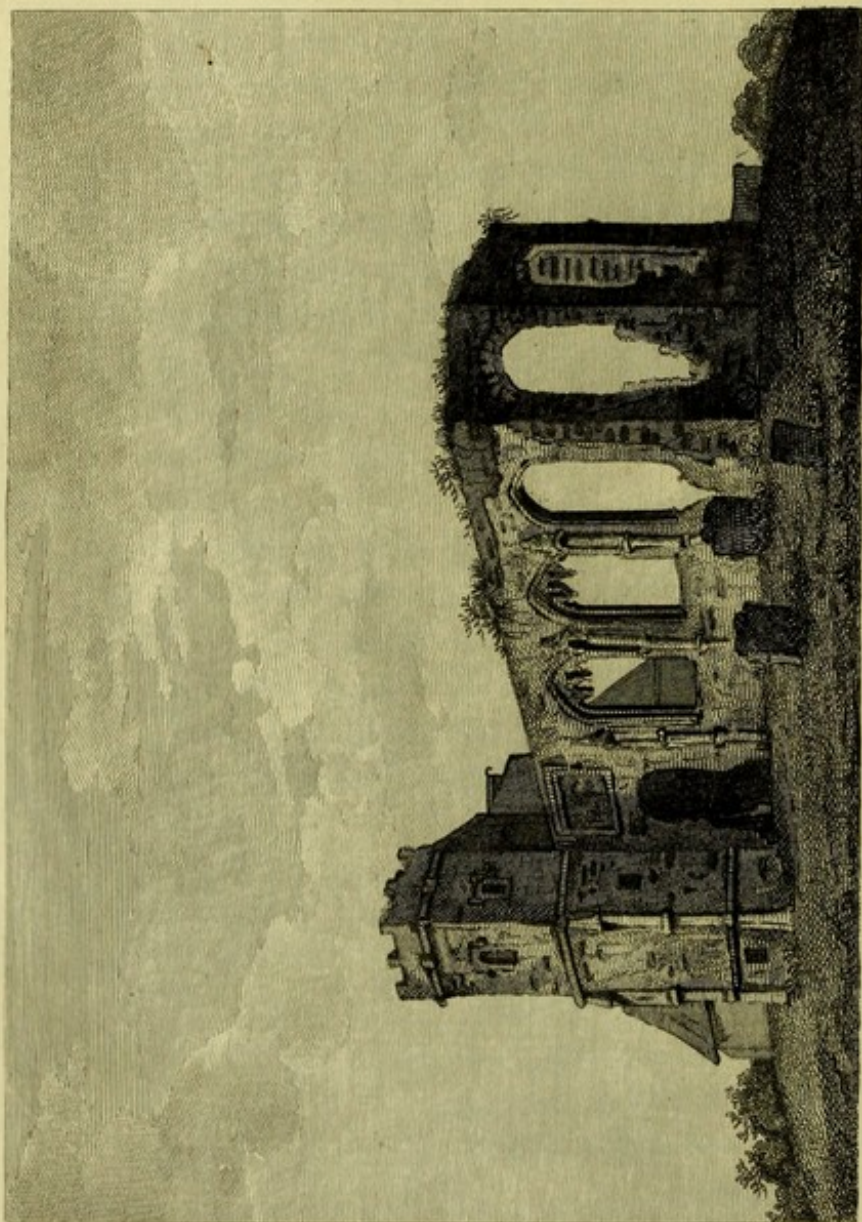








*Holy Ghost Chapel near Basingstoke.*





## HOLY GHOST CHAPEL,

near BASINGSTOKE.

OF the several drawings taken of this chapel by Stukeley<sup>1</sup>, Grose<sup>2</sup>, and Terrell<sup>3</sup>, not any one has expressed the beautiful and ornamented style of building which distinguishes it. The pillars at the angles of the tower are differently fluted, and enriched with shields of arms and other ornaments and inscriptions.

It was built in the beginning of the reign of Henry VIII. by Sir William, afterwards Lord, Sandys, who, with Richard Fox, bishop of Winchester, obtained leave from that prince to found a free chapel here, and to establish in it a guild or brotherhood of the Holy Ghost, endowed with an estate, for the maintenance of a priest to perform divine service in the chapel, and instruct youth. It was suppressed by parliament, 1 Edw. VI. 1546-7, when all free chapels and chantries were given to the crown, wherein this remained till 1556, when the inhabitants of Basingstoke petitioned for its re-establishment, and the restoration of its estate of 109 acres of land and two houses. As the uses for which it was endowed were not deemed superstitious, it subsisted till it was seized, with other church lands, in the civil war; and was not restored till 1670, on the application of bishop Merley, whose kindness is commemorated in an inscription on the building a little West of it; which, upon the chapel being

<sup>1</sup> Itin. vol. VI. pl. c.<sup>2</sup> 1760, engraved by Godfrey.<sup>3</sup> Prefixed to Mr. Jefferon's poem on the Ruins of a Temple, 1793, 4to.

ruined



ruined in the wars, serves at present for every purpose for which the original building was intended.

Mr. Camden says the founder was buried in the chapel; but no memorial of him now remains, or of any other person, except two of the antient family of *Cusaud*, who had a mansion-house near the Vine from the time of Edward I.; now a farmhouse belonging to Mr. Chute. Simeon Cusaud 1619. 76; and John Chute 1701<sup>1</sup>.

The present mansion-house of the Sandys family was built by the founder of the chapel, who attended Henry VIII. in his French wars. 14 Henry VIII. he commanded the rear of the army under the earl of Surrey, and was employed in burning Marquison and other towns near Calais. Next year he was created a baron of this realm, and accompanied the earl of Suffolk into France, commanding the van of the English army. 24 Henry VIII. he attended his sovereign to meet Francis I. king of France at Bologne; and died 10 years after in 1542.

This noble seat, pleasantly situated with a large piece of water in front, is a long range of brick buildings, with two wings, which project but a few feet. The long gallery is wainscoted with oak, carved with a great number of arms, cyphers, and devices; among the rest the arms of England, Castile, &c. Bray, Powlett, Foster, Hungerford, Sandys, Canterbury, Winchester, with mitres, circles, roses, pomegranates, cardinal's hats, &c. There are also a few good whole length portraits, and some three-quarters; particularly, of the latter size, a nun, said to be one of the Cusaud family.

The chapel is of an oblong form; three large windows form a half hexagon bow at the East end, filled with painted glass, the figures executed in a more masterly manner than common; each window divided into two compartments; the upper part con-

<sup>1</sup> See Gent. Mag. vol. LVIII. p. 573.



tains three subjects from the New Testament: Christ bearing his cross, the descent from the cross; and a third; and below, in the middle, a whole length portrait of Francis I. with his tutelar saint; in the dexter window his wife Claude; and in the sinister his sister Margaret; each accompanied with her tutelar saint. The pavement of the East end is composed of tiles of various sizes, glazed as the Dutch tiles, and nearly of the same size, 6 inches square, and 6 inches by 3, each having on it a figure, motto, or device; the most striking are some heads with a rose on one side, and an L. on the other; and the same with a rose and Y.; in allusion to the houses of Lancaster and York; on some are whole, or others half, faints; some have mottos in labels; others, flowers, &c. The arms of Bray are several times repeated in this chapel and in the windows.

In a small apartment adjoining the other is an elegant white marble monument, and on it a figure reclined, representing Chaloner Chute, Speaker of the House of Commons in Richard Cromwell's Parliament, and M. P. for Middlesex, who died 1659. Here are two windows of modern painted glass; one by Jarvis; and in one of them some stones with antient Greek and Latin inscriptions. In the windows of another room adjoining the chapel are four shields of arms.

Such is the brief account given of this mansion by Mr. Schnebbelie, in the hasty view which he took of it in September 1789, when he made the drawing of the Holy Ghost chapel, and met with a reception worthy the politeness of the present possessor. A fuller account, yet not adequate to the merits of the building, may be seen in the English Topographer, vol. I. p. 51—61.





about three subjects from the New Testament: Christ's baptism  
his cross, the descent from the cross, and a third, and below  
in the middle, a small figure of Christ. I wish his  
total length in the great window be 12 feet, and in  
the middle his figure 4 feet; each figure to be  
about 12 feet. The pavement of the hall is composed of tiles  
of various sizes, glazed as the Italian tiles, and nearly of the  
same size, 6 inches square, and 6 inches by 2, each having on  
it a figure, tower, or device; the most striking are many  
written on one side, and on the other; and the same  
with a rose and a cross in the center of a square and  
York; on some are whole, or others half, figures; some have  
monies in labels; others flowers, &c. The arms of some are  
several times repeated to this end and to the middle.

In a small apartment adjoining the other is an elegant white  
marble monument, and on it a figure reclined, representing  
Chancellor Gower, Speaker of the House of Commons in Richard  
Gronowell's Parliament, and M. P. for Middlesex, who died 1350.  
There are two windows of English painted glass; one by Jarvis;  
and in one of them some bones with ancient Greek and Latin  
inscriptions. In the window of another room adjoining the  
chapel are four figures of saints.

Such is the best account given of this church by Mr.  
Stanhope, in the history which he took of it in September  
1780, when he made the drawing of the Holy Ghost chapel,  
and sent with a description, worthy the pen of the painter  
himself. A better account, yet not adequate to the merits of  
the building, may be seen in the English Topographer, vol. I.

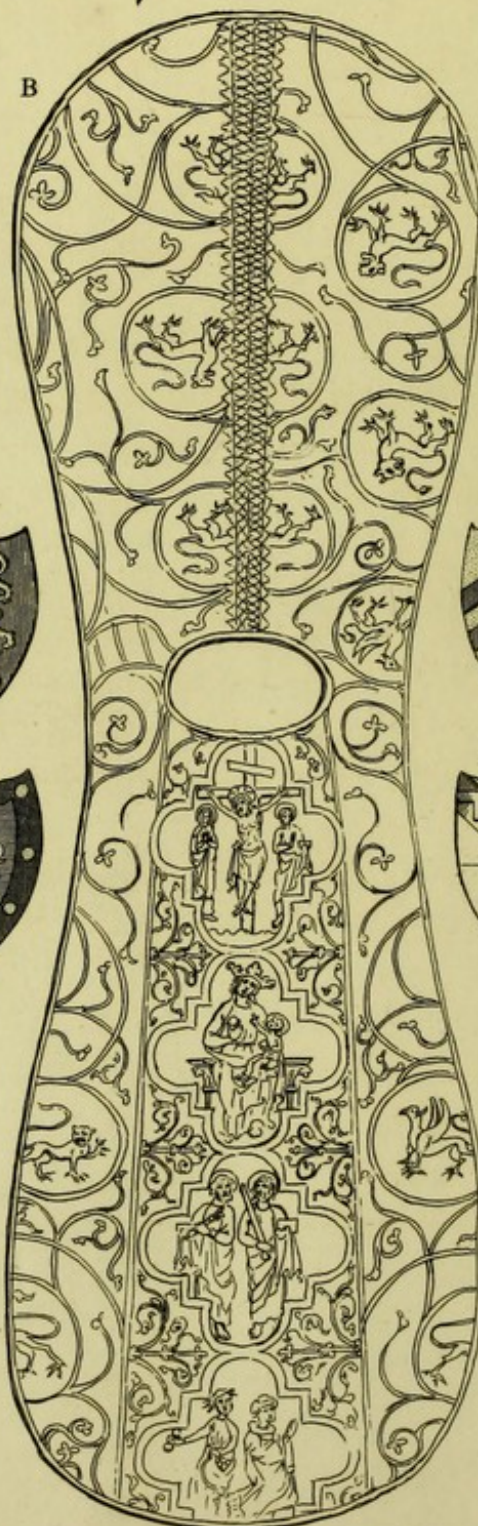
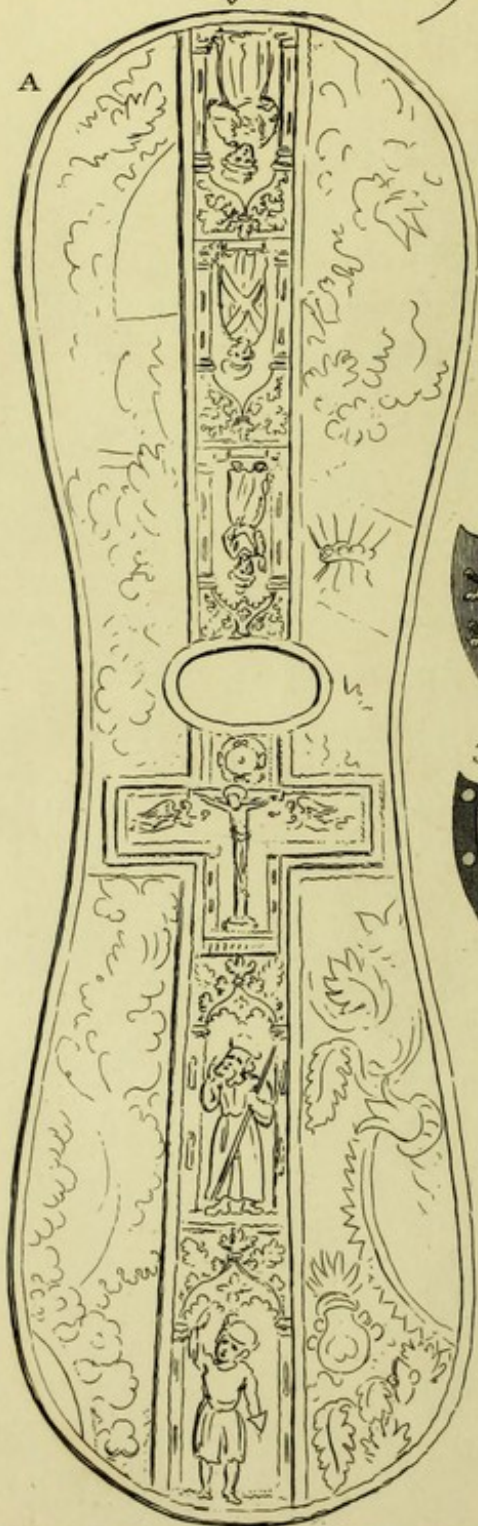
The church is a small building, and is in the parish of St. Andrew,  
and is a very ancient building, and is a very beautiful building.







DE PATRIBUS DOMINI VALDE AMATI



Two Ancient Chasubles.



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## TWO ANTIENT COPEs, or CHASUBLES.

**T**HIS plate exhibits two chasubles\*. That marked A, the only one now remaining to the church of Salisbury, is preserved in the vestry, and is curiously embroidered with gold, with the crucifixion and six apostles; two angels receive the blood of the Saviour's hands. St. Thomas holds a lance, St. Matthias a battle-axe, St. Andrew his cross; and there are three others.

The donor of this vestment is commemorated in this inscription:

**Orate pro anima Johannis Baldwyn.**

The other, marked B. formerly the property of David Wells, Esq; of Burbach, Leicestershire, F. A. S. (and since presented by his nephew Ambrose Salisbury, Esq; to Mr. Nichols,) is embroidered in front with the Crucifixion, the Virgin and child, St. Peter and St. Paul, and the martyrdom of a saint by beheading; and is sprinkled all over with lions and griffins. There is no cross on the back of it, which shews its greater antiquity.

On the subject of this latter chasuble, we shall extract the following correspondence from the Gentleman's Magazine †, between Mr. Wells and the late J. C. Brooke, Esq; Somerset Herald.

MR. URBAN,

*Burbach, April 2, 1786.*

As the study of Heraldry is not unconnected with Biography, so far as it relates to persons and families, I am of opinion that the inclosed drawings will not be displeasing to some of your readers who delight in researches of this nature.

\* A species of cope, being the vestment worn when mass is celebrated.

† Vol. LVI. pp. 298. 473. 584.



The four coats\* are embroidered on a piece of very rich silk, in which are interwoven flowers and griffins in gold, at the bottom and corners whereof the shields are finely wrought in needle-work, the gold and silver yet fresh, the other colours much faded, as is the stuff itself, which appears to have been green, though now, by length of time, almost turned to blue. The style of the figures shews it to be very antient; and, moreover, it is traditionally supposed to have belonged to some bishop or abbot. Fig. 1. is easily made out; but the other three I am not perfect in. I shall be particularly obliged to any of your ingenious correspondents who can explain them, as it may lead to a discovery of the person or place it came from. In regard to Fig. 2. there seems some light to be gathered from a book intituled, *Armilogia*, by Sylvanus Morgan, London, 1666, where, p. 159, he writes:

“ *Richard*, second son of king *John* (in the ninth year of king Henry the Third his brother), being crowned king of the Romans, wrote himself *semper Augustus*; had his arms carved on the breast of the Roman eagle: he bare, Argent, a lion rampant Gules, crowned Or, within a border Sable bezanté. His posterity of the surname of Cornwall bearing that coat, as descended from his natural son *Richard*, father of sir Geffery Cornwall, knight.”

If Morgan may be depended on, Fig. 4 is well understood, as it exactly tallies with him.

The four coats I have endeavoured thus to blazon.

Fig. 1. Gules, three lioncels or leopards passant guardant Or.

Fig. 2. Or, three chevrons Gules.

Fig. 3. Quarterly Or and Gules, a bend Azure, with a label of five points Argent.

Fig. 4. Argent, a lion rampant Gules, crowned Or, within a bordure Sable, charged with 12 bezants Or.

OBSERVATOR.

\* See a sketch of them in Plate I. fig. 1—4.







*John King of England.*



*John de Lacy Earl of Lincoln.*



*Richard King of the Romans & Earl of Cornwall.*



*Sanchia da & co-heir of Raymond Earl of Provence.*

*Richard de Clare Earl of Gloucester & Hertford.*



*Matilda daughter of John de Lacy, Earl of Lincoln.*

*Edmund Plantagenet Earl of Cornwall*  
*Ob. 28. Ed. I. 1300.*

*Margaret eldest daughter of Richard de Clare Earl of Gloucester, &c. divorced 1294.*





MR. URBAN,

*Heralds College, May 18, 1786.*

If the arms mentioned by OBSERVATOR are to be considered as any proof of the identity of the piece of embroidered silk you describe, it is of very considerable antiquity, and probably belonged to Margaret de Clare, wife of Edmund Plantagenet, earl of Cornwall, nephew to Henry III. The four coats you have engraved may be thus attributed: 1. the arms of England, allusive of the Earl's descent from the blood royal; 2. the coat of Clare, her paternal arms; 3. that of Cornwall, her husband; 4. the arms of Lacy, her mother's family.

The lady was daughter of Richard de Clare, earl of Gloucester and Hertford, by Matilda his second wife, daughter of John de Lacy, earl of Lincoln. She was married to Edmund, earl of Cornwall, son of Richard, earl of the same, and king of the Romans, younger son of king John, and had no issue by her husband, from whom she was divorced 22 Edward I. 1294, and obliged, before Thomas de Suthflata, bishop of Rochester, to swear, *vitam vivere cœlibem*. Her husband died 28 Edward I. 1300; and she surviving had, through the mediation of the peers in parliament, an assignation of £.500. *per ann.* dower out of her husband's estates. As it is not likely that any work would be executed after 1294, the year of the divorce, which would perpetuate the earl's connexion with her, we may conclude it was done before that period.

I herewith send a genealogical table \*, which shews what relation the different coats had to the lady; to which is added, a drawing of her seal from my collection, where the coat of Cornwall impales that of Clare, but both dimidiated, according to the ancient custom; and the shield is surrounded with animals which may have some allusion to those you describe on the silk.

Yours, &amp;c.

J. C. B.

\* See Plate II.

MR.



MR. URBAN,

*Burbach, July 6, 1786.*

I think myself much indebted to J. C. B. of the Heralds College, for the information he has so politely communicated through the channel of your Magazine. It has fixed an additional value on this antique remain, and perfectly establishes its authenticity; in which light I always considered it from the first, without knowing positively to whom it related. The old arms of England attracted my notice, and naturally produced this idea. When I mentioned a piece of silk, it was only partially descriptive. It is in fact a complete suit for the sacerdotal habit, a chasuble, stole, and maniple; at the ends of the two last are embroidered the four coats as already exhibited. There is no cross on the back of the former, which shews its great antiquity; but instead thereof, in the form of a pale, are four compartments: 1. at the top the Crucifixion; 2. the Virgin and Child seated on an altar-throne; 3. St. Peter and St. Paul; and at the bottom, St. Stephen stoned. All which figures and ornaments are corresponding to the other parts above-mentioned, being wrought in gold and silver thread. The ground appears now of a lightish blue, changed by age from green, the blue not being a canonical colour. It came to my hands from a gentleman of Wales, who presented it to me some years ago, as a great curiosity, without any traditional account. Very probably it has been preserved by some of the descendants of the Cornwall family, and, passing into careful hands, escaped the general wreck at the suppression of religious houses.

Yours, &amp;c.

OBSERVATOR.

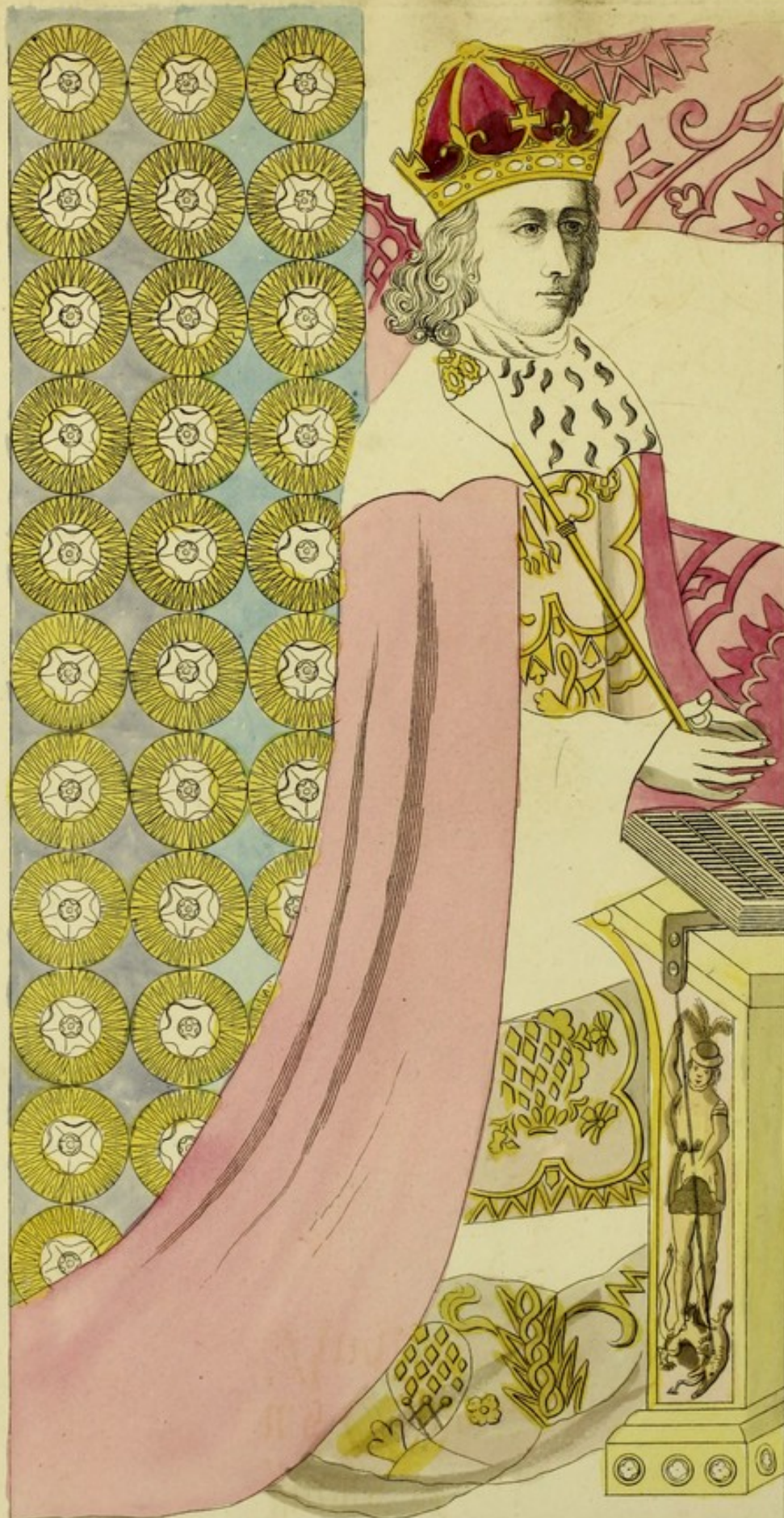








*Portrait of Edward IV. in Canterbury Cathedral.*



Sum's of  
as F.W.  
KnoIn





*Portrait of Elizabeth, Queen of Edward IV, in Canterbury Cathedral.*

Elizabeth  
m: Edward







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PORTRAITS of King EDWARD IV. and his Queen;  
from a Window of the Cathedral at CANTERBURY.

**A**MONG the admirable ornaments of the Cathedral of Canterbury have always been reckoned the beautiful painted windows. That in the chapel called The Martyrdom contains the portraits and memorials of king Edward IV. and his family. In the upper part or point of the arch are shields of arms, and under them 10 figures of Prophets; under them 12 Apostles; the fourth stage has 14 bishops. The seven compartments of the three ranges below these are larger and very deep, fit to contain figures little less than life; those in the uppermost range are destroyed, except shields of arms. In the next range angels hold other shields, and under these is the family of Edward IV. the donor of the window. The middle compartment probably contained the large crucifix which Richard Culmer tells us was broken Dec. 13, 1643, with the other idolatrous paintings of this beautiful performance.

The three compartments on the West side contain the king, prince of Wales, and duke of York, each kneeling before a desk, and turning Eastward to the crucifix. On the East side are the queen and five princesses kneeling, and turning Westward to the same. The figures are large, and the background represents rich hangings under a cornice finely carved and gilt, and fringed with silver. The hangings behind the king are  
paned



paned with a purple and blue silk embroidered with silver roses on a golden sun ; which device he took in memory of the battle of Mortimer cross, where three suns were seen immediately conjoined in one. He kneels before a desk under a rich canopy of crimson velvet, holding in his right hand a sceptre, which rests on his right shoulder. The face is well preserved, although the glass has been cracked ; and he wears on his head an arched crown. He has on a rich white satin robe embroidered with gold, over which flows a beautiful crimson mantle ermined about the shoulders. That side of the desk before which he kneels, which presents itself to the spectators, is adorned with a fine relief of St. George in armour, trampling on the dragon, and piercing him with his spear.

Elizabeth Widvile, queen of Edward IV. kneels with her hands joined over an open book on a desk. Her face has been cracked, but is, however, preserved. On her head is a crown of gold, composed of crosses patée and fleurs de lis. Her dress is of white satin embroidered with gold, and comes down close to the wrist ; over which she has on a rich crimson mantle, with an ermined collar over the shoulders. The canopy is crimson, and the background azure, embroidered with green broom-stalks bearing red flowers. The desk has been broken and ill patched up, as also the queen's neck and hair, which have been ridiculously filled up with an arm and uplifted hand placed so as to touch her left cheek.

The only remains of inscription under the king is,

..... **Isimus et**  
 ..... **us Edw...**  
 ..... **Anglie.**

Under



Under the queen,

**Regina An . . .  
... or Edwardi . .**

Behind the king are portraits of his two sons.

Behind the queen those of his five daughters; three in the first, and two in the second;

1. Elizabeth, afterwards married to Henry VII.
  2. Cecilia, married to John lord Wells.
  3. Anne, married to Thomas duke of Norfolk.
  5. Mary of York, promised to the king of Denmark, but died 1482.
  7. Catharine, married to William Courtney earl of Devon.
- Bridget the fourth became a nun at Dartford, and is therefore probably omitted; and Margaret the sixth, because she died an infant.

The faces of the first and fourth are supplied with others.

It is much to be regretted that an exact drawing of this window, or at least of these portraits, has not been taken on a larger scale.

A fuller description of it may be seen in Mr. Gostling's Walk in and about Canterbury, 2d edition, 1777, pp. 328—344.





Under the queen, Elizabeth, the king's portrait is placed, and the king's portrait of his two sons, Henry VIII. and Edward VI. are placed below it. The queen's portrait is placed below the king's portrait, and the king's portrait of his two sons, Henry VIII. and Edward VI. are placed below it.

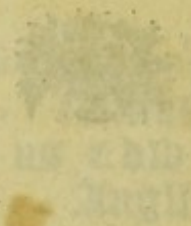
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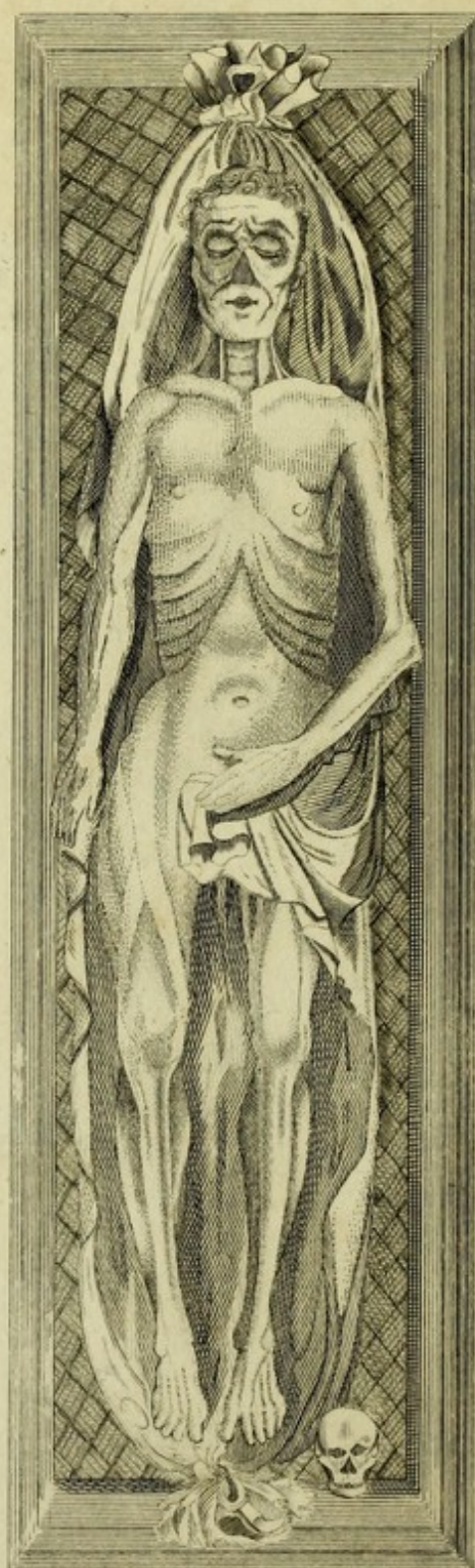
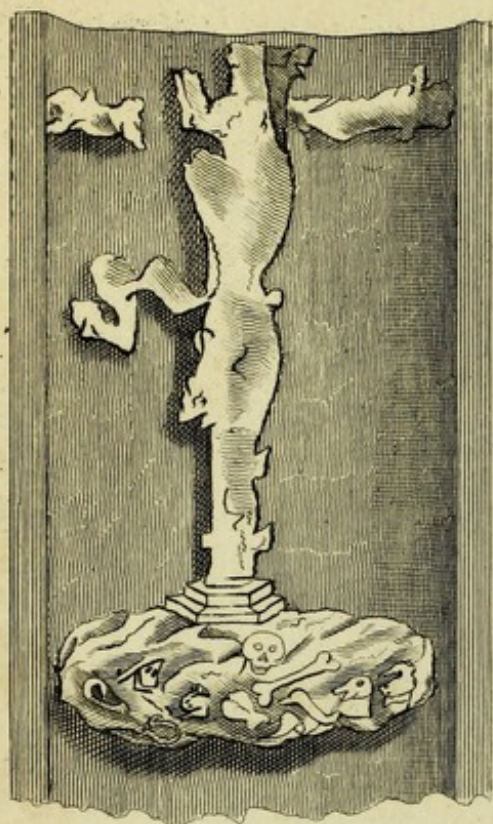
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IN MEMORIAM HONORABILIS VIRI THOMAE BENNETI  
 ANNO DOMINI 15

*Monument of Praecentor Bennet, at Salisbury.*











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## BENNET'S TOMB AT SALISBURY.

THIS antient painting is on the wall within the arch, over the tomb of THOMAS BENNET, præcentor of SALISBURY from 1541 to his death 1558, of which we have not seen any other account, or fairer copy, of the inscription: that on the scroll may be read,

IN TE DEUS SPER[AVI MISERE]RE ME[I S]ALVA ME.

On the tomb lies his emaciated figure in a shroud on a mat; at his feet a mole.

On the fascia of the tomb is this inscription:

MISERICORDIAS DOMINI IN ÆTERNUM CANTABO, A. D. 1554.

At the end, and in the middle of the fascia, on shields:

IHS XPS MR. i. e. Jesus, Christus, Maria.

At his feet a crucifix on Golgotha.

On four shields surmounted by caps in front of the tomb, I. B. in the middle D. L. At the feet, on a scroll,

Thomas  
Bennet;

at the head, on another scroll,

Anno  
Domini  
155....



## BENNETT'S TOMB AT SALISBURY

THIS ancient painting is on the wall within the arch, over the tomb of Thomas Bennett, predecessor of Salisbury from 1541 to his death 1558, of which we have not seen any other account, or faint copy, of the inscription: that on the tomb may be read,

IN THE DEPTHS OF THE EARTH

On the tomb lies his cruciated figure in a shroud on a wall; at his feet a mole.

On the face of the tomb is this inscription:

THOMAS BENNETT, DOMINUS IN AETERNUM CANONICUS, A. D. 1558.

At the end, and in the middle of the face, on shields:

1558. XPS. MR. J. C. J. Child, Master.

At his feet a crucifix on Golgotha.

On four shields surmounted by caps in front of the tomb, I. B. in the middle D. L. At the feet, on a scroll,

Thomas  
Bennet;

at the head, on another scroll,

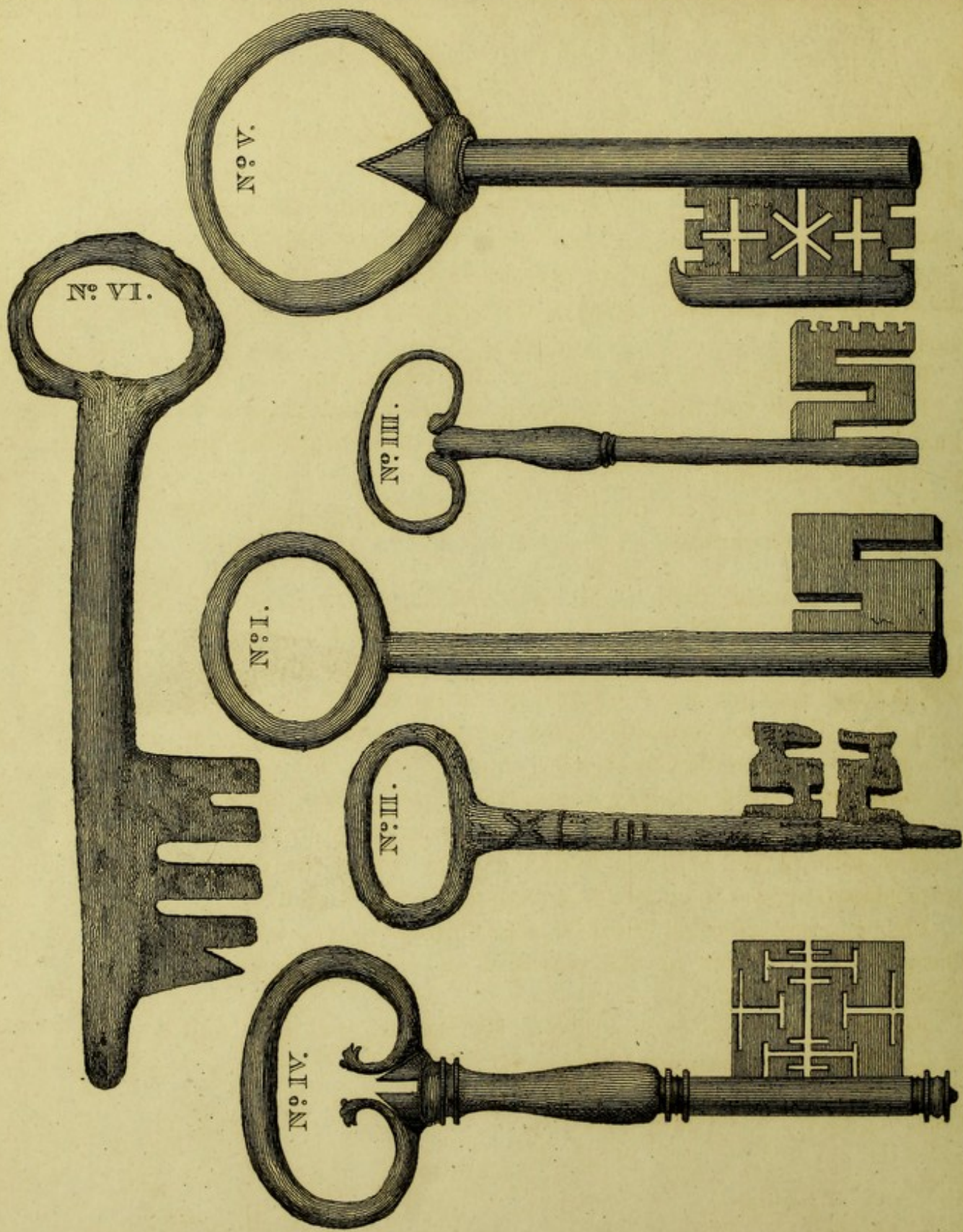
And  
Dennis  
1558.







ANTIENT KEYS.





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## A N T I E N T   K E Y S .

Mr. SCHNEBBELIE,

*Dec. 14, 1790.*

I HAVE sent you three antient KEYS to insert in your valuable MUSEUM. Whether there be any antiquity in them I shall leave to better judges; but, from their appearance, they seem once to have belonged to the noble edifices where they were found, which every relative circumstance seems fully to corroborate.

Fig. 1. was found in some ruins of Croyland abbey.

Fig. 2. was found in a garden near the cathedral church of Peterborough; and, though much corroded, it bears the appearance of antiquity.

Fig. 3. was found in the ruins of Holdenby palace, in the county of Northampton.

M. DASH.

Fig. 4. communicated to Mr. Schnebbelie in 1790 by Mr. Cragg, of Threkingham, in Lincolnshire, is supposed to have belonged to Folkingham castle in that county. "Of this castle, which stood in a close near the South end of the town," Mr. Cragg says, "nothing now remains except the moat and mound. It was built by Gilbert de Gaunt, who resided there. It existed in Leland's time, but was then going to decay. When it was totally demolished we have no account, but not improbably in the civil wars of Cromwell; as, I am told, the holes where the cannon were placed, are yet to be seen in a close to the South of it."

Fig. 5. communicated also by Mr. Cragg, was found near Barnet; and is now in the possession of Mr. G. Cooper, of Folkingham.

Fig. 6. was found in a grave in St. Margaret's church yard at Leicester; and communicated by Mr. Throsby.



A NEW METHOD OF...

The first object of this work is to show that the method of... is not only a new method, but also a more accurate one than the old method. It is shown that the old method is based on a false assumption, and that the new method is based on a true one. The new method is shown to be more accurate than the old method in all cases.

The second object of this work is to show that the method of... is not only a new method, but also a more accurate one than the old method. It is shown that the old method is based on a false assumption, and that the new method is based on a true one. The new method is shown to be more accurate than the old method in all cases.

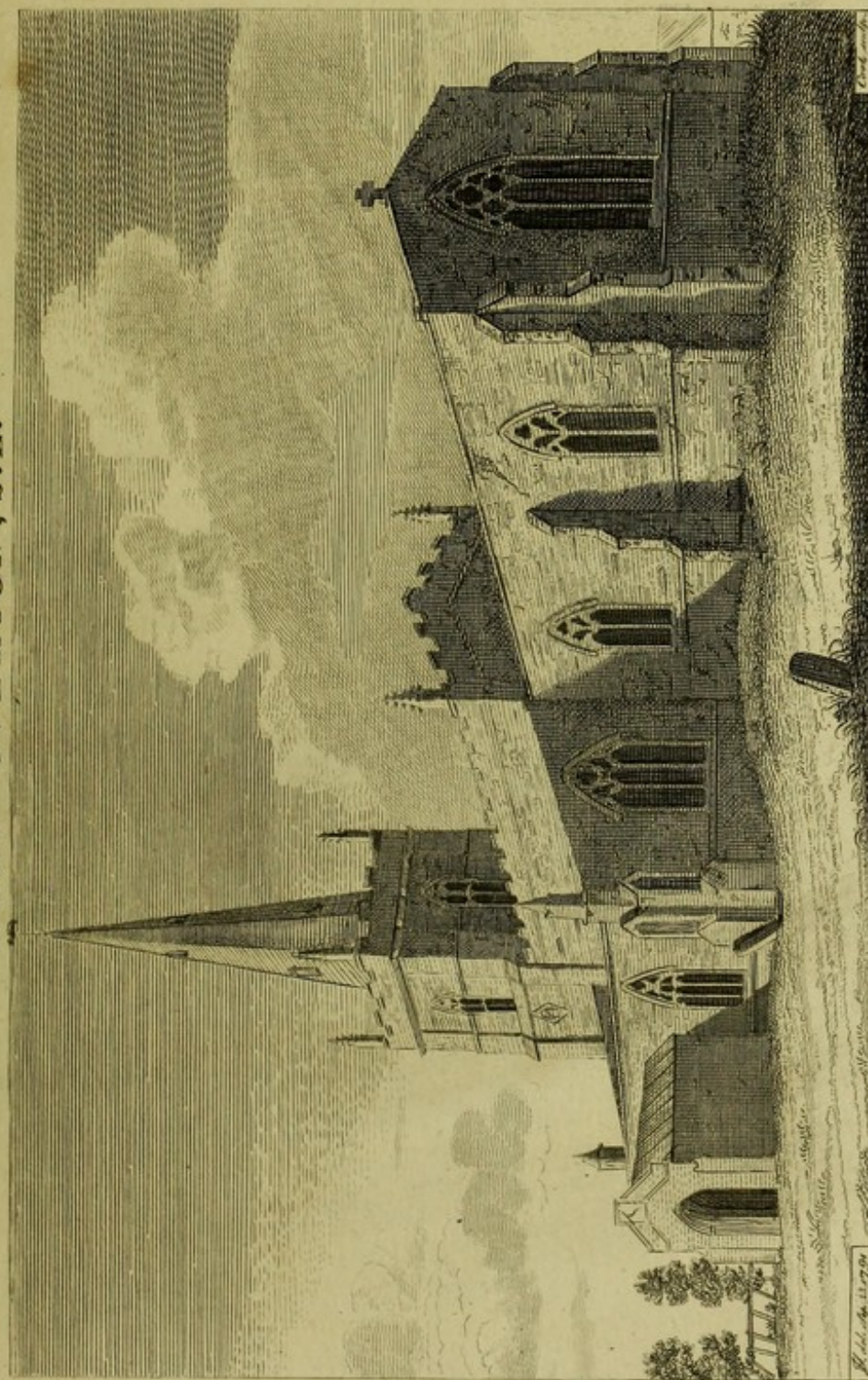
The third object of this work is to show that the method of... is not only a new method, but also a more accurate one than the old method. It is shown that the old method is based on a false assumption, and that the new method is based on a true one. The new method is shown to be more accurate than the old method in all cases.

The fourth object of this work is to show that the method of... is not only a new method, but also a more accurate one than the old method. It is shown that the old method is based on a false assumption, and that the new method is based on a true one. The new method is shown to be more accurate than the old method in all cases.

The fifth object of this work is to show that the method of... is not only a new method, but also a more accurate one than the old method. It is shown that the old method is based on a false assumption, and that the new method is based on a true one. The new method is shown to be more accurate than the old method in all cases.



COLD-OVERTON, S.E.



*To the Memory of*  
**DRAUGHTSMAN** *to the*  
 This View of COLD-OVERTON Church,  
 Is affectionately inscribed by J. Nichols;  
 His Talents were lost to the World, Feb. 24. 1792.  
*Therefore he had completed his 32 years;*  
*Englewood, etc.*

*Wm. Jacob Schaeffer,*  
 SOCIETY of ANTIQUARIES:  
 the last he took in the County of LEICESTER,  
 as a Tribute to Genius, Integrity, & Social Virtue.











