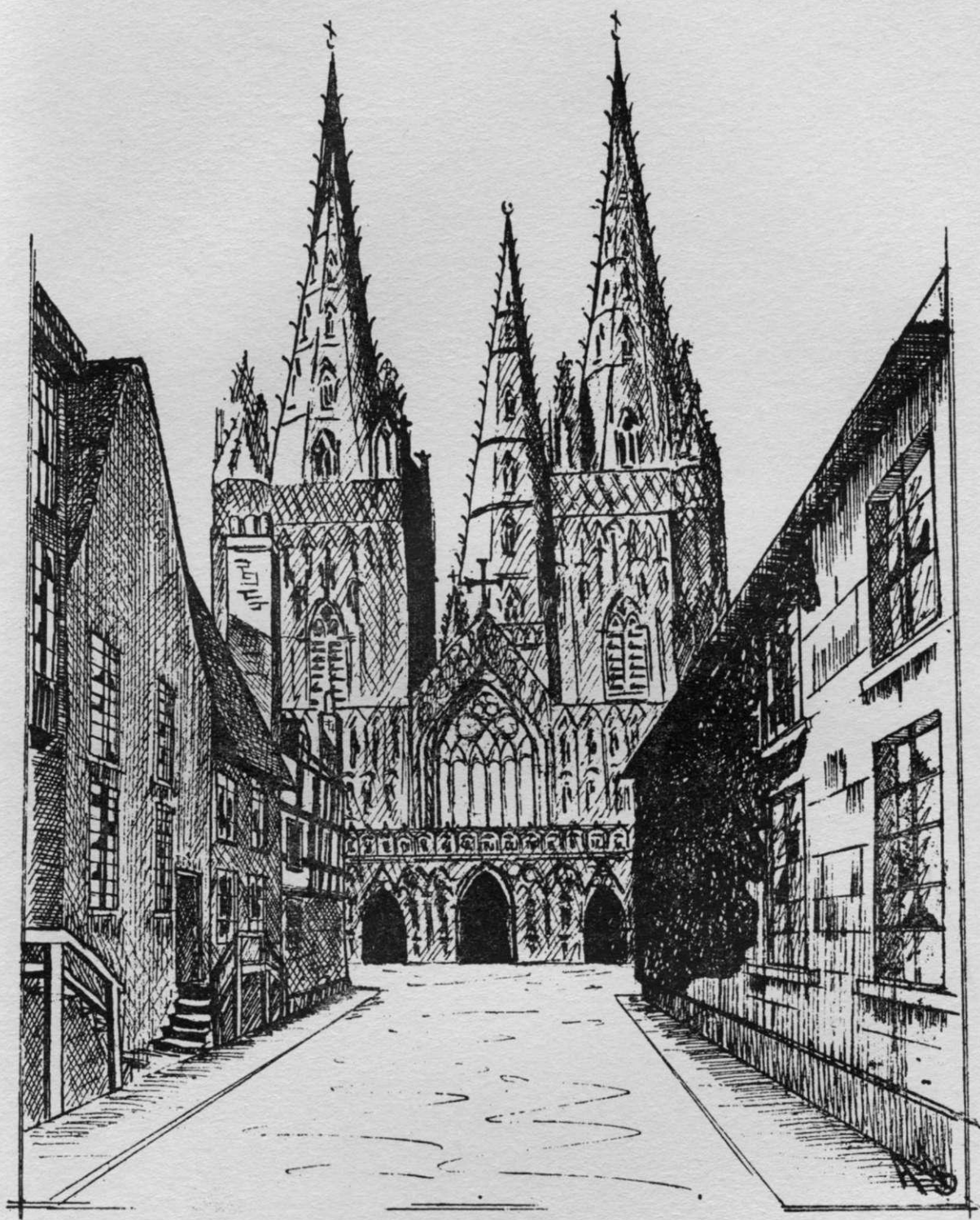




LICHFIELD AND SOUTH STAFFORDSHIRE
ARCHAEOLOGICAL & HISTORICAL SOCIETY

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LICHFIELD AND SOUTH STAFFORDSHIRE
ARCHAEOLOGICAL AND HISTORICAL
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THE PATTERN OF ECCLESIASTICAL BUILDING IN STAFFORDSHIRE DURING THE NORMAN PERIOD

S. A. JEAVONS, F.S.A.

A COMPLETE LIST of all the ecclesiastical Norman work to be found in Staffordshire has long been overdue. Since Charles Lynam attempted this over eighty years ago, much more work from this period has come to light.¹ It will be seen from the inventory at the end of this paper that over seventy churches in the county still retain some Norman work. Add to these another thirty-six churches which claim a dedication in Norman times, and it will be seen that the Normans were concerned in the rebuilding of at least 108 ecclesiastical buildings (fig.1). This figure is all the more remarkable when it is realised that at the Reformation there were less than 160 parish churches in Staffordshire.

It is reasonable to assume that the practical Normans erected these buildings only for public worship, and this in turn means that there were sufficient people living in Staffordshire to use them. An examination of the Domesday Survey reveals the fact that the county was poor. Only seventy-four mills are recorded; less than thirty priests are mentioned and there is only one reference to a church. Seventy-four manors are described as *vastce*, and of the 179 burgage houses in Stafford some fifty-one lay waste. All this Eyton has analysed and drawn the conclusion that the county was depopulated as a result of William's expedition into Staffordshire to put down the rebellion of 1069.² An acceptance of all Eyton's conclusions means that Staffordshire made an amazing recovery, both in material wealth and in the growth of population under Norman rule.

Without doubt the county prospered under the Normans, but is it certain that Eyton has given us the true picture of Staffordshire in 1086? Another writer has pointed out that two records were originally made at the time of the survey.³ One contained a full detailed survey and the other was in a more abbreviated form. Unfortunately only the latter has survived for Staffordshire and it is on this that the assessment has been made. At this stage a little fresh thought might be given to the problem.

The outstanding feature of the Survey in Staffordshire was the wholesale transference of property that took place after the Conquest. During the reign of Edward the Confessor the county had about 240 landowners, but twenty years later a great change can be seen. The Domesday Survey reveals that the land was held by the King, the Church, four great barons, five lesser landlords and sixteen men described as thegns, mostly holding one manor. This was robbery on the grand scale and William and his surveyors had to try and legalize the

¹ C. Lynam, *The Ecclesiastical Norman Architecture of Staffordshire*, N.S.F.C., 1881, pp. 86-91.

² R. W. Eyton, *Domesday Studies, The Staffordshire Survey*, 1881.

³ A. T. Daniel, *Staffordshire Domesday Book*, N.S.F.C., vol. xxxvii (1902-3,) pp. 37-60.

proceedings. The fact that most of the previous owners had been destroyed made this task somewhat easier; dead men could not dispute the change in ownership.

Many previous writers have accepted Eyton's theory that the depopulation of the manors in Staffordshire was a direct consequence of William's suppression of the revolt in 1069, but this is open to question for a number of reasons. In the first place the only reference to this Staffordshire revolt is a sentence by the writer Orderic, *Rex interim apud Estafort quam plurimos factiosarum partium facili proventu delevit*. This testifies that William wiped out as many as possible of the factious parties with easy success in Staffordshire; the identity of the factious parties will be considered later. Another significant factor in the Survey is that the manors and houses are recorded as *vastee* and not *destructa*; this indicates that the rebellion was a minor affair, otherwise there would have been considerable destruction of property in the county. All this suggests little opposition to William's expedition and the reason is fairly obvious, dating back to events that took place three years earlier.

In 1066 Harold was in the south of England waiting for the invasion that he knew must come from William of Normandy, when his exiled brother Tostig and his ally Hardrada invaded Yorkshire. Harold appointed the Earls Edwin and Morcar to repel this invasion of the north, but they were disastrously defeated at the battle of Fulford on the 20th of September. Harold was then forced to march north with his army and redeem the fortunes of England at Stamford Bridge, a campaign which later, at the battle of Hastings, was to cost him his throne. The Earls Edwin and Morcar had large possessions in the Midlands and the North; many of their soldiers who fell at Fulford must have come from Staffordshire. This would explain why many of the manors and houses in the county were standing neglected at the time of the Domesday Survey; their owners had perished in battle less than twenty years earlier in the north.

It is significant that there is no evidence of Edwin and Morcar fighting against William at Senlac. The suggestion that the two Earls withheld their forces from this vital battle, as a result of jealousy of Harold becoming King will not stand examination. In the first place the Witan freely elected Harold as King; secondly, the relations between Harold and the two Earls appear to have been cordial. Finally and most important, Harold had complete confidence in the two men, otherwise he would never have entrusted them with the mission to suppress the invasion of Tostig. The absence of the two earls and their forces at the battle of Hastings does not necessarily indicate disloyalty to Harold; a more probable reason for this inaction by the earls is that their forces had been so badly mauled by Tostig and Hardrada, that they had ceased to be an effective fighting unit. They were still weak some three years later when the Earls took part in the abortive rising against William in 1069. The reference by Orderic concerning the revolt proves this and is further substantiated in the Domesday Survey with regard to the state of the property in Staffordshire. Had there been determined opposition to William in the county, he would have meted out the same treatment as that given to Yorkshire, wiping out whole areas and leaving nothing standing. Instead the reference to the walled town of Stafford indicates that there had been no destruction of property, although a number of houses were unoccupied. Too much has been made of the destruction of the castle here by the Saxon revolt. This was not a great stronghold, merely a hurriedly thrown-up motte surmounted by a timbered stockade which offered little security against a determined attack. William's reprisals to this minor rebellion could well have taken the form of wiping out still more of the already depleted landlords in the county. They were the 'factious parties' in Orderic's report.

Again, nothing is said of the important Saxon town of Tamworth in connection with the rising. This was a centre that had been fortified earlier against the Danes and, like Stafford, must have still preserved its walls at the time of the Conquest. The Domesday Survey does not mention Tamworth or the large holdings of the Abbey of Burton-upon-Trent. Had the Staffordshire rising been a major affair, it surely must have implicated two such important centres.

The prevailing idea that Staffordshire was seriously depopulated by William's expedition of 1069 should be treated with caution. That he destroyed a number of landowners is fairly certain, but the remainder of the inhabitants may have suffered far fewer casualties than has hitherto been credited. I do not suggest that the county was densely populated, indeed it was the reverse. F. W. Maitland has put forward a very convincing theory on the density of the population of England at this period.⁴ He contends that the population of Gloucestershire, Worcestershire, Herefordshire, Shropshire, Staffordshire and Warwickshire was much less than that of Devonshire, Dorset, Somerset and Wiltshire, and in turn was less than half of that of Lincolnshire, Norfolk and Sussex. This is very reasonable when it is borne in mind how densely forested Staffordshire was at this period; in addition, the northern moorlands were sparsely inhabited.

If the inhabitants of Staffordshire had been decimated by William, where did the people come from to use all the churches built by the Normans? It does not seem feasible to suggest that they moved in from the surrounding counties; Maitland has shown that these were also lightly populated. Had a fully detailed Domesday Survey survived we should have a much clearer picture of affairs in Staffordshire. It is not without significance that among the manors described as *vastce* in 1086 we can find today churches that still retain some Norman work, I refer to the churches of Alton, Bushbury, Biddulph, Chapel Chorlton, Checkley, Grindon, Penkridge and Pipe Ridware.

The architectural evidence that still remains also argues for a steady continuity of population. Saxon cross-shafts are found at Alstonfield, Bushbury, Chebsey, Checkley, Eccleshall, Gnosall, Ham, Rolleston and Stoke-on-Trent and in every case the church contains some Norman work. The other two parishes retaining Saxon cross-shafts lost their Norman churches at a later rebuilding in the medieval period.

A number of place-names in North Staffordshire appear to have been influenced by the Scandinavians.⁵ These would of course date back to before the Conquest, yet the sculpture remaining in this area from the Norman period is strongly influenced by Scandinavian motifs. This again suggests a continuity of population.

The transfer of the See from Lichfield to Chester in 1075 was mainly political. The fact that the Normans rebuilt Lichfield Cathedral shows that it still played an important part in the Christian life of Staffordshire. The Conquest had a great effect upon the Church; foreign clergy replaced the Englishman in Bishoprics, Abbacies and Cathedral Chapters. These changes resulted in a greater efficiency and a higher standard of learning. It was also the beginning of an era of fine ecclesiastical building that was to extend over the next four hundred years.

Staffordshire followed this trend and a great rebuilding of churches took place in the county. It would appear that during the Norman period practically every church was rebuilt, the only

⁴ F. W. Maitland, *Domesday Book and Beyond*, 1960, pp. 45-6.

⁵ W. H. Duignan, *Staffordshire Place-Names*, 1902, and

H. V. Thompson, *Place-names in North Staffordshire*, N.S.F.C., vol. li (1916-7), pp. 77-83.

known exception being the Saxon chapel adjoining the west end of St. Mary's, Stafford, which was pulled down last century.⁶ A similar expansion took place with the monastic establishments. At the Conquest, Staffordshire only possessed one large monastery at Burton-upon-Trent, although there is no mention of this in the Domesday Survey. All traces of the monastic buildings here have now disappeared, but limited excavations in 1883 revealed carved Norman stones.⁷ Shortly before the Conquest Earl Leofric made gifts of Staffordshire land to the monks of St. Remy, Reims. This was the only non-royal gift of land in England to a foreign monastery before the Conquest.⁸ During the Norman period a cell was set up at Lapley by this French abbey; much of this original church still remains today and is used as the parish church (Plate 1). About 1089, Henry de Ferrers founded a priory at Tutbury; the Norman nave of this church was preserved at the Reformation and now forms the present parish church. This building is the finest example of Romanesque work in the county. Of the priories that were founded at Calwich, Canwell, Rocester, Ronton, Stone and Trentham, all traces of Norman work have vanished. A Norman archway existed at Stone in 1833 and an illustration of it was published as the frontispiece to the *Transactions of the North Staffordshire Field Club*, vol. xlv (1910-11). Of the abbeys, Hulton has gone, the ruins of Croxden are now in the safe hands of H.M. Ministry of Works and very little remains of Dieulacres. The Norman nunneries appear to have been small foundations, all traces of the buildings at Blithbury and Fairwell have gone. The only remaining Norman work is to be seen at Whiteladies, near Brewood, again under the care of H.M. Ministry of Works.

The Norman work in Staffordshire falls into three groups, (a) work done by craftsmen under the direction of a master-mason, (b) work done by local schools of craftsmen, and (c) work done by local village or small-town masons.

Buildings constructed under the first group were usually the result of an act of generosity by a donor or donors, who wished to found a monastery or a large church in an important centre. There was sufficient wealth to ensure the services of a master-mason and a team of competent craftsmen to erect a building that would satisfy the wishes of the donors. Tutbury church is an excellent example of such an operation for a monastic establishment. Possibly the original Norman church at Tamworth was also constructed in this way; the size of the remaining work from this period in the chancel and the openings to the transepts make this extremely probable.

The second group of builders consisted of a band of masons and craftsmen operating from a certain centre; they were usually attached to a monastic establishment. In the first instance they may have been responsible for building the monastery. When completed, this so impressed the surrounding landowners that they offered the craftsmen commissions in the neighbourhood, and the craftsmen in turn chose the monastery as a site for their workshop. One of the most outstanding of these schools was undoubtedly that attached to Leominster Priory in Herefordshire.⁹ Their work spread from their native county into Shropshire, as can be seen on the tympanum at Aston Eyre, depicting the entry of Our Lord into Jerusalem and the magnificent font at Stottesdon. They penetrated into Worcestershire as the carved capitals of the chancel arch at Rock bear the familiar Leominster lions. It is also evident that these craftsmen obtained commissions in Staffordshire, the style of the two figures built into the spandrels of

⁶ A. Oswald, *The Church of St. Bertelin at Stafford*, City of Birmingham Museum and Art Gallery, 1955.

⁷ A. Scrivener, *Burton Manor*, N.S.F.C., 1883, pp. 82-6.

⁸ D. J. A. Matthew, *The Norman Monasteries and their English Possessions*, 1962.

⁹ A. W. Clapham, *English Romanesque Architecture after the Conquest*, 1934, p. 127.

the Norman arcade at Enville prove this without doubt.¹⁰ The influence of this fine school is also reflected in the work of a number of local masons in the Midland area. The interesting tympanum at Kingswinford, depicting St. Michael slaying the dragon (Plate 8 (a)) shows that the craftsman responsible for this was familiar with their work. Other examples are to be found in Worcestershire: the tympana at Pedmore and Romsley, both show Our Lord in Majesty seated within a vesica, which is carried by angels and apostles, these are both modelled upon work done by the Leominster craftsmen at Rowstone. The font at Chaddesley Corbett and that at Holdgate in Shropshire also show local masons attempting to copy the Leominster style.

The font at St. Mary's, Stafford is one of the most interesting examples of Norman workmanship to be found in the country. This must have been the work of a craftsman in this neighbourhood who was familiar with the work of the Leominster school. The bowl rests upon lions that encircle the base in a manner somewhat similar to those on the font at Shobdon in Herefordshire. Another similarity to an example from the same school is the manner in which the font at Stafford crushes four figures on the plinth, a theme that is found at Castle Frome in Herefordshire. The connection between this craftsman and those of Leominster may have taken place at Enville. As mentioned earlier, one of the carved figures in the spandrels of the south arcade is undoubtedly carved by Leominster masons; the other figure is somewhat different and may well have been carved by the mason responsible for the font at Stafford.¹¹

There was a native school of craftsmen operating on the borders of Staffordshire and Shropshire during the Norman period, I have dealt at length with this elsewhere.¹² It would appear that in the first instance these craftsmen were attached to Lilleshall Abbey and later a number of the men were transferred to Gnosall and took part in the building of the collegiate church in this village (Plate 2). This building when completed attracted the attention of a number of nearby parishes and resulted in a demand for the services of these masons. Evidence for this can be seen with the fonts at Bradeley and Church Eaton (Plate 3(a) and (b)) and in the few carved Norman stones now built into the wall, near the west doorway at Weston-under-Lizard. The same motifs are used on the fonts at Edgmond and Lilleshall in Shropshire, but are arranged in a different sequence (Plate 3 (c) and (d)). This distinctive difference in the use of the carved ornament on these two groups of fonts strongly supports the theory that the Gnosall school was founded somewhat later and came into being as a result of a transfer of craftsmen from Lilleshall to Gnosall. Only one example of a village mason copying the Gnosall style now remains, the font at Ellenhall (Plate 4(d)). Although Gnosall church was enlarged during the thirteenth and fourteenth centuries, the medieval builders left the Norman tower crossing and transepts intact. These clearly show that the school was a very competent team of craftsmen, their distinct use of the decorative motifs on the capitals and string-courses, which are in turn repeated on the fonts reach a fairly high artistic level (Plates 2, 3(a) (b)). Apparently Gnosall never became collegiate in the strict sense, but became a church of four rectors, described as prebendaries and also canons. About 1150 William Archdeacon of London was also incumbent of all the four prebends in Gnosall church. This common incumbency seems to have set up claims by Gnosall to Bradeley church, which were renounced

¹⁰ S. A. Jeavons, *Monumental Effigies of Staffordshire*, B.A.S., vol. 69 (1951), p. 17, plate 3(a) and (b).

¹¹ *Ibid.*, plate 3(b).

¹² S. A. Jeavons, *The Fonts of Staffordshire*, B.A.S., vol. 68, (1952), pp. 12-14.

about 1165.¹³ As the date of the font at Bradeley appears to be mid-twelfth century workmanship, this link with Gnosall supports my theory.¹⁴

The rebuilding of the Cathedral at Lichfield by the Normans appears to have influenced a number of churches in the surrounding area. It is possible that a number of the masons who were employed on the work at the Cathedral may have settled in the city. This would explain the superiority of some of the Norman work in the neighbourhood, Longdon is a case in point. Here the chancel arch is decorated with a most elaborate type of lozenge ornament in relief; such embellishment would be beyond the skill of village masons. This is also true of the font (Plate 5(a)), as is the case at nearby Mavesyn Ridware. Unfortunately all the Norman work has vanished from Lichfield Cathedral and the city churches, with the exception of a few undistinguished carved stones in the Cathedral Museum, so it is impossible to make comparisons. Perhaps a link exists at Armitage although the Norman church here was pulled down last century, the original font and a few carved stones remain. The latter had been removed from their setting around the south doorway and erected as a cross in the churchyard at the rebuilding in 1846, but now lie neglected outside the south porch.¹⁵ These carved stones are the work of a competent mason. The font is exceptionally interesting, the bowl being surrounded by an arcade of six bays, each containing two figures. An examination of the figures will reveal that all, with one exception, portray the upper strata of society and include royalty, high church dignitaries and the nobility (Plate 6). Such important members of society would be unlikely to visit a remote Staffordshire village, the only place where the mason could have seen them would be at the Cathedral at Lichfield. It would seem that in spite of the transference of the See to Chester in 1075, Lichfield Cathedral still played an important part in the life of the community.

The third group of builders were the local masons, who built the smaller village churches. Their work lacked the skill and finish of craftsmen accustomed to constructing larger buildings, but collectively they were responsible for a great deal of the building activity that took place during the Norman period. In some cases their work is found in adjoining parishes. An instance of this is seen at Ham, where the mason responsible for the font in this church also made the font at Tissington in Derbyshire.

TYPES OF NORMAN CHURCH IN STAFFORDSHIRE

The material wealth of the county grew during the medieval period and so did the population. This increase was marked by a fresh wave of rebuilding during the thirteenth, fourteenth and fifteenth centuries, when many Norman churches were enlarged or replaced by larger buildings. Later the Industrial Revolution swept over large areas in the north and south of the county, and by the end of the nineteenth century the number of parish churches was double that at the Reformation. To cope with the vast increase in population in the Black Country and the Potteries during this period, the church authorities rebuilt practically every medieval church in these two areas. All that remains from the Norman period are the fonts at Bushbury and Stoke-on-Trent and a few carved stones at West Bromwich. Many of the remaining churches in the county also suffered from the attention of the Gothic Revivalists, but without such drastic results. Although nineteenth century buildings have replaced churches with a history going back to Norman times at Bednall, Cheadle, Hanbury, Kingston,

¹³ *Victoria County History of Staffordshire*, vol. 4, 1958, p. 86.

¹⁴ S. A. Jeavons, *The Fonts of Staffordshire*, B.A.S., vol. 68, (1952), p. 13.

¹⁵ S. A. Jeavons, *Armitage Font and Cross Shaft*, B.A.S., vol. 65, (1943-4), pp. 137-140.

Leigh, Rocester, Sedgley, Sheen, Wombourn and Yoxall, in spite of all that has gone, enough remains to show that the ground plan of the Norman churches took five main forms in Staffordshire.

TYPE 1. A cruciform plan with aisled nave and a central tower. This was the plan used by the large monastic establishments, the aisles and central tower crossing with openings to the north and south transepts allowed plenty of space for the processions into the choir, that formed a major feature of the services before the Reformation. The Priory church at Tutbury was built on this plan, but whether the choir was apsidal it is impossible to say. Excavations by the writer showed that all traces of the eastern foundations had vanished, although the choir had side chapels, as my discovery of the floor of a chapel on the north side proved.¹⁶ It is possible that the Norman collegiate churches at Penkridge and Stafford were constructed on this plan, although major rebuilding took place in both of these buildings during the thirteenth century. The town church of St. Chad, Stafford is a good, if somewhat mutilated, example of this plan. At Tamworth, the Norman openings to the transepts still remain in the lower parts of the north and south walls of the former central tower; these with the remains of the walling of the Norman chancel indicate that this may have also been the original plan.

TYPE 2. An aisleless cruciform plan with a central tower, this is a simpler adaptation of the first plan. Lapley church (Plate 1) is a good example of this type, although the transepts have been demolished and the openings walled up. The collegiate church at Gnosall appears to have followed this plan: the lack of any Norman material in the thirteenth century arcades strongly supports such a claim. Medieval builders were only too ready to re-use the original stones whenever possible. The overall measurements of both these churches are remarkably similar.

TYPE 3. An aisled nave with a smaller rectangular chancel and a western tower. Although the fine church at Checkley was subjected to alterations during the thirteenth and fourteenth centuries, the re-use of Norman material suggests that this was the original plan (Plate 7).

TYPE 4. A rectangular nave with a single aisle and a smaller rectangular chancel, with or without a western tower. The churches at Alton, Bobbington, Enville, High Offley, Mayfield, Pattingham and Seighford were constructed on this plan during the Norman period.

TYPE 5. A two-apartment type. Doubtless this was the most prevalent type in the villages and consisted of a rectangular nave and chancel, the latter being narrower than the nave. Where there was a tower, this was placed at the western end. This was the Norman plan at Longdon and Rolleston, which can easily be determined, in spite of later medieval extensions.

All the chancels appear to have been of the rectangular type, although it is possible that Tutbury may have been apsidal.

ORNAMENT AND SCULPTURE

Sir Alfred Clapham has pointed out that the Anglo-Norman buildings of the eleventh century are practically devoid of any ornament,¹⁷ although the Normans did introduce the billet ornament, the plain diaper, and the simple volute capital into this country.

This lack of ornament lasted until the second decade of the twelfth century, when it was replaced by the introduction of various forms of enrichment that makes the later period of the Anglo-Norman Romanesque so outstanding. In the early stages the chevron ornament paved the way in enriching arch-mouldings, and was soon followed by other forms of embellishment.

¹⁶ S. A. Jeavons, *Excavations at Tutbury*, 1948, B.A.S., vol. 68, (1952), p. 127.

¹⁷ A. W. Clapham, *op.cit.*, p. 125.

In the main these were, the embattled, fret, Greek key, disk, chain (twisted or cable) beak-head, pellet and reel ornament. Pure Anglo-Norman Romanesque foliage during the first half of the twelfth century is mainly of the acanthus type, that develops over the period. This is admirably demonstrated on the font at Bushbury (Plate 5(c)).

Running parallel with this development of continental Romanesque was a local form of art that owes its origins to the Saxon carving of a previous age. It is mainly confined to the northern part of the county, an area where the place-names indicate Scandinavian influence. That such a form of local art existed here is not surprising, it merely repeated the situation that existed after the Danish invasions of the ninth century. The course which Saxon art took from the end of the ninth century until the Conquest was a combination of Saxon and Danish art forms. I have dealt elsewhere with this transformation.¹⁸ This conservative trend in sculpture by the inhabitants of Staffordshire persisted for centuries and reached its peak during the second half of the sixteenth century with the alabaster carvers at Burton-upon-Trent.

This ability of the Midland craftsmen to assimilate new art forms introduced by invaders is well illustrated at Ham. The Saxon cross-shaft standing in the churchyard is decorated with a combination of Anglo-Saxon beasts and concentric circles derived from Danish art forms. The Norman font at the same church displays the same ability to merge art forms over two centuries later. Crude figures and beasts are placed beneath an arcade encircling the bowl, the columns and capitals of the arcade are decorated in a very primitive manner with cable and lozenge ornament. This particular mason must have been responsible for the font at Tissington in Derbyshire, for the same type of beasts are carved on the bowl. This persistence with the use of beasts as a form of decoration is well illustrated on the head of the Norman doorway in the south wall of the tower at nearby Bradbourne; here the spirited beasts turn their head backwards in the true Anglo-Saxon manner.

The tympanum now built into the south wall of the nave at Ipstones is carved with interlacing dragons that are entirely Scandinavian in conception. Twisting serpents are found on the inner string-course of the west end of Tutbury church, and occur on a capital of the chancel arch at St. Chad, Stafford. No example of acanthus foliage is found in this area, any foliage that remains is a debased form of the Anglo-Saxon vine-scroll. This is noticeable on the fonts at Edgmond, Shropshire (Plate 4(c)), Grindon and Pipe Ridware (Plate 8(b)). The latter is also enriched with a continuous band of interlacing circles, a motif derived from the Anglo-Saxon cross-shafts at Checkley, Ham and Norbury, just over the border in Derbyshire.

Beak-head ornament figures prominently in the same area, and can be seen on the inner doorway of the west tower at Swynnerton, on the west doorway and a pier capital at Tutbury on the chancel arch at St. Chad, Stafford and the north doorway at Rolleston.

ENRICHMENT OF ORDERS AND MOULDINGS

The Chevron Ornament (or zig-zag) is the most widespread and characteristic of all Anglo-Norman forms of embellishment. It seems to have made its first appearance in this country shortly after 1110 in its simplest form and is later formed either as reeding or fluting, or a combination of both and eventually flanks or clasps the roll-moulding of an order. Examples can be seen on the chancel arches at Longdon, Stafford, St. Chad, Stowe-by-Chartley, Tamworth and Waterfall and on doorways at Longdon, Rolleston, Stowe-by-Chartley, Swynnerton and Tutbury.

The Lozenge Ornament is a variety of the chevron and takes its form by connecting two rows

¹⁸ S. A. Jeavons, *Anglo-Saxon Cross-Shafts in Staffordshire*, B.A.S., vol. 66, (1945-6), pp. 110-122.

of chevrons. A fine example can be seen on the chancel arch at Longdon; it also occurs on the font at Ham and the doorway at Rolleston.

The Greek Key Ornament is uncommon in this country, but is found on the fonts at Bradeley and Church Eaton and on a string-course at Gnosall. It also occurs on the fonts at Edgmond and Lilleshall in Shropshire.

The Fret Ornament is a variation of the Greek key and is also found on the same fonts as the previous order.

Basketwork Ornament is found on capitals at Gnosall and Tutbury.

The Twisted or Cable Ornament assumes its form as a result of a series of spiral grooves or reeds on a roll-moulding. It can be seen on the fonts at Armitage, Bradeley, Church Eaton and Ham, it also occurs on the arcade at St. Chad, Stafford.

The Fluted Ornament is a larger variation of the twisted ornament and is found on the font at London (Plate 5(a)).

The Beak-head is a barbaric type of ornament, and takes the form of the head of a beast or bird or a monster, that grips the moulding between its beak or jaws. Examples are found at Armitage, Stafford, St. Chad, Swynnerton and Tutbury.

The Billet, Reed, Pellet and smaller enrichments are found at Armitage, Bradeley, Church Eaton, Gnosall, Stowe-by-Chartley, Swynnerton, Tamworth and Tutbury. At Gnosall, the billet ornament takes a unique form, a small chip is taken out of the base (Plate 4(a)).

The Star Ornament occurs in relief at Tutbury and takes the form of a sunken star on the fonts of Bradeley and Church Eaton (Plate 3(a) and (b)). It is also found at Gnosall, Waterfall and Weston-under-Lizard.

The Acanthus Ornament is seen on the fonts at Longdon, Bushbury (Plate 5(a) and (c)) and Mavesyn Ridware.

The Rosette Ornament is found at Armitage.

Intersecting Arcading is a characteristic Anglo-Norman form of decoration and is applied to relieve blank wall spaces with an arcade, by springing the round arches from alternate piers, to form a series of intersections. The original length of the Norman chancel at St. Chad, Stafford is marked on the north and south sides by this form of ornament. It also occurs on the font at Biddulph.

TYMPANA. Only three examples remain in Staffordshire, of which the finest is found at Kingswinford (Plate 8(a)). It represents St. Michael slaying the dragon and the style of the carving indicates that the sculptor was influenced by the famous Leominster school. The tympanum now built into the south wall of the nave at Ipstones is a good example of the Saxon overlap into the Norman period; it is entirely Scandinavian in conception and consists of interlacing dragons. During restoration work at Caverswall in 1962, it was found that the lower sill of the east window of the north aisle was part of a Norman tympanum re-used as building material at a later medieval rebuilding. It depicts the flight of Alexander; this is a well-known subject taken from the "Romance of Alexander" based on a Greek text describing how the conqueror, having reached the uttermost part of the world, wished to explore the heavens. In order to do this, he caused his soldiers to capture two large birds which were then kept for three days without food. The birds were then fastened to a large cage in which Alexander then sat, holding aloft spears impaled with meat. The ravenous birds flew upwards towards the bait and lifted the cage into the skies. In many versions of this popular romance of the Middle Ages, the large birds were replaced by griffins, and what remains of this tympanum at Caverswall indicates that this was the case here. The style of the carving

would suggest a date somewhere in the second quarter of the twelfth century. On the lintel of the south doorway at Tutbury is a carving that appears to be very early work; although badly weathered it depicts a boar hunt.

OTHER SCULPTURE. This is mainly confined to the decoration on the bowls of fonts and on capitals. The carving on the font at Checkley is unusual, with a centre-piece depicting the donkey on which Our Lord rode into Jerusalem (Plate 5(b)). This is flanked by debased palm trees, the trunks of which are executed in cable-work. The remainder of the bowl is ornamented with a form of fretwork, divided into two sections by another debased palm tree. The style in which the mason has decorated the font at Bushbury is most interesting (Plate 5(c)). Running round the top of the bowl is a band of volute ornament, rendered as a *fleur-de-lis* (although this may have been recut at a later period), the remainder of the bowl is divided into large triangular sections by chevrons. Under one of these is seated a figure on a throne, with the right hand raised in blessing; although no nimbus is shown, it undoubtedly represents Our Lord. Each of the remaining sections is filled with a large acanthus and the style of the carving is exceptionally good. The carved figures on the font at St. Mary, Stafford, are also of a very high standard; they represent a church dignitary and figures from mythology. Mention has been made earlier of the font at Ham, which is decorated with scenes that appear to refer to incidents in the life of St. Bertelin. One of the carvings portray a beast attacking and devouring a human being, a theme that was popular in this area; it is repeated on the font at Tissington in Derbyshire, and again on the doorway at near-by Bradbourne. The standard of the workmanship at Ham and on the font at Longnor is rather crude, but the lowest ebb is reached at Chapel Chorlton, where the font is crudely hacked out of an irregular block of stone.

Built into the west wall of the tower at Bradley is a capital that is carved with a very spirited dragon, and on the capitals of the jambs of the south doorway at Longdon are the earliest forms of masks, with foliage issuing from the mouths. The *Agnus Dei* incorporated into the made-up cross-shaft at Armitage was formerly in the head of the doorway of the original Norman church.

PIERS. The piers of the main arcades of the Anglo-Norman churches remaining in Staffordshire take two forms, cylindrical and compound, and apart from Tutbury they attain no great height. The earliest arcade is that at St. Chad, Stafford, here the squat, massive cylindrical piers have a circumference of over eleven feet, and are undoubtedly modelled on such prototypes as those in Hereford Cathedral. The arcade at Tutbury is an outstanding example of the evolution of the pier from the cylindrical to the quatrefoil form. The priory church was built from east to west during the twelfth century, the western end was completed *circa* 1170 - 80, about this period the form of the pier was changing, so the eastern half of the nave has piers of the cylindrical form whilst those in the western half are quatrefoil in shape. As most of the remaining arcades are late in the Anglo-Norman period, the piers are of the slender cylindrical type, as can be seen at Alton, High Offley, Mayfield and Pattingham.

CAPITALS. The earliest type appears at St. Chad, Stafford; this has a simple ring about the neck, decorated with billet ornament. The normal type of Anglo-Norman capital is the cubical, shaped to form the type known as the cushion-capital. It was unknown in this country before the Conquest. In its simplest form, it had a single curve on each face, as at Alton, but it was soon elaborated. This was achieved by a double or triple curve, each being carried down to the necking in a semi-cone and from this evolved the scalloped capital, as at Bobbington and Enville.

INVENTORY

NORMAN WORK IN STAFFORDSHIRE

ACTON TRUSSELL. A tub-shaped font now lying outside the south porch. The upper portion of the bowl has been cut away.

ADBASTON. Parts of the north and south walls of the chancel are Norman work, and each contain a window from this period. The north arcade of the church appears to have been rebuilt late in the medieval period reusing Norman material.

ALREWAS. When the western tower of this church was built in the Perpendicular period the builders retained the existing Norman doorway and re-inserted it in the west face of the tower. It has two orders of roll-moulding resting upon chamfered capitals above the door jambs. In the nineteenth century a north aisle was added to the church, and the builders dismantled the existing Norman doorway and rebuilt it into the present north wall of the building. It has a single order of roll-mounting resting upon badly weathered carved capitals.

ALSTONFIELD. This interesting church still retains its late Norman chancel arch, it is extremely plain in character, with an inner order of roll-moulding that rests upon scalloped capitals. The upper part of the south doorway is also from this period.

ALTON. This church has a late Norman arcade of five and a half bays on the north side. The capitals, which rest upon squat cylindrical piers, exhibit two styles, the two at the western end of the arcade are carved with foliage, while the three at the eastern end have a plain chamfer.

ARMITAGE. The Norman nave and chancel of this church was pulled down in 1846 and replaced by the present building. Fortunately the parish retained the Norman font, which now stands upon a modern pedestal at the western end of the south aisle. It is a most interesting font, roughly cylindrical in shape, carved from a badly cut block of stone. Carved around the bowl is an arcade of seven bays; the semi-circular arches are decorated with pellet work and rest upon scalloped capitals, above piers embellished with spirals. Each bay contains two standing figures, all most elaborately dressed (Plate 6). In the churchyard just west of the south doorway stands the pedestal of a cross-shaft and lying near the foot of this is the iron-bound wheel head of a cross. This cross was made up of the jambs and the carved stones surrounding the original Norman doorway when the church was pulled down last century. I have dealt at length with this elsewhere.¹⁵

BASWICH. The jambs of the chancel arch date to the twelfth century, as do a number of stones in the interior of the west tower.

BIDDULPH. A tub-shaped font decorated with interlacing arcading round the bowl; it has been recut in modern times.

BLITHFIELD. All that remains from the Norman period is part of a jamb of a doorway and a reeded capital. It stands near the south door and is used as an almsbox.

BLORE RAY. A blocked-up doorway and part of the south wall of the nave date from the Norman period...

BOBBINGTON. Although a certain amount of rebuilding took place in the thirteenth century, the core of the nave appears to be Norman work. It has a north arcade of four bays, the late semi-circular arches rest upon chamfered cushion capitals above cylindrical piers. The easternmost capital has a plain chamfer, but the other two are reeded.

BRADELEY. The church has retained its Norman font, which has a cylindrical bowl decorated with horizontal bands of carved ornament, enclosed at the lip and the base by roll-moulding. The uppermost order is a band of cable ornament, followed by bands of billet, fret and Greek-key ornament respectively; the lowest band is twice the depth of the previous orders and balances the design of the font. It is a good example of the sunken star pattern (Plate 3(a)). At the restoration of the church in the late nineteenth century a number of carved Norman stones were built into the interior wall of the west tower. These include chevron work and a capital depicting a most spirited dragon.

BURTON-ON-TRENT. As mentioned earlier, limited excavations in 1883 revealed carved Norman stones on the site of the abbey.

BUSHBURY. Further examination of the font at this church leads me to the conclusion that this must be dated to the Norman period, although a certain amount of restoration has occurred at a later date (Plate 5(c)). It has a deep tub-shaped bowl and stands upon a modern pedestal. Running round the top of the bowl just below the lip, is a band of *fleurs-de-lis*, set upright and inverted alternatively. Although this ornament resembles *fleurs-de-lis*, it may be a debased form of volute ornament, a somewhat similar form of decoration can be seen on one of the Norman fonts at Claverley, Shropshire. The remainder of the bowl is divided into chevrons by wide bands, the triangular panels so formed are each filled, with one exception, by large stylized foliage. On the other panel is carved a dignified figure, seated upon a throne with the right hand raised in blessing.

CAVERSWALL. During repairs to the church in 1962 the builders discovered that part of the sill of the east window in the north aisle was Norman material re-used at a rebuilding later in the medieval period. The lower part of the sill was exposed by the removal of stones in the course below and revealed that the stone was part of a tympanum. Carved on the underside of this stone, which measures some thirty-three inches by fifteen inches, is the body of a man clasped in the talons of what could be two large griffins. It would appear that this carving represents Alexander's Flight. A somewhat similar tympanum is to be found at Charney Bassett, Berkshire.¹⁹ The standard of the carving on the Caverswall tympanum is well above the level of most of the work in this part of the county. A date of *circa* 1140 is most likely. Dr. Zarnecki agrees that this is twelfth century work.

CHAPEL CHORLTON. The Norman font has been restored back into the church after centuries of neglect. It is a primitive affair, fashioned as a crude cylinder out of a mis-shapen block of stone.

CHEBSEY. This church still retains its Norman walling in the north wall of the nave and chancel with two windows of this period still *in situ*. Also in the nave are two blocked-up Norman doorways.

CHECKLEY. The lower stages of the west tower are a good example of Norman workmanship and much Norman material was re-used in the arcades at a later medieval rebuilding. The drum-shaped font is carved with an unusual symbol, that of the donkey on which Our Lord rode into Jerusalem (Plate 5(b)). This is flanked by debased palm trees and the remainder of the bowl is ornamented with a type of fretwork. See also p. 15.

CHURCH EATON. In the Norman period this was an aisleless church with a western tower. All that remains of the original church is the tower and a portion of the south wall of the nave' extending practically to the low side-window and part of a font (Plate 3(b)).

CODSALL. This church has retained its south Norman doorway.

DILHORNE. This church has a plain shallow tub-shaped font with a moulded rim and base that dates to the late Norman period.

DRAYCOTT-LE-MOORS. The base of the tower appears to date to Norman times.

ECCLESHALL. All that remains from the Norman church is a stone in the stairway of the tower.

ELLENHALL. In the north wall of the chancel is a deeply splayed Norman window indicating that some part of the fabric dates back to this period. The cylindrical font was originally decorated by horizontal bands of ornament, but centuries of use in farm-yards have removed all trace of these. The style of font suggests that it was made by a local mason copying one of the fonts made by the Gnosall school (Plate 4(d)).

ENVILLE. Although this church was thoroughly restored by Street during the last century it still retains its north and south Norman arcades, each of four bays. On the north side the late semi-circular arches rest upon large square cushion capitals, reeded and decorated with pellet-work above wide cylindrical piers. The capitals differ on the south arcade, being of the rounded type. Set in the spandrels of the north arcade are two figures, carved by the Leominster school of craftsmen.

FORTON. This church has retained the lower portion of a font with a base of roll-moulding. Above are carved the remains of two volutes that were part of the ornament that formerly decorated the bowl. Also a window in the north wall of the chancel.

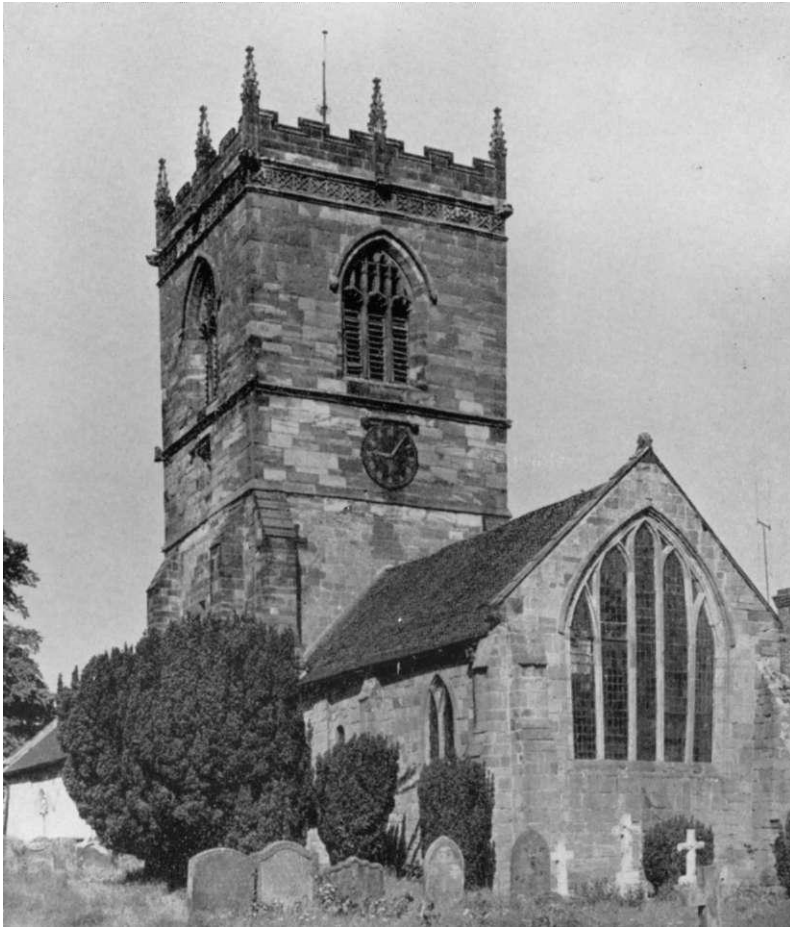
GAYTON. Although extensively restored, this church has retained its chancel arch decorated with chevron and billet ornament. Also from the Norman period is a large, shallow tub-shaped font, completely without ornament.

GNOSALL. In spite of extensive rebuilding during the medieval period, this church has retained much work from Norman times. This consists of the lower stages of the central tower, with the crossings, north and south transepts and some twenty feet of the north wall of the chancel. Distinctive features are the west face of the tower arch, with its three carved orders (Plate 2). Also the carved capitals, abaci and string-courses with a variety of ornaments, including billet, chevron, fret, Greek key and sunken star, among others (Plate 4(a) and (b)). Built into the thickness of the west wall of the south transept at triforium level is a gallery leading to the tower; this is approached by a newel stairway in the south-west corner of the transept. Below the string-course, decorated with unique billet ornament with a curious chevron-like chip taken out of the base, there was originally a blind arcade. It consisted of four bays, but three were removed *circa* 1300, when the present archway was inserted, opening the aisle to the south chapel. In the wall of the north arcade immediately west of the tower arch is a blocked-up doorway, this indicates that the early Norman church was aisleless. Various other fragments of Norman masonry are found, some built inside the south door of the nave, others in the outer walls of the north aisle.

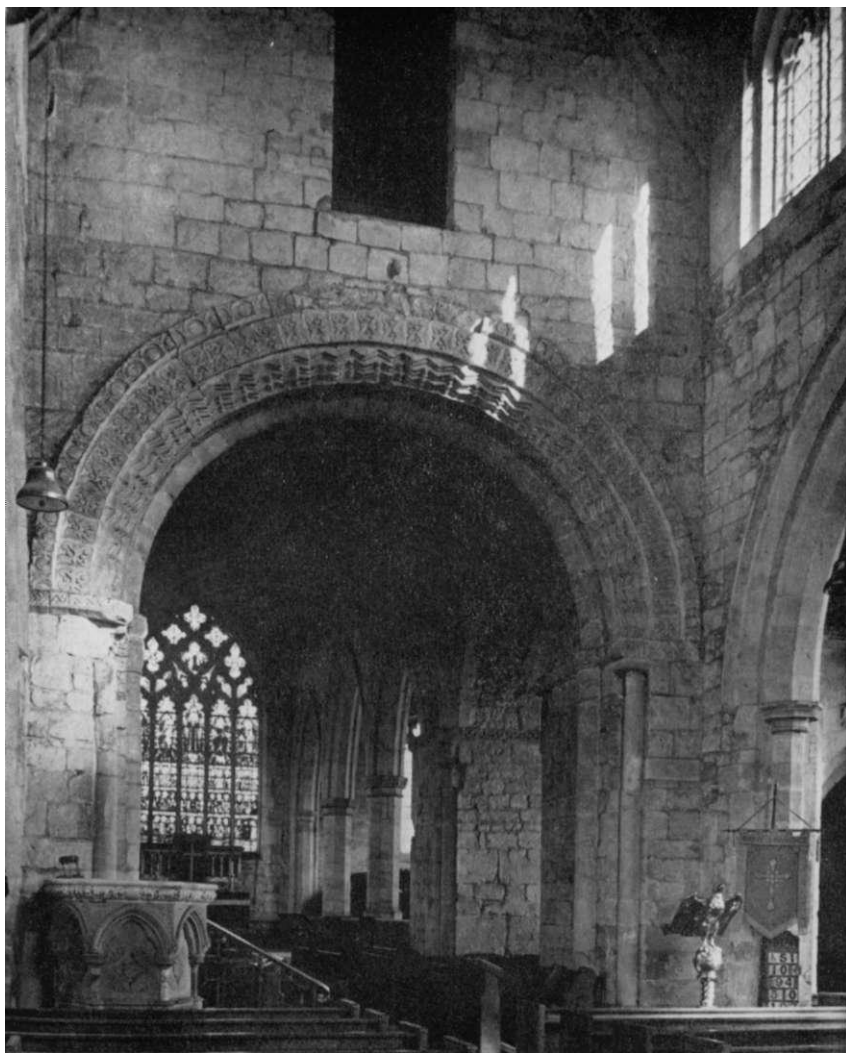
GRINDON. This rebuilt church has its Norman font, although it is not used. It is chalice shaped, completely plain except for a band of wavy ornament below the lip of the bowl.

HAMSTALL RIDWARE. The west wall of the nave and a small portion of the north arcade are Norman work. This is indicated by the window above the later opening to the west tower and the springing of an arch at the western end of the arcade.

HIGH OFFLEY. The lower stages of the western tower, a large portion of the north wall of the church and the south arcade are Norman work. The late arcade of five bays rests upon cylindrical piers, with round, chamfered capitals decorated with roll-moulding.



Lapley Church



Gnossall church interior, looking east



(a) Bradeley font



(b) Church Eaton font



(c) Edmond font



(d) Lilleshall font



(a) Gnosall, string-course



(c) Edgmond font



(b) Gnosall, string-course



(d) Ellenhall font



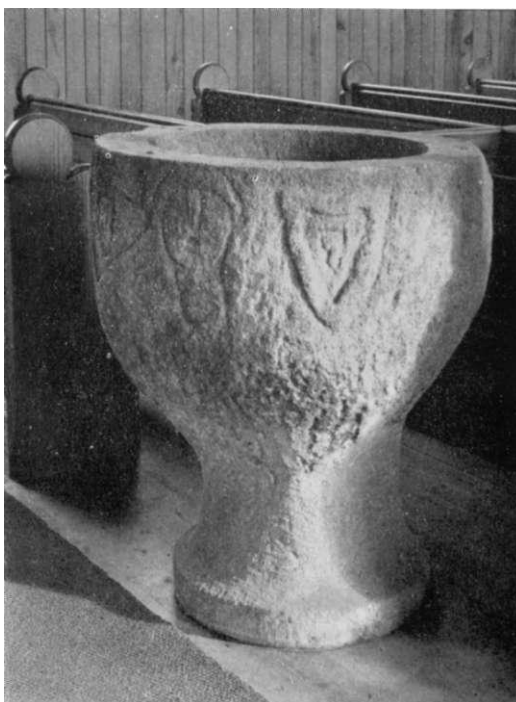
(a) Longdon font



(b) Checkley font



(c) Bushbury font



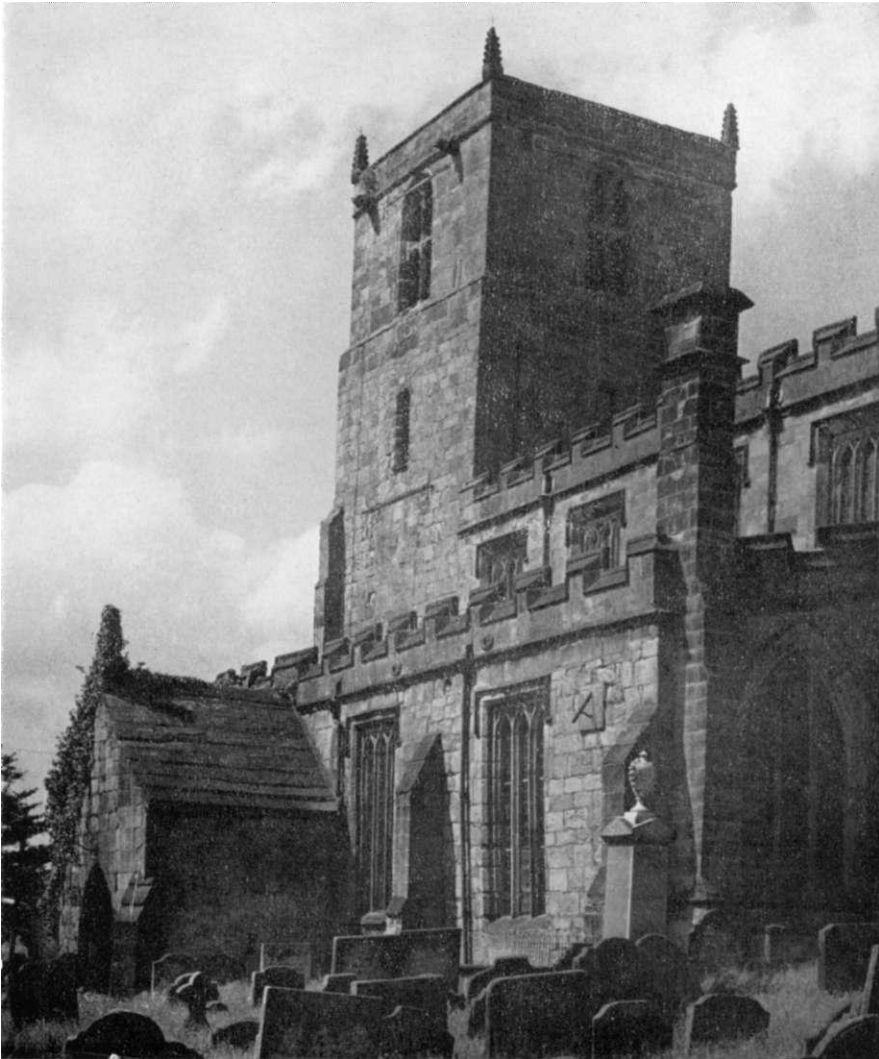
(d) Longnor font



(a) Armitage font



(b) Armitage font



Checkley Church



(a) Kingswinford tympanum



(b) Pipe Ridware font

ILAM. Much of the south walling of the nave is early Norman work and contains a blocked-up doorway. The font is of outstanding interest, with a deep cylindrical bowl, on which is carved an arcade of six bays containing figures. The pillars carrying the arcade have crude capitals and bases, and the piers are decorated with lozenge and cable ornament. The figures may represent scenes from the life of St. Bertelin, in the first bay are the figures of a man and woman; in the second, a monster with the head of a serpent turned backwards and holding a human head within its jaws; the third and fourth bays each have the seated figure of a man; the fifth, another monster, this time shown holding a human head in its mouth and another held in the claw-like talons; beneath the last arch is the *Agnus Dei*. The carving is extremely crude.

IPSTONES. Built into the interior south wall of the present nave is an early Norman tympanum. Beneath an arched order of debased vine-scroll two dragons are engaged in combat; both their tails culminate in an interlaced pattern.²⁰

KINGS BROMLEY. A considerable portion of the south wall of the nave is Norman work, in which is seen a narrow, deeply-splayed window.

KINGSLEY. All that remains from this period is a stone in the wall near the porch.

KINGSWINFORD. Inserted over an interior doorway at the west end of the church is a tympanum portraying St. Michael slaying the dragon (Plate 8(a)). The archangel is shown full-faced with outspread wings, with an umbrella-shaped shield on the left arm; he presses a short sword into the open jaws of the prostrate dragon, which has a long beaded tail that coils backwards against the shield.

KIN VER. Carved Norman stones are built into the interior south and west walls of the nave. Norman stones are also found in the arched head of the rood loft entrance. The claim that this is a Norman entrance to the rood loft should be treated with caution, as the Norman carving only extends over the southern half of the arch. These stones may well have been re-used during the extensive rebuilding of the church during the medieval period.

LAPLEY. This was originally an aisleless cruciform church with a central tower. The transepts have now gone, but the lower part of the present tower still dates back to the Norman period, as do the walls of the nave, except for a portion at the extreme western end of the north wall and the built up parts immediately west of the nave arch of the tower in the south wall, that formerly opened out on to a chapel. The extent of the Norman chancel is clearly visible in the fabric, before it was extended eastwards in the late thirteenth century.

LICHFIELD CATHEDRAL. All that remains from the Norman building are a few carved stones now in the Cathedral Museum.

LONGDON. The original Norman plan of this church is clearly seen in spite of later rebuilding. It had a long narrow rectangular nave and chancel. The Norman north and south walls of the nave are intact, except for the eastern ends, where on the south side a chapel was opened out in medieval times and again on the north, when a transept was opened out last century. Both walls still have their original doorways *in situ*; that on the south side is lavishly decorated with ornament, whilst the decoration of the other is more restrained. Although the chancel was extended eastwards in the fourteenth century, the extent of the Norman chancel is easily seen. A feature of the church is the fine chancel arch decorated with chevron work and a most unusual form of lozenge ornament. There is a fine cylindrical Norman font. This is decorated with a continuous band of double leaf ornament below the lip, the remainder of the bowl is carved with a fluted motif (Plate 5(a)).

LONGNOR. This church has retained an unusual chalice-shaped font with a waisted stem and base. The upper part of the bowl is decorated with crude heads and shield-like pennants (Plate 5(d)).

MADELEY. Norman material remains in parts of the north aisle.

MAER. Although this church was drastically restored in Victorian times, the north capital of the south doorway appears to be Norman work. There is also a plain, drum-shaped font on a modern pedestal.

MARSTON. Standing in the churchyard is a plain drum-shaped Norman font.

MAVESYN RIDWARE. The Norman font is now back in the church after years of disuse in a farm-yard. It has a barrel-shaped bowl decorated with a central band of debased vine-scroll.

MAYFIELD. In spite of extensive rebuilding in medieval and modern times the church still retains its south Norman doorway and a south arcade of three bays. The arches rest upon square cushion capitals, ornamented with reeding and foliage above circular piers.

PATTINGHAM. All that remains from the Norman period is the north arcade of two bays. The arches rest upon round chamfered cushion capitals above cylindrical piers.

PENKRIDGE. This fine church was rebuilt in the thirteenth century, but a great deal of Norman material was re-used in the north and east walls of the present chancel.

PIPE RIDWARE. Although the church was completely rebuilt last century, the parish retained its Norman font. It is chalice-shaped and the upper portion of the bowl is decorated with a plain band of interlaced ornament. The remainder of the bowl is filled with intersecting circles of enclosed pellet ornament (Plate 8(b)).

ROLLESTON. Although the church has undergone a series of extensions over the centuries the Norman plan is clearly visible. It had a rectangular nave, with an internal length of thirty-nine feet six inches and a width of twenty-five feet; the rectangular chancel was twenty-one feet six inches long and nineteen feet six inches wide. The north and south doorways of the nave were practically opposite each other at the western end of the building, that on the north side was decorated with roll-moulding, while the other was accorded more lavish decoration, which is now badly weathered.

RONTON. There is a plain barrel-shaped Norman font in the church.

SANDON. In the south-west corner of the nave is a plain Norman font with a bulbous bowl.

SEIGHFORD. The church has retained its Norman chancel arch and north arcade. The former is decorated with an inner order of roll-moulding and a hood of interlacing arcading. The capitals of the arcade are the square cushion type, ornamented with reeding.

SHENSTONE. The plain tub-shaped font from the earlier church is now kept at the west end of the present nineteenth century building.

STAFFORD, ST. CHAD. Although thoroughly restored last century, when apparently the west end and the walls of the aisles were rebuilt, the church practically retains the Norman plan, that of an aisled cruciform building with a central tower. In the medieval period the chancel was extended eastwards and the tower heightened. To give more support to the tower, another arch was built immediately behind the Norman opening to the nave. The arcades are both of four bays; the arches are decorated with chevron ornament and rest upon round capitals, decorated with billet and nail-head ornament above massive cylindrical piers that have a circumference of eleven feet six inches. Immediately above the arches of the arcade is a string-course, embellished with cable ornament above the easternmost bay. Four clerestory windows light the nave on each side, they are sited above the centre of each bay. The massive chancel arch is ornamented with four orders, the inner and outer of chevron work, the two central orders are both of beak-head ornament. The abaci and capitals are profusely decorated and the two outer jambs are embellished with grotesque heads; much of this carving appears to be restoration work. Inscribed on the north-east pier of the tower is the following *ORM VOCATUR QVI ME CONDIDIT*. The north and south walls of the chancel are decorated with interlacing arches and mark the extent of the Norman building.

STAFFORD, ST. MARY. This church has one of the most outstanding Norman fonts in the country. It has a quatrefoil-shaped bowl, with a double rim at the lip and a single rim at the base above four lions. The font, carved from a single block of stone, rests upon a square base, on which are carved eight recumbent figures, two upon each face. Carved figures are placed in the intersecting corners of the globular bowls, and consist of a tall dignified figure of a man, a fertility figure, a wild sub-human figure and a man with hands upraised and a serpent coiled round his legs. A continuous band of pear-shaped leaf foliage runs round the lower band at the top of the bowl. The top and bottom rim each are carved with a Latin hexameter, *TU DE JERUSALEM ROR . . . ALEM ME FACIENS TALEM TAM PULCHRUM TAM SPECIALEM* and *DISCRETUS NON ES SI NON FUGIS ACCE LEONES*. Built into the western end of the church are a few Norman mouldings.

STANDON. It would appear that at a later rebuilding in the medieval period a considerable amount of Norman material was re-used in the interior of the tower.

STOKE-UPON-TRENT. This church has retained its Norman font, a plain chalice-shaped bowl with a rim of roll-moulding.

STOWE-BY-CHARTLEY. Most of the walling of the nave is Norman, although the north aisle was taken down and extended outwards last century. The south doorway, decorated with chevron and billet ornament is centrally placed in the fabric, and in the north wall is a blocked doorway. A considerable portion of the chancel retains Norman masonry, with a contemporary window in the south wall. The chancel arch is decorated with chevron and billet ornament.

STRETTON. This church has kept its Norman chancel, measuring twenty-six feet in length and some seventeen feet in width. Although the east window was altered in the medieval period, the two windows on each side are Norman.

SWYNNERTON. All that remains from the Norman period is the lower part of the west tower, with its two doorways. The carving on the outer doorway is badly weathered, whilst the other is carved with a variety of motifs, including beak-head, floral and figures below a hood of pellet ornament.

TAMWORTH. The Norman church was badly damaged in the great fire that ravished Tamworth in the fourteenth century, but at the rebuilding the north and south openings of the former tower crossing were left together with parts of the chancel walls. The fabric shows evidence of the fire.

TETTENHALL. The opening to the north transept was all that remained from the Norman period in this church. Unfortunately this vanished in the fire of 1950, when the church was completely gutted.

TUTBURY. After the Dissolution of the monasteries the priory church was pulled down except for the nave, which was used for the parish church. It would appear that the north aisle was also dismantled and the arcade blocked, as the north aisle was rebuilt and the arcade opened by G. E. Street when he restored the church and built the present chancel in 1867-8. The length of the remaining Norman nave is 104 feet long with an arcade of six bays on either side. The arches are decorated with roll-moulding and rest upon square cushion capitals, reeded and scalloped, above massive piers. These vary, the two pillars at the eastern end are cylindrical, whilst the three at the western end are quatrefoil in shape. The west doorway of five orders, one of which is carved from alabaster and the western end of the south aisle are Norman work *circa* 1170-80; the tower was added after the Reformation. About fifty-six feet of the external walling at the western end of the south aisle is Norman, and what remains inside the aisle indicates that it was originally roofed by a barrel vault. Carved string-courses embellish the interior and exterior of the western end of the nave; blocked stairways indicate that the west face had twin towers.

WARSLOW. The font in this church appears to be Norman work.

WATERFALL. The remaining Norman work in this church can be seen in the south doorway and the chancel arch. The latter appears to have been re-erected at a later period and is decorated with a variety of chevron work, roll-moulding and sunken star ornament.

WEST BROMWICH. A few carved Norman stones are built into the wall at the west end of the nave.

WESTON-ON-TRENT. A carved Norman stone was discovered over the chancel arch in 1871.

WESTON-UNDER-LIZARD. Built into the interior south wall near the west doorway are several carved stones. These indicate that the masons concerned were connected with the local school at Gnosall.

WHITE LADIES. The ruins of this small nunnery are now under the care of the Ministry of Works.

WHITMORE. Parts of the walling in the chancel appear to be Norman work.

WYCHNOR. Fragments of Norman work can be seen in the north doorway.

Norman dedications are claimed for the following churches:

Abbots Bromley, Bednall, Bilston, Bradley-le-Moors, Brewood, Burslem, Burton-on-Trent, Castlechurch, Caudon, Cheadle, Colton, Colwich, Hanbury, Kingstone, Leek, Leigh, Lichfield (St. Chad and St. Michael), Milwich, Muckleston, Norbury, Okeover, Rocester, Rugeley, Sedgley, Sheen, Stone, Trentham, Trysull, Walsall, Wednesbury, Wolstanton, Wolverhampton, Wombourn and Yoxall.

Abbreviations: N.S.F.C. - Transactions of North Staffordshire Field Club.
B.A.S. - Transactions of Birmingham Archaeological Society.

MICHAEL BIDDULPH OF LICHFIELD AND ELMHURST

COUNCILLOR H. EBDON

THIS PAPER deals with the will and inventory of the estate of Michael Biddulph; it was among the documents in the Old Probate Court, Lichfield, which were examined and transcribed by members of this Society in 1961. The valuation of Michael Biddulph's estate was made on the 3rd, 4th and 5th of February, 1657, and as it details each item in his two houses and its value for probate purposes it gives an interesting picture of the furnishings and the way of life of those days.

But first of all let us identify the subject of the Paper. We find from the late Percy Laithwaite's research¹ into the Lichfield Conduit Lands Trust that Michael was one of the Trustees mentioned in the Fourth Deed, dated 1634, in which another familiar name also appears - that of Michael Lowe. In the two previous Deeds, those of 1564 and 1586, two of Michael Biddulph's ancestors are shown as Trustees, Simon Byddull and Thomas Mark Byddull in 1544 and Simon "Biddle" again in 1586. Biddle is the way some North Staffordshire people still pronounce the name of the mining village between Stoke-on-Trent and the Cheshire border, which was the ancestral home of the Biddulphs. A Simon Biddle, mercer, probably the same man, was Bailiff of Lichfield in 1553. This was the year in which Queen Mary gave to Lichfield the Charter entitling it to the dignity of "City and County" and enabling its citizens to elect their own sheriff.

Michael Biddulph became Member of Parliament for Lichfield in 1640. He died, as did his wife, seventeen years later, having produced between them a family of ten sons and four daughters. Michael, at the time of his death, was aged eighty and his wife was eleven years younger. Both were buried in St. Chad's churchyard and memorials to them are to be found in the church.²

Michael Biddulph the younger succeeded his father, on the latter's death in 1657, as a Trustee of Conduit Lands and he was re-appointed to that office in 1680 so that he must have been closely associated with Michael Johnson, the father of Dr. Samuel Johnson, who was Warden of the Trust in 1684. This Michael Biddulph was also a Member of Parliament, indeed the family held seats in Parliament for nearly seventy years.

Another son, Theophilus Biddulph, was created a Baronet by Charles II and the title passed to his son, Sir Michael Biddulph. It is believed that the family fortunes dwindled considerably and that the second Baronet had to live very carefully. There are pedigrees of the family in Shaw and the records of the Heralds' Visitations.⁴

¹ Percy Laithwaite, *The History of the Conduit Lands Trust 1546-1946* (1947).

² S. Shaw, *The History and Antiquities of Staffordshire*, vol. i (1798), p. 345 gives the inscriptions of both memorials and that of their son, Theophilus.

³ *Ibid.*, p. 366.

⁴ *Ibid.*, p. 352, and

Staffordshire Historical Collections, vol. iii, part 2 (1883), vol. v, part 2 (1885).

The building which was Michael's town house has been known for more than 100 years as The Castle Hotel in Market Street. It is of historic interest because it was the headquarters of Lord Brook, the ill-fated commander of the Parliamentary forces who was shot dead by "Dumb" Dyott during the first siege of the Close (2nd March, 1643). It is recorded⁵ that Lord Brook crossed Market Street from Michael Biddulph's house to the residence of Richard Newbole, from whence he made his way to the near-by house of "Walter Franceyes in Dam Street in which was a long passage and opposite to which his piece was stationed". The remainder of the story is well known. Lord Brook opened his vizor, the better to size up the situation, and was shot in the head by "Dumb" Dyott from the battlement of the great steeple of the Cathedral. Dugdale says⁶ it was a ricochet bullet which lodged in the commander's brain. By all modern standards it was a remarkable piece of musketry but even more remarkable from the fact that Lord Brook had drawn up his forces somewhere in the Tamworth road - London road area (which we have commemorated by naming one of our new streets "Cromwell's Meadow") and there prayed "that God would, by some special Token, manifest unto them his approbation of that their design".⁷ The Deity's manifestation was exactly the opposite of what was hoped for.

The total value of the contents of Michael's town house was £241 10s. Od.; including sixty pounds found "in a trunk in the Chamber over the Hall". Other interesting items in the same chamber were,

one silver custard bowl, two silver drinking bowls, one silver and gilt jug, one silver can, two great silver salts, one silver sugar dish and seventeen spoons, together valued at £45 10s. Od.

The appraisers appear to have been most thorough in their statutory duty as records were made of what was in the hall, the dining parlour, a little closet by the parlour, the little parlour, the chamber over the kitchen, the chamber over the hall, the dining chamber, the chamber over the great parlour, the cock-loft, the cellar, the brew-house, the kitchen, the back-house and the stable. Small items like these did not escape their attention:

"one little tynn dripping pan and a plate of tynn to boil fish on - II-

two pailles, a tray, a p^r of bellows, a frying pan and other trumpery in the kitchen - 6/-." But there were more substantial items such as,

"Two flitches of bacon £1 10s. Od."

In addition to their town house the Biddulph family had a country establishment in the hamlet of Elmhurst situate some two miles north of Lichfield. The residence was rebuilt on rather pretentious lines by the first Sir Theophilus Biddulph but demolished in 1804 soon after the estate was sold by auction. At the sale it was described as "perhaps one of the strongest-built houses in the kingdom; and containing the following rooms: hall 42 feet by 24, library 21 by 18, breakfast room 22 by 21, drawing room 28 by 18, dining parlour 34 by 24, and two other rooms on the ground floor; all 14 feet high. Five large bedrooms, with dressing-rooms, on the first floor, 12 feet high; eleven very good atticks &c; kitchen 42 by 24 and 18 high &c".⁸

A view of Elmhurst House appears in Plot's *History of Staffordshire* (1686). The inventory

⁵ Thos. Harwood, *The History and Antiquities of the Church and City of Lichfield*, (1806), p. 22.

⁶ Thos. Dugdale, *A Short View of the Late Troubles in England* (1681), p. 118.

⁷ *Ibid.*, p. 117.

⁸ Shaw, *op. cit.*, p. 351.

of the contents of this country residence gives an even better picture of living conditions in the seventeenth century,

"Two fat pigs.	£3 Os. Od.
Two mares and an old gelding	£10 Os. Od.
Fourteen sheep	£4 13s. 4d.
A sack of pease unthrashed	£3 Os. Od.
Five coults.	£7 10s. Od.
An old millhorse and pad	£2 10s. Od."

His two coach-horses and harness for them worth £30. He also kept a well-stocked larder; we come across five flitches of bacon (£5), hogsheads, butter tubs, a cheese-press and "sellars for strong waters".

In the "Borded Chamber" (presumably bedroom No. 1),

"A downe bed, two quilts, a downe bolster, two downe pillows, four blankets, one rug and a coverlid, curtaines and valences with a counterpaine, in all £18." but in the maid's room,

"An old bedstead, a feather bolster and blankett and an old coverlid 30/-."

It is interesting to note that the libraries at Lichfield and Elmhurst were valued at £20.

Unfortunately, for those of us who would like to see Old Lichfield disturbed as little as possible, the Castle Hotel is about to lose some of its present character. One understands that the building will form part of the new City Arcade. The interesting Elizabethan-style timbered frontage of the first and second floors will be retained but the ground floor elevation (which is not the original but blends fairly well with the remainder) will be transformed into a shop front.

I have mentioned that the ancestral home of the Biddulphs was in North Staffordshire. The family tree goes back to the Norman Conquest. The Biddulphs derived from Ormus le Guidon (the name suggests that he was one of the Conqueror's standard-bearers) who held of the King, according to the Domesday Book, the manors of Biddulph, Tunstall, Chaddersley, Chell and Normascote.

At the time of the Reformation the Biddulph branch of the family was strongly Catholic and after the Dissolution of Hulton Abbey they were largely responsible for the survival of Catholicism in North Staffordshire, its adherents meeting at the Biddulph's farm at Rushton Grange. They were Royalists during the Civil War, the Catholic John Biddulph having been killed fighting for Charles I at Hopton Heath. The Elmhurst Biddulphs on the other hand were Protestants and supported the Cromwellian forces, Michael representing Lichfield in the House of Commons during the period of the Long Parliament. In an Ordinance of the Lords and Commons dated 1643 Staffordshire was called upon to raise £212 10s. Od. for the Parliamentary forces and the City and County of Lichfield £5. The gentlemen who were selected to be Commissioners to expedite the collection of the latter amount included Michael Biddulph and Michael Lowe.

A curious point about the religious split in the Biddulph family is recorded in a seventeenth century pamphlet⁹. Some Papists who were worshipping in quarries on Mow Cop were brought before a Justice Biddulph who addressed them in this way:

"I am much sorry for you (all Countrymen) in two respects; first, that you should be so led away in blindness, for your religion; secondly, that you obey not the Laws of the Realm, being brought before me in so great a number. All the favour I can show you is this, that you shall some of you have bail, as many as can obtain subsidy bail to appear the next Quarter Sessions before the Bench, holden of our gracious Sovereign Lord K. Charles, by the Grace of God, King of England &c. And you who have not that bail, I must commit you to prison, then and there to answer the misdemeanours objected against you and to have sentence there by His Majesty's Commissioners of the Peace, for your offences."

No trace of a Justice Biddulph has been found either amongst the Catholic Biddulphs of Biddulph or the Protestant Biddulphs of Elmhurst.

Note. There are several references to the Biddle or Biddulph family in the Stringer Collection, which is described in another part of this volume. The Collection includes two views of Elmhurst in 1802 (p. 35 item 81b) and in 1789 (p. 45 item 514).

⁹ *Strange Newes from Staffordshire, of the discovery of many Papists apprehended and examined before Justice Bidulph. With the names of the chieftest of them, being discovered by a shepherd.* Printed for J. Tomson and A. Coe, 4 June 1642. British Museum, Thomason Collection E149(25). Transcribed with commentary by Mortimer C. Loftus in *Staffordshire Catholic History*, No. 1 (1961), pp. 20-23.

C. E. STRINGER'S COLLECTIONS FOR THE HISTORY OF LICHFIELD

PAUL MORGAN, F.S.A.

INTRODUCTION

IN MARCH, 1878, the Bodleian Library in Oxford bought from a Mrs. H. Smith, of Swindon, near Wombourn, Staffordshire, (of whom nothing is known), an album of miscellaneous documents, engravings, original drawings and printed matter concerned with Lichfield and neighbourhood ranging in date from 1545 to 1853,¹ together with a medical notebook compiled about 1590.² When the Album was catalogued, it was said "to have been collected by Thomas Harwood", but a closer examination shows this is not the case. After some interesting manuscripts concerned with land, finance, the Civil War and Commonwealth³ and an important letter from J. Wren about naval actions in 1702,⁴ there comes a letter written in 1745 from Josiah Durant to [Wild] Buckeridge or Lichfield about suitable studies at Oxford for Theophilus Buckeridge.⁵ This is followed by a water-colour of the west gate in Lichfield Cathedral Close signed by C. E. Stringer.⁶ It is these three names of Durant, Buckeridge and Stringer that give the clues to the former ownership, not Harwood. Who exactly arranged the Album cannot now be determined. The volume has a mid-nineteenth century appearance and may well represent the work of some descendant arranging a miscellaneous collection in a very haphazard way.

There is also in the Bodleian a copy of Thomas Harwood's *History and Antiquities of Lichfield*, 1806⁷ grangerized into three volumes, with specially printed title-pages, containing several hundred prints, engravings, sepia wash, ink and water-colour drawings, together with some manuscripts, which were probably acquired at the same time as the Album. There is very obviously a close relationship between the two; some items are duplicated, as the water-colour of a wall-painting of the Crucifixion found in the south aisle of Lichfield Cathedral in 1791⁸ while eighty-eight of the various types of drawings in the Harwood are either initialled *C.E.S.* or signed *C. E. Stringer*. Stringer figures prominently in the Album both in the illustrations and manuscripts. Fortunately early owners have written their names in this Harwood. The first is *Chas. Edward Stringer, Lichfield*, on the inside covers of each volume, over which has been pasted a slip with *George Buckeridge, Lichfield*, 1857, presumably the next; finally on each of the specially printed title-pages appears *E. Durant* in a late nineteenth century, possibly feminine, hand. Now these three families of Stringers, Buckeridges and

* *Summary Catalogue of Western Manuscripts*, No. 29153.

¹ *Ibid.*, No. 29134.

² Album ff.3-30; hereafter referred to as A.

³ A., f.37.

⁴ A., f.39.

⁵ A., f.41.

⁶ Now G. A. Staffs. 40. 6-8; hereafter referred to as H.

⁷ A., f.86v; H., p. 112.

⁸

Durants were related, as Wild Buckeridge of Lichfield and Josiah Durant, the Rector of Hagley who died in 1764, married sisters. Wild had a son, Theophilus (1724-1803), Chancellor of Lichfield, who married his cousin Margaret, daughter of Josiah Durant. They had thirteen children, most of whom died young or childless, but one, Richard, married Mary, daughter of Dr. William Wright and grand-daughter of Richard Greene of Museum fame, both Lichfield antiquaries, and Richard was the father of George, the later owner of these volumes. It should also be noted that Theophilus Buckeridge had antiquarian interests and made a collection later used by Harwood for an edition of Erdeswicke's *Survey*. The exact identity of E. Durant remains a mystery but Josiah had several descendants, while the shadowy Mrs. H. Smith may also have had a Durant connection.⁹

Although the Buckeridges, Durants and Greenes figure in these volumes,¹⁰ it is the Stringers who dominate them. Indeed, there can be little doubt but that this grangerized Harwood must be the one mentioned by Rupert Simms¹¹ under his entry for E. Stringer: "Mr. Stringer had a copy of Harwood's *Lichfield* which he illustrated with Sketches, Engravings, Plans and Drawings, by himself. After his death it was sold to one of the Colleges at Cambridge". Presumably Simms was relying on his memory and confused the two older English universities. He also muddled Edward with Charles Edward Stringer; he wrote that E. Stringer was a Lichfield surveyor, listing five engravings by him that had appeared in the *Gentleman's Magazine* and elsewhere as illustrations to antiquarian papers by Richard Greene and others about Lichfield.¹² Besides these, there are also two wash-drawings¹³ and a water-colour of Shenstone Church in 1770.¹⁴ Stringer was a very common surname in South Staffordshire at this period, and nothing further has been discovered except that presumably he was the Edward Stringer who married Theophila, sister of Theophilus Buckeridge, and probably the father of C. E. Stringer in view of the contents of these volumes.

There are about twenty examples of the Stringers' work in the collection of Staffordshire views in the William Salt Library, but identification presented difficulties to the late Gerald P. Mander who wrote:¹⁵ "R. [*sic*] Stringer (there seems to be more than one of that name) was also a Lichfield man who produced views 1780-90, and also contributed to the *Gentleman's Magazine*." The wrong initial was caused by a mis-reading of the engraving made in February, 1785 of Johnson's Birthplace and St. Mary's.¹⁶

The chief sources of information about C. E. Stringer are to be found in this Album and the Harwood. Unfortunately, only forty-seven of his pictures are dated, ranging from three in 1787¹⁷ to one in 1823.¹⁸ The great majority illustrate places in Staffordshire, though in 1807 he apparently visited Stratford-upon-Avon¹⁹ and in 1815 Knowle, also in Warwickshire.²⁰

⁹For pedigrees see A. S. Dyer, 'Buckeridge of Lichfield' in *Miscellanea Genealogica et Heraldica*, series IV, vol. 5 (1914), pp. 355-60, and A. L. Reade, *Johnsonian Gleanings*, vol. 4 (1923), pp. 198-99.

¹⁰E.g., Buckeridge, A., ff.39, 113(a); H., pp. 85; Durant, A., f.39; Greene, A., ff.63(c), 92(c); H., pp. 90, 508. *Bibliotheca Staffordiensis*, 1894, p. 439.

¹¹H., pp. 90, 376, 508, 510.

¹²A., f.81(a); H., p. 84.

¹³H., p. 164.

¹⁴*Descriptive Catalogue of the Topographical Sketches and Prints forming the Staffordshire Views Collection in the William Salt Library, Stafford*. (Collections for a History of Staffordshire, 1942-3), 1946, p. xxxiv.

¹⁵Mander, *Op. cit.*, No. 1641. H., p. 376 (as used in Shaw's *Staffs*, and Jackson's *Lichfield*); p. 456 (as used in the *Gentleman's Magazine*, vol. 55, p. 100).

¹⁶H., pp. 74, 111(d), 234.

¹⁷H., p. 254.

¹⁸H., p. 181.

¹⁹H., p. 205.

Undated sketches show Clent²¹ and "Grey's" Inn, London.²² Many places elsewhere in England, casually mentioned by Harwood, such as previous livings or colleges of the various bishops, are illustrated with engravings or prints. It is possible that Stringer was away from Lichfield in 1788, 1794, 1797 and 1801, as these years are not represented among the signed or unsigned sketches that have dates. It should be emphasized that the majority of unsigned and undated drawings were almost certainly made by Stringer, as a comparison of the signed ones of the interior of the Cathedral Library²³ or the Close in 1817²⁴ with the remarkable series of large views of Lichfield streets shows²⁵.

Besides his artistic activities, Stringer was also a prominent member of the Lichfield Volunteers during the Napoleonic wars, preserving various manuscripts and printed items about this body²⁶ in which he rose to the rank of Captain. He took his share in local government and served as one of the Bailiffs of Lichfield in 1831, the other Bailiff being John Philip Dyott. He was also interested in the Conduits Lands Trust,²⁷ of which he became a Trustee himself in 1852, together with George Buckeridge, the later owner of these volumes.²⁸ The history of his own city obviously fascinated him as his collections testify, and about which Harwood wrote to him²⁹ but his published contributions seem to have been confined to local newspapers, often signed S.³⁰ He also tried his hand at versifying of which an example is his *Poetical Chronology of Lichfield*?

His actual occupation is something of a mystery, but he was probably the Charles Stringer, house-painter, living in Dam Street about 1818.³² Actually this trade possibly does not imply the literal meaning given to it today; for instance, in 1729 one Richard Manning, house-painter of Northampton advertised³³ that he "surveys land, divides inclosures, measures lordships and draws very exact maps. . . . He also measureth buildings . . . or anything that belongs to the art of surveying. . . . He likewise paints and writes in churches or any other place . . . ", so it would appear that C. E. Stringer was really a surveyor like Edward. But the fact that he was so obscure and does not figure in the many accounts of the Buckeridges, Sewards or Greenes, nor in their surviving correspondence, suggests there was not much contact socially. Possibly the occupation of a surveyor did not admit one to the professional circle of clergy, lawyers and medical men in those days of firmer class distinctions. Presumably Stringer died before 1857 when George Buckeridge wrote his name in the Harwood.

The internal evidence suggests that Stringer was making sketches, as someone today would take photographs, from about 1787. After the publication of Harwood in 1806 he probably adopted the then fashionable idea of grangerizing his copy; between 1812 and 1819 he was extremely active indeed and the volumes were very likely sent to be bound about 1823, the watermark date of many of the extra leaves. Later, a few items were added, such as an index by someone else and details of Slany's Charity in 1830 at the end. The Album apparently represents surplus material badly arranged at some later date; in the Harwood, the illustra-

²¹H., p. 115(a).

²²H., p. 144.

²³H., p. 107.

²⁴H., p. 292.

²⁵H., pp. 497-511.

²⁶A., ff. 86-7, 99v, 111.

²⁷A., ff. 73-8.

²⁸P. Laithwaite, *History of the Conduits Lands Trust*, 1947, p. 80.

²⁹A., ff. 43, 82(c); H., p. 214.

³⁰E.g., A., ff. 112(d); 113(b).

³¹Manuscript, H., p. 390(f); printed version, A., ff. 95v (b)-(c).

³²W. Parson and T. Bradshaw, *Staffordshire . . . Directory*, [1818], p. 180.

³³*Northampton Mercury*, Feb. 24, 1729, p. 175.

tions are most carefully placed near the relevant text, but the Album is quite unclassified. It is, of course, possible that some member of the Buckeridge family acquired Stringer's collections, but Simms' statement does not support that view.

The miscellaneous character of the items makes it difficult to summarize the contents, but attention should be drawn to the several documents concerned with the Civil War and Commonwealth in Staffordshire³⁴; the estimate for James Brindley's survey in 1758³⁵; the series of London and local playbills³⁶; relics of the Swards³⁷; Wren's letter about naval actions in 1702³⁸; Lichfield election squibs and lists of voters³⁹; a slave sold at Walsall, c. 1771⁴⁰. An unusual item is the oval cartoon signed *Taddeo Zuccaro*, and how it strayed here is a mystery⁴¹.

The large number of illustrations form a record useful to local historians; perhaps the most striking are the Lichfield street scenes⁴² and the drawings of discoveries in the Cathedral⁴³. To field archaeologists the contemporary drawings of finds should be valuable⁴⁴ while the original plan of Lichfield in 1786 with changes up to 1816 marked⁴⁵ should be of assistance to both. It should not be forgotten that only the original sketches in the Harwood are listed, and that many of the prints and engravings not mentioned are of great interest and not necessarily represented in the collections at the William Salt Library. But there is no doubt that the chief importance of these volumes lies in the evidence given of how things looked in the Lichfield area in the late eighteenth and early nineteenth centuries.

ACKNOWLEDGEMENTS

I should like to acknowledge the kind permission granted by Bodley's Librarian to summarize and comment on the contents of the volumes described.

³⁴A., ff. 23-30; H., pp. 176, 390.

³⁵A., f. 44.

³⁶A., ff. 47v, 48, 82v, 85, 94(a)

³⁷A., ff. 46, 67(d)-67(f), 67v; H., pp. 176(xiii), 487(a).

³⁸A., f. 37.

³⁹A., ff. 50-6, 62-6, 68.

⁴⁰A., f. 113.

⁴¹A., f. 105.

⁴²H., pp. 497-511.

⁴³E.g., H., pp. 111-13.

⁴⁴E.g., H., pp. 503(b), 511.

⁴⁵H., p. 1.

SUMMARY

I. ALBUM

The Album is 13¹/₂ in. high by 10¹/₂ in. wide in a nineteenth century binding, lettered *Lichfield Collections*, foliated in pencil by the Bodleian; references are to this foliation; when more than one item is on a sheet, each is differentiated by (a), (b), etc. The versos are usually blank, but indicated by v after the folio number when used. Measurements are given in inches, with height first. The Album is described in the *Summary Catalogue of Western Manuscripts*, No. 29153 (now MS. Top. Staffs. C1.).

Editorial additions are put in square brackets, except for the type and measurements at the end of each item.

Abbreviations:	ALS	Signed autograph letter.
	Mander	Gerald P. Mander, <i>Descriptive Catalogue of the Topographical Sketches and Prints forming the Staffordshire Views Collection in the William Salt Library, Stafford</i> . (Collections for a History of Staffordshire, 1942-3.) 1946.
	MS	Manuscript
	C	Newspaper cutting.
	P	Printed, with printer's name added if given.
	S	Signature.

3. Lease from Provost and officers of the New College of the Close for 21 years to - Alsop of lands in Elmhurst, 18 March, 1939. MS.
5. Lease of house in Sadler Street from Henry Wylshalle, chantry priest of St. Catherine's Chapel in St. Chad of Stowe, to Symon Byddull and others, 14 January, 1546. MS.
6. Agreement between Humffrey Cotton and Symon Byddull, 20 August, 1564. MS.
8. Fine for half an acre of pasture in Blackslonghe in Kings Bromley, near Bromley Cross, from John Gwynne of Barton-under-Needwood, husbandman, to John Brettayne, 2 September, 1571. MS.
9. Order from William Thropp, mercer, sheriff of Lichfield, at the suit of Simon Biddull of Lichfield, gent., to Everard Dygbie, clerk, and his wife Kathyrine, to repay £15 6s. 8d. to administrators of John Bagshawe, deceased, 4 June, 1607. MS.
10. Certificate that Sir Henry Archbold, chancellor of the Diocese of Lichfield and Coventry, received the sacrament at St. Mary's, Lichfield, 11 January, 1673; with re-certification 15 January, 1673. MS.
11. Deed to perform covenants between Benjamin Hopkins of London, mealman, and Richard Lyon of Pipe Ridware, yeoman, 20 September, 1675. MS.
13. Copy of a declaration against Benjamin Maggs, of Tamworth, tallow-chandler, by Thomas, Viscount Weymouth, and Samuel Leigh for £20, sent to Richard Simpson of the Inner Temple for an opinion by Isaack Hinckley of Lichfield, 24 December, 1705. MS.
14. Quietus for Theophilus Biddulph, 5 July, 1712. MS.
16. Certificate of appointment of John Dawson as a Surveyor for Excise, 28 December, 1714. MS.

17. Inventory of goods of William Robinson, the younger, late of Streetway in St. Michael's parish, deceased, 1786; total: £205. MS.
19. Order for a reward of 5s. Od. to Joseph Harding of Lichfield, yeoman, for apprehending James Bayley, 15 March, 1822. MS.
20. ALS from Ro[bert?] Bradshawe, Congleton, to Peter Venables, Baron of Kinderton, with details of the estate of an unnamed widow, 17 September, 1636. MS.
23. Order from the Committee for the County of Stafford to Sir Richard Skeffington, Col. William Colmore and Capt. Thomas Pudsey to view the lands of George Warner in Wolston and Marston, Warwicks., for selling, 17 August, 1646. MS.
25. The Committee for Sequestrations refer the case of Dr. Samuel Hinton back to the Committee of Warwickshire for further information, 8 December, 1647. MS.
28. ALS from [E. Wishnoll?] to John Swinfen, M.P., soliciting influence with Sir Gilbert Pickering to procure the living of "Tichmere or Tichmarsh", Northants., 1 March, 1658. MS.
30. Report from Jo: Browne, Clerk of the Parliaments, that Dr. Nicholas Cary is fined £1,000 for contempt and committed to the Tower till paid for refusing to assist in finding the author of *The Grand Question concerning the Prorogation of this Parliament for a Yeare and three Months stated and discussed*, 1 March, 1676. MS.
33. An account of some horses entered for a race at the Swan, Lichfield, March [c. 1700]. MS.
35. ALS from Samuel Swynfen to his brother at the Inner Temple, describing the bearer, a servant, and details of Samuel's affair with an unnamed lady, 25 December, 1699. MS.
37. ALS from J. Wren, in H.M.S. *Triumph*, in the Downs, giving a detailed account of naval actions from 2 June to 12 October, of a fleet under Admiral Fairborn and Rear-Admiral Graydon, with list of ships destroyed in Vigo, 7 November, 1702. MS.
39. Part of ALS from Josiah Durant to [Wild?] Buckeridge at Lichfield about course of studies at Oxford for Theophilus Buckeridge, 6 May, 1745. MS.
41. West Gate, Lichfield Close. C. E. Stringer. Watercolour, 7 x 5[.].
42. Bill for keep at Swan Inn, Lichfield, for Duke of Cumberland, 29 November, 1745. Endorsed C. E. S[tringer]. MS.
43. ALS from Thomas Harwood to [C.E.] Stringer asking for particulars of Richard Greene, his relations, and Theophilus Buckeridge, 9 January, 1829. MS.
44. Estimate of a survey from Minster Pool, Lichfield, to below Kings Mills upon the Trent, by James Brindley, 1758; total: £10,195. MS.
46. ALS from Thomas Newton to Dr. and Mrs. Seward replying to praise of his latest book and hopes more will be published of the poem on "memorable events of the English history", 2 January, 1755. MS.
47. Verse; one sheet with forty lines beginning "When but two spyres on Lichfields Chyrch appeare", foretelling disasters, [seventeenth century?]. MS.
- 47v. Playbill for Theatre Royal, Drury Lane, 22 November [1759] for *The Wonder*, a masquerade, and *The Chaplet*; includes Garrick. P.
48. Playbill for the Theatre, Lichfield, 21 December, 1804, for *The Revenge*, with Epilogue spoken by Col. Eliot, and *The Apprentice*. Jackson, P.
49. ALS from Lord Sandwich to Mr. Seward promising to use influence to get Mr. Long a post as a surgeon at St. Bartholomew's Hospital, London, 26 August, 1783. MS.

50. Verse; ten verses of four lines, entitled *The High Church Loyalty, or a health to the cause*, beginning "Ye Wigs and desenters what would you have done". [Pro-Sacheverell. c. 1710.] MS.
52. Record of number of voters at contested elections at Lichfield, 1760/61 - 1799; present members: Sir George Anson and G. G. Vernon, [c. 1810.] MS.
53. Election squib, 11 March, 1799, in favour of Sir John Wrottesley; five verses of four lines beginning "Come, come ye brave Freemen with heart and with voice". P.
56. A roll of the inhabitants of Dam Street Ward, 1720, 1740, 1760, 1780, [c. 1820]. MS.
59. (a) Account of visit to Lichfield by George Fox in 1651. [Early nineteenth century]. C.
(b) Verse and illustration *On a monument in Lichfield Cathedral*; fifteen verses of four lines beginning "This cannot be the sleep of death". [Nineteenth century]. C.
60. Broadside, 16 June, 1826; *A chorus of weird sisters, supposed to be the same who appear daily in Wizard's Hole, at the Town Hall, Lichfield*. P.
61. [A country house.] Wash. 7} X 9.
62. (a) Election squib; *The Lord's lamentation; or the Whittington defeat*; eighteen verses of four lines beginning "God prosper long our noble King". [Anti-Gower; 1799?] P.
(b) Ditto; beginning "When Sir Niggle the *Bold*, so magnificent came" nine verses of four lines. [1799; duplicate of 65v.] P.
- 62v. (a) Ditto; *Political changes*; five verses of four lines beginning "What a noise there has been - what a scene of confusion". [1799 ?] P.
(b) Ditto; *Par vel impar* - -; eight lines beginning "Sir Nig and his Crew having form'd a Committee". [1799] P.
(c) Ditto; seven verses of six lines beginning "Sir Nigel the Bold". [1799.] P.
(d) Murder of Westwood, a nailer, at Burntwood, by his wife Sarah. [Mid-nineteenth century.] C.
63. (a) Election squib; *What d'ye call it, or the downfall of——G*; thirty lines beginning "Mourn, mourn, ye butchers and ye bakers", signed "Woowoop", identified as W. Buckeridge in MS. [1799.] P.
(b) Ditto; *A new song by an old elector*; four verses of eight lines beginning "Sir Nigel now steps forward, boys". [1799.] P.
(c) A seal belonging to Richard Greene; engraving. P.
- 63v. (a) Election squib; six verses of four lines beginning "Ye voters of Lichfield, attend to my call"; author identified in MS as Theo. Levett. P.
(b) Ticket for Lichfield Races; early nineteenth century. P.
(c) *Verses address'd to Mr. Greene on visiting his Museum, by J. Weston, organist of Solihull, Warwickshire*; twenty-two lines beginning "Friend, to thy city's fame ! whose gen'rous toil", 26 February, 1788. "Printed by Mr. Greene", in MS. P.
65. (a) Election squib; *The petition to Niggy*; five verses of four lines beginning "Dread Sir, we in council assembled and set". P.
.. • (b). Ditto. Four lines beginning "Should Sir Nigel *the bold* not succeed in this place". P.
- 65v. Ditto, duplicate of 62(b).
66. Broadside; *Soliloquy; Counsellor Sapient in the dumps*; twenty-eight lines beginning "To vote or not to vote that is the question". Identified in MS as Councillor and Mrs. Simpson. P.

- 66v. Ditto; *A meeting of Blue Devils, supposed to be the same who so frequently appear at the Swan Hotel, Lichfield*. Dated June, 1830, and characters identified, in MS. P.
67. (a) West front of Lichfield Cathedral. Wash. 5J X 3.
 (b) Account of the stained glass put in Lichfield Cathedral by Sir B. Boothby, brought from Herchenrode Abbey. [1802.] C.
 (c) Advertisements of meeting of former pupils of Mr. Price at Lichfield and Birmingham; and of Mr. Spray's concert at Vicar's Hall, October, 1799. C.
 (d) Verse; *To Miss Seward on her elegy on Cap. Cooke and Monody on Major Andre*; twelve lines beginning "Prais'd be thy pen what man would read to die". Dated from Bath, 5 April, 1781. P.
 (e) Exhumation of Major Andre at Tappau, America. C.
 (f) Major Andre; print from Cormack, vol. 3, p. 287. P.
- 67v. (a) Dr. Seward. Wash. 3 x 3.
 (b) Col. Bagot; Ink. 3 x 2\$.
 (c) [Exterior of a building.] Ink. 3[^] x 4L
 (d) View of Lichfield. Wash. 2^l X 4^l.
 (e) St. Chad's tower. Etching. 2^l X 2^l.
 (f) Coronation dinner ticket, 19 July, 1821. P.
68. (a) Election squib; *The Birmingham bard*; eight verses of seven lines beginning "When the Baronet's cause was declining". [1799.] P.
 (b) Ditto; *Gresley, trade & liberty*; nine verses of four lines beginning "Britons rouze ! assert with spirit". [1799.] P.
- 68v. (a) Prebendal House, Lichfield Close, taken down in 1799. C. E. Stringer, 1798. Water colour. 4£ X 7.
 (b) Dam Street shop, 1815. Wash. 1^l X 5f.
69. Broadside; sentences of the prisoners at Lichfield Assizes, April 17, 1810. Lomax, P.
- 69v. Ditto; declaration and confession of Thomas Jackson, executed at Sandy Ford, near Stafford, 7 April, 1783, for robbery. P.
70. Ditto; execution [etc.] of John Neve, William Weightman and James Richard Jackson, at Lichfield 18 April, 1811. Lomax, P.
- 71-2. Warrant for the execution of Ralph Greenfield, Thomas Naylor and William Chetland, in Lichfield Gaol, 8 April, 1801. MS.
- 73, 74v, 77-78v. Correspondence in *Staffordshire Gazette* and other papers from Cowperthwaite Smith, Richard Greene and others on Lichfield Grammar School, Conduit Lands Trust and Corporation reform, and relevant controversies, 1838-40. C.
75. Shoulder of Mutton meeting, Lichfield, 10 October, 1812. [Poster for races.] Lomax, P.
- 75v-76. Verses; *Holmes Ghost*; fourteen verses of four lines beginning "Night had her sable curtain drawn". [About Dr. Carey Butt and Mr. Hector.] MS.
- 76v. Verse; *A letter from H[olmes] Ghost to the D—r* [Butt]; ten lines beginning "Ah ! Cruel wretch my being to destroy". MS.
- 78v. Verse; *A remembrance of St. Chad's, Stow*, by C. T., Lichfield, April, 1853; forty-four lines beginning "Upon the margin of a wide-spread lake"; Author identified in MS as Marcus Trigg. C.
79. *Gentleman's Magazine*, vol. 61, 1791, Plate 11, p. 21. [Group of objects including a panel depicting St. Anthony in Richard Greene's altar clock by "Mr. Stringer of Lichfield".]

80. Interieur de la Maison de Comr. Buckeridge Deer. 7, 1807, pris pour le Gazette de le Rev. H. White. Ink. % X 9.
- 80v. St. Michael's before ye erection of ye Mausoleum or the alteration in 1799. Water-colour. 5l x 7.
81. (a) St. Chad's, 1788. E. S.[tringer]. Wash. 6 x 9 .
(b) Elmhurst, 1802. Wash. 4l x 6l.
- 81 v. St. Chad's, Jan. 8, 1808. C. E. Stringer. Wash. 10^ x 8\$.
82. (a) [Collection of seventeen signatures.]
(b) [Visiting cards, with names in MS of] Mrs. Darwin; Dr. Darwin, Radbourn, near Derby.
(c) ALS from Thomas Harwood enclosing proof impressions of the plates in "my book", 22 March, 1806. MS.
(d) Receipt from Thomas Cobb, mercer, to Luke Ames of Lichfield for £15, 17 April, 1732. MS.
- 82v. Playbill; Theatre in Lichfield, 15 March, 1770; *The Recruiting Officer* and *The Mayor of Garrat*. [Kemble's company.] P.
83. (b) Shoughborough, the seat of T: Anson Esqr. M.P. C.E. Stringer delin. Wash. 3 x 4l.
(c) James Cornwallis, bishop and earl. Silhouette of head and shoulders.
- 83v. (a) Verse; *Burrow-Cop Fete Champetre, 1783*; thirteen verses of five lines beginning "Give ear, and a comical story I'll tell". "25 July" in MS. [About the Mayor's refusal to lend the Guildhall for a ball.] P.
(b) Hands Folly, Burrowcop, later ammunition depot for Volunteers, 1805. Wash. 3¹- x 3₂.
84. Lichfield Greenhill Bower. Two steel engravings, early nineteenth century.
- 84v. Prees Church, Vicarage and Schools, [c. 1850.] C.
85. Playbill; Theatre Royal, Drury Lane, 3 December, 1767; *The Stratagem* and *The Devil to Pay*. [Includes Garrick.] "Mrs. Reddish was Canning's mother, formerly Hunn", in MS. P.
- 85v. Lichfield Greenhill Bower; John P. Dyott junr., mayor. Engraving, [c. 1860.] P.
86. Account of time, 15 November, 1805, of 1st Battalion Company, Lichfield Volunteers; Chas. E. Stringer, lieut. MS.
- 86v. [Wall-painting of the Crucifixion found in the south aisle of the Cathedral in 1791; rough version of water-colour in Harwood, p. 112.] 8 x 6 .
87. (a) Presentation of colours to Lichfield Military Association, 30 September, 1799. C.
(b) Advertisement for information on attempt to set fire to powder magazine of Lichfield Volunteers, November, 1803. C.
(c) Lichfield Volunteers on duty in Derby, and appointments. C.
(d) Pro-forma with blanks filled in for evening report of Grenadier Company, 5 July, 1808; Chas. E. Stringer, capt. Sharpe, Warwick, P.
(e) Lichfield and Midland Counties Agricultural Show, 1844. Admission ticket. P.
- 87v. Pro-forma, with blanks filled in for Lichfield, 28 June, 1821, with order to search for rogues and vagabonds. P.
88. (a) Three letters to *Staffordshire Gazette*, etc., about the Lichfield Pools, [c. 1841.] C.
(b) Letter to *Lichfield Telegraph* [c. 1850] about sale of Greene's Museum in 1802. C.
- 88v. (a) Two envelopes franked by James, earl Cornwallis, bishop of Lichfield. MS.

89. South west view of Litchfield. J. Ryland, del. et sculp. Engraving. P.
- 89v. [A house]. Wash. 6 x 4.
91. (b) Top of Butcher Row. Wash. 5 x 3-L
(c) St. Chad's Tower. Etching. 3\$ x 2|.
- 91v. Lichfield from the north east. Wash. 7| X 10f.
92. (a) Parliamentary franchise, 1798. C.
(c) New organ in Lichfield Cathedral, [c. 1789.] C.
(c) Damage to house of T. W. Greene in St. John Street by lightning, July, 1825. C.
(d) New east window in Lichfield Cathedral, 1789 by Egginton [sic] of Handsworth. C.
- 92v. (a) View of Lichfield from an early nineteenth century letterhead. C.
(c) Verse; *The trees' petition to a lady who had ordered a fine one to be cut down*, signed S; twelve lines beginning "Pause, gentle lady, ere thou seal the doom". P.
93. A plan of building adjoining the Market Place, Lichfield. Josh. Naden, surveyor, Feby, 1835. Lithograph by T. Underwood, Birm. P.
94. (a) Verse; prologue for the opening of the New Theatre, Lichfield, by Joseph Weston; sixty-four lines beginning "In those blest climes, of which we sometimes hear". From *Birmingham and Stafford Gazette*, 23 July, 1793. C.
(b) Verse; *Epigram on the fines lately paid by several gentlemen . . . on declining to serve the office of Sheriff*, signed S, *Lichfield, August 7*. Six lines beginning "What is the Sheriff's office, say?" P.
(c) Verse; beginning "O'er the tricoloured flag, blood stained emblem of France"; Five verses of four lines. Lichfield, August 5, 1815. "C. E. Stringer" added in MS. [On Waterloo.] P.
(d) Obituary of John Adenbrooke [sic], dean of Lichfield, [1776]. C.
(e) Obituary of Marquis of Donegal, [1799]. C.
(f) Description of a man found murdered in Wyrley and Essington Canal, 22 December, 1823. C.
(g) Accident at gravel-pit on the Birmingham Road. [c. 1840.] C.
(h) Inquest on John Sedgwick, run over by a canal wagon, [c. 1840.] C.
(i) Body described in (f) buried, as "very offensive"; not identified. C.
- 94v. (b) Lichfield Cathedral. Etching by C. E. Stringer [for a bookplate]. 2 x 3±.
(c) Trade card of Banister, gold and silver smith, Market Street, Lichfield; "tried for forgery", in MS. [c. 1830.] P.
(d) Note from [Charles Lyttleton] Bishop of Carlisle to [Theophilus] Buckeridge asking for certain values in *Pope Nichs. Valor*, [c. 1765.] MS.
95. Lord Paget's monument, 1752. F. Perry. Ink. 8\$ X 4L
- 95v. Verse; (b) *Poetical chronology of Lichfield*; sixty-two lines beginning "Ere hostile keels had ploughed our white clift shore". By C.E.S. [expanded to Stringer in MS]. [For MS see Harwood, p. 390.] C.
(c) Verse; *Sonnet to Lichfield*; eighteen lines beginning "Fair city, lift, with conscious glory crowned", signed £ [Stringer?]. C.
96. Lichfield Cathedral exterior, 1852. Photograph.
- 96v. Verse; *The dance of the devils*, by Sam O'Shanter; seventy-four lines beginning "Last Friday night I dream'd a wondrous dream". [Satire on a Lichfield ball.] P.
97. View from the west of the City of Lichfield; by G. F. Robson, engraved by Tombleson, 1826. (Mander 1563.) P.

98. Backs of dwelling houses. Wash. 5 X 9l.
99. (a) Lichfield market house; unroofed. Water colour. 4f X 6.
(b) House in Dam Street where Lord Brooke was killed 1643. Wash. 4 x 4 .
- 99v. Inspection return of Captain Stringers Company. [Undated.] MS.
- 100v. Johnson's willow and St. Chad's Church, Lichfield, 26 June, 1807. Wash. 1l x 10L
- 101-2. Illustrated account of Johnson's willow. [Mid-nineteenth century.] C.
103. [Shugburgh Hall ?] Wash. 64r X 12.
104. Broadside; *Glorious intelligence. Surrender of Paris by Capitulation to the Duke of Wellington and Field Marshal Blucher.* [1815.] J. Amphlett, Lichfield, P.
105. A Roman temple being built; with rough sketches on verso, signed Taddeo Zuccaro [but actually by Niccolo Trometta, his pupil and imitator, according to Mr. John Gere, of the British Museum]. Oval cartoon 15 X 10^.
108. Corn Exchange and Market Place just erected at Lichfield, [c. 1840.] C.
- 108v. Mrs. Johnson's mother, by A. Nessling. Pencil copy. 6f X 5l.
110. Loyal address from a voluntary association in Lichfield to King George, after the "detestable conspiracy" by Papists and the Pretender. [1745.] MS.
111. Nominal roll of Grenadiers, 5 August, 1807, signed by Chas. E. Stringer, cap. MS.
- 111 v. Broadside; subscriptions and disbursements for clothing and arming a volunteer corps, Lichfield, August, 1803; total: £2,359. W.Morgan, P.
112. (b) Account of demolition of the Lichfield willow, [1815]. C.
(c) Letter from Samuel Pegge to - Hope on restoration and history of Lichfield Cathedral, 10 May, 1788. C.
(d) Letter from C. S[tringer] to *Lichfield Mercury*, 11 February, 1816, on discovery of human bones during the draining of a meadow, supporting the massacred Christians view of Lichfield's origins. C.
(e) Discovery of human bones when digging a cellar for Rev. Hugh Bayley's house in the Close, [c. 1810.] C.
(f) Lichfield Cathedral; engraved view from a bill-head. C.
113. (a) ALS from-Heeley, attorney of Walsall, to William Buckeridge, proctor at Lichfield, [c. 1771], about proving a will and giving particulars of a negro slave, aged ten or eleven, for sale. MS.
(b) Summary of (a), signed S [Stringer ?] C.

II. HARWOOD'S *HISTORY*

Extra-illustrated and expanded into three volumes, each with a specially printed title-page worded as usual, but with the addition of *illustrated with drawings and engravings*. On each inner front cover is written *Chas. Edward Stringer, Lichfield*, over which has been pasted a slip with *George Buckeridge, Lichfield*, 1857; on each special title-page has been written *E. Durant*.

Only original manuscripts, drawings, etc., are listed, except for printed material by E. or C. E. Stringer, and some coloured prints.

References are to the nearest *facing* page; when more than one item is on a sheet, each is differentiated by (a), (b), etc. The manuscripts at the ends of volumes 1 and 2 are identified by (i), (ii), etc. Measurements are given in inches, with the height first.

Editorial additions are put in square brackets, except for the type and measurements; otherwise the titles are as given.

For abbreviations, see p. 31 above.

VOLUME ONE

1. A plan of the City of Lichfield, 1786. The buildings since erected, 1816, red. Scale: 1 in. = 200 yds. Ink and water-colour. 9| X 1l.
2. Found in Toads hole piece near Pores Mill, 1804, the site of the Massione [*sc.* Massacre] of the Christians. [One sherd, one quern, two objects.] Ink. 4 x 2l.
7. Dr. Plot. [Head and shoulders.] Wash. 6} X 5}.
8. Malvoisyn Ridware, 1807, [Church]. Wash. 3 x 4.
11. Langtons bridge. [Two views, from both sides.] Wash. 6 X 2l; 5£ X 2.
16. Belgrave, Leicestershire, [Church]. Wash. 6^ x 4.
22. The house in which Lord Brooke was killed, [Dam Street]. Wash. 4} x 4.
22. Lord Brookes armour 1642. [Helmet and breast-plate.] Wash. 6 x 5.
23. Rushall [Church from north west]. Wash. 2l x 3}.
25. Prince Ruperts house, Beech Lane, Barbican, London, 1810. Ink. 6^ X 5|.
28. Burton Manor house, 1798. Wash. 4f X 5*.
28. Ashby de la Zouch, 1796. [Castle ruins.] Wash. 4| x 6|.
41. Hamstal Ridware, 1799. [Church and house.] Wash. 5| X
41. Streethay, 1791. [Manor-house.] C. E. Stringer del. Wash. 1l X 3.
50. West front of Lichfield Cathedral, 1819. Drawn on stone by W. Westall. "From a drawing by C. E. Stringer" [in MS.] Engraving. (Mander 1399.)
54. Arms on Bassets tomb. [In Cathedral; nine shields blazoned in water-colour, each 1f high.]
54. [Ditto; ten shields.]
66. Hackets Banqueting room. C. E. Stringer F. Wash. 4} x 4Jr.
74. North door, Lichfield Cathedral, 1787. CES. Wash. 7| x 1l.
76. From the deans walk, 1817. Johnsons willow; Mrs. Gastrels; Mrs. Astons. Ink. 4i x 5*.
78. [Blazoned coat of arms painted on vellum, as recorded at the Visitation of Lancashire, 1664, for William Walmesley, chancellor of Lichfield, 1699: *Gules, on a chief ermine two hurts* (Walmesley); on an escutcheon of pretence, *Gules, an armed leg couped at the thigh in pale between two broken spears argent, a canton of the last* (Gilbert). Crest: *A crowned lion statant ermine*. Latin. Eighteenth century copy.] MS.
81. North aisle [arch, Lichfield Cathedral]. CES. Wash. 7 x 4}.
82. John Fletcher Esqr. [died 1799]. Ink. 3 x 3.
82. [Monument to Harriet Ann Lister, died 1802.] Wash. 6| X 3|.
83. [Sepulchral effigy of a mediaeval bishop, possibly Pattishull.] Ink. 10} x 3\$.
84. From the old screen, Lichfield Cathedral. [Details of carvings.] E. Stringer F. Wash. 4i x 6|.
85. [Monument to Catherine Cecilia Buckeridge, died 1787.] Westmacott. [E. ?] Stringer. Water-colour. 9^ x 5£.
86. [Monument to Eva Maria Garrick, died 1799.] Wash. 5} X 4J.
90. Rich. Green. M.D. E. Stringer sculp. [Portrait bust in oval surrounded by objects from his Museum, with motto] *Nemo sibi vivat*. Etching. 6} X 5}.

91. Oak stall L. Cath. Wash. 1\ x 2\.
94. Tomb of Ralph, last Lord Basset of Drayton in Lichfield Cathedral, 1390. C. E. Stringer del. Ink. 4¹ x 6\.
96. Arms on the tomb of Robert Master. [Five uncoloured shields.] Ink. 8 X 6¹.
99. Strangeways mont. 1780. CES d. Wash. S\ X 6f.
103. Govr. Bagots monument. Wash. 6% x 3.
105. In the Lady Choir 1767. CES. [Mercian king with prince; see text p. 105.] Ink. 4± x 4.
107. Library, [Cathedral] 1812. C. E. Stringer. Wash. 6 X 8*.
111. (a) Silver ring found in the garden of Major Bowles. From Dr. Wrights col. *[sic]*. C.E.S.d. Wash. 1 x 3.
- (b) Tomb discovered in the excavations of the foundations on the south side of Lichfield Cathedral, 1813. CES d. Wash. 2\ x 6.
- (c) Lichfield Cathedral. Dyotts Drake 1643. CES. Wash. 6[^] x 1.
- (d) Lichfield Cathedral. [Cup] Found in the south aisle 1787. CES. Wash. 4 X 3-L
112. In the south aisle 1791. [Wall-painting of the Crucifixion; better version of Album, f. 86v.] C. E. Stringer. Water-colour. 1\ x 6.
113. Under the whitewash L. Cathedral 1785. [A saint receiving a book from a crowned donor.] Ink. 6[^] X Z\.
115. (a) Clent [Church from E.] C. E. Stringer. Wash. 4 x 4\.
- (b) St. Kenelms Clent. CES. Wash. 3 x 4*.
- (c) Brome 1739; Brome 1793. [Church; two views of exterior.] CES. Wash. 7 x 5.
117. [Two views of Lichfield and Cathedral.] CES. Wash. 6 x 5.
123. Eccleshall [Church ground plan, with elevations of] east side to the north [and] front to the south west. Ink. 7 x 6-L
124. Beaudesert, Staffordshire, Marquis of Anglesea. London, published by J. Taylor, February 1, 1816. [Coloured print showing Park before improvement and opening up to show after effect of landscaping. Mander 175.]
125. Old church Wolverhampton 1800. CES. Wash. 6\ x 6\.
128. Duffield [Church] 1792. CES. Ink. 4\ X 4.
136. Cannock [Church] 1816. C. E. Stringer. Ink. 4± X 5J.
136. Walter Grey. A:B:Y. [Monument.] CES. Ink. 5\ X 3£.
141. Bishops Palace; 1312. 1819. C. E. Stringer del. Ink. 4 x 7.
144. Greys Inn [London]. Wash. 4 x 6.
- [144-59. Approximately fifty prints of portraits of bishops and places connected with them.]
152. [Monument of Bishop John Cosin.] 1669. Ink. 6 x 4\.
153. Accepted Frewen [monument]. Ink. 6[^] X 5\.
158. Brewood [Church]. Wash. 2\ x 3.
159. Cornwallis B: L. & C. Silhouette bust. \ x 1\.
161. 2d. Residentiary. C. E. Stringer. Wash. 5 x 5.
161. 1st Residentiary. C. E. Stringer. Wash. 5\ X 7[^].
161. 1st Residentiary. [Different from last.] Wash. 5f X 1\.
161. 1st Residentiary; [inner courtyard]. C. E. Stringer. Wash. A\ X 6.
162. 6th Residentiary. CES. Wash. 3 X 4\.
163. 4th Residentiary. C. E. Stringer. Wash. 4 x 6.
163. [5th ?] Residentiary; [two views]. C. E. Stringer. Wash. 5 X 4£.

163. 3rd Residentiary. C. E. Stringer. Wash. 4½ X 6.
163. 1st & 3rd Residentiaries. C. E. Stringer. Wash. 6 X 8-L
164. Shenstone [Church]. CES. Wash. 1½ x 3½.
164. Shenstone Church . . . 1770. E. Stringer f. Water-colour. 5½ x 6f
168. Edgbaston Church near Birmingham. J. Smith sc. Published by T. Beach, Birmingham. Proof engraving.
175. Chebsy [Church] 1789. Ink. 4½ X 6f
176.
 - (i) 31 May, 1650; City of Lichfield. Certificate that William Parrice of Wall has taken the engagement to be faithful to the Commonwealth. Signed by Ric. Drafgate and Nicho. Deakin. MS. [Printed in Harwood, p. 39.]
 - (ii) ALS from Thomas [Shirley] to Anthony Mart that he had come to London on foot with Mrs. Anson, whose husband is committed to the marshal till he lend £100 10s. Od.; fears that those who plundered "Pilliton hall" will come into these parts, and he dare not stir till "the coast be cleare"; will come as soon as opportunity occurs to wait upon "yr. Mr.", *lc.* 1644.] MS.
 - (hi) ALS from W.W., 23 November, 1643, that after receiving notice of the disaster from Mr. Tirer, he sent for assistance to Col. Lane, Capt. Cawlesse and Capt. Astley, and hopes unnamed correspondent will do the same if need arise. MS.
 - (iv) ALS from W.W., 30 November, 1643, to "Noble Sir", wanting to know if it is necessary to send money to Oxford, and whether City of Worcester can furnish any muskets, or if any to be sold. In a P.S. asks for regular news and describes means of weekly communications.
 - (v) May, 1643, Assessment on Staffordshire for £2,000 and a further £2,000 with names of gentry organising it and signatures. Contemporary copy. MS.
 - (vi) A list of the officers and soldiers names of the volunteer Company of the City of Lichfield under the Command of. . . Robert Lord Brooke . . . MS.
 - (vii) "Writings concerning the sale of Mr. Warners land." Made 1 August, 1646 between Col. Symon Rugeley and others, and Sir Peter Wentworth about sale of George Warner's lands in Wolston, Marston and Brandon, Warwickshire. Two MSS. (Cf. *VCH Warwicks.* vi, 275.)
 - (viii) 10 July, 1646. Order from Parliament that £5,000 should be allowed to the Committee before "Litchfield Leaguer" for discharge of their account, and that this money should be raised from the sale of lands of Sir Robert Wolseley, and George Warner of Wolston. Signed by J. Browne and H. Elsynge, clerks of Parliament. MS.
 - (ix) [Draft] Petition from Bishop Hacket for money to repair Lichfield Cathedral. [Unsigned; *c.* 1661.] MS.
 - (x) A list of the inhabitants of the City of Lichfield, 30 October, 1661. [Receipt for amounts listed from persons named; all were voluntary soldiers under Richard Dyot; all free contributions for the King. Signed by Sir William Dugdale, Receiver for Lichfield: About 270 names, arranged by street, with amounts from 10s. to 1s.] MS.
 - (xi) 4 April, 1648. *An ordinance of the Lords & Commons . . . for maintenance of a ministry in Lichfield.* London, printed for E. Husband, 1648. [Not in Wing.] P.
 - (xii) 14 October, 1749. Order from Gilbert Walmesley to - Buckeridge to pay Mr. Garrick £37; receipted by Peter Garrick. MS.

- (xiii) ALS from Anna Seward, 14 January [1804?] about proof corrections to sentences she had sent for insertion in "the memoirs". On verso, rough draft of a letter to - Johnson, 3 March, 1804, complaining that a Greek epigram had been put between two of her poems in "2d. Vol. of tour The Poetic M". MS.
- (xiv) 30 Eliz. I [1588/89]. Quietus for Anthony Over and Simon Biddel of Lichfield, signed by J. Wolley. MS.

VOLUME TWO

181. Stratford-upon Avon [Holy Trinity Church] 1807. Wash. 3| x 5.
182. Drayton Basset [Church]. CES. Ink. 5 X 9£.
182. Henry Salt, 2 August, 1815, Lichfield. S.
186. Deanery 1818. C. E. Stringer. Wash. 5i X 5}.
195. Solihull from Copt. Heath. T. Eborall. Water-colour. 51 x 6|.
196. Handsworth [Church] 1795. CES. Ink. 4Jr x 5|.
196. Barr [Church]. CES. Wash. 5} X 5^.
197. Bromley Regis [Church] 1813. C. E. Stringer. Ink. 5} X 1l.
197. Edengale [House and Church] 1800. Wash. 3^ X 5}.
197. Haselor [Church] 1815. Wash. 2 x 3.
205. Knowle, Warwickshire [Church] 1815. CES. Wash. 5 X 7}.
214. ALS from Thomas Harwood to [C. E.] Stringer, 12 May, 1829, giving particulars, in answer to Sir George Chetwynd's enquiry, about Edward Westcote Lyttelton, died 1681, and other details before Sir George sends the plate of Walter Chetwynd to the copper-plate printer; "Ingestire" to be altered to "Ingestre"; blunder caused by the engraver Meyer and all plates struck off before Harwood discovered the error.
214. [Collection of twenty-five autographs and one address, mainly removed from letters.]
216. Alrewas [Church] 1818. CES d. Wash. 5 X 6*.
219. Ibstock [Church] 1819. C. E. Stringer del. Ink. 5} X 5^.
219. Aldridge [Church] 1816. C. E. Stringer del. Wash. 4} X 6£.
220. Colwich [Church]. Wash. 1f x 2l.
224. Darnford Mill 1805. C. E. Stringer d. Ink. 5| x 6.
225. Clifton Campville [Church]. CES. Wash. 6 x 6.
227. Packington [Church] 1818. CES. Ink. 4 X
234. Tamworth Castle 1787. CES f. Wash. 4 x 6J.
234. View of Armitage Park and Subterranean Canal, 1795. Stringer delt. Pl. XV [from Shaw's *Staffs.*] Engraving. (Mander 97.)
234. Armitage [Church and village]. CES. Wash. 3| x 5f
234. Pipe Ridware [Church]. CES. Wash. 2l X 5.
234. Norton [Church]. C. E. Stringer del. Wash. 4} x 7.
243. Colton, Staf: [Church] 1814. C. E. Stringer del. Ink. 3| X 9.
244. Croxall [Church] 1816. C. E. Stringer del. Ink. 3| X 6.
246. Simonis Islippe Seplm. [Tomb.] CES. Ink. 2l x 5^.
250. [Collection of twenty-six autographs, mainly removed from letters.]
254. Ingestre [Church] 1678. Wash. 5} X 1l.
254. Whittington, Staffordshire [Church] 1823. C. E. Stringer del. Wash. 6} X 1l.
254. Whittington, Derbyshire [Church] 1790. CES. Wash. 2l X 5%.

254. Whittington, Derby [Manor house]. Wash. 4 x 5}.
256. Tong, Salop. [Church.] Wash. 4± x 6}.
273. [Collection of twenty-four autographs, mainly removed from letters.]
274. Polesworth [Church] S: 1789. CES. Wash. 4± x 8±.
283. (a) Farewell [Church] 1813. C. E. Stringer del. Wash. 5\$ x 5*.
(b) Farewell [Church] 1744. CES. Ink. 4£ x 6. [Watermark: 1820].
289. Langton's Palace, Lichfield [ground plan]. Ink. 8 x 12.
289. Ditto. From the Ashmole papers. Ink. 5| x 6. [Watermark: 1814.]
290. The Palace 1812. CES. Water-colour. 4£ x 6}.
292. Close 1818. C. E. Stringer, June 1817. Wash. 5} x 8|.
293. (a) Newtons Charity 1817. CES. Wash. 3£ x 5.
(b) Close 1817. CES. Wash. 5J x 7J. [Different from 292.]
(c) West entrance to Close 1820. CES. Ink. 4£ x 8.
295. (a) South entrance to the Close 1812. CES. Wash. 5 x 6}.
- (b) [Backs of houses; in the Close ?] C. E. Stringer. Wash. 4 x 6J.
- (c) [Ditto.] C. E. Stringer. Wash. 4| x 6}.
- (d) New College, Close, 1816. C. E. Stringer del. Wash. 5\$ x 6J.
297. (a) Register Office 1812. CES. Ink. 4} x 4|.
- (b) Conduit in Close 1783. Ink. 2| x 3}.
300. (a) [Conduit in Close ?] Engraving signed C. E. Stringer in MS. [From Lomax, *Guide*, 1848 ?]
(b) [View of Lichfield.] Wash. 5} x 7.
302. (a) Elford [Church] 1817. C. E. Stringer d. Ink. 5} x 7.
(b) Monument of Young Stanley in Elford Church. Killed by a Blow on the Temple by a Tennis Ball. CES. Wash. 3| x 6}.
- (c) Atherstone, [Warwickshire, Church] 1806. Wash. 5} x 5.
304. Drayton Manor 1786. Wash. CES. 2| x 7.
325. Thomas Roberts. Born at Cirencester April 22nd 1769. Elected Town Crier of . . . Lichfield July 16th, 1822. Coloured engraving printed by Graf and Soret, 14 Newman Street. P.
330. Whyrley [Hall] 1790. CES. Wash, x 8}.
334. Whichnor [Church] 1816. CES. Wash. 3f x 5l.
339. Hanbury [Church] 1815. CES d. Wash. 4 x 7.
353. Whit Monday [Procession in Lichfield by Market House and St. Mary's.] C. E. Stringer del. Water-colour. 6} x 15|.
356. Arms of the City; See [of Lichfield]; Staffordshire; Sr. Lister Holt Brt. Water-colours. Each 2 x 2\$.
365. Shugborough, the seat of Thos. Anson esqr. 1790. C. E. Stringer del. Wash 3} x 8.
368. [Nine coins and tokens described by Harwood, pp. 367-68.] Wash. 6} x 5^.
373. St. John's Chapel. Woodcut, signed C. E. Stringer in MS. 1 | x 3. [From Lomax, *Guide*, 1848; Mander 1682.]
374. Maplehayes 1803. CES. Wash. 2| x 5}.
376. A perspective view of a part of the city of Lichfield. [Johnson's birthplace, St. Mary's.] E. Stringer del. February 12, 1785; Cook sculpt. Engraving. [As used in Shaw's *Staffs*, and Jackson's *Lichfield*; cf. p. 456; Mander 1641.]
388. Longton [Church]. Wash. 5| x 8}.

390. (i) Chronology of Lichfield. Sixty-two lines of verse beginning "Ere hostile keels had ploug'd our white clift shore", signed CES. MS. [Printed in Album, f. 95v (b).]
 (ii) Letter from Privy Council to Lichfield Corporation, 31 July, 1614, that lease of lordship of Lichfield be made with the new Earl of Essex; signed by Duke of Suffolk and fourteen others. MS.
 (iii) List of "the chiefeſt things that Sir Walter [Leigh ?] is charg'd with", mainly support of Charles I; nevertheless E. Leigh is willing to hear what "your husband" has to say in justification. Signed E.L. Endorsed "Alle questions put by Colonl. leigheto M.C." MS.
 (iv) Contemporary copy of the last item, endorsed "To present my Ladyes favour kindly to Colonell Leigh", and to ask for details of charges and cause of undeserved taxation, etc. MS.

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398. (a) Halberts of ye Dozeners, formerly of the Guild, 1819. Wash. 8 x 6}.
 (b) Mace of the Guild. Woodcut. 2\ x }. [? from Lomax, *Guide.*]
 406. Arms of the kings of Mercia; [figures of] Earl of Mercia; Hugh, earl of Chester. From painted glass in Chester Cathedral. Water-colour. 6 x 5.
 408. Meryvale [Church]. 1783. Ink. 31 x 7.
 426. [Guildhall ?]. Woodcut. 21 X 3±. C. E. Stringer added in MS. [? from Lomax, *Guide.*]
 429. Epitaph in Shenstone Churchyard of Alexander Ward. MS.
 438. Petition to the King, June [1721] from the citizens of Lichfield for election of Theophilus Levett as Town Clerk and Coroner. MS.
 445. Ashmolean Museum, [Oxford]. Ink. 3J X 51-
 450. Appleby [Church]. Ink. 6\ x 7}.
 455. Market house, 1782. Wash. 5 x 7}.
 455. Roundabout House; High Cross conduit and Engine House, 1780. Ink. 4% x 8.
 456. [View of a part of Lichfield, as at 356, but from *Gent. Mag.* vol. 55, p. 100, March 1785.]
 464. Sr. Rich. Dyotts monumt. Wash. 6\ x 4'.
 472. Pipe hall 1816. Wash. 41 x 5£
 478. St. Marys 1816. Wash. 6\ x 8}.
 478. Boar Street 1817. Wash. 5£ x 7}.
 478. Guild Hall [interior] 1818. Wash. 51 X 7.
 478. (a) Conduit, Tamworth Street 1793. Wash. 2\ x 2£.
 (b) Theatre 1820. Wash. 31 x 31.
 478. Minors School 1812. Wash. 51 x 51.
 481. (a) Friary: E: 1782. Wash. 21 x 51.
 (b) Friary: West: 1780. Wash. 4 x 8.
 482. Carving in the Friary 1781 [of coats of arms of Cadogan, Macloid and Stafford.] Water-colour. 5 x 71.
 486. Part of the pavement of the Chapel of the Friary founded by Bishop Alexander 1229 discover'd in levelling the ground 1783. Wash. 6\ X 5}.
 486. Friary. 1816: E. Wash. 4 x 7.

486. Friary. South. 1816. Wash. 4 x 7.
487. (a) [Receipt for one guinea for first payment of Samuel Johnson's edition of Shakespeare; pro-forma filled in for *No. 27, the Revd. Mr. Seward*, but Johnson's original signature cut away and replaced by facsimile.]
 (b) A warrant for impressing horses and carts for the use of the Pretender, 3 December, 1745; signed by James Urquhart. MS.
489. [Conduit and adjoining house.] Wash. 5 x 6.
492. Conduit heads 1815. Wash. 5 x 6J.
495. St. Johns Street 1802. Wash. 5£ X 8.
495. St. Johns Street 1816. Wash. 5| X 8}.
497. Free School, St. Johns 1800. Wash. 4\$ x 6}.
497. St. Johns Street 1817. Wash. 4 X 6}.
500. Wade Street 1818. Wash. 5 X 7|.
500. [Baker's Lane.] Wash. 5 X 8}.
501. Sandford Street 1817. Wash. 5} X 7}.
501. Bird Street 1817. [Old houses.] Ink. 5 X 6±.
501. Bird Street 1816. Wash. 6 x 8L.
502. Sadler Street 1818. Wash. 5| X 8\$.
502. Gate House, 1812, Sadler Street. Ink. 4 x 3}.
503. Dam Street Mill 1798. Chas. E. Stringer. Ink. 5J x 7±.
503. Articles found in Minster pool, 1817. [Six-handled jug, key and spear-head.] Ink.
503. The house of Dame Oliver, the schoolmistress of Dr. Johnson in Dam Street. Wash. 4| x 5i.
503. (a) Part of the porch under which Lord Brook stood. Wash. 5^ X 6|.
 (b) [Mitred head] found in the foundation of a house in Dam Street 1813, top of Quonians Lane. Ink. 2| x 3L [Both] from the collection of Dr. Wright.
503. Dam Street 1813 [with Lord Brooke's and Dame Oliver's houses marked]. Wash. 5f X 9f
503. Conduit Street 1816. Wash. 6f X 9}.
504. Butcher row 1805. Wash. 4| x 6£.
504. Mrs. Porters [house]. Wash. 4 x 6.
504. Stow Street: 1817. Ink. 4| x 7|.
507. Font in St. Chads 1816. Ink. 3\$ x 2.
507. St. Chads 1814. [Interior to east.] Wash. 5| x 8}.
507. St. Chads 1818. [Exterior looking over Pool.] Wash. 5f X 8±.
507. St. Chads north 1810. Wash. 4 x 6|.
508. Mr. Greene. Unique. E. Stringer Lich' sculp. Etching. 6 x 5.
508. [Blazoned coat of arms painted on vellum. *Azure, three stags trippant or* (Greene of Lichfield) impaling *Argent a cross engrailed sable, an eagle displayed of the second in the first quarter* (Webb of Croxall ?). Crest: *A stag's head cabossed or*. Motto: *Virescit vulnere virtus*. Richard Greene, of the Museum, married Theodosia Webb of Croxall as his second wife.]
508. [God the Father holding Christ crucified; an alabaster statue in Greene's Museum.] E. Stringer. Engraving. *Gent. Mag.*, [vol. 58], Jan. 1788, Plate 1, p. 9. (Mander 1762.)

508. A musical altar-clock in the possession of Rd. Greene, Lichfield. Etching. 7| x 4£.
(Mander 1749.)
510. Stow 1816. [House.] Wash. 4} X 4|.
510. Stow 1720. [Pool and village.] Wash. 5£ X 8.
510. Parchment house 1798 [and] Floyers Spring. Wash. 6| x 4.
510. [View of Lichfield.] 1821. Ink. 4} x 7}.
510. View near Lichfield, including a most remarkably large willow tree. E. Stringer del.
1785. T. Cook sc. Engraving. *Gent. Mag.* [vol. 58, pp. 412, 495] June 1785. (Mander
1625.)
510. [Johnson's willow] 1816. Ink. 6| X 8.
510. Johnsons willow, Lichfield 1809. C. E. Stringer. Ink. 5\$ X 1l.
510. [View of Lichfield and Cathedral.] 1818. Ink. 3} x 10Jr.
511. [Miscellaneous artefacts:] Padlock found at Freford; [four pots from] Lichfield;
Bridge; Boar Street 1822; Farewell Church. Wash. 6 x 6.
511. Bacon Street 1818. Wash. 6± X 9|.
512. Womans Hospital 1818. Wash. 4 x 5\$.
514. Elmhurst 1789. Wash. 3| X 6±.
514. (a) Stichbrook. Wash. 1f X 5*.
- (b) Curborough, the seat of the Babingtons, 1816. Wash. 3| x 4.
514. Found near Christiansfield 1811 in Toads Hall piece; [Roman earthenware, stone ball,
earthenware bowl, halberd head.] Wash. 9 X 6}.
515. St. Michaels 1818. [Interior.] Wash. 6} x 9l.
515. St. Michaels 1799. [Exterior.] Wash. 5} X 6^.
516. Handsacre [half-timbered house] 1818. Wash. 2' x 5Jr.
516. Weeford [Church]. 1819. Ink. 6} X 6.
- 519.** Timhorn [farm and house]. Ink. 2f X 6£.
536. Green Hill 1817 [with bear-baiting]. Wash. 6 X 9}.
536. Green Hill 1818. Ink. 5 x 8}.
537. St. Johns 1815. Wash. 6 x 6.
537. St. Johns 1770. Wash. 4 x 4.
537. St. Johns Chapel 1818. [Interior.] Wash. 4| x 7±.
537. Peel House; the birthplace of Bishop Smyth. Ink. 2| X 3£.
541. Bishops Barn at Great Haywood 1817. [In another hand] Now called Weywood
Abbey. Ink. 4 x 6l.
554. St. John's Hospital Lichfield 1495. C. E. Stringer f. 1800. Etching. 3| X 5l.
561. Borrowcop [and Franks ?] Folly. Depot for ammunition 1806. Thirty tons of powder
& 400 french Prisoners in the City. Wash. 7f x 4or.
563. Cold Bath, near Lichfield. R. Greene fecit 1770. Wash. 4} x 6Jr.
564. Hammerwich [Church] 1816. 3f X 5|.
564. A southeast prospect of Hammerwich Chapel near Lichfield. R. Greene 1777. Wash.
4i x 6i.
565. British fortification, Pipe hill. [Palisade, ancient Briton and ground plan.] Ink.
5i x 4±.
566. Fisherwick [Hall]. 1780. Wash. 4J X 7±.
566. [Ditto ?] Wash. 4 x 7.
- 567.** Statfold [Hall] 1816. Wash. 2± X 4±.

570. [Seals:] (i) City of Lichfield 1688. Wash. 2} diam. (ii) Vicar General of Lich. and Cov. Wash. 3 x 2. (iii) Conduit Lands, 36 of Hen. VIII. Ink. 2 x 1}.
570. [Pot found on site of] New Market Hall 1849. Ink. If X 4. [Not Stringer's style.]
570. (a) From the collection of Dr. Wright: Weapons found in the Minster Pool (2); Iron mace of the Guild. Wash. 6} x 5|.
- (b) [Five metal axe heads, etc.] Found in the foundation of the house of the 2d. Residentiary, 1816. Ink. 2} X 6f.
- (c) [Two of the Minster Pool weapons. Steel engraving by CES.]
570. The noted Westons [highwaymen]. Dressed & armed when taken by Mr. Clark. From an original drawing. E. Stringer, Lich' sculpt. Etching. 9f X 6J.
570. The seat of Zachery Babington esqr. Whittington 1825; [and] Token, Z B 1673. Ink. 5J x 7.

[At the end there is first a batch of blank leaves watermarked *Ryle Mill 1823* followed by the printed index and then a MS index of the extra illustrations, probably in a Buckeridge or Durant hand. Finally, a list of the Trustees of Slany's Charity, 1830, is given in MS; among the Trustees were R. and H. Greene, and C. E. Stringer.]

P O S T S C R I P T

The drawing signed Taddeo Zuccaro has now been removed from the Album, f. 105, and deposited in the Ashmolean Museum, Oxford.

BEE BOLES AT WEST BROMWICH MANOR-HOUSE

(O.S. Map Ref. SP005943)

J. W. WHISTON

WHEN THE SOCIETY visited West Bromwich manor-house on 12th March 1961, Mr. Lissimore our guide, pointed out the bee boles in the west wall surrounding the house. These are of special interest as the only other bee boles which have been recorded in the Midlands are those at Packwood House, Hockley Heath, Warwickshire (O.S. Map Ref. SP173721). Bee boles are recesses in stone or brickwalls for the accommodation and protection of one or two skeps, i.e. straw or wicker beehives. There is no English name for these recesses and the Bee Research Association has adopted bee bole, the name which is in common use for them in Scotland.

At West Bromwich there are four boles three of which are bricked up. A drawing of the open bole is given at figure 2 and the dimensions of all the boles are given in figure 3. I have numbered the boles 1 to 4 from south to north: No. 3 is the open one. The original level of the ground is uncertain and the height of the shelves of the boles has been estimated, by relation to the entrances in the wall, to be four feet which would allow the skeps to be handled easily.

The boles face approximately eighteen degrees north of east. Past and present day practice is for hives to face south or south-east and the majority of boles face this way, although a few face east. The boles at West Bromwich are within easy sight but are not too close to the domestic quarters which would be an advantage particularly in the case of swarming.

There is no record of bee boles outside the British Isles and in England the distribution is uneven, the majority are however recorded in the North Country. It is also significant that the majority occur in the wettest parts of the country. As might be expected local stone was used for their construction when this was available close at hand. At other places, brick was used and in these the boles generally have rounded or arched tops.

Most of the bee boles recorded appear to have been built in the sixteenth and seventeenth centuries although it is difficult to assign firm dates in the absence of documentary evidence as the boles may have been constructed with earlier or later material than the main structure. The two earliest boles are associated with ecclesiastical buildings at Nutwithcote, Masham, Yorkshire (in a grange of Fountains Abbey), and at Terns House, Giggleswick, Yorkshire, belonging to a monastery, both of which may date from before the Dissolution. Many of the earliest bee boles are found in Tudor manor-houses often in the surrounding walls as at West Bromwich; they are usually shallow in depth and small in number. In general the height of bee boles ranges from eighteen to thirty inches, the width from fifteen to twenty-eight inches and the depth fourteen to twenty-one inches. At some places there is only one bole and it is unusual to get more than twelve in one group. The largest group recorded is at Packwood

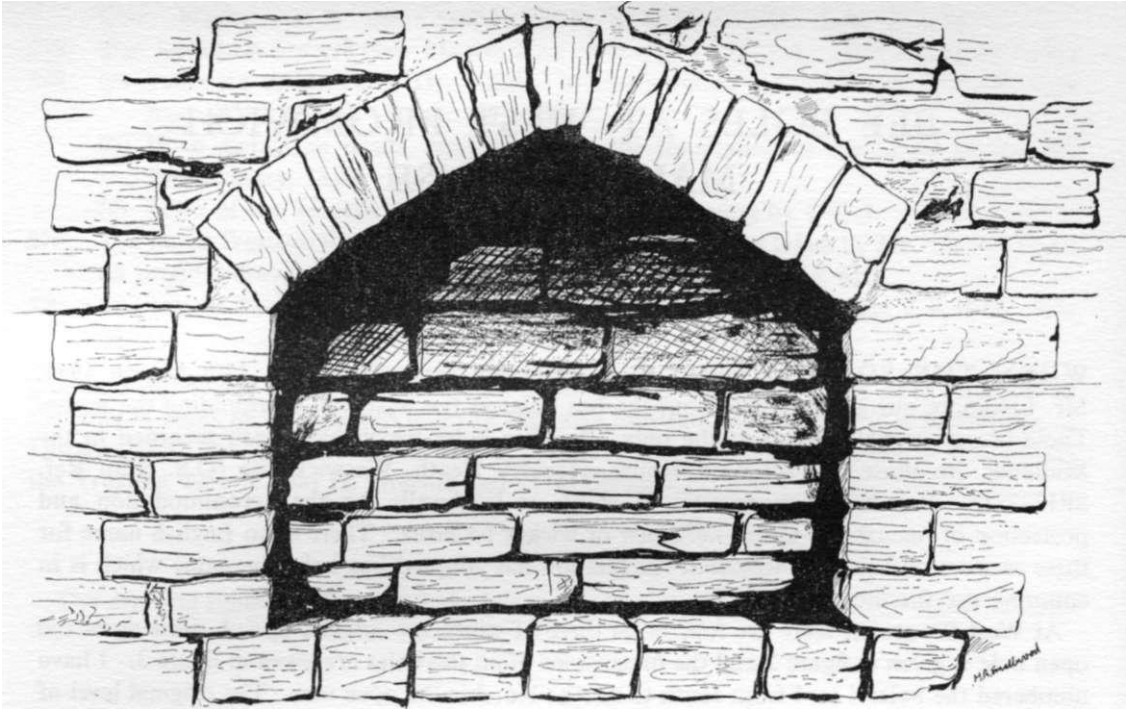


Fig. 2. Bee bole at West Bromwich manor-house

House where there are thirty, and these fill the length of a south-facing wall in a formal Carolean garden. It has been suggested by Duruz and Crane¹ that they may have been ornamental rather than utilitarian; I think this is unlikely although not all of the boles may have been in use at the same time.

There is no evidence of any bee boles being constructed during the last hundred years and none are known to be in use at the present time although some are said to have been in use within living memory.

The bee boles at West Bromwich fall into the general pattern for shape, size and number, they are, however, more widely spaced than is usual. There is no documentary evidence for the date of the boundary wall which is outside the moat. It could well have been built by Sir Richard Shilton, Solicitor-General to Charles I who bought the estate from an impoverished cousin in 1626. This date is supported by the narrowness of the shelves and the size of the bricks, namely, 9 inches X 4½ inches X 2½ inches. The depth of the boles was, of course, determined by the size of the bricks and the thickness of the wall. These boles would, have held only narrow skeps and it is surprising that at West Bromwich and other Tudor manor-houses with boles of this kind the shelf was not extended. There are a few Tudor bee boles in walls where an extension of the shelf was made. No skeps of this period exist but Charles

¹ R. M. Duruz and E. E. Crane, *English Bee Boles*, Bee Research Association, Reprinted from *Bee World* 34 (11): 209-224 (1953).

Bole, numbered from south to north	No. 1	No. 2	No. 3 (Fig. 2)	No. 4
Height (inner measurement)	22 in.	21-J in.	21± in.	21J in.
Width of shelf	25J, in.	26 in.	24£in.	26 in.
Depth of shelf	10-} in.	10} in.	11 in.	11 in.
Distance between boles	18 ft. 4i in. 16 ft. 5 in. 18 ft. 0 in.			
Shelf to ground level	4 feet (estimated)			

Fig. 3. Dimensions of bee boles at West Bromwich manor-house

Butler in *The Feminine Monarchie* (1609) recommends a diameter of thirteen to fifteen inches. The boles at West Bromwich would have been large enough to take two small skeps horizontally or, if there had been a shelf, one above the other but there is no evidence of this. There are traces of mortar on the inside faces of the open bole which suggest it was mortar lined. If only one skep was put in a bole there would have been sufficient space to add a hackle, that is, a straw covering as protection against rain or hot sun.

The shelves of the boles are formed by header bricks (i.e. at right angles to the line of the wall). In boles Nos. 1 and 2 there do not extend beyond the shelves but in boles Nos. 3 and 4 the headers extend beyond the shelves from six feet to the south of No. 3 to five feet six inches north of No. 4, it is possible therefore, that Nos. 3 and 4 were constructed at the same time as the wall and the others later. The bricks used to fill in boles Nos. 1, 2 and 4 are the same size as those used for the construction of the wall. I do not think that we can conclude that the boles had a short life, as bricks of this size would have been lying about for a long time and only a small quantity would be required for filling in.

As the shape, position and material of boles varies so much they are not always correctly identified, particularly if they have been put to some other use, although all wall recesses are not bee boles. Recesses may have been made as receptacles for holding many things such as tools, vessels, statues or, in ecclesiastical buildings, stoups. It is probable that there are many bee boles still to be identified and recorded, particularly in garden walls of old houses, and Dr. Eva Crane, Director of the Bee Research Association, Woodside House, Chalfont Heights, Gerrards Cross, Bucks, would be pleased to receive details of discoveries so that they may be added to the records kept by the Bee Research Association.

Although no other bee boles are known in this area, there was another beekeeper not very far from the West Bromwich bee boles. At Wednesbury less than 1¹/₂ miles away, the vicar, Richard Dolphin was keeping bees and two hives are listed in the inventory attached to his will (1619). See Appendix, item 5. There are also records of beekeeping at earlier dates at Pattingham, Stonnall and Whittington. See Appendix items 2, 3 and 4.

While searching for information about the West Bromwich bee boles I have come across several references to early beekeeping in Staffordshire and I have thought it worth-while to record these in an Appendix.

I am indebted to Dr. Eva Crane, Dr. R. J. Hetherington, Messrs. R. A. McKinley and Stitt of the William Salt Library, Stafford, James A. Roberts and E. Lissimore for information and advice in compiling this Paper.

The drawing of the bee bole at figure 2 was made by one of our young members, Hugh Smallwood, to whom I am very grateful.

Note: Since the above was written the brick fillings of boles Nos. 1, 2 and 4 have been removed and the whole of the wall and the boles repointed. The opening of the other boles has enabled the depths of the shelves to be measured. These have been included in figure 3 and give some support to the suggestion that boles Nos. 1 and 2 were constructed at a later date than Nos. 3 and 4. Traces of the mortar lining in No. 3 have been lost with the renovation of the wall.

APPENDIX

SOME REFERENCES TO EARLY BEEKEEPING IN STAFFORDSHIRE

1. *Staffordshire Historical Collections*, new series, vol. x. Alrewas Court Rolls p. 266, Assize of mead, 1259.
2. Pattingham Court Rolls (1311-1711). Originals and transcript, by Rev. J. P. O'Connor in William Salt Library, Stafford, vol. 4/25, pp. 10, 40, 140, 141, 148, 150, 153, 162, 174, 175, 179, 180; vol. 5/25 p. 2.
References to swarms and ownership of hives in fourteenth century.
The whole of the records has not been examined and there may be other references at later dates.
The regnal year in the earliest reference is not clear, it may be 6 Ed. II (1313) or 6 Ed. III (1332).
3. *Staffordshire Historical Collections*, new series, vol. vi, part 1. Plea Rolls, 1474-1485 p. 105, William Mason sued Richard Ruddyng of Stonnall for selling him honey impregnated with sulphur and other impurities, 1457.
4. *Staffordshire Historical Collections*, 1935, Quarter Session Rolls 1598-1602 p. 28, Thomas Smith and his wife sued for stealing two hives of bees (and cabbages) on night of 6th or 7th November, 1600 from garden of Thomas Walton of Whittington, Staffs.
5. Will and inventory of Richard Dolphin (1619) in Birmingham Probate Registry. Cit., J. F. Ede, *History of Wednesbury*, 1962, p. 196.
6. R. Plot, *The Natural History of Staffordshire*, 1686, ix 92, 93.
Types of hive used in the County. At Mr. Rudyard's Dieulacres Abbey, hives made of osier twigs, daubed with cow dung and covered with lime. Use of hackles, as by Rev. M. Rhodes, rector of Blithfield. Large variety of hives at "the worshipful John Whitehall's of Pipe Ridware, Esq. who is a most intelligent bee-master", some square, made of brick into which wooden frames were set and having windows back and front.
7. *Modern Christianity: Exemplified at Wednesbury and other adjacent places in Staffordshire*. Published by John Wesley, Newcastle-upon-Tyne 1745.
para. 19, Report by John Darby of Brerely of five stalls of bees being destroyed by anti-Wesley mob.
8. William Pitt, *A General View of the Agriculture of the County of Staffordshire*, 1796, p. 154; 1808, p. 215; 1813, p. 215.
Brief description of beekeeping methods in the County (same in each edition).
9. William Pitt, *A Topographical History of Staffordshire* 1817, pp. 80-81, "Bees are kept occasionally by farmers and cottagers; it is a matter of surprise that . . . every farmer has not an apiary. A number of beehives is attended with little expense and considerable profit".
10. R. Garner, *Natural History of Staffordshire*, 1844, p. 318, Bees in tomb in Stoke churchyard
Supplement, 1860.
p. 35, Observes that bees pierce the corolla of some flowers to obtain nectar.
11. H. M. Fraser, *History of Beekeeping in Britain*, Bee Research Association, 1958.
Refers to some of the above items.

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1962

- May 19 Day excursion to Elford, Repton, Foremark churches, Radburne Hall and Derby Cathedral.
- Sept. 22 Excursion to Coleshill, Maxstoke Castle and Fillongley Hall.
- Oct. 4 Annual General Meeting.
Local Collections and the Public Library with special reference to Walsall - Miss H. DICK.
Michael Biddulph of Lichfield and Elmhurst - COUNCILLOR H. EBDON.
Some Roman Coins - J. T. GOULD.
Civil War Tracts of Staffordshire - J. W. WHISTON.
- Oct. 11 Travel Evening: Cargo Boat Holidays - B. O. M. NORRIS.
- Oct. 19 Earnest and Persevering Labours, the early History of the Church Mission to the Deaf and Dumb in South Staffordshire and Shropshire - M. A. K. PASCOE.
- Nov. 2 Civic Evening: Northern Journey through Lapland to North Cape - DR. H. THORPE, F.S.A.
Sunny Places for Shady People - CANON A. L. HOPKINS.
- Nov. 22 Connoisseur's Evening: Aspects of Chinese Art - ERIK HANCOCK.
- Dec. 7 Holidays with Pre-History - PREBENDARY N. W. WATSON.

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- Feb. 1 The Pattern of Norman Church Building in Staffordshire - S. A. JEAVONS, F.S.A.
- Feb. 21 Travel Evening: Seeking the Sun in Southern Europe - A. A. ROUND.
- Mar. 1 The Roman Civil Settlement at Wall - J. T. GOULD.
- Mar. 22 Connoisseur's Evening: Here and There, Collecting Odds and Ends - H. TRUMAN.
- Mar. 29 C. E. Stringer's Collections for the History of Lichfield in the Bodleian Library - PAUL MORGAN, F.S.A.

OBITUARY We regret to have to record the death of Prebendary N. W. Watson, M.A.