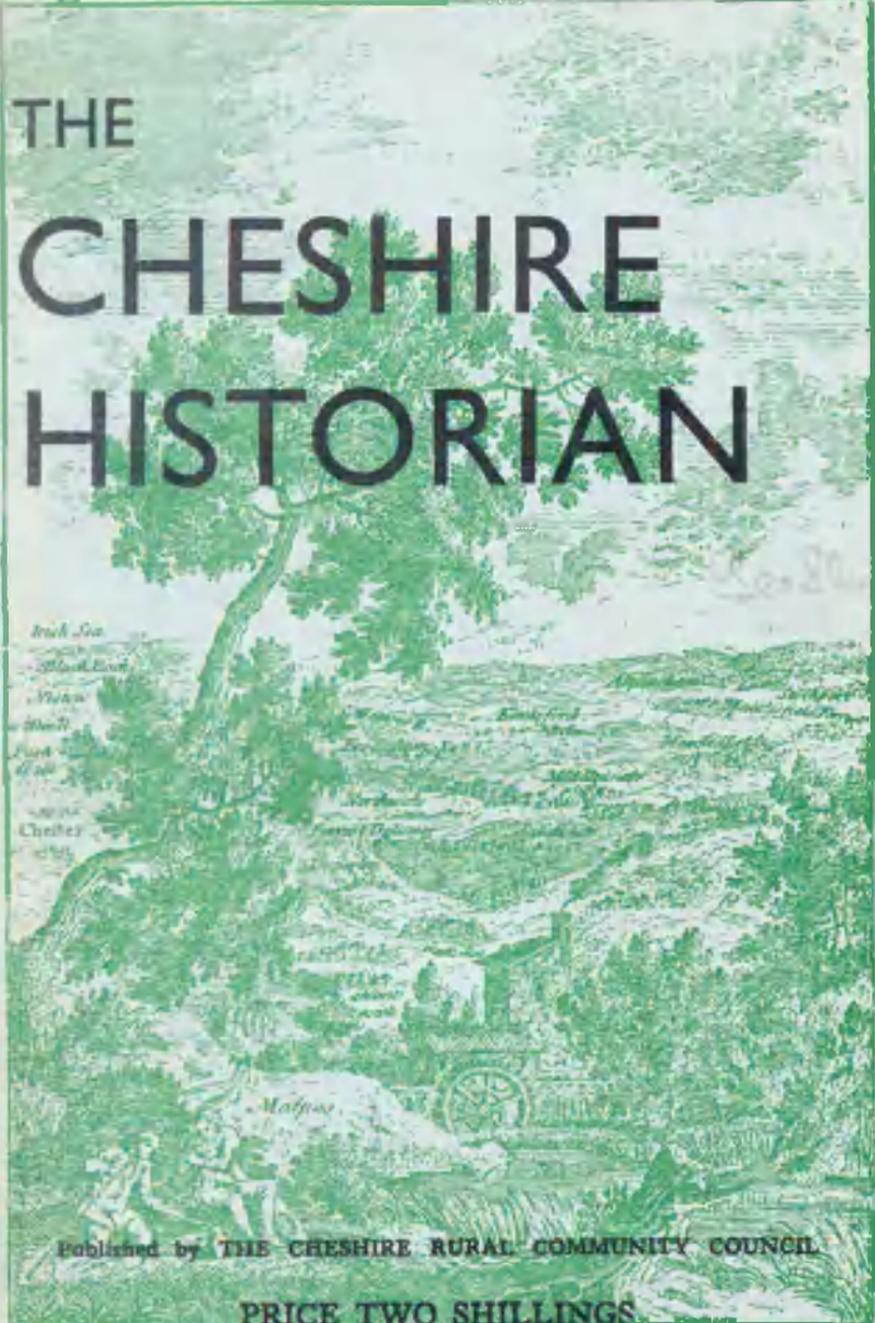


A MAP of CHESHIRE North West from LONDON  
*Humbly Inscribed to the Hon<sup>ble</sup> the Earl of Chatham by Lewis Savin of the County*

# THE CHESHIRE HISTORIAN



Published by THE CHESHIRE RURAL COMMUNITY COUNCIL

PRICE TWO SHILLINGS

*From London to Chester 189, Principal towns from Chester, Altrincham 20, Middle-  
wich 20, Congleton 20, Northwich 18, Frodsham 23, Northwich 10, Ince 22, Sandbach 23,  
Macclesfield 35, Stockport 35, Macclesfield 14, Seem Hundreds, Beeton, Northwich, Macclesfield,  
35, Hon: Northwich, Werrall, Castbury. According to 'Acad. Cart. 101' G. D. 1017 17 34*

No. 1

Spring 1951

X05, X6c  
Book No. ~~469686/512.71~~

**Cheshire Education Committee.**

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469686

# Introduction

BY

ARTHUR OAKES, B.A.,

CHAIRMAN OF THE HISTORY COMMITTEE.



**T**HIS is the first number of "The Cheshire Historian," a booklet which the History Committee of the Cheshire Rural Community Council proposes to issue annually. It is hoped that it will be found of value to Cheshire folk interested in the history of their Country, and there are very many such

Signs are not lacking to warrant such a statement. Whenever a lecture is advertised on a topic dealing with the history of a locality, a packed audience is assured. W.E.A. Classes and University Extension lectures in Local History are always well attended. The Women's Institutes of the County are at present engaged in the production of "A Scrap Book of Local History" as one of their efforts to commemorate the Festival of Britain. Historic Societies and Field Clubs are flourishing as never before. Books dealing with the history of the County, its famous houses, or its glorious Churches have a ready sale and an edition is rapidly sold out. A publication like "Prehistoric Cheshire," the first of the Handbooks to the study of the history of this County, published by the Cheshire Rural Community Council in 1940, and one with only a limited appeal, is now out of print, though the demand for it remains unsatisfied.

"Why not produce a second edition?" is the natural rejoinder. Unfortunately this is far from easy to achieve. The book was copiously illustrated. Not only were the plates acclaimed as excellent by the many subscribers to the volume, but they proved of great attraction to the German bombers. For safety, most of the blocks were stored in the cellars of the Liverpool Museum, but the raiders found them and they went up in flames during the Merseyside holocaust. The few that were left at the Printers' warehouse shared a similar fate when their premises too went up in smoke. To re-issue the volume to sell at 4/6d. a copy is now impossible, and the money to encourage the Council to embark on the project at 1951 prices is not available.

So a second edition of Varley and Jackson's "Pre-historic Cheshire" must reluctantly await a more auspicious season. However, two other ventures are on the stocks and the Council

hopes that their launching will not be too long delayed. They are "Roman Cheshire" and "Pre-Conquest Cheshire," the former by R. Gilyard-Beer, F.S.A. and the latter by Dr. F. T. Wainwright, both scholars putting their services at the Council's disposal most generously without fee.

From the above it is obvious that the History Committee's major purpose of producing a series of handbooks to Cheshire history will occupy it for many years, for the difficulties in the way of a calendared programme of publication are insuperable. Partly to offset this disability, the present booklet has been produced. Through this medium the History Committee propose to acquaint readers with its aims and intentions and to secure their co-operation.

Here are some of them:

- (1) To survey the antiquities of the County.
- (2) To provide a panel of lecturers who can be called upon to talk to associations, clubs, etc. upon topics of local history.
- (3) To be of service to the schools and teachers in the County by informing them of the local history projects that are already being carried out in some schools, and by offering help and guidance to those about to embark on similar enterprises.
- (4) To keep readers informed of what is being done in the County to advance our knowledge of events and things of the past by excavation and research.
- (5) To support all endeavours to preserve "ancient monuments" from the hands of the despoiler.
- (6) To publish articles of interest to local historians. The Committee's intention is to make such articles authentic and informative but written so that they can be understood by the ordinary reader. Some articles will be complete in themselves: others may have to be serialised.
- (7) To provide an organ through the pages of which question and answer can be exchanged on matters of local history.
- (8) To make contact with all individuals and societies etc. interested in the study of local history.
- (9) To stress the importance of the preservation of old documents and manuscripts and the advisability of handing them over to the County Archivist so that they can be recorded and be available to the research student.

An amplification of the first objective is desirable, for the Survey of Antiquities begun before World War II and suspended during the war years is once more being revived. The main purpose is to compile a record of any surface find; agricultural!

implement; household tool, building etc., in the County of earlier date than 1820. In this way no matter what is unavoidably destroyed as a result of industrial or housing development, there will be some evidence of its once existence in the County.

People interested in the survey are asked to complete a card giving the location of the antiquity, its type, date or period, and a brief description of it, accompanied by a photograph if possible. Further information about any reference to it in published accounts, the name and address of its owner or occupier will also be of great value. Cards and other literature relevant to the survey can be obtained from the General Secretary of the Cheshire Rural Community Council, 22, Newgate Street, Chester.

Anyone who decides to engage in this "treasure hunt" will find it a fascinating pursuit, and one that will add to his knowledge and open up to him delights of which he was hitherto ignorant. His researches will lead to further study, for the thrill of trying to identify the "find" or of solving the mystery, can be most exciting.

To assist you in gaining the necessary skill, the Editor and Mr. Graham Webster, F.S.A., the Curator of the Grosvenor Museum, Chester, present an article in this number.

Help us therefore, to make "The Cheshire Historian" a success by informing other interested people of its publication and by offering your assistance by a contribution to the pages of the next number. Contributions should be sent to The Editor, Mr. G. B. Leach, Ashton, Chester. Any suggestions for making future numbers having a wider appeal and an increased popularity will be gratefully received and carefully studied by the Editorial Sub-Committee. The opportunity is yours. Seize it.

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## ACKNOWLEDGEMENTS

The Editor writes to express his thanks to all who have contributed articles or in any way aided him in his task, to the Manchester University Press, the Manchester Public Library and the Chetham Society for the use of the cover block.

# Traditional Dwellings in the Cheshire Countryside

BY

WILLIAM A. SINGLETON,  
M.A., Ph.D., B.Arch., A.R.I.B.A., A.M.T.P.I.

**T**HE economic conditions and general growth of an area are often governed, in a large measure, by geographical factors. Circumstances such as proximity to the sea, access to an important highway or the shelter of a mountain range, frequently exert as great an influence on the development of a region as its natural resources or the character of its people.

In Mediaeval times, Cheshire, with its well watered plains, extensive forests and the variety in the configuration of its surface, had physical features which determined to a large extent its economic and social progress. The broad lines of development have been centred upon agriculture, both pastoral and arable, with a pattern of individual farms surrounding small villages. These in turn were dependent on marketing centres. The soil overlying the triassic formation, which has made this agricultural economy possible, has always been considered among the most fertile in England.

The whole settlement pattern of traditional domestic buildings in the County has been developed, since the early Mediaeval period, along the lines of individual small holdings, the land for which was generally won directly from the forests or 'wastes.' This structure is still clear today despite the intervening industrial development. Cottages and farms were clustered together in the village, with a few perhaps scattered outside, and each surrounded by its own small garden or 'toft.' All these rural communities were self-supporting, with home-grown food, home spun and woven fabrics, tools fashioned by the carpenter and shod in iron by the blacksmith. The homes were constructed by the village mason, carpenter, thatcher, and other craftsmen.

Domestic buildings vary greatly in size and importance in accordance with the social status of their owners, and it is obvious that this factor is of the greatest importance and must be considered at an early stage. The range of sizes to be found in the rural areas of Cheshire varies from the humble cottage of the peasant to the manor house, or 'Hall' of the landed gentry, with suitable types for the various social grades between these

two extremes. In general, any new developments in the field of structure, or in the use of materials, would first be apparent in the larger houses, whence they would be transmitted in turn, and by ever diminishing degrees, to the smaller types. It is natural, therefore, that the smaller dwellings retain particular traits of local character for longer periods than the larger ones.

In the short space allotted here, it is not possible to review all these size-types, but, as the lesser dwellings retain and illustrate the characteristics of local traditional style for longer periods, and in a simpler form than the larger ones, reference is being made only to, what may be called, the "Cottage" and "Small House."

Throughout the County, domestic buildings of a very wide range of dates are to be found, but, because the smaller dwellings did not achieve a reasonably permanent form before 1500, it is natural that few, if any, can definitely be placed before that date. Likewise, few traditional dwellings were built after 1840, as the impact of the industrial revolution on the use and manufacture of building materials and techniques almost completely destroyed the local methods and styles. This industrial trend was particularly felt in the great advances that took place in the field of transport. Whereas, up to this time it was unusual for building materials, because of their weight and bulk, to be transported more than a few miles, distance was no longer any deterrent and materials were transported freely from one area to another.

In addition, due to the various geographical, geological, economic and social conditions prevailing in the area, many different local and regional styles and practices have been found. Indeed, the further this subject is pursued the more it becomes evident that these diverse factors, physical and otherwise, have dictated the structural materials available in each locality and in every period. For example, on the Cheshire "Plain" prior to the 16th century, timber, principally oak, was the generally accepted structural material, and it remained in use, on a gradually diminishing scale, until about the end of the following century. In the foothills to the Pennines, however, the supply of timber, with a very few exceptions, was extremely poor and local stone was the staple building material.

It is a well established fact that traditional dwellings were, in general, very simple units, where the outer coverings confined and narrowly defined the interior. Indeed, the external appearances reflected very faithfully the inner facts of use and disposition. The available constructional materials of any area and period were used logically to provide a suitable internal living space for the owner or tenant in accordance with his social status. The basic elements of wall, roof and floor were provided with suitable windows, doors, chimneys, etc., all of which were arranged logically within the primary elements and almost the

whole of the internal arrangements could be easily plotted and assessed from the outside.

A careful study of traditional dwellings will reveal, that, after consideration of the various factors related to size, the next most important index is that of the basic walling material. Indeed, if a systematic classification of these buildings is carried out, it is desirable to make this factor the basis for the whole system.

Cheshire contains examples of three primary walling materials, brick, stone and timber. The regions of their use have been defined directly or indirectly by the geology of the locality. Considering the county as a whole, brick dwellings predominate, followed at some little distance by sandstone, gritstone, and timber. Each of these materials has its own very special characteristics, which have been fully utilised and exploited by the local craftsmen and moulded into the various traditional details peculiar to the area.

Bricks are, at present, the most universal of building materials, but it would be wrong to imagine that this was the case when a cheap and plentiful supply of timber was available. The majority of brick dwellings in the county date from the latter half of the 17th century or the first few decades of the 18th century.

The bricks themselves, which were manufactured from the boulder-clay of the region, were hand-made and those generally used were approximately 9 inches long by  $4\frac{1}{2}$  inches wide and  $2\frac{1}{4}$  to  $2\frac{1}{2}$  inches thick. Variations of these sizes have been recorded where the length has been as little as  $8\frac{1}{2}$  inches and as great as 10 inches, the width as much as 5 inches. No obvious evidence of larger bricks, which may have been used on account of the brick tax\* (1784-1850), has been found. However, there is a tendency for the thickness of bricks to increase towards the beginning of the nineteenth century, while colour, texture and size became more uniform.

For the main part, the type of brickwork found in the area can only be styled "plain." In fact, only very few examples of any form of decorative work are to be found. One interesting feature emerges in that only a small percentage of brick dwellings in Cheshire were constructed in "English" bond, the remainder making use of "Flemish" or variations of "Flemish." This seems a peculiar fact, as it would be reasonable to suppose the "English" bond originated or was extensively used in England. However, it is probable that many more Flemish craftsmen were employed in this country on brick-making and bricklaying than is commonly supposed. The early bricks were well-burnt and irregular in shape,

\*NOTE—The tax on bricks was imposed in 1784 and not repealed until 1850. The tax was levied on the basis of so much per 1,000 bricks and it is this fact which tended to encourage brick-makers to produce larger bricks.

which facts, combined with the rather thick ( $\frac{1}{2}$  inch or even over) and irregular joints, made up the vernacular character of traditional domestic buildings in Cheshire from the late seven-teenth century onwards.

Whilst timber dwellings were being constructed throughout the lowland portion of the county, the weather in the high uplands to the East necessitated a stouter protection than wattle and daub could provide. The result was the traditional sturdy cottages and small houses in stone. Their character was largely determined by the local masonry and the form in which it could be obtained. This is an important fact, and it must be borne in mind that the smaller dwellings were invariably built with stone from the local quarry, and it is to this fact that they owe so much of their resultant variety in colour and texture. In most cases their charm is entirely dependent upon this intense local character and aesthetically they are always appropriate to their surroundings and, in fact, appear to "grow out" of the landscape. Their sturdy appearance, however, often belies their powers of resistance to cold and damp, especially as floors and even walls often rest directly upon the earth without any base or foundation.

Two distinct types of natural free-stone are found in the county. Millstone grit, or gritstone as it is generally called, is the formation which covers the portion of the county adjoining the Pennines and Derbyshire. It is a hard stone which does not lend itself readily to any form of incised decoration. It must always be used in angular or simple moulded shapes, and it has the very considerable advantage of good resistance to climatic erosion. It is rather coarse in texture and its colour is a dull golden brown, which often became very dark with age and weathering.

The other and, in many ways, the least interesting masonry type in the area is sandstone. It is found in the several small outcrops of rock which appear through the boulder clay of the county at such places as Alderley, Lymm, Beeston and Burton. It is particularly soft, rather porous in nature and therefore weathers badly. It is normally a dull reddish brown in colour, although a wide range of tones is to be found. It has a rough texture, is easily worked and lends itself to a richer form of detailing than is possible with the gritstone. Local masons were quick to note this fact, but, unfortunately, it is so soft that many of the mouldings and other decorative features have suffered badly from the erosion of wind and rain. In complete contrast to gritstone, this material is used in large blocks laid in courses and forming a rough ashlar wall. In addition to the use of this stone as a main walling material, it has been used in several instances to provide a base or plinth for timber framed buildings.

The earliest stone examples were constructed of unworked, or very slightly worked random-rubble, laid in two distinct "leaves." The cavity between these was filled in with small stones and mud. The thickness of these walls varied considerably, but, as a general rule, twenty-two to twenty-four inches was a minimum. The bonding material was composed of clay, beaten to an even consistency with straw and dung. For these early rough masonry buildings, the stones were seldom quarried, an ample supply generally existing on the surface of the ground or in the beds of rivers and streams. They were sometimes used in their entirety, but more often were broken up in a simple manner and cleaned of all irregular projections.

Since these early examples, the whole trend of masonry construction has been towards more regular stones and more even coursing and joints. Eventually, the machine cut stone of the late nineteenth century, which is so unsympathetic to the rural landscape, appeared in large quantities and new mechanical techniques superseded traditional methods.

Cheshire falls within a group of counties in the North-West Midlands which were the chief timber producing districts in Mediaeval times. The county contained the vast forests of Macclesfield, Delamere and Wirral, and indeed the whole region appears to have been well wooded. Careful field study reveals that, not only are there a considerable number of timber dwellings still extant, but a great many more buildings which were timber-framed at one time. No complete examples of very early timber dwellings are to be found, and those still surviving belong mainly to the late 16th and 17th centuries or even later.

The earliest type of timber house was constructed with two or more pairs of "crucks," one pair at each end. The roof and walls were always independent of each other, whatever materials were used. The "crucks" were large curved, or naturally bent, timbers. Often a whole tree (possible trunk and suitable branch) was split down the centre and the two sections faced together to form a rough arch. The top of each was "halved" and notched into the other to provide a support for the ridge-pole. Each pair of "crucks" were fastened together laterally and kept in place by a horizontal beam, into which they were pegged with oak pins. This beam supported a purlin, which spanned between pairs of "crucks" and formed a "wallplate" for the roof timbers. As a general rule all the main timber framing was cut and shaped in the forests, each member being given a mark to relate it to the others. It was then transported to the site of the proposed building and framed together. The timber framework linking the "crucks" and forming the sides of the house was constructed of horizontal and vertical members, which from base to eaves were mortised, tenoned, notched and pegged together into a homogenous whole, quite independent of wall-filling and roof.

The first member to be laid was a large oak cill, around seven inches square. It was laid upon a low plinth of stone or brick about twelve inches high by nine inches wide. Into this cill were tenoned the upright posts which were securely pegged in position by oak pins about 1 inch in diameter. The top of the frame was a kind of inverted cill, again mortised for the upright, and pegged. Between these vertical posts were placed the lesser important horizontal members, which were also tenoned and pegged into the uprights.

This main fabric, or "cage," as it is often called, was the responsibility of the carpenter, a craftsman little heard of today. He designed as well as constructed, the frame, while the joiner carried out the finer work, such as doors and windows.

In the earliest houses the panels between the timber frame were filled in with a variety of materials in several different ways. The method generally encountered in Cheshire consisted of forming a lattice, by first springing upright hazel wands into grooves notched into the timber frame, and inter-weaving them with smaller wands or brushwood rather like a wattle hurdle. Daub was applied to this wattle in layers on either side by the wallwright or dauber, hence the description, "wattle-and-daub." It seems possible that wattle-and-daub and thatching were carried out occasionally by the same craftsman, as references to "thatcher and dauber" are to be found. The daub consisted of marly-clay mixed to the right consistency with water, chopped straw and dung. The whole of the work was afterwards coated two or three times with lime-wash, thus adding an eggshell-like protection to the rather soft daub, which additionally was liable to shrink. It is due almost entirely to this lime-wash finish that so much wattle and daub still survives. The infilling of the panels in the later examples (i.e. late 17th and early 18th century) was often brick, laid in even courses occasionally stuccoed externally.

The early cruck dwellings were, broadly speaking, of one storey only. The whole inner cubic content of the house being occupied by the one or more rooms required. Gradually the idea of dividing a portion of the house in a horizontal direction to form a loft or 'shelf' was developed. This provided a good sleeping space, which was dry and warm and gave the owner additional room. A rough ladder gave access to this loft. The next step was to provide a continuous first floor which was lighted and ventilated, either at the gable ends, or by small dormer windows pushed out through the roof covering. This roof space was cramped, especially in the case of the cruck-framed buildings, and so further development was directed towards remedying this drawback. Gradually the houses increased in height until two complete storeys were quite common.

The main changes were affected in the gable ends and intermediate roof supports. Crucks disappeared and were superseded by a complete rectangular frame for the whole building, surmounted by simple timber trusses. Various kinds of "king-post" trusses were used in which, at first, curved timbers, similar to small crucks, were used. These became more regular and straight as time went on.

With the shortage of timber, which became acute in the first half of the 17th century, due to the great demands made upon it for ship-building, industrial and domestic purposes, the timber frames became more slender in character with smaller timbers and larger panels.

Space does not allow for a more detailed review of wall structure and attendant details, and so the final portion of this article will be devoted to a short summary of traditional roofing.

A cursory glance at the traditional dwellings of the county, at once gives the impression that the keynote of the roof structure is simplicity. Further detailed study will confirm this impression, more especially in the case of the cottage and small house. The large house also follows this general line, but in a few cases the roofs are more elaborate, in order to cover such well-known forms as the "E," "T" or "U" plans. The buildings are, in the main, simple and compact rectangular units, where the roof, whatever its covering, spans with a straight ridge between two gable ends. In some areas, particularly the upland ones, this rectangular roof is also continued to cover the shippon and barn. The only exceptions to this form of gabled roof are a very few examples of primitive dwellings such as those found adjoining Pickmere. Here the houses are single-storey, timber-framed, and roofed in thatch, which is "swept" round the square gable ends in a manner which is reminiscent of the "shielings" in the Isle of Skye.

Two main roof coverings are to be found in the county, stone "flags" and thatch. The first of these materials was gained from open quarries, which were everywhere to be found in the gritstone region, notably at such places as Kerridge, which is situated on a ridge of high ground, overlooking Bollington, and close to the Derbyshire border. These "Kerridge Flags," as they were called, were well renowned locally and were produced by hand-splitting suitable strata into thicknesses of one-half to one and one-half inches. The characteristics of the geological formation were such as to render them almost imperishable. In fact, it is not uncommon today, to find stone flagged roofs of derelict dwellings being stripped to provide material for roofing new houses.

The roof was constructed by hanging the flags on slender hand-riven batten by oak pegs, about  $1\frac{1}{2}$  to  $2\frac{1}{2}$  inches long, which were inserted in a hole at the top of the flag. A comparatively low pitch was employed and, if well laid, there was no drag upon the battens. The laying of these flags called for a high degree of skilled craftsmanship, as the courses diminished in size towards the ridge, and the valleys were "swept" round or laced to avoid the use of lead.

The general effect of these roofs has always been that of complete harmony with the rural landscape and the buildings thus treated appear to "rise out" of the moorlands, hills and valleys. Even the growths of moss, lichens and even large plants, which frequently adorn the roofs, have never seemed inappropriate.

The use of thatch is a survival of the most primitive of all forms of roof covering, and it is both interesting and remarkable to note that, during the many centuries of its use, no other natural material has ever been found which equals thatch in resistance to both extremes of weather and temperature. It is possible for a variation in temperature within a slate roof to be over four times that under thatch, for similar conditions. This insulating property, which applies equally well to sound as temperature, is due to the cellular nature of the construction caused by the many reeds, each with innumerable cavities in and around them.

The general character of thatching in Cheshire was to be found in the rather steeply pitched and gabled roofs covered with plain thatch. Very little decorative treatment, such as "cross-stitching" was to be found, and ridges, eaves and verges were as simple as possible. The local material was "wheat reed," and the roof was laid from the eaves upwards, and from left to right. The whole was secured to the roof-timbers by "spars" of cleft-hazel or willow, sharpened at each end and bent into the shape of a hairpin. Afterwards the surface was trimmed by the thatcher with shears or bill-hook.

Space does not permit a further enlargement of this fascinating subject. All the features of traditional domestic architecture in Cheshire are of great interest and represent a magnificent tradition. It is hoped that, as a result of this short review, many people may be encouraged to devote at least some of their energy to ensuring that this great heritage is not only fully understood but respected.

Books suggested for further reading.

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# Cheshire Museums and Art Galleries

## No. 1. The Lady Lever Art Gallery

BY

ANDREW CARLYLE TAIT,

LATE ASSISTANT CURATOR.

**B**RITISH art is a friendly art, linked always to the countryside and the living people of any period. Its setting is the home rather than the public building. To anyone who will give it the sympathetic study it deserves, the art of our country will remain an inspiration and a lasting pleasure.

Probably our painters were never so completely successful in their aims as our furniture designers, nor our sculptors as compared with our potters, since these include such a man of genius as Josiah Wedgwood who transformed coarse stoneware into a new art-form of the most refined grace, aided by his designer, John Flaxman. In furniture, Britain has produced the three great styles which it is convenient to call Chippendale, Hepplewhite and Sheraton, although we now know that, even in their own day these designers were only responsible for a small part of the furniture we associate with them.

In painting, two British characteristics stand out. First, that the picture should tell a story intelligently: this tradition has guided us for a thousand years. Secondly, our love of portraiture, from the days of Holbein onward: his people are types we can readily recognise among us today. Sporting art and the water-colour landscape have been developed in Britain more fully than anywhere else. We have never had a painter as great as Rembrandt or Rubens. Indeed, until Hogarth's day we can scarcely claim one British-born painter of importance. Our indebtedness to the art of other nations, to the Low Countries, to Italy, to China, and, in particular, to France, we gladly acknowledge. Our artists and craftsmen, however, were never mere copyists, but rather translators, changing the foreign fashion into something recognisably English. And with the Brothers Adam we developed a national style of our own, which led the fashionable world between 1765 and 1795. Josiah Wedgwood was an early and faithful follower of Robert Adam and Chippendale abandoned his own style, complete as it was, to produce the Adam furniture which

still challenges the world. What our people did with all the ideas they borrowed was to develop and combine them into an ideal unity for the Englishman's home. It is this harmony of comfort and dignity, commonsense and idealism, of things old and new which is Britain's contribution to European art, a unity achieved by no other nation. In such wonderful collections as the Duke of Bedford's, exhibited last year at Burlington House, we see the supreme examples of this unity, but, in degree, we can also see it in the typical country house of our own county, still dwelt in by descendants of the men and women whose portraits and cherished belongings continue to adorn it. It is a loss, not only to ourselves, but to mankind, every time an old home is broken up and its treasures dispersed. This is particularly grievous when the collection includes family portraits and heirlooms, which lose much of their historical value when divorced from their natural surroundings.

Cheshire has the honour of possessing a treasure-house of British art in which this unity and historic progress can be seen perhaps better than anywhere else. The Lady Lever Art Gallery at Port Sunlight, with thirty rooms displaying a varied collection of things which are among the finest of their kind, is not at all like the old-fashioned museum, but rather has the aspect of a palatial country house in which the visitor can roam freely as a welcome guest. William Hesketh Lever, afterwards Baronet, Baron, and finally Viscount, erected it in memory of his wife, Elizabeth Ellen Hulme, who died in 1913. On his elevation to the peerage he added her surname to his own. They were boy and girl sweethearts in Bolton. In the excellent biography by his son, published in 1927, he says "my parents used to say they never remembered a world without each other in it."

The great business established at Port Sunlight in 1888 is now linked to hundreds of others, and has a world-wide scope. Its founder was a many-sided man of genius, and in his strong character a love of beauty was inborn. It shows itself in one way in the industrial village, still unsurpassed, and in the Gallery, with its low broad domes rising among the red roofs, the lawns, the tree-bordered roads. The great industrialist was born in Bolton just a hundred years ago and began to collect at the age of fifteen. Although new purchases (particularly of contemporary art) continue to augment the collections, the greater part represents his personal choice and many pieces were originally in his houses at Hampstead and Thornton Manor, a beautiful Wirral mansion where his grand son lives today.

The foundation stone of the Gallery was laid by His Majesty King George V in March, 1914, but the intervening war delayed its completion until the 16th December, 1922, when it was opened by H.R.H. the Princess Beatrice. From the opening day, and indeed for some time previously, when the great

collections were being arranged, the progress of the Gallery has been directed by Mr. Sydney L. Davison, F.R.S.A., F.R.G.S, a leading man in his profession, and one of the founders of the North-Western Federation of Art Galleries and Museums. This was the first of the local Federations in England: now they cover the whole country.

British art is primary in the display to be seen at the Lady Lever Art Gallery. The chief exception is the Chinese porcelain, which has so long been a favoured guest in our rooms that it has become "one of the family." Even in Tapestry, an art mainly practised abroad, there is a complete set of the story of Hero and Leander from the Mortlake looms and another large panel, probably woven at Soho. The exhibits in the Wedgwood Room, one of the finest collections of its kind, represent English ceramics. English furniture is magnificently represented, particularly inlaid satin-wood. Needlework is also a special feature, described in two articles in *Apollo* in 1947. And the collection of Masonic jewels and relics exhibited in the Banqueting Hall is fittingly shown here, as it was in Cheshire that Elias Ashmole and his friends developed the ideals of the ancient guild into Freemasonry. Special "period rooms" display the Tudor and Stuart, William and Mary, early Georgian and Adam interiors.

Merely to give the artists' names and the titles of the more important pictures in the Gallery would take up more room than the present introduction will allow, but among those of the period of George III are:

- |                      |  |
|----------------------|--|
| John Crome.          | MARLINGFORD GROVE.   |
| Thomas Gainsborough. | ANNE LUTTRELL, DUCHESS OF CUMBERLAND and MRS. CHARLOTTE FREER.   |
| John Hoppner.        | EARL OF MOIRA, IN UNIFORM, and LADY ELIZABETH HOWARD, DUCHESS OF RUTLAND.  |
| Sir T. Lawrence.     | FLORENCE, LADY HARBOROUGH.   |
| George Morland.      | Pair. THE BILLETED SOLDIER'S DEPARTURE and RETURN, and THE ROADSIDE ALIEN HOUSE.<br>The latter a large and fine example.   |
| Sir H. Raeburn.      | MRS. PEAT AND DAUGHTERS and JAMES EDGAR OF AUCHINGRAMMONT.   |
| Allan Ramsay.        | THE DINWIDDIE SISTERS, daughters of Governor Dinwiddie of Virginia, whose part in U.S.A. history was important.  |
| Sir Joshua Reynolds. | MRS. PAINE AND DAUGHTERS, DUCHESS OF HAMILTON AND ARGYLL, A SACRIFICE TO HYGEIA (Hon. Mrs. Peter Beckford) and LADY GERTRUDE FITZPATRICK (little girl with bunch of grapes). |

George Romney.

MISS SARAH RODBARD, full length in shimmering satin. MRS. OLIVER, with infant, seated.

George Stubbs.

Four enamels on large Wedgwood slabs.

Francis Wheatley.

LADY IN LARGE STRAW HAT.

Richard Wilson.

CASTEL GANDOLFO and THE VILLA OF MAECENAS, TIVOLI.

with these may be grouped Madame Vigée Lebrun's LADY HAMILTON AS A BACCHANTE, painted at Naples in 1790, a beautiful likeness of a woman whose beauty we still regard as unsurpassed, and who was born in Cheshire.

In this collection many of our nineteenth century painters are better represented in water colour than in oil. This is particularly true of Turner, seen in all his glory in Watercolour Room B. The minute detail of his earliest period is well displayed in his large watercolour of a Welsh Gothic mansion, HAFOD, the famous house of the Johnes family, though the cloud effects introduced show his aspiring genius reaching out to the sunlight and the skies. In his quest for sheer beauty, Turner seldom surpassed such pictures as his RICHMOND HILL, and LANCASTER; his BOLTON ABBEY, WHARFEDALE is a poet's dream in landscape form. In OFF YARMOUTH, MOONLIGHT, and DUDLEY CASTLE, DAWN, we see Turner attempting subjects no previous watercolourist had ventured to take. To this period belongs the only important oil by Turner in the collection, THE FALLS OF CLYDE, in the Main Hall, perhaps too wonderful an effect to be shown in paint. It needs the spectator's own imagination to see, as Turner saw it, the rocky hollow in the hot September afternoon, filled with iridescent mist which veils the waterfall.

Our nineteenth century artists may well begin with Constable. His large watercolour, EAST BERGHOLT CHURCH, has a romantic history. There is little doubt that the young woman in pink included in the view, is the artist's future wife. Constable's large oil, EAST BERGHOLT MILL, can be claimed as the earliest example of what came to be known as impressionism. Sir David Wilkie's QUEEN VICTORIA, painted in 1840, occupies a place of honour in the Main Hall. William Etty has a whole wall in the North Gallery, including THE JUDGEMENT OF PARIS, and other important oils. Dante Gabriel Rossetti's SIBYLLA PALMIFERA was painted in 1866 for George Rae, his Birkenhead patron: his BLESSED DAMOSEL is finer still. William Holman Hunt painted THE SCAPEGOAT on the salt-encrusted shores of the Dead Sea in 1854: no picture in the Gallery awakens such deep emotions as this, symbolic of the world's treatment of Our Saviour and of the Jewish people. The artist's MAY MORNING ON MAGDALEN TOWER, in an embossed copper frame by Ashbee, has the same underlying sincerity, expressed in an Oxford choral group, where all the faces are portraits. The best example of Ford Madox Brown

is CROMWELL ON HIS FARM. Here also the artist is less concerned with beauty than with the subject that will stimulate our thought.

The Victorian painter best represented at Port Sunlight is undoubtedly Sir John Everett Millais, including a striking juvenile watercolour, PREACHING TO THE ROUNDHEADS, his magnificent SIR ISUMBRAS AT THE FORD: A DREAM OF THE PAST, THE BLACK BRUNSWICKER, AN IDYLL OF 1745, and a good half-length portrait of LORD TENNYSON. Lord Leighton's GARDEN OF THE HESPERIDES is a harmony in glowing colour, contrasting with FATIDICA, in which the figure of the prophetess stands out almost in relief: his eighteen-foot canvas THE DAPHNEPHORIA occupies the north end of the Main Hall, specially designed to take this picture, in which the glorious civilisation of ancient Greece lives again for all to see. There are three large paintings by Sir E. Burne Jones, of which the most important is THE ANNUNCIATION. Sir Hubert von Herkomer's spectacular success THE LAST MUSTER now hangs near Fred Walker's BATHERS which Herkomer so much admired that it decided him to take up oil painting. Sir W. J. Orchardson's THE YOUNG DUKE is a banquet scene and a social satire. So is Edgar Bundy's FINANCE, with lighting very cleverly handled. John Singer Sargent's ON HIS HOLIDAYS commemorates a fishing holiday with George McCulloch, the picture collector, and his son, the manly lad seen in the picture, which vividly realises the open air effect.

But the greatest art is seldom the most widely appreciated. The most popular picture in the Gallery is certainly Briton Rivière's FIDELITY, a young poacher and his dog in prison. Next in general choice would be THE SHORTENING WINTER'S DAY, most realistic of all Joseph Farquharson's snow scenes, with perhaps FINANCE for third place. Those who come to the Gallery to gaze upon a picture which has power to heal their troubles will find it in the perennial restfulness and charm of THE SAMPLER by Campbell Taylor.

Among works of more recent date are a portrait head in bronze, DEIDRE, by Jacob Epstein. G. A. Brockhurst is at his best in JEUNESSE DOREE, as is Laura Knight in MALLOWS and BALLET, and there is a masterpiece by Sir A. J. Munnings, THE FRISIAN BULL.

In watercolour art a whole room is devoted to Peter de Wint, while David Cox and William Hunt share another. Several Cheshire artists, such as Wilson Steer, Randolph Caldecott and E. M. Wimperis are represented. There are two interesting views in Bridge Street, Chester, by G. S. Shepherd, one of a fine house next to St. Olave's Church which has long since disappeared. Two of Fred Walker's best watercolours, THE FISHMONGER'S SHOP and a Highland subject FISHERMAN AND GHILLIE can be compared with G. J. Pinwell's GILBERT A BECKETT'S TROTH and G. H. Mason's THE GANDER. All three men shared the same feeling for beauty

and died, in the prime of their powers, about the same time. A small but good example of J. S. Cotman, *THE WINDMILL, ST. BENET'S ABBEY*, is among the recent additions. The average visitor to an art gallery is at least as much interested in the subject of a picture as in the way it is painted, and Welsh people can become quite excited over Curnow Vosper's *SALEM*, the interior of a little chapel in the mountains behind Harlech, with women wearing the old high hats. No other artist seems to have realised the importance of recording such an epitome of Welsh national life, and all Wales has now heard of this picture. The chapel celebrated its hundredth anniversary last year.

The furniture at the Lady Lever Art Gallery deserves an article to itself. The only thing lacking is cottage and farmhouse furniture, for which the visitor must wait until an extension can be built. There are a score of the inlaid tables, cabinets and commodes made in the workshops of Chippendale and his contemporaries. The long-case clocks, chiming through the day, give the gallery a music of its own. Four come from the North-West: one, by William Kirk, was made in Stockport. Both in mechanism and in the design of their cases, these clocks show that our district could hold its own with London in the great period of furniture design.

Visitors to the Gallery will find it open on weekdays at 10 a.m. and on Sundays at 2 p.m. From April to September the closing hour is 6 p.m., and from October to March, an hour earlier. On Good Friday and Christmas Day the Gallery is closed. Light teas are provided in the Banqueting Hall, downstairs, from 3-30 to 5 p.m. Applications to photograph or sketch must be made in writing and addressed to the Curator, Mr. S. L. Davison, F.R.S.A.

# The Archæologist in the Field

(PART 1)

BY

GRAHAM WEBSTER, F.S.A.

AND

G. B. LEACH, F.S.A.

OUR present knowledge of pre-historic and Roman Cheshire is pitifully meagre. Many discoveries have been made from time to time but only a few were properly recorded. Dr. W. J. Varley, before the war, carried out a valuable series of excavations on the hill forts of Eddisbury and Bickerton; and the Roman Fortress and mediaeval city of Chester has, until recently, been under the eagle eye of that indefatigable archaeologist, the late Professor Newstead. Apart from these valuable contributions, Cheshire has not received any serious archaeological attention since the last century and it is significant that the most valuable account of Roman Cheshire, although it contains many errors, is still that of Watkins, published in 1886. "PREHISTORIC CHESHIRE" by Varley and Jackson, is more up-to-date and accurate, but a study of these two accounts will quickly reveal the unhappy state of ignorance which exists on these early phases of the history of the county. This state of affairs was not altogether due to any lack of material evidence. Cheshire has been as intensively occupied since the Middle Bronze Age as any adjacent area, but there have been insufficiently interested and observant persons to record and report any discovery made. The History Committee of the Rural Community Council has for many years tried to develop and encourage a system of field workers but with only moderate success.

These notes have been prepared to help would-be archaeologists to play their part in gathering together the evidence which people with a wider experience and background can use to build up the story of the past. At the Grosvenor Museum, Chester, a complete set of 6 inch to the mile maps of Cheshire is kept on behalf of the Archaeological Branch of the Ordnance Survey. The Curator is responsible for plotting on these sheets all discoveries which come to his notice and he is prepared to help field-workers to identify objects and pottery they find.

There are two kinds of things to notice; (a) structural remains and (b) objects. Into the first class fall a large number of earth-works, ranging from the complex defences of a camp to the simple burial mounds, and only a trained or experienced eye can discern the main characteristics which permit deductions to

be made, but the inexperienced worker can do a valuable service by measuring and describing such earth-works and there must be some in Cheshire as yet unknown and unrecorded.

The main task of the field worker will always be that of looking for the material remains of antiquity. These range from flints and stone implements and scraps of domestic pottery to the more exciting coins, brooches, beads and similar objects. These may be found anywhere as excavations, however shallow, may turn over occupation levels of previous centuries. One of the most useful ways discoveries can be made is by following the plough; this can be an exhausting and tiring job and at times most unrewarding, but by traversing the fields in one's vicinity it soon becomes apparent if there has been any intensity of occupation in a particular area. Once one is known to be on the look-out for antiquities, people who have found objects which they think may be of ancient origin will usually bring them along for your inspection, hoping for an authoritative opinion. A friend of ours, not so long ago, was startled to see in the window of a cottage in a small village, a fine geranium growing out of a Bronze Age cinerary urn. Anxious enquiries soon revealed a few more. They had been found some time previously in quarrying operations, and the cottager thought they would "do nicely as flower-pots."

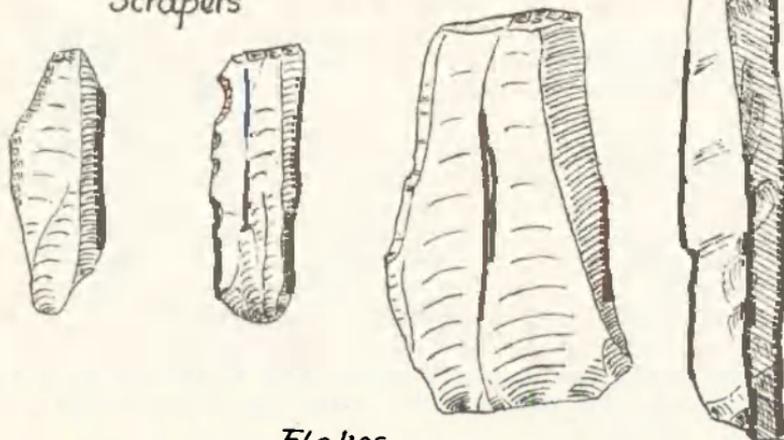
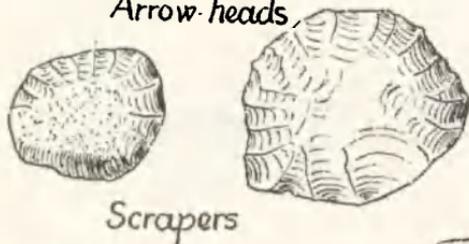
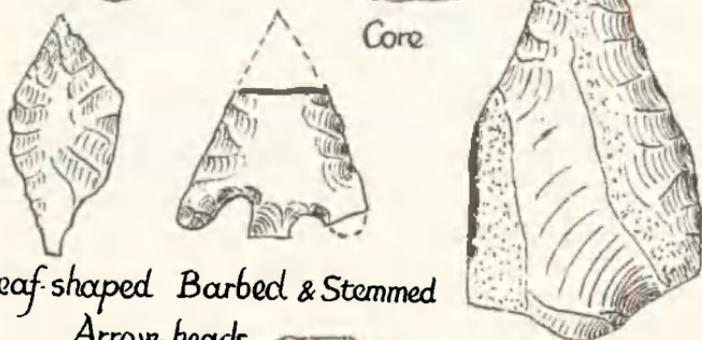
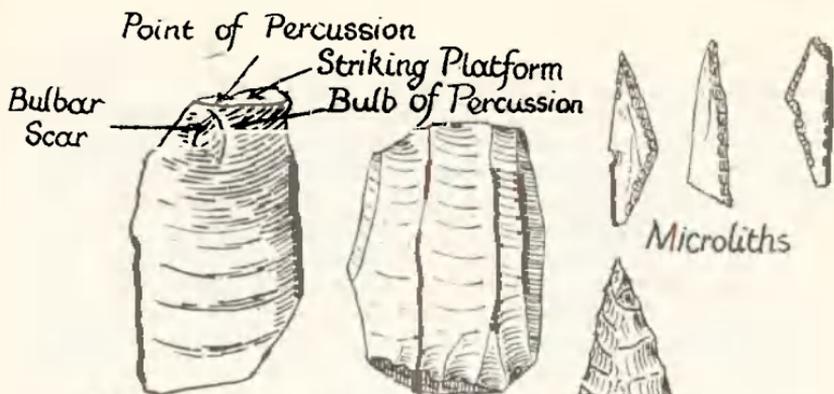
Most families have a little junk-box which may contain anything from odd buttons to foreign coins passed in change, but here and there are other things lying unrecognised. Another friend of ours once found an old man in Cheshire sharpening his knife with a fine polished stone axe and was thought queer in the head when he offered half a crown for it.

In these and other ways useful knowledge can be gleaned about the antiquities of Cheshire and we hope that many keen, sharp-eyed investigators will be encouraged to look around for themselves and bring notice of their finds to us.

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## PREHISTORIC ANTIQUITIES

Where written records are not available the only reliable sources of information on Prehistoric man are the material objects made or used by him in his daily life, which were often dropped and lost by him in the course of hunting, trading or husbandry. Those made of bone or wood disintegrate in course of time unless they happen to be preserved by such natural agency as a peat bog, but the ones of flint or other stone come down to us practically in the same state as when they were lost. The metal weapons of the Bronze Age are also normally in good condition but covered with a smooth green patination which adds to their beauty.



Flint Implements. found at Ashton, Chester G.A.L.

What evidence have we of man's presence in Cheshire during prehistoric times? The only object of the Paleolithic Age is a flint axe found at St. John Street, Chester, but this evidence is of doubtful character as it was found in disturbed ground mixed with later material. The nearest places where Paleolithic implements have been found are at Creswell Crags, Derbyshire, and caves in Denbighshire.

After the close of the Paleolithic period, roughly 10,000 years ago, a change of climate occurred, the arctic cold giving way to warmer and wetter conditions, and so the cave dwellers of the Ice Age had to adapt themselves to the altered conditions. They still remained hunters and collectors of food as cultivation of the soil and the keeping of domestic animals was still unknown. The most characteristic feature of this period, known as the Mesolithic, was the use of very small flint implements (Microliths) fixed on bone or wooden hafts.

These people lived and hunted over the Pennine Range and their implements can be found on the bare patches of ground where the peat has been washed away and situated between the 1,000 ft. and 1,300 ft. contours. A number of flints from a workshop at Boar Flat, Cheshire, have been found by Mr. F. Buckley and are in the Grosvenor Museum. It is therefore quite possible that at times these Mesolithic men came down into the plains of Cheshire in order to hunt. A few microliths, typical of their period, have been found at Ashton, near Chester, but it is unsafe to base too much on these few specimens as some types may have survived in use for a very long time in an area like Cheshire where good quality flint had to be imported from outside the country. At Alderley Edge,\* a chipping floor was discovered from which one or two implements having affinities with the Mesolithic ones from Creswell Crags are in the Manchester Museum, but the rest have been lost.

The coming of invaders to the south east coast of Britain from the Continent about 5,000 years ago, marks the beginning of the Neolithic period. These people introduced the cultivation of the soil and rearing of cattle, sheep, goats and pigs. Coarse pottery was made and suitable stones were ground and polished for use as axes. The dead were buried in long barrows, and ditches were constructed on the hill tops for defence and settlements. Whether these people reached Cheshire is not definitely known, so far little evidence of their presence has been found, but during the succeeding Bronze Age, which commenced about 1800 B.C., man had definitely arrived on the plains of Cheshire. The round barrows in which they buried their dead are situated in the Delamere district and in east Cheshire. One of them was partly excavated early this year at Kelsall, resulting in the recovery of a cinerary urn (p. 27).

\*"Prehistoric Cheshire" by W. J. Varley & J. W. Jackson.

A number of polished stone axes have been found in Cheshire. It is possible that they belong not to the Neolithic but to the early Bronze Age. Bronze implements were scarce at first and polished stone axes would remain in use at least until such scarcity no longer existed. Two factories where stone axes were made are known; one at Penmaenmawr in Wales, and the other at Langdale in Cumberland. The axes were roughly chipped to shape from suitable stones in the locality and as no polished ones have been found there, it is naturally suggested that they were traded in the rough state and polished elsewhere. In "Prehistoric Cheshire" a list of 28 flint and stone axes found in Cheshire is given, two of them from the Penmaenmawr factory. There is also a list of 32 perforated stone implements and 14 bronze implements also from Cheshire. No doubt there are others in private possession so far unrecorded.

On the plains the best places to search for stone implements are fields which have been ploughed or are lying fallow, the best time being the autumn or winter months especially after a spell of rain. Naturally one should ask for permission from the landowner before walking over his fields and care should be taken that gates are not left open, crops damaged or hedges broken through. Mole heaps and rabbit warrens are worth while inspecting. A barbed and stemmed arrowhead was recently found on a mole heap at Thursaston, Wirral, and a fine flint blade on a rabbit warren at Beeston; both are now in the Grosvenor Museum. Look where ditches have been deepened and other field drainage work done, or where the soil has been recently turned up and is lying bare of vegetation; along the banks of streams, bare sandy patches with good drainage and the foreshore of beaches. A number of barbed and stemmed flint arrow-heads have been found in the past on the foreshore at Meols, Wirral. Over 200 flint cores, flakes, scrapers and a few arrow tips, a broken polished stone axe and a stone spindle whorl have been found in the ploughed fields at Ashton. No doubt other areas would yield their quota if field workers were forthcoming.

How can one tell whether a piece of stone or flint has been fashioned for use by man? Stone axes are easily determined but sometimes it is difficult to be sure whether a piece of flint has been chipped by man, as natural agencies can produce something which is not unlike human workmanship. The effect of a sharp blow or blows by a hammer on the flat surface of a piece of flint is to strike off a flake having what is termed a bulb of percussion at the butt end, leaving a bulbar cavity on the parent flint. Simple flakes show this bulb, whilst implements such as arrowtips and daggers have been subjected to secondary trimming which works out the original bulb. Many scrapers show this bulb on the flat face, having been made from the butt end of a flake. Sometimes there are secondary trimmings on the upper face and along the

edge of the flake, or they may show signs of usage along the edge. Fuller information on the subject is given in "Flint Implements" by William Watson and "Man the Toolmaker" by Kenneth P. Oakley, both books published by the Trustees of the British Museum. A good book on field work is one by R. J. C. Atkinson, entitled "Field Archaeology," published by Methuen & Co.

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## EARLY POTTERY

An attempt to describe all the types of objects likely to be found on Roman or Mediaeval sites would go far beyond the limits of a single article. Selection must therefore be made and only the more common remains considered. Metal objects usually show a considerable degree of corrosion; iron work for example, appears as an indefinable mass at first sight and bronzes have a fine green patination. The most common of all classes of objects, and the one which centuries of burial changes least is pottery. The archaeologist depends more and more on the sherds of broken crockery discarded from the kitchens.

In those distant days there was no elaborate system of refuse collection and disposal and the normal practice was for waste materials to be buried or just left lying around. As a good supply of well-made pottery was available throughout Roman times, occupation sites of this period produce quantities of pottery from all levels. The variety of shapes, fabrics and decoration is enormous and the subject very complex. For descriptions of Roman pottery one must read the excavation accounts or better still go to Museums housing a good collection and persuade the Curator to allow you to handle specimens. Roman pottery can readily be distinguished from that of prehistoric times. The paste is much harder, the vessels better finished, and made on a wheel, an operation which causes the appearance of fine rings on the inner surface of the vessel, whereas most prehistoric pottery has a very coarse, gritty texture, sometimes soft when wet and crumbly when dry, due to imperfect firing. The Romans did not normally glaze their pottery, although the well-known red Samian ware has this appearance. A characteristic which distinguishes all Roman pottery from that of more modern centuries is that it is earthenware; i.e. it is made in a low-temperature kiln and once handled can be readily distinguished from stoneware and modern china. The beginner must, however, be warned at this stage that ceramic terms used by archaeologists differ from those of the modern pottery industry in which earthenware consists of a class of low grade hard-paste porcelain. Apart from Samian ware, Roman pottery is usually buff, cream, grey or black in colour, but some vessels have black, red or chocolate-colour coatings.



POPLAR COTTAGE, WEAVERHAM.  
Photo by Miss Beatrice Tunstall.  
Reproduced by courtesy of "Cheshire Life."



TYPICAL 18TH CENTURY GRITSTONE HOUSE OF THE EASTERN HILL-REGION.  
Photo by Dr. Singleton.



Group of Mediaeval Pottery in the Grosvenor Museum, Chester.



Group of Roman Pottery in the Grosvenor Museum, Chester.  
Photographs, Grosvenor Museum.



Part of the Saxon Silver Bullion found on Castle Esplanade, Chester, December, 1950.



Middle Bronze Age Cinerary Urn found at Kelsall, January, 1951. Photographs, Grosvenor Museum.



THE LADY LEVER ART GALLERY.

REPRODUCED THROUGH THE COURTESY OF MR. S. L. DAVISON, THE CURATOR.

At the close of the Roman occupation, the technique of making pottery on a wheel was lost, and the vessels of the Dark Ages are not readily distinguishable from those of pre-Roman periods. Their use was restricted almost entirely to cremation burial, a practice presumably surviving from earlier times, but which had ceased by the time Cheshire was colonised by the Mercians. The first vessel of this period to be found in Cheshire is the pot containing the hoard of silver pennies and bullion recently discovered in Chester. It is of thin, but well-made fabric, closely resembling mediaeval wares. Pottery continued to be scarce in the Middle Ages and the only kind of vessels found were for cooking or storage of liquids. These vessels are usually large and partially covered in a thin green or yellow glaze. Decoration took the form of stamped designs or applied reliefs and a fairly constant feature is the sagging base with thumb pressed notches round the edge to prevent the vessel from rolling over. The tendency towards the close of the Middle Ages and the beginning of the Tudor period was for the vessels to be better made and more like metal ware in shape and the glaze to become thicker and of a darker green. At the beginning of the 16th century a dark brown glaze was introduced and used on a type of vessel resembling a conical glass, this kind of drinking cup, known as the *tyg*, continued to be made to the end of the 17th century, having in some cases several tiny handles and yellow slip decoration. Earthenware continued to be made and Staffordshire became a centre for the production of slipwares with a great variety of vigorous decoration. Rural potters still produce pottery with the same dark chocolate glaze on a brick red body in the form of bread panshions and having continued so long unchanged these vessels are difficult to date.

The mercantile revolution following the Reformation saw the introduction of new techniques, the Italians had invented the tin-enamel process whereby there was a thick white layer over the earthenware paste and on it were painted designs in many colours. This ware is known as *majolica* or *faience*. From our point of view the most important centre of production was the Dutch town of Delft, where great quantities of blue and white ware were manufactured and exported to Britain. In the 17th century English potters started factories at Lambeth for the manufacture of similar ware. At first producing small drug pots, but very soon plates, bowls, and other kinds of vessels with coloured decoration were being made at Bristol and Liverpool; but about 1780, Wedgwood, with his improved mass-production methods, put them out of business. At first sight *delftware* looks like modern china, but if a broken edge is examined it will be found to have an earthenware base below the enamelled surface.

Another technique which came in about the same time was saltglazed stoneware, originating in Germany. Vessels made in this way have a hard stone-like quality and the glaze, which was made by throwing salt in the kiln during firing, is usually a mottled brown which gave it the name of "tiger-ware." Examples of this ware are the famous Bellamines with a face mask. At the beginning of the 18th century white stonewares were made and Wedgwood produced fine cream dinner services, but it was said to have been unpopular as it wore out the aristocratic silver spoons.

During the 17th and 18th centuries many attempts were made in Europe to learn the secret of the manufacture of porcelain, specimens of which were coming into Europe from China. At first, the European potters imagined that the secret lay in the firing rather than in the material used, but it was not until 1708 that a German eventually made a soft-paste porcelain from a mixture of materials, giving a beautiful glossy finish. This is not the place to enter into a detailed account of the development of this industry and the eventual discovery that true porcelain is made from kaolin, a special white clay formed from disintegrated granite, but it is sufficient to say that china, as we know it today, is of comparatively modern invention and the field worker would do well to ignore examples of it and concentrate on earthenware and stoneware.

It should be the first aim of all field workers to be able to recognise the main types of pottery, as only by doing so is one able to date an occupation site. With this knowledge and with that of recognising worked flints, a great deal of useful field work can be done by merely traversing the ground. It is very important that an accurate record of discoveries should be made and pottery, after washing, carefully marked in Indian ink with some indication of the site on which it was found, for as the old Chinese proverb says, "the strongest memory is weaker than the palest ink."

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## THE CLAY PIPE INDUSTRY IN CHESHIRE

BY

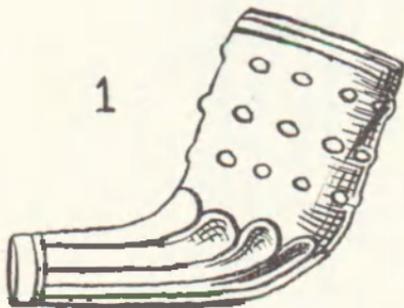
A. WARHURST, B.A.

The scope offered to the archaeologist in the field is not necessarily restricted to prehistoric, Roman, or mediaeval antiquities. Whilst it is true that the recovery of the history of later times is greatly facilitated by the availability of written records, archaeology still has its part to play. Finds in the field can often supplement our literary evidence, confirm, or even disprove it.

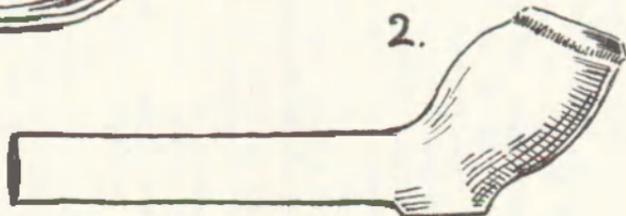
A particular example of the way in which the archaeologist and the archivist can work closely together is furnished by the



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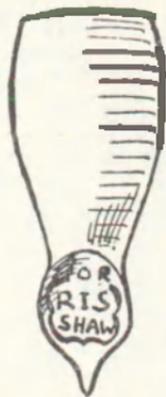


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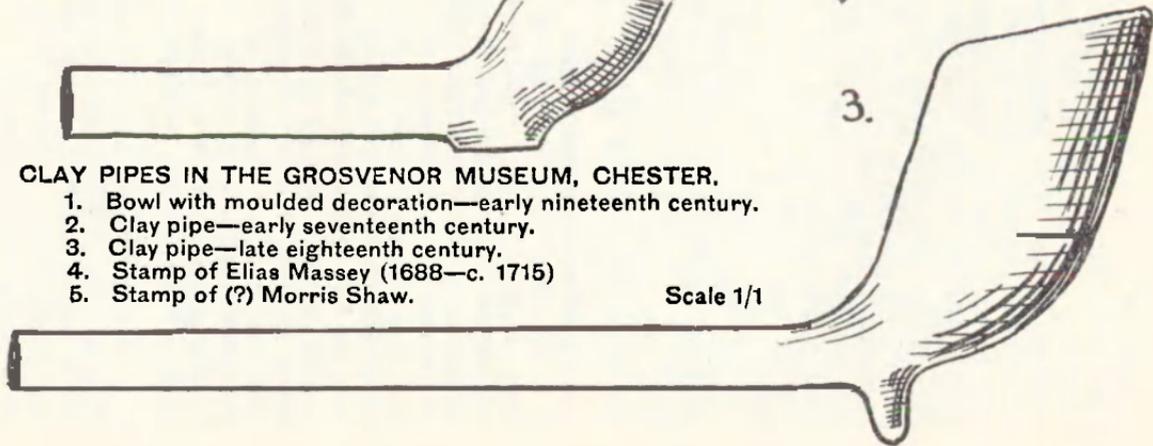


2.

5.



3.



**CLAY PIPES IN THE GROSVENOR MUSEUM, CHESTER.**

1. Bowl with moulded decoration—early nineteenth century.
2. Clay pipe—early seventeenth century.
3. Clay pipe—late eighteenth century.
4. Stamp of Elias Massey (1688—c. 1715)
5. Stamp of (?) Morris Shaw.

Scale 1/1

recovery of the history of the clay pipe industry in Chester. The Grosvenor Museum has in its possession one of the finest collections of clay pipes in the country, and from a study of this material it has been possible to trace important steps in the development of their manufacture. We learn from literary sources that tobacco smoking was introduced into this country in the second half of the sixteenth century, and from shortly after this time to the end of the last century the clay pipe was the most popular of all types because of its cheapness, efficiency and appearance. The probable scarcity and expense of tobacco in the late sixteenth and early seventeenth centuries is reflected in the small bowls of the pipes of that time (fig. 2). As tobacco became cheaper and more plentiful, pipe bowls became larger and the heel at the base of the bowl tended to be replaced by a spur (fig. 3), still sufficient however, to prevent a hot bowl from marking a surface upon which it may have been rested. Decoration at first was nothing more than a single milled line around the bowl (fig. 2), but in the nineteenth century pipe bowls were decorated in low relief (fig. 1).

Chester was the centre of a flourishing pipe-making industry from the seventeenth to nineteenth centuries, and manufacturers would often stamp their initials and names on the heel of the bowl, on the bowl itself, or on the stem (fig. 4 & 5). The earliest Chester manufacturer known is Edward Evans, described in records as a fisherman and pipe-maker of Chester in 1646, and one of his stamped pipes is now on exhibition in the Grosvenor Museum. The Chester pipe-makers never seem to have been under the control of the London Pipe Makers' Guild, but carried on their business by virtue of being Freemen of the City. Many pipe stems have the impress of the City Arms upon them. Over one hundred names of Chester makers are recorded on the Freeman's Roll and in local directories, and the finding of many of the products of these known pipe-makers has facilitated the study of the stylistic development of the clay pipe.

Fragments of these clay pipes are common finds whenever digging takes place, both in Chester and in the County. Although much has been done towards the recovery of the history of this important Chester industry, only you can help us to learn more, by bringing into the Grosvenor Museum all fragments of stamped or decorated clay pipes found.

# Excavations

CHESTER, 1950

**O**WING to a shortage of labour in the Chester area, the excavations for 1950 were forced to a premature conclusion and only lasted a fortnight. One trench only, 60 feet long, a continuation of last year's, was completed.

The original purpose of the excavation was to explore the barrack-blocks lying east of Trinity Street and the area to the north, also to discover the east-west road which runs along the north end of the *principia* and investigate the building fronting the north side of this road. However, it was only possible to trench the barrack-block which faced that discovered in 1949.

The curtailment of the season's work was all the more unfortunate as mediaeval and later interference in the single trench was found to be heavy and in its whole length only a three-foot length of Roman flooring remained undisturbed. By chance, however, a series of four walls remained and this offered an opportunity of plotting the barrack-block, but attempts at a chronological assessment of the periods of occupation and construction were made difficult by the absence of stratified deposits in association with the walls. Efforts were directed at salvaging scraps of evidence in the few inches left here and there below the later pits. Very little pottery and only a few small objects were recovered but from them it is clear that there are strong possibilities of third century occupation in this part of the fortress.

Trace of the timber period (A.D. 78—c. 103) in the shape of sleeper beam slots and a roadway were found, demonstrating the fact that the buildings of this period are not coincident with those of the later stone periods and it is probable they were not barrack-blocks, but too little survives to establish their foundation.

The excavations were under the auspices of the Chester Archaeological Society and directed by Mr. Graham Webster.

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## EXCAVATION AT THE SOUTH-EAST ANGLE TOWER

In 1949, excavations in Trinity Street revealed the existence of an Agricolan turf rampart along the line of later defences. The purpose of the above excavations is to investigate the same features of the Roman defences at another point. At the time of going to press the excavations are still in progress, and so far it

has been proved that the Agricolan turf rampart is in position at the South-east corner, and therefore the defences of this phase of the legionary fortress appear to coincide with those of a later date. It is hoped to determine the relationship between the stone fortress and the turf rampart. Mr. Graham Webster is undertaking the excavations.

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### BRONZE AGE BURIAL, KELSALL

About fourteen years ago during ploughing operations at Messrs. Morrey & Son's Nursery Gardens, Kelsall, a large flat stone was struck, which when removed revealed a thick deposit of "soot." This incident was recently reported by Mr. S. B. Flood to the Editor, and in January, 1951, excavations were commenced to investigate the matter. Permission to do so was kindly given by Messrs. Morrey & Son.

Several cart loads of stone and about two barrow loads of "soot" had been removed at the time of the incident, but despite this disturbance, sufficient evidence was left to mark the outline of a stone circle 7 ft. in diameter, in which was an area of concentrated charcoal and on the southern edge, a small deposit of calcined bones.

Four feet to the east of the stone circle were more stones of varying sizes closely packed together and showing signs of sinkage towards their centre. Underneath these stones was a small circular pit at the bottom of which was a Middle Bronze Age cinerary urn (p. 27), inverted with its mouth fifteen inches below the underside of the stone covering. A small fragment of bronze was also found in the pit. The urn contained calcined bones which are to be submitted for expert opinion; on the top of the bones was a tusk of a large wild boar.

Five feet south-east of the urn pit was another similar pit which did not contain any visible sign of burial. A larger pit was found eleven feet south of the stone circle. It measured roughly eight feet in diameter at the top and one foot at the bottom. Large stones had been placed in the pit, built up into a kind of rough walling two feet thick, commencing at the bottom and following up the slope of the pit to the top of its eastern edge. Again there was no trace of a burial.

Excavations could not be done in the eastern half of the site as it was under cultivation, but Mr. Ellis Morrey said this could be done when the ground was clear, probably in twelve months' time.

Thanks are due to Messrs. Morrey & Son, for their whole-hearted co-operation, and to all those who gave of their labour or expert assistance.

# Coloured Glass Windows

BY

MAURICE H. RIDGWAY, B.A.

WHEN the precarious nature of the times endangers our national treasures, interest in them frequently increases. This has been particularly noticeable in connection with what is popularly, though not wholly correctly, termed "stained glass;" of all treasures perhaps the most friable. For this reason it has perhaps suffered greatest, and yet it is surprising how much has survived the vicissitudes of seven hundred years. War, iconoclasts, changing taste, indifference and the weather have all taken their toll; and lost glories have not always been restored when windows have been replaced by well-intentioned benefactors. The present very marked interest in coloured glass has been shown and fostered in recent years by the appearance of Dr. Christopher Woodforde's studies in Somerset and Norwich glass, and also by the works, large in size and cost, by Rushforth and Rackham on the Malvern Priory and Canterbury glass respectively. They are delightful books and illustrate admirably how a study of coloured window glass will introduce one to innumerable kindred subjects of equal fascination, for quite apart from the research into the makers and the making of the windows themselves, into it are blended heraldry and hagiology.

Cheshire is not a particularly good county in which to begin a study of coloured glass from existing examples, for it has suffered more than most from wanton destruction and from ill advised erection in more recent years. This does not mean to say however that there are not many specimens of interesting coloured windows hiding in the most unexpected corners of the county, all well worth searching for and examining in detail. If possible, the beginner is well advised first to visit those places which are renowned for their glass. Book learning on the subject cannot supply the thrill experienced when the original is seen in its original setting.

England and France are richest in this peculiarly and distinctively Christian art and of these England is the better blessed, for there is scarcely an early parish church which does not contain at least fragments of early glass which reveal points of considerable interest.

No glass earlier than the 12th century has survived in England, but Canterbury Cathedral is particularly rich in glass of the 12th and 13th centuries. Chartres, Bourges and Le Mans, the

pride of early French glass, have nothing better to show. The Five Sisters Window in the north transept of York Minster presents one with an almost perfect specimen of 13th century grisaille glass. It illustrates the passing desire, some say under the influence of the Cistercians in the north of England, to depart from the rather dark multi-peopled medallions and panels of the preceding period, and to allow more light to stream into the churches through the long lancets provided by Early English architecture. By the end of the 13th century and during the first years of the 14th, considerable changes again took place in the history of glass making and design and also in the development of the architecture which furnished the frames into which the glass was housed. It was an age of healthy experiment and adventure and as such never lacks interest. For glass of this period there are numerous good examples in the country, Merton College, Oxford, and the Latin Chapel of Christchurch, Oxford, Wells, Gloucester and Exeter Cathedrals possess outstanding examples and many parish churches also retain good examples including Eaton Bishop, Herefordshire, S. Denys York, Morpeth in Northumberland, and Tewkesbury.

The latter half of the 14th century witnessed another major change in glass colouring with the advent and growing popularity of a yellow stain which could be painted on to glass, producing for the first time (with the exception of sepia) a colour to share with another the same piece of glass. This had revolutionary consequences, although it was only one of the contributory factors in the change which took place in 14th century work. The Black Death coming in the middle of the century, and the development of what is known as the 'Perpendicular' style of architecture also contributed to the change; the former, with a gigantic social upheaval which produced eventually new wealthy classes who became ready patrons, and the latter, great window spaces shouting to be filled with glass. Here was a conjunction of circumstances, the one assisting the other and producing a most favourable atmosphere for the growth of keen and able glass painters. Their schools were to survive (as at York) for almost two hundred years and to enrich almost every church in the land with their work. The York churches, especially All Saints, still retain in an unparalleled way the rich output of the York glaziers. More fine displays of glass from other centres may be seen at Great Malvern Priory in Worcestershire, Greystoke in Cumberland, Ludlow in Shropshire, All Souls, Oxford, and Gresford in North Wales; whilst Long Melford, East Harling, St. Peter Mancroft, Norwich, and many other Norfolk and Suffolk Churches still display the work of a Norwich school of glass painting. Glass at Cirencester and the Beauchamp Chapel, Warwick, is also famous, and many of the Somerset churches, for example at Orchardleigh and East Brent, serve to illustrate another group in the west country.

All these help to show how late 14th century tendencies reached their logical conclusion during the 15th century. They illustrate also the peculiarities of different schools, and many of them the touch of the master hand in portraiture and setting. Their influence was felt in many parts of England and their products sometimes travelled considerable distances to supply their customers. This accounts for typical York glass being found so far away as the isolated mountain church of Llanrhychwyn in Caernarvonshire.

Cheshire is conveniently situated to enable the Cheshire historian to study the fine glass which remains in North Wales. Much of it belongs to the early years of the 16th century. The east windows of Disserth, not far from Prestatyn, and Llanrhiadr near Ruthin both illustrate different conceptions of the same subject . . . the stem of Jesse. It is an ideal subject for a large east window and has been so used in most centuries. Llanrhiadr is the more complete and represents Jesse the father of David lying at the bottom of the central lights whilst there rises from him in the form of a family tree, the royal ancestors of Christ, with the Virgin Mary, dominating the top of the central light. Apostles, Evangelists and Prophets are usually in attendance. At Disserth (where the apostle group is complete, each one holding an appropriate article of the Creed written on a scroll) the figure of Jesse has been destroyed. The glass in both places illustrates that on the eve of the Reformation new influences were again shaping the treatment of glass design in England. The origin of the glass is still a mystery but the inspiration behind the Llanrhiadr glass at least is from the Rhineland of Europe and probably reached this country through the German woodblocks. Other places in England also have glass which illustrates the influence of foreign glass painters on English work. King's College, Cambridge, and Fairford in Gloucestershire are other examples, both of which seem to show the stamp of the King's Glaziers who were at that time foreigners, probably Flemings.

The unsettled times of reform curbed but no means halted the glass painting industry in England. There was always a ready market for the display of ever popular heraldry both in churches and private houses. It was not the Reformation as much as the introduction of a new and easier method of presenting coloured pictures in windows which did so much to change the face of the art in England and on the Continent. The use of pot metals (glass which receives its colour whilst molten in the crucible) and flashed glass, when separate colours had to be grouped and leaded together to form a picture with only the additional use of line drawing in sepia and enrichment with yellow stain, had called forth the utmost skill in the glazier. It necessitated the

blending of several media, glass, lead, iron, stone, with due consideration for the effects of light. This was now partly discarded. By the discovery and use of coloured enamels the glass painter often became an artist using large panes of clear glass in place of a canvas and so broke with the skilful tradition of previous years. Much glass of this type and period was brought to this country in roundels and panels from the Rhineland and Switzerland by English tourists in the 18th and 19th centuries. Religious houses were passing through hard times and were willing to part with their glass for ready money. Many very large windows came to this country in the same way. St. Mary's, Shrewsbury, and the chancel of Lichfield cathedral both have glass of this description. They are fairly easily recognised when once their character has been pointed out. Cheshire is particularly fortunate in possessing at Birtles, one of the finest collections in the country of this late 16th and 17th century glass, mainly Swiss.

Heraldry, which by its nature avoided the doctrinal controversies of the changing scenes of the Elizabethan age and the 17th century was free to develop and did so, the enamels helping considerably in catering for a more complicated blazon. Though often well drawn, the windows were not too satisfactory because the enamels tended to flake off, many colours looked washed out, and 'gules' (red) an essential colour in heraldry, could not be satisfactorily represented. Yarnton in Oxfordshire offers good work of the early 17th century. Coloured windows were frowned upon by Puritan England which not only discouraged their making but often wantonly destroyed what had survived from earlier and more enlightened centuries.

With the restoration once more of the Anglican Church, came better days, in which glass painting could be fostered and appreciated. The Laudian revival of the early part of the 17th century had during its short life patronised the Dutch enamel men, who with their brilliant colours usually painted animated scriptural scenes on rectangular panes. Oxford is rich in their work. Wadham, Lincoln and Christchurch Colleges have complete windows. English work of this short period follows the Dutch lead but few examples of their work survive, indeed few were executed.

When the civil war and the Protectorate were over, the Dutchmen had left England and for another two hundred years the English craftsmen and painters tried to rebuild the art which for so long had been shamefully treated. Enamel work remained. English glass painters again become popular and Henry Gyles of York was a pioneer in this revival at the end of the 17th century. Interest was lacking at first but increased as the 18th century advanced and produced such men as Joshua Rice (who executed the windows at Whitley Court, c. 1720), William Peckitt

of York (N. Windows at New College, Oxford), and John Rowell (The Chapel of the Vyne, Hampshire, 1770). Both english and foreign artists provided them with the original designs. For example, a Dr. Wall provided Wm. Peckitt with the original for an Oriel College, Oxford, window of the Presentation; Ricci, an Italian, the originals for Joshua Price's work and now at Witley, and Sir Joshua Reynolds a series of full size oil paintings on canvas to be copied on squares of clear glass by Jervais between 1777 and 1782 for the large west window in the ante chapel of New Colloge, Oxford. Some years earlier, William Peckitt also had worked there from designs by Rebecca.

Francis Eginton of Birmingham, though trained under Boulton in Soho as an enameller, began working on glass about 1780, producing what were really transparencies on glass, and became a popular 'glass painter' by the end of the century. Nelson and Lady Hamilton visited his Birmingham studio in 1805 and his son, Raphael Eginton became 'Glass stainer to Princess Charlotte' in 1816. The work of Francis Eginton however, is the better remembered and of this the window of St. Pauls, Birmingham has been regarded as his best work (done in 1791). New changes again took place as the 19th century advanced. Evans of Shrewsbury produced some interesting original work and also supplied a number of reproductions of earlier glass which was being replaced (Winchester College Jesse window and the East window at Ludlow). Unfortunately, the older glass which it replaced was often allowed to be discarded or scattered. It was illustrative of the general attitude towards early glass which had existed throughout the 18th century, when the destruction of most of it took place.

In the next century the researches and labours of Charles Winston and others to drive everything within prearranged moulds resulted in the production of 'period' glass from the works of Warrington, Wailes, Willemont, O'Connor and Messrs. Heaton, Butler and Bayne. It is to some of these persons and others like them that we owe much of the unsuitable, crude and gaudy out-pourings commonly associated with Victorian glass. Usually their earliest work is the best. Even these men differed considerably in their capabilities. But when it is realised that Wailes was really a grocer in Newcastle and later employed between 80 and 100 artists in his works to execute the numerous orders he received for windows, one can appreciate how and why the individual touch, had it been worth preserving, had got smothered beneath those of his apprentices.

The 19th century owes a great deal to the Pre-Raphaelites who helped to rescue much of English art from the abyss into

which it had fallen. The Burne Jones and William Morris studios are outstanding at this period.

The latter half of the 19th century also heralded the first of the 'Bells,' Alfred, whose work was linked with Gilbert Scott and later with Clayton with whom he was founder partner of the firm of Clayton and Bell in 1855. Most people are familiar with the name of Kempe. His pupil, H. W. Bryans, was the son of a Cheshire Vicar.

The present century has produced outstanding examples of both good and bad glass painters. The bad should be discouraged and the good supported, for the latter have proved by their work that if given the chance they can match in quality, originality and loveliness, the best that has gone before.

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This is the setting into which we must fit the scattered Cheshire remains of early glass and with which we must compare the work of more recent years, and to this end it is best to tabulate certain Cheshire or border examples which the Cheshire historian may wish to locate and examine.

Cheshire has no glass earlier than the 14th century. Of the 14th century the south window of the Boydell Chapel at Grappenhall has an interesting array of glass which however, fails, because of its unfortunate history, to give any idea of the original grouping. There is the recently discovered Annunciation group in the tracery lights of the north aisle east window at Shotwick. Part of the south chancel window at Tattenhall, and fragments at Nantwich (South Chancel) and Marton (West window) also belong to this period.

The best 15th and early 16th century glass in Cheshire is to be found in the west windows of the north and south aisles at Astbury. The fragments in the north came from the clerestory and the early glass in the south is found amongst the tracery lights, some of which are modern, as are the main lights. There is an interesting half figure in the organ screen door at Grappenhall, often overlooked, executed in sepia and yellow stain, and a collection of fragments showing donors, saints, heraldry, and part of an Assumption at Higher Peover. The tracery lights of the west window, south side of the Troutbeck Chapel, St. Mary's, Chester, have four small but complete Saints including deacons. Bramhall Hall Chapel has a three panel representation of the Crucifixion of early 16th century date (on loan but originally from Bramhall). Another earlier Crucifix of the 14th century from here is in the Victoria and Albert Museum, London. Ashton under Lyme (Lancs.) has good glass of this period so also have several churches in North Wales, notably, Disserth, Llanrhiadr near Ruthin, Gresford, Nerquis, Hope, Cilcain, Llanasa and Llandyrnog.

The best of Elizabethan glass has been removed from Cheshire to Stoneleigh Abbey, Warwick. It was a curious array of the Saxon and Norman Earls of Chester from Brereton Hall. A few coats of arms of 1577 date remain at Brereton Hall, and there is a damaged coat of arms and inscription of 1601 at Prestbury.

The 17th century is well represented in a small window at Farndon, executed after the Restoration in enamels from drawings done by Abram Bosse about 1635 and is a kind of War memorial window to the Royalist, Sir Francis Gamul and his Cheshire companions.

Heraldic glass of this century is to be found in the north chancel window at Broughton in Staffordshire where other early 16th century glass representing kneeling donors, removed from Wybunbury in Cheshire, is housed, with other glass in a south chancel window. The best and almost only surviving specimen of 18th century glazing is at St. Peter's, Congleton, in the top of the east window, but a complete window by Eginton remains at Llandegla across the border in North Wales (removed from St. Asaph Cathedral) and at St. Alkmunds, Shrewsbury, is another interesting window dated 1795 by Eginton, based on Guido Reni's Assumption.

David Evans is represented at Davenham, near Northwich, with four figures of Evangelists removed from the east window and now placed in the west windows of the aisles.

Of later 19th century glass, Heaton, Butler and Bayne are represented at St. Peters, Chester, and in the south aisle of Chester Cathedral, Wailes in the east window of the Lady Chapel of the Cathedral and south Transept of Nantwich, and the work of Warrington in the two obituary windows to Cholmondeley and Egerton at Malpas about 1846.

There are Burne Jones windows at Parkgate, Boughton and Macclesfield. Kempe is well illustrated at Eastham in Wirral and at Bunbury, (south chancel) whilst the best Bryans window is in the north aisle of Tarvin. The window is a memorial to his parents, his father having been the Vicar of Tarvin for many years.

Cheshire is not without glass painters at the present day. Several are at work and the results of their labours are to be seen in quite a number of churches in the county. The Cheshire historian must judge for himself whether or not he likes them.

#### A SHORT GLOSSARY.

**ABRASION.** The process whereby the red film on flashed glass is ground away to reveal the clear glass (see **FLASHED**).

**CAWMES.** Sometimes Calmes. Grooved lead strips having an H. cross section, with which glass is pieced together to form a leaded window.

**CRUCIBLE.** The pot of hard earthenware in which molten glass was prepared and melted.

**DIAPER.** Ornamentation applied as an all over pattern on a surface.

**FLASHED GLASS.** Clear glass having a thin coating of red glass on one side to ensure transparency.

**GROZING.** The process whereby the edge of a piece of glass is nibbled into a required shape by means of a grozing iron.

**GROZING IRON.** A piece of metal having a small notch with which glass is shaped, by a process called 'grozing.'

**LIGHT.** A single aperture of a window.

**MATT.** A thin wash laid upon glass by means of a brush.

**POT METAL.** Glass which has received its colour in the pot or crucible, and is therefore coloured throughout. The term is used to distinguish it from flashed glass (qv).

**QUARRY.** A lozenge shaped piece of glass.

**SADDLE BARS.** Sometimes called sondlets. The internal horizontal iron bars of a window. Vertical bars are called standards or stanchions. Both gave strength to the window to resist wind pressure.

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Books suggested for further reading.

"ENGLISH MEDIAEVAL PAINTED GLASS." Le Couteur. S.P.C.K.

"STAINED GLASS IN SOMERSET." Christopher Woodforde. Oxford.

"THE NORWICH SCHOOL OF GLASS PAINTING IN THE 15TH CENTURY." Christopher Woodforde. Oxford.

"A GUIDE TO THE COLLECTIONS OF STAINED GLASS." Victoria and Albert Museum, London. Bernard Rackham.

"THE ANCIENT GLASS OF CANTERBURY CATHEDRAL." Bernard Rackham.

"ANCIENT PAINTED GLASS IN ENGLAND." Nelson.

"MEDIAEVAL CHRISTIAN IMAGERY." G. McN. Rushforth. Oxford.

"THE PAINTED GLASS OF YORK." F. Harrison. S.P.C.K.

"CHESHIRE GLASS: AND INTRODUCTION." Chester Arch. Society., Jnl. vol. xxxvii, pt. i. Maurice H. Ridgway.

"COLOURED WINDOW GLASS IN CHESHIRE. 14TH CENTURY." Lancs. and Cheshire Antiq. Soc. Jnl. vol. lix. Maurice H. Ridgway.

"COLOURED WINDOW GLASS IN CHESHIRE. 1400-1550. Lancs. and Cheshire Antiq. Soc. Jnl. vol. lx. Maurice H. Ridgway.

# The Civic Regalia of the City of Chester

BY

MARGARET J. GROOMBRIDGE, B.A.  
CITY ARCHIVIST

CHESTER is the proud possessor of some very fine symbols of its authority. These have existed from very early times, as it was customary to have some outward sign of one's authority.

Legend has it that a sword was granted to the City as a symbol of justice by Richard II when he visited Chester in 1394, but though there is mention of a swordbearer in the 15th century, the first written evidence of the City's right to bear a sword is in the charter of incorporation granted to the City in 1506 by Henry VII. In it, the City is permitted to carry the sword upright on all occasions except when the King is present. This privilege was challenged by the Canons of the Cathedral in 1606, but as a result of the Judge's decision, made after the incident, what had formerly been largely a custom, now became a definite right. It was a very great honour to be granted a sword as it was a sign of considerable independence in the administration of justice. Chester's sword has never been a fighting sword, as it is too long to be a one-handed sword and not long enough to be a two-handed one. The date of its manufacture is full of uncertainties. It is thought that parts of the sword itself may date from the 15th century, but the style of decoration on the blade, which incorporates four shields, suggests that the blade at least may date from the 17th century. The scabbard of cedar wood covered with silk plush is also 17th century in date and has on it several gold plaques and bands commemorating some of the notable occasions when it was used, including one to its use as the state sword at the investiture of the Prince of Wales at Caernarvon in 1911.

The early history of mace-bearing in Chester is equally wrapped in mystery as it is known that the present mace belonging to the City is not the first that it possessed. The earliest evidence of the existence of a mace is to be found indirectly in the fact that in Henry VIII's reign there were Sergeants-at-Mace. There were four of these officers who were responsible for delivering summonses and making arrests, but in addition, there

was another officer called simply the Macebearer. He also acted, at least from Elizabethan times, as Sergeant of the Peace. The mace itself is one of the earliest of the style to be elaborately ornamented. It is silver gilt about 4 ft. 3 ins. long and round the base of the mace-head is an inscription which gives its origin in these words, "A guift to the Cittye of Chester by Charles, Earle of Derbye, Lord of Man and the Isles, Maior, 1668." The bowl is ornamented with cherubs interspersed between the emblems of the Stuart Kings, the Tudor rose, thistle, harp and fleur-de-lys, and is surmounted by a royal crown. The shaft, on the other hand, is decorated with spirals of roses and thistles and is divided into three by massive knobs, one of which bears the arms of the Lords of Man and the Stanleys and another, that of the City. Its condition at the present day is excellent, and there is evidence that it has only been re-gilt twice since it was first made; once in 1711 and again in 1772, when the repair work cost £24 13s. 6d. Today the sword and mace are always present at Council Meetings, when the Judges come to hold the Assizes, and on all official occasions. Since 1835 the offices of Swordbearer and Macebearer had been allowed to lapse. The then holders of the offices were permitted to continue to carry out their duties until their death, but afterwards it was arranged that two policemen, who dress in 18th century uniform, should carry the sword and mace at all functions.

The third emblem of privilege which the City possesses is a silver oar about 14 inches long. This is the emblem of the Mayor as Admiral of the Dee and was carried by the Water Bailiff in the execution of his duties. The origin of this post of Admiral, which was largely judicial and rarely seafaring, lies in the grant made by the Black Prince in 1354 which gave the City complete authority over the estuary of the River Dee from Chester to Hoylake to make arrests, regulate the shipping and collect customs. The oar itself dates from 1719 and bears on one side of the flat part of the oar the arms of the City and on the other, the arms of Whitmore of Thurstaston impaled with those of Haselwell of Heswall. The only occasion when it is now used is at the time of the Chester Regatta, when the Mayor is rowed up the Dee by the Sea Cadets.

Apart from these, the City possesses several emblems of office, all of which are less than a hundred years old. The Mayor's and Sheriff's chains are very simple in design, consisting of a gold medallion bearing the City crest with a chain of gold links for the Mayor and silver links for the Sheriff. These are worn at all daytime functions, but for evening occasions pendant jewels are worn. The Mayor's consists of a gold medallion surrounded by 51 diamonds with the City coat of arms in true colours in the centre, while that of the Mayoress is a delicate ornament of sapphires and diamonds surmounted with a fleur-

de-lys, also with the City coat of arms in the centre. The Sheriff and his Lady have jewels as well, but they are much less ornate, being of gold with a coat of arms in enamel on them. Though these badges are not old, the Mayor, Aldermen and Sheriffs did not in the past carry out their duties without wearing something to distinguish their rank. This distinguishing mark lay in the gowns and tippet\* which they wore. These varied in colour and style, but it does not seem that they were always particular to wear them as there were comparatively frequent orders requesting these dignitaries to remember to wear their robes. How different is the position today.

\*Tippets were worn down the back and were modelled after the merchant's hat of the 15th century in the same way that a modern university hood is modelled on a monk's hood.

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## ROMAN WEIGHT FOUND AT KELSALL

In 1950 a farmer near Kelsall, digging in his garden found a Roman weight on which the figures VIII were impressed. He gave it to Mr. T. H. Clark, in Watergate Street, Chester, and asked him to hand it in to the Grosvenor Museum.

Since then the Curator has unsuccessfully tried to find where this weight was discovered and to thank the farmer for his gift.

The weight, which is shaped like a small flat cheese, weighs  $3,302\frac{1}{2}$  grains; only 64.2 grains less than the VIII *unciae* the weight claims to be.

Help from anyone living in the Kelsall district who knows anything about this weight would be much appreciated by the Curator as this discovery may possibly indicate the presence of a Roman site hitherto unsuspected.

# Notes and Queries

## QUERY No. 1.

I am particularly interested in locating the present whereabouts of certain lozenges of 17th century glass (mentioned in the Historic Soc. L. & C., 1851, p. 109) as being then in Tranmere Hall. They were later removed to the District Council Offices of Bebington and are indeed listed in their collection. (Cheshire Sheaf, vol. xxxi, 1936, no. 6936). These panels have now apparently disappeared and may be in private possession. They depicted soldiers in 17th century uniform illustrating the commands at drill and are of considerable interest.

Much early glass passes into private hands and is often not valued. I am engaged upon making a catalogue of all the coloured glass in Cheshire and from Cheshire (extant and destroyed) and should be most grateful if any of your readers could inform me of the nature of the glass which is in private possession, so that the list may be as complete as possible.

MAURICE H. RIDGWAY,  
Bunbury Vicarage,  
Cheshire.

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## QUERY No. 2.

I have in my possession an early coloured print published by S. Gans of 15, Southampton Street, Strand, on February 16th, 1830, called 'Partial Distress.' It shows presumably the Duke of Wellington riding a mule and calling to a 'team' of labourers who are harnessed to a wagon holding what appears to be potatoes. On the Wagon is written, 'Manchester Wagon,, Cheshshire, Tarvin and all parts of the Kingdom.' A sign post nearby reads "To Cheshshire, Chester, Tarvin," and the words spoken are 'Go it ye Mongrels!!! Ye can't call this anything but Partial while I keep a Bit in your Mouths.' The words are underlined as shown. Can any of your readers tell me why Tarvin should have been introduced into this cartoon of apparently national importance?

M.H.R.

## WHAT IS TREASURE TROVE ?

by GRAHAM WEBSTER, F.S.A.

Considerable interest in the Law relating to Treasure Trove has been aroused by the recent discovery of the hoard of Saxon silver pennies and bullion in Chester (p. 27). There are three important questions to be considered. Firstly, the objects, no matter whether coins, plate or bullion, have to be of gold or silver entirely or in part, secondly they have to be found in such a position that it can be said they were originally hidden with the owner's intention of retrieving them at a later date; and thirdly the owner cannot now be traced. If objects fulfil these three requirements they are normally declared "Treasure Trove," but before this, the matter requires to be reported to the Coroner for the district, who is the proper authority to inquire into the question as to whether the objects are Treasure Trove and to declare who are the finders. To do this he is assisted by a jury, and evidence is given in the normal legal manner. In some parts of the country there are special powers vested in the ownership of the land covering Treasure Trove; but normally it becomes the property of the Crown and by law is handed to the British Museum. The finders each receive a reward which consists of the market value of the objects concerned, provided, of course, they have made no attempt of concealment and they fulfil all the proper legal requirements.

The British Museum retains only the objects it requires for the National Collections and the remainder is usually offered to the most appropriate local museum which can purchase the objects from the Crown at approximately the value given out as a reward.

In recent years there have been two remarkable instances of the discovery of hoards of treasure. One of these was the famous Sutton Hoo Ship Burial, which was excavated in 1938 and the materials recovered, both in quality and quantity, represent the finest collection of this kind ever found in this country. It was, in effect, the treasure of one of the Saxon kings of East Anglia. An inquest was held in 1949 and it was decided that it was not Treasure Trove as it came from a burial and therefore there was no intention on the part of the owner to recover his wealth. Fortunately, the owner of the land, who had been the instigator of the original excavation, with great generosity, gave the whole of the collection to the British Museum. Had there been in Mrs. Pretty's position anyone less public spirited the results might have been most unfortunate.

The second treasure was found in 1944 near Mildenhall in Suffolk. This consisted of a collection of silver dishes, plates and spoons of the late Roman period and was valued at £10,000. In this case there was the delay of 4 years before the discovery was reported and after an inquest had been held it was declared

"Treasure Trove" and acquired by the British Museum. The owner of the land and the tractor driver, who actually made the discovery, received a substantial reward.

There is always about these discoveries a touch of the fabulous which seizes the public imagination and they are given a prominence which more important but less spectacular archaeological discoveries never assume. Interesting and valuable as this gold and silver treasure may be, to the archaeologist and historian the greater value lies in the context of the discovery. So it is of vital importance for those who are fortunate enough to make one of these discoveries not to up-root it, but to leave it in position until a competent archaeologist can make a full investigation and retrieve information that might otherwise be lost.

In the case of the Chester hoard, for example, the workmen broke the vessel in which the coins had been deposited and threw it back into the trench. Consequently the museum staff was given several weeks' work in re-excavating the area to try and retrieve all the pieces of the vessel so that it could be reconstructed; an arduous task which would have been quite unnecessary if the original discovery had been reported. This work was as vital as that of recovery of the hoard itself, as it is the first vessel of this period ever found in Chester and the coins give it a close date.

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# THE CHESHIRE CAT

BY  
A. OAKES, B.A.

"Grinning like a Cheshire Cat" is a puzzlesome proverb. What is its origin? A writer in "NOTES AND QUERIES" (1895) "traces its origin to the unhappy attempts of a sign painter of that county to represent a lion rampant, which was the crest of an influential family, the Egertons, on sign-boards of many of the inns." In several districts the "Egerton Arms" is known as the Rumping Kitling.

But why only the Egertons? Surely the sign of the Lion Rampant would be much more widespread than merely in that part of Cheshire over which the Egertons bore sway. Ranulph Meschines, the third Norman Earl of Chester bore a gold lion rampant on a red (gules) shield, and his successor, Ranulph Gernons a similar device with the colours interchanged. This red lion rampant was most likely the ancestor of the red cat.

Many a sign painter or mason had never seen a lion, but being informed that it belonged to the cat family, depicted or chiselled the creature as a cat. What was meant to be a snarl turned out a grin.

In the little hamlet of Brimstage in Wirral, there used to be an inn called "The Red Cat," its site now being occupied by the Village Institute erected by the First Viscount Leverhulme, the Lord of the Manor. The Institute sign bears a red cat as a memento.

On the opposite side of the road is Brimstage Hall with its 14th century machicolated tower and the remains of the oratory built by Sir Hugh Hulse and Margery his wife in 1398. It is a stone vaulted chantry chapel, the ribs of the vaulting springing from the capitals of six semi-octagonal piers. In the S.W. corner is a corbel, bearing the likeness of a cat, and from the colour of the sandstone known as the red cat.

Now Lady Margery, before marriage, was a Domville, and the Domvilles were an off-shoot of the Montalts, the Lords of Mold, whose coat of arms was a lion rampant. Later the estate descended to the Troutbecks and then to the Talbots from whom it was purchased by the first Lord Leverhulme. A ceiling boss keeps green the memory of the Troutbecks (three fishes entwined). So surely, the founder family would be remembered also in stone. Hence the lion's head—the red cat. Yes, and it bears a grin, whether through chewing gravel, as a variant of the proverb has it, is for you to decide.

## WHAT ARE THE SCHOOLS DOING ?

AN INDICATION BY ONE HEADMASTER

To answer the question in one page of print is impossible; all that can be attempted is to indicate sketchily one line of approach to history teaching.

Are we to regard a pupil as a vulcanite disc upon which the history teacher scores the tune to be reproduced at examination times, or something more than a mere receptacle and to develop in him an awareness of the past in his present environment? The former outlook emphasises factual memory only and breeds detestation of a subject that will be eagerly dropped immediately school days are over; the latter develops careful observation and a spirit of enquiry and provides a lasting pursuit, the interest in which will remain throughout a pupil's lifetime.

Its situation in Bromborough in Wirral provides my school with many advantages for this second method of approach, despite the fact that the district is growing so rapidly that all signs, except those of the very recent past, will soon be obliterated or rendered inaccessible. But the project is worthwhile and has resulted from children's questions. Such queries were "Why is the place called Bromborough?" "When and for what purpose was The Cross erected?" "Why are our streets so named?" and so on.

Thus to obtain an answer to the first question has led to a study of wells—the Petrifying, Shodwell (St. Chad's) and St. Patrick's—and of the doings of Aethelfleda, the Lady of the Mercians, and the foundation of her "burhs." In this way the Saxon v. Dane conflict became a real issue. The second query has yielded much of value. The Abbots of St. Werburgh's, Chester; Mediaeval markets and fairs; "Barnaby Fair, Barnaby bright, The longest day and the shortest night," though St. Barnabas's Day is on June 10th and hence "Give us back our eleven days" becomes a vital issue; the various proclamations announced from the steps of The Cross; these are some of the topics involved in the answer and embracing almost 700 years of the Country's history.

This line of approach makes History much more than a subject and entails visit, observation, measurement, drawing, modelling, recording, research, and written account. To the syllabus-loving teacher it is unattractive for measurable accomplishments are often lacking. Moreover it demands much more from the teacher—careful planning, wide reading, equable temperament, and optimistic but determined outlook. The guiding principle must be not "What will His Majesty's Inspector think about it?" but "Will it promote a continued study of history when schooldays are over?"

CHESHIRE MATERIAL CULLED FROM JOURNALS.

TRANSACTIONS OF THE LANCASHIRE AND CHESHIRE  
ANTIQUARIAN SOCIETY.

VOLUME 58. 1945/46.

THE BELLS OF CHESHIRE TO THE COMMENCEMENT OF THE 18TH  
CENTURY (illustrated) by Fred H. Crossley, F.S.A.

VOLUME 59. 1947.

THE PORT OF CHESTER by Gwyneth M. Haynes-Thomas.  
COLOURED WINDOW GLASS IN CHESHIRE, pt. i. by Maurice H.  
Ridgway, B.A.  
A BRONZE AGE URN FROM ASTBURY, CHESHIRE by Maurice H.  
Ridgway, B.A.  
CHURCH OF ST. MARY, LYMM (illustration and note) by Archer  
Hodgkinson, F.S.A.

VOLUME 60. 1948.

RUSHBEARING AND MORRIS DANCING IN NORTH CHESHIRE by  
Alderman T. Middleton, J.P.  
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BELLS OF THE COUNTY, pt. i. by J. W. Clarke.  
PRE-REFORMATION EFFIGIES IN CHESHIRE, pt. i. by Claude Blair.  
A SPEAR HEAD FROM BULKELEY, CHESHIRE by C. Blair.

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VOLUME 98. 1946.

THE SANDBACH CROSSES by A. C. F. Tait.  
REVENUES AND DISBURSEMENTS OF THE BISHOPS OF CHESTER  
by J. H. E. Bennett.

VOLUME 99. 1947.

'SIGNEBY' IN CHESHIRE by F. T. Wainwright, B.A., Ph.D. (This  
is a placename).

VOLUME 100. 1948.

THE DOMESDAY WOODLAND OF CHESHIRE by I. B. Terret, B.A.

VOLUME 101. 1949.

RURAL SETTLEMENT IN CHESHIRE; SOME PROBLEMS OF ORIGIN  
AND CLASSIFICATION by Dorothy Sylvester, M.A., F.R.G.S.  
TRESPASSES IN THE FOREST OF WIRRAL IN 1351 by W. F.  
Irvine, M.A., F.S.A.  
THE CHAPELS OF THE BLESSED VIRGIN MARY AND ST. JOHN AT  
HIGH LEGH, CHESHIRE, with some account of the Cornwall-  
Legh and Egerton Leigh Families, by Raymond Richards,  
M.A., F.S.A., F.R.Hist.S.  
THE PRE-REFORMATION PLATE OF THE CHURCH OF ST. PETER,  
ASTON-BY-SUTTON, CHESHIRE, by Raymond Richards, M.A.,  
F.S.A., F.R.Hist.S.  
THE CHURCH OF ST. OSWALD, MALPAS, CHESHIRE, by Raymond  
Richards, M.A., F.S.A., F.R.Hist.S.

## CHESTER ARCHAEOLOGICAL SOCIETY JOURNAL.

VOL. XXXVII. 1948.

THE DISSOLUTION OF ST. WERBURGH'S ABBEY, by the Ven. R. V. H. Burne, M.A.

THE FOUNDING OF CHESTER CATHEDRAL, by the Ven. R. V. H. Burne, M.A.

THE OLD BISHOP'S PALACE, CHESTER, by J. H. E. Bennett, F.S.A.

AN INTRODUCTION TO THE MAKING OF COLOURED WINDOW GLASS WITH SPECIAL REFERENCE TO THE EARLY GLASS DESTROYED AND EXTANT IN CHESHIRE, by the Rev. Maurice H. Ridgway.

FURTHER NOTES ON THE GLASSHOUSE SITE AT KINGSWOOD, DELAMERE, CHESHIRE, by the Rev. Maurice H. Ridgway and Geo. B. Leach.

A DISPUTED CHESHIRE WILL OF THE EARLY 17TH CENTURY, by Fred H. Crossley, F.S.A.

AN ARCHITECTURAL HISTORY OF THE CHURCH OF MALPAS IN THE COUNTY OF CHESHIRE, by Fred H. Crossley and J. C. Wolley Dod.

CHESTER'S EARLIEST DIRECTORIES, by Miss Estelle Dyke.

THE CLOISTER OF VALE ROYAL ABBEY, by A. J. Taylor, M.A., F.S.A.

### MISCELLANEA:—

THE FOUNDATION-DATES OF THE CHURCHES OF ST. WERBURGH AND ST. PETER IN CHESTER, by W. J. Williams, M.A.

THE OLD BISHOP'S PALACE, CHESTER.

### THE BUNBURY PAPERS.

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- (i) AN INTRODUCTION TO THE FABRIC OF BUNBURY CHURCH, by Fred H. Crossley.
- (ii) BRIEFS AND COLLECTIONS IN BUNBURY CHURCH. 1665-1704. pt. i.

1950.

- (iii) THE CHURCH BELLS OF BUNBURY, by J. W. Clarke.

LIST OF NAMES AND ADDRESSES OF SECRETARIES OF  
SOCIETIES.

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The Standing Conference of Local History:

G. Dando, 26, Bedford Square, London, W.C.1.

Macclesfield and District Field Club:

A. J. Wood, 3, Brooklands Avenue, Macclesfield.

The Chester and N. Wales Architectural, Archaeological and  
Historical Society:

H. C. Wickham, 18, St. John Street, Chester.

County Archivist, Cheshire Record Office:

Major F. G. C. Rowe, The Castle, Chester.

City Archivist, Chester:

Miss Margaret J. Groombridge, Town Hall, Chester.

Grosvenor Museum, Chester:

Graham Webster, Curator.

Workers' Educational Association:

Frank Garstang, 62, Hope Street, Liverpool.

The Bromborough Society:

Mrs. A. Anderson, 17, Rake Lane, Bromborough.

Lancashire and Cheshire Antiquarian Society:

c/o Chetham's Hospital, Hunt's Bank, Manchester, 3.

Liverpool Geological Society:

John C. Harper, The Royal Institute, Colquitt St., Liverpool.

Historic Society of Lancashire and Cheshire:

A. C. Wardle, Amelot, Macketts Lane, Woolton.

Record Society of Lancashire and Cheshire:

J. H. E. Bennett, Hillside, Circular Drive, Heswall.