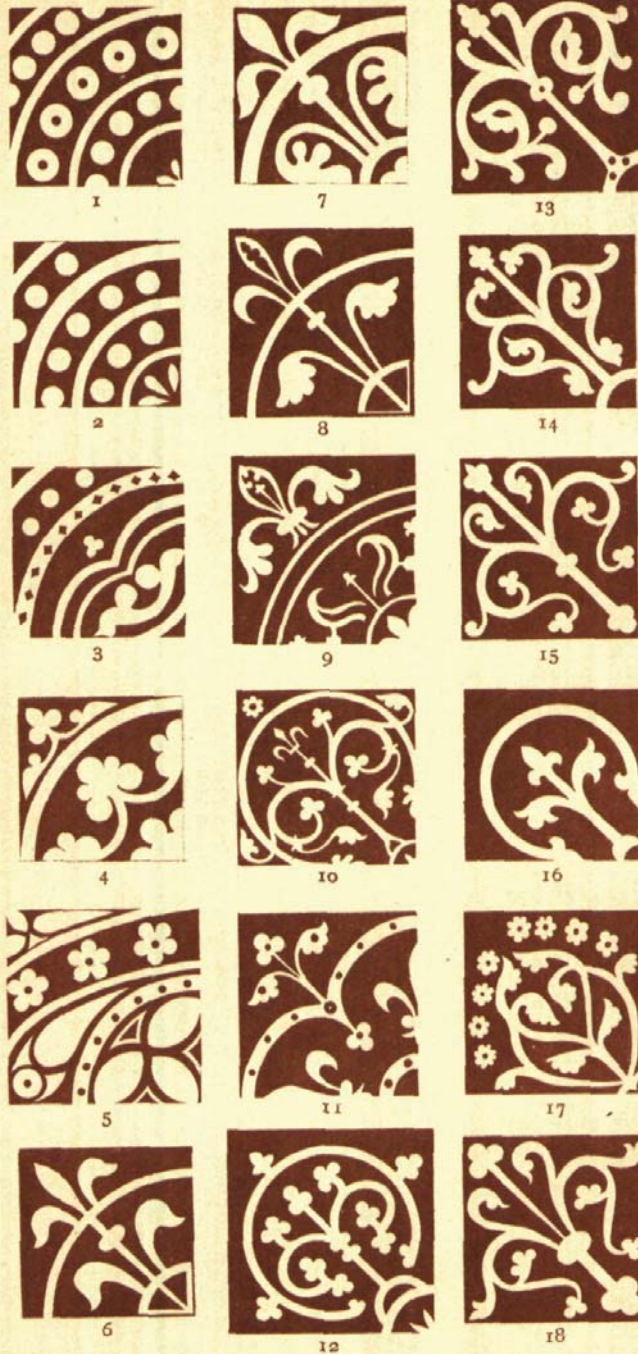




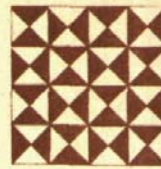
HAMPSHIRE ENCAUSTIC TILES.
Combinations and Sections.



1



7



13



2



8



14



3



9



15



4



10



16



5



11



17



6



12



18

HAMPSHIRE ENCAUSTIC TILES.
Sections and Diapers.



1



7



13



2



8



14



3



9



15



4



10



16



5



11



17



6



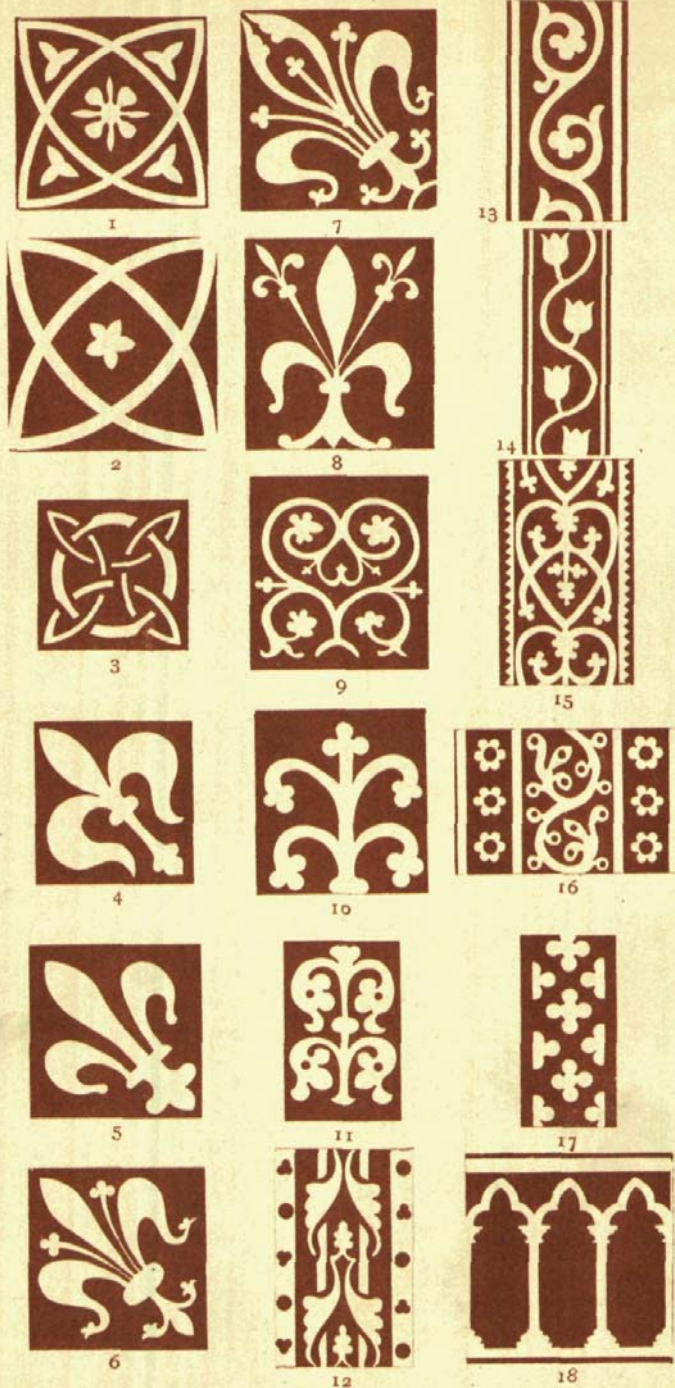
12



18

HAMPSHIRE ENCAUSTIC TILES.

Pateræ.



HAMPSHIRE ENCAUSTIC TILES.

Pateræ and Borders.



1



7



13



2



8



14



3



9



15



4



10



16



5



11



17



6



12



18

HAMPSHIRE ENCAUSTIC TILES.
Animals and Monsters.



HAMPSHIRE ENCAUSTIC TILES.
Birds, Fishes and Heraldic.



1



2

ENCAUSTIC TILES OF THE MIDDLE AGES, ESPECIALLY THOSE FOUND IN THE SOUTH OF HAMPSHIRE.

By B. W. GREENFIELD, F.S.A.

In regard to an inquiry into the history of encaustic tiles, much may be said in support of the study in its relation to the revival of decorative art. In this respect a great deal has been written and done, from which the present age has derived no little advantage. But from a wider and more important point of view, the subject is one which forms part of the general history of art and invention.

In a review¹ of M. Emile Amé's (a French architect) work on encaustic paving tiles of the middle ages and of the renaissance in France, occurs the following remark:—"Among all the revivals of mediæval art which have taken place of late years, perhaps none is more striking than that of paving tiles, with or without encaustic patterns; and this is the more striking, inasmuch as no branch of art had been more entirely neglected. We now have the most eminent architects of the day giving patterns to the manufacturers for paving tiles, and two eminent French antiquaries have undertaken to write their history, viz., M. Daniel Ramée, and M. Emile Amé. The earliest ornamental pavements were undoubtedly mosaics, which were in use from a very early period in the East, were continued by the Greeks and Romans, and can hardly be said to have gone out of use before the twelfth century. In Rome and some other parts of Italy they can hardly be said to have been ever discontinued, and the mosaicists of Rome at the present day are as skilful as they

¹ Gentleman's Magazine for February, 1861.

ever were. The Roman mosaics, or tessellated pavements, executed in England in the thirteenth century appear to have been the work of a band of Roman mosaicists brought over by our King Henry III. to ornament the shrine of the confessor at Westminster, and afterwards employed at Ripon and Fountains Abbey." To the same period may be attributed the mosaic pavements before the shrine of St. Thomas, at Canterbury. The reviewer continues: "Pavements of white marble with patterns cut out and filled up with coloured mastic,—designated by M. Amé '*encrusted pavements*,'—are frequently met with in France, Italy, and Germany, but they are rare in England; they occur at Canterbury in the pavement around Becket's shrine; and in the Trinity Chapel and the Corona of that Cathedral there are several varieties of pavements of the twelfth century. The pavements formed of encaustic tiles did not come into use until the end of the twelfth century; and although there appears to be no natural or necessary connection between this kind of pavement and the Gothic style of architecture, yet as a matter of fact they came in together and they went out together." This may not without reason be attributable to the reformation of religion and the suppression of the monasteries, for the regular clergy, that is the monks and friars, were the conservators both of the style of architecture and the internal decoration of their monasteries, and the demolition of their establishments involved the destruction of both.

There is an excellent article on tiles in the Oxford Glossary of Architecture, from the pen of the late Albert Way, Director of the Society of Antiquaries. Also an admirable work by John Gough Nichols, F.S.A., entitled "*Examples of Decorative Tiles*," published in four parts, 4to, 1845. It contains 101 examples of encaustic tiles, taken from sixty different places, "engraved in facsimile chiefly in their original size," with 29 pages of letterpress, giving a concise history of the art and a description of the engravings.

In 1858, Henry Shaw, F.S.A., architect, published a volume in imperial quarto, of 48 "*Specimens of Tile Pavements drawn from existing authorities*." The drawings are beautifully engraved and coloured in facsimile, with letterpress introduction and description of the plates.

There are three kinds of encaustic tiles. The *first* and most common is that in which the pattern is stamped in and filled up level with a different coloured clay, and varnished over with a transparent glaze. The *second*, in which the pattern is made in the same manner, but not glazed. Sometimes it is not filled in, but left as stamped with the pattern in low relief of the same colour, and the whole surface varnished with a transparent glaze. This is a very late variety, in use down to the last century, and hardly belongs to the class of mediæval tiles. The *third* is made like china-ware, or articles of Faience, and smeared with an opaque glaze that entirely conceals the colour and nature of the material. This variety came into use in the sixteenth century and gradually superseded encaustic tiles of the old sort. Tiles of this description are common in Elizabethan houses, and were succeeded by the "Dutch tiles," which continued in common use in the early part of the present century.¹

The process of manufacture of inlaid tiles, which are found in all parts of England, according to Mr. Albert Way and Mr. J. G. Nichols, appears to have been this:—Upon the quarry of red clay, hardened probably in part in the sun, the design was impressed by means of a stamp cut in relief, much resembling a wooden butter-print. The cavities thus formed on the surface were usually filled with whitish-coloured clay, sometimes so thinly inlaid as scarcely to fill the hollows, so that impressions or rubbings may be taken. Sometimes the inlay is wholly omitted. The tile thus prepared was then faced with a metallic glaze, which gave to the white clay a slightly yellow tinge and a fuller tint to the red. The earlier productions of encaustic tile are generally the most beautiful, especially those still in fine preservation which are found in the Chapter House at Westminster. In Mr. Shaw's volume of "Specimens" admirable representations of this grand pavement, which covers the whole area of the Chapter House, are given. The representations of King Henry III., the Queen, and the Abbot of Westminster, are more than usually interesting, as furnishing by their costume an intimation of the probable date (temp. Henry III.) of the Chapter House tiles. The

¹ Gentleman's Magazine, February, 1861.

subject of one is the legend of King Edward the Confessor bestowing a ring, as alms, on St. John the Baptist, who appears to him in the guise of a pilgrim.

In the reign of King Henry III. (1237-8) it is recorded that the King's Little Chapel at Westminster was paved with "painted" tile: "Mandatum est, &c., quod Parvam Capellam apud Westmonasterium tegula picta decenter paviari faciatis."¹ We also find that in 1292 (20 E. 1), Master William, the pavior, received £7 for making the pavement in the church of Westminster about the tomb of Queen Eleanor.²

Three ancient kilns for burning these tiles have been discovered in Worcestershire and Staffordshire. One was brought to light in 1833, close to the Priory Church of Great Malvern. A representation of this kiln, with a description, is given in the late Dr. Card's account of the Priory Church. It is also described in the *Gent's Magazine* for August and October, 1883. This kiln supplied, there can be little doubt, the rich variety of tiles that were fabricated at the period when the Priory Church was rebuilt, about the middle of the fifteenth century. These same tiles, the productions of the Malvern kiln, may be seen also in many churches in the neighbouring counties of Hereford, Gloucester, and Monmouth.

In December, 1837, a second kiln of similar construction was discovered near Droitwich, in the parish of St. Mary Witton.

A number of tiles, identical with those still existing in Worcester Cathedral and the Priory Church of Malvern, were found piled up therein. They appear to be of the fourteenth century. Specimens are preserved in the museum of the Worcester Society.

The site of a third kiln was discovered about 1844, near Great Saredon, in Staffordshire. The character of the fragments found here in profusion indicates the existence of a manufactory during the sixteenth century, and similar tiles have been found in the neighbouring churches.³

Towards the close of 1866 a fourth kiln was discovered by the boys of Repton School, Derbyshire, while amusing them-

¹ Rot. Claus. 22 H. III. m. 19.

² *Archæologia* xxix, 190.

³ Nichols' *Examples*, page v.

selves in levelling some uneven grass-land within the old Abbey wall. They first came upon lumps, or patches, of red clay; then they found numerous perfect encaustic tiles, and ultimately some brickwork, which proved to be a tile kiln, composed of two small chambers, each of six arches, rising from the side walls and spanning the chambers. The arches, or ribs, are of plain and square tiles, the spaces between them being of the same width. The side walls rise a little above the pavement. The ribs are chamfered at the angles. A full description of this kiln and the tiles is given in "The Reliquary," edited by the late Llewellynn Jewitt. It is now proved that the beautiful tiles in Bakewell Church and other places in the neighbourhood were made at the Repton kiln. Mr. Jewitt describes some of the patterns of these tiles, some of which contain shields of the arms of Despencer, Warren and Berkeley, and by means of tiles from the same mould found at Thurgarton Priory, Notts, he concludes that the monks of Repton supplied the tiles to the Priory of Thurgarton. These religious houses were both of the same order of Augustinian Canons.

The setting up a manufacture of inlaid tiles, and a kiln for baking them, by a religious fraternity for the decoration of their church, or chapel, would of course depend on the finding of the proper earth for the purpose within convenient distance. If the proper earth were not procurable in their own neighbourhood, the monks would have to resort to the nearest monastery where the tiles were made, notwithstanding the difficulties of cartage or other means of transport, in an age when no roads better than what remained to us from the Romans existed. The difficulties of transport, however, could be, and doubtless were, surmounted by loading panniers on mules and pack-horses, which was the ordinary mode of transporting all kinds of merchandise down to within a comparatively recent period. I am not aware that a monastic kiln has been discovered in the southern part of this county. Most probably there were such at Beaulieu¹ and Quarre, in the Isle of Wight, if not at Netley and Romsey, and the neighbourhood of

¹ At the present day Beaulieu is renowned for the good quality of the brick-earth, or clay, proper for making tiles, and which is found in abundance in its neighbourhood.

Winchester. But, in any case, from the similarity of the patterns of the tiles that are still to be seen in the pavements of Winchester Cathedral, the Hospital of St. Cross, and the churches of Romsey, Christchurch, Wherwell, Sopley, Nursling, Great Bedwin, Wilts, and of the tiles that have been discovered in the ruins of St. Denys's Priory (Austin Canons) and Netley and Beaulieu Abbeys, more especially at the two latter there is sufficient evidence to show that many of the tiles used at these places were made either from the same or precisely similar moulds.

I have taken tracings of 108 different patterns of tiles from monasteries and churches in the south of this county, and from the nunnery of Tarent, in Dorsetshire, and illustrated them in facsimile. Of these, I find on comparison, that similar examples occur as follows:—

Winchester Cathedral	..	..	..	57
Netley Abbey	..	..	..	45
Beaulieu Abbey	..	..	..	39
Church of St. Cross, Winchester	..	..	..	39
Romsey Abbey Church	..	..	..	33
Sopley Parish Church	..	..	..	10
St. Denys's Priory	..	..	..	9
Church of Christ Church Priory	..	..	..	8
Abbey Ruins, Tarent-Crawford, Dorset..	..	..	..	5
Salisbury Cathedral	..	..	..	5
Nursling Parish Church	..	..	..	2
Church of Wherwell Nunnery..	..	..	..	2
Great Bedwin Church, Wilts	..	..	..	2
Warblington Parish Church	..	..	..	1

The nine examples from St. Denys's Priory are copied from the rare and excellent work of Messrs. A. H. and T. A. Skelton, entitled: "Patterns of encaustic tiles found at the ruins of the Priory of St. Denys, near Southampton," 4to, 1857, containing 20 different examples, admirably printed from blocks, made and worked by the brothers Skelton, in the proper colours.¹

The five examples of tiles from the Cistercian nunnery of Tarent, were made from fragments now preserved in the pavement of a summer house at Uplands, Highfield, near Southampton, the residence of the late Rev. Thomas McCalmont, who brought them from the farm built on the

¹ Of this work only four copies were printed. One, a present from the authors to the Rev. E. Kell, is now deposited in the free library, Southampton.

site of Tarent Abbey, and who had been formerly curate of the church of Tarent-Crawford.

There are twelve different designs to be met with at Beaulieu which have not been found at Netley, though in some of them a similarity of rudiment with other examples is clearly traceable.

On the other hand there are 23 examples of Netley patterns that are not now to be seen at Beaulieu. Perhaps a further search might tend to diminish the number of those that are not found in common at both places.

Of the 39 different examples noted at Beaulieu, 20 of the same identical patterns have been found at Netley, and out of the 45 noted at Netley only five are solitary, or without example elsewhere; whilst of the 39 at Beaulieu only four are solitary.

It is not improbable that a closer connection, and the interchange of kindly offices between the monks of Beaulieu and Netley may have arisen from their being members of the same order, and from the fact, on the completion of the foundation of Netley, that its first abbot and monks were chosen from Beaulieu.

Both establishments were of the Reformed Benedictine Order, called the Cistercian, which Order came into England in 1128.

Beaulieu Abbey was founded by King John in 1204.

Netley Abbey is said to have been founded by King Henry III. in 1239, in fulfilment of the wishes of his former tutor, Peter de Rupibus, Bishop of Winchester.

Proceeding to classify the 108 patterns above referred to, they may be distributed into four parcels. The first containing 38 geometrical and decorative patterns (for pavements); the second, 54, sacred and legendary symbols; the third, a single pattern, typical of the temporal power, viz., the king, with his crown on and spear in rest riding at full charge, of which precisely the same pattern occurs at Netley, Romsey, and Winchester; and the fourth, 15 heraldic patterns:

Among the tracings of geometrical patterns, two represent the rose, or wheel window. Both are designed in the Decorated style of architecture. Of the larger and more elaborate one, and which is met with at Netley and St. Cross, and

Popham (Pl. B. 1). The smaller pattern (Pl. B. 2) occurs in Winchester Cathedral, Beaulieu Abbey, St. Cross, and Christchurch.

Of the 54 sacred symbols, eight are representations of the dragon, the emblem of sin; eight of the lion, the symbol of the Redeemer; five of the sacred symbol of the fish: the "Vesica Piscis," significant of the Greek word *Ιχθῦς*, which mystically contains the name and attributes of the Saviour. Thirty-three are representations of the symbol of the Cross: of these 23 represent the arms of the cross, and 10 the whole cross. Of the arms of the cross, four tiles are required to complete the cross. In these several representations of the cross, the designs are of great variety and beauty.

Twelve different patterns of the arms of the cross floretty have been taken. Of these five examples tinted in facsimile are here given. No. 2 (Pl. A. 12) occurs in Winchester and Salisbury Cathedrals, the Priory of Christchurch, and the fragments from Tarent Abbey; No. 3 (Pl. A. 10), in Winchester Cathedral, Beaulieu and Romsey Abbeys, the Priories of St. Denys and Christchurch, the churches of St. Cross, Sopley, and Great Bedwin; No. 4 (Pl. A. 15), in Winchester Cathedral, St. Cross, Beaulieu, Netley and Romsey Abbeys, and the Priories of St. Denys and Christchurch; No. 5 (Pl. A. 16), at Beaulieu; and No. 6 (Pl. A. 17), in Winchester Cathedral.

Of the eleven remaining patterns of the arms of the cross, eight are representations of the lily, the emblem of purity, and three of the dove, the emblem of gentleness and peace. Three examples are selected for illustration. No. 7 (Pl. D. 6) is a decorated pattern of the fleur-de-lis, or lily, having trefoiled pistils springing from between the petals. This identical pattern is found at Winchester Cathedral, the Abbeys of Beaulieu, Netley, Romsey, and Wherwell, the Priories of Christchurch and St. Denys, and the churches of St. Cross and Sopley. No. 8 (Pl. A. 6) is a more elaborate form. In this the arm of the cross is formed of two fleur-de-lis, one over the other, and separated from each other by the arc of a circle, the radius of which is the arm of the cross. When four of these tiles are combined the whole presents the elements of the Cross of St. Cuthbert, viz., a cross within a circle. This

identical pattern is met with in Winchester Cathedral, the Abbeys of Beaulieu, Netley, and Romsey, and the churches of Nursling and Sopley.

No. 9 (Pl. F. 5) is a charming representation of the emblem of peace and love. On the arm of the cross, expanded into flowered circlets on either side of the stem, a dove is perched in each circlet, adorsed and reguardant, and joining their bills. Precisely the same pattern is met with in the Abbeys of Beaulieu, Netley, and Romsey. No. 10 (Pl. A. 11) exhibits a very beautiful design. Four tiles of this pattern when set together represent a decorated cross between four lilies springing from a centre circle. The lilies are enclosed within semi-circular bands which at their point of contact, on the inside, have trefoiled cusps, and on the outside, springing in direct line from the cusps, stems branching into flowered trefoils. The inner circle, bands, cusps, and outer branches are charged with roundlets. This example is still to be seen in Winchester Cathedral, the Abbeys of Beaulieu and Romsey, the Priors of St. Denys and Christchurch, and the church of St. Cross (Pl. A. 11).

Regarding the 14 patterns of heraldic shields and armorial decorations, they are especially valuable as historic evidence commemorative of the connection with the religious houses where they are found, of members of the families who bore such insignia as either founders, patrons, or benefactors.

The first example, No. 11 (Pl. F. 16), of which three tiles are found at Beaulieu, represents within a circle, the shield armorial of Thomas Skevington, Abbot of Beaulieu, viz., sab. on a chevron between 3 doves arg. 3 pinks, or gilly flowers, slipped proper, in chief 3 annulets. By a blunder of the mould maker the doves are reversed.

Abbot Skevington was consecrated Bishop of Bangor on 17th June, 1509, and retained both his Abbacy and Bishoprick till his death in 1533. Bishop Skevington had some connection with the Abbey of Merevale, in Warwickshire, which like Beaulieu, was of the Cistercian Order, for he set up a stained glass window in the Abbey Church of Merevale, in which his shield of arms was to be seen in Dugdale's time, about 1650, viz., the See of Bangor, impaling Skevington, as above, surmounted by a Bishop's mitre, and this legend

underneath in black letters, "*Thomas Skevington, epus Bangor hanc fenestram fieri fecit.*" [Dugdale's Warwickshire, under 'Merevale' with an engraving of the shield as above described].

The second example, No. 12 (Pl. F. 17), is that of a tile which recurs in Winchester Cathedral and the Abbeys of Beaulieu and Netley. The pattern is very elaborate, and represents, in a chequer-boarded square set diamond-wise in a larger square, the armorial bearings of the ancient family of St. John, Barons of Basing, viz., on a heater shaped shield, argent on a chief gules, two mullets pierced of six points or, supported by two monkeys, endorsed rampant and reguardant, with long tails cowardised proper. The ancestor of the Barons St. John, of Basing, held 55 lordships in Hampshire at the time of the general survey.

Of these monkey supporters, but without the shield, there are two different patterns: one (Pl. G. 1), on a large tile, $6\frac{1}{2}$ inches square, found in Winchester Cathedral and Romsey Abbey, representing the monkeys in the same fashion and attitude, within a circle having flowered trefoils in the four spandrels; the other is on a smaller tile, $5\frac{1}{2}$ inches square, found at Winchester Cathedral and church of St. Cross, representing the monkeys rampant, and combatant with tails erect, and in base, between the feet of the monkeys, a fleur-de-lis.

The third example, No. 13 (Pl. F. 13), is that of a unique pattern found solely at Netley. It represents an armorial shield within semi-circular canopies uniting at their points, the whole encased by the arc of a circle; within the head of each semi-circle is a quatrefoil, whilst each cusp formed by the contact of the semicircles is charged with a trefoil. The shield represents the arms of the Despencers, Earls of Gloucester, viz., quarterly, argent and gules, in the 2nd and 3rd quarters a fret or, over all a bend sable. By an error of the mould maker the quarterings have been reversed. Reversals in making moulds both for bell-founding and tile-making are not unusual as regards numerals, lettering and heraldry. Four of this pattern are required to complete the design.

The fourth example, No. 14 (Pl. F. 14), is taken from a tracing of the fragment of a Netley tile that has escaped total

destruction, and which has been laid down, within these few years, with other fragments of tiles in the floor of the Sacristy of the Abbey under the window of the east end. This tile was six inches square. The beauty and elegance of the general design are remarkable. As regards the heraldic device, this tile is unique; and, hitherto, no other from the same mould has been found elsewhere than at Netley. There is reasonable ground, however, for assuming that it is of Beaulieu design and was made exclusively at Beaulieu. A tile, No. 15, (Pl. F. 15) similar design in its tracery and enrichment, is met with in Warblington church, near Havant, in this county; but it is not from the same mould, and differs essentially, in the heraldic device and charges. Yet, in both, the armorial insignia relate to the same family, though possibly not to the same person.

In the Warblington design the double-headed eagle of the Holy Roman Empire, bearing on its breast a shield charged with a lion rampant, relates to and is commemorative of Richard, King of the Romans, Earl of Cornwall and Poitou, younger brother of our King Henry III, whether the lion is intended to denote the arms of the Earldom of Poitou, viz., argent, a lion rampant crowned, or those of Mareschal, Earl of Pembroke, viz., per pale, or and vert, a lion rampant gules, as Isabel, first wife of Richard, and widow of Gilbert de Clare, Earl of Gloucester and Hertford, was daughter, and eventually coheirress of William Mareschal, Earl of Pembroke.

In the Netley tile, there is a difference in the drawing of the Spread Eagle, and the shield on its breast is charged with the chevronels of the family of De Clare, Earls of Gloucester and Hertford. Both Richard, King of the Romans, and his son and heir, Edmund, Earl of Cornwall, were connected with the great and powerful family of de Clare, the former, through his first wife Isabel, the widow of Gilbert de Clare, as above stated, and the latter having married Margaret de Clare, daughter of Richard, Earl of Gloucester and Hertford, and grand-daughter of the said Isabel by her first husband, Gilbert, Earl of Gloucester and Hertford.

Richard, King of the Romans, had been a liberal benefactor to the Abbey of Beaulieu, for he completed his father's

(King John) foundation of the Abbey, and caused the Church of the Abbey to be dedicated in 1245-6; and on the completion of the Cistercian Abbey of Hayles, near Winchcombe in Gloucestershire, which he founded in 1245, he removed thither 20 monks from the Abbey of Beaulieu, and constituted one of them their first abbot. Moreover, on the death of Isabel, his first wife, at his Manor of Berkhamstead, in Hertfordshire, in January, 1239, he had her body taken to and buried in Beaulieu Abbey. It may therefore be assumed that this tile is commemorative of Isabel, wife of the King of the Romans, and not of Margaret, the wife of his son Edmund, Earl of Cornwall. True it is that Isabel died 18 years before her husband's election to the Empire as King of the Romans, but it should be borne in mind that this tile, from its style of design, could not have been made until from 160 to 200 years after her death; and that, as her tomb was at Beaulieu, and the donations and benefactions for its maintenance, and masses for her soul vested in the Abbot and Convent of Beaulieu, she would be esteemed by them as a benefactress to be held in grateful remembrance. They would therefore be disposed to perpetuate the memory of her husband and herself among their chief patrons, according to the customary practice.

Monastic and ecclesiastical memorials of the King of the Romans and of his son Edmund, Earl of Cornwall, are met with in all parts of England.

"Though a younger son, Richard appears to have been considered too great a subject to bear the royal arms with any mark of cadency. Instead of which, upon receiving his knighthood and the Earldoms of Poitou and Cornwall, a coat was assigned to him that presents the arms of both provinces. The Earls of Cornwall bore sable bezanty; and the addition of this as a border to Poitou (argent a lion rampant gules, crowned or) formed the well known bearing of Richard, which is still to be seen in painted glass and met with on tiles in churches scattered over almost every part of the country, affording fair ground for the inference that a large portion of the wealth for which he was so renowned was dedicated to the service of religion."¹

¹ Gentleman's Magazine, January, 1860, p. 12.

The device of the Imperial Eagle of the Holy Roman Empire, which Richard assumed after his election as king of the Romans, 13th January, 1257, is found on the tiles of Netley in four different patterns. One, No. 14, bearing on its breast the arms of de Clare, is already noticed. Another example, No. 16, is a remarkable and beautiful design of the double headed eagle in arabesque, and illustrates the introduction of the Renaissance style at the close of the fifteenth century. Here is seen the fanciful introduction of birds, animals, and foliage growing out of each other, and involved in the main subject of design. A fragment only of a tile of this design occurs at Netley, and is now deposited in the floor of the Sacristy. Another tile struck from the same mould occurs in the south aisle of the presbytery in Winchester Cathedral. The latter is almost perfect and in fairly good condition, the left hand upper corner and edge only being worn away. The tile measures $5\frac{1}{2}$ -ins. $\times$ $5\frac{3}{4}$ -ins. Other patterns of the single and double headed eagle occur in Winchester Cathedral, St. Cross, and Beaulieu, York Minster, and Westminster Abbey. In the north choir aisle of Westminster abbey the shield of the Emperor Frederick II., of the house of Hohenstauffen, who had married Isabel, the sister of King Henry III. of England, is boldly sculptured by a cotemporary workman. Here the eagle has one head only.

The German Emperors adopted the eagle for their heraldic ensign in support of their claim to be successors to the Roman Cæsars.

The eagle having two heads typified a rule that claimed to extend over the eastern and western empires, as the eagle with a single head might be considered to have a less comprehensive signification.

The only seals of the King of the Romans which are known to exist display the shield of his Earldom of Cornwall as already given. His son, Edmund, who succeeded him in his English Earldom, on his seals has represented an Imperial eagle, from whose beak hangs, by its guise, his shield of Cornwall with this legend around the whole:—

S. Edmundi de Alemannia Comitis Cornubiæ 

The double-headed eagle, as well as the lion rampant of the Earldom of Poitou, occur on tiles in Oxford Cathedral.

The cognizance of the double-headed eagle, displayed and encircled with a bordure bezanty, found on a tile at Great Malvern and the church of St. Decumans, Somerset, is a beautiful combination of the Ensign of the Empire and the Earldom of Cornwall.

In the ruins of Hayles Abbey was found a tile bearing the double-headed eagle displayed, dimidiated, and counter-changed. It is given in Mr. Nichols's series, No. 54.

In Exeter Cathedral also the single-headed eagle, displayed, occurs on a tile in the chapel of St. Paul.

The Cistercian Abbey of Hayles, which Richard had founded in fulfilment of a vow on escaping from the perils of shipwreck on the coast of Cornwall, he caused to be dedicated by the Bishop of Worcester, on 9th November, 1251, in honour of the Blessed Virgin, with unusual magnificence. At this solemnity were present the king and queen and almost all the great men and prelates of England, and a retinue of 300 knights. There were 13 bishops who each celebrated mass at the dedication at a separate altar, the Bishop of Lincoln officiating at the high altar. Richard had expended 10,000 marks on the building. In 1271 the greater part of the monastery was burnt down, but was repaired by the founder at the further cost of 8,000 marks. The Abbot of Hayles was made a mitred Abbot, and received a summons to Parliament in 1294.

Richard, by his will, provided for the founding of the Cistercian Abbey of Rewley, in Oxfordshire, which was dedicated by his son and heir Edmund, Earl of Cornwall, in 1281. He also founded in 1265 the Abbey and Nunnery of Burnham, in Buckinghamshire; likewise, in 1262 the Priory of Nuns, at Brunham, or Nunburnholme, Yorkshire.

So many and various mementoes scattered all over the country of one man lead the mind to inquire into the history of his life. Even the little that remains to us of his actions in the pages of the chroniclers, Matthew Paris and Matthew of Westminster, rivets the attention and excites our interest. Richard, king of the Romans, is the only Englishman who attained the next highest grade as successor to the Emperor of Germany, and he styled himself

Ricardus Dei Gratia Romanorum Rex Semper Augustus.

His second wife, Senchia, a younger daughter of Raimond Berengar, Count of Provence, was sister of Queen Eleanor, wife of King Henry III. The marriage was solemnized in Westminster Abbey, 23rd November, 1243, and was celebrated by a feast at which 30,000 dishes were provided for the guests. On Richard's election to the empire as King of the Romans, she was crowned with him at Aix-la-Chapelle, 17th May, 1257. She was mother of his only surviving son and heir, Edmund, Earl of Cornwall.

On 16th June, 1269, the King of the Romans was married, in the Imperial palace at Kaiserslautern in the Palatinate, to his third wife, Beatrice, daughter of Philip von Falkenstein, hereditary chamberlain of the empire. Soon after their marriage, Richard, failing to induce the Electors to confer on him the Imperial Dignity, finally retired from Germany and arrived with his wife in England, at Dover, 3rd August, 1269.¹ By her, who survived him, he had no issue. She deceased 17th October 1277, and her body was interred before the high altar in the church of the monastery of the Grey Friars in Oxford.

The brief remainder of his life was passed usefully and honourably in works of piety and peace. He bestowed the church of Staveley on the Priory of Knaresborough, and made grants to the monks of Bec in Normandy, and of St. Michael's Mount, in Cornwall.

Henry, his eldest son by Isabel his first wife, who had joined his cousin, Prince Edward (afterwards King Edward I.), in the last crusade in 1270, was murdered at Viterbo, in Italy; and his remains having been brought to England, his father had the body buried in Hayles Abbey and the heart at Westminster.

These were among the last acts of Richard's life, for soon after, in December, 1271, "having," as Dugdale says, "acted a long part on the theatre of this world with great

¹ This important correction of the statements of the English historians and annalists respecting the family origin of Beatrice, is made on the authority of Johann von Trittenheim's *Annales Hirsauenses*, Rymer's *Fædera*, and the monk of Kirschgarten's *Chronicon Wormatiense*, as quoted by Geo. Christian Gebauern in his *Life and Memorable Acts of Richard, Roman Emperor Elect, Earl of Cornwall and Poitou*, written in German and published at Leipzig in 1744, in 4to.

honour," he was struck with palsy at his manor of Berkhamstead, and there died, 2nd April, 1272. His body was carried to Hayles, and there solemnly interred near the high altar, and his heart in the Grey Friars at Oxford. At Hayles also was laid the body of his second wife, Queen Senchia, in November, 1261, as was that of Edmund, Earl of Cornwall, their son, in 1300.

Such, then, in imperfect outline, is the history of one of England's princes, the wealthiest and greatest man of his time. His life, in its manifold character of prince, sovereign, subject, soldier, statesman, crusader, and founder of monasteries, reads like a romance. Looking back through the long vista of six centuries, what a halo of piety and grandeur surrounds it! Though his tomb before the high altar of Hayles Abbey is destroyed, his ashes scattered, and the very church that contained them razed to its foundations, and all the other creations of his piety demolished, yet these shattered memorials that have escaped destruction speak to us of the heartfelt love and gratitude of many generations of people, lay as well as cleric, for charity bestowed in rude and violent times, and for means whereby religion, art, and letters, were maintained through his pious foundations.

DESCRIPTION OF PLATES.

PLATE A.

1. Four concentric circles; the spaces studded with roundles; those in the middle pierced. **Romsey. Beaulieu. Netley. St. Cross.**
2. Similar to No. 1. **Beaulieu. Netley. Romsey. St. Cross. Winchester Cathedral. Nursling.**
3. Wavy scroll within a double outlined quatrefoil surrounded by two concentric circles, the interspace studded with roundles, the inner circle pierced with lozenges. **Winchester Cathedral.**
4. A wreath of cinquefoils within a circle, floriated ornament in angle. **St. Cross.**

5. The second section of a combination of sixteen tiles.
St. Cross. Great Bedwin.

6, 7, 8, and 9 contain the elements of a cross similar to that of St. Cuthbert, viz., the cross within a circle. (6) **Beaulieu. Netley. Romsey. Winchester Cathedral. Sopley. Nursling. Great Bedwin.** (7) **Winchester Cathedral. St. Cross. St. Denys.** (8 and 9) **St. Denys.**

10. Section of a cross floretty, within three-fourths of a circle; the whole forming a cross within a quatrefoil.
Beaulieu. Romsey. Winchester Cathedral. St. Cross. Christ Church. Sopley. St. Denys. Great Bedwin.

11. This is already described in detail, p. 149. **Winchester Cathedral. Beaulieu. St. Cross. Romsey. Christ Church. St. Denys.**

12, 13, 14, 15, 16, 17, and 18. Various sections of the cross floretty. (12) **Winchester Cathedral. Christchurch Abbey. Salisbury Cathedral.** (13) **Christ Church.** (14) **Netley. Romsey. Sopley.** (15) **Winchester Cathedral. Beaulieu. Netley. Romsey.** (16) **Beaulieu. St. Cross. Christ Church. St. Denys.** (17 and 18) **Winchester Cathedral.**

PLATE B.¹

1. Rose or wheel pattern. **Netley. St. Cross. Popham. Wootton. St. Lawrence.**

2. Similar to No. 1 but smaller. **Winchester Cathedral. St. Cross.**

3. A full face within a diapered border, and section of a circle, and belt of roundles, star flower in angles. **Winchester Cathedral. St. Cross.**

4. A plain saltire and quatrefoil cusped. **Winchester Cathedral.**

5. Geometrical design floriated quatrefoil in centre.
Beaulieu. Netley. St. Cross. Winchester Cathedral.

¹For convenience of reference and comparison, the examples given in the Plates have been arranged according to similarity of design or subject rather than with regard to locality or date. Thus Pl. A. consists of *Combinations and Sections* being portions of larger designs. Pl. B. *Diapers* employed as the filling up of large areas. Pl. C. *Patera* used for centres or corner ornaments. Pl. D. *Patera* with some *Borders*. Pl. E. *Animals and Monsters*. Pls. F. and G. *Birds, Fishes and Heraldry*.

6. Geometrical: five stars within a quatrefoil, sections of circle in angles. **Beaulieu. Netley. Winchester Cathedral. St. Cross. Romsey. Sopley.**

7. A circle intersected by four semi-circles, a semi-circle at sides. **Netley. Romsey.**

8. Similar to No. 7, but without the circle. **Winchester Cathedral. St. Cross.**

9. Four sections of circles interlaced, surrounding quatrefoils. **Beaulieu.**

10. Geometric: interlacing sections of circles within a square border; composed of double lines, charged with fleur-de-lis, plain and floriated roundles. **Winchester Cathedral.**

11. A circle interlaced by four quarter circles, enriched design in centre and at angles. **Winchester Cathedral. St. Cross. Netley. Romsey.**

12. Four quarters of circles with eight trefoiled twigs interlaced; quarters of serrated wheels in the angles. **Winchester Cathedral. St. Cross. Netley.**

13. Squares, quartered diagonally. **St. Cross.**

14. Squares divided diagonally. **Winchester Cathedral. Sopley.**

15. Squares, intersecting and enclosing quatrefoils. **Beaulieu.**

16. White squares enclosing red squares, each charged with a white quatrefoil. **Romsey. Netley.**

17. Wavy lines, enclosing quatrefoils, and star flower centre. **St. Cross.**

18. Vine leaf branched, two clusters of grapes within a semi-circle in triple outline, set diagonally. Four of these tiles represent four trefoils within a square broken by semi-circular canopies set at right angles. **Winchester Cathedral. St. Cross. Netley. Popham. Wootton. St. Lawrence.**

PLATE C.

1. A cinque foil canopied within a circle, the angles trefoiled. **St. Cross.**

2. A cross, double pomelled, within a circle. A roundle in each angle. **Netley.**

3. Quarter circles at the angles; cusped and enclosing quatrefoils; a fleur-de-lis in the centre. **Winchester Cathedral. St. Cross.**

4. Four plain fleur-de-lis, forming a cross, springing from a central circle. **Beaulieu Vestry.**

5. Fleur-de-lis cross: a quatrefoil in the centre. **Beaulieu Netley.**

6. Fleur-de-lis cross: fleur-de-lis short-stemmed, and centre petals, pierced oblong; in the centre a quatre foil. **Winchester Cathedral. Beaulieu. Netley. Romsey. St. Denys.**

7. A cross floretty: a roundle in the centre. **Beaulieu Vestry.**

8. Fleur-de-lis cross: stems divided over trefoils. **Winchester Cathedral. Romsey. Sopley.**

9. Fleur-de-lis cross: between each fleur-de-lis a short armed trefoil; a quatrefoil in centre. **Winchester Cathedral. St. Cross. Romsey.**

10. A cross floretty. Central petals pierced; quatrefoils at sides. **Beaulieu. Netley. Romsey.**

11. A double cross: one saltire, bottony; the other bottony with arms expanding into ellipses floretty, enclosing the cross saltire. **Winchester Cathedral.**

12. Four trefoil leaves (Strawberry) springing from a circle enclosing a cinquefoil. **Netley. Tarrent Abbey.**

13. Four trefoils springing from a circle charged with a sexfoil, within a quatrefoil; the whole enclosed in a circle, a trefoil in each angle. **St. Cross.**

14. A plain eight petalled flower pierced in the centre. **Winchester Cathedral. Beaulieu.**

15. A cinquefoil pierced in centre within a circle, cinquefoiled, with trefoils flory at the angles. **St.. Cross.**

16. A sun-flower of eight petals, enclosed in a circle trefoiled at the angles. **Romsey.**

17. A whorl of twelve blades. **Winchester Cathedral.**

18. A star of six rays; a roundle in the centre. **Winchester. Cathedral. Beaulieu. Wherwell.**

PLATE D.

1. Double *Vesica piscis*, formed by the intersection of sections of circles, quatrefoil flower barbed in centre, trefoils in angles. **Winchester Cathedral. St. Cross. Beaulieu. Netley.**

2. Double *Vesica piscis*, cinquefoil in centre. **Winchester Cathedral. Beaulieu.**

3. A circle and four semi-circles interlaced. **St. Denys.**

4, 5, 6, 7, and 8. Single fleur-de-lis, variously created. (4) **Winchester Cathedral. St. Cross. Beaulieu.** (5) **Beaulieu. Netley. Romsey.** (6) **Winchester Cathedral. St. Cross. Beaulieu. Netley. Romsey. Christ Church. St. Denys. Wherwell. Sopley.** (7) **Winchester Cathedral. St. Cross. Romsey. Sopley. Great Bedwin.** (8) **St. Denys.**

Examples of *Borders*:—(9) **Romsey.** (10) **Winchester Cathedral. St. Cross.** (11) **Beaulieu.** (12) **St. Denys.** (13) **Netley.** (14) **Beaulieu. Netley.** (15) **Beaulieu. Netley.** (16) **Beaulieu. Netley.** (17) **Romsey.** (18) **St. Denys.**

PLATE E.¹

1. A lion,² statant dexter. **Romsey. Netley.**

¹ The symbolism of beasts and monsters was probably religious rather than heraldic, and their meaning may be found in the "Bestiaries" or Books of Beasts common in the middle ages. Various titles are given to works of this class, such as the *Bestiarium*, the *Liber de Animalibus*, the *Physiologus*, the *Livre de Créatures*, and so on. The mediæval naturalist was a theologian first. His theories were founded partly on scripture, mixed up with all kinds of marvellous stories. An interesting summary of what is known about the bestiary will be found in Prof. Land's article "Physiologus" in the 9th edition of the *Encyclopædia Britannica*. MS. Bestiaries are found in our great public libraries, and occur in all mediæval catalogues of books. One of the best known published texts is one called *Livre des Créatures*, a metrical translation from the Latin by Philippe de Thaun (MS. Cotton, Nero, A.V.) which formerly belonged to the Cistercian Abbey of Hulm Cultram in Cumberland. The text is Norman French, with an English translation is given in Thomas Wright's *Popular Treatises on Science during the Middle Ages*. There is another French metrical version (Circa 1208), of which MSS. are to be found in the Paris Library, the British Museum, in the Bodleian and elsewhere. Text given in M. C. Hippeau's *Bestiaire Divin*, Caen. 1852, reprinted from the *Mémoires de la Société des Antiquaires de la Normandie*.

² The *Lion* according to the Bestiary is the king of beasts. He has a frightful face, and a great hairy neck; his shape behind is slender and he has a large tail. An analogy is also made out between the outward appearance of the lion and Christ, his strength in front being typical of the Godhead of our Lord, and his weakness behind,

2. A lion, passant dexter within a circle, trefoiled in angles. **Netley. Christ Church. Salisbury Cathedral.**
3. A lion, passant dexter, within a circle, pointed trefoils in angles. **Winchester Cathedral.**
4. A lion, passant sinister within a circle, trefoiled in angles. **St. Cross. Winchester.**
5. A lion, passant gardant, within a circle, trefoiled in angles. **Romsey. Netley.**
6. A lion passant, sinister, within a circle, trefoiled in angles. **Winchester Cathedral.**
7. A lion passant, sinister, within a circle, trefoiled in angles. **Winchester Cathedral.**
8. Two lions, combatant, fleur-de-lis in base. **Romsey.**
9. A panther¹ within a circle, broken by quatrefoils, circular ornaments at angles. **St. Denys.**
10. Winged dragon,² passant dexter, within a circle, trefoils in angles. **Winchester Cathedral. Netley.**
11. Winged dragon, passant, sinister, within a circle, trefoiled in angles. **Winchester Cathedral. St. Cross.**

typical of our Lord's manhood; his tail over his back signifies justice which is placed over us, and his claws mean vengeance upon the Jews (Hippéau *Le Bestiaire Divin*, p. 74). Philippe de Thaun thus explains the luxuriant tail assigned to the lion in mediæval art: "The lion has this nature, when we hunt him, with his tail he erases his track on the ground, that we may not know how to seek him, remember this is a great signification. The track of the lion means incarnation, which God would take on earth to gain our souls. And this truly He did covertly, He placed himself in degrees, of which last order was, of prophets and apostles, and till he came to ours, until he was carnal man, and was mortal for us, and by order acceptable and thus He vanquished the devil.

¹ *Panther*.—The animal here represented can hardly be dog, which would be regarded as unclean and excommunicate. It is probably a panther which is thus described in the *Bestiary* as "an animal of very precious being," and in the *Saxon Rhyme* as a "curious beast—wonderfully beautiful." Philippe de Thaun tells us "This little animal eats divers meats, it is mild and of a good disposition, it is loved by all animals except the dragon alone. In the oldest Latin bestiaries the text Hosea (v. 14), "I will be unto Ephraim as a lion, and as a young lion to the house of Judah" is quoted thus "Factus sum sicut leo domui Judah, et sicut panthera domui Ephraim."

² *Dragon*.—We do not find the dragon described by itself in the *Bestiary*, but it is noticed incidentally as flying away from the panther, and as being afraid of the doves upon the Tree of Life. *Arbor peredixion*. The dragon is the personification of evil. "The dragon, that old serpent, which is the Devil and Satan." Revelations (xx. 2).

12. Winged dragon, passant, sinister, within a circle, trefoiled angles. **Winchester Cathedral. Beaulieu. Romsey. Sopley.**

13. Winged dragon or monster, passant, sinister regardant. **Winchester Cathedral. Beaulieu. Netley. Romsey.**

14. Winged dragon, passant, dexter, within a circle, fleur-de-lis in angles. **Winchester Cathedral. St. Denys.**

15. Winged dragon, passant, sinister, within a circle, floriated ornament in angles. **Netley.**

16. Griffin,¹ passant, sinister, within a circle, trefoiled in angles. **Winchester Cathedral. Netley. Salisbury Cathedral.**

17. Winged goat,² within a circle, broken by quatrefoils, circular ornament at angles. Would combine with E. 9. **St. Denys.**

18. Grotesque beast, encircled by floriated tail. **Winchester Cathedral. Beaulieu. Netley.**

PLATE F.

1. Single headed spread eagle.³ **Winchester Cathedral. St. Cross. Beaulieu. Netley.**

¹ *The Griffin*, according to the Bestiary, "is a kind of bird which inhabits the deserts of India, where it can find nothing to eat. This bird is so strong that it can fly away with a live cow and carry it to feed its young with. The griffin signifies the Devil, who carries off the wicked man to the deserts of hell."

² *The Goat*, the Bestiary tells us, "loves the high mountains, and is so far seeing an animal that it can tell whether the men it sees walking in the distance are wayfarers or hunters. Thus Christ loves the high mountains, that is the Apostles, the Prophets, and the Patriarchs. As the goat can discern its enemies from afar, so Christ foresaw the deceit of the devil and His betrayal by Judas."

³ *The Eagle*.—According to the Bestiary, "the eagle is the King of Birds. It can look at the sun when it is brightest, and from aloft can gaze into the depths of the ocean and see the fish swimming below, which it seizes and drags ashore to eat. When the young birds in the nest are very small, the eagle takes them in its claws and, bearing them upwards, compels them to gaze upon the sun at its brightest. The ones which can look at the sun straight, without flinching, it cherishes as being its own offspring, but the others which cannot do so, it refuses to bring up any longer. When the eagle is old, and feels its wings heavy and its sight failing, it mounts high in the air and scorches its wings in the heat of the sun, after which the bird dips itself three times in a fountain of clear water, and becomes young again. The eagle signifies Christ, who is far-seeing and

2. Double headed spread eagle,¹ possibly the heraldic emblem of Richard, King of the Romans. **Winchester Cathedral. St. Cross. Netley.**

3. Double headed spread eagle, two roundles in chief. **Winchester Cathedral. St. Cross. Netley.**

4. Double headed spread eagle within a circle, fleur-de-lis at angles. **St. Cross.**

5. Two doves² addorsed, their bills joined with floriated ornament forming the letter M. **Beaulieu. Netley. Romsey.**

6. Two birds (parrots?)³ addorsed, within floriated ornament. **Winchester Cathedral. Beaulieu. St. Denys. Sopley.**

7. Two birds (partridges?)³ addorsed, within floriated ornament. **Winchester Cathedral. Beaulieu. St. Denys. Sopley.**

dwells on high. The sea is the world and the fish are its people in it. God came into the world to obtain possession of our souls, and He draws us towards Him by sight, as the eagle catches the fish. Christ can gaze upon God without being blinded, as the eagle can look at the sun; and as the eagle bears its offspring aloft, so will an angel carry our souls to present them before God, who will receive the good and reject the evil. The restoration of the youth of the eagle, by dipping itself in water, signifies the baptism of this mortal life." The above allegory is founded on two texts of Scripture (Deut. xxx. 11-2 and Psalm cii. 5), "So that thy youth is renewed like the eagle's," quoted in the *Bestiary*, *Christian Symbolism*, T. Romilly Allen.

¹ *The Two-Headed Eagle* is of course heraldic, and an emblem of temporal power. An eagle was emblazoned on the standard of the Romans, and almost every state which has assumed the designation of an empire has likewise taken the eagle for its ensign.

² *Doves*. "The dove signifies Jesus, the son of Mary, and to his dove-cote He causes us all to repair, that is Holy Church, there when we meet we find everything well there." So says Philippe de Thaun. A pair of doves would symbolise the harmony which should prevail among the religious. The tree of life in which they are perched is in Fig. 5 made to represent the letter M. This tree called *peredexion* is found in India. Doves live in the branches and delight in eating the fruit. The dragon is the enemy of the doves and is afraid of both the tree and its shadow, not daring to go near either. As the evangelist says (Matt. x. 16), "Be ye therefore wise as serpents and harmless as doves," harmless that you do no evil, wise that you be not caught by the dragon (*i.e.* the Devil) whilst straying beyond the Holy Church. Hippeau p. 177.

³ *Parrots, Partridges, Turkeys, or other like birds*, taking shelter in the Tree of Life, possibly referring to the expansion and comprehensiveness of the Church (Matt. xiii. 32), "the birds lodge in the branches thereof."

8. A fish (whale?)¹ in water, within a circle, trefoiled at angles. **Winchester Cathedral.**

9. Crowned horseman at full charge (emblem of temporal power?) within a circle, floriated at angles. **Winchester Cathedral. Romsey. Netley.**

10. Horseman at full charge (sagittarius?) discharging an arrow from a bow full drawn. **St. Denys.**

11. A knight, probably templar,² at full charge, sword in hand, his shield and the housing of his horse, charged with a cross. **Romsey.**

12. A crescent and two stars,² pierced. **Romsey.**

13. The arms of De Spencer,³ viz., quarterly argent and gules, in the second and third a fret or, over all a bend sa. In the tile the quarterings are reversed, the fret being placed in the first and third-quarter section of a circular design. **Netley.**

14. The arms of De Clare, viz., or, chevronels gules, (see p. 151), within a circle encompassed by a quatrefoil, and honeysuckle ornament. **Netley.**

¹*The Whale.* *Cetus* according to the Bestiary, "is a great monster that dwells in the ocean. It covers its back with sea-sand, and raising itself out of the water, remains motionless, the seafarer mistakes it for an island, goes to arrive there to prepare his meal. The whale feels the fire, and the people, then he will plunge and will drown them," which is thus explained: "The *Cetus* is the devil, and the sea is the world. The sands are the riches of the world, and the soul the steersman; the body, the ship which he ought to keep; and the fire is love, because man loves his gold and his silver. When the devil perceives that, then he will drown him."

²The Templar and the crescent and stars may be referred to the Crusades. These tiles are both from Romsey Abbey, near to which, at South Baddesley, was a preceptory of Knights Templar.

³The first De Spencer, Justiciar of England, was killed at the battle of Evesham, 1265. His death is celebrated in one of the political songs of the time, which Mr. Blauw translates as follows:—

De Spencer true, the good Sir Hugh
Our justice and our friend;
Borne down with wrong, amidst the throng,
Has met his wretched end.

His son Hugh was Constable of Odiham Castle, 1294; ambassador to Pope Boniface VIII., 1300, and to Pope John XXII., 1319; created Earl of Winchester, 1322; Chief Justice of the Royal Forests south of the Trent, 1324; Captain and Chief of the King's forces in counties of Hants, Wilts, and Dorset, 1326. These offices of local importance may account for these arms being found in the county. The De Spencers were moreover favourites with the clergy, who protested against their condemnation and banishment.

15. The arms of Poitou (see p. 151). **Warblington.**
16. The arms of Skevington, Bishop of Bangor and Abbot of Beaulieu, ob. 1533 (see p. 149). **Beaulieu.**
17. The arms and supporters of St. John, Barons of Basing (see p. 150). **Winchester Cathedral. Beaulieu. Netley. Chilcombe.**
18. A cross, lozengy, between four sexfoils, pierced. **Netley**, perhaps heraldic?

PLATE G.

1. A large tile, $7\frac{1}{2}$ inches square. Two monkeys (?) rampant, addorsed, and tails cowardized, probably heraldic, and to be referred to the arms of St. John (Pl. F. 17). **Romsey.**
2. Double-headed spread eagle, of the Holy Roman Empire (see p. 151), surrounded by a border of birds¹ and flowers. **Winchester Cathedral. Netley. Popham**

¹ A slip of the mould or fault has caused complication of the heads of the birds on the left, which should have been separated as represented at the side.

The notes to the description of Plates are from the pen of the Editor, the Rev. G. W. Minns, who, from his acquaintance with various works on mediæval symbolism, and some points of history unknown to the author, has thrown new light on the meaning of the subjects represented.

NOTE.—Some valuable hints and directions for tracing and drawing encaustic tiles for plates are given by Mr. J. Ward in the Reliquary (vol. 5, No. 4), which, if known sooner, would have prevented much overhauling of the original drawings, kindly prepared by Miss D. Greenfield, for the plates for this paper. Mr. Ward recommends attention to the following points:—(1) The tile may be outlined *exactly as it occurs on some particular tile*, but as these old tiles were subject to distortion in the process of manufacture, this mode is of little value. (2) *These defects being eliminated*, the copyist may give a counterpart of the device as it existed on the tile maker's stamp with all its slips and false cuts. (3) Or, he may remove the latter defects and seek to prevent the device as its designer intended it to be. The second mode best meets the needs of the antiquary, in that these accidental defects of the stamp furnish the means of identifying other tiles.

In tracing, the copyist should select the most perfect tile, he should be furnished with six inch squares of tracing paper. Laying the paper on the tile take its outline, which may be done by pressure of the hand; then trace the pattern, which should be corrected on the spot and finally inked in. Indicate the dark from the light clay with pencil shading or a wash of

Indian ink. If the tile is too obscure to show through tracing paper, employ waxed paper, which may be had at the stationers or most chemists. On no account leave corrections to be done at home from memory.

In preparing the "copy" for the lithographer place their black carbon paper under the tracing, and with a hard pencil, transfer the outline and pattern on to stout cartridge paper, cleanse the sheet with bread crumbs, and outline with Indian ink. The buff colour should be left *plain white*, the dark colour indicated only with a patch of colour filled in with Indian ink.

The systematic and careful tracing of tile patterns in various localities, would form an interesting pursuit to many who are not skilled in drawing. These tracings might be sent to the Editor to be preserved in the Album of the Hants Field Club, and would form a valuable record for future reference. We hope some of our members may be disposed to take up the idea. [ED.]
