
St. Nicholas Church, Stebenage.

BY MR. S. FLINT CLARKSON, F.R.I.B.A.

In the sixteenth century the church had, as at present, a western tower, nave, and chancel, two aisles to the nave, and two aisles to the chancel except the east bay. Some number of points in the church deserve attention; and special interest may be taken in the early Norman tower, the tall lead-covered spire, the arcades on the north and south of the chancel, the Perpendicular screen-work, a good piece of Mediæval figure sculpture, and the brass of a rector of this church who died in 1506.

Chauncy (c. 1700) had observed and made a note of—
“a fair Isle on either side of the Body of the Church,

with a large Chancel having two fair Chapels, and at the West End a square Tower, wherein hang a ring of six Bells, on which a large Spire is erected, and covered with lead." The covering on the roof of the church, usually carefully noted by Chauncy, is not mentioned by him on this occasion.

Salmon (c. 1728) was content with a short note—on page 190—"It consists of the Nave and two Isles, and the Chancel hath a Chapel on each Side. There is a Ring of six Bells."

Clutterbuck (c. 1821,—Vol. II., p. 443) stated that he had found—"a Nave and Chancel *covered with tile*, a square embattled tower, *erected on the south side of the Church*, surmounted by a spire covered with lead." He evidently visited the church, and no doubt worked earnestly there, as at so many other places; but we can see that his notes as to the position of the tower had become indistinct at the time for correcting proofs; and are disposed to think something may have happened to his notes as to the tiled roofs, when we consider the form of the Perpendicular roof of the nave, and the dates on some of the lead coverings.

Position.

The church is on rising ground, and the spire is a landmark. The Ordnance bench-mark on the north-west buttress of the tower is 398 feet above datum level, and 11 feet more is gained in the grave-yard. The east end of the enclosure of Chisfield Lodge, in Graveley, is however 60 feet higher still. Owing to this rise on the east of the church an observer looking westward can see the sky, through the odd-looking holes lined with drain pipes, which insist on being seen on the east and west sides of the tower. They were formed by workmen still living in order "to let out additional sound from the bells," and do not improve the tower's appearance.

The reason why the spire is seen from so many places, although the base of the tower is well below the watershed, is seen when the 398 feet of the buttress is compared with 297 feet near The Six Hills, in the valley through which runs a southward-flowing stream, a feeder of the River Beane, which finds its way into the Lea at Hertford. On the opposite side of the valley, Almshoe Bury is 373 feet, that is 25 feet below Stevenage church-yard, but thence there is ample command of the opposite

slopes. Between Stevenage and Hitchin the streams divide for north and south, and elevation is parted with as we go northward. In Hitchin Market Place the height is only 220 feet; and that amount of elevation has to convey the waters of the northward flowing Hiz into the Bedfordshire Ivel, and through the Great Ouse to the Wash.

The position of the church, in relation to the town of Stevenage, which is placed on the great high road from London to Lincoln and to York, has no doubt caused many regrets. The main street of the town is about half a mile to the west of the gates of the churchyard. Churches have been superseded or rebuilt on less provocation; but the Norman builders should not be blamed severely because they did not foresee all the influence of a great coach road; and those who made the best of their heritage and planted the fine avenue of limes and chestnuts, leading from the north end of the town to the churchyard, which adds a charm to the pleasant neighbourhood, deserve grateful thanks.

Materials.

Clunch is used for the piers, arches, &c., both of nave and chancel. Externally, on the south side of the chancel aisle split flint facing is seen; the south wall of the chancel is of flint split and unsplit; the lower stage of the tower is of flint and pieces of stone. The upper portions of the tower have been coated with rough cast. The parapets to the nave are of stone. Elsewhere there is pretty uniform cementing,—to nave, aisles, and chancel; it is well that lichen has taken kindly to the surfaces, thus improving the dull colour.

General Notes.

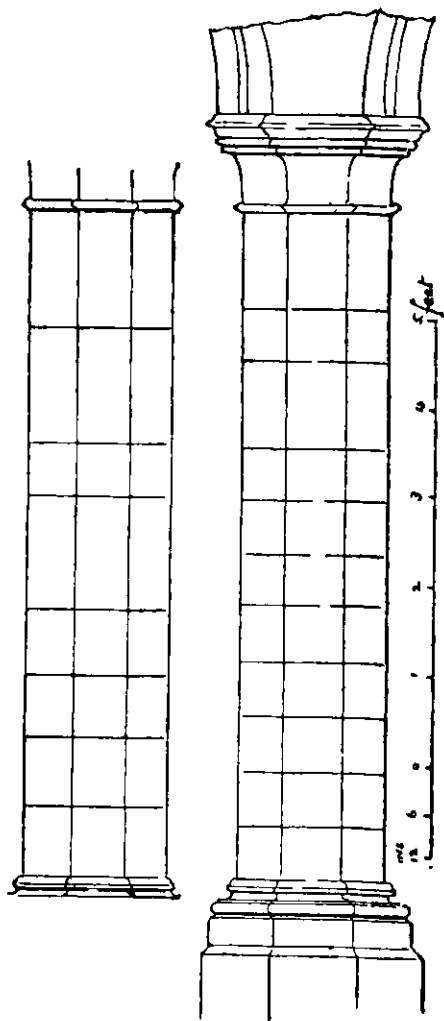
Nave, Chancel, and Aisles. The total length from the east face of the western tower to the east face of the chancel wall is 84 feet. There is no chancel arch inside, and externally no well marked division into nave and chancel. A roof, practically similar in section, is carried from the tower to the east end. There are well-developed parapets throughout the length, and as the roofs are of flat pitch they are not seen from the ground.

The arcade has four bays in the nave, which is 42ft. 9in. by 16ft.; and two bays in the chancel occupying 24ft. by 16ft. The aisles thus extend along six bays. The north aisle is 13ft. 6in., and the south aisle 12ft.

3in. wide. Beyond the eastern termination of the arcades, there is an unaisled portion about 14ft. long by 16ft. wide, with a modern (1841) vestry on the north of it.

The ordinary piers of the arcades are octagonal, and carry pointed arches. The piers in the nave are 10ft. 8in. from centre to centre, and those in the chancel 12ft. The piers of the little arcade at Flamstead are 10ft. from centre to centre, but that dimension is below the average of the smaller churches in Herts.

The piers of the chancel arcades are only 4ft. 3½in. high between base and cap. At Flamstead the height is 5ft. 10in. The piers of the Stevenage arcade are thus very short in comparison with others in small churches. The spacing of arcades frequently followed that of earlier arcades on the same spot, but the heights naturally varied according to the will, or the resources at the disposal, of the designers. In the nave arcade at Stevenage, the piers are 7ft. 7in. from base to cap. The contrast, between 7ft. 7in. in the nave and 4ft. 3½in. in the chancel adjoining, leads me to suggest that, upon Early English bases wholly unaltered, some of the stones of the original piers remain, and that other stones were removed and reused in the Perpendicular period, not always in the piers to which they previously belonged. A lengthening of about 2ft. in the upper portions of the piers seems also to have taken place. The lower stones average about 7 or 8in. in height; the upper stones are 11, 13, 15, and even 20in. in height. The surfaces of these upper stones are finely scraped, instead of being finished with well-marked tooling as in the lower stones and elsewhere. The caps and arches are Perpendicular in date.



NAVE PIERS.

A modern (1841) quasi-transept has been built out to the south of the south aisle, opposite the two eastern bays of the nave.

There are north and south doorways of Decorated date opposite the west bays of the arcade, the south door having a porch.

Tower. The width of the nave is 20ft. 8in. externally, over the parapets. The tower is 26ft. 2in. at the same level, but the tower walls are 5ft. thick, and the nave walls only 2ft. 4in., so that the internal width of the tower is the same as that of the nave, that is 16ft. in the clear. Thus the north and south walls of the tower serve as buttresses to the nave arcade. It is probable that the insides of the walls of the earliest nave were in line with inside faces of the tower walls. Evidence as to the earlier form of the nave probably exists under the plastering on the east face of the tower. The tower is 2ft. 6in. less from east to west than from north to south.

The upper stage was added at the close of the Decorated period; it was probably done when the addition of clearstories to the nave was in contemplation, in order that the due predominance of the tower might be maintained. The walls of this stage are only 3ft. 7in. thick, instead of the 5 feet below. The two diagonal buttresses at the angles of the west walls may have been added at the same time.

A wall has been built inside the eastern portion of the tower at a recent time; and, in the recess thus formed at the west end of the nave, the font has been placed.

Dates.

Norman. The tower, except the upper stage, the spire and the angle buttresses, is of early Norman date, simple in the extreme, of fair bulk, but no considerable elevation.

In the 5ft. walls there are four little windows with semicircular heads, each about a foot in width by 3ft. 6in. total height. The glass is brought within about 3in. of the external face of the walls. Large splays make the width nearly 4 feet at the inside faces of the walls. Sills and arched heads are similarly splayed.

There is no staircase turret; staircases were not always made part of the structure in later times, but more frequently after the 12th century than before. Steps of

roughly-hewn logs now lead up from the bottom of the tower; there is a newel, apparently of Jacobean date.

The broad low doorway in the west wall of the tower goes with the windows; and, together, they suggest a date for the structure of about 1120. There is no other Norman work in the building; but, from the form of the tower, we are led to believe that there was a church of about the same date on the east of it, probably a little aisleless building, with a nave 16ft. wide.

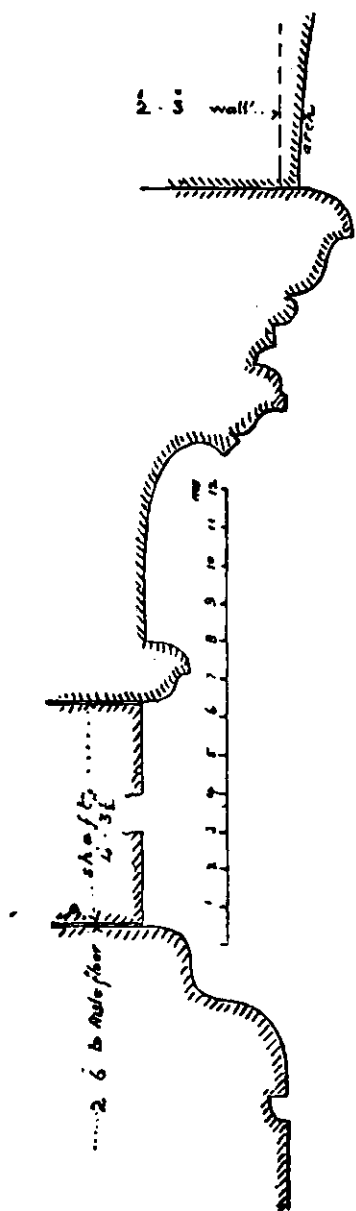
Early English. There is a very little Early English work left, but the remains show conclusively that, in the first quarter of the 13th century, the Norman nave was supplanted by a new design. The moulded bases and parts of the piers remain. The piers, as suggested above, may have been partly rebuilt and lengthened when the nave was so much altered, near upon three centuries after the pier-bases were set. The section of the early English nave is probably also marked under the plaster on the east face of the tower wall.

Just as the existence and form of the tower led us to the conclusion that there was a Norman church, so the Early English nave and aisles suggest a chancel of similar date; the evidence may some day be obtained which would base the existence of such a chancel on something firmer than conjecture.

Decorated. The only portions of the building which are of superior merit as constructive architecture are in the western portion of the chancel. The two bays of arcading on the north and south are well designed, both in general form and in detail. They were executed about 1320. A considerable amount of work was done to the church about that date. The appearance of the building was greatly changed when the windows to the aisles and the north and south doorways were put, &c.; perhaps the aisle walls are wholly of this date, being placed beyond the earlier walls in order to give more floor space. About fifty years later the tower was taken in hand and the upper story added. Perhaps the spire was put on at that time. The construction of the spire, and its effect on the aspect of the church, and on the landscape deserve attention; but there are really no architectural details by which its date can be fixed with any certainty.

The little arcades, north and south of the chancel, are

models of propriety in design, and are also good examples



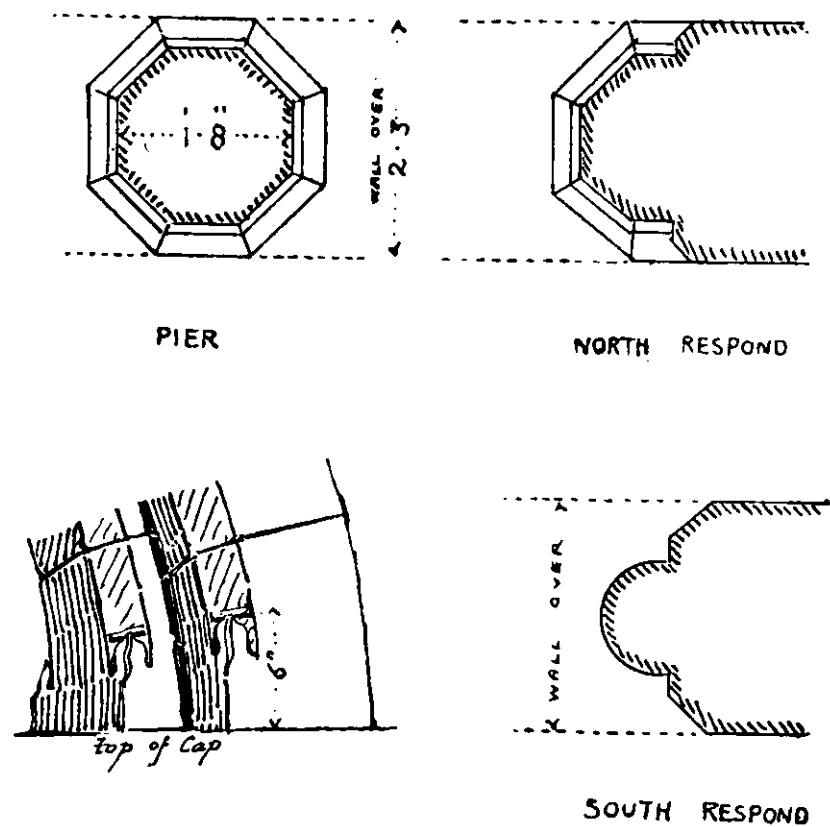
ARCADE IN CHANCEL.

of an intelligent love of variation in details. Such variation, within the same general forms, never fails to please. The responds, the stops to the arch mouldings, the hood moulds, supply good illustrations of the extent to which variation may be carried without imperilling unity.

The responds on the north are full half octagons, on the south they are a little more than half circles. The sections of the arches are substantially the same, but on the north the chamfers, on both sides of the wall, do not reach the caps, they stop about 6in. short of them. On the south side the chamfers go down to the caps. The advowson of the rectory was in the hands of the Abbot and Convent of St. Peter, Westminster, from the time of Edward the Confessor to the Dissolution. It might be possible to find a near parallel to this little arcade among the buildings at, or connected with, Westminster.

Perpendicular. The remodelling of the nave arcade and the erection of the existing clearstory were not undertaken till late in the style;—the mouldings in the arcade are poor. The restoration of the clearstory windows, in which a commencement has been made, is much to be welcomed. The nave roof has principals of Perpendicular date,—simple and pleasing,—with well-moulded plates and purlins. The chancel has a ceiling of recent date, perhaps the roof above it is not ancient. The intention has been to continue the form of the nave roof, but the fit is not quite accurate, and some humouring of the lead work, &c., has proved necessary at the junction.

The fabric, as we see it now, was practically completed when these works were at an end.



DECORATED ARCADE IN CHANCEL; (See page 54).

Miscellaneous.

The font seems to be of 13th century date, with parts then missing supplied in a strange nondescript way in 1841.

Of stained glass there are only one or two fragments left. Salmon found more in 1720, but not much more.

There are three late Perpendicular miserere seats now in use in the chancel, and three others are placed in the tower.

The wood screens are pleasing but not remarkable; always excepting that which appears to have been the upper portion of the rood screen, now placed against the east wall of the chancel. We do not see it at its best now; the design and execution are exceedingly good.

The piece of figure sculpture in high relief, nearly half way down the north aisle of the nave, is for rarity the most noteworthy object in the church:—it would be noteworthy

anywhere. The admirable preservation is probably due to the fact that it was turned over, and used face downwards as a step at the south door for a long period, and was thus protected from wanton and accidental injuries. R. T. Stothard, shortly after its discovery, made good drawings of it, which were reproduced in Plate XXII., opposite page 499 of Vol. XXI. of "The Archæologia." His "account of the monumental effigy" was read at the Society of Antiquaries, on 16th March, 1826. The illustration shows colouring, which seems to have been applied to all surfaces, but more strongly to parts of the costume. The reign of Edward I. has been fixed (by the lady's costume) for the monument.

The fine *brass* of Stephen Hellard, rector of Stevenage from 1472 to 1506, is now placed on the north side of the chancel. It was made as complete as possible in his life time, but the blank spaces for the day, the month, and the year, were not filled in when the life had rounded to its close. By a deed, dated 1501, he expressed his wishes as to the use of the almshouses he had built for "the poor folk"; the almshouses were burnt in 1807, and rebuilt at once.

Thomas Allen, another priest of Stevenage, about half a century afterwards followed the example, and left property in trust to Trinity College, Cambridge, for the foundation of a Grammar School at Stevenage. He had been priest there from 1520, and made his will in the reign of Philip and Mary, 24th May, 1558. The old notice board on the west wall of the church as to the Grammar School, the board "given by Thomas Heath, 1641," is worth looking at.

By an odd mistake this Thomas Allen has been confounded with Thomas Allen—"who lived a close Student many years [at Gloucester Hall, Oxford,] and became an eminent Antiquary, Philosopher, and Mathematician," and died in 1632. They were both connected with Staffordshire, for Thomas Allen, of Stevenage, founded also Grammar Schools at Uttoxeter, and at Stone in Staffordshire; and Thomas Allen—"a man of the most extensive learning and consummate judgement, and the brightest ornament of the University of Oxford," was born at Uttoxeter in 1542. He was thus sixteen years old when the other Thomas Allen signed his will, thirty-eight years after being appointed rector of Stevenage.

This good deed is all that is remembered of the Thomas Allen who flourished in Henry VIII's time. The memory of the later Thomas Allen will always be kept green. His character, and his life at Gloucester Hall, from 1570 to his death in 1632, seem to have much impressed his contemporaries. He was averse from taking orders, but Wood records that:—"The Earl [of Leicester] had so great respect for him that he would several times have procured him a Bishoprick, but the desire of a sedate life, and the good wishes he bore to the Church of Rome, would not suffer him to accept of it." By an odd fate, his best known performance, an incident which is related afresh as occasion arises, is taken in conjunction with Fuller's statement ("Worthies," 1662; Staffordshire, p. 46,)—that he (Allen) "was accounted a conjurer . . . and when once the repute of a Conjurer is *raised* in vulgar esteem, it is not in the power of the greatest Innocence and learning to allay it." A great reputation seems thus to live on by an accident. The incident was well remembered at Oxford, and fully recorded by Wood, and the association with Laud made it still more memorable;—for Laud, then Bishop of London, was made Chancellor in 1630, being successor to the Earl of Pembroke, "who died suddenly at his house called 'Baynard's Castle,' London, according to the calculations of his nativity that Mr. Thomas Allen, of Gloucester Hall, had made several years before."

But this seems like a digression, for neither connection of this Mr. Allen with Stevenage, nor relationship with Allen the priest, has yet been found out.

Mr. Gibbon's inscription. Thackeray, in a mood of gentle satire, might have hit upon phrases such as appear on the tablet to the memory of Mr. Charles Gibbon, now on the east wall of the modern transept-like recess, south of the south aisle. But Mr. Gibbon, who pretty evidently inspired (or prepared) the record as he neared the close of a worthy life, was naturally in a quite serious mood. He was born in 1693, and died in 1771, nearly 80 years old, having spent nearly 60 years in or about the palaces of kings.—

"In the year 1729 he became one of the Five Harbingers to King George the Second, and, in 1746, was promoted to the office of the Gentleman Harbinger, but the same being vacated at the demise of the Crown, was, after the accession of His present Majesty, given to another. The long and faithful services of Mr. Gibbon, in that office,

as well as in the several other offices which he had held under the Crown, and wherein he had always behaved with the greatest industry & integrity, & with distinguished abilities, not being of sufficient avail to restore to him the possession of a place lost by no default of his, but by a great national misfortune, in the year 1766 he solicited & attained the place of a Gentleman of her Majesty's most honourable privy chamber, which office although unattended with profits he much valued; esteeming it as his highest honour to serve a Royal Master whose virtues, as a man, he admired, & whom as a king he truly loved and honoured."

These well-laboured expressions about royal patrons, about the great national misfortune, which proved less of a misfortune as a second Royal Master showed his virtues, the becoming pride in personal qualities and in loyal service, even the gentle repinings,—are pretty features. It is cheering to be reminded of the old days of "long and faithful services." Two years before the appointment of the last Knight Harbinger, it was stated with calmness that—"the *nominal duty* of the officer is to ride one stage onward before the king on his progress, and provide lodging and provision for the Court;"—this (Parks's Topography of Hampstead, p. 106) was in 1818, that is fifty-eight years after Mr. Gibbon lost his office.

Mr. Gibbon implies that "the place" had solaces as well as pains. Twenty-one years before Mr. Gibbon was appointed Gentleman Harbinger,—Richard Wright, Esquire, Knight Harbinger, was rewarded with £709 14s. 2d. out of the Exchequer on account of the Privy Purse; but this was apparently for more than one year. The same entry in the Journals of the House of Commons (May 18th, 1725) mentions a Knight Harbinger, late Queen's Harbinger; "Gentleman Harbinger" does not appear. The last Knight Harbinger was Sir Henry Rycroft, appointed in 1816, receiving at the same time the honour of Knighthood. He died in 1846, aged 80, thus outdoing Mr. Gibbon in longevity by two years.

The word "harbinger" seems to have soon drifted from its earliest use, and was applied to any one who looked for a harbour or lodging for another; and then sometimes, as now always, it meant someone who tells someone that something is to happen. The "herbergeours" of "The Man of Lawes Tale" (v. 5417) did not mark houses for the use of powerful persons, as, for instance, the Royal Harbingers did in a well-remembered case in

Charles II's time. They simply announced an intended arrival.

“The fame anon thurgh Rome toun is born,
How Alla kyng schal come in pilgrymage,
By *herberjourz* that wenten him bitorn,”

Herbergeur, Herberjourz, from Herberge (auberge),—the suffix *our* denoting the agent; and thus, *n* being substituted for *r*, we have harbinger.

Bells.

The Commissioners appointed in the last year of Edward VI (1553) reported that they found “IIIj bells in the Steple.” None of these remain. It has been suggested that the four may have been made six in 1670, the date on the present second bell. John Briant, “the Herts founder *par excellence*,” who cast the whole of the others, began to found on his own account in 1782; and in 1783, when 25 years of age, he made 3, 5, and 6 for this church; 4 in 1795; and 1, the last, in 1797. Briant continued in active work till about 1827, and died in the Buildings at St. Albans, in 1829.

The Wooden Spire.

As previously mentioned, the plan of the tower is an oblong; and it is a little out of the square also; the Norman setting-out was not infrequently rather peculiar. The distance between the north and south parapets at their east ends is 24ft. 7in., and the distance between the east and west parapets is 22ft. 1in. When a timber spire, which should begin as a square, and become a regular octagon, was determined upon, wider gutters were put inside the north and south parapets, and narrower ones on the east and west. In this way a square with sides of 20ft. was arrived at. The octagon is reached at about 3ft. above the parapet, and consequently the square portion is not much seen from below. The vertical height of the spire above the top of the parapet is about 50ft. Being situated so well up the slope of the hill, the spire shows up as a feature in the landscape. If the trees around were less noble, and allowed some more of the tower to be seen, we might perhaps be still better satisfied.

The spire is covered externally with old lead, now a good deal patched and in need of patching. Hollow rolls mark the angles. Pieces of lead, of a total size of

about 5ft. 6in. by 1ft. 6in., are laid herring-bone fashion on the faces of the spire. The edges of these pieces of lead form hollow rolls about $1\frac{1}{2}$ ins. across. The angle formed by the inclined rolls where they meet is about 70 degrees. The lower portion of the spire, the part of the square portion which is nearly hidden by the parapet, exhibits a praiseworthy economy of means;—there is no herring-boning, only rolls parallel to the axis. There are no lights of any kind in the spire; its construction can however be fairly well seen if the door leading into the gutters is opened.

The construction is of an extremely simple character. The distinguishing feature is a central timber framework—the “four upright” method. Four posts are placed at the angles of a square pyramid; they are braced together in various ways, and the timbers of the visible sides of the spire are supported from this framework. The construction thus differs radically from the method of making one central post mainly responsible. Angle pieces to the octagon, strutted from the central framework, have been used in the construction of the sides of the spire, not purlins at intervals supported on uprights.

The purpose-like bracing of the central framework, in order to prepare for the south and west winds, which assail with vehemence the rising land on the east of the valley, is worth careful observation. The struts are strong hands upholding the posts of the timber framework. On the north and south sides the feet of the braces are at the east and their tops at the west; on the east and west sides of the framework the feet are against the north, and the tops against the south posts.

NOTE.—*As to illustrations of Stevenage.*

The views of buildings in Herts, made at the end of the last and in the early years of the present century, by a schoolmaster of Tewin named Pridmore, fill nine thick volumes, and belong to Essendon Place (Baron Dimsdale). See Cussans, Vol. 2, Hertford Hundred, p. 155. Mr. H. R. Wilton Hall, of Essendon, has most kindly gone through the collection, and made the

following useful list of everything bearing on Stevenage. The descriptions between inverted commas are those found on the views by Pridmore; the other descriptions are by Mr. Hall, to whom I beg to tender sincere thanks.

Vol. VI.

- PAGE 150.—View of the Church (in gray,) from the East; shows Chancel, S. Aisle, S. Porch, W. Tower, and tall Spire.
- PAGE 152.—View of the Church (in colour,) from N.W., shows Tower and Spire, and N. Aisle.
- PAGE 153.—Brief note—St. Nicholas—6 bells.
- PAGE 155.—Font (in brown,) massive square bowl, supported on octagonal stem, and four detached round columns, raised on 3 steps. There is a tall spire-like cover, octagonal, with crockets and a finial.
- PAGE 157.—1.—“Stained Glass in the Window” (in colour). England.
 2.—“Wooden Stalls in the Chancel, 3 on the North and 3 on the South Side; the seats lift on hinges; I have drawn the middle one turned up, to show the Grotesque carving on the underside.” (In brown.)
 3.—“Stained Glass,” (in colour,) same as No. 1, but differenced with a label.
 4.—“Nich for Holy Water on the South Wall.” A piscina (in dull yellow).
 5.—Mural Monument (in colour). Arms, no Inscription. Charles Gibbon.
 6.—“Nich for Holy Water, East End of North Aile,” piscina (in dull yellow).
 7.—“South Door in the Church, with a Coffin-shaped Stone laid under the jambs as a step which shows the remains of an older Church as does Fig. 9.” This coffin-shaped stone was apparently the monument now, right side up, in the north aisle of the nave.
 8.—“Stained Glass in a Window, supposed to be a Friar of the Order of St. Bennet.” A demi-figure of an ecclesiastic, with cowl and blue frock, by his side an open book.
 9.—“Door to the Tower of Saxon Architecture,” (in colour); plain moulded round head, with modern door inserted.
- PAGE 159.—Three Shields (in brown). “Arms on the Screen, the North Aile of Stevenage Church.”
- PAGE 161.—“Arms and Inscriptions on Gravestones.”
 Two Arms (in dull yellow). Inscriptions written out.
 1.—Robert Chester, 1664.
 2.—Sarah Bowcocke, 1660.

- PAGE 163.—“ Stained Glass.” (in colour), Two Shields.
 1.—England, diffd. with a label.
 2.—England.
- PAGE 165.—“ Atchievements.” (two in colour).
 1.—Nicholas Cholwell.
 2.—Rebeckah Cholwell.
- PAGE 167.—“ Atchievement ” (in colour,) same as on p. 165.
- PAGE 169.—“ Figure of a Priest in glass in a window ” (in colour), probably a larger drawing of No. 8, on p. 157.
- PAGE 171.—“ Gothic Screen at the uppermost end of the North Aile.” (Drawing in brown). Four openings on either side, with more ornate Perpendicular work above the central doorway. Three shields on the beam at the top.
- PAGE 173.—“ Gothic Screen at the upper end of the South Aile,” (in brown), in general outline similar to the last, but details more ornate.
- PAGE 175.—“ Arms to an enlarged scale on the ‘ Orders made for the Free School ’ in Stevenage Church.” Four Shields (in colour).
 1.—Lucy.
 2.—Boteler.
 3.—Prestley.
 4.—Heath.
- PAGE 177.—Brass (in yellow), two Shields—Priest in cope, surplice with wide sleeves, stole, not crossed. Stephen Hellard. Arms and Inscriptions.
- PAGE 179.—(See also page 165.)—“ Arms and Inscription on an Altar Tomb in Stevenage Churchyard.”
 Nicholas Cholwell, 1726.
 Rebekah „ 1731.
- PAGE 181.—“ Orders for the free School.” Inscriptions, &c. (in colour). Arms as on page 175.
- PAGE 184.—“ The Six Hills near Stevenage,” view (in colour,) with Spire of the Church in the distance.
- PAGE 185.—Pen and Ink Sketch of the same, with note.
- PAGE 187.—“ Parsonage House,” view (in colour); plain red brick.
- PAGE 189.—“ Manor House, Fairlands,” view (in colour); plain white house, farm house apparently.
- PAGE 191.—“ Manor House of Chells,” view (in colour); old house, gabled wings.
- PAGE 193.—“ Ancient House at Stevenage,” view (in colour); old house, front profusely ornamented, apparently in plaster.
- PAGE 195.—“ Schoolmaster’s House.” “ Grammar School,” a wooden building. “ Revd. Robert Bradbury present Master.”
- PAGE 197.—“ Stevenage Bury,” view (in colour); old house with modern facings.