HEREFORD CATHEDRAL

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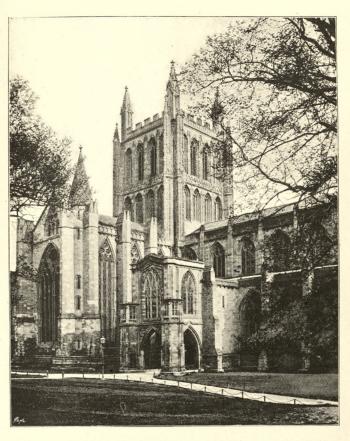
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TILUSTRATED.

LONDON:

LIFFE & SON, 3, ST. BRIDE ST. E.C.



NORTH-WEST VIEW OF TOWER AND BISHOP BOOTH'S PORCH.

GUIDE TO

HEREFORD CATHEDRAL.

By C. CALDICOTT,

HEAD MASTER OF LORD SCUDAMORE'S ENDOWED SCHOOLS, HEREFORD.



LONDON:

ILIFFE & SON, 3, ST. BRIDE STREET, E.C.



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PREFACE.

HE aim of this book is to place in the hands of visitors a simple, plain, and interesting account and description of this noble building, so that they may find their way about with ease and comfort over the Church and its surroundings, and get a full and correct account of every object of interest the Cathedral contains.

The writer wishes to tender his sincere thanks to the Cathedral Authorities for the assistance and information they have so readily given him, and to Mr. J. Thirlwall for the use of his valuable photographs for purposes of illustration.

C. CALDICOTT.

The Editor wishes to state that the illustrations used in the Guide to Hereford Cathedral are printed from blocks made from photographs taken by Mr. John

THIRLWALL, photographer, 18, King Street, Hereford.

GUIDE TO HEREFORD CATHEDRAL.

CATHEDRAL AUTHORITIES.

HE principal authorities are the Lord Bishop and the Dean.

Besides these there are: The Precentor, two Archdeacons (one of whom holds the office of Treasurer and another is Chancellor of the Choir), four Canons Residentiary, a Prelector, twenty-eight Prebendaries, a Sub-chanter, Sub-treasurer, Organist and Choirmaster, and Chapter Clerk, one Verger, and two Sextons.

Note.—The stipend of the Lord Bishop is £4,200 per annum, and he is the patron of thirty-two Benefices, two Archdeaconries, the four Residentiary Canonries, and the Prebendaries of the Cathedral.

RULES CONCERNING THE SERVICES AT THE CATHEDRAL.

Sunday. Morning Prayer at 11 o'clock, with Litany and Sermon, followed by Holy Communion. This part of the service on the first Sunday of the month is Choral.

On special occasions the Litany is used at 3 p.m.

Evening Prayer and Sermon at 6.30 p.m.

Services in the Lady Chapel for St. John Baptist's parish on Sundays.

Holy Communion at 8 a.m. on the first and third Sundays in the month, and on Thursday mornings, except when the Thursday is a Saint's day; then the Holy Communion is celebrated in the Cathedral at the above-mentioned hour.

Matins and Short Sermon at 9.30 a.m.

Evensong at 4 p.m.

REGULATIONS.

The Cathedral is open to visitors from 9 a.m. until dusk during the winter (Sundays excepted), and during the summer months to 6 o'clock p.m.

Visitors are requested to pay an admission fee of sixpence each towards the Restoration Fund, and to inscribe their names in the Visitors' Book. Visitors are requested not to go within the steps at the east end of the Choir.



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34. Altar Tomb.

No.

Name of Object Described.

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Bishop Coke.

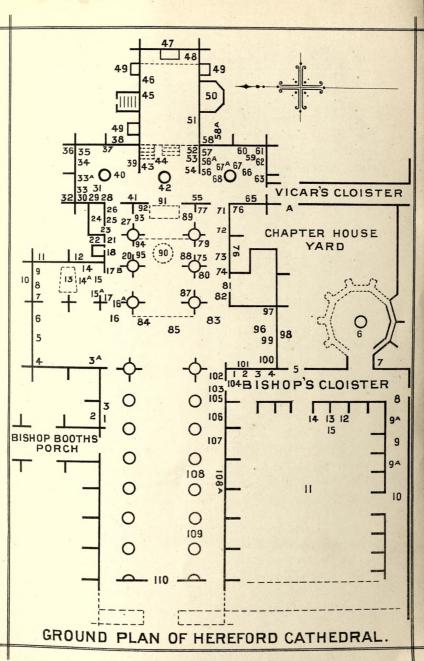
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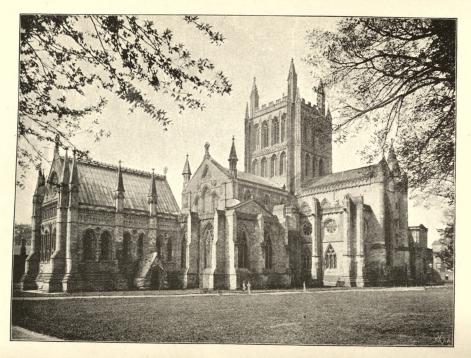
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- 2. Monument to Hon. E. Grey.
- Bishop Huntingford. 3.
- 4. Dr. Clarke Whitfield.
- 5. Chapter House Doorway.
- 6. Chapter House.
- Lady Arbour. 7.
- Bishop Cloister (South). 8.

- Chapel Door.
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- 11. Well.
- 12. Grave of Dean Herbert.
- Grave of Hon, Mrs. Herbert. 13.
- Grave of Dean Dawes. 14.
- 15. Grave of Bishop Atlay.





HEREFORD CATHEDRAL-NORTH-EAST.

GUIDE TO HEREFORD CATHEDRAL.

HISTORY.

HIS noble pile of Norman Architecture, erected under the guidance of many Master Masons, faithfully served and obeyed by numerous Craftsmen, stands as a memorial at the present time to their skill and industry, as well as a Sacred Monument to the Honour and Glory of God.

The Cathedral of Hereford is considered by most authorities to be one of the oldest in the land. It is erected on the site of a wooden structure built in the time of the Romans.

The district around the site of the Cathedral was brought over to Christianity before the Conquest, by the Saxons. Records state that a Bishop of Caerffawidd, the ancient name of Hereford, attended a Council, called by the Archbishop of Caerleon, in 544. The Kingdom of Mercia in 676 was divided into the dioceses of Hereford, Worcester, Lichfield, and Leicester, and at that time "Putta," Bishop of Rochester, was translated to this See; and, although the church then was composed of wood, yet it was described by Polydore Virgil as a magnificent building. It was then known as the Chapel of Fernlege or Fernley.

Bishops Walstod and Cuthbert, between the years 730 and 740, erected a large cross on the south-east side of the Cathedral to the honour of the three Saxon Bishops, Putta, Turtell, and Terteras.

The importance of the Church was shown about the year 798, on the death of King Ethelbert, which took place at Sutton Walls in 793, the then residence of King Offa. It appears that at this time King Offa, after an ineffectual attempt to invade and conquer the dominions of Ethelbert, invited him to his residence with the

promise of marrying him to his daughter Elfrida. On his arrival he was received with much kindness, but after a time, through the instrumentality of Quendreda, the wife of Offa, he was assassinated. The body of Ethelbert was first buried at Marden, by the banks of the river Lugg, on which, according to the records, a spring of water issued forth miraculously, and a column of light, brighter than the sun, rose towards heaven. The body thus lay for three days, when a nobleman named Brithfrid, an attendant of the murdered king, had a vision in which was revealed the spot where the body of his master had been interred, and directing him to remove it to the Lady Chapel of Fernley. This, with the assistance of some others of the king's servants, he proceeded to do, but the head, being detached from the body, during the time of the journey, fell off the bier, and rolled towards a blind man who picked it up, when the story runs he was blind no longer. body was then buried according to the instructions thus received, and many miracles were performed on the spot, and, according to the biographer of King Alfred, one Asser, King Offa sent two bishops to enquire into the matter, and these arrived in time to witness the cure of a noted Welshman afflicted with the palsy. An account of this event they at once carried to Offa, who immediately sent presents to the Shrine in expiation of his treacherous murder of Ethelbert. From this time the building of the Cathedral commenced, and the edifice was known under the name of the church of St. Mary and St. Ethelbert.

Owing to the exertions of Milfrid, the viceroy of Egbert, who firmly believed in the miracles ascribed to the Saint, money enough was raised from the pilgrims and from his Welsh neighbours to erect the stone church dedicated to the above-mentioned Saints. In time this edifice fell into decay and ruin. Athelstan (1012-1056) rebuilt the Cathedral from its foundation, but its glory only lasted for a short period, as it appears from history that, in eleven months from its completion, and after the death of Athelstan, the church was destroyed by fire at the hands of the Welsh, under

the command of Griffith-ap-Llewellyn, the then King of Wales, who was assisted by his son-in-law, Algar, Earl of Chester. Leofgar was the successor of Athelstan, and he, it is asserted by some authorities, was killed in the Cathedral; others say this Bishop and several prisoners were taken to Glasbury, a village between Brecon and Hay, and there were tortured and put to death. The next ruler of the See was Walter de Lorraine, in whose time the Cathedral remained in ruins. When Bishop Robert de Losinger, or Lozing, in 1070, found the Cathedral in this state, he began to rebuild it, taking for his model the then existing church of Aix-de-la-Chapelle. Some curious facts are recorded concerning this Bishop, for, although he was equal to any learned man of his time as a priest, mathematician, or architect, yet he was more superstitious than any other Prefect, as he refused the invitation of Bishop Remigius to attend the dedication of Lincoln Cathedral, though he would have much enjoyed the opportunity, giving as his reason that he had consulted the stars, and found them unpropitious. This prelate was succeeded by Reynelm, who caused the Nave to be built, in which are found such fine arches, the pillars being ornamented with Norman work of various designs. After this the North Transept was raised by Robert de Betune (1138-48), or, as it is sometimes written, Robert de Bethune; but during his time Hereford was troubled, and the Cathedral was desecrated, and for a time deserted, as the Bishop was obliged to take flight in disguise. He afterwards returned, and then cleansed and repaired the building. In the year 1148 the Abbot of Gloucester, one Gilbert Foliot, was appointed to the See. He was an opponent to Becket. It is not known if he added anything to the church. It is said by some authorities that the Central Tower and the then west front were built by Giles de Bruce, or de Braose, who was Bishop from 1200 to 1215, while some ascribe the west front to Bishop Reynelm, the successor of Lozing. The front here spoken of fell to the ground on Easter Monday, 1786.

The Lady Chapel was built in 1230-1250 under the direction of Dean, afterwards Bishop, Ralph de Maydenstan, or Maidstone, and his successor, Peter d'Aquablanca. The church was enriched sixty years later, in 1310, through the canonisation of Bishop Cantilupe, under the title of "St. Thomas of Hereford," who was Chancellor of England in 1265 under Henry III. He died when returning from Rome on August 25th, 1282, at a place called Civita Vecchia. By means of the clergy, through miracleworking and indulgence-granting in connection with this Saint, a great amount of money was received, which was expended by Dean d'Aquablanca and others in improving and extending the buildings. The North Transept was now enlarged to its present size, and most likely, during the time of Bishop Richard Swinfield (1283-1317), entirely rebuilt, and in 1287 the remains of Cantilupe were removed into it. About the time of Swinfield, some authorities suggest that the Cloisters, the upper portion of the Choir, the Central Tower above the roof, and the Eastern Transept as it now stands, were either completed or in progress of construction. About the year 1400 the large windows in the South Transept were altered from the plain Saxon of Athelstan to the Early Perpendicular, as we now see them, by Bishop Trevenant. It was about this time that the ornamental Chapter House was erected which was destroyed during the wars of Charles I. find in 1440 a large Perpendicular window was inserted in the westfront by Canon William Lochard, which some think made the Western Tower less secure than it was before, and which, we find, fell on Easter Monday, 1786, as before mentioned. The gem of the Cathedral, as far as architectural beauty goes, is the Stanbury Chapel, built in the Perpendicular style on the north side of the choir. This, together with the Bishop's Cloister, the College of Vicars-choral, and their Cloister, are supposed to be the work of Bishop Stanbury, who held the See from 1453 to 1474. Nearly twenty years afterwards (in 1490) another chapel of remarkable beauty was erected on the south side of the Lady Chapel by Bishop Audley, and Bishop Booth, in 1530, completed the building by adding the beautiful Norman porch to the north door entrance. The present large window at the west end was erected by Mr. James Wyatt, and he received £13,000 for it and the other work connected therewith.

DESCRIPTION OF THE EXTERIOR OF THE CATHEDRAL.

It is rather difficult at the present time for the visitor to distinguish between the old work and where the building has been restored, as the colour of all is nearly the same. On entering the Cathedral Close from Broad Street, we find that the large windows on the north of the Nave, six in number, are built in the Decorative style, as are also those in the North-east Transept. The porch. which, in reality, consists of two, the original one and the one built by Bishop Booth, has on either side a tower with steps leading to a room above, in which are kept map deeds, etc., belonging to the Cathedral. The four windows to the west of the porch are composed of four lights, each under trefoil arches with cinquefoils in the centre, and two trefoils under. These windows are separated by buttresses. The Clerestory windows and Triforium were rebuilt by Wyatt, and were, before restoration, under circular arches. The present form of the windows is much to be regretted. The North Porch itself requires more than a mere glance at its construction. It is formed of four clusters of small pillars supporting the same number of pointed arches. The capitals are plain and circular. The mouldings on the arch are three in number, and are most curiously sculptured with figures of men and animals. The roof is vaulted with stone, and divided into angular compartments intersected with different kinds of foliage. It was from the roof of this part of the building that a large stone fell to the floor on 10th November, 1894, which formed a part of the "boss" ornament. This was immediately attended to, and the restoration to its former beauty soon accomplished. The inner porch has raised stone seats, and the wall on the east side contains a taper

niche for the use of pilgrims. The door is of massive oak, with lock and hinges of ornamental ironwork in an Arabesque pattern (to correspond with the date of the door), made by Potter, of London. The North Transept is the next portion to attract attention, as it rises to an altitude of over one hundred feet from the Close. lofty windows of three lights each, the heads of which are filled with quatrefoils in circles, are sure to attract attention. Between these two windows are buttresses having five sides of an octagon. There are corbel heads above the windows, and, farther up, an arcade of trefoil ornament. The tower at the north-west corner leads to the great Central Tower. The window in the north front of this Transept is supposed to be the largest window of the geometrical character in the kingdom. It was partly restored by Sir Gilbert Scott. This part of the building is very ornamental, from the numerous string-courses at the base and receding portions of the buttresses. By the side of this Transept is the aisle built at the same time to receive the shrine of Bishop Cantilupe. This contains some small pointed windows, and here is to be noticed some eightfoil circular windows enclosed in round arched niches. Over this aisle are to be seen some curious waterspouts, ornamented by carvings of animals, some of which are of a very fanciful shape. On the north side of the Choir are three windows of the lancet description, with two lights each, and also a range of lancet-shape niches with floriated capitals; above these is another range, and then again a line of corbels. In the south-east corner is noticed a small tower, which leads up to the Cathedral Library. The small, low-roofed projection from the side of the Cathedral is that of the Stanbury Chapel, and the windows of the Choir overlook it. The gable of the North-east Transept is surmounted by a cross. the east wall of the Choir are three Early English windows, the centre one being the largest, while each of the others is surmounted by an elaborate monogram.

The great Central Tower is beautifully ornamented with the ball flower, and from this fact must have been built about the middle of the fourteenth century. On each side are two ranges of four lights each. This was formerly surmounted by a spire, which was removed by Wyatt in 1797. The pinnacles now seen at the four corners were erected in 1827 by money bequeathed for that purpose by the Rev. Canon Russell.

In the north side of the Lady Chapel are six windows of the lancet form, which are supported by small round pillars. Between these are circles with human figures and other devices in their centres. These are surmounted by a corbel table and a plain parapet. The gable of this part of the church is surmounted by a pattern of ornamental work in which the old English letters forming the words Laudate Dominum are six times repeated. The west end is capped with a large stone cross which has lately replaced a former one which was destroyed by lightning a few years ago. From the north side of the Lady Chapel projects a porch and a flight of steps leading to the crypt under it.

The east end of this chapel contains a window of five lancet lights, gradually decreasing in height from the centre one. This end of the church is much enriched by various designs in carving. The south side of the Lady Chapel is in accordance with the north except in the matter of a chapel built in 1496 by Bishop Audley. This building, as seen from the exterior, forms five sides of an octagon, and each side contains two windows which are much ornamented. The parapet is a good specimen of embattlement and pinnacle work. This chapel was entirely rebuilt by Sir Gilbert There has been erected, or rather restored, from the foundation, the Watch Chamber belonging to the Lady Chapel. This work is seen near to Bishop Audley Chapel, and was finished in 1895. The windows on the east and south sides of the Southeastern Transept correspond with those on the north, and contain decorated tracery. Much original Norman work is found in the South Transept, South Aisle of the Choir, and the Chapter House, but the south window as it now stands is a good specimen of the Early Perpendicular. The Nave has on the south side seven largewindows separated by buttresses, which with the Clerestory windows correspond with those on the north side.

ARCHITECTURAL DESCRIPTION OF THE INTERIOR.

Entering the Cathedral by Bishop Booth's Porch, the visitor is at once struck with the massive stone pillars dividing the Nave from the North and South aisles. They are circular in formation, with capitals ornamented with massive earving, which at once reveals their Norman character.

Formerly the Triforium and Clerestory were under circular arches, which were altered by Wyatt to pointed ones. In the South Transept is found a quantity of Norman work, the east wall containing five ranges of arcades. The one on a level with the Triforium opens on to a passage. Over each arch leading to the aisles is an enriched opening of Norman construction. The windows found in the south wall and in the west were altered by Bishop Spofforth in 1440 from the Norman to the Perpendicular, and his arms will be found in the groining.

The North Transept was in former times known as St. Katherine's Aisle. It was restored by Sir Gilbert Scott, and contains the large window to Richard Lane Freer, Archdeacon of Hereford.

The Choir extends three bays to the east, the arches on the north and south, together with the Triforium, are Norman work. The Clerestory and vaulting were added early in the thirteenth century.

The Cantilupe Aisle in connection with the North Transept is divided into two bays by a clustered pillar, with shafts of sandstone and black marble, with much-enriched bases and capitals. The main arches have plain mouldings, and are pointed very sharply. The mouldings are accompanied by one band of the dogtooth ornament.



NORMAN ARCHES IN NAVE.

Over the Choir Aisle, and extending beyond the Transept, the Triforium has in each bay two sharp arches, which are again divided into three. These contain foliated headings, and three open quatrefoils. Here is found the dogtooth ornament and a leaf ornament in low relief.

The Lady Chapel is of Early English work. On the left is the staircase leading to the Crypt below, which is divided into nave and aisles by columns and arches, and lighted by lancet windows.

The South-east Transept is of the Decorated style, and the tracery of the windows partakes of the Flamboyant character of ornamentation.

The South Aisle of the Choir shows many traces of Norman work.



THE WAY ABOUT HEREFORD CATHEDRAL.

No. I.

S it is our intention now to accompany the visitor round this noble pile of building, we wish first to give the following information concerning the Cathedral Church itself, commencing with the

DIMENSIONS OF THE CATHEDRAL.

							Feet.	Inches.
Total length outs	side, abo	ut					342	0
,, insi	de						327	5
Length of Nave t	to Screen	Gates					158	6
,, Choir-	-Reredo	s to Sci	reen				75	6
" Lady (Chapel—	Reredo	s to Ea	ast Wi	ndow		93	5
Breadth of Nave	(span of	roof)					31	4
Nave and Aisles							73	4
Transept (central							146	2
" North	(square)						35	3
" South	(square)						35	3
Height of Choir							62	2
" Nave							64	0
,, Lanter	n						96	. 0
,, Tower	(top of l	eads)					140	6
,, ,,	(top of p	oinnacle	es)				165	0
	l Timber	Spire,	taken	down	1790		240	0
Area				26	,850 sc	quare	e feet.	

It may, perhaps, be interesting to compare this area with the Cathedrals in the adjoining counties, namely, Worcester and Gloucester, when we find the following results are shown:

Area of Worcester Cathedral ... 33,000 feet.

,, Gloucester ,, ... 30,000 ,,

" Hereford " ... 26,850 "

Since the restoration of the Cathedral the Nave has been open free to the inspection of visitors, but a fee of sixpence towards the funds for the restoration of the same is requested by the authorities before the remainder of the building can be examined.

Having entered by Bishop Booth's Porch, which has already been described, we commence our survey of the interior, which, by the way, contains more tombs and other memorials of Bishops and Deans than any church of the kind in England.

Starting from the entrance door we turn to the left and immediately see a small doorway in the north wall, which at one time led to the staircase connected with the chamber over the original porch. Passing the stove the first monument that attracts our attention is that erected to Bishop Charles Booth, who in 1516-1535 held this See (No. 1). He is here represented with his pastoral staff in his right hand. His head rests on a pillow, on each side of which is found the figure of an angel. This monument is guarded by ornamental ironwork, said to have been made under the direction of the Bishop two years before he died. At one time he was Prebendary and Treasurer of Lichfield, also Chancellor to Prince Arthur in 1502, and Archdeacon of Buckingham in 1505. This Bishop was noted for his generosity to the poor; he also presented books to the Cathedral Library, and was a great benefactor to Pembroke Hall, Cambridge, where it is said he was educated.

(No. 2.) Over this monument is found a stained glass window, the work of Warrington, put in by Archdeacon Freer to the memory of Canon Clutton, who died in 1838. The window consists of nine divisions filled with representations of various events in the

life of John the Baptist. Among the subjects thus shown are the Angel appearing to Zacharias, the Salutation, Zacharias prophesying, the Circumcision, St. John preaching in the Wilderness, St. John baptising our Lord, St. John in prison, St. John beheaded, Salome carrying the head on a charger. This window presents a grand sight from the deep colouring of the glass, together with the very ornamental borders which surround the divisions into which the light is divided.

(No. 3.) Adjoining the last-named window is one to the memory of the late Canon, Lord Saye and Sele. It contains at the foot the following inscription: "To the glory of God, and in memory of Frederick B. Baron, Saye and Sele, D.C.L., Archdeacon of Hereford, and Canon Residentiary of this Cathedral, died May 26th, 1887, aged 89 years. Courteous, Umbleminded, Liberal."

The subjects treated are—

, , , , , , , , , , , , , , , , , , , ,	0 00 000 0	
	Angels.	
Moses with the	Our Saviour.	Elijah and the
Commandments.		Raven.
Saint.	Saint.	Saint.
Women at the	Christ in the	Apostles at the
Tomb.	Garden.	Sepulchre.

Passing on, we reach a barrier, which stops our progress in the farther part of the church, but, passing through the gate, we enter the North Transept, and, turning to the left, find some brasses attached to the West Wall inscribed thus:

(No. 3a.) Here lieth Elizabeth, the relic of William Farrington, of Woram, in the county of Lancaster, daughter and sole heiress of James Rufine, of Bologna, in France, died March 6th, 1747, aged 67. Also, Here lieth the body of Elizabeth, daughter of Captain William Bissell, who died October 26th, 1738, aged eight.

On the bottom of the tablet are these words: "This brass records the inscriptions on two gravestones formerly lying side by side under the belfry of this Cathedral, and now broken and removed to the Chapter-house yard." In the west wall, at the north-west corner, is—

(No. 4.) A doorway which leads to the staircase by which the Tower is reached, and if permission of the Verger is obtained, and the Tower ascended, the view obtained from the top will well repay one's efforts, as the view embraces not only the whole of the city, but a magnificent sight of the country and the winding of the ever-flowing silvery Wye. In reaching the Tower the room containing the bells is passed, and a glimpse into it will be appreciated. The bells in connection with the Cathedral are ten in number.

They are inscribed as follows:

- Bell No. 1. We were made ten in the year 1697.
 - ,, 2. God prosper this church and all the members, 1698.
 - ,, 3. T. Wooton, T. Rogers, W. Watts, A. Oatley, B. Bulkeley Caums, 1691.
 - 4. God prosper the Church of England, A.R. 1697.
 - ,, 5. Sum rosa pulsata mundi Katerina vocata.
 - ,, 6. Stephanus Banastre me fecit.
 - ,, 7. Let us ring prosperity to the Church of England, A.R. 1697.
 - ,, 8. Johannis Tyler, Decanus Herefordiensis, A.R. 1697.
 - Gulielmus Warwike construxit me in Sanctæ Trinitatis honorem.
 - ,, 10. Sancte Cuthberte, ora pro nobis.

There is a clock in the tower which strikes the hours and quarters.

Leaving the door leading to the tower we proceed along the north end of the Aisle, which is filled by the beautiful memorial window, erected to the memory of Archdeacon Freer.

(No. 5.) This magnificent window is said to be the largest of its kind in the kingdom, the glass being forty-eight feet six inches in height and twenty-one feet six inches in breadth. It was glazed by Messrs. Hardman after a design of their own. The colours used are six shades each of Ruby and Canterbury blue, with plain white glass in the upper divisions. The medallions, into which the window is divided, contain illustrations of the following subjects:

The Dove surrounded by Cherubim.

Fortitude.

Wisdom.

Piety.

Knowledge, Counsel, Understanding, the Fear of the Lord.

The Church Militant.

Disputing-St. Paul before Festus.

Confirming-St. Peter and St. John at Samaria.

Almsgiving—St. Stephen giving alms.

Baptism—St. Philip baptising the man of Ethiopia.

Angels with spiritual armour.

The Crucifixion.

Christ sending forth the Apostles to convert the world.

Preaching-St. John in the Wilderness.

Martyrdom—St. Stephen.

Visiting the sick-St. Peter healing Eneas.

Perils-St. Paul shipwrecked.

Persecution—St. Peter imprisoned by Herod.

The Church Triumphant.

Angels crowning the Just.

Angels receiving the Just in Heaven.

Angels with musical instruments.

The Heavenly Jerusalem.

Christ enthroned in Heaven, surrounded with angels bearing emblems of the Christian Virtues.

Angels crowning the Just.

Angels receiving the Just in Heaven.

Angels sealing the Servants of God, represented in five medallions.

Under the window is a brass attached to the wall with the following inscription:

"This window

Thus adorned with sacred devices

Representing the Church Militant and Church Triumphant

Is the offering of many hearts

Specially of the Clergy of this Archdeaconry,

And of his brethren of the Ancient Order of Freemasons
And is designed to glorify God through Jesus Christ,
In honour paid to his faithful servant,
Who, by the diligent discharge of his ministry
And by his singular kindness and munificence,
Commended himself to the love of all,
And shed around him the light
Of a lofty and consistent example."

Underneath this window, lying on the floor, is

(No. 6.) The reclining figure of Bishop Herbert Westfayling, 1585-1602. He was much attached to Jesus College, Oxford, and spent a goodly share of his income in relieving the poor.

- (No. 7.) The next tomb to attract attention is that of Bishop Thomas Charlton, 1307-1343, who held the post of Lord Chancellor of Ireland, and was also Treasurer of England in 1329. Here will be noticed some remains of colouring; and the carving of the surrounding work is well worthy of notice.
- (No. 8.) Between the last-named monument and a stone coffin stands a model made of wood. This is the work of Dean Merewether, and represents the Tower before restoration.
- (No. 9.) The stone coffin now approached was found under the piers of the Tower during the restoration, and is thought by some to be that of Bishop John de Breton (1269-75), who in the time of Henry III. wrote his noted book "De Juribus Anglicanis," which long remained in use as the standard authority in law. At this spot, some say, the last Saxon Bishop, Ethelstan, or Athelstan, was buried.
- (No. 10.) Over the last-named relic is a window to the memory of Captain Edward Kempson. He was the son of the Rev. William Brooke Kempson, rector of Stoke Lacy, and died at sea off Marseilles, when on his way home from India, October 14th, 1868. This window was erected by his brother officers of the Cameronians as a tribute of affection, regard, and esteem. It contains the following subjects: St. George and the Dragon, St.

Michael, Martyrdom of St. Alban, the Shield of Faith, the Sword of the Spirit, the Helmet of Salvation. It is placed in the north end of the Cantilupe Aisle.

On the east wall of this aisle is (No. 11) the stained glass window manufactured by Wailes, of Newcastle, and inserted to the memory of Henry Arkwright, captain in the 84th Regiment. who lost his life in an avalanche on Mont Blanc on the 13th October, 1866. The window is erected by his brother officers. Nearly adjoining this last memorial is a window (No. 12) by Clayton and Bell, put in to commemorate the Rev. Samuel Clark, rector of Eaton Bishop, who held the office of Principal at the Training College, Battersea. He died in 1875, and was buried at Wymering Cemetery. The window, according to the inscription on the brass plate, was the gift of friends and former students. The subjects treated are the Presentation of Samuel to Eli, Children brought to Christ, and Christ teaching in the Temple. (No. 13.) Near the centre of the aisle, and between the pillar and the wall, stands the noted Cantilupe Shrine, for the reception of which this part of the Cathedral was erected. This monument consists of a parallelogram of Purbeck marble, divided into two parts, the lower one being closed like an altar tomb, the upper one being composed of small arches supporting a canopy. It was in the upper part, and under the canopy, where the relics of the saint were placed. At one time this tomb stood against the eastern wall, but it now stands in what is considered its original position. Cantilupe was for some time Provincial Grand Master of the Knights Templars in England, and around the shrine are sculptured, seated in various attitudes, making footstools of animals known and unknown, fifteen figures representing armed Templars. The recesses which contain these figures are ornamented with Early Decorated leafage. At one time the top of the lower division contained a fine brass of the Bishop, but that has been removed. This sainted person, who was after death known as Saint Thomas of Hereford, was the son of William, Lord Cantilupe or Kentilupe,

so called from his residing in Kent. He was born in 1225, and educated at Oxford and Paris. At the former place he was made Chancellor of the University. King Henry III. in 1265 gave him the Lord Chancellorship, which he held till the death of that monarch. The other offices he held were as Canon and Chantor of York, Archdeacon and Canon of Lichfield and Coventry, Canon of London, Canon of Hereford, and Archdeacon of Stafford. His favourite residence was called Cantilow's Town on the northwest side of London, and now known as Kentish Town. He went to Rome in 1282 to obtain redress for encroachments made on the rights of his church by John de Peckham, Archbishop of Canterbury, and Gilbert, Earl of Gloucester, and while at Civita Vecchia (or some authorities say Monte Fiascone) he died. He was buried in the church of St. Severus with great honours; his heart was placed in the monastery of Ashridge, in Buckinghamshire, by Edmund, Earl of Cornwall, while his bones were brought to his own Cathedral, and deposited first in the Lady Chapel, but transferred to this spot in 1286. The "Bull" of his canonisation was not sent out till 1320. His shrine, when first erected, was visited by many pilgrims, and Matthew, of Westminster, states that after this Saint's bones were received in the Cathedral no fewer than 163 miracles were performed by their power, among which he mentions the restoration to life of forty hanged criminals. and the immediate curing of many kinds of diseases. The arms of the See from this time were changed from "Gules, three crowns or," with a roundel between them, to the present arms, "Gules, three leopards' heads jessant, reversed, with a fleur-de-lis issuing from the mouth, or."

(No. 14.) On a bracket attached to the east wall stands a bust to the memory of Bishop Field, 1635-6. It appears that he was at first bishop of Llandaff and St. David's, and only held the See of Hereford for six months.

(No. 14a.) Between the Cantilupe Shrine and the tomb of Dean John d'Aquablanca there is a beautiful brass let into the floor to the memory of Dean Edmund Frowcester, 1512-30, who is represented in a richly diapered cope with symbols of the Evangelists at the corner of the brass, and the following saints inserted down the sides: St. Ethelbert, St. John, St. Catherine, St. Thomas, and St. Mary. This memorial at one time was placed in the South Choir Aisle, but removed to its present place some years ago.

(No. 15.) The next monument to notice, lying on the floor of the aisle, is that to Dean John Aquablanca (1278-1325), who desired in his will that he might be buried in this spot. During the time he occupied his office a great deal of building took place. At this time this Transept was rebuilt, with the addition of the Aisle and Shrine, and also (some say) the Centre Tower as it now stands. It was also under his inspection that the next monument (No. 15A), to the memory of his uncle, Bishop Peter d'Aquablanca (1240-1268), was erected. This piece of work is worthy of close inspection for the beauty of its design and workmanship. The canopy above is supported on slight pillars of Purbeck marble. of choice Early English design, dividing the sides into three acute pointed arches, with tracery in the heads. The Bishop is represented in a recumbent position, vested with the alb, tunic, dalmatic, and chasuble, with the maniple and gloves covering the hands, and feet resting against a canopy. Remains of colouring are still to be seen on the figure, which at one time must have been beautifully adorned. This Bishop was a native of Savoy, and after being appointed by the Pope he became a great favourite of King Henry III., and, adhering to the Royal cause on the commencement of the troubles raised by Simon de Montfort and the Barons in 1263, he was expelled the kingdom, but being recalled by the king soon afterwards, was seized, plundered by the soldiery, and confined for a long time in Eardisley Castle. It appears from the records kept that he was of a roving disposition, and often away from the See; and some affirm that he was the Bishop whom Robin Hood robbed in the glades of merry Barnsdale. It was during his time that when Henry III. visited the Cathedral in 1263, he found

neither Bishop, Dean, nor Canons, in residence, and threatened to take possession of all the temporal goods of the See; this had the effect of bringing them back to their duties. At his death he left 192 bushels of wheat yearly to the members of the Cathedral, and 200 bushels to the poor of the county, from which more than 4,000 loaves of bread are distributed to the poor yearly.

Leaving the North Transept we turn to the left, and before entering the North Aisle of the Choir notice a brass plate (No. 16) let into the floor, and inscribed to the memory of John Philips a noted poet of the district, who died in 1708, and was buried in the Poets' Corner at Westminster Abbey. He was born at Brampton in Oxfordshire, his father being Dr. Stephen Philips, Archdeacon of Salop. The poetical works of Philips were the "Splendid Shilling," "Blenheim," and "Cider." The brass here seen is ornamented with engraving of the fruit and foliage of the apple tree, and was placed in its position by means of a shilling subscription collected by one of the Minor Canons.

Turning from this interesting spot we reach the (No. 16a) metal gates of rich design, made by Skidmore of Coventry, and erected in 1864.

Passing into the North Aisle of the Choir, which is of the fourteenth century Decorated work, we find on our left (No. 17a), inserted into the wall, a brass plate to the memory of Dr. Jebb, a former Canon of the Cathedral, who was noted in his time for his antiquarian researches, and as editor of several manuscripts published by the Camden Society—one of his noted works being descriptive of the domestic life of Bishop Richard Swinfield, of this Cathedral.

(No. 178.) The monument now reached is that to Bishop Hugh Mapenore, who, before being appointed to the See, was Dean of the Cathedral. He held office from 1216-1219.

(No. 18.) Almost adjoining this monument is the doorway leading to the Cathedral Library. This room was built to be used as a Treasury or Muniment Room, and was originally entered by a

drawbridge erected in front of the large window in the North Transept. The present staircase is of later date than the room itself. If permission is obtained from the authorities of the Cathedral, and the Library visited, the time spent in doing so will not be thrown away, as it contains over 2,000 volumes and 236 MSS., with their original chains, fastened to an iron bar, which is secured to the bookcase by a curious lock and key. The books are arranged according to their subjects, with a list of their titles at the end of the cases in which they are held. Among these books are some which are beautifully illuminated and illustrated. The oldest book is an Anglo-Saxon copy of the Four Gospels, given to the Cathedral by Athelstan, or Ethelstan (1012-56), who was the last Saxon Bishop of the See. Here also will be found a most valuable copy of the "Hereford Use," as well as copies of other "Uses" belonging to various cathedrals. There are many and various kinds of Bibles, including a handsome copy of the original Wickliffe Bible. Other Bibles issued from 1480 to 1690 will be found, as also "Gersonis Opera," 1494; "Hartmanni Chronicon," 1493; "Higden's Polychronicon," with additions by William Caxton, 1495; "Legenda Aurea," 1483, by Caxton; also one of the earliest books printed, relating to the Mass sent out in 1475, is to be seen. Beside the books, many interesting relics are here stored. It is recorded that the Poet Southey, after being locked in the Library for some time, wrote his ballad, "The Old Woman of Berkeley," and for materials incorporated in the same he studied Matthew, of Westminster, and the Nuremberg Chronicles. Over the Library door are placed two flags (No. 19). These are the colours belonging to the Hereford Old Militia Regiment, placed here at the time Lady Bateman gave new colours to be carried before those famous soldiers.

On the south side of this aisle lies the effigy of (No. 20) Bishop Robert Bennett, 1603-1617, carved in alabaster. It is recorded that he was imprisoned by command of Queen Elizabeth for preaching a sermon in her presence against the marriage of Protestants with Roman Catholics, although the Queen herself appointed him to the See. The next monument on the north side is (No. 21) that of Bishop Geoffrey Clive, or de Clive (1115-1119), who is said to have been a man who looked well to his houses, and brought the lands belonging to his See into order.

(No. 22.) Above this last-named tomb is seen a two-light window by Claydon and Bell to the memory of John Hunt, organist to the Cathedral, on the one side, and to the memory of James Hunt, his nephew, who died through grief three days after his uncle. The subjects treated on in these windows are, among others, Deborah, King David, Miriam and Jubal, Santa Maria Virgo, Zachariah the Jewish priest, St. Cecilia, and Aldhelm.

(No. 23.) We now reach the entrance of Bishop Stanbury's Chantry, erected by the Bishop of that name in 1470. In details of construction this gem of the Cathedral is similar to those of Eton and Cambridge. The chapel is sixteen feet long by eight feet broad and eleven feet high. The walls are adorned with shields bearing eighteen different devices, and the ceiling is groined with fanlike tracery springing from curious capitals at the angles, below which contain carving of rich leafage. The chapel is one of the finest pieces of workmanship in the church. On the south side (No. 24) is the tomb of Bishop Richard de Capella (1120-31), who was the chief means of building the first bridge over the river Wye. This bridge, which was constructed of wood, stood till the year 1490. Bishop Capella also founded the Hereford May Fair to commemorate the festival of St. Ethelbert.

Immediately over the Stanbury Chantry, and partly lighting the same, is the beautiful memorial window (No. 25) to Dr. Musgrave, Bishop of Hereford, 1837-48. He was afterwards made Archbishop of York. This window consists of four lights filled by Warrington in 1862, and representing the following subjects:

St. Paul present at the death of St. Stephen.

Conversion of St. Paul.

This Apostle consecrating Presbyters.

Elymas smitten with blindness.

Sacrifices to St. Paul and Barnabas.

St. Paul before the elders at Jerusalem.

St. Paul's trial before Agrippa.

St. Paul's Martyrdom.

The next figure under these windows (No. 26) is that of Bishop Reyneln, under whose direction (1107-15) the first Hereford Norman Cathedral was erected. On the opposite side of the aisle (No. 27) is found the monument of Bishop John Stanbury (1453-1474). He was much attached to, and was confessor of, Henry VI., and was looked upon as the most learned man of his age. He held severally the Sees of Norwich, Bangor, and Hereford, and was the first Provost of Eton College. The figures on the tomb were at first beautifully coloured, some remains of which may now be seen. This Bishop's fine gold ring is preserved among other curious things by the Cathedral authorities. The monument is of alabaster, and on its sides are figures of many saints, some bearing shields on which appear the arms of England and France, together with the two belonging to the See, and likewise the arms of the Deanery.

Leaving the North Aisle of the Choir we enter the North-east Transept, built in the Decorated style of the thirteenth century. This part of the Cathedral must, when in its prime, have presented a beautiful appearance, as the whole of the walls were covered with frescoes, and the vaulting of the roof decorated with gold flowers on a blue ground, while the windows were filled with painted glass.

Turning to the left, a number of fragments of brass are seen attached to the wall. These were found after the fall of the West Front in 1785, and then sold as old brass, but Mr. John Gough Nichols restored them to the Cathedral in 1881.

The matrix of brass seen here on the floor (No. 28) is that of a knight and his lady, supposed by some to represent Sir John Devereux, K.G., who attended the Black Prince when he was in Spain. His lady was the daughter of Sir John Barre. Next to this are four stone figures (No. 29), which are much damaged;

they were removed here from the Lady Arbour some thirty years ago. The stone on which they lie is one of the many altars found in various parts of the Cathedral.

In the north-west angle is a matrix (No. 30) which most likely was filled with the figure of a Dean; but the representation was made with thin pieces of stone and marble of various colours, and not, as usual, of brass.

Near the centre of this Transept is a brass (No. 31) inserted by Hardman to the memory of several members of the Terry family.

The first window in the north wall (No. 32) is one to the memory of the Rev. John Goss, Custodian of the College, and consists of four lights. It is the work of Heaton, Butler, and Bayne, of London, and was placed here by public subscription. The subjects introduced are: Our Lord seated in glory, the Blessed Virgin, St. John the Evanglist, the visit of the Magi, and the Baptism of our Lord. Immediately under this window (No. 33) is the fine canopied tomb of Bishop Swinfend, or Swinfield, 1282-1316, but no figure of the Bishop is under it. The figure lying here is of some unknown lay person. The tomb has ornamentation of the ball flower, and the interior at one time represented the Crucifixion. This Bishop was a great builder, and it is said the church owes to him the first North Porch, and the external walls of the Nave, Choir, and North-east Transept. We read that his body, attired in gorgeous raiment, with chalice, paten, and pastoral staff, was encased in lead, and then buried in a stone coffin under a richly moulded canopy. The epitaph on the tomb is the earliest in the Cathedral.

Near to this memorial stands an ornamental coffin lid (No. 33A) bearing a shield, but it is not known to whom it belonged, as the design on it of three eagles has been used by many members of the Clifford family.

(No. 34.) The next object to attract attention is an altar tomb with a defaced figure upon it, which it is impossible to identify. Some authorities state it is Bishop Francis Godwin, 1617-1633, who was buried as Whitburn in 1633, and known as the

author of a "Catalogue of the Bishops of England," while other writers mention the name of Bishop Robert Purfey or Warton, who, it is recorded, was buried in the church at Ross. This Bishop was a great favourite of Queen Mary, and a bitter enemy to all reformers.

(No. 35.) Near to the last-named tomb stands an old oak pulpit, which, in ancient times, was used in the Cathedral service, and is on some special occasion now used.

(No. 36.) In the north-east corner is an Aumbry or Almery, a recess devoted to holding the chalices, basins, etc., which were used on the adjacent altar—several like receptacles are seen in various parts of the church.

(No. 37.) Turning to the east wall, a fine stone coffin lid is seen ornamented with a cross and a circle surrounded with flowers, etc., but to what family it belonged is not known.

(No. 38.) The fine window seen in the eastern wall contains glass of the fourteenth century, and was releaded by Warrington in 1864. The glass had for many years been packed away in boxes. In former time it filled the windows in the south side of the Nave. The four figures seen are St. Catherine, St. Michael, St. Gregory, and St. Thomas of Canterbury. Along the eastern wall of this Transept are many portions of carved stones, which have been found at various times, but no distinct history is attached to them.

(No. 39.) Turning to the south wall, we find under the Transition window of the Lady Chapel a tomb having the ball flower carved round it, with the figure of a knight under, but this figure does not belong to the tomb. Some think it marks the burying place of either Bishop Hugh Foliot (1234) or John de Breton (1275).

(No. 40.) The fine alabaster altar tomb near here is the one erected by public subscription to the Very Rev. Richard Dawes, Dean, 1850-1867. This memorial is the work of Mr. Noble, R.A., the figure being cut out of the best Sicilian marble. It is considered an excellent likeness of the Dean. The design for the work



THE LADYE CHAPEL.

was prepared by Sir G. Scott. Dean Dawes was renowned for his connection with educational matters, and for the books he wrote thereon. He is buried in the Lady Arbour.

Near to this tomb are some small brass plates to the memory of the wives of Bridstock Harford, a noted physician residing in Hereford in the seventeenth century.

Turning now into the Retro Choir or Vestibule of the Lady Chapel, sometimes called the Ambulatory on account of its forming a pathway to connect the one aisle with the other, we see on our right hand against the wall (No. 41) a large stone slab with the full length figure of a person engraved on it. There is likewise a part of an inscription in Norman French. Before reaching the steps leading into the Lady Chapel, we pass by the back of the Reredos, which extends to the height of eight feet, and is beautifully worked with a carved diaper pattern, one square being left unworked to show the pencil design. The shields found on the top bear the arms and monogram of Mr. Bailey, to whose memory the Reredos was erected, and a full account of which is read on a brass plate affixed to a pillar (No. 42). A bust of Mr. Bailey once stood here, but was removed to the Shire Hall about the year 1860.

Before entering the Lady Chapel we will give a short description of it. It appears to have been erected in the early part of the thirteenth century, and shows a splendid piece of work of the Early English style, and will well repay close examination. Mr. Cottingham, while at work on the Cathedral, rebuilt the eastern end, the roof, and the exterior walls on the north and south sides, and the Audley Chapel was restored in 1860, under Sir Gilbert Scott. This part of the church was formerly used as the Library till 1842, when the books were removed and the chapel then dedicated as a church for the inhabitants of the parish of St. John the Baptist. The oak fittings, after the design of Sir G. Scott, were carved by Mr. Merrick, of this city. In former times a screen ran across near the east end; some traces of it may be seen at the

present day. The chapel consists of three bays, and is approached by five steps. These bays are each fitted with two lancet windows bounded on each side by richly clustered shafts with capitals of Early English leafage. The first thing to attract attention (No. 43) on entering the church is an iron railing round a flight of stone steps. These lead to the Crypt, which occupies the whole of the space under the Lady Chapel. This is said to be the only crypt built in any English cathedral since the year 1100. It is sixty feet long, and lighted by lancet windows. In the centre is an altar tomb to the memory of Andrew Jones and his wife, whose representations are found engraved on the stone. This place was for many years called "Golgotha," because it was used as a keeping place for the bones discovered by the frequent diggings during the repairs of the Cathedral.

Near to the entrance of the Crypt on the floor (No. 44) is a brass to the memory of Dean Merewether, who was Dean of the Cathedral for eighteen years, and died in 1850. He exerted himself greatly in the work of the restoration of the church.

The monument seen on the north side surmounted by a canopy and tracery work (No. 45) is to the memory of Peter Baron de Grandisson (1358). Some authorities state this monument belongs to the family of the Bohuns. The figure enclosed in this fine piece of workmanship represents a knight in full armour resting his feet upon a dog. On the canopy work are placed a number of figures, of which the two centre ones, representing our Lord and the Virgin, originally belonged to it. The monument will well repay inspection from the beautiful way the dress on the figure is carved. It is one of those rare examples showing the Cyclass, which was a linen or silken close-fitting garment worn over the armour in the reign of Edward III. The other figures here represented are King Ethelbert, St. John the Baptist, Archbishop Thomas à Beckett, and Bishop Thomas de Cantilupe. These figures were discovered secreted in the masonry which filled up the eastern archway of the choir by Dean Merewether during the restoration.



THE CRYPT.

The monument lying near to this (No. 46) is that of the Countess of Hereford, Joanna Bohun, 1327. This figure shows a good example of the dress of the period; at one time it was in colours. We now turn to survey the five lancet-windows (No. 47) at the east end, the design for the glass of which was made by Cottingham, and placed to the memory of Dean Merewether by Gibbs. This window embraces a series of twenty-one subjects as follows:

St. Ann teaching the Blessed Virgin.

Marriage of the Virgin.

The Annunciation.

The Nativity.

Angels appearing to the shepherds.

The Wise Men before Herod.

Adoration of the Magi.

The Circumcision.

Flight into Egypt.

Massacre of the innocents.

Christ disputing with the Doctors.

Baptism of our Lord.

Temptation.

Marriage in Cana of Galilee.

Sermon on the Mount.

Miracles of Loaves and Fishes.

The Transfiguration.

Christ blessing the children.

Raising of Lazaras.

The supper in the house of Lazarus.

At the end of the south wall near this window (No. 48) are seen a double Aumbry and a Piscina, which were reconstructed by Cottingham.

On the south side (No. 49) and on the north side are eight memorial windows by Gibbs, of London, filled in 1867 to the memory of Canon Morgan and his family.

- No. 1.—Jesus restoring the widow's son—Healing at the pool of Bethesda—Draught of fishes.
- No. 2.—Christ walking on the sea—Healing the Demoniac—Stilling the tempest.
- No. 3.—The holy women at the Sepulchre.
- No. 4.—The barren fig tree—The tribute money—Restoring sight to the blind.
- No. 5.—Saviour crowned with thorns—Agony in the Garden— Last Supper.
- No. 6.—The Ascension—The Resurrection and Crucifixion.
- No. 7.—Jesus appearing to Mary Magdalene—The supper at Emmaus—The unbelief of Thomas.
- No. 8.—The Saviour conversing with the woman at the well— Washing of the feet of the disciples—Philip baptising the Eunuch.

Proceeding along the south side of the chapel, we come to Bishop Audley's Chantry (No. 50), which will at once attract attention. This chapel consists of two vaulted chambers, one over the other, and was erected by the Bishop with a view of his being buried there. On his being removed to Salisbury, however, he erected another chantry there, and was interred in 1524. From the structure which we are now viewing, it would seem it was the intention of the builder that the lower chamber should be used for the altar where masses should be said for him after his decease, and the upper chamber to be used as a gallery for the Bishop to offer his devotions in sight of the shrine of St. Thomas and the altar of the Virgin. The carving on the various parts of this building is worthy of notice, as are also the oak door and ironwork used in its ornamentation.

Near to this chapel, in the same wall (No. 51), are seen two windows filled with glass of the fourteenth century, and special attention should be given to the first one approached, the subjects illustrated being—Christ surrounded by symbols of the four Evangelists, Lamb and Flag, Angel and the holy women at the

Sepulchre, Crucifixion, Christ bearing the Cross. This window was removed about fifty years ago from the parish church of St. Peter, and was presented to the Cathedral by R. Biddulph Phillips, Esq., of Hagley, who had received it as a present from the authorities of the above-named church.

Underneath these windows is found (No. 52) the sepulchre and effigy usually ascribed to Dean Berew or Borue (1462). This is one of the most curious and best preserved monuments in the Cathedral. The fact that the dress and workmanship of the figure, which wears a cap, and is attired in a cassock, surplice, and tippet, are of an earlier date than the time the Dean lived, has led some to think that this sepulchre might have been built for some one else. The name of Bishop Swinfield has been associated with it. But other authorities think the animals are boars with a sprig of "rue" in their mouths, and hence take the meaning to be a pun on the Dean's name of Borue, while others think the animals are swine in a field, and so form a pun likewise on Bishop Swinfield.

Near to here (No. 53) is a brass to the memory of Canon Richard De la Barr (1384), which was removed to this spot in 1861.

Another brass to attract attention is that found on the floor to commemorate Richard Delamere, Esq. (1435), and his wife Isabella (1421). In the South wall, before reaching Dean Borue's monument, there is observed a large slit. This was in former times used to enable persons to view the Shrine of St. Thomas from the Watch Chamber outside.

Before leaving this part of the Cathedral, there should be seen, attached to the wall, some interesting fragments of various brasses.

Leaving the Lady Chapel on the south side we enter the South-east Transept, built in the Late Decorated style, and similar in design to the one on the north-east. The windows are deserving of notice, the tracery of those on the south being entirely new. Two of the windows of this aisle are the work of Bishop de Vere (1189-99).

Proceeding along the north side, the first tomb noticed (No. 56) is that to Bishop Lewis de Charlton (1361-1369), who was noted as a learned divine and mathematician. It was this Bishop who built the White Cross, a little more than a mile out of the city on the road to Hay. At one time Charlton held the post of Chancellor to the University of Oxford.

(No. 56a.) Over the tomb of Bishop Lewis de Charlton is a marble tablet to the memory of Henry Graves Bull, M.D., J.P., who died October 31st, 1885, aged sixty-seven. He was a noted physician of Hereford, and took an active part in all the public works of the city.

(No. 57.) Near this is another monument to the memory of Bishop Coke, or Cook, who was brother to John Coke, Secretary of State to Charles I. He was first Bishop of Bristol, but translated to Hereford in 1636. This Prelate suffered much persecution on account of his religious views, and for his conduct in defence of the Church's privileges suffered fine and imprisonment at the hands of the Parliament. Bishop Coke was buried in the parish church of Eardisley. Within the last few years a canopy has been placed over this tomb, but it does not look in keeping with the rest of the work.

The window now seen on the east side (No. 58) is filled with glass to the memory of Bishop Huntingford (1816-1832) at the sole cost of the late Lord Saye and Sele, the work being entrusted to Warrington. Part of the window is filled with the arms of George III., the sees of Gloucester, Hereford, Winchester College, and the Bishop's family. The subjects treated are all in connection with the life of St. Peter, namely: His call, Walking on the sea, Receiving the keys, Denial of our Lord, St. Peter and St. John at the Gate of the Temple, Baptising Cornelius, Raising of Dorcas, Peter delivered from prison.

(58A.) Under this window has been placed an oaken door, which leads into a small room or chapel abutting on to the Lady Chapel. This was the Watch Chamber, which commanded through

the slit in the North wall the interior of the Lady Chapel, and since its restoration in 1895 is well worthy of inspection. It is used as a robing room for the men and boys of the Cathedral Choir.

A figure standing by the side of the wall will here attract attention (No. 59). It is supposed to represent St. John the Baptist. This interesting work dates back to the fifteenth century, and was found in the old church of St. Nicholas in this city, when it was taken down in 1839. It was removed from there at that time, and placed in the Museum on the Castle Green. The figure at one time had lost its head, the one now fixed to it being modern, and of a different coloured stone. Some authorities state that this statue at one time stood at the entrance of the gateway of the Vicar's College, and was removed from there and hidden when the city was besieged in 1645. The carving of the raiment and girdle and the remains of the old colour are worthy of close inspection.

Near this figure are some old Norman capitals, but it is not known to what part of the Cathedral they originally belonged.

(No. 60.) The next object of interest is a bust of marble, supposed by some to represent Hogarth, the painter, but in reality to the memory of James Thomas, Esq., of this city, and said to be the work of Roubiliac, the noted sculptor.

(No. 61.) At the end of the east wall is found the effigy of Bishop Augustine Lindsell (1633-1634). He was a learned man in Greek, Hebrew, and in other languages, and was in former times Dean of Lichfield and Bishop of Peterborough.

The mutilated figure next (No. 62) represents Dean John Harvey (1491-1500), but it has been badly used by having numerous figures and initials cut upon it.

(No. 63.) Near here on the wall is seen a black marble slab with an ornamental cross let into it. This is to the memory of Francis Lorinzo Izod, Vicar-choral of Hereford Cathedral, who died April 13th, 1882.

Between here and the door leading to the Vicar's Cloister is a brass (No. 64) to the memory of Dean Chaundeler (1481-1490).

This brass was formerly placed over the tomb; the marble slab now seen formed no part of the same.

Passing the door of the Vicar's Cloister many portions of brasses are seen affixed to the wall (No. 65), among which is the figure of a layman, who may be Magister Ricardus Burghill (1492).

Proceeding now along the centre of the floor of the Transept we find several interesting gravestones. The first one (No. 66) is to the memory of Bishop Herbert Croft, formerly Dean of the church. He was a descendant of the Crofts of the noted Croft Castle, and Bishop here from 1662-1691. When he died he was buried under the Bishop's throne.

(No. 67.) Joining the stone of Bishop Croft is one to the memory of Dean Benson (1671-1692). These two stones are joined together by a representation of the hand of the Dean being clasped in that of the Bishop, while on one stone are the words "In vita conjuncti," and on the other "In morte non divisi." It is recorded of this Prelate that he bravely denounced from the Cathedral pulpit the sin of schism and rebellion even while the soldiers of Cromwell pointed their muskets at him. The Bishop and Dean were the greatest of friends while living, and died within a short time of each other.

(No. 67a.) Next these interesting tombstones is the grave of Bishop Gilbert Ironside, D.D., who was the seventy-ninth Bishop of the See, and buried first in the Church of St. Mary Somerset, Upper Thames Street, London, but when that church was taken down in 1867 his remains were brought here. A Latin inscription concerning the same is affixed to the eastern wall of this Transept opposite the grave.

The adjoining memorial (No. 68) is a brass inserted to the memory of Sir Richard Delabere (1513), who, it appears from the records, was Sergeant of the Hall to Henry VII. Here he is represented with his two wives and twenty-one children.

(No. 69.) The gravestone to the memory of Bishop Humphreys (1701-1712), but not marking the place of his rest, as he was buried in the Choir, next to Bishop Trilleck.

(No. 70.) Near to this stone is a portion of an early brass of the fifteenth century, but it is not certain to whom it belongs, although some assign it to Thomas Downe, Precentor and Canon of the Cathedral in 1489.

Leaving the South-east Transept, we enter the South Aisle of the Choir, and along the south side find the tombs of four Norman Bishops, the first (No. 71) being Bishop William de Vere (1186-1199), who began the alterations and additions to the east part of the church, and it is also stated that he erected the large old timber hall seen at the Bishop's Palace.

The next tomb (No. 72) is that of Bishop Robert Foliot (1174-1176). This Prelate was made Archdeacon of Oxford by his fellow student, "Becket," Archbishop of Canterbury. He gave much to the Cathedral. After Foliot lies (No. 73) Bishop Robert de Betun or Bethune (1131-48). He appears to have been connected with Llanthony Abbey, and built a religious house at Weobly, where, working as a common labourer, his health suffered. This Bishop was entrusted by the Pope with the conduct of his affairs in this land. During the times of trouble in Stephen's reign, he had to escape from the Cathedral, but afterwards came back, and put the See in order.

(No. 74.) After this follows the monument of Bishop Robert de Melun (1162-67), who was likewise connected with Llanthony, he having been Prior there, and during the time he held the See, was considered "the wisest Bishop in England."

(No. 75.) Now follows the monument of Bishop Robert de Lorraine or Lozing (1070-1095), a great favourite of King William I., who, after his consecration by Archbishop Lanfranc, preferred him to this See "for his bright parts and eloquence." He began the rebuilding of the Cathedral after its destruction by "Griffin," the Welsh King or Prince. The ornament of wood over the tomb is old and interesting.

In retracing our steps before proceeding down the north side of the aisle, we must notice for a short time the windows on the south side—the one No. 76 filled with ancient glass in 1864. The figures represented are St. Mary Magdalene, King Ethelbert, St. Augustine, and St. George. There are several shields introduced which have been ascribed to the Deanery of Hereford, Everinge and Burnaville, or Crewker.

Proceeding along the north wall the first monument reached is that of Bishop Richard Mayew (1504-1516), which is in a good state of preservation, and represents the prelate in full pontificals with a richly jewelled mitre. Along the front of the monument are found the following figures:

A bishop, who, some authorities say, is St. Asaph.

St. Paul.

St. John the Baptist.

Virgin and Child.

A figure with orb in left hand.

St. Matthew.

St. Peter.

St. Ethelbert, with a representation of part of the Cathedral in his left hand, and a sword in his right.

This Bishop was elected President of Magdalene College, Oxford, by its founder in 1480, and was chosen by the King to conduct the Infanta Katherine of Spain to England on the occasion of her marriage with Prince Arthur. It stands on record that the foundation stone of the well-known Tower of Magdalene College was laid by Bishop Mayo. Near the monument, fastened to the wall, is an interesting brass to Mayo.

(No. 79.) Against the second pier of the arches on this side, affixed to the wall in an oak frame, and carefully guarded by thick glass, is one of the noted objects belonging to the Cathedral, namely, the celebrated "Hereford Mappa Mundi," drawn on a single sheet of thick vellum about the year 1282-1300. This drawing, according to the inscription, was the work of one Richard de Haldingham and Safford (Holdingham and Sleaford) in Lincolnshire, but the artist's name was really Richard de la Battayle, or

de Bello, and he is represented in the drawing on the right-hand corner on horseback, attended by his page and dogs. He was first in possession of a Stall in Lincoln Cathedral, but afterwards in 1305 promoted to the Stall of "Norton" at Hereford. By some authorities it is supposed that this piece of work was executed for an altar-piece, and we find from records that during the time of the Civil Wars it was hidden under the floor of the Audley Chapel. In 1855 it was sent to the British Museum, where it was cleaned and repaired. In olden times richly carved and coloured doors protected it, instead of the plain ones now to be seen. Among all the old maps in existence this is considered one of the most interesting. From its design it appears to represent Cæsar sending forth three learned men, Nichodoxus, Theodotus, and Policlitus, to survey and measure the world. This, according to tradition, is the literal translation of St. Luke ii. 1, "And it came to pass in those days that there went out a decree from Cæsar Augustus that all the world should be taxed." On looking at the left-hand corner will be seen Cæsar delivering to these men the written orders for their mission, which is confirmed by the attachment of a handsome mediæval seal. The map is constructed on different lines from those in present use, as the east part appears at the top, and in this division are marked Paradise with its rivers and trees, also the representation of eating the forbidden fruit, and the turning of our first parents out of Paradise. At the head of the map is a curious picture portraying the Day of Judgment, with the Virgin interceding for the faithful, who are represented as rising from their graves and being conducted into heaven. The world is shown as a circle, surrounded by the ocean. The upper part is occupied by Asia, the Mediterranean sea dividing it from the lower portion. Jerusalem is shown in the centre of the map, and near it is a cross placed on Mount Calvary. The great cities of Babylon, Troy, and Rome are represented. Great Britain is drawn at the left-hand corner, and most of the cathedrals are marked upon it. Hereford is described as "Sancti Ethelberti Ecclesia." The map seems to be filled with legends from Scripture, among which are pictures, in various parts, of Noah's Ark, Abraham in Chaldea, Lot's Wife, Joseph's Granaries, the Red Sea, Journeyings of the Israelites, Moses on Mount Sinai, Worshipping the Golden Calf, etc. Besides these events here mentioned, there are to be seen the columns of Hercules, the Labyrinth of Crete, the Pyramids of Egypt, the House of Bondage, the Phœnix, Pelican and Nest, Warriors in combat with a Griffin, and many other like things. At the foot of the Emperor is the following in Norman French: "All who have, or shall have, or shall read, or shall see this history, pray to Jesus in Deity (that) he may have mercy on Richard of Haldingham and of Safford, who has made and contrived it, that joy may be given to him in heaven."

We now pass under some of the large pipes of the organ, and as the entrance to the organ loft is here, we may as well describe the instrument, considered the best Cathedral organ in the kingdom. This instrument was the gift of Charles II., and was built by Renalus Harris in 1686, but earlier organs had been used, erected on a screen between the Nave and Choir. This one has undergone many alterations at the hands of Snetzler, Green, Avery, Lincoln, Byfield, Elliott, and Bishop. In 1864, the instrument was rebuilt at a cost of £1,500, and placed in its present position by Gray and Davison, but it yet underwent reconstruction in 1879 by Mr. Willis, under the direction of Sir Fred Gore Ousely, the Precentor, at a cost of £1,400, which was raised by public subscription. The organ has again been reconstructed under the superintendence of Mr. Henry Willis; the funds for payment of the same were raised principally by Mr. G. R. Sinclair, the present organist. The instrument now consists of a Great organ, of sixteen stops; Swell organ, fourteen stops; Choir organ, nine stops; Solo organ, three stops; Echo organ, seven stops; Pedal organ, eight stops; and accessory stops, fourteen. The compass of the manual is fiftyeight notes, and there are eighteen pneumatic combination pistons, and nine composition pedals, with interchanging pneumatic combination knobs, numbering nearly three hundred. The whole of the action of the organ is pneumatic, and the bellows are blown by five hydraulic engines. Throughout the instrument there are 3,455 speaking pipes.

Passing under the organ we see on our left hand (No. 81) the entrance to the Vestry or Robing Room, which contains small windows with strong iron bars. It was formerly used as the Treasury. In it is seen a glass case, containing some of the most precious relics of the Cathedral, among which may be mentioned: (1) An Anglo-Saxon copy of the Gospels; (2) another (Latin) copy of the Gospels, twelfth century; (3) Wicliff's Bible, 1400; (4) a beautiful folio MS. Justiniani Constitutiones; (5) ancient charter of Bishop Cuthwulf, A.D. 840; also a small brass from the tomb of Bishop Cantilupe; ancient rings from tombs of Bishops Stanbury and Mayo; remains of vestment lace of Chancellor Swinfield, 1300; also the same Bishop's chalice and paten, and head of his staff; and, what may attract most notice, a metal shrine representing, as some say, the murder of St. Thomas of Canterbury in the thirteenth century, but other authorities state the events depicted thereon are the murder and funeral of St. Ethelbert. This Pyx, according to tradition, was made of some of the wood forming part of the floor of the room in which the Saint was murdered. It measures eight and a half inches high, seven inches long, and three and a half inches broad, and in shape resembles a child's Noah's The covering is of copper, interspersed with enamel of blue, red, green, and white. If this interesting relic is fully examined it will be found to have on it many interesting pictures, the ends being ornamented with saints, one of them holding a book. The back of the shrine is of mosaic work, containing leaves and flowers. On examining the interior it shows that the wood is discoloured, and tradition says the marks here were caused by the blood of the Saint. The Pyx is supposed to have been made under the direction of Bishop Richard de Capella to preserve this stained wood, and to contain any other relics belonging to the Saint. This remarkable shrine was in former times kept standing on the High Altar of the Cathedral. Near the glass case, fastened to the wall, is a tablet surrounded by an oaken frame, the work of Mr. F. T. A. Ulett, of Hereford. This tablet is made in aluminium bronze, and is to the memory of the late Canon Musgrave. The design consists of a cross, surrounded by sprays of lilies of the valley.

There is a similar tablet to this, the work of the same gentleman, to the memory of Sir F. G. Ouseley, late Canon of the Cathedral, placed in the Cathedral Library.

Over the glass case is a small frame containing Bishop Trilleck's Crosier and the Pope's Bull.

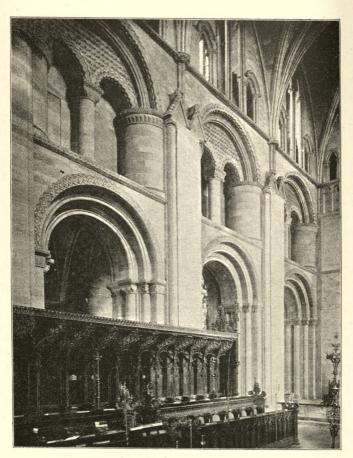
These precious relics were discovered a few years ago in a rude wooden coffin near the altar, about two feet eight inches below the floor. When found the body of the Bishop was straight, with the Crosier lying across it from the right breast to the left foot. The leaden seal on Pope's Bull, which has on it the letters CLEMENS PP VI., is attached to a silken cord. At the same time was found a gold ring, with an amethyst stone near it. The coffin was an oak box seven feet long and two wide, with a lid laid over it, but not fastened in any way, as no nail-holes could be discovered. It is supposed that these relics lay in the Bishop's coffin over four hundred and fifty years.

(No. 82.) Passing from the Vestry, we find a brass on the west side of the door to the memory of G. Townshend Smith, who was the Cathedral Organist for thirty-four years.

We now proceed through the opening guarded by an ornamental iron gate, similar to the one on the north side of the church, and by turning to the right enter the east end of the Nave, where the first object to call for attention is the Lectern (No. 83), which is of brass, representing an eagle. The design of the late one was by Mr. Cottingham, junior, and the work done by Potter, of London. The cost was intended to be defrayed in the first place by the Misses Rushout, of Tenbury, but this money not being used for the



THE SCREEN AND NORTH TRANSEPT



STALLS AND NORMAN ARCHES IN CHANCEL.

purpose, the cost of the Lectern was raised by public subscription. The Lectern now seen is the gift of Chancellor H. W. Phillot. It was made by Messrs. Barkenten and Krall, of London, and placed in its present position in 1893.

(No. 84.) The oak pulpit seen on the north side of the Nave is said to have been made in the time of James I. It is movable, and at one time stood in the eastern part of the Choir.

(No. 85.) Passing the lectern we stand under the Tower, from which the large Central Corona is suspended. This was made by Mr. F. A. Skidmore, of the Art Metal Works, Coventry.

(No. 86.) The Choir is now entered by means of three steps. being divided from the Nave by the metallic Rood Screen, erected by the above company. It is considered the finest piece of architectural metalwork ever made. This screen consists of five arches, each divided by a slender shaft. The centre one is higher than the others, surmounted by a lofty gable, on the top of which is a cross. All the parts are enriched with elaborate tracery, chiefly formed by flowers and leaves. On the screen are several bronze figures, the middle one representing our Saviour, while the others are models of angels. The height of the work varies from twenty-two feet to twenty-eight feet, and it is thirty-six feet long. Upwards of five tons of iron are used in the solid construction, and about three tons more in the ornamental parts. The brass and copper used weighs 4,500 pounds, and the various coloured mosaics. are composed of more than fifty thousand pieces. Polished stones. of marble, spar, and petrifactions number over three hundred.

Having passed under the screen we enter the Choir, where we find the north and south arches and Triforium of Norman work. The Clerestory and stone vaulting were added in the thirteenth century, and the eastern end was rebuilt in 1845-1849. The first things to strike attention in this part of the church are the Choir Stalls, sixty in number, all fitted with "Miserere" seats, which are carved in very curious designs, representing figures of men, animals, and monsters, the work of the fourteenth century. The first stall on

the south side is used by the Dean (No. 87), and it is recorded that as early as Edward II.'s time there stood at the back of it a Chantry altar of St. John the Baptist, and a complaint was made to the authorities that the persons who came to worship at St. John the Baptist's Altar made such terrible gruntings and groanings that they disturbed the services in the choir.

(No. 88.) At the end of the Stalls on the south side stands the Bishop's Throne, which is ornamented with a lofty canopy rising to the summit of the arch underneath which it is placed. Near to this throne on a bracket (No. 89) is the effigy of King Ethelbert, who was murdered at Marden when visiting the court of King Offa in 792. His body was first interred at Marden, but afterwards brought to the Cathedral. The present figure was most likely made in the fourteenth century, and has stood in the same place since 1516. It was concealed during the time of the siege in 1645 under the floor of the Lady Chapel, and remained there till the beginning of the eighteenth century.

(No. 90.) In the centre of the pavement, opposite the Bishop's Throne, is a slab let into the floor in 1875, which represents the murder of King Ethelbert. This was designed by Sir G. Scott, and executed in Sienna marble by Messrs. Farmer and Brindley. The following words are found round the circle: "Saint Ethelbert is beheaded by order of Offa, King of Mercia, at Hereford, DCCXCIII.

(No. 91.) Under the great eastern arch is seen the Reredos erected by public subscription to the memory of Joseph Bailey, Esq., M.P. for Herefordshire from 1841-1850. It is executed in Caen stone and Devonshire marble by Mr. W. Boulton, of London, after the design of Mr. N. J. Cottingham. The subjects chosen are—The Agony in the Garden, Bearing the Cross, the Crucifixion, the Resurrection, and the Three Marys at the Sepulchre. Above these figures a great deal of ornamental work is seen, and detached foliated capitals supporting at intervals six figures of angels bearing the emblems of the Passion.



THE CHANCEL ARCH AND REREDOS.

On the Spandrel above the Reredos appears some beautiful carving by the same artist, representing our Lord seated, surrounded with angels having beneath them the erect figure of St. Ethelbert. The altar, table, sedilia, and fittings are all new, and are most substantial, costly, and beautiful. The altar service books were given by the late Dean. Four altar cloths are used on various occasions, and the one for High Festivals is one of surpassing beauty, made by Louis Grosse, of Bruges, in 1873. On the altar table has been placed a Silver Cross, beautifully engraved. It was made by Barkenten and Krall, of London, and is the gift of Chancellor H. W. Phillot, Canon of the Cathedral.

(No. 92.) The chair standing on the north side of the altar is the work of Rev. Richard Potter, a former curate of St. John's parish, and the ornamental velvet fittings were made by his sister.

(No. 93.) On the north side of the Chancel is seen the ancient Bishop's Chair, used by the Bishops at their Ordinations, Visitations, etc. There is a local tradition that King Stephen sat in this chair when he visited Hereford in 1142 and heard the service in the Cathedral.

Turning to the north side of the Choir we find (No. 94) the brass of Bishop John Trilleck (1344-1360), who with his brother was the founder of New Inn Hall, Oxford.

(No. 95.) The monument next is to Bishop Giles de Bruce, or Braose, son of the Earl of Brecknock (1200-1216). He took part in the Barons' wars against King John, and in 1208 was obliged to leave the country for several years. It is supposed, from his having the figure of a tower of a church in his hands, that this monument represents a Bishop who was custodian of one or more royal cities.

Passing the Stalls on the north side we descend the Choir steps, and, turning to the left, enter the South Transept, which shows the most ancient remains of Norman work. The eastern and western walls were restored by Sir Gilbert Scott (afterwards Lord Grimthorpe). The south end was built by Bishop Trevenant in 1400, and the Perpendicular window and stone groining by Bishop

Spofford (1422-1449). There are traces of the original gilding and painting to be seen.

After admiring the architecture of the eastern wall of this Transept there will be found at the south end of the same an Aumbry, and likewise a corresponding one in the west wall.

(No. 96.) The first monument to attract attention here is the alabaster tomb of Alexander Denton and his wife and child. They were residents of Hillesden, in the county of Buckingham, where he was buried, although it was his intention that this monument should cover his remains. The three figures on the altar tomb are worthy of notice from the dresses they are represented in, which, at the time of erection of this structure, were beautifully coloured. The effigy of Denton is shown as having his head resting on a tilting helmet, with mantling and crest. The lady lies on his left, and by her side is a child wrapped in swathing bands, an early instance of a Chrisom.

(No. 97.) On the left-hand side of the large south window is found a doorway leading to the Tower.

(No. 98.) This large window is the one selected for the memorial window to the late Dean Herbert, and is now (1895) being filled with stained glass by Kemp, of London.

(No. 99.) Under this south window is found the canopied but mutilated figure of Bishop John Trevenant, with the head missing. The feet of the figure rest on a lion, and a veiled pastoral staff is held in the left hand. This Bishop is supposed to have built this Transept. He was chosen by Henry IV. to go as an ambassador to Rome to explain to the Pope the right Henry had to the crown of England.

(No. 100.) On the west side of the great window is seen a brass cross, of elegant design, in memory of the Venerable William Waring, Archdeacon of Ludlow, and Canon Residentiary of this Cathedral. The following inscription is attached: "The grateful remembrance and the loving care of those whom in their youth he instructed have wrought and placed this. 'Make him to be

numbered with Thy saints in glory everlasting." Turning along the western wall, there is found what is rarely seen inside a church, namely, an ancient fireplace (No. 101). It has been restored in exact accordance with the original remains. Some authorities think from the fireplace being here that this part of the church was at one time used as the Chapter House. The brass plate seen above it is to the memory of the Rev. Adam John Walker, rector of Bishopstone and Yazor, to which is added, "He was a just man."

Leaving the South Transept and turning to the left we enter the South Aisle of the Nave, and immediately find the Verger's table, where the payment of sixpence is requested from the visitors towards the restoration funds. Over this table is seen a brass (No. 102) to the memory of Richard Phelips and his wife Anne. This brass was for many years erected in the City Tolsey, a building belonging to the city authorities, standing in days gone by on one side of the Market Hall in High Town. Phelips was mayor of Hereford several times from 1509 to 1532.

(No. 103). The dilapidated flags now seen fastened to the wall belonged to the old Hereford Regiment, and have been carried through many a hard-fought field. They were placed here in 1894.

(No. 104.) This doorway is the entrance to the Bishop's Cloister, and some interest will be taken in the carved heads of saints and other persons on the lintel. On the west side of this doorway (No. 105) are displayed the colours of the 36th, the Herefordshire Regiment, placed here in 1861. These flags have seen active service, they having been carried in Hindostan, Vimiera, Salamanca, Neville, Orthes, Toulouse, Nive Roleia, and other engagements. The motto beneath the centre of the green flag is "Firm," well earned by their arduous labours in defence of their homes, country, and Queen.

Underneath the colours is a military memorial, erected by the officers of the 36th Regiment in 1876, in memory of the three hundred and forty-six men of all ranks who died during the time this regiment served in India, from August 4th, 1865, to December 18th, 1875. This plate is beautifully engraved, and well worthy of inspection.

(No. 106.) Passing along by the south wall is seen the effigy either of a dean or high dignitary connected with the church. The name is not known, but a fine gold ring was discovered in the tomb, and is now preserved by the authorities.

(No. 107.) The next figure under a richly-moulded and cusped canopy is of a person unknown. It appears to be a priest with amice, alb, stole, and chasuble, with the maniple hanging from the left arm. The shoes or sandals are pointed, but the figure is headless. A key is represented in one hand, which may point to his being treasurer of this church. Near here is a brass to the Lingen family (108a).

(No. 108.) Under the fourth arch of the Nave is found the tomb of Sir Richard Pembruge, or Pembridge, or Brydges, one of the ancestors of the Chandos family, and who was knighted by Edward III. after the battle of Poictiers. History records that he was the founder of the Greyfriars' Monastery in this city, where he was at first buried, but removed here when the religious houses were suppressed. A tablet formerly placed here stated that he was the fifty-third knight of the most noble order of the Garter. This figure is worthy of strict attention from the beautiful carving of the chain armour, panache crest, and the greyhound at his feet. At one time the right leg of this figure was broken off, when a wooden one was substituted, and the restorer, copying from the left leg, put a garter on the right one also, so that for some time this knight was represented as wearing the garter on both legs; but through the liberality of Lord Saye and Sele, the Venerable Archdeacon of Hereford, this error was rectified, and an alabaster leg substituted. Opposite this monument in the wall is seen a taper niche, which was removed here at the same time and from the same place as the monument.



THE NAVE-LOOKING EAST.

(No. 110.) There now only remains one more object of interest in the Nave to be noticed, namely, the Font, which is the work of the twelfth century. This noble piece of church furniture is cut from one block of stone, and measures thirty-two inches in diameter, the sides being four inches thick. Round the outside are sculptured figures of the twelve apostles, but all but one are defaced. The font rests on four animals, which cannot well be named, some thinking them lions, others seals, while a third authority called them demi-griffins. The mosaic work round the base was laid in 1881 at the cost of the Hon. and Very Rev. Dean Herbert. This font is used by the parishioners of St. John the Baptist.

From the font we make our way to the doors under the large west window, from which situation we get a sight of the whole length of the edifice, the view being bounded in the far distance by the beautiful east window of the Lady Chapel. On some days a curious effect is noticed over the altar of the Cathedral when this view of the church is taken, namely, the appearance of a "black cross" seen over the centre of the table, a little higher up than the top of the reredos. This is caused by the shadow cast on the centre pillar at the back of the reredos, and the reflection of light from the floral work forming its capital. While standing here admiring the massive pillars of the Nave with their circular arches decorated with mouldings of zigzag, nail head, lozenges, twigs, and other Norman devices, we end our first guide to Hereford Cathedral.

GUIDE TO HEREFORD CATHEDRAL.

No. II.

UR second walk will lead out of the Cathedral proper, and cause us to visit and examine one of its surroundings, namely, the Bishop's Cloister. To reach this part of the precincts of the Cathedral we walk up the centre of the Nave, obtaining thereby a good view of the pillars, arches, and ceiling, the latter of which is not at all in keeping with the rest of this noble building. On reaching the middle gangway, opposite the North door, we turn to the right, and in the South wall find the doors leading to the Cloister we wish to visit.

The doors being opened, we at once get a view of one side of the Bishop's Cloister, which extends to the distance of 115 feet, and is fifteen feet wide. This covered way was built about 1450, and originally consisted of three sides, but the western one was taken down in the time of Edward VI. The buttresses and roof of the remaining two sides have been repaired, but the fine tracery work has only partially received restoration.

On entering the Cloister we will proceed along the eastern wall, where we shall see a great number of fragments of stones found at various times in and about the Cathedral, as also tablets to various persons, but no particular history is attached to many of them.

(No. 1.) The first object to strike attention is a tablet fixed to the wall beautifully carved in alto-relief, the subject representing "Grief being consoled by an Angel." This monument is to the memory of Colonel John Matthews, who was member of Parliament for the county, and in the time of Napoleon I. commander of the Herefordshire Volunteers and Militia.



INTERIOR OF BISHOP'S CLOISTER.

- (No. 2.) This monument is to the Hon. Edward Grey, D.D., who was Bishop of the See in 1837, and buried beneath the Bishop's Throne. The place as near as possible is pointed out by a brass plate fixed in the south wall of the Choir.
- (No. 3.) We now reach the monument to Bishop George Huntingford, D.D. (1815-1832), but he was not buried here, but at Crompton, near Winchester. The inscription on his tomb was pronounced by the poet Wordsworth, when once on a visit to Hereford, to be one of the best he ever remembered reading. Bishop Huntingford was Warder of Winchester College. The memorial window to this Bishop is found in the South-east Transept, and was described when that part of the church was visited.
- (No. 4.) The next tombstone of note is to the memory of Dr. Clarke Whitfield, a former organist of the Cathedral. Here and along almost the whole length of the East wall are seen numerous grotesquely carved Norman capitals from various parts of the church.
- (No. 5.) The ancient doorway now reached is that leading into the Chapter House Yard, which in summer time presents a pleasing picture from the beautiful flowers, ferns, and shrubs, which are so carefully attended to by the present Verger.

The Chapter House, in front of which we stand, was, according to history, the most beautiful appendage to the Cathedral. The building was of ten equal sides, with a diameter of forty feet, the roof being supported by a pillar in the centre, a part of the capital of which is seen in the centre of the ruins, it having been uncovered from the débris during the month of July, 1895. Each side contained a window of most beautiful ornamental work, and, except the side used for the door, was divided into five divisions or panels. These were filled with life-sized portraits of distinguished persons, the number of pictures being forty-five. Among others were included the Virgin Mary, Kings Ethelbert and Milfred, Bishops Athelstan and Lozing, and Lady Godiva, whose history is so closely connected with the ancient city of Coventry, and has been

wedded to immortal verse by the late Poet Laureate in the following lines:

"She sought her lord, and found him where he strode About the Hall, among his dogs alone, His beard a foot before him, and his, hair A yard behind. She told him of their tears, And pray'd him, 'If they pay this tax they starve.' Whereat he stared, replying half-amazed, 'You would not let your little finger ache For such as these.' 'But I would die,' said she. He laughed, and swore by Peter and by Paul, Then filliped at the diamond in her ear. 'Oh, ay, ay, ay, your talk.' 'Alas!' she said, 'But prove me what it is I would not do.' And from a heart as rough as Esau's hand He answered, 'Ride you naked through the town, And I repeal it.'

Then she rode forth, clothed on with chastity. The deep air listened round her as she rode, And all the low winds hardly breathed for fear.

. till last she saw
The white flowered elder thicket from the field Gleam through the Gothic archway in the wall; Then rode she back clothed on with chastity.

. she gained
Her bower, whence reissuing, robed and crowned, To meet her lord, she took the tax away, And built herself an everlasting name."

The only remains of this building to be seen are the base of the walls running down to the foundation, with part of one side and the capital above mentioned. Under the entrance steps it is recorded a grave was found in 1836, and which probably once contained the remains of the architect of the house, but this is not certainly known. The decay of the building dates from 1645, when Hereford was defended by Governor Scudamore, who had the lead taken off the roof to strengthen the keep of the castle. Afterwards it appears that no care was taken of this beautiful structure, and in the time of Bishop Bisse part of it was taken down to repair the Cathedral Palace. We may here state that active exertions are being made to rebuild the Chapter House according to the original design, and according to the Cathedral authorities the work will commence during the present year, 1895.

(No. 7.) At the south-west side or corner of the Chapter House Yard is a flight of steps leading into a turreted tower known as the Lady Arbour, but why it should go by this name no one seems to know. Some authorities think it has some connection with the Virgin, while others say it was the residence of the females who were connected in some way with the Cathedral in olden times.

We now again re-enter the Cloister and, turning to the left, reach the end, at which is found an oaken door which guards the way leading into the garden of the Palace. It is through this doorway that the Lord Bishop enters the church.

(No. 8.) Turning to the right we enter another portion of the Cloister, namely, the South part, and in a short distance observe a very old doorway which, in former times, led to a chapel (No. 9) divided into two parts, an upper and a lower storey, thus forming two chapels, one dedicated to St. Magdalen and the other to St. Catherine. This building, according to history, was one of the oldest ecclesiastical edifices in the city, and in construction most curious. The roof, when the building was perfect, was supported by four massive columns rising from the ground, from which arches were turned in every direction, and above rose a square cupola terminating pyramidically. The entrance on the west side was the principal one, and led under a series of retiring arches sixteen or eighteen feet deep. There were two other doors, one on the north and the other on the south side, made through the walls which were three and a half feet thick. This building stood till 1737, when, by command of Bishop Egerton, it was taken down and the stonework was found so firmly fastened together that its removal cost over £100. On each side of this doorway has now (1895) been opened two small Saxon windows which, from their construction, are worthy of notice (No. 9A).

(No. 10.) Proceeding along the Cloister we reach the Public Memorial to R. Jones Powell, Esq., who was recorder to this city in 1834. This tablet was first placed in the South Aisle, and subsequently removed to this spot. We may here mention that the

South Cloister is to be restored and fitted up as a library and other rooms for the various meetings of the Clergy of the Diocese. After viewing this last stone of interest we may with advantage take a survey of the plot of grass lying between the Cloister and south side of the Cathedral, which, if visited, will be found to contain in the centre (No. 11) a flat stone, under which is a remarkable well of great depth, the sides having been built with great skill and exactness. In former time, according to ancient accounts, it was covered with a Preaching Cross similar to the one now standing at the Red Coat Hospital in Widemarsh Street in this city, and known as the Black Friars' Preaching Cross. From here we retrace our steps, turning into the direct Cloister to the Cathedral, and looking from the open tracery work towards the west, see the last resting places of those respected and dear ones lately taken from us-the first being the grave of the Hon. and Very Rev. George Herbert, late Dean of Hereford (No. 12). The remains of The Honourable and Very Rev. George Herbert, Dean of Hereford, and of his wife The Honourable Elizabeth Beatrice Herbert, are placed under one stone. inscription on the part of the memorial stone dedicated to the Dean is as follows:

"The Hon. G. Herbert, the third son of the second Earl of Powis, for 27 years Dean of Hereford. Born Nov. 25, 1825. Died March 15, 1894."

"Looking for that Blessed Hope .- Titus II., 14."

The other part of the stone is inscribed:

"The Hon. Elizabeth Beatrice Herbert.

Wife of the Very Rev. the Hon. George Herbert, Dean of Hereford.

Died July 4, 1883.

"A meek and quiet spirit which is in the sight of God of great price. - 1 Peter iii., 4."

Adjoining which is the tomb of his wife (No. 13). A short distance away (No. 14) is seen the stone marking the burial place of the Dean before him, renowned for his interest in education and the works he wrote in connection with the same, the Very Rev. Richard Dawes (1850-1867), whose public memorial we noticed in the North-east Transept of the Cathedral.

(No. 15.) Here is the burial place of our beloved and late Bishop, the Right Rev. James Atlay, who passed away on December 24th, 1894, regretted by all, high and low, in the See over which he presided. The grave is covered with a granite slab on which rests a beautiful white marble cross, inscribed as follows:

Hic Jacet
JACOBUS ATLAY,
Episcopus Herefordensis.
Natus III. die Jul. MDCCCXVII.
Consecratus XXIV. June MDCCCLXVIII.
Obdormivit—in Domino
XXIV.—die Dec.
MDCCCXCIV.

in memoria Æterna-erit-Justus.

Leaving these hallowed spots with most reverential feeling for those so lately taken from us, we again enter the Cathedral and thus finish our second guide.



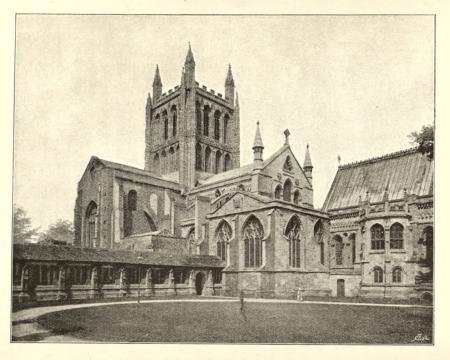
GUIDE TO HEREFORD CATHEDRAL.

No. III.

N re-entering the Cathedral from the Bishop's Cloister we turn to the East, and, passing by the South Transept and along the South Aisle of the Choir, enter the South-east Transept, and at the west end of the south wall of the last-named part of the church find a doorway which leads into the Vicar's Cloister, extending a distance of 109 feet, and leading from the Cathedral to College of Vicars-choral. These buildings were erected about 1462-1472 for the use of the Custos and twelve Vicars, who were incorporated in 1396, and their Charter was renewed in 1583 by Queen Elizabeth. In these times, and till 1828, the members met at a common table and resided in these houses under the same rules as at either of the Universities, but since a fire occurred in 1828 this plan has been abandoned.

In passing along this Cloister towards the College, the excellent and curious carving of the beams supporting the roof is sure to attract attention. This was executed in the fifteenth century, and contains representations of many kinds of animals, especially those used for food, as well as fish and fruits of various descriptions. At the end of this passage, we come to the Porch at the entrance gate, and, turning to the right, find ourselves in the Inner Cloisters of the College.

These Inner Cloisters form a quadrangle, and enclose a square plot of grass, with a fountain in the centre. The doors of the various houses open into the Cloister, and on the south side is a large room called the College Hall. This is used for various purposes connected with the Cathedral and the Cathedral School. The room over the hall is used as a Library, and contains a large



HEREFORD CATHEDRAL-SOUTH-EAST AND VICAR'S CLOISTERS.

collection of fine old books, carvings, and plate. These are secured behind a network of iron wire. On this side of the building is also found the College Gardens, which run down to the river Wye, and from them some fine views of the river and surrounding district are obtained. On re-entering the Cloisters from the garden, we find over the doorway the following inscription cut in a stone: "Hortulanus rigat set Deus dat fructum." This is the work of one of the Vicars-choral, and was placed here in 1670. Leaving the garden door we proceed along the remaining part of the Inner Cloister, admiring the beautiful effects of the flower-shrubs and ivy, which, in many places, nearly cover the front of the residences, and at last find ourselves again under the entrance arch or porch. This doorway is well worthy of inspection, from the beautiful and elaborate way it was at first carved, but from the perishable nature of the stone of which it is built much of its beauty has disappeared.

Emerging from this doorway we again enter the Cathedral Close, and, passing by the outer walls of the Vicar's Cloister, see on our right a brick building—the residence of the headmaster of the Cathedral School. Proceeding, and turning to the right, we reach the Eastern Gates of the Close. The stone building adjoining on the right is the Cathedral Grammar School, and as it is connected with the church we will say a few words concerning it.

From history it appears that King Edward VI. enjoined that every cathedral should have a grammar school attached to it, and hence in 1384 the foundation stone of the present institution was laid by Bishop Gilbert to afford gratuitous instruction to the sons of poor citizens, but in consequence of the Master's salary of £30 a year being found not sufficient remuneration for the duties of his office, he was allowed in 1665 to take private pupils. At the present time the choristers of the Cathedral, with four Dean scholars, and two boys selected from the elementary schools of the city, are the only boys educated free. The school contains over one hundred scholars. Scholarships to Brazenose

College, Oxford, and to St. John, Cambridge, are granted from this school on the foundation of the Duchess of Somerset. The school used in former time is the house now occupied as the residence of the headmaster.

These new stone buildings were erected from the design of Mr. Kempson, of Hereford, the builder being Mr. W. Cullis, of the same place. They stand on the site of the Old Bakehouse belonging, in times long ago, to the Cathedral Canons, and which was required to supply the numerous grants of bread in connection with the gifts of the church. The front of the building contains a fine window. It is the principal one belonging to the library (Bishop Gilbert's) attached to the school. Over this window, which is filled partly with coloured glass, is carved a shield, represented as being held by a hand and supported by means of two ribbons. This shield contains the arms of the Cathedral on the left side and those of the Deanery on the right.

Returning from the front of the school and again entering the Cathedral Close we turn to the right, and pass in front of the Deanery, a low stone building of plain construction with beautiful garden on the eastern side, but hid from view.

Passing the Deanery we turn to the left, and by so doing get a good view of the Cathedral in all its grandeur, as the appearance of the north side is far superior to any other. The houses on this side of the Close are used by two of the Canons when in residence.

Having walked by the end of Church Street, in a short distance we reach the chief entrance to the Cathedral Close, and by passing through the Gateway arrive once more in Broad Street—the principal street of the city, and one which will compare favourably with many streets in larger towns from the numerous and excellent shops and public buildings it contains.

On entering this street we turn to the left, and pass by the West End of the Cathedral, where a fine view of the large west window is obtained by standing in the Palace Yard. The Bishop's Cloister and the Lady Arbour are also seen to great advantage. The iron gates now in front guard the entrance to the Bishop's Palace, which is situated on one side of a quadrangle, and reached by passing under the old stone gateway now seen. The doors to this gateway are well worthy of inspection, both from their construction and the method by which they are made secure.

The Palace itself stands on the south side of the Cathedral, between it and the Wye; the grounds and garden reaching to the riverside. This building was in former times a Norman hall, with large timber pillars, but both the interior and exterior have been much altered by Bishops Bisse, Egerton, Huntingford, and Musgrave. Having visited the exterior of the residence of the Prelate of the See, and noticed the fine tree which so nobly spreads its branches in front of the Palace, we retrace our steps into the Palace Yard, and there end our final walk through Hereford Cathedral.



APPENDIX.

MEMORIAL WINDOW TO THE LATE DEAN, THE HONOURABLE AND VERY REV. G. HERBERT, M.A.

This memorial window was finished on August 17th, 1895. It is divided into eight divisions, which are occupied by the following designs:

Commencing from the top, the ten small lancets are filled with stained glass representing angels with scrolls. Underneath these are angels bearing shields on which are the following coat of arms: St. George's Cross, the Royal Arms, the Arms of Canterbury, the Modern Arms of the See of Hereford, I.H.S.—the Greek characters for I.H.S., the Arms of the Deanery of Hereford, the Arms of the Herbert family, the Arms of the Syke family.

The next division of the window contains representations of sixteen figures of the "ancient fathers" of the church in the following order, commencing on the left: St. Benedict, St. Boniface, St. Thomas of Hereford, St. Ethelbert of Hereford, St. David, St. Dubtachus, St. Augustine, St. Gregory, St. Chad, St. Ignatius, St. Polycarp, St. Ambrose, St. John Chrysostom, St. Hieromus, and St. Athanasius.

Underneath these figures is a band containing twelve angels with wings extended. The seventh division of the window is filled with pictures of the twelve apostles, while the last section shows various coat of arms on shields, among which may be mentioned the Modern Arms of the Cathedral, the Arms of the Herbert family, the Arms of the Syke family. There are also two panels inscribed as follows: "In grateful remembrance of the Hon. George Herbert, for 27 years Dean of this Cathedral Church, this window is dedicated, A.D. 1895."

"In honour of Almighty God, who doth build His Church upon the foundation of His Apostles and Prophets, Jesus Christ himself being the corner-stone."

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