

From the *Transactions* of the  
Bristol and Gloucestershire Archaeological Society

**Bristol Archaeological Notes For 1909**

by J. E. Pritchard  
1909, Vol. 32, 313-334

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## BRISTOL ARCHÆOLOGICAL NOTES FOR 1909.<sup>1</sup>

### X.

By JOHN E. PRITCHARD, F.S.A.,  
*Honorary Secretary for Bristol.*

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“All men now worship gold, all other reverence being done away.”

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IF there is found to be any deficiency or less interest in the archæological matter in my notes for 1909, I would beg that that omission shall not be wholly laid at my door; for it must be remembered that these local notes, first contributed to another society many years ago, have appeared annually in our *Transactions* since 1900, and though there has been no actual dearth of “contributory events” at any particular juncture during that extended period, there have been occasions when nothing “active” in the archæological sense has been apparent within the boundary of the ancient city, and when no great features of interest have arisen from the districts comprised in our extended area.

Singularly, however, this has been very largely the actual state of things during 1909. In the first place we have not witnessed any big constructural operations in our midst, which always mean deep excavating—so fascinating to the antiquary, as raising “great expectations”; for the final stages of the post office extension in the very heart of the city can hardly be called great, though I shall have reason to refer to that work later on.

Neither have we as a city made any fresh streets, or widened others in the ancient area, work which nearly always brings to

<sup>1</sup> Read at the Bristol Evening Meeting, January 19th, 1910.

light or into prominence interesting features of early times, as, for instance, when Messrs. Fry's contemplated new factory is actively commenced in St. John Street, the question of the retention of the ancient arch—the last remnant of the Norman defences, and the oldest standing masonry in the city, except possibly the base of St. Peter's tower—must be fully considered. I have, however, with regret to describe acts of further demolition and historic losses, which it is important to record.

But building changes have been continuing in other cities and towns of England for all time, yet not more here in this ancient western city, for many years the second in importance, than in the capital itself, to which a great London daily paper referred a few days ago. Speaking of its disappearing relics, and bemoaning the loss of its Wych and Holywell Streets, its Crosby Hall for a bank, and its many other beauty spots, and now its block of "gabled houses" near the northern end of Fetter Lane, it describes how the demolition still goes on: "With such feverish haste does London destroy all evidences of its earlier self."

Can it then be true what that great Latin poet said of the people of his time, living amidst the magnificence of those ancient days: "All men now worship gold, all other reverence being done away"?<sup>1</sup> If so, we in Bristol must be charged with selling our heritage.

Though expectant, as usual, for traces of pre-historic occupation, the year 1909 has been wholly silent. We must therefore pass from the picture of that early life on the site of ancient Bristol—say in the late Iron Age—which I have endeavoured to bring to your notice during recent sessions, and travel down the ages to the Norman period.

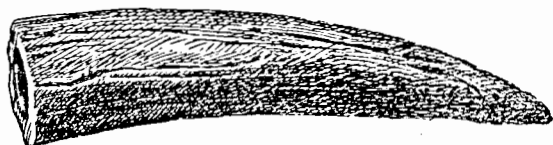
During the final stages at the post office extension site

<sup>1</sup> "At nunc desertis cessant sacraria lucis :  
Aurum omnes victa jam pietate colunt.  
Auro pulsa fides ; auro venalia jura ;  
Aurum lex sequitur, mox sine lege pudor."

*Propertius*, 3, 13, 48.

in Small Street, a few minor relics have turned up since my report last year. The excavations carried out during October were purely of a finishing character in connection with the basement offices at the new buildings, but there was also deep and considerable digging in the course of altering the existing basement and cellarage of the old building, for the consummation of the complete design.

As may always be expected in city excavations, a good many bones were found, which included a few human (being close to the old St. Werburgh's burial ground), and others of the early British ox, sheep and goat. The only specimen found of a bone bearing any sign of workmanship was that of a goat or sheep, which measured  $4\frac{1}{8}$  in. long, and had been cut across



with a fine saw, the large end having been bored for handling probably a tool or weapon.<sup>1</sup>

And of considerable interest was the discovery of various *early pottery*, of which I am exhibiting some typical specimens, though mostly fragmentary. The whole of the pottery found is undoubtedly entirely domestic in character, and came from what I should call the "rubbish pits" attached to the mansions that formerly stood there; for Small Street can boast—as I pointed out in my last notes—an early possession of some of the richest burgesses' houses of our city, and the large and substantially built cellars, destroyed during the work spoken of, amply confirmed that statement.

The deposits were, of course, found at different levels, some of the specimens being turned up only a few feet below the surface, whilst the early types were discovered at depths of from twelve to fifteen feet.

<sup>1</sup> This is doubtless of an earlier period than the Norman era.

The POTTERY may be described as follows :—

Two fragments of rough-grey pottery rims, probably of bowls. *Norman* period.

Six fragments of black pottery rims of dishes and basins, all differing. *Norman* period.

Eighteen fragments of various rims belonging to seventeen different vessels, dishes or bowls, used for drinking and cooking purposes; all unglazed, and grey and reddish-grey in colour. Some of these vessels had wavy ornamentations, others had plain incised lines, and some were quite plain. All probably of *Norman* period.

A fragment of a large black pottery vessel,  $8\frac{3}{4}$  in. diameter at top, possibly about 7 in. deep. This is unglazed, except the top surface of rim, which only shows slight signs. *Norman* period. (See plate.)

A fragment of a small black pottery vase or bowl, unglazed, 6 in. across top,  $3\frac{3}{4}$  in. at base, and  $3\frac{1}{2}$  in. high. *Norman* period. (See plate.)

Three fragments of pitcher handles, with only slight vestiges of glaze. Two of slashed pattern, and one with plain V moulding. Probably thirteenth century.

Six fragments of pitcher handles :

Three with impressed double chevrons forming lozenges, one with herring-bone ornament, and two plain. Thirteenth to fourteenth century.

Seven fragments of pitcher handles, green glazed, all differing. Fourteenth to sixteenth century.

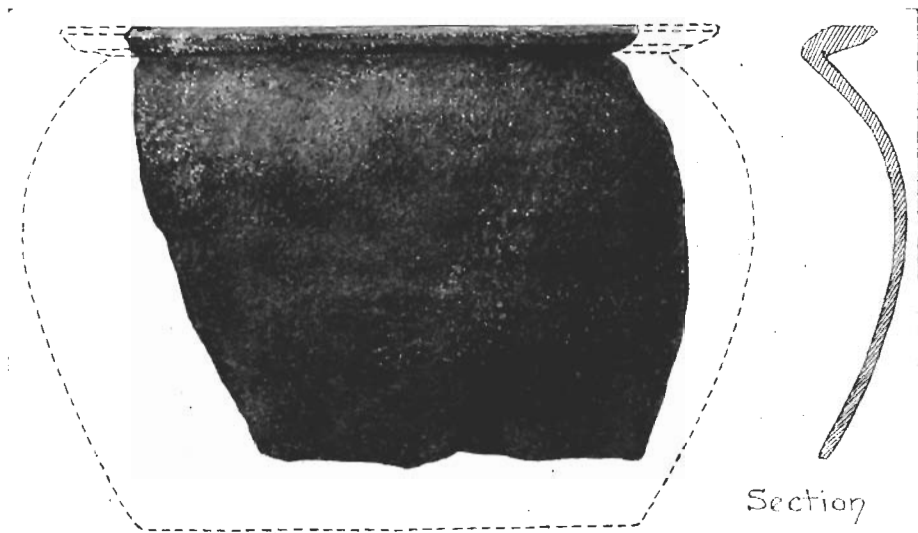
The top portion of an unglazed water-pitcher, retaining a portion of the handle. This measures 7 in. in diameter at top. Probably twelfth century.

A fragment of a water-pitcher :

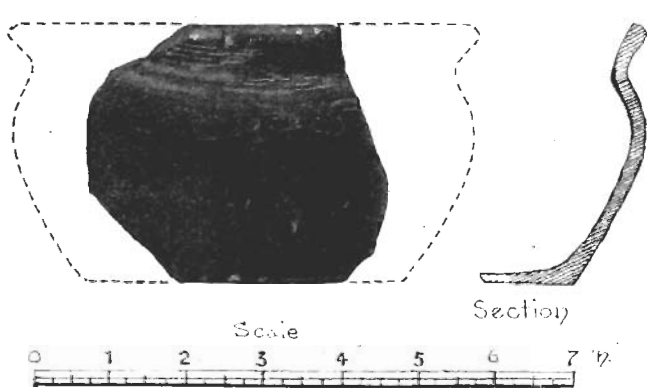
Body ornamented with incised lines, handle perfect, having twenty slashed indentations feather-wise.

This is slightly glazed. Probably thirteenth century.

Another fragment of a similar pitcher :



FRAGMENT OF BLACK POTTERY VESSEL.  
 $8\frac{3}{4}$  INS. DIAM. NORMAN PERIOD.  
 FROM POST OFFICE EXTENSION SITE, SMALL STREET, 1909.



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FRAGMENT OF VASE OR BOWL.  
 6 INS. DIAM. NORMAN PERIOD.  
 FROM POST OFFICE EXTENSION SITE, SMALL STREET, 1909.

This handle has forty-four irregular digs by way of ornamentations, also slightly glazed. Probably thirteenth century.

A small side loop of an unglazed water-vessel, bearing three stamped ornamentations. Probably thirteenth century.

A large fragment of a yellow glazed jug, 7 in. high, showing a perfect handle attached, moulded rim, and two slight grooves round front part of body; glazed inside. Probably fourteenth century. (See plate.)

A green glazed globular-shaped vessel, in almost perfect condition,  $6\frac{1}{2}$  in. high by  $5\frac{1}{2}$  in. diameter at top; handle broken. Three wheel marks round body, and two under the moulded rim. Unglazed inside, but slight traces on inside of rim. Probably fourteenth century. (See plate.)

A fragment of a glazed red pottery vessel, probably a colander, having sloping sides, with wavy ornamentations on a flange,  $1\frac{1}{4}$  in. wide. Original dimensions,  $11\frac{1}{2}$  in. across by 4 in. deep. Probably fifteenth century.

Three fragments of another red pottery vessel, covered with wavy and plain incised lines outside and inside, the outside divided by vertical strap-work ornamentations. The half-round moulded rim has a flat top edge ornamented with four incised wavy lines. This was doubtless a cooking vessel. Probably fourteenth century.

A reddish-brown portion of rim of a heavy vessel, probably the top of a water-jug,  $7\frac{3}{4}$  in. diameter at top, bearing cog-wheel ornamentation. Probably fourteenth century.

In addition, a large number of less important fragments of mediæval pottery were turned up on the same site.

It must be admitted that most of this fragmentary mediæval pottery is only of passing interest—possibly merely of archaic

interest, appealing only to the very few—but as so little is known of the utensils of that period a more thorough study is desirable.

Every fragment of Norman and early mediæval pottery should be illustrated, the late General Pitt-Rivers urged upon me when I last saw him, and this is exactly what he carried out himself in his privately-printed volumes.<sup>1</sup>

The following were also found on the same site:—

An interesting fragment of a blue and white *Dutch Delft Posset Pot*. This specimen is unusually thin, and possesses a very fine quality glaze, with a delightfully



interesting twist handle. The decoration is composed of flowers and fruit, the colouring being of a choice Oriental blue. Date about 1700, the pot measuring about 5½ or 6 in. in height, and 5 in. in diameter.

A small fragment of a *Delft tea cup*, of blue and white decoration, in fine quality glaze. Probably of Bristol make.

A few Bristol clay *tobacco pipes* with small bowls, including those stamped "I. H.," probably John Hunt,

<sup>1</sup> Excavations in Cranborne Chase, Bokerly Dyke and Wansdyke, 1887—1898, and King John's House, 1890.



MEDIÆVAL POTTERY.  
DISCOVERED IN SMALL STREET, 1909.



MEDIÆVAL STONE MORTAR.  
FOUND ON POST OFFICE EXTENSION SITE, 1909.

freeman of the city, 1651; and "E.L.," Edward Lewis, freeman 1678.

Then in October, when excavations were being made at a depth of nearly fourteen feet below the level of the hauling-way, a roughly-shaped *stone mortar* was found.<sup>1</sup> This is a good typical specimen, which was most assuredly in use in one of the houses hereabouts, probably in Norman times. According to the regulations of the Board of Trade, this specimen was required to be exhibited in London. By the courtesy of Mr. Tozer (Clerk of Works), I was permitted to report this find, and on behalf of this Society claimed it for the city collection. In due course I received this reply from Mr. F. A. Huntley of H.M. Office of Works, Bristol:—

"I am directed to inform you that the Postmaster-General agrees that the Bristol City Museum would be an appropriate place in which to deposit the 'mortar' recently discovered in the course of excavations on the site of the Bristol Head P.O. extension, and he readily concurs in the suggestion that the request of the Bristol and Gloucestershire Archæological Society should be agreed to. The Board, therefore, have much pleasure in making the gift to the Society on behalf of the Postmaster-General."

I returned thanks for this gift, and after you have examined it to-night it will be handed over to the Museum Committee.<sup>2</sup>

Taken as a whole, with the finds recorded last year, I think that old Small Street can claim to have very generously contributed a fair share of relics of the past.

<sup>1</sup> The dimensions are as follows:—

- 9 in. diameter across.
- 6½ in. diameter inside.
- 14 in. across over wings.
- 6½ in. deep. (See plate.)

<sup>2</sup> Officially acknowledged 10th February, 1910.

Certain building operations have been in progress since March last, quite near to the site last mentioned, at the corner of Corn Street and Exchange West, and singularly on the site of the earlier Post Office, erected by the Corporation in 1746. But beyond a few bones belonging to the deer, the goat, and probably the domestic boar, and also a large circular stone—of the mill-stone type—nothing of interest was discovered in the excavations, the red sandstone in places being found only a few feet below the street level.

In my notes of 1907 I specially referred to the old lead work to be found in our city—in connection with the gift of a fine rain-water head from Temple Parish to the Architectural Court.

In that recently-issued important work on English lead work by Mr. Lawrence Weaver, F.S.A., which, by the way, depicts our well-known figure of Neptune as one of the finest examples in the country, the author says that “lead rain-water heads” are practically peculiar to England. It is therefore satisfactory to record the recent acquisition of another unknown *lead head* of exceptionally artistic design which has been secured for the city collection. This specimen of the early Georgian period (*circa 1720*) was taken from one of the old brick houses, demolished in June last, on the site opposite the Royal Infirmary, between Marlborough Street and Eugene Street. (See plate.)

The beautifully-moulded cherub's head—specially poised for the great height where fixed—first attracts one's attention; and the circular ornament applied to the neck of the receiver just above the head, together with the well-defined cornice mouldings, altogether make a truly pleasing work of art.

This fine specimen measures 2 ft. 6 in. high by 1 ft. 9½ in. wide by 8 in. deep; but nowadays a similar requirement would be supplied by a plain semicircular cast-iron snowbox, in value only a few shillings.

May I say once again that unless such relics are instantly

secured they are gone for ever. Throughout past years many similar objects have disappeared from the city that we would now gladly repurchase.

A few months ago I received a newspaper cutting about old Bristol, from Mr. Hubert Hunt, through our member Mr. Simpson, taken from a New York paper, and as this appears to cast a slur upon our city I wish to refer to the matter in detail. This illustrated and described what the American visitor was pleased to call a fine example of a Jacobean carved-oak mantel from Mansion House, Bristol, England.

The American journalist informed us that "among art objects of unusual interest collected in the Charles Galleries, at Fifth Avenue and Twenty-eighth Street, is a large mantel from the old Mansion House in Bristol, England. In 1833<sup>1</sup> this building was partly destroyed by fire. A portion of the banquet-hall in which the mantel stood was saved, and this remarkable example of early English wood carving was among the objects untouched by the flames. Presumably in the adjustment of insurance accounts it passed into the possession of the mayor, from whose descendants the Charles Galleries purchased it.

"This mantel is nearly ten and a half feet in height, with a width of nearly nine feet. It is carved English oak, which from its age has acquired a beautiful grey tone. It dates from the period of James I, early in the seventeenth century, and has carved figures of James I and Queen Anne, and the royal coat of arms. Two caryatides, male and female, are mediæval in character. The frieze is in a grape-vine pattern familiar to collectors.

"While the technique is of the Jacobean period, there are many traces of Elizabethan influence in some of the details."

I must at once admit that, unfortunately for the good

<sup>1</sup> Really 1831.

character of Bristol, a part of the story is true, though many of the details have been "Americanised."

This very fine mantel was exhibited in the loan collection of the 1893 Industrial and Fine Art Exhibition at Bristol by the late Mr. H. A. Forse of this city, and I well remember seeing it there. It was described in the catalogue as follows:—

"Antique Carved Oak Overmantel, removed from the Mansion House, Queen Square, during the Bristol Riots, 1831. Carved in the year 1610. £200."

Now Mr. Forse's statement that this carving was removed from the Mansion House, Queen Square, during the Bristol Riots in 1831, could only have been based on "hearsay evidence," for the Mansion House established in Queen Square, formerly the house of Mr. James Harford, was only purchased by the Corporation in 1781.

As most of the houses in Queen Square were erected about 1700, it is hardly likely that a mantel of the period of James I would have been inserted in any of those buildings; the Stuart monarch had never visited our city, and there was no civic reason for such display.

I have in my possession a letter from Mr. Forse, dated 1900, which corroborates the main facts (which I also had from him personally at the time), that he had purchased this woodwork from a Clifton lady, who had it from her father, with, of course, the "alleged" Mansion House story. Though he paid only £40 for it, he sold it to a London firm—after holding it some eight or nine years—in February, 1898, for £200. When this mantel<sup>1</sup> left Bristol its dimensions were 8 ft. 6 in. wide by 5 ft. 6 in. high; but carved columns have been added since the mantel left our midst—probably either in London or New York—and it has been stilted to a height of 10 ft. 6 in.

Of course, as an example of superb and most delicate

<sup>1</sup> I have deposited a photograph of this in the Museum collection.

carving, this mantel is of considerable interest ; but whether it had actually been associated with a civic building, or had adorned a merchant's house, or had even belonged to this city at all, was never ascertained, though the late owner took endless pains to find out.

The American reference to Charles Pinney, mayor of the city, of riot fame, is amusing ; for if true, the loss of a civic mantel would have been simply appalling, and have added just one more charge against that unfortunate personality.

When the " Old Bank " recently crossed the road—I mean, of course, Clare Street—and set up its new home on the south side of that thoroughfare, it vacated, besides the banking premises, an adjoining property—an old, red brick-built house of the Georgian period, possessing a distinctly plain interior, which we have gazed upon unaltered for many years.

It was the last message that was actually used for private purposes in the street. But how very few can remember the house which faced it, that stood on the site of the present palatial pile just referred to ; for that house was pulled down in 1865 for the erection of the Liverpool and London and Globe Insurance offices, now the glory of the Old Bank, after stupendous alterations.

There appear to be no pictorial records of the street architecture of those early days, such as I understand the London County Council is undertaking section by section nowadays, or what a wealth of elevations of interesting Stuart houses we should have to work from.

But fortunately we possess an interior view of the " guest room " of that demolished mansion—" drawn from nature and on stone " by John Skinner Prout about the year 1834.

The plate is No. 15 in Prout's *Picturesque Antiquities of Bristol*, from which at all events we get a reasonable insight into the dwelling itself, and we are safe in assuming that the proud owner of such a room would complete his residence on the same scale.

From 1818 to the date of demolition this delightful apartment had been the home of the "Law Library," which after a short interregnum at No. 30 Broad Street, was then transferred to its present abode amidst the remains of the Norman house in Small Street.

Soon after the demolition of the old house in 1865 the fitments of the entire room were purchased by an alderman of the city, who had them removed and reconstructed in the dining-room of his residence. When he retired from city life the mantelpiece and panelling of that room followed him to his new home, and were fitted in the billiard-room there.

Soon after his death his representatives arranged to sell that portion of old Bristol which Bristol wealth had enabled an alderman of the city to take away, as of course they had a right to do.

These interesting interior fitments were first submitted to the State, but the authorities at South Kensington failed to give a prompt and responsive reply. They were next offered to the Bristol Museum and Art Gallery, though I am informed at such a figure that a purchase was wholly out of the question.

We know too well that delays are often dangerous—in archaeological matters always so—here was no exception. Neither London nor Bristol gained the prize, for the fitments were sold to a friend,<sup>1</sup> and they are now erected in his Cornish mansion.<sup>2</sup>

As regards the mantelpiece, of course the most important feature is that it bears traces of its builder, for in Prout's early drawing we have the initials "H.B." on the frieze; and the "sinister" shield in the overmantel carries the Arms of the Merchant Venturers, which mark the owner as a member of that Guild.

<sup>1</sup> It is understood at a considerably less figure than was named to the city.

<sup>2</sup> The mantelpiece is now owned by Mr. W. W. Ward, of Bosloe, near Falmouth; a past-master of the Merchant Venturers and a freeman of Bristol.

By a singular coincidence, however, the "dexter" shield is shown *blank*, which is difficult to understand, as the fire-place has for many years past borne the "private arms" which the present owner says are now blazoned as follows:—<sup>1</sup>

"Argent on a bend engrailed sable three eagles displayed or: the crest, a demi-eagle displayed sable rising from a mural crown or." This tincturing is modern.

Our member Mr. Were has drawn my attention to a monument at Winterbourne Church (which I have since examined) containing Hugh Browne's arms, and these are identical with those on the chimney-piece. The inscription on this tomb is given by Rudder,<sup>2</sup> and it indicates the burial of a Hugh Browne, of Winterbourne Court, who died in 1691, aged 47, who was evidently a son of the owner of the mansion in Clare Street.

I think it can therefore be accepted without doubt that Hugh Browne, a wealthy merchant of Bristol, was the builder. He was Sheriff in 1642, was Mayor in 1650, and Master of the Merchant Venturers on four occasions—1646, 1649, 1651 and 1652. Though there is not much known about this rich burgher, it is evident he was a man of much importance, for Barrett tells us that he sat on Fiennes's committee for levying taxes during the Civil War, which meant heavy payments from himself, as well as others; and he appears to have contributed largely in other ways to the claims of the city. A full-length portrait of him hangs in the Merchants' Hall.

This carved stone mantelpiece is Elizabethan in style, but probably of Jacobean workmanship. It is decidedly handsome—though not too ornate—and the central oval panel, representing "Justice," is unusually beautiful in design. The caryatides—which support the mantel and the shelf—are

<sup>1</sup> It is evident that the arms were a later addition.

<sup>2</sup> Rudder (Samuel), *New History of Gloucestershire*, 1779, p. 836. This historian's description of the coat, however, is slightly incorrect, for the monument shows the "engrailed bend," which is also on the chimney-piece.

also most effective, the whole design being, without doubt, the work of a Bristol artist.

The oak panelling, which looks so stately in Prout's old drawing, is of the usual style of the Jacobean period of the house.

An announcement in *Country Life* a few months ago by a London dealer of antiques, having a reference to this city, must have startled those who read it ; for after speaking of his "rare and beautiful objects, fit for a museum," he deliberately held up to our gaze an excellent illustration of a "wonderful mantelpiece in carved stone, of the Tudor period, which was recently discovered in a very old house in Bristol, covered with layers of dirty paint." And this expert went still further by giving another view in the same issue picturing a "finely-carved old Elizabethan stone mantel," also from Bristol.<sup>1</sup>

It is only necessary for me to say that both these *chimney-pieces* came from one of the *old houses* on the Broad Quay (No. 8).<sup>2</sup> They had been standing there since their erection nearly two and a half centuries ago, in two rooms on the first floor over the shop, and for some years these rooms had been used for enlistment purposes for the War Office ; but for many years now the entire property has been occupied by the owner.<sup>3</sup>

The *larger example*, which was removed from the front room overlooking the water, is of the Jacobean period, carved in high relief, and quite an exceptional example of the seventeenth century. The proportions are excellent, the height 8 ft. 6 in., and the width of cornice and shelf about 7 ft. 4 in., with an opening of 5 ft. 4 in. by 4 ft. 7½ in. The

<sup>1</sup> See *Country Life*, October 2nd, 1909.

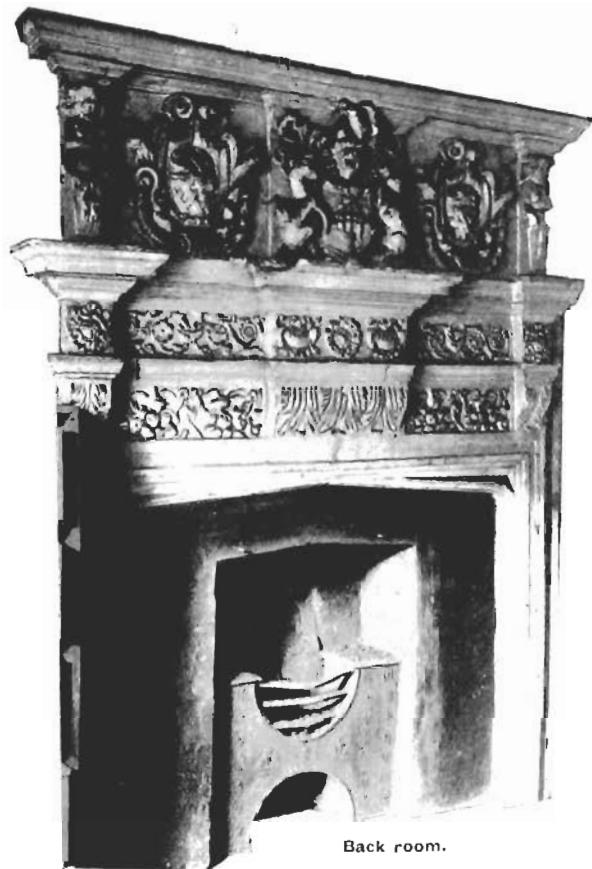
<sup>2</sup> I wish specially to thank Mr. Charles, of Brook Street, W., for much courtesy in this matter, and the kind loan of his splendid photographs of these Bristol relics ; also the use of his blocks. I am informed that these chimney-pieces have now gone to America !

<sup>3</sup> This old mansion is now the property of Mr. W. H. Hawkes, to whom I am indebted for the perusal of a number of later legal documents and other information.



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Front room



Back room.

SEVENTEENTH-CENTURY CARVED STONE CHIMNEY-PIECES.

REMOVED FROM NO. 8 BROAD QUAY (TOWN HOUSE OF THE "CANN" FAMILY), 1909.

panels of the double frieze over the opening of the fireplace are ornamented by inlays of various coloured marbles in diamonds and oblongs, set in strap-work design, divided by carved brackets supporting the shelf. The overmantel, which is perhaps too massive in style for the under part, is also divided into panels, with figure brackets supporting a heavy moulded cornice, the central space containing a quaintly carved group, probably intended for the "Sacrifice of Isaac." The shields of arms on either side bring us to the interesting point of our inquiry as to whose "guest room" possessed this handsome fitment.

When ancient documents are wanting—and in this case the early deeds were not forthcoming—heraldry tells the story, and here we get our clue from the two shields in the panels before us.

On the dexter side the arms may be read as follows: "Azure fretty argent on a fess gules, three leopards' faces or: crest in a mural crown, gules, a plume of six feathers argent and azure."

They are those of Sir Robert Cann, of Compton Greenfield, a merchant of Bristol and of great wealth, who figured prominently in all civic matters of his time. He was Mayor in 1662 and 1675, and represented the city in Parliament in 1678. Cann was knighted by Charles II in 1662, and advanced to a baronetcy the same year. The sinister shield bears the arms of the Merchant Venturers, a right of use being apparently granted to members of that Guild. And was not Robert Cann Warden in 1650 and Master in 1658?

Evidently he was the man of his day.

It will be noticed that the date 1670 was carved on one of the brackets dividing the frieze, which was no doubt the date of the armorial bearings, even if the chimney-piece may be considered slightly earlier.

The *second specimen* was fitted in the small room on the same floor, at the back looking towards Marsh Street. This was also 8 ft. 6 in. high, and just over 7 ft. wide.

The frieze panels show interesting Renaissance carving, but the whole example has suffered much from careless treatment and neglect in days gone by, so that its entire character is not realised at first sight.

Surmounting the fireplace, with its heavy end-brackets, we have here also an interesting mantel bearing the arms of the aristocratic Cann on the left, and on the right those of the Merchant Venturers, whilst the central shield bears the city arms, evidently intended to mark his first mayoralty.

The initials "R.C." and the date "1670" are carved on small ornaments in the centre of the frieze.

As this wealthy burgher possessed lands in Gloucestershire, so near the city as Compton, and also it is believed that he built that fine Jacobean mansion known as Stoke Bishop House,<sup>1</sup> we can only assume that this proportionately small dwelling on the Quay formed his town house.

Sir Robert Cann is described by John Latimer as "a pompous personage, fond of parading his riches," and this phrase, I think, exactly explains such a vulgar display of arms as now described to you.

There is much to be learnt of this citizen in the records of the time, but the outstanding event in his career was his wrangle for precedence (not unknown in these days in Bristol) in the years 1663 and 1664. Sir Robert Cann died about 1685.

Finally, I am happy in reporting that the two quaintly-carved stone *chimney-pieces*, described on previous occasions,<sup>2</sup> which were removed from the County Court Offices for reasons before explained, were re-erected during the past summer in the postmaster's and the chief clerk's rooms in the new building of the General Post Office, as promised by the first Commissioner of His Majesty's Works.

I should like to say that very great care was taken in removing the old paint from the carved stone work. It was

<sup>1</sup> About 1669.

<sup>2</sup> See *Transactions*, vol. xxx, p. 163; xxxi, p. 301.

done by a process of "pickling," and I am once more under an obligation to Mr. Tozer (Clerk of the Works) for much kind help, and for permission to watch this proceeding; also for the recipe in dealing with old work of this character, which is as follows: Take a pint of *lye*, and mix in ten gallons of water with 28 lbs. of stone lime. Boil well, when all old paint peels off. Then afterwards boil in plain soda to thoroughly cleanse from any grease that may accrue.

It is to be hoped that in future similar care may be shown, and a like method followed, with any specimens that reach the Art Gallery, for heretofore a Bristol method of "scraping" seems to have been adopted.

A *Georgian house* despoiled almost wholly of its characteristic interior—practically destined to be swept away a few months ago—can have little attraction to an antiquary; yet such a house still stands on the west side of York Street, in the parish of St. Paul's, that is to say in the short thoroughfare leading from Brunswick Square to Wilder Street.

As a matter of fact, this house, described in legal documents as the "old Queen Anne Residence," was advertised for sale by public auction in March last amongst a group of other properties.

It is curious how such a name attached itself to a building that could not have been erected before the end of the eighteenth century, and whose architecture cannot claim a trace of the "Queen Anne" style. On the contrary, the house exhibits an unusually plain exterior in very dilapidated state.

Rocque's plan of 1742 shows that the site was not built over then, and there is ample evidence to assume that as Cumberland Street was not projected until 1760, York Street could not have been made until later, whilst Donne's plan of 1773 only indicates this spot as partly cut for building at that time.

All I wish to say about the house refers to its interior,

which, though utterly despoilt, still shows traces of Georgian mouldings in stone and wood. The old staircase still exists, an example severely plain but effective. On the contrary, however, was the north room with its large bow-window. This originally must have been an attractive compartment, if we may judge by its proportions, and the delicately-moulded ceiling which largely remains. There are very few such examples of old plaster work in Bristol, and as the house has a new tenant, it is satisfactory to learn that what is now left will be preserved for the present.

At the rear of this room there was an interesting recess fitted with delft tiles and niches (recently destroyed), and close to the kitchen were remains of a large "brew house," so that the residence must have been of some importance.

And now I wish to describe a hitherto unknown *seventeenth-century plan* of "*The Famous Citie of Bristoll*," of which I am exhibiting a full-size reproduction.

We have our large Millerd of 1673, and our famous Rocque of 1742, but I consider this hitherto "hidden" plan, which measures 1 ft. 9½ in. wide by 1 ft. 5 in. deep, is probably more interesting than either of these; for this picture of the city contains valuable and curious data not previously known. (See reduced plan.)

It was whilst searching for other matter at the British Museum a year ago (with courteous help from Mr. Soulsby) that I alighted upon this fascinating print.

It appeared to be a "proof" from a copper plate, for during the time that has elapsed since it was struck—nearly two and a half centuries since—I had not seen another copy, and the city collection did not comprise one.

My impression is that this plan is the work of Jacobus Millerd, who presented us with that larger one bordered with views in 1673, for both bear the initials "I. M."

It must be remembered that prior to that work no such measured and detailed plan of Bristol had ever been projected,

so I think that Millerd must have felt that in order to carry out such a scheme satisfactorily in connection with so intricate a city a "trial" plan was necessary.

This seems to be confirmed by the fact that all the details are not filled in, and the drawing is not nearly so finished as in the later plan.

The inscription is worded similarly, except that "Citie" is used in this case instead of "Citty."

The royal arms, as used under the Stuarts, placed at the top left-hand corner, are the same on each; and each plan has the arms of Bristol on the right, though in this case the earlier grant was used on a plain shield. Here on the left we notice, as on the large plan, the arms of the See, whilst an additional shield, bearing "fleur-de-lis" with an earl's coronet, appears at the top corner on the right side of this one, an interesting additional feature.

Though 1673 is known as the date of the great plan of the city, presented to the Council in that year by Jacobus Millerd, silk mercer, for which he was thanked and handsomely rewarded, no copy of a plan of this actual date exists; but through the Braikenridge bequest we fortunately became possessed of a copy, with certain additions, which I will call the "second" issue. This impression shows the "Corn-Market" on the Quay, with the date 1684 engraved beneath the building, indicating the time of its erection and giving a date to the re-issue of the plan.

As the small, unknown plan, therefore, has no such building inserted, we know that it was prepared prior to that date, and, on the other hand, it must have been after 1669, the year Queen Street (now Christmas Steps) was repaired, which is clearly shown.

On the left side it is stated that the plan is "Printed Coloured and Sold by Robt. Walton," and in the original are to be seen two faint double lines following the name, intended for the address, which had never been added.

This Robert Walton was a well-known publisher of plans

and maps in London, between 1655 and 1690, at one time dating from the "Globe and Compasses, on the North side of St. Paul's," and at another at "The Dial Little Brittain, N. of Newgate Street."

Now since I made my notes on this "unknown Millerd" it is interesting to find that the Braikenridge portfolio has brought forth a copy which had certainly been buried for a century, a similar impression to the one in the British Museum; and as far as I know these two are the only ones extant. This copy bears a pencil note—evidently by Mr. George Weare Braikenridge, the original collector of these in the early decades of last century—giving the date as 1671 to 1673, an approximate date which is doubtless correct, and fully confirms my conjecture.

The paramount interest attaching to this plan is the fact that it is the *earliest* of the city in the seventeenth century. It is a very powerful work, and not altogether correct, I admit; but, like an artist's sketch, it contains many points not in the finished work of considerable importance.

It is some fourteen years prior to the earliest copy that we possess of the large Millerd, and amongst the special items of interest portrayed with such spirit are the following:—  
 The position of the OLD CUSTOM HOUSE. The WINDMILL at COTHAM, drawn to an abnormal size, out of all proportion to the scale of the plan given in perches at the foot. The way to HOOKES MILL. QUEENE ANNE HOWSE, so called for a while after the Consort of James I stayed there in 1613. ST. EDITH'S WELL, with its castellette, styled "the Pump." The SHIPPING, which includes a frigate carrying many guns. ST. PHILLIPS STREET, now called Old Market Street. ST. THOMAS'S STREET, with the covering of the Pipe, and the Tolsey for the Cattle Market at the east end of the church. TEMPLE STREET, with the covering of the Pipe, and Stallenge Cross.

I have thus strung together these few notes relating to the various subjects that have come within our range of study during 1909.



A good deal of the interest attached to our houses is of course associated with the men who lived in them, and who built up the city's fame.

These instances, then, of the recent loss of valuable relics affecting our history should make us determined that henceforth the golden thread of "possession" shall not be broken by the stranger within the gate—waiting with Aladdin's lamp—for, amid all changes of government, these rare and beautiful objects of antiquity must ever remind us of the men and events inseparably connected with the famous "CITIE OF BRISTOLL."

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