

**MEDIAEVAL TILES AT TITCHFIELD ABBEY, HANTS.,
AFTERWARDS PLACE OR PALACE HOUSE.**

By P. M. GREEN and A. R. GREEN, F.S.A.

THE tiles which have been exposed on the site of the ruined Abbey at Titchfield form one of the finest collections remaining in the south of England. They owe their preservation to the fact that they were covered over with soil or masonry for nearly 400 years—from 1539 until 1923. During this time they escaped the scarifying effects of innumerable boot-shod feet and so retained their beautiful designs, but they are cracked and broken to an extent not usual in pavements protected from the weather in cathedrals and churches.

Most of the tiles are to be seen paving the paths round what was originally the Abbey cloister, converted after the Dissolution into the courtyard of Thomas Wriothesley's mansion and used in modern times as a farmyard. Cloister paths paved with encaustic tiles are unusual but are known to have existed also at Shaftesbury, Byland and Meaux.

The Abbey.

The Premonstratensian Abbey of Titchfield was founded in 1231 by Peter des Roches, Bishop of Winchester, the Manor of Titchfield having been granted to him for the purpose by Henry III. Titchfield was a daughter house of Halesowen in Worcestershire and certain of the Halesowen Canons came to Titchfield to take possession in 1232. This Halesowen connection is of some importance in considering the origin of some of the tile designs.

The Premonstratensian White Canons were an offshoot of the Augustinian Black Canons. They were Canons Regular, not monks, and were attached to a particular church.¹ Nevertheless there was some intercourse with other houses of the Order, as is shown by existing records :

Henry de Branewyk, 3rd Abbot of Titchfield, translated to Halesowen as Abbot, sometime after 1250.

John Powle or Poole, Abbot of Halesowen, visited Titchfield in 1420 in company with the Abbot of Durford (Sussex).²

After the Statute of Carlisle (1307) Abbots of other Premonstratensian houses, such as Welbeck, Langdon, Dale and Shap, were deputed to act for the Abbot of Premontré in England and each Abbey had a local Superior in the person of the Abbot of another house, the Abbot of Halesowen being constituted "Pater

1. *Life of St. Norbert*, Rev. Martin Geudens, C.R.P.

2. *Monasticon*, VI, p. 935.

Abbas" of Titchfield. In 1512 a Bull of Pope Julius deprived the Abbot of Premontré of all jurisdiction and made the Abbot of Welbeck Superior of all the houses of the Order.³

Visiting Abbots were accompanied by a retinue,⁴ and no doubt information was thus exchanged, including news of the great Halesowen tile pavement of Abbot Nicholas, who died in 1298. An integral part of this pavement is an inscription in Lombardic lettering. After filling in blanks and expanding contractions it reads thus :

ISTUD OPUS NICHOLAS MATRI CHRISTI DEDIT ABBAS
VIGEAT ABSQUE CHAO MATER DONA NICHOLAS.⁵

A large part of this pavement consists of tiles depicting the story of Tristram and Isolde—an unusual subject for a building devoted to religious worship. The tiles are made from the same tile stamps as the similar pavement at Chertsey Abbey but are made of the local Halesowen clay.^{6 7}

The influence of some of the designs in these two pavements can be traced in some of those at Titchfield and will be referred to later.

From records of Visitations it may be inferred that the Abbey enjoyed a measure of prosperity,⁸ although it suffered badly at the time of the Black Death, when its assets in grain and livestock were much decreased, owing to the heavy death roll amongst its tenants and farm workers.⁹ At a Visitation by Bishop Redmayne in 1475 the Convent consisted of an Abbot and 12 Brethren ; in 1497 there were 14. After 1500 there seems to have been a decline as the last Abbot but one, John Max, restored the monastery and church which had become ruinous. In the 14th century the Abbey possessed one of the finest monastic libraries.¹⁰

On four occasions during the 300 years of the Abbey's existence the Abbot was summoned to Parliament. A notable event was the residence of Henry V at the Abbey whilst his troops were embarking at Southampton for the campaign which resulted in the victory at Agincourt. According to some chroniclers, Henry VI was married there to Margaret of Anjou in 1445, but others ascribe the event to Southwick Priory.

Then, after 300 years, came the Dissolution and the surrender of the Abbey and all its possessions by the last Abbot, John Sampson, to the King's Commissioners in 1537 or early in 1538. It was

3 and 4. *Birmingham and Midland Institute Transactions* (Archaeological Section), 1871. Notes on Halesowen, by J. R. Holiday.

5. *Archaeological Journal*, Vol. XXVIII, 1871, p. 245.

6. For a fuller description of the Chertsey and Halesowen pavements see *Illustrations of Mediaeval Romance Tiles at Chertsey Abbey*, by R. H. Loomis, 1916. University of Illinois.

7. Most of the remaining tiles from Halesowen and Chertsey are in the late Duke of Rutland's collection, now in the British Museum.

8. Rev. G. W. Minns, *H.F.C. Proceedings*, Vol. III, pp. 320 ff.

9. Register in the possession of the Duke of Portland.

10. Catalogue in the possession of the Duke of Portland.

granted, with its estates, by Henry VIII to Thomas Wriothesley, "Our trusty servant," afterwards the 1st Earl of Southampton.

In 1538 Wriothesley began to convert the Abbey into a house for himself which he named Place House, and there he and his descendants made their home for four generations as Earls of Southampton. The property then descended through the female line until in 1779 the entire Titchfield estate was sold to Peter Delmé. The Delmé family subsequently dismantled Place House, removing much material for the enlargement of Cams Hall, Fareham.

When building his mansion, Thomas Wriothesley converted the south side of the church into the main front with a large entrance gatehouse built across the nave from south to north, flanked by four towers containing stairs to the upper floors. The two towers on the north impinged upon the southern cloister path (the cloister being on the north side of the church). The refectory on the north side of the cloister became the banqueting hall and the Chapter House the chapel. The entrance through the gatehouse led directly into the cloister, which was converted into a courtyard with an embattled conduit in the middle.¹¹

The Excavations.

In 1893 the H.F.C., aided by a grant from the Society of Antiquaries, made some excavation of the site. The result is published in Vol. III of the H.F.C. *Proceedings*. A few fragments of tiles were found and four are illustrated at the end of the paper. Their position on the site is not stated.

In 1923 the property was placed under the guardianship of H.M. Office of Works and excavations were carried out by its direction. The site of the east end of the Abbey was excavated to a depth of about 18in. and the soil removed, but as this excavation proved to be too deep much soil had to be replaced. Many tile fragments were dug up but were re-buried and are now scattered over a wide area.¹²

The tiles in the cloister were left *in situ*, the patches being cemented round to hold them firmly in place. Two patches of tiles, which had been covered by Wriothesley's spiral staircases in the N.E. and N.W. gatehouse towers, were exposed and protected by rails in 1946. (See Plate B.) These are some of the best preserved. Tiles found in the garden of Abbey Cottage, adjoining the cloister site, were formed into a small pavement by the late Vice-Admiral Tibbets and include some designs not found in the cloister.

Some evidence of a kiln was found, but local verbal evidence about it is conflicting. The custodian of the Abbey, Mr. Frank Booth, who was present at the excavation, states that a burning

11. *Titchfield Abbey*, by the Rev. G. W. Minns. H.F.C. *Proceedings*, Vol. III.

12. Information from the late Vice-Admiral Tibbets. Unfortunately the records of the excavation were destroyed by bombing.

floor of Purbeck marble was found and re-buried. He states that the slab measured about 5 x 5 feet, was about 6 inches below ground level and was depressed or hollowed out in the centre by burning and that a quantity of mediaeval "wasters" were found round about. The Purbeck slab is about 5ft. west of the west wall of the former south transept of the church. On the other hand Lord Ponsonby, writing in 1934, was not of opinion that this was the site of a mediaeval tile kiln.¹³

A very large number of churchwarden pipes, also some tiles covered with whitish slip with a blue design (probably of a date about 1700), have been found on the Abbey site. It is interesting to note that churchwarden pipes were also found in the vicinity of the Rye kilns.¹⁴ As there is an old disused brick kiln about half-a-mile from the Abbey at Titchfield, it seems probable that suitable clay for the tiles and pipeclay for the slip was available within easy reach.

Arrangement of the Tiles.

Three patches of tiles have certainly remained undisturbed since the conversion of the Abbey in 1538-39 into Place House.

The first is inside the low-walled enclosure immediately to the south of the entrance to the refectory. (See Plate A 1.) Here Wriothesley built steps up to the entrance of his banqueting hall, entirely covering them up, and so they remained until 1923.

Here is still the Latin inscription in Lombardic lettering which has been freely translated "Before you sit down to meat at your table first remember the poor." The inscription is mutilated and filled in here and there with wrongly placed letters, but this patch of tiles gives an idea of the original arrangement. The inscription faces west to greet the monks as they approached up the cloister path. There are some sets of four tiles outlined by plain tiles in a diamond-shaped arrangement, but apart from these there is little planning.

The other two places where there has been little disturbance are inside the two northern flanking towers of the gatehouse, where the spiral staircases afforded protection to parts of the cloister path beneath them. Here the best preserved tiles are to be found, (see Plate B), laid in sets of four in alternating designs with dividing borders of plain tiles, thus showing their full beauty.

In other parts of the cloister no general design is apparent. There are no sets of more than four tiles although there are a few continuous patterns used in larger blocks.

13. "Remains of some sort of structure for burning was found close up to the west wall of the south transept of the church but there was nothing discovered in the way of 'wasters' or roofing which would unquestionably point to this being a tile kiln. In any case it was too close to the church." "Monastic Paving Tiles," by Lord Ponsonby of Shulbrede. *Sussex Archaeological Society's Collections*, Vol. LXXV, 1934.

14. "Mediaeval Pottery and Kilns found at Rye," by Leopold A. Vidler. *Sussex Archaeological Collections*, Vol. LXXIV.

Nothing remains of the pavements of the Abbey church itself as any tiles found during excavation have been dug in again. It is said that these were fragments only and they are now scattered over the whole site.

Probably many of the tiles had been disposed of by Wriothesley and this would account for the presence of tiles from this group in village churches, as at Warblington.

Date of the designs.

No decorated paving tiles of this type have been found in this country of an earlier date than the 13th century.

The famous Chertsey pavements are believed by Shaw to be in part of about 1260 and in part of some 50 years later on account of the lettering of the inscriptions and the costume and armour depicted,¹⁵ but Loomis thinks all the Chertsey tiles date from 1260 to 1280.¹⁶ The Halesowen pavement, made from the same tile stamps as that at Chertsey, but from Halesowen clay, was presumably completed before the death of Abbot Nicholas in 1298.¹⁷

The Titchfield tiles are unlikely to be of earlier date than the completion of the Abbey, which was not begun until 1232 and must have taken a long time to build.

Any other evidence of date must come from the tiles themselves and so many factors have to be taken into account that any attempt to ascribe definite dates to them must be ruled out. As tile stamps were used over and over again and frequently copied a study of detail and heraldry can only indicate *the earliest possible date* at which the designs can have been made.

Most early tiles appear to have been comparatively thin, *i.e.* about $\frac{3}{4}$ in. thick, and later ones about 1 in.¹⁸ Most of the tiles examined by Lord Ponsonby at Shulbrede and Durford, identical with those at Titchfield, also loose tiles at or from Titchfield which we have been able to examine are about $\frac{3}{4}$ in. thick.

In two cases, see diagrams 1 and 2, we find evidence that these two designs are later than those at Chertsey, and the Chertsey prototypes are illustrated for comparison.

In Nos. 1 and 1A the similarity of the designs is most striking despite differences of detail. It will be noted that the roundel containing the two birds addorsed is almost identical in both tiles. The design of the central roundel in No. 1 occurs as part of a different design in a tile at Chertsey.¹⁹

15. *Specimens of Tile Pavements*, by Henry Shaw, 1858.

16. *Mediaeval Romance Tiles at Chertsey Abbey*, by R. H. Loomis, University of Illinois, 1916.

17. *Archaeological Journal*, Vol. XXVII, pp. 244-7.

18. The very large tiles from the Chertsey Halesowen pavements are exceptionally thick, over 1 $\frac{1}{2}$ in. This may have been necessary owing to their size and peculiar construction.

19. Illustrated by both Shaw and Loomis.

DIAGRAM 1
No. 1. Tile at Titchfield.
(After Nicholls)

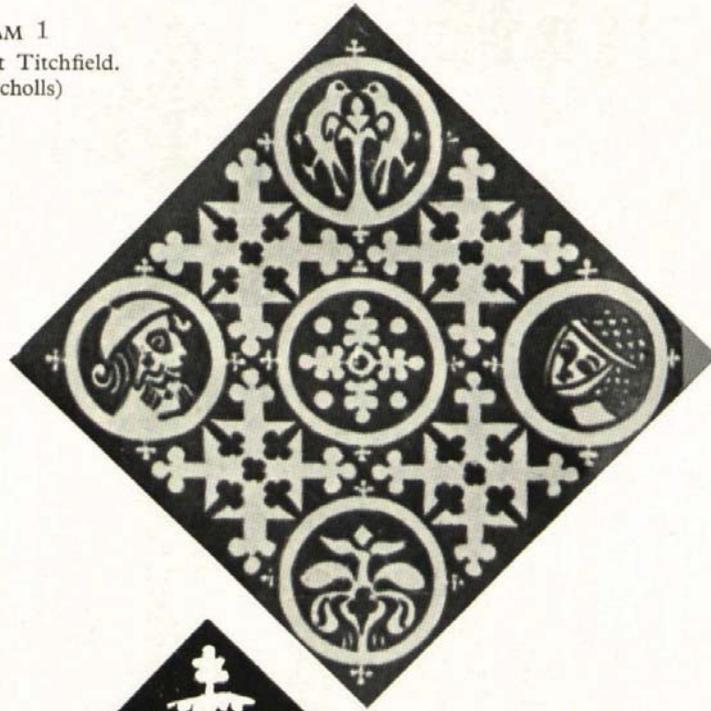
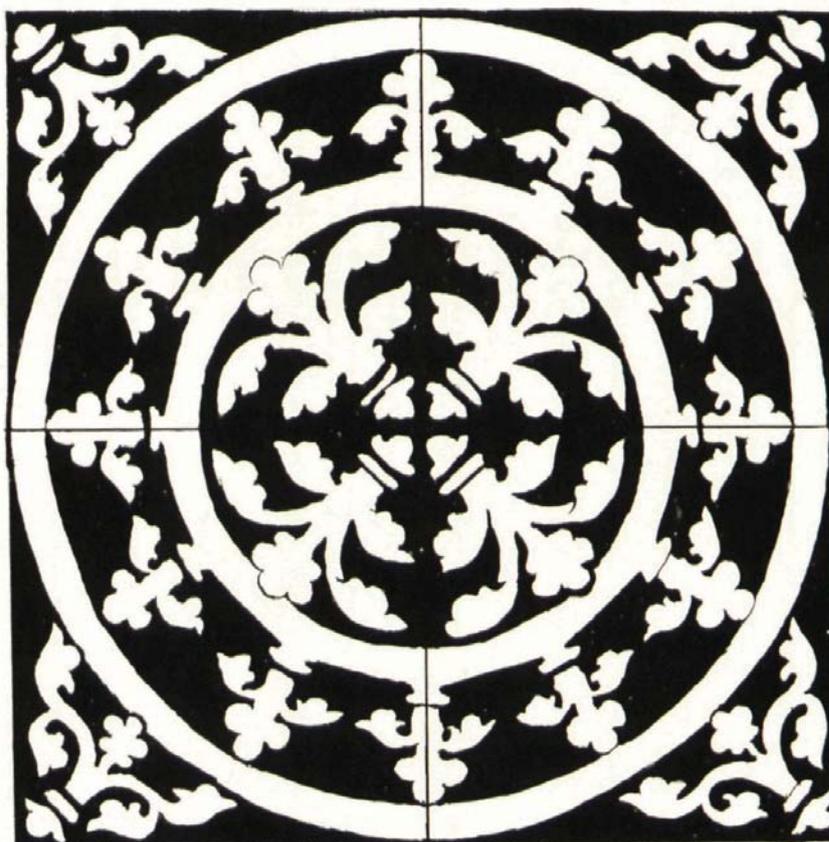


DIAGRAM 1
No. 1A.
Tile at Chertsey Abbey.
(After Shaw)

DIAGRAM 2



No. 2. Tiles at Titchfield



No. 2A. Tiles at Chertsey Abbey. (After Shaw)

To face p. 11]

The cap worn by the man in the left-hand roundel in No. 1 is similar to several such caps worn by men (notably Tristram and Duke Morgan) in the Chertsey-Halesowen tiles.²⁰

The woman's head-dress in the right-hand roundel in No. 1 is identical with the head-dress on a mythical beast with a woman's head in a running design at Chertsey. The chinstrap seems to have been most prevalent about 1280-1340 and we might put these as the outside dates of this design.²¹

All these similarities seem to be convincing evidence that the designer of No. 1 was familiar with the Chertsey designs, and as it is highly improbable that Chertsey copied from Titchfield, it follows that the Titchfield design is later than the Chertsey pavement.

In No. 2 we find an obviously unskilful copy of a Chertsey design, No. 2A, and it must be of later date. The most complete example at Titchfield appears to be an imported tile of a different clay, but fragments have been found of Titchfield clay, also a variation with pierced leaves. One example in the British Museum as from "Cowdray Castle" is 1½ in. thick and has four keys, size 5½ in. x 5½ in.

Heraldry may be used with due caution to determine the earliest possible date of an heraldic design. It may be generally accepted that, when such designs are found in an Abbey or other large church, the owners of the coat were patrons or benefactors or ruling families with local possessions, but the arms of families having no ascertainable connection are also found, possibly on account of the striking character of the design or the position and general popularity of the owner.

There are five, possibly six, heraldic designs at Titchfield.

No. 13 may represent the arms of France. If so, it is the charge known as "France Modern," introduced by Charles V in 1365.

No. 14 probably represents the arms of Richard,²² (2nd son of King John,) Earl of Cornwall, King of the Romans.²³ "The wealthiest and greatest man of his time." His first wife, Isabel, is buried at Beaulieu Abbey.

No. 28. The arms of St. John of Bletsoe. Arg. on a chief gu. 2 mullets or. The ancestors of the Barons St. John of Basing held

20. This roundel has recently been wantonly destroyed at Titchfield, but a fragment (the man's head roundel only) is to be seen in the Winchester Museum. Nichols found this design complete at Winchester and St. Cross and it is crudely illustrated in Warren's *Guide to St. Cross*, but it has disappeared from both these places now. It was found formerly at Durrford also. As it has not been traced elsewhere, the Titchfield examples are particularly valuable. They have now (in 1947) been protected by a low railing.

21. Information from Arthur Gardner, F.S.A.

22. The only shields of this prince known to exist in England display the shield of the Earldom of Cornwall, viz., argent, within a bordure sable bezanty, a lion rampant gules crowned. *English Heraldry*, by Charles Boutell. The addition of the double-headed eagle displayed of the Holy Roman Empire would be his due as King of the Romans.

23. For history of Richard, see H.F.C. *Proceedings*, Vol. II, pp. 150-156.

fifty-five lordships in Hampshire at the time of the general survey.²⁴ The Barons St. John of Bletsoe descended from William St. John, 2nd son of Robert de St. John of Basing, temp. Henry III.²⁵

This coat is very common in Hampshire, but the tiles found elsewhere in the County are not identical in design. The frame of the inner square is plain at Titchfield, decorated in other places. Compare with Plate F, No. 17 H.F.C. *Proceedings*, Vol. II. There is nothing to indicate which design is the earlier.

No. 15. Two castellated towers. Probably for Eleanor of Castile. Eleanor, 1st wife of Edward I, died in 1290. On her monument, set up in Westminster Abbey in that year, her shield occurs: quarterly, 1 and 4 gules a castle triple towered or, 2 and 3 a lion rampant gules. This shield shows three battlemented towers, the central one the highest, with one central doorway. Tile designs found in Wiltshire and elsewhere approximate to it more nearly than the one at Titchfield, nevertheless it is probably intended to represent the arms of the well-beloved Eleanor.²⁶

No. 29. This beautiful design contains four shields of arms.

1. Arms of Despencer.
2. A lion rampant turned sinister. Possibly for Richard, Earl of Cornwall.
3. Arms of St. John of Bletsoe.
4. Possibly the arms of Camoys.

The arms of Despencer were: argent and gules, in the 2nd and 3rd quarters a frette or, overall a bend sable. They are often found in Hampshire and other southern counties where the family had important connections. The Despenchers were very powerful early in the 14th century and it is probable that the design dates from that time. Later in the century they fell out of favour. The first Despencer, last Justiciar of England, was killed at the Battle of Evesham in 1265. He accompanied Richard, King of the Romans, to Germany. His son, Hugh Le Despencer (senior), Earl of Winchester, was Constable of Odiham Castle in 1294, Chief Justice of the Royal Forests south of the Trent in 1324, Captain and Chief of the King's Forces in Hants, Wilts and Dorset in 1326.

? **Camoys.** Arms: Argent on a chief gules 3 bezants. As there are no tinctures it is not possible to identify this design with certainty. There is no apparent connection between the Camoys family and Titchfield, but Thomas, Lord Camoys, (*ob.* 1419), fought at Agincourt (1415) and may have stayed at Titchfield with

^{24.} *Vide* H.F.C. *Proceedings*, Vol. II, p. 150. *Encaustic Tiles of the Middle Ages, etc.*, by B. W. Greenfield.

^{25.} *Burke's General Armory*.

^{26.} It is interesting to note that J. G. Nichols, writing in 1845, describes this design as "a church with the doors of its portals open". Its possible connection with Castile is not mentioned.

Henry V before proceeding to France. If his arms are depicted in commemoration of such a visit the design cannot be earlier than 1415. The Camoys family had, however, much earlier and closer associations with Durford Abbey. There is a brass of about 1310 to Marguerite Camoys in Trotton Church, about four miles from Durford, and in 1400, Lord Camoys rebuilt this church, which contains a fine monument to him and his wife Elizabeth. It is possible that the tile was designed for both Titchfield and Durford Abbeys and that these arms commemorate benefactions from the family to Durford Abbey. Taking it in conjunction with the other shields in this design, we incline to this latter explanation of its presence and place its date in the 14th century. We have not traced the design anywhere else but at Durford and Titchfield.

No. 48. A fragment. Not illustrated. The design seems to be based on arms of a fesse dancette between 10 roundels or annulets, in chief 2 multifoiled flowers. A variation in the British Museum from Bordesley Abbey, Worcestershire, provides the link between the Titchfield fragments and the slightly different design at Beaulieu. It has 10 annulets attached by "necks" to the fesse as at Titchfield. The Titchfield fragment appears to be of similar clay to those in the British Museum from Titchfield and Bordesley Abbey. We have not traced any similar coat of arms and there is therefore no clue to its date.^{26a}

With the exception of Nos. 8, 9 and perhaps 10, none of the designs appears to be earlier than the end of the 13th century, and the majority are more likely to be of the first half of the 14th century, while a few may be of even later date.

The Illustrations.

All the mediaeval designs at Titchfield are made with white slip on a red ground. The tiles were covered with the usual yellow transparent glaze which can still be seen on some of them.

They are not deeply incised. Where it has been possible to measure the impressions it has been found that none are deeper than $\frac{3}{8}$ in. or a very little more. The Lombardic letters are $\frac{1}{16}$ in. deep, as are many other designs. Nos. 32 and 33 have even shallower impressions. Loose tiles which could be examined were generally about $\frac{3}{4}$ in. thick. A few fragments were found covered with opaque green, brown, yellow or white glaze without patterns. Similar ones at the London Museum are dated as of the 15th century.

Some fragments with blue designs on a white glaze ground were also found. They probably date from about 1700.

^{26A.} Sir Algar Howard, Garter Principal King of Arms, after considerable research, is of opinion that this design is not heraldic but simply conforms to a pattern of edging or decoration with no heraldic significance, although Arms of a fesse dancette between roundels are recorded to families of West of London and Brett of Glos. and Leices.

Incidentally he mentions that he can find no Arms of Titchfield Abbey.

The number of keys (see Plate D) has been noted wherever possible.

The blocks for numbers 6, 7, 13, 14, 15, 19, 32, 33, 34 and 35, and Plate D, have been generously lent free of charge by the Sussex Archaeological Society.

The block for No. 12 was made from a tile found beneath the Broadway, Winchester, a more complete example of the same design than the fragments at Titchfield, and is kindly lent by Messrs. Warren & Son Ltd.

In order to save expense, some unimportant patterns and others which have been published are not illustrated. References are given.

Photographs of all the designs (whole tiles or fragments) are included in the Hampshire Field Club's Photographic Record of the Antiquities of the County.



See pp. 9 and 15]

PLATE A1

The Lombardic inscription at the entrance to the refectory



PLATE A2

Mediaeval tiles in the western path of the cloister

To face p. 14]

PART OF THE PAVEMENT OF THE N.E. GATEHOUSE TOWER



PLATE B1

- No. 3. *On left.* Two tiles with a design of foliage in a chequered border
 No. 4. *Right centre.* A very similar design with cusped border.
 No. 5. *Above and at right.* Gyronny. 6 squares to a line

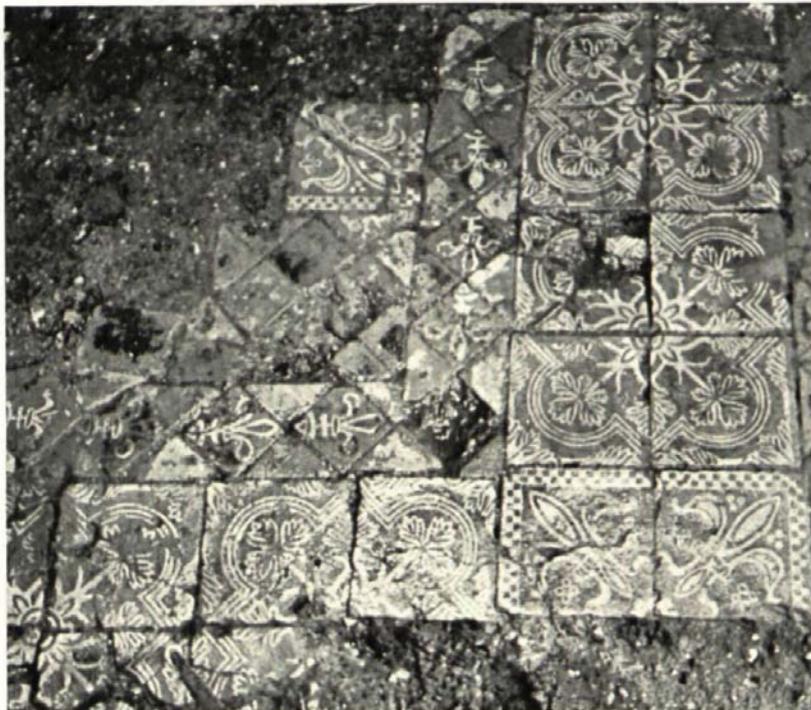


PLATE B2

- No. 6. Four tiles making design of vine and grapes in a foiled square in triple outline
 No. 7. *Bottom right.* Fleurs-de-lis in chequered border
 See Diagram 5,
To face p. 15]

Description of Plates and Diagrams.**PLATE A.**

A. 1. Inscription at the entrance to the refectory. One Lombardic letter on each tile, a white line above and below. Size 5 x 2½ in. Each tile has 2 keys. See p. 9.

There is a second inscription at the S.E. of the cloister; this consists of 12 letters and is very incomplete. There are also three loose tiles. There are somewhat similar tiles with Lombardic letters in Tudor House Museum, Southampton, but they are not identical and are probably of earlier date.

This type of lettering was replaced by Black Letter about 1350-70. The Titchfield letters are not of the early pearl letter type and are probably of early 14th century date.

A. 2. Part of a patch of tiles in the western part of the cloisters. These tiles are described individually.

PLATE B. Parts of the pavement of the N.W. gatehouse tower.**B. 1.**

No. 3. Two of a set of four tiles forming a pattern of an elaborate cross floretty in a chequered border. Size 6 in. x 6 in.

Shaw illustrates a tile at Jervaulx of 13th century date with trefoils pierced in a similar manner, but the over-elaboration of the Titchfield design places it in the 14th century.

Found also at Durford, and at the British Museum from Titchfield with 5 keys.

A very similar but not identical design was found beneath the Broadway, Winchester, and is now in Winchester City Museum.

Ward Perkins writes: "It has a characteristic 14th century border of quatrefoils." He describes the design as derived from the "ordinary Clarendon-Salisbury series." The London Museum has an example of the Winchester variation from Christ's Hospital, London.

No. 4. Another variation of the same design in a cusped border, also of 14th century date.

Size 6 in. x 6 in.

Found also at Durford Abbey and Warblington Church, and at Lewes Museum from Durford, also at the British Museum from Chertsey, (small fragment, may not be identical).

No. 5. Gyronny. Size 6 in. x 6 in.

To judge by its size it is probably of 14th century date. A very common pattern found in various sizes and number of segments at:

Shulbrede Priory, 4½ in. x 4½ in.

London Museum.

Winchester Cathedral.

Durford Abbey, 5½ in. x 5½ in., and Lewes Museum from Durford.

Westminster Abbey (Muniment Room).

Aldgate, London, in British Museum.

St. Bartholomew the Great.

Merton Abbey.

Poynings Church.

Titsey Church (near Tanridge Priory).

Sheffield and Kingston Museums, and many other places.

B. 2.

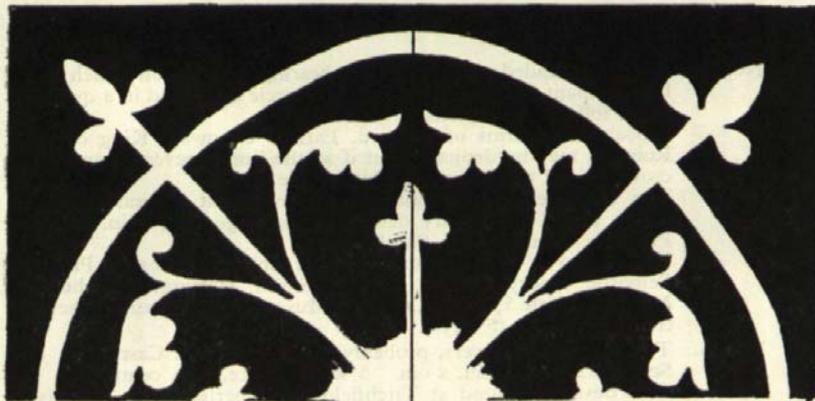
Nos. 6 and 7. See p. 20 and diagram 5.

- No. 8. A simple 13th century design. Four tiles set diagonally form a pattern of a cross floretty within a circle, the arms of the cross extending into the corners.
Size 5in. x 5in. Does not appear to be of Titchfield clay.
British Museum from Halesowen, 5½in. x 5½in. One large shallow round key. Similar clay.
- No. 9. Two crosses botony, one set saltirewise, the arms of the other forming ellipses enclosing the cross saltire.
Size 5in. x 5in.
A 13th century design.
Also found at Tudor House Museum and St. Denys Church, Southampton, from St. Denys Priory.
- No. 10. A somewhat similar design. Two crosses botony floretty, one set saltirewise, the other with spreading branches.
Size 5½in. x 5½in.
Date, 13th century.
Also found in the British Museum, provenance not known.
Greenfield shows a somewhat similar but not identical design at Winchester Cathedral.
At Halesowen a very similar design was found but its 5-foiled detail gives the impression of a slightly later date.
- No. 11. An endless looped scroll forming a large circle with four overlapping outer circles and a border foliated at the corners; in the centre a small decorated circle. Four tiles make a complete pattern.
Size 5½in. x 5½in.
Probably of 14th century date.
Found also at Winchester Museum from beneath the Broadway, Winchester; probably from the same stamp used on a larger tile.
No keys.
- No. 12. Design which can be grouped to form a continuous pattern of circles mainly containing 8-petalled flowers but in two, shown at the corners in serrated segments of circles, other curious designs (one (?) a cock's head). In the spaces between the circles are a cross, a trefoil and two quatrefoils.
Size 5½in. x 5½in.
Possibly of late 13th century date.
Also found at Winchester Museum, tile unslipped, also another tile from beneath the Broadway, Winchester, unslipped, both have 5 keys; Lewes Museum from Durrford Abbey.
The design illustrated here is from an unslipped tile in Winchester Museum (found beneath the Broadway). The design is identical with that at Titchfield. Note the grain marks from the wood of the tile stamp.²⁷
- No. 13. A shield bearing 3 fleurs-de-lis (perhaps for the Arms of France) between two birds addorsed regardant, contained in a quatrefoil within a cusped square set diamondwise; 8-foil and foliage decorations.
For note on the charge borne on the shield see p. 11.
Size 6in. x 6in. Probably 5 keys. Date, 14th century.
Also found at Durrford Abbey, Lewes Museum from Durrford, Selborne Priory, Shulbrede Priory,* Warblington, Chichester Cathedral, Cowdray Museum, South Harting, and the British Museum from Titchfield.*

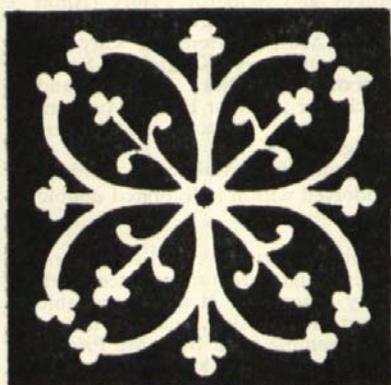
²⁷ From H.F.C. *Proceedings*, Vol. XIV, Part I. "Mediaeval Tiles found beneath the Broadway, Winchester."

* Have 5 keys.

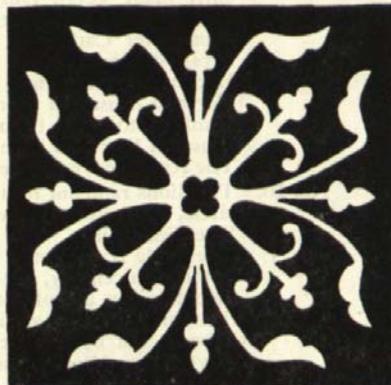
DIAGRAM 3



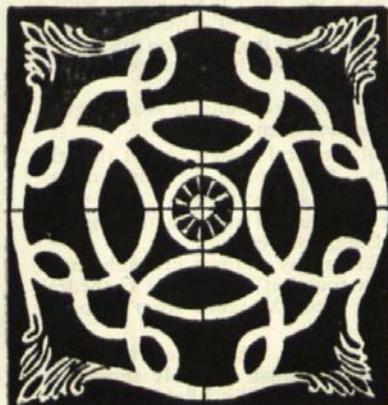
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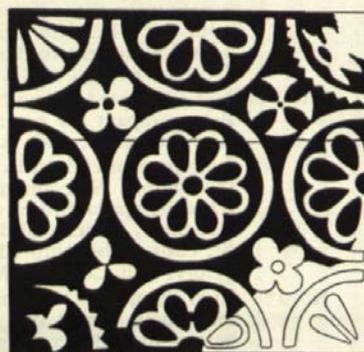
No. 9



No. 10



No. 11 Set of four tiles



No. 12

B

- No. 14. A double-headed eagle displayed bearing a shield on which is a lion rampant facing sinister, within a circle contained in a quatrefoil; foliage decorations.
Probably the Arms of Richard, Earl of Cornwall, King of the Romans, may be depicted, but if so the lion is reversed and uncrowned and there is no bordure. See p. 11.
The character of the foliage, with somewhat natural veining, points to a 14th century date, also the large size, 6½in. x 6¼in. Probably 5 keys, as at Shulbrede.
Found also at Warblington, Durford Abbey, Shulbrede Priory, Selborne Priory, Netley Abbey, South Harting, Winchester Museum (with 5 keys), Cowdray Museum and British Museum from Titchfield (5 keys).
- No. 15. Two castellated towers, probably for the Arms of Castile.
See p. 12. Size 6in. x 6in. 5 keys. Date, 13th century.
This design is found at Titchfield in its perfect form and also showing the battlement of the right hand tower broken off on the left side, showing that it had been made with a damaged tile-stamp. It is found in its perfect condition also at Shulbrede (with differently made keys), Durford Abbey and Selborne Priory (Alton Museum), and for the most part with distinct blemishes at: Winchester Cathedral, Winchester Museum from the City (no keys), St. Cross, Netley Abbey, Barton Stacey, Kingsclere, South Harting, Warblington and Selborne churches; British† and Norwich Museums as from Winchester; Tudor House Museum, Southampton, as from Netley Abbey; Victoria and Albert Museum Store, as from Tunbridge.
The Kingsclere example may have come from Malmesbury Abbey.
- No. 16. Two lions rampant regardant addorsed within a decorated double circle, oak leaves in the corners.
Size 7in. x 7in.
The circle is decorated with a running pattern very characteristic of the 13th century, but the corner designs are not consistent with that date but are of 14th century character. It seems probable that this is a later variation of an older design, and this theory is borne out by the very similar example from Selborne Priory, now in the Alton Museum, with a narrower double circle and different corner designs. The running pattern in the circle is the same but contains fewer sprays of foliage to fit the more confined space. This appears also to be a 14th century version of an older design. J. G. Nichols illustrates a tile from Warblington with a border and not quite similar corners to the Titchfield example, but this appears to have been an error, his design being made from a very worn tile. The examples still at Warblington are identical with the Titchfield design.
Identical designs to those at Titchfield are found at Warblington, Durford Abbey, and Lewes Museum from Durford.
- No. 16A. Not illustrated. Another tile of identical design except that the lions rampant are not regardant. One broken tile only remains. Size 7in. x 7in. We have not traced it elsewhere.
- No. 17. Lion passant sinister in a circle with stalked trefoils extending into the angles. Size 5in. x 5in. Date, 13th century.
This tile appears to be of a different clay and was probably made elsewhere. Identical designs are found at Winchester Cathedral, St. Cross, Chilcomb Church, the Alton Museum from Selborne Priory, and Cowdray Museum.
- No. 18. Lion rampant, two cinquefoils at feet. A broken loose tile. Size about 5in. x 5in. Apparently 1 small key. It appears to belong to a different group not made at Titchfield. Probably of 13th century date. We have not found it elsewhere.

† Two examples, one with 5 keys the other no keys

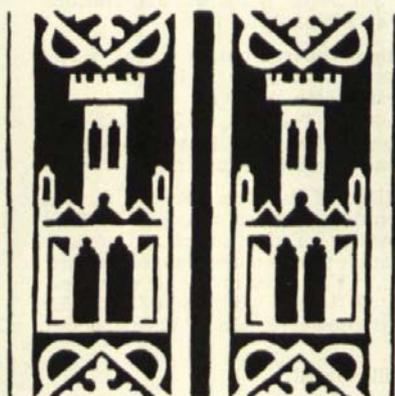
DIAGRAM 4



No. 13



No. 14



No. 15



No. 16



No. 17



No. 18

- No. 6. Vine leaves and grapes set diagonally under a canopy in triple outline. Four tiles make a complete pattern. See Plate B 2. Size 5½ in. x 5½ in. 5 keys. 14th century.
Found also at Winchester Cathedral (6 in. x 6 in. and 7 in. x 7 in.), including Wykeham's Chantry (6 in. x 6 in.); Winchester Museum, 5 keys; Tudor House Museum, Southampton, from St. Denys; St. Cross (5½ in. x 5½ in.); Durford Abbey; Selborne Priory (Alton Museum); Shulbrede Priory; Netley Abbey; Cowdray Museum; Warblington, Barton Stacey and South Harting churches; and found by Greenfield at Popham Church (demolished 1946) and Wootton St. Lawrence; Lewes Priory.
- No. 19. A similar design of vine and grapes set under a canopy decorated with 4-foils and 6-foils alternately, eleven and two half foils in all. Four tiles make a complete pattern. Size 7 in. x 7 in. 5 keys. 14th century.
Found at Shulbrede Priory and Lewes Museum from Durford Abbey.
Ponsonby²⁸ illustrates a variety of this design with nine instead of eleven foils. He found this at Shulbrede, Titchfield and Durford in 1934. We failed to find it at Titchfield in 1946.
- No. 7. Fleur-de-lis set diagonally with chequered border on two sides, four tiles make a complete pattern. See Plate B. 1. Size 6 in. x 6 in. 5 keys. Late 13th or early 14th century.
Also found at Shulbrede and Selborne Priors; Durford Abbey; Warblington and South Harting churches; Chichester Cathedral; Tudor House, Southampton, and Cowdray Museums.
- No. 20. Two birds perched on the foliage of the stem between them a design set diagonally, 4 tiles forming a pattern of a cross floretty. A beautiful and unusual treatment of this subject. Compare Plate C No. 27. It may represent the tree from the grain of mustard seed, interpreted as the Church, "The birds of the air come and lodge in the branches thereof" (*St. Matt.* 13. 32). Size 5 in. x 5 in. Late 13th century. Not traced elsewhere. In N.W. gatehouse tower.
- No. 21. See after No. 35, p. 24. Not illustrated.
- No. 22. Not illustrated here, but see H.F.C. *Proceedings*, Vol. III, plate facing p. 338, No. 2.
A conventional flower design within a circle, a foiled flower in the centre. Size 5 in. x 5 in. 13th century.
This tile and No. 23 were found in the garden of Abbey Cottage, formerly within the precincts of the Abbey.
Not traced elsewhere.
- No. 23. Not illustrated. A very similar design but with 8 small stalked trefoils in the centre instead of a flower and a different detail in the corners. Size 5 in. x 5 in. 13th century.
No identical design traced elsewhere, but Nichols illustrates a very similar one at Salisbury.²⁹
- No. 43. Fragment of border tile, a scroll with 5-foils. Size 2½ in. x (?) 6 in. 13th century. Not traced elsewhere.
- No. 44. Border tile with two 6-foils, a pierced ring round the centre. Size 2½ in. x 5 in. 13th century (?).

²⁸. *Sussex Archaeological Collections*, Vol. LXXV. "Monastic Paving Tiles."

²⁹. *Examples of Decorative Tiles*, by J. G. Nichols, 1845.

DIAGRAM 5



No. 6



No. 19



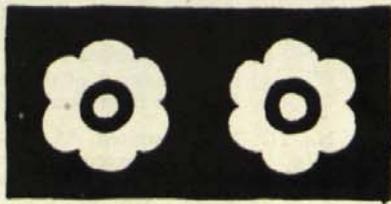
No. 7



No. 20



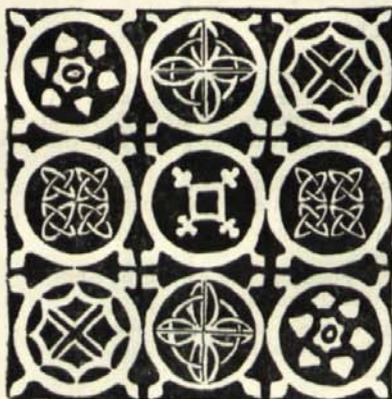
No. 43



No. 44

- No. 30. Design of nine roundels each containing a small design. The geometrical figures in the centre roundels at top and bottom consist of a circle and 8 linked segments, those at right and left centre of 8 interlaced vesicas. Size $5\frac{1}{2}$ in. x $5\frac{1}{2}$ in. This tile is very slightly impressed.
Despite its superficial resemblance to No. 1, we consider it of much later date, i.e. very late 14th or early 15th century.
Also found at Lewes Museum from Durford and Cowdray Museum.
- No. 31. A trellis pattern forming large and small squares interlaced, with crosses in the larger ones. Designed to form a continuous pattern in any direction when tiles are grouped together. Size $6\frac{1}{2}$ in. x $6\frac{1}{2}$ in. Not earlier than the 14th century.
This and the two following designs, Nos. 32 and 33, may have been elaborated from a very much simpler trellis design found at Halesowen and Chertsey.
Also found at Tudor House Museum from Netley Abbey.
- No. 32. A trellis pattern with quatrefoils. It forms an effective design when tiles are grouped together.
Size 6in. x 6in. 5 keys. Date probably 15th century. Very slightly impressed.
Also found at: Durford Abbey, Selborne Priory, Shulbrede Priory, Buriton and Warblington churches and in the Cowdray Museum.
- No. 33. Another trellis pattern, similar to No. 32, but having chequer pattern in some of the squares.
Size 6in. x 6in. 5 keys. Perhaps of 15th century date. Very slightly impressed.
Also found at: Durford Abbey, Shulbrede Priory, Lewes Priory, Warblington Church, Winchester Museum (5 keys) and the Cowdray Museum.
- No. 34. Circles enclosing arcs, spotted and intersected by diagonals. Size 6in. x 6in. Probably of 14th century date.
Found also at: Durford Abbey, Shulbrede Priory, Selborne Priory, Lewes and Cowdray Museums, and Warblington.
- No. 35. Intersecting circles with flowered centre and corners, forming a continuous pattern when tiles are grouped.
Size 6in. x 6in. 5 keys. Probably of 14th century date.
A very common design found at: Durford, Romsey and Netley Abbeys; Shulbrede, Selborne and Lewes Priors; Winchester Cathedral and St. Cross; Warblington, South Harting and Kingsclere Churches; Tudor House Museum (Southampton); Winchester Museum from the site of the Carmelite Monastery and elsewhere in the City (slipped, 5 keys; unslipped, no keys). The Kingsclere tile may have come from Malmesbury Abbey or from Sandleford Priory (Berks).
Many varieties of this design occur elsewhere, (one at the British Museum from South Warnborough, no keys).
- No. 21. Not illustrated. A smaller and simplified copy of No. 35. Not very well executed. Perhaps the work of an apprentice. It is found in the N.E. gatehouse tower and has not been traced elsewhere. Size 5in. x 5in.

DIAGRAM 6



No. 30



No. 31



No. 32



No. 33



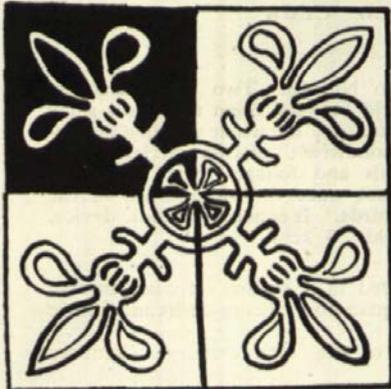
No. 34



No. 35

- No. 36. Quarter tile, intended to be set diagonally. A fleur de lis standing upon a quarter circle in which is one arm of a cross patée. At Titchfield these tiles are used as a border (see Plate B 2), but at Warblington they are set as illustrated in the diagram, four tiles forming a complete design of a cross. Size of each quarter tile, 3in. x 3in. Late 13th or early 14th century. Not traced except at Titchfield and Warblington.
- No. 37. Quarter tile intended to be set diagonally. A fleur de lis in an ellipse, four tiles forming a cross. Size 3in. x 3in. 13th century. Found in the garden of Abbey Cottage. No identical design traced elsewhere.
- No. 38. Border tile. A 9-pointed star within a circle with four blunt projections. A broken tile. Size probably 2½in. x 2½in. 13th century. Not traced elsewhere.
- No. 39. Border tile. A 6-petalled flower, the petals pierced, within a circle. Size about 3in. x 3in. 13th century. Not traced elsewhere.
- No. 40. Border tile. A 6-foiled flower with wedges between two circles in the centre. Size 2½in. x 2½in. 13th century. Not traced elsewhere.
- No. 41. Border tile. A 5-foiled flower with a pentagon within a circle in the centre. Size 2½in. x 2½in. 1 key. 13th century. Not traced elsewhere.
- No. 42. Not illustrated here. See H.F.C. *Proceedings*, Vol. II, Plate C, No. 14, "Encaustic Tiles of the Middle Ages," D. W. Greenfield, and Vol. III, Plate A, No. 13, "The Priory of St. Denys," A. H. Skelton.
A plain 8-petalled flower pierced in the centre.
Size 3½in. x 3½in.
Also found at: Winchester Cathedral, Beaulieu Abbey and St. Denys.
- Nos. 43 and 44. See p. 20. and Diagram 5.
- No. 45. See Plate A 2. Plain chequer pattern, 8 squares to a line. Size 5½in. x 5½in.
Also found at Winchester Museum with 5 keys.
Chequer pattern is a very common design and occurs elsewhere in many varieties, differing in the number and size of the squares.
- No. 46. Not illustrated. A loose tile fragment of chequer pattern, 9 squares to a line. On two adjacent sides the white squares in the outside lines are decorated with a red square set diamondwise, forming a border on the two sides. Four tiles would make a complete pattern. An unusual design.
Size 6½in. x 6½in.
Five small round keys. Not traced elsewhere.
- No. 47. Not illustrated. Fragment of a tile with one arm of a cross floretty in a circle, the arm of the cross extending into the corner. Insufficient for complete reconstruction. Four tiles would form the pattern.
Size about 5in. x 5in.
13th century. A common type of design but no identical tile traced elsewhere.
- No. 48. Not illustrated. See p. 13.
- No. 49. Not illustrated separately, see Plate A 1. Square border tile with pierced 5-foil.
Size 2½in. x 2½in.
A common design, but this particular variation not traced elsewhere.

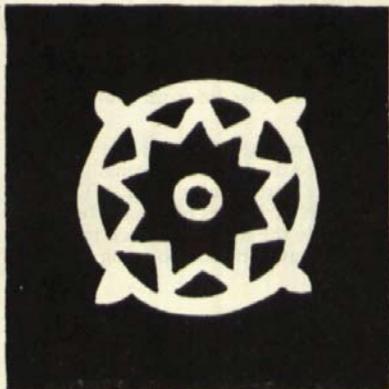
DIAGRAM 7



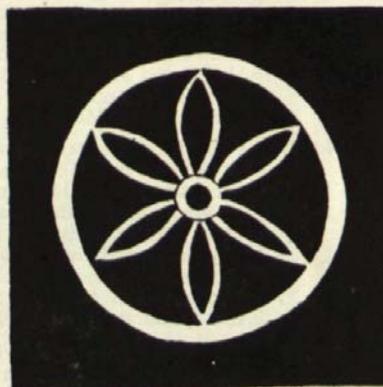
No. 36



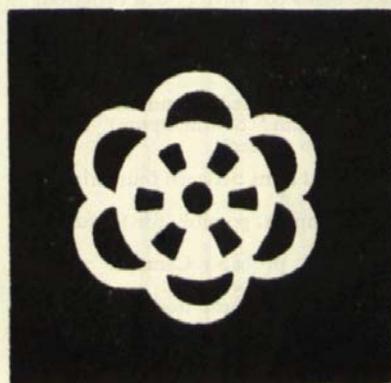
No. 37



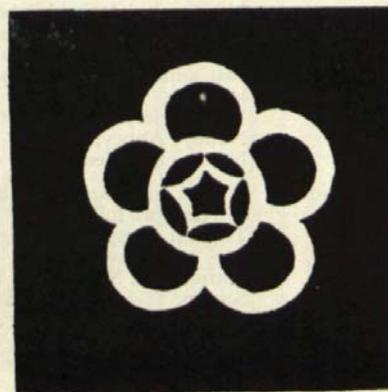
No. 38



No. 39



No. 40



No. 41

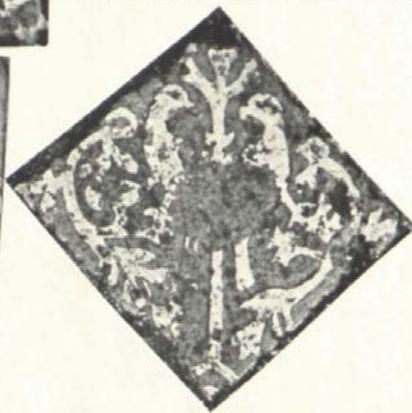
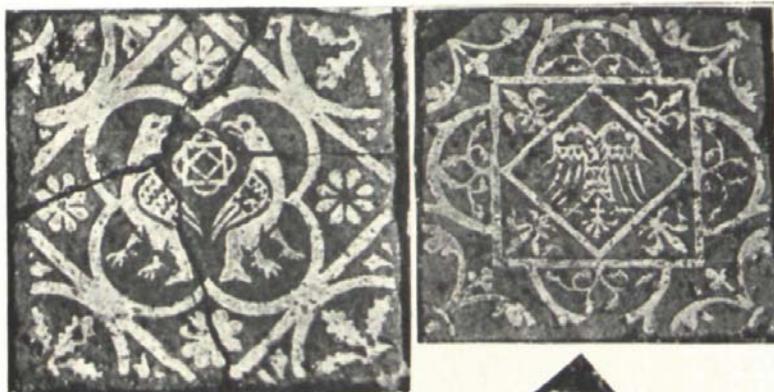
PLATE C.

- No. 24. A somewhat similar design to No. 13. Two birds addorsed regardant but instead of a shield between them there is a small device of two squares and a quatrefoil; the whole within a quatrefoil within a square set diamondwise; quarter circles in the corners; decorations of 8-foils and foliage. Size 6in. x 6in. Early 14th century. We cannot trace the significance of the geometrical figure between the birds. It is not an heraldic device. British Museum from Titchfield. 5 keys. Not traced elsewhere.
- No. 25. A double-headed eagle displayed in a square set diamondwise within a square, the whole in a quatrefoil; fleurs-de-lis and foliage decorations. Size 6in. x 6in. Latter part of the 13th century. Compare with No. 14. Not traced elsewhere.
- No. 26. A border of quatrefoils; in the centre within a circle a large conventional flower with nine petals and a central 6-pointed star. The design is irregular. There is an additional quatrefoil in two adjacent sides of the border and each angle within it contains a small geometrical figure. These are of three different designs. Size 6in. x 6in. Of 14th century date. Also found at Winchester Museum (this tile is about 1in. thick and has 5 round pointed keys), at Lewes Museum from Durford, and Cowdray Museum.
- No. 27. Two birds addorsed regardant perched on the foliage of the stem between them. The design is intended to be set diagonally so that four tiles would form the complete pattern of a cross. This is a very common theme and at least ten variations of it have been found in this country but in this example the foliage is much more fully developed than in any other we have traced, pointing to a later date, *i.e.* the 14th century. Compare with No. 20. Size 5½in. x 5½in. Also found at Cowdray Museum.
- No. 28. The Arms of St. John with monkey supporters. See pp. 11-12. The Arms are set within a square within a square set diamondwise, both squares being in plain outline. Foliage decorations in the angles. Size 7in. x 7in. The design has characteristic 13th century details but the large size of the tile points to its being a copy of an earlier one. No identical design has been traced by us elsewhere, but a variation is not uncommon in Hampshire. In this design the outline of the inner square is not plain as at Titchfield, but is decorated on two adjacent sides with chequers and on the other two with lozenges. This variety is found at: Winchester Cathedral and Museum, Netley Abbey, Tudor House Museum (Southampton) from Netley, Beaulieu Abbey and Chilcomb Church.
- No. 29. A cross with curved and bluntly pointed arms between four shields of Arms as follows:
Top left, Despencer; right, a lion rampant, possibly for Richard, Earl of Cornwall.
Bottom left, St. John of Bletsoe; right, probably Camoys.
See pp. 12-13. Size 7in. x 7in. Date, 14th century. Also found at Durford Abbey, Lewes Museum from Durford, and Cowdray Museum.

PLATE C

No. 24

No. 25



No. 26

No. 27



No. 28

No. 29

To face p. 26]

Analysis of Distribution of Identical Designs.

Hampshire:		Total
Harton Stacey Church. Nos. 6, 15	- - - - -	2
Beaulieu Abbey (Cistercian). No. 42	- - - - -	1
Buriton Church. No. 32	- - - - -	1
Chilcomb Church. No. 17	- - - - -	1
Kingsclere Church. Nos. 15, 35	- - - - -	2
Netley Abbey (Cistercian). Nos. 6, 14, 15, 31,* 35	- - - - -	5
Popham Church (demolished 1946). No. 6	- - - - -	1
Romsey Abbey (Benedictine). No. 35	- - - - -	1
Selborne Priory (Augustinian). In church and/or Alton Museum from Selborne. Nos. 6, 7, 13, 14, 15, 17, 32, 34, 35	- - - - -	9
Southampton. St. Denys Priory (Austin Canons). In Tudor House Museum or illustrated by A. H. Skelton. Nos. 6, 9, 42	- - - - -	3
St. Denys Church from Priory. No. 9	- - - - -	1
Tudor House Museum. Provenance not known. Nos. 7, 15, 35	- - - - -	3
Warblington Church. Nos. 4, 6, 7, 13, 14, 15, 16, 32, 33, 34, 35, 36	- - - - -	12
Winchester Cathedral. Nos. 1, 6, 15, 17, 35, 42	- - - - -	6
Winchester Museum. Nos. 1, 6, 11, 12, 14, 15, 26, 33, 35, 45	- - - - -	10
Winchester, St. Cross. Nos. 1, 6, 15, 17, 35	- - - - -	5
Wootton St. Lawrence Church. No. 6	- - - - -	1
Sussex.		
Chichester Cathedral. Nos. 7, 13	- - - - -	2
Cowdray Museum. Provenance not stated. Nos. 2, 6, 7, 13, 14, 17, 26, 27, 29, 30, 32, 33, 34	- - - - -	13
Durford Abbey (Premonstratensian). Nos. 1, 3, 4, 6, 7, 13, 14, 15, 16, 19,† 26, 29, 32, 33, 34, 35	- - - - -	16
Lewes Museum. Probably all from Durford. Nos. 4, 5, 12, 13, 16, 19, 26, 29, 30, 34	- - - - -	10
Lewes Priory (Cluniac). Nos. 6, 33, 35	- - - - -	3
Shulbrede Priory (Augustinian). Nos. 6, 7, 13, 14, 15, 19, 32, 33, 34, 35	- - - - -	10
South Harting Church. Nos. 6, 7, 13, 14, 15, 35	- - - - -	6
Kent.		
Tunbridge Priory (Augustinian). No. 15. (In the Victoria and Albert Museum Store)	- - - - -	1
London.		
British Museum.		
From Titchfield. Nos. 3, 7, 13, 24, 48 (small fragment).		
From Winchester. No. 15.		
From Cowdray. No. 2.		
From Chertsey. No. 4 (fragment which may not be identical).		
From Halesowen. No. 8.		
Provenance not stated. No. 10	- - - - -	10
Not traced elsewhere.		
Nos. 10‡, 18, 20, 21, 22, 23, 24, 25, 28, 46, and quarter and border tiles		
Nos. 37, 38, 39, 40, 41, 43	- - - - -	16

* At Tudor House Museum from Netley

† In Lewes Museum from Durford.

‡ Except British Museum; possibly from Titchfield.

Conclusions.

It will be seen from the foregoing analysis that of the 49 patterns at Titchfield 10 full size and 6 quarter or border tile designs, approximately one-third of the total, have not been traced elsewhere, but many of the collections with which they have been compared consist only of fragmentary remains and some, or all, of these designs may have existed formerly in these pavements.

The designs have been compared with those at Winchester, St. Cross, Beaulieu and Romsey, and with fragmentary remains such as those at Durford, Netley and elsewhere; also with collections at Winchester, Southampton, Salisbury, Alton, Cowdray and Lewes Museums and with the 7,000 examples from all over the country in the collection of the late Duke of Rutland now in the British Museum, also fragments from the Premonstratensian Abbey of Torre, Devon.

One very striking fact is the similarity of the designs, obviously from the same tile stamps, at Durford Abbey, Sussex, the proportion of duplicates being higher there than at any other place except Warblington.³⁰

Titchfield and Durford were both Premonstratensian houses and had some contact with each other, so it is not surprising to find similar tile designs at the two Abbeys, but many tiles, identical except that they are made of Shulbrede clay, were found by the late Lord Ponsonby in and around the kiln at Shulbrede Priory, an Augustinian house a few miles from Durford. Lord Ponsonby was convinced that the Durford and Titchfield tiles did not emanate from the Shulbrede kiln but were made at one or both of these Abbeys.

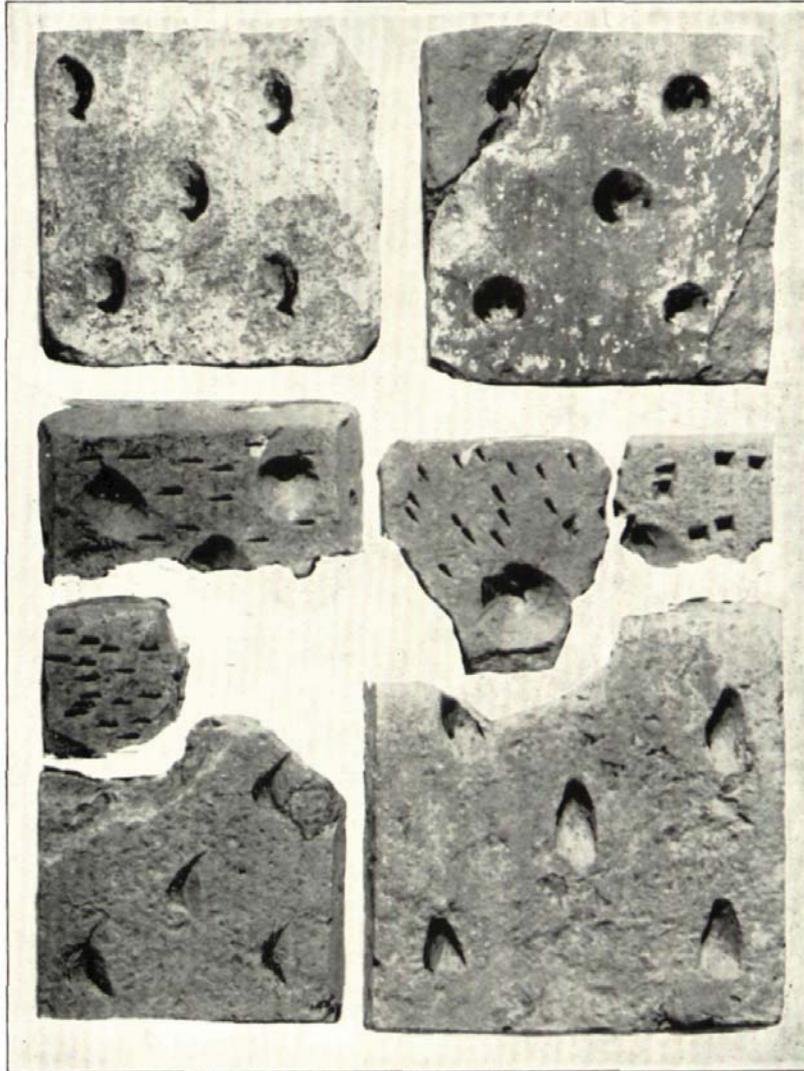
If, as several authorities believe, the tiles were actually made by teams of travelling tile-makers, the similarity of the designs in this area is easily explained, as they would use their own tile stamps at each place. The majority of the designs is found in a very limited area, *i.e.* S.W. Sussex and S.E. Hants, and the tiles were evidently made by men in the habit of making five keys on the backs of their tiles.³¹ If however these tile-makers designed the tiles it is difficult to account for the Chertsey-Halesowen influence in some of the designs at Titchfield unless this was exercised by the Canons or in some other so far unexplained way. Either the tile-gang must have been familiar with the Chertsey pavement or the Canons at Titchfield must have brought designs from the mother house at Halesowen, as it seems most unlikely that this team of tile-makers would travel so far afield as Worcestershire.³² One tile (No. 8) almost certainly came from Halesowen.

^{30.} Every design at Warblington Church is to be found at Titchfield and/or Durford. The tiles in parish churches probably came from nearby monastic houses, many being sold by their new owners after the Dissolution and many looted.

^{31.} At Winchester, St. Cross, Netley and Beaulieu tiles generally have four keys.

^{32.} The presence of design No. 2 at Cowdray is easily explained by the friendship between the Earls of Southampton and the owners of Cowdray.

PLATE D



EXAMPLES OF KEYS ON THE BACKS OF TILES

To face p. 29]

Tile designs at the Premonstratensian Abbey of Torre (Devon), depicting the arms of two other Premonstratensian Abbeys, Beleigh (Essex), and Tongerlo (Belgium), lend colour to the argument that the Canons were responsible for some at least of the designs.

If our dating is correct, *i.e.* that a few designs are of late 13th century, the majority 14th century and a few of very late 14th or possibly 15th century date, it follows that the 4-keyed group at Winchester and St. Cross, St. Denys, Beaulieu and Netley (dated by Ward Perkins as not later than the second quarter of the 13th century) were made very much earlier.³³ Examples of the 5-keyed Titchfield group (sometimes without keys or with different keys but not 4 keys) are found amongst these earlier groups, but these were probably replacements or came from the pavements of later chapels and chantries.

The puzzle of the keys on the backs of the tiles still remains unsolved. If they were the traditional method employed by a team for bedding their tiles, it might be expected that the number and kind of keys used would persist in each team for generations. If this was the case, then the 4-keyed group must have been made by a different team rather than by an earlier generation of the team which made the tiles at Titchfield.

33. *London Museum Catalogue*, No. 7. *Mediaeval*, p. 232.

Acknowledgments.

The writing of this paper has entailed considerable research and would have required much more but for the help and information generously supplied by people with first-hand knowledge of the subject—knowledge not always to be found in books.

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The Steward of the Beaulieu Estates.	
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