

DORE ABBEY NOTICES

Please check the Dore Articles for further information on these aspects of Dore Abbey.

See also the Dore Abbey Guidebook, which has superb illustrations, and

'*A Definitive History of Dore Abbey*' edited by Ron Shoesmith & Ruth E. Richardson, 1997 (some copies still available from the Treasurer of The Friends of Dore Abbey).

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THE MEDIEVAL CISTERCIAN ABBEY

ALTAR - The stone altar, or mensa, standing on three reused Abbey columns is the Cistercian Abbey altar - it has five consecration crosses. Saint Thomas Cantilupe, Bishop of Hereford, is said to have consecrated the Church in 1282 protected by soldiers as his right to do so was disputed by Bishop Thomas Bek of St. David's. The oak inset is where the medieval Holy Relic venerated by the priest in the Mass was embedded in 1282. When the Church was reconsecrated in 1633 the Bishop of St. David's deputised for the Bishop of Hereford. The Communion table in the southern ambulatory, made for this 1633 ceremony, was replaced when this altar was rediscovered being used to salt meat in a near-by farm, very probably the former Abbey farm, now Tan House Farm.

ABBAY CRAFTSMEN - Unusually there are two instances of named craftsmen who worked here:

1) A medieval tile, 6.5 inches square, of an angel blowing a trumpet has a circular inscription: *Martin me fecit ...* translated as Martin made me.

2) The text by the main door, from the second group of texts, is surmounted by *William ...er of H....rd, painter, 1701 ...* that is William ? of Hereford...

The three bosses of a boy, man and greenman may depict the same person - if so, he knew the medieval Abbey well – perhaps he was a mason here.

CAPITALS and GARDENS - Capitals decorating the pillars were beautifully painted in bright colours depicting mainly stylised foliage and leaves known as *stiffleaf* (a widespread Early English form of decoration) and scallop designs. Cistercians were skilled gardeners and noted water engineers. They saw work as a form of prayer following the instruction of Saint Benedict: *ora et labora ...*pray and work. The Abbey was probably surrounded by small enclosed gardens planted to provide plants for food, medicines, flavouring, meditation and to strew in church and the domestic buildings. The medieval Abbey had gardens outside and pillars with sculpted foliage inside.

COLOURED WALLS - All Churches were colourful but the plastered walls in the austere Cistercian abbeys were painted simply with red, cream, black and yellow lines or chevrons (zig zags), drawn on a white background - traces of the medieval wall colour can be seen in the ambulatory and on many of the loose stones. Later, Dore Abbey may have had pictures on the walls as a manuscript, attributed to Abbot Adam (1186-c.1216) listed Biblical subjects for use in Churches and Cathedrals. Bare stone walls would appear very unfinished to the monks.

MOULDED or WORKED STONES - Most of these stones were found in the area of the nave and chapter-house. Those discovered by Rowland Paul's excavations of 1892-1912 were described as retaining red, blue, yellow and green paint – part of the pulpitum was still gilded. An informed inventory was created of them in 2011.

PROCESSIONAL CROSS BASE – Medieval Church Services were proceeded by a procession to the chosen altar where the Cross was slotted into the base behind the altar. The base below the Corfield Window is a rare survival of a once common feature in Churches.

PISCINA - As a piscina, or basin, was used in washing the sacred vessels for the Mass, it was usually sited next to an altar.

CHAPELS - The 12th-13th century rebuild provided the extra altars to celebrate Mass needed by those monks who were also priests. Two of the original four chapels were kept (now the Hoskyns Chapel and the vestry) but two became part of the ambulatory. New side chapels and five chapels at the east end were separated by painted parclose screens.

INSCRIBED STONES:

Written in early Norman Latin using Lombardic capital letters and originally painted, these three stones were probably statue bases. The names were the donors but as monks were often skilled craftsmen it is possible a donor was also the craftsman:

ROBERT:VICA/RI:DE WRMBRE/GGE 'ME' FECIT

(Robert Vicar of Wormbridge made me)

Robert, sub-prior in 1266, appeared with Abbot Henry in London in a dispute with the Knights Hospitallers.

+H/UGO OLIM D/ECCAN DE/WEBBELE'M/E FE

(Hugo formerly Dean of Weobley made me)

In 1267 the Dean collected the Abbey's tax for King Henry III. He may be the Hugo Bissop of Norton Canon whose carved coffin lid has survived in Weobley Church, Herefordshire.

ROBERT/WROETH/ME:FEC (Robert Wroth made me)

Robert Wroth, Abbot 1347-1362, came from a Longtown family who had close links with the Abbey: William Wroth had been Abbot 1274-1281 and Sir Robert Wroth may have contributed to building some of the Abbey in 1286. Also the Lollard Richard Wrothe, a London parminster (parchment-maker), may have been from this family. He seems to have aided Sir John Oldcastle's escape from the Tower of London by passing messages. Sir John was re-captured and executed in 1417 (see *Mistress Blanche, Queen Elizabeth I's Confidante* by Ruth E. Richardson).

TOMB EFFIGIES:

ROBERT of EWYAS - dated 1240-1250 from the direction of the chain mail. This fine effigy, by the Bristol School of Craftsmen, was painted. The shield's device identified the knight. Traditionally this is Robert de Tregoz, Lord of Ewyas, elder son of Sybil of Ewyas. His wife was Juliana, sister of Saint Thomas Cantilupe, Bishop of Hereford. Robert is mentioned in Saint Thomas' canonisation enquiry. Both effigies were found in the ambulatory chapels. Roland Paul re-sited them c.1900.

ROGER de CLIFFORD - dated c.1280 from the direction of the chain mail. This fine effigy, by the Bristol school of craftsmen, was painted. The shield's device identified the knight. Traditionally this is Sir Roger de Clifford the younger son of Sybil of Ewyas. Among his exploits Roger seized Bishop Peter de Aigueblanche of Hereford, in Hereford Cathedral, and imprisoned him in Eardisley Castle. Roger's Will, requesting burial in Dore, acknowledged he had '*vexed*' the monks. Through marriage his grandson became Lord of Westmorland. (Henry II's mistress, '*Fair Rosamund*', was from this family.) The head was stolen in 1985; the replacement head was sculpted and kindly donated in 1995 by Simon Armstrong, stonemason at Wells Cathedral.

BISHOP JOHN de BRETON's HEART BURIAL - Bishop of Hereford 1269-1275. Traces survive of his mitre, eucharistic vestments, crosier and the two small angels guarding his pillow. The Norman / Latin inscription is in Lombardic capitals:

(SER)VA:PONTIFICIS:COR...on right / (S)A(NCTUM):XPISTE:IOH(ANNIS)...on left
(O Christ, preserve the holy heart of Pontiff John)

In 1270 Bishop John granted permission for his parents, John le Bretun and Margaret, to be buried before the altar in Dore Abbey. Although buried in Hereford Cathedral Bishop John wanted his heart buried with his parents. Roland Paul discovered a lead heart-case placed centrally below the presbytery floor, seven feet east of the existing chancel screen. Another heart burial, of Margaret ?Clifford, was recorded in 1260.

MEDIEVAL TILES - Tiles were used as floor decoration and to identify tombs housed in chantry chapels. Endowments paid for priests to say Mass for the souls of the dead in these chapels. Cut-off capitals in the chancel show the probable position of a chantry chapel. Dore tombs included Gerald Sitsilt's, ancestor of Sir William Cecil, Lord Burghley. All surviving tiles were saved by Roland Paul – he relaid heraldic tiles in the chancel. These date to the mid 13th century, and include the arms of Leon and Castile, Walter de Clifford II, Berkeley, Bohun, Vere, Old France and England. Some plain green, yellow, brown and black tiles were also relaid around the font. See *A Definitive History of Dore Abbey* for non-heraldic tiles' patterns - when researched by Alan Vince in 1996 they were still in a 1901 newspaper! One of these tiles, featuring an angel blowing a trumpet, has a circular inscription *Martin me fecit ...* translated as Martin made me... Martin was the die-cutter. The relief decorated tiles are unusual, possibly the work of a Swiss craftsman. The two-colour tiles are probably the earliest in the Welsh March. Alan Vince (an eminent authority) concluded that these floor tiles are at present unique.

AUMBRY - Aumbries, or cupboards, originally had shelves and lockable doors. Those in the Church held the vessels and books used in Church Services.

BOSSSES:

The ceiling shape of the different areas of the Abbey resembled the present ambulatory with additional carved and brightly painted bosses, covering the joins of four ribs and two ribs, dated c.13th century. The foliage is oak leaves and acorns, with surviving colour traces. The bosses reflect the Abbey's new wealth obtained from the sale of the wool clip, considered the best quality from Flanders to Italy. These sheep, run on granges, were the ancestors of the Ryeland. All these bosses must have been removed by permission of the King's Commissioners at the 1537 Dissolution or they would have shattered through frost damage when the roof fractured after removal of the lead covering.

CHRIST IN MAJESTY BOSS - Christ's right hand is raised in blessing while his left is on an orb. His robe, cloak folds, beard and hair with diadem are superbly defined. This was one of the set over the presbytery-nave. Having been kept safe, this was reused beneath the west wall window as a focal point in the 1630s. When Archbishop Laud fell from power, with Puritanism replacing High Church, it was again deliberately saved by being plastered over and, unknowingly, the gallery further hid it. It was rediscovered by Rowland Paul.

CORONATION OF THE VIRGIN BOSS - The Virgin wears a dress with girdle, cloak and diadem on long wavy hair. Christ has His right hand raised to crown her Regina Caeli or Coeli (Queen of Heaven). All Cistercian Churches were dedicated to the Virgin so there was no Lady Chapel. This was one of the set over the presbytery-nave. When removed c.1537, this boss was preserved by being hidden under the tomb of Robert of Ewyas, then in an eastern chapel.

ABBOT WITH VIRGIN and CHILD BOSS - The abbot may be Richard Stradell, Abbot of Dore 1305-1346, who was probably responsible for the new vaulting decoration. Alternatively, it may depict Saint Bernard of Clairveaux and his vision of the Virgin and Child. When removed c.1537, this boss was preserved by being hidden under the tomb of Roger de Clifford, then in an eastern chapel. This boss featured in the Age of Chivalry Exhibition at the Royal Academy of the Arts, London 1987, and then in Paris.

ABBOT and KNEELING MONK BOSS - The abbot may be Richard Stradell, politician and diplomat employed by King Edward II and King Edward III. He carefully supervised the Abbey, and negotiated with William de Grandison for the gift of a portion of the true cross. His writings include his funeral sermon for Bishop Richard Swinfield in Hereford Cathedral in 1316 – probably in front of the then new Mappa Mundi. Richard Stradell died on 29th July 1347. Two hundred years later John Leland recorded that he was still remembered as a great man of integrity, noting that Abbot Cleubery *told me much about Straddell* (but gave no details!). This may explain the boss' preservation as an icon - with foliage removed. It was found in the Dulas Brook in the 19th century.

MONK and SAINT KATHERINE BOSS - Saint Katherine of Alexandria is shown with her sword and wheel emblems. She was martyred for her faith. Feast-day: 25th November. A very popular saint in Herefordshire with a chapel in Hereford Cathedral, the hospital in Ledbury and, unusually, a play about her in the surviving list of Hereford's Corpus Christi Mystery Plays. She is remembered today in 'catherine-wheel' fireworks. This boss was found buried in the nave area.

BOY'S HEAD BOSS - One of a set of three bosses, each joining two ribs, with same dimensions as the Older Man and the Greenman. He has a rounded face, pointed chin and wavy hair. This may depict a boy associated with the Abbey.

OLDER MAN BOSS - One of a set of three bosses, each joining two ribs, with same dimensions as the Boy's Head and the Greenman. He is bearded, with slightly sunken cheeks and furrowed brow. This may depict a workman, perhaps a mason, associated with the Abbey. It is probable the Boy, Older Man and Greenman are the same person.

GREENMAN BOSS - Known as a foliated head. Greenmen are enigmatic. One of a set of three bosses, each joining two ribs, with same dimensions as the Boy's Head and the Older Man. His hair and beard are here replaced by oak leaf foliage, so possibly the Older Man had died. Such fertility symbols were important in an agricultural community: John Barleycorn, Jack-in-the-Green, Wild Man, Puck, the Green Knight of Arthurian Legends... all associated with May Day, Morris dancing and insurance against plague. It was found buried in the nave area, and it retains a vivid yellow ochre covering.

SACRISTY - The doorway leading to the sacristy is the oldest in the Abbey. The sacristy is where the monks kept books, documents, sacred vessels and vestments. Ten of Dore's books are known – one is in Hereford Cathedral Library. The chronicle, called the *Annals of Dore*, is in the British Library. One book is inscribed: *The book of the monks of Dore let him who deceitfully takes it be anathema*. The Abbey also acted as a safe-deposit for local families, which was usually a successful arrangement. However, Mylo ap Harry, (the son of Henry Myles, Dore's Steward), and Blanche Parry's brother, removed their family documents saying he *perceived that the monastery of Dore standeth in a wild quarter...and he feared the coffer.. should be embezzled by the monks!*

CHAPTER HOUSE STONE - The imposing, unusual, twelve-sided chapter house was the business centre of the Abbey where a daily meeting was held. This is one drum, or part, of the central shaft discovered by Thomas Blashill, in 1882, in the rectory garden.

ABBOT'S DOOR – This 13th century oak door has original ironwork of scroll and leaf design with two hinges. One terminal is an animal head which is thought to represent a wolf's head. The historian, F.C.Morgan, suggested this commemorated the order of King Edward I, issued 14th May 1281, for the destruction of all wolves in the counties of Gloucester, Hereford, Salop, Stafford and Worcester. This was always an interior door and gave the abbot access to the Church. A copy of this door is in the Tower of London.

DOORWAY / NIGHT STAIRS - Steps led from the monks' dormitory into the Church and they were used for attending the night Services. Service times varied slightly according to season as day and night hours were each equally divided into twelve. The *Opus Dei*, the daily offices, were: Vigils, Matins, Lauds, Prime, Tierce, Sext, None, Vespers and Compline.

SUNDIAL - This unusual 16th century double sundial is carved on the outer corner stone nearest the porch. It has two faces using: Arabic numbers and Roman numbers.

PORCH - The doorway is medieval but the present porch, of typically Herefordshire timber-framing on low walls, is from the 1630s restoration with later repairs.

THE LAUDIAN CHURCH

LAUDIAN RESTORATION - Between 1537 and c.1633 the Church remained untended and partly ruinous. A tradition refers to a cleric or monk, 'Sir' John Gyles, who read his prayers under a sheltering arch. The survival of colour meant some areas were weather-proof – traditionally housing cattle. Sir John Scudamore of Holme Lacy (1601-1671) 1st Viscount Scudamore of Sligo, diplomat and Ambassador to France for King Charles I paid for the first restoration of Dore Abbey. He followed a design approved by his friend, William Laud Archbishop of Canterbury (1633-1645): the altar was raised on steps at the east end, behind rails overlooked by stained-glass windows. The screen, gallery and all wood decorations were painted and gilded. Surviving from the furnishings of the area between the rails and screen are: the pulpit, the lower part of the music table, wooden forms / benches, and the Bishop's Chair. The candlesticks, service book cushion and napkins are now in the Victoria and Albert Museum in London. Dore was reconsecrated as a Parish Church on Palm Sunday, 22nd March 1634, Viscount Scudamore's birthday. (The second period of restoration was c.1701-1710.)

JOHN ABEL (1577-1674) of Sarnesfield - He was buried at Sarnesfield, Herefordshire, in a tomb, with an epitaph, of his own design. He was the loyal Carpenter presented to King Charles I in September 1645, after the raising of the siege of Hereford where he is said to have helped with making weapons. John Abel (or Abell), a Roman Catholic, was twice summoned before a Church Court for recusancy. He was noted for his superb, versatile, Renaissance-influenced buildings which here, in Dore Abbey, included the oak roof, ceilings, box pews, pulpit, rails and screen. John Abel also built the Market Hall (now called the Grange) in Leominster, Brecon Town Hall and Lady Hawkins Grammar School in Kington. John Abel's dates have been questioned but as he did die in poverty, requiring Poor Relief, he may have really lived to be 97 years old.

SCREEN – This is of carved oak and was made by John Abel for the 1630s restoration. It has five bays divided by ionic columns on pedestals supporting entablature, the brackets enriched by leaf ornament. The screen was painted and gilded. The coats-of-arms depicted, above the inscription, are below with the inscription:

John, Viscount Scudamore / King Charles I / William Laud, Archbishop of Canterbury
VIVE DEO GRATUS / TOTI MUNDO TUMULATUS
live in a way pleasing to God / entirely buried to the world
CRIMINE MUNDATUS / SEMPER TRANSIRE PARATUS
free from reproach / always ready to pass to the next world

(The text is identical to part of John Abel's market hall inscription in Leominster.) Features carved here include the five wounds of Christ, the later gap made for a reading desk for the Scriptures and carved heads of a serious face and a merry face probably meant to represent the sun and the moon (see Dore Article 34 – Update).

STAINED GLASS - Medieval Church windows were colourful. Fragments survive above the c.1632 Communion table in the southern ambulatory and in the Hoskyns Chapel. They include green fragments of a Jesse window. There is also a kneeling woman, the symbols of Saint Mark and Saint Luke, a Bishop's head, a hand holding an orb, angels, drapery, pinnacles, decorative foliage, pear and pomegranate-sprigs, and the Cawarden coat-of-arms with two wildmen. The 1634 east window, repaired in 2007, depicts the Ascension, Moses, Saints John the Baptist, Matthew, Mark, Peter, Andrew, Luke, John the Evangelist, James, and John the Apostle. The modern east end windows depict King Richard (Coeur de Lion), the Crucifixion and Archbishop William Laud. The Guidebook has photographs of these.

HOSKYNS' CHAPEL - The altar is John Hoskyns (1566-1638) of Morehampton's tomb. Among his appointments he was a Circuit Judge in Wales, a Sergeant at Law, a Member of the Council of the March, a Justice of the Peace and Member of Parliament for Hereford 1603-1611 and 1614. He was a poet and founder member of the Mermaid Group which included the M.P.s Ben Johnson, and John Donne who wrote some of the verses on this tomb. John Hoskyns spoke against King James I's encroachments on Parliamentary liberties. He was imprisoned in the Tower of London at the same time as Sir Walter Raleigh. Hoskyns composed the family motto: *Bind the tongue or the tongue will bind thee*. According to the diarist John Aubrey, John Hoskyns was granted the arms displayed on his tomb and over the chapel entrance on his release. However, King James actively prevented John Hoskyns being Mayor of Hereford. John Hoskyns helped draft the Petition of Right of 1628, chairing the House of Commons in committee when it was passed. John Hoskyns' son, Benedict, served as High Sheriff under the Protector Oliver Cromwell and purchased his baronetcy from King Charles II.

(A later Sir John Hoskyns was President of the Royal Society, 1682-1683, succeeding Sir Christopher Wren.) Two Hoskyns' funeral hatchments, c.17th/18th centuries, hang near this chapel in Dore Abbey. Commemorations in the Hoskyns' Chapel include family memorial tablets. The family continue to be benefactors of Dore Abbey. This is the only chapel that has been continually in use as a chapel since Dore Abbey's foundation.

GALLERY – This was constructed in the 1701-1710 restoration for use by musicians. It was made of painted and gilded oak. The 1630s texts had to be rewritten at a higher level. When still an Abbey this was the Monks' Quire and a large lectern stood in this area.

FONT- This dates from the 1630s restoration. The Hugo Bissop inscribed stone was then used as base. Roland Paul replaced the base and re-used medieval tile fragments. The nearest wall text complements the font: *Suffer the children to come unto Me...*

TOWER – Dore Abbey had a spire but this tower, using stones from the Abbey, was built in 1633, the date being carved on the stone doorway to the bell ringing chamber. John Abel built the restoration bell-frame. Two bells were bought by the parishioners at the Dissolution. However, the modern six bells were originally cast in 1710/1712 by the first Abraham Rudhall at his Gloucester foundry. Four bells were recast: the treble bell by Thomas Rudhall in 1770, the tenor bell by Charles and John Rudhall in 1782, the fourth bell by Thomas Rudhall in 1810, and the second bell by Llewellyns and James in Bristol in 1892. Two of the bells name churchwardens. The fifth bell carries the motto:

PEACE & GOOD NEIGHBOVRHOOD

POOR BOX is dated 1639 and is inscribed:

H(e) that from ye poo(r) h(is) eyes will turn aw(ay)

T(he) Lord will turn His ...V...N yn later day yfro

The last line probably means: *The Lord will turn His eyes from him in ye later day*
Alms boxes, for charitable donations, became essential following the ending of medieval systems for poor relief. However, if you visit and wish to make an offering please use the more secure wall box by the main door - thank you.

19th CENTURY

CORFIELD GRAVE and WINDOW - These commemorate the deaths of Jane Sophia (née Gwillim) wife of William Reginald Corfield, Captain of the ship *Avonmore*, and their children Harold Bertie (b.1873), Mabel Elizabeth (b.1875) and Gwendoline Avonmore (b.1876). Their ship was wrecked, and they drowned, following the 1877 earthquake centred on Iquique, Peru (now in Chile) which generated a Pacific-wide tsunami with wave height of 24 metres (79 feet). Captain Corfield, who ran the blockade delivering goods including guns, in the American Civil War, brought his family here in an iron coffin for burial. (The grave is left of the Church path before the turn.)

ROLAND PAUL - In 1899 Roland Wilmot Paul (1864-1935), an architect, married Isabel Maude, daughter of Rev. Alfred Phillipps, Rector of Abbey Dore, and Isabella (of the Bulmer cider family). Rev. Phillipps and Thomas Blashill (1830-1905) member of the Woolhope Naturalists' Field Club, Hereford, had carried out some investigation of the Dore Abbey ruins. In 1892 Roland Paul commenced his excavations, his links with the Abbey continuing until 1912. He published his findings in *The Builder*. He saved early glass, tiles, stones and wood. Roland and Isabel Paul donated the reredos to the Abbey.

WALL PAINTINGS & TEXTS

These date from the Abbey restorations in firstly c.1630-1640 and secondly c.1701-1710. Unusually, the painter in 1701 is named: *William ...er of Hereford* over one of the texts. The texts, inscribed in Roman lettering, were taken from the Authorised (King James) Version of the Bible (and here are recorded by Revd. Dennis Monger). The texts are of great interest as they indicate the use for each area of the Church. These paintings and texts cover the original wall decoration on the side walls and on part of the Church west wall. On the west wall they also cover the blocked nave and the two aisles of the Abbey.

SOUTH TRANSEPT:

On the south wall of the south transept:

- 1) painting of upper half of human skeleton with a spade handle, ornamental border and inscription – *Memento Mori* (remember you must die)

The adjacent door led to the Abbey cemetery and the modern graveyard.

By the main door:

- 2) panel - *I had rather be a door-keeper in the house of my God than to dwell in the tents of wickedness.* (Psalm 84 verse 10)

Under the western window:

- 3) panel with bay-leaf surround and ornamental cresting:

William ...er of H(erefo)rd, painter 1701

In the middle of the wall:

- 4) panel with bay-leaf surround - *O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. But thanks be to God which giveth us the victory through our Lord Jesus Christ.*

(I Corinthians, chapter 15 verses 55-57) c.1701

On west wall, upper part of the north bay:

- 5) painting of *Time* with scythe and an hour-glass, over-painted in the 19th century.

- 6) below, nearest to the font, panel with ornamental surround - *And they brought young children that He should touch them, but His disciples rebuked them. But when Jesus saw it, He was much displeased and said unto them: 'Suffer the children to come unto Me for of such is the Kingdom of God'.* [Adjacent to the Font]

(Saint Mark's Gospel, chapter 10 verses 13-14) c.1701

- 7) under this lower panel is a black letter inscription c.1630-1640.

On the west wall, south bay:

8) panel with ornamental surround - *Keep thy foot when thou comest to the house of God and be more ready to hear than to give the sacrifice of fools for they consider not that they do evil.* (Ecclesiastes chapter 5 verse 1) c.1701

9) under this is a black letter inscription c.1630-1640.

WEST WALL, CENTRAL AREA:

Note – it seems the Apostle's Creed and the Lord's Prayer were inscribed on the wall in c.1630-1640 and that they were re-written c.1701-1710 at a higher level when the gallery was erected.

Centre of west wall:

10) painting of the King David with harp in bay-leaf frame with pointed head, c.1701.

Upper part of centre of west wall:

Texts in black letters with frames of yellow foliage and ornamentation, c.1701:

11) southern half - panel with the Apostles' Creed.

12) northern half - panel with the Lord's Prayer.

Lower half of centre of west wall:

Here the Apostles' Creed and the Lord's Prayer were inscribed on the wall in c.1630-1640, either side of the boss of *Christ in Majesty*, a focal point. Then, when this boss was seen as too High Church during the time of the English Civil War, it was plastered over. As the addition of the gallery in c.1701-1710 partly concealed the texts, they needed to be re-inscribed at a higher level.

The three panels of texts with frames and ornamental borders read:

13) southern – *I believed and therefore have I spoken, we also believe and therefore speak.*
(2 Corinthians chapter 4 verse 13)

14) this is followed by the first sentences of the Apostles' Creed, c. 1630-1640.

15) northern – *After this manner, therefore, pray ye*
(Saint Matthew's Gospel chapter 6 verse 9)

16) this is probably followed by the Lord's Prayer, c.1630-1640.

17) centre – this is at present indecipherable as only a few letters can be seen.

NORTH TRANSEPT:

On the west wall, south bay:

- 18) panel with text - *Young men and maidens, old men and children, praise the Name of the Lord, for His Name only is excellent and His praise above heaven and earth.*
[Probable area of the 18th century Sunday School] (Psalm 148 verses 12-13) c.1701
- 19) under this is a black letter inscription with scroll work, visible on north side ...*that it may be well with thee.* (Deuteronomy chapter 4 verse 40, or perhaps more likely chapter 6 verse 18, the second part of 20 below) c.1630-1640

On the west wall, north bay:

- 20) panel with text in foliated frame similar to those on the north wall -
You shall diligently keep the commandments of the Lord your God, and His testimonies, and His statutes, which He hath commanded thee.
(Deuteronomy chapter 6 verse 17) re-written c.1700-1710

On the upper part of the north wall of the North Transept:

- 21) upper – painting of the Hebrew Jehovah with rays.
- 22/23) centre – two conjoined panels of The Ten Commandments in Roman lettering, with borders of bay-leaf ornament each having round pedimental heads.
- 24) below – painting of the Royal Arms of Queen Anne after the Union with Scotland in 1707, in red and yellow, initials A(R) for Anna Regina and the motto *Semper Eadem* (always the same).
- 25) under the Royal Arms there are traces of a black letter inscription of c.1630-1640 [probably the original position of The Ten Commandments].

On the lower part of the north wall of the North Transept:

- Two panels, in foliated frames with cresting and swag-ornament in red, c.1700-1710:
- 26) western – on the blocked monks' night stair doorway -
For this is the love of God that we keep his Commandments.
(I John chapter 5 verse 3)
- 27) eastern – *For not hearers of the Law are just before God, but doers of the Law shall be justified.* (Letter to the Romans chapter 2 verse 13)

The central plaque is an interesting account of the Abbey's first restoration.