

arms which decorate the front, bearing some analogy to the bearings of his family. Grotesquely carved from the apex of the gable to the very level of the Row, this house exhibits a profusion of ornament, and an eccentricity of design, unattempted in any structure of the kind within our knowledge. It is, indeed, a unique and magnificent work of art. To say nothing of the designs in the higher compartments, it must suffice here to state, that the subjects of the lower panels lay the plan of human redemption prominently before the eye. In the first panel, we have Adam and Eve in Paradise, in a state of sinless nudity ; then comes the first great consequence of the Fall, Cain murdering Abel his brother. To this follows Abraham offering up his Son Isaac ; typical of the "one great Sacrifice for us all." The seventh compartment has a curious representation of the Immaculate Conception, whereby "Christ Jesus came into the world to save sinners." Ridiculous have been some of the attempts of "Local Guide-makers" to arrive at the real meaning of this design : some have gravely set it down as the "Flight into Egypt ;" while another and later "unfortunate" has sapiently pronounced it to be "Susannah and the Elders." The eighth panel symbolises the completion of the great sacrifice, the Crucifixion of Christ, in Simeon's prophecy to the Virgin,—"Yea, a sword shall pierce through thine own heart also." The three centre compartments contain the arms of the reigning monarch, James I., England's Solomon, as he was called,—the supposed arms and quarterings of Bishop Lloyd,—and a Latin inscription, with the date 1615. If it be true that