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Ripon Cathedral
The cold winter snow that covered the Yorkshire countryside has all melted away. It has been replaced with refreshing sights of bright colourful grass and blooming spring flowers. The Yorkshire Journal always attempts to cover as many parts of Yorkshire as possible throughout the year and in the spring issue we visit Flamborough Head, Harrogate, Old Malton, Scarborough and Jervaulx Abbey. There is also an intriguing article on three crop circles that materialised in Yorkshire. Our last feature is a poem by William Wordsworth ‘I Wandered Lonely as a Cloud’ it is a tribute to the daffodils growing on the sloping banks of York in spring they are always in full flower.

In the Spring issue:

- **Flamborough - South Landing Sculpture Trail**
  **By Susan Horton pages 4-7**
  Starting at the Boathouse Café Susan takes us on a delightful walk pointing out the Sculptures, each with a different tale to tell. They were inspired by stories told by long-time residents of Flamborough about the heritage of the village and the area.

- **Edward Elgar in Harrogate**
  **By Colin Allan pages 8-12**
  Edward Elgar visited Harrogate from 1912 to 1927. Colin looks back at the concerts Elgar once gave at the renamed Royal Hall. A path in the beautiful Valley Gardens where he used to stroll, has been named after him to commemorate his many visits.

- **The Misericords in St Mary’s Priory Church in Old Malton, North Yorkshire by Julian Giles pages 12-17**. There are a number of misericords inside the Priory Church, Old Malton. Julian explains what misericords are and illustrates the most interesting ones. He also outlines the history of the present church which is all that remains of the Priory of the Gilbertine Order.

- **Sea Bathing and the first bathing machine at Scarborough by Sarah Harrison pages 18-21**
  “Taking the Water” quickly became Scarborough’s accepted medicine. Sarah finds out why sea-bathing became a healthy pastime and discovers that the first bathing machine was introduced there.

- **Jervaulx Abbey in Wensleydale North Yorkshire by Jean Griffiths pages 22-27**
  Jervaulx is a beautiful, atmospheric Abbey, privately owned. Jean revisits the Abbey and explains how and why it is very different from other ruined Yorkshire Abbeys.

- **The Mysterious Crop Circles Phenomenon Visits Yorkshire Again! By Marcus Grant pages 28-31**
  Another three crop circles materialised in Yorkshire. Marcus takes a closer look at them for us.

- **I Wandered Lonely as a Cloud pages 32-33**
  But there is much more to these articles, please read and enjoy them. We welcome your comments.

Andrew Simpson

The Yorkshire Journal
By Susan Horton

Flamborough Head juts out several miles into the North Sea and has been designated a Heritage Coast; best known for its scenery, bird life, wild flowers, geological and historic features.

Additional interest is the nature trail which also features the Flamborough Young Roots Sculpture Trail created in 2002. All the sculptures have a different tale to tell and were inspired from stories told by long-time residents of Flamborough about the heritage of the village and the area.

Many of the artefacts on the trail originate from the Flamborough area, such as the anchor and burial stone. Other sculptures tell local stories, the totem pole on the cliff edge features carvings about the sea. Further round the trail you can rest on the Rum Barrels and bench inspired from the smugglers tales of the coast.

The most convenient car park used for the start of the Sculpture Trail, is situated near the Boathouse Café at the foot of South Sea Road, near which is a delightful sculpture.

From here the footpath turns right to the bottom of the field where a gate notice requests walkers not to climb or damage any sculptures.
Immediately beyond the gate is featured an anchor found off Flamborough Head by John Whitworth, and a magnetic sea mine. Such mines were a major danger to shipping in waters during World War II. The path wanders between woodland to a field with picnic facilities. In the upper field is a stone toadstool and beyond that an interesting horseshoe sculpture. The footpath then continues to a metal sculptured bridge resembling a whale’s skeleton.

*Left: Recycled horse shoe sculpture*

*Right: Metal sculptured bridge like a whale’s skeleton.*

Over the bridge the footpath turns right and further along, above a ravine, is a huge rope-nest containing monstrous eggs, a sculptured lady with flowing locks and two dear old donkeys beside baskets of coal and fish. Keeping to the upper path with view points, reaches the symbol of Flamborough, sword dancers. Take the cliff walk, (fenced to the left) to discover, at a path junction, a fascinating sculpture of St Oswald, the patron saint of fishermen.

*Left: Fisherman sculpture*

*Right: The Gannet sculpture*

Walking along the Headland Way you can view the magnificent, gleaming white chalk cliffs and on the horizon, the lighthouse can be seen. The cliff path leads to the fog-horn and the lighthouse at Selwicks Bay, which passes an optional route that goes from New Fall to the Lighthouse Road. At the Headland there is the gigantic sculpture of a Gannet.
The Lighthouse Road leads to the chalk Beacon light tower which is the oldest surviving lighthouse in England, built in 1674 by Sir John Clayton. This story has been published in the journal (TYJ 1 Spring 2010), and entrance is free, when open in season. Continue along the Lighthouse Road until reaching the last holiday chalet named Seawins View. From this point, either take the direct route of Lighthouse Road to the crossroads of South Sea Road (North) and South, or cross the road to take the public footpath over fields, to New Fall. Then walk back, along the cliff top, to South Landing which will return you to the starting point.

A sculpture trail leaflet describing the sculptures is available from the Boathouse café or the Countryside Access Team.
**Flamborough Head Lighthouse**

*At Night →*

The Light-Keeper

by Robert Louis Stevenson

The brilliant kernel of the night,
The flaming lightroom circles me
I sit within a blaze of light

Held high above the dusky sea.
Far off the surf doth break and roar
Along bleak miles of moonlit shore,

Where through the tides the tumbling wave
Falls in an avalanche of foam
And drives its churned waters home
Up many an undercliff and cave.

*During the Day ↓*
Edward Elgar in Harrogate

By Colin Allan

“To commemorate Sir Edward Elgar’s many visits to Harrogate from 1912 to 1927 and his regular walk between the Hotel Majestic and Bog Field, this path was named the Elgar Walk in August 1989. The first provincial performance of his 2nd Symphony took place in Harrogate in 1911”.

These words appear on a plaque near the main entrance to Harrogate’s Valley Gardens. My fascination with these bare facts led me to research three concerts of Elgar’s music held in the spa town.

Left: A tinted photo of about 1905 of Edward Elgar

Sir Edward’s first visit to the town was to conduct the Kursaal Symphony Orchestra on 28th August, 1912. The Harrogate Advertiser reported a large attendance at the hall (re-named the Royal Hall in 1914 for wartime patriotic reasons). Its reporter expressed his satisfaction “at the well-filled gallery, showing the taste for high class music is spreading to the cheaper parts of the house.” He also noted that the large gathering was not simply due to “the country set” who - as expected - had turned out in force but also to the townsfolk who had also embraced the event with enthusiasm. This expectant Yorkshire audience gave Sir Edward “a hearty reception as he mounted the dais.”

Sir Edward began the evening by conducting the orchestra through his work, “The Imperial March” which was brilliantly rendered. The high standard of performance was maintained during the playing of the overture, “In the South”. The reviewer appreciated the piece’s “warmth and picturesque-ness.” The orchestra continued in fine form with Elgar’s “Enigma Variations.” Pleasingly, the players brought out the true “personality” of the music. This was followed by the orchestral song, “Chanson de Nuit” which particularly enchanted the audience. According to the journalist, it contained “all the mystery of starlit heavens and voiceless night.” Elgar continued with the stirring music of the “Wand of Youth” suite. Apparently, this item “afforded the audience infinite delight.”
After all the different works, Sir Edward Elgar “was persistently applauded from which it was evident that the appreciation was great.”

Sir Edward’s final visit to the town was in September 1927 to conduct at the first Harrogate Music Festival. His appearance on the 22nd of the month proved a powerful draw for every seat in the hall was occupied. Sir Edward conducted his “Violin Concerto in B Minor” with Albert Sammons as soloist. The concerto lasted forty five minutes with the 2nd and 3rd Movements proving particularly pleasurable to the reviewer. Once again, the Harrogate audience showed its appreciation of fine music. The Advertiser noted that, at the end of the work, “the outburst of applause was a spontaneous testimony to the appreciation of the work of the composer.” Elgar’s well-known march, “Pomp and Circumstance” was equally well received, by the enraptured listeners.

Reading these accounts of Elgar’s triumphs, I was keen to find out how a Harrogate audience had responded during the first provincial performance of his Second Symphony in August 1911. The composer had not enjoyed the audience’s reaction at the first night performance in London the previous May. The work had been performed by the Queen’s Hall Orchestra but had not gone down well. Observing the audience’s cool response, an indignant Elgar had turned to a friend and asked, “What’s the matter with them Billy? They sit there like a lot of stuffed pigs.”

It is true that the work does not have the immediate impact of his First Symphony, being more complex in its emotional appeal. I was keen to find out if a Yorkshire audience could appreciate the music’s subtleties.

The Harrogate Advertiser had certainly built up the occasion. Its edition of August 5th informed readers that Sir Edward’s New Symphony would be performed by seventy musicians. Local maestro Julian Clifford would be conducting the Harrogate Municipal Orchestra. The newspaper informed its readers that “demand for seats is very great. Yet coupon-holders can reserve a seat in any part of the house for a nominal fee of one shilling.” It was also stated that the new work had necessitated eight rehearsals. It was obviously going to be a big occasion in the cultural life of the town. Would the music live up to its billing? More worryingly, perhaps the work would suffer the same fate of indifference as it experienced in the capital a few weeks before. Well, firstly, I was relieved to read that the newspaper’s music correspondent thoroughly enjoyed the evening. Elgar had dedicated the piece “to the memory of his late Majesty King Edward V11.” Fittingly, the reporter wrote that Mr. Clifford had provided “the great musical treat” which the Advertiser had predicted. He continued by proclaiming that the conductor had “brought out the full stateliness and kingly nature of the music. The symphony all through was gloriously played.”

And, most pleasing of all, the Yorkshire audience had also risen to the occasion. Unlike their supposedly more sophisticated metropolitan counterparts, Yorkshire’s music lovers had fully appreciated the work’s merits. The reviewer’s praise for the symphony was matched by the audience who “applauded the rendering enthusiastically.”
Of course, trying to replicate such historic occasions is impossible but my wife and I experienced something of the Elgar magic at Harrogate’s Royal Hall on 7th November 2009. The Harrogate Choral Society, ably conducted by Andrew Padmore, presented “An Evening of Elgar” programme to mark the 75th anniversary of the composer’s death. For two - all too brief - hours we were transported back to Edwardian England.

Considering the warm reception given to his work, it is hardly surprising that Sir Edward had fond memories of the town. On one particularly gloomy day in London, during the bleakest days of World War One, he wrote to his friend, Lady Alice Stuart Wortley:- “My dear Windflower (his affectionate term for the lady), Oh! This weather and I was dreaming yesterday of woods and fields and perhaps a little drive round Harrogate”

So next time you take a stroll in Harrogate’s beautiful Valley Gardens, glance at the Elgar Walk plaque and, perhaps, hum “Land of Hope and Glory” as you progress past the flower beds.
Harrogate’s Kursaal

Harrogate’s Kursaal was the creation of Britain’s greatest theatre designer, Frank Matcham and his architect Robert Beale. It was completed in 1903 and was conceived and designed as a “Cure Hall” in the great continental tradition. The building provided the major entertainment venue for the rich and famous who came to visit Harrogate and ‘take the waters’ at one of Europe’s foremost spas. It was renamed the “Royal Hall” following the wave of anti-German sentiment which swept the country after the Great War.

The design of the building was derived from the great ballrooms and music pavilions of Imperial Europe, allied with the traditions of the British Theatre movement which was then at its peak. The Kursaal was a truly multi-purpose building. Its inherent flexibility allowed it to be used for concerts, social gatherings and tea-dances during the day and for music hall, burlesque and glittering balls at night.

One of the Kursaal’s unique features was its 360° ‘circulatory ambulatory’ which provided a place for visitors to gather as they engaged in the social intercourse so popular of the time. Alternatively, members of the audience could enjoy a brief respite from what was happening on stage to take a light stroll completely around the auditorium thus fulfilling the third pillar of the spa experience – ‘taking the waters’; entertainment and exercise!

Harrogate’s Kursaal is the only one built by Matcham, and it represents a unique example of this particular genre of theatre design.

The grade II listed Victorian hall was forced to close in 2002 due to structural problems. After a 10.7 million pound restoration of the Royal Hall, it was reopened in January 2008 by Prince Charles who is patron of the Royal Hall Restoration Trust which was set up to raise funds for the restoration.

He said the historic theatre was like an “elegant and lovely old lady” after he officially turned on the building’s lights accompanied by the Harrogate Brass Band, he said: “I cannot possibly tell you how thrilled I am to be here to see for myself the complete transformation that has been brought about in this magnificent building. I see she has been taken back in time to the beauty and splendour of her youth. The result is simply quite breathtaking.”

Above right: Prince Charles visits Harrogate to open the newly refurbished Royal Hall. Photo by Doug Jackson

Above and left the restored Harrogate’s ‘Kursaal’ renamed The Royal Hall
The Misericords in St Mary’s Priory Church in Old Malton
North Yorkshire

By Julian Giles

In St Mary’s Priory Church, Old Malton in North Yorkshire there are eight original 15th century, as well as a number of 19th century misericords. A misericord is simply a projecting small ledge often with elaborate carvings on the underside of a seat situated especially in the choir stalls. When the seat is turned up, it gives a standing person some small level of comfort by leaning against it. Prayers in the early medieval church for the daily divine offices were said standing with uplifted hands. Those who were old or infirm could use crutches or, as time went on, misericordia (which literally means “act of mercy”).

It is unknown whether the 15th century misericords originated with the priory or if they were brought in from elsewhere. But the modern misericords were added during a major restoration that was started in 1877 under the direction of architect Temple Lushington Moore. The modern misericords were commissioned for the church and were designed to imitate the liveliness of the medieval style but make no pretence of being old. Stylistically they fit in with the 15th century misericords. However, the content of the medieval misericords are primarily animals from the bestiary, (a medieval book containing pictures and moralizing stories about real and imaginary animals). The modern misericords lean heavily towards angels, devils, dragons and feature figures in tail-coats as well as medieval clothing.
Misericords date from the start of the 13th century right up until the 21st century, although after the beginning of the 17th century they are viewed as modern copies with little or no historical importance. But there are many wonderful carvings from the Victorian era, and even the modern day. The earliest set of misericords can be found in the choir stalls of Exeter Cathedral and date from the middle of the 13th century. The vast majority of misericords date from the 14th and 15th centuries. They are curiously most often depictions of secular or pagan images and scenes, entirely at odds with the Christian iconography and aesthetic of the churches they sit within.

Many of the stalls with misericords were once part of monastic or collegiate churches, but with the coming of the Reformation many were either destroyed or broken up to be dispersed amongst parish churches. Those that survived were subject to further depletion at the hands of the 17th century iconoclasts and the Victorian reformers. Others have been destroyed by fire or by natural decay. Fortunately, there are many hundreds left. The misericords that have survived in St Mary’s Priory Church, Old Malton make up just a small set to add to the ones that have been saved.

Some of the more interesting misericords in St Mary’s Priory Church are illustrated. They could relate to bible stories or serve some moral precept. The church is open daily, from dawn to dusk, for visitors who are welcome to look around and take in all the history of the church.

The Devil is represented in two of the misericords that may have origins, in Christianity the Devil is seen as evil and the enemy of God and humankind.

Left: The Devil is portrayed in this wooden carving with a pair of wings kneeling over a chest containing bags of money. He has a money bag in each hand. The expression ‘money is the rout of all evil’ comes to mind.

Right: In this wood carving it looks as though the Devil has been captured and put to shame. He has a pair of wings rolled up at the ends, horns on his head, hooves and a pointed tail. The Devil is sitting on stones covering his face with his left hand and his arm is shackled in chains. The saying ‘tell the truth and shame the Devil’ comes to mind for this carving. The saying was in use as early as 1555.

One of the misericords depicts Joshua and Caleb with a large bunch of grapes. This Old Testament story (Numbers xiii: 1, to xiv: 45) goes that Joshua and Caleb “...cut down a cluster of grapes which was so large that 2 men carried it between them hanging from a staff...”

Left: The wooden carving of Joshua and Caleb. The man in front is carrying the axe that cut down the big bunch of grapes.
Besides the large bunch of grapes there is also the fruit of the pineapple by itself. Birds are represented by an owl and an eagle. Animals that have been included are a camel, a lion and a hare or rabbit.

Left: This wooden carving is of a kneeling camel with a raised tail over its back.

Camels are found throughout Bible History, where they were considered very useful and valuable. They were used for personal transportation and were considered to be a respectful gift but not to be eaten. One Bible proverb about a camel is that, “It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God” (Matthew 19:24 RSV).

The lions of the land of Israel were of the Asiatic variety, slightly smaller than the African variety, but no less dangerous in the wild.

Right: This wooden carving shows a lion in a standing position with its tail swishing over its back.

There are numerous references to lions in The Bible, particularly the Old Testament. Although now extinct; in ancient times, lions were quite common in Israel. They were found in the once plentiful forests, in mountain caves and along The Jordan River. Lions were also used for ancient “sport,” and as a form of execution, in which people were thrown to the lions and killed.

Men with animals have also been included in the misericords, they represent a lion and a bear.

Left: This wooden carving illustrates a man fighting a lion using only a shield for protection. The roaring lion’s front paws are raised up on the man’s shield and its tail is high above the lion’s back.

This wooden carving could characterise the story of Samson who killed a lion with his bare hands (Judges 14).
The sport of bear baiting was popular in England until the nineteenth century. It was started in the sixteenth century, when Elizabeth I was on the throne. It was not until 1835 that bear baiting was prohibited by Parliament, in the Cruelty to Animals Act of 1835. Bear baiting is last known to have occurred in the small town of Knottingley, West Yorkshire.

Wooden carvings of reptiles, emaciated beasts, winged creature’s, composite creature’s, devils, dragons and angels are also to be found among misericords. Two of these creatures are illustrated below.

Wooden carvings in the form of grotesque characters, such as demons, a grimacer face and a foliate mask are represented in the misericords. Two of these wooden carvings are described and illustrated below.
The Green Man would appear to be pagan, perhaps a fertility figure or a nature spirit, similar to the woodwose (the wild man of the woods). However, he frequently appears, carved in wood or stone, in churches, and other Christian buildings, where examples can be found dating from the 11th century through to the 20th century. It is not easy to understand how and why this particular image found its way into Christian buildings. The Green Man does not appear in the bible, nor is he mentioned in Churches. Early Christian missionaries would often adopt and adapt local gods, so as not to alienate their new converts.

The Green Man does not seem to fit into any of the Christian categories, therefore he may be just another example of a Pagan image brought into the Church to be made safe.

**History of St Mary’s Priory, Malton**

Old Malton is thought to be the original settlement of the nearby town of Malton and there has been a church on this site since the Saxon times. However, little is known about this church except that it is mentioned in the Domesday Book. At the back of the church are a number of carved stones found over the years in and around the churchyard. They include fragments of tenth century Saxon and eleventh century Anglo-Scandinavian carved stone cross-heads suggesting that there was a church here before the arrival of the Normans. The original church was probably destroyed by Archbishop Thurston in 1138 when Old Malton was burnt down during the rebellion between King Stephen and Queen Matilda.

The present church is all that remains of the priory of the Gilbertine Order, the only fully English monastic order, founded by Gilbert of Sempringham in about 1131. The Gilbertine Priory church that stands today is a rare example of the Gilbertine Order. The building was stated in about 1150 and in layout it seems to have been fairly typical of monasteries in general, but the buildings were more elaborate than most Gilbertine houses. It was originally aised with transepts, a central tower at the crossing and twin West End towers.

The priory was never large by Cistercian standards, but was one of the largest Gilbertine houses. When completed in about 1200, the church would have been much bigger, as the church’s east end is now roughly where the chancel steps would have been. In addition to this, there would have been cloister buildings and a chapter house. The church would have stayed much as it was in the early 13th century until the late 15th century, when a fire caused the collapse of the North West tower and severely damaged the north aisle. The Prior at this time was Roger de Shotton, (1498-1518) he had the piers on the north side of the aisle re-modelled in the Perpendicular style.

Malton Priory was dissolved relatively smoothly when the prior, John Crawshaw surrendered it in December 1539. The eleven canons resident in the Priory were pensioned off, with about half of them becoming parish clergy in the area. The chancel, which was no longer used by the parish, shortly fell into disrepair. The cloister buildings soon followed. It is evident that after the Dissolution and on into the nineteenth century, the monastic buildings were used as a convenient quarry. The Old Malton’s Free Grammar School, was built with the masonry.
In 1636 the central tower was demolished and at some point in the late 17th or early 18th century, the south aisle was destroyed by fire. By 1733 the south aisle, the chancel and the transepts had all either collapsed or were demolished as was the north-west tower. The rest of the church was semi-ruinous and the parish was granted permission to demolish the north aisle, to reduce the height of the roof and to shorten the East end of the aisle. By the end of the 18th century, the church had achieved its present stature.

Left: St Mary’s Priory in 1855, lithograph by W. Richardson

A major restoration was started in 1877 under the direction of the architect Temple Lushington Moore, which included underpinning the south west tower. In 1899, the roof was found to be decayed beyond saving, and so was replaced by one based on a 15th century design.

What now remains of St Mary’s Priory is the lowered nave and one of the original two west towers. The nave aisles, crossing tower, transepts and chancel have all long since gone.

Remains of the Priory can be seen by walking around the outside.

Right: Arched doorway that once led into extensive buildings of the priory around the main church. This arch has been erected north of the present east wall and has a well preserved beak head decoration and zig-zag chevron carvings above it - this is classic Norman moulding

In the area where the great tower once stood and resting against St. Mary’s Priory wall are three medieval stone drying coffins into which bodies were put, to decay, before they were buried inside the church.

Left: Three stone coffins

In the wall of the churchyard, by the old School house, is the shelf where the parish coffin was once stored. When poor people died and could not afford to be buried in a coffin, the church would use a communal coffin. The communal coffin was used to carry the dead into church for funerals but then the body was removed and buried in just a shroud. The coffin was then returned to the shelf.

Left: Parish coffin shelter
Sea Bathing and the first bathing machine at Scarborough

By Sarah Harrison

Scarborough rapidly became a fashionable spa town and the first original English seaside resort after the discovery in about 1626, by a Mrs. Farrer of natural mineral springs at South Bay. It also saw the arrival of the first bathing machines in 1735. “Taking the Waters” quickly became Scarborough’s accepted medicine and its fame promptly spread. This story has been published in the journal (TYJ 1 Spring 2010).

Dr Robert Wittie of Hull was the main medical supporter promoting the mineral waters and in 1660 he published his book ‘Scarborough Spa’, in which he proclaimed “the waters” as a cure for all ills. He also began promoting the health benefits of sea bathing.

Peter Shaw, at this time, was a popular spa doctor and chemist in Scarborough. He wrote as early as 1730 about the advantages of ‘Bathing in the Sea’ at the end of his ‘Dissertation upon the Scarborough Waters’. About the same time doctors began promoting sea-bathing as a healthy pastime. They gave plenty of advice on the best way to bathe: briefly, healthy males for five minutes before breakfast daily; the ‘weaker sex’, invalids and children for three dips of two minutes duration three hours after breakfast three times a week!

To encourage sea bathing a horse-drawn box on wheels could be hired to take the bather out into the sea, enabling the occupier to undress before ‘dipping’ in the sea.

Above: John Settrington’s engraving of the first bathing machine at Scarborough, 1735. The engraving shows an elaborate bathing machine which is a wooden hut on four wheels, with a window. It is at the waters edge with an attendant holding the door open for a bather. On the beach can be see a carriage rider and three people, one with a horse. In the sea can be seen four swimmers.

The above 1735 engraving by John Settrington illustrating a bathing machine and naked bathers can be seen in the Scarborough Public Library where copies are available for sale. This is the first recorded evidence of the use of a bathing machine.

The First Bathing Machine at Scarborough

The bathing machine was first pioneered at Scarborough’s seaside resort for women, who entered the sea clad in vast garments, helped by servant women, from horse drawn wooden sheds on wheels. It was quite acceptable for men to bathe or swim naked from boats or the sands. When the railways came, in 1845, far more trippers crowded onto the beach. Rules were quickly introduced specifying bathing areas, distances to be kept between men and women and bathing clothes to be worn, from 7 a.m. to 9 p.m.

Above: The gentry at the popular seaside town of Scarborough in 1776. A number of bathing machines can be seen on the seashore and two are on the edge of the sea.
Respectability was enforced but attitudes changed in 1871 when it was thought absurd that a ‘house’, a horse and an attendant were necessary to get someone into the sea. By 1904 Scarborough had bathing tents beyond the spa and on the north sands.

The bathing machine in use

The bathing machine was a mobile changing room for swimmers, it allowed people to change out of their usual clothes into their bathing costume and then wade into the sea from beaches. They were wooden carts with four big wheels, steps and small windows. In fact, there were many different designs, ranging from Royalty to the basic bathing machines which were to be seen on the majority of beaches. Some had a small flag which could be raised by the bather as a signal to the driver that they were ready to return to shore. The machines were pulled by horses to the edge of the water or even into it, if the waves and tide permitted. When the machine stopped the bathers inside emerged through a doorway from the back of the machine directly into the water hidden from the view of others. After they had had enough time in the water they could re-enter the bathing machine, dry off, change back to their street clothing and be wheeled back to the rental establishment on the beach, emerging fully dressed and avoiding the stares of the crowd.

Left: The North Bay at Scarborough, looking south towards Castle Hills on the headland and the new Marine Drive. This old photo shows the beach populated with holidaymakers, deck chairs and bathing machines.

Right: This old photo shows the Grand Hotel, Scarborough. It was completed in 1867, being one of the largest hotels in the world and one of the first purpose-built hotels in Europe. The cliff tram does not appear in the photo, it was built in 1875 after this photo was taken. On the sands below are a number of bathing machines awaiting the day’s bathers. The horses await their turn to draw the machines with their occupants into the sea.

These bathing machines in the photo are Walshaw's and Browne’s. Other Scarborough proprietors were Morrison, Crosby and Rawling.

Left: Bathing machines line the beach at high tide in the North Bay at Scarborough. Above the line of bathing machines can be seen Scarborough’s North Pier stretching a thousand feet into the North Sea. It opened in 1868 and in January 1905, the pier was wrecked in a severe gale. This story has been published in the journal (TYJ 3 Autumn 2011). Above the pier stands Scarborough Castle on the headland which divides Scarborough into two bays, North Bay and South Bay.

The Yorkshire Journal
Bathing machines were rented out by operators whose livelihood depended not only on the renting of bathing machines, deck chairs, bathing suits and other beachfront paraphernalia. Their target market was the newly rising middle class and better off lower class holidaymakers, who now had the time and the transportation to go to the seaside once a year. The hiring charge for a bathing machine in 1770 varied from 9d for two or more gentlemen bathing themselves to 1/6d for a gentleman taking a machine with a guide.

Right: Bathing machines on the sands and edge of the sea at Scarborough’s South Bay. A fisher woman with two baskets full of sea food can be seen in the foreground and fishing boats in full sail out at sea.

Photo courtesy of NYCC Unnetie Digital Archive

Left: This photo was taken by the well known photographer Frank Meadow Sutcliffe in about 1905. He has captured a crowed scene on the sands at Scarborough’s South Bay. Scarborough Castle and harbour can be seen in the distance.

At the edge of the sea are a number of bathing machines and beyond, swimmers can be seen in the sea. There are stalls on the sands and two horse riders on the foreshore. However as time goes on and circumstances change the days of bathing machines are numbered.

Right: North Bay at Scarborough, looking north towards Scalby Mills. The north promenade and beach bungalows, which can just been seen on the left, were erected just before World War I. Here a summer crowd enjoy the new facilities and the days of bathing machines are coming to an end.

Photo courtesy of NYCC Unnetie Digital Archive
The bathing machines remained in active use on beaches until the 1890s, when they began to go out of fashion. However, they remained parked on the beach unused. This was due to the ever-expanding nature of the bathing costume, first for women and then for men. The machines were then scrapped or became beach huts used as stationary changing rooms for a number of years. Legal segregation of bathing areas ended in 1901, and the bathing machine declined rapidly. Most of them went out of business and disappeared by 1914, but some have survived as a reminder of those prudish days.

Right: This old photo is looking north to Castle Hill, across a crowded beach that is full with holidaymakers and traders. Only three bathing machines can be seen. The nearest one has a raised flag indicating that the last bather had had enough time in the water and had been returned to shore.

Photo courtesy of NYCC Unnetie Digital Archive

Left: The South Bay at Scarborough. To the north is Scarborough Castle and headland in the background. A number of bathing machines are at the water’s edge and three bathers can be seen next to one.

Photo courtesy of NYCC Unnetie Digital Archive

Permanent bathing beach huts first appeared in about 1910, but the idea of creating a series of cells in a permanent row was pioneered in Scarborough at its North Bay in 1911. This idea was followed closely at South Cliff in 1911-12. Beach huts represented a fundamental transformation from the wheeled bathing machines previously used, where people changed in private and modestly lowered themselves into the sea almost unseen. Beach huts were built well above the high tide mark which reflects changing ideas about social decorum: getting changed for bathing in a hut at the top of the beach and walking to the sea in full view was a rather liberated activity.

Right: Brightly-painted beach huts, North Bay, Scarborough
The beautiful, atmospheric ruins of Jervaulx Abbey are situated on the edge of the Yorkshire Dales National Park, near the banks of the River Ure in Wensleydale, 6 miles south-east of Leyburn and 15 miles north-west of Ripon, off the A6108. A few years ago I used to drive along this scenic route to Ripon every weekend and, weather permitting, stop off to look around the enchanting ruined Abbey with its wild flowers and plants growing amongst the walls. Most times I would be the sole visitor, but on my recent visit I met a few people who were delighted with the way the ruins had been allowed to flourish by its private owners and being able to freely explore its many nooks and crannies. Jervaulx Abbey is off the beaten path and very much off the tourist trail. Here it is still possible to escape the modern world, the hordes of people and be captivated by its surroundings.

The story of Jervaulx Abbey begins with Cistercian monks from France who established a monastery at Fors by the River Ure in Upper Wensleydale in 1145. The monastery was subsequently called the Abbey of Fors and was credited with introducing the making of cheese to Wensleydale. However, the site suffered from poor weather and crop failure and the abbey’s livestock was vulnerable to attacks by wolves. So in 1156 the monks were forced to relocate to a more appealing new site some sixteen miles east, at the eastern end of Wensleydale, which they called Jervaulx and which eventually became one of the great Cistercian abbeys of Yorkshire. Jervaulx is a French name and literally means Ure Valley. After the Abbey of Fors was abandoned it was known by the name of Dale Grange and now by that of the Grange alone. Few records exist of later life at Jervaulx, but we do know that at the height of Jervaulx’s power, almost the entire length of Wensleydale belonged to the abbey and its wealth could be compared to that of Fountains Abbey near Ripon. Its prosperity was made from sheep rearing, farming, horse breeding and cheese-making. In fact the monks are credited with being the first to introduce cheese-making into the Wensleydale region, having brought the skills with them from their home in France and which is the origin of present day Wensleydale cheese. Also breeding and training of racehorses is another tradition that remains in the area to the present day.
The only event of note that is recorded from Jervaulx’s history is from 1279, when Abbot Philip of Jervaulx was murdered by one of his monks. His successor, Abbot Thomas, was initially accused of the crime, but a jury later determined that he was not to blame. Jervaulx’s last abbot, Adam de Sedbar joined the Catholic rebellion against King Henry VIII in 1536 called the Pilgrimage of Grace. Initially the well-supported uprising was winning the battles so Henry negotiated peace, promising pardons to all rebels.

But of course he did not keep his word and after the supporters dispersed he had the ringleaders executed, including the Abbot of Jervaulx. Adam de Sedbar was hanged at Tyburn in June 1537 and in the same year Jervaulx Abbey was dissolved. There is an inscription carved into the wall of Adam de Sedbar’s cell at the Tower of London in 1537 to conserve the site for future generations.

At the time of Jervaulx’s dissolution it was valued at £455 10s. 5d. Jervaulx suffered more heavily than other Yorkshire abbeys at the Dissolution because the last abbot was involved in the Pilgrimage of Grace and much of the stone removed was used to construct other buildings in the area. One interesting fact is that during the thorough destruction by the king’s men, they faced difficulty in transporting the lead from Jervaulx. The harsh winter conditions made the surrounding roads impassable for wagons bearing such heavy weight, and so the lead was buried at the foot of the west wall for removal the following summer. For some reason, it would seem, this treasure was forgotten and left hidden for centuries. Eventually, it was rediscovered and subsequently used for the re-roofing of York Minster following the fire of 1984.

The building of Jervaulx Abbey began in the 12th century and much of what remains today has miraculously survived from this period. Despite its destruction in 1539, it is incredible to see such substantial sections of walls still standing. These standing remains of Jervaulx Abbey include part of the church walls with a few column bases springing up from the undergrowth, cloisteral buildings including the Chapter House, the kitchen, the hall as well as a watermill.

Jervaulx benefits from being in private hands because unlike English Heritage or the National Trust properties, the owners have pioneered a scheme of natural preservation, allowing plants and wild flowers to grow freely amongst the ruins and on top of the walls. This has had the effect of preserving the fabric of the abbey from the erosive properties of acid rain.
The real beauty of this can be seen at the ruined abbey church, which now takes the form of a profusion of wild flowers decorating the ancient stones, and providing a colourful carpet across the nave. Jervaulx is famed for having over 180 different species of wild flowers growing among its walls. From the cloister, a few steps lead into the Chapter House where some remaining central columns indicate that this was once a very fine, vaulted room. There are some lovely examples of the decorative corbels against the surviving walls and, here again a few of these are charmingly enhanced with the vibrant colours of delicate, creeping flowers. Probably the most recognised feature of Jervaulx Abbey, for its prominence on the horizon, is the wall supporting the remaining nine lancet windows which formed part of the monks’ dormitory. In 1984 Jervaulx Abbey was given a grant from English Heritage to repair the dangerous parts of the walls and renovation work to the abbey has been continued by the owners.

The Lordship of East Witton, with the site of the abbey, was granted by Henry VIII to Matthew Stuart, 4th Earl of Lennox, and Margaret, his wife, the king’s niece. After passing through various hands the 490 acre estate was last purchased in 1971 by Major & Mrs W V Burdon. Today it is cared for by their son Ian, his wife Carol and their two daughters, Gayle and Anna and is reputed to be the second largest privately owned Cistercian Abbey in the United Kingdom.

The ruins of the Jervaulx Abbey are open to the public 7 days a week dawn to dusk and it is well worth a visit. The entrance fee is £2.50 for Adults and £2.00 for children; the owners have provided an honesty box at the entrance gate. Although English Heritage and the National Trust properties are kept in pristine condition, visitors love the wild and romantic ambience of Jervaulx. There are also benches and seats scattered here and there to sit and soak up the atmosphere.

A further point of interest, just inside the gate, is a rare example of a monks embalming slab. This large piece of stone was used to lay out the abbots and wash them before burial, and was originally found in the infirmary.
Across the road from Jervaulx Abbey is a car park and tea room selling home-made cakes and pastries with a small gift shop. At the back of the tea rooms stands Derek Shaw’s magnificent 1:72 scale model of Jervaulx Abbey as it would have looked in about 1530. The entire complex has been well thought out by the owners, Ian, his wife Carol, and their two daughters, Gayle and Anna who have worked together in an effort to maintain the tranquil and serene surroundings that can be enjoyed. This gives visitors the opportunity to relax and spend a few hours at this wonderful site.
The one piece of treasure that Henry VIII did not get his hands on from Jervaulx Abbey is the elaborately painted carved rood screen. It is said that 20 men from Jervaulx Abbey carried the screen intact on their shoulders to St. Andrew’s Church in Aysgarth, a distance of 10 miles. The rood screen was carved by the Ripon School of carvers in 1506 and is now affixed to the south wall of the chancel. In fact the plinth for this rood screen is still in place at Jervaulx Abbey.

The rood screen which is also a choir screen or chancel screen is a common feature in late medieval church architecture. It is typically an ornate partition between the chancel and nave, of more or less open tracery constructed of wood.
The Mysterious Crop Circles Phenomenon Visits Yorkshire Again!

By Marcus Grant

After reading my article on ‘The Mysterious Crop Circles Phenomenon, Appear At Last in Yorkshire’ and Jeremy Clark’s article on ‘Castle Hill: The most conspicuous landmark in Huddersfield with over 4,000 years of history’ both of which appeared in The Yorkshire Journal, Summer 2010, published in June. Our mysterious Crop Circles makers decided to visit Yorkshire again in the summer of 2010. This time the first crop circle materialised at Castle Hill, Huddersfield, West Yorkshire, then at Sutton Bank, North Yorkshire and lastly at Brighouse, West Yorkshire. There is also a possibility that a crop circle materialised at Wentworth Castle, South Yorkshire. However, no Yorkshire crop circles sightings were reported in 2011, so let’s hope that our mysterious Crop Circle friends will read my article and pay us another visit this summer and make more complex and bigger patterns for us all to enjoy!

Crop Circle at Castle Hill, Huddersfield

The crop circle appeared in a wheat field below Castle Hill, which is the most conspicuous landmark in Huddersfield, on the 5th of July 2010. The design is of multiple rings and was clearly visible in the fields below Lumb Lane, which runs across the bottom of Castle Hill.

Above: Castle Hill crop circle with multiple rings

Right: Close up of the crop circle
SUTTON BANK, NORTH YORKSHIRE

This crop circle appeared in a wheat field below Roulston Scar, Sutton Bank near Thirsk on the 5th of July 2010. The design is of laid spirals and circles in linear formation several hundred feet long. The circles looked quite spectacular and added to the wonderful view from the top of Sutton Bank. There is an Iron Age hill fort at the top of Roulston Scar, with Bronze Age round barrows and Earthwork’s in the surrounding the area. The story of this area ‘Along the Hambleton Drove Road North Yorkshire’ has been published in the journal (TYJ 3 Autumn 2010).

Above: Crop circle at Sutton Bank viewed from the top of Sutton Bank looking back down into the valley

Left: Close up of the crop circle showing laid spirals and circles in linear formation

Right: A diagram of the crop circle illustrating laid spirals and circles in linear formation by Andreas Müller

Left: The crop circle taken at a different angel
The last crop circle to appear in Yorkshire was in a wheat field at Cliffton near Brighouse just off the M62 on 12th July 2010. The design is of different sized circles in linear pattern, in all there are about nine circles, one large with outer ring, then smaller circles in a row with two small ones to the side.

Above: Four views of the crop circle at Cliffton near Brighouse; they where taken in the field at ground level and show different positions. The busy M62 can be seen in the background in three of the photos

Below: Preliminary diagram of the crop circle illustrating nine circles, one large with outer ring, then smaller circles, in a row, with two small ones to the side by Andreas Müller

Left: Aerial photo of the crop circle showing all nine circles
A crop circle was reported at Wentworth Castle, South Yorkshire on the 18th July 2010. It was reported to have had a ring of laid circles of varying sizes, with a smaller laid circle in the centre. There are no photographs of this crop circle and to date it has not been verified by the authorities on crop circles, but just recorded by them.

So if you go out looking for crop circles remember to take your camera with you! Photographic evidence is a very important factor. It is also important to ask permission to enter the field.

The Centre for Crop Circle Studies attempts to measure each crop circle where possible, to provide facts and figures which can often lead to important discoveries and realisations about the overall geometry of each design. Of course they always try to keep an open mind!

_Below: Looking across Sutton Bank towards Roulston Scar and Hood Hill_
I Wandered Lonely as a Cloud

By William Wordsworth (1770-1850)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
and twinkle on the Milky Way,
They stretched in never-ending line
along the margin of a bay:
Ten thousand saw I at a glance,
tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
in such a jocund company:
I gazed - and gazed - but little thought
what wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

A tribute to the daffodils growing on the sloping banks that run down from the medieval city wall of York. In spring they are always in full flower.

“I Wandered Lonely as a Cloud” is also commonly known as “Daffodils” or “The Daffodils”. The inspiration for the poem came from a walk William Wordsworth took with his sister Dorothy on 15 April 1802, around Glencoyne Bay, Ullswater, in the Lake District. They came across a “long belt” of daffodils. Wordsworth was inspired by Dorothy’s writing of their walk for him to compose “I Wandered Lonely as a Cloud”.

The poem was written in 1804 and was first published in 1807; a revised version was released in 1815, which is more commonly known today.

The plot of the poem is simple. Wordsworth believed it “an elementary feeling and simple expression”. The speaker is wandering as if among the clouds, viewing a belt of daffodils, next to a lake whose beauty is overshadowed.

From Dorothy Wordsworth’s, The Grasmere Journal, Thursday, 15 April 1802

“When we were in the woods beyond Gowbarrow Park, we saw a few daffodils close to the water side. We fancied that the lake had floated the seeds ashore and that the little colony had so sprung up. But as we went along there were more and yet more and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road.
I never saw daffodils so beautiful they grew among the mossy stones about and about them, some rested their heads upon these stones as on a pillow for weariness and the rest tossed and reeled and danced and seemed as if they verily laughed with the wind that blew upon them over the lake, they looked so gay ever glancing ever changing.

This wind blew directly over the lake to them. There was here and there a little knot and a few stragglers a few yards higher up but they were so few as not to disturb the simplicity and unity and life of that one busy highway. We rested again and again. The Bays were stormy, and we heard the waves at different distances and in the middle of the water like the sea.”
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