MICHAEL DAHL.—I am engaged on a monograph of the Swedish artist, Michael Dahl, who came to England in about 1682. He then travelled abroad and worked for some time in Rome. He settled in London in 1688 and died here in 1743. Though I have traced between two hundred and three hundred of his portraits, I am not satisfied that I have found enough from his early brush. I know that he painted in his young days portraits of his friend Christian Reisen (sold at Walpole’s sale at Strawberry Hill), and C. Königsmaerk. Possibly your readers could help me and would know the whereabouts of some of his portrait groups, classical subjects, drawings, miniatures, letters, and autographs, or any mention of Dahl or his descendants (he left two daughters) in literature, letters, &c. I am also trying to trace the sale catalogue of his household effects, including pictures, which were sold by Mr. Cock at the Great Piazza, Covent Garden, in January and February, 1744.


OLD FIELD-NAMES.—Amongst these in the neighbourhood of Sheffield Park, Sussex, I have found the following, and should like to know if they are familiar in other parts of England, and if any explanation can be given as to their origin: Crabstalk Field; Ley Meadow; Pook’s Hall Field; Butter Box Platte; Buttered Pig.

The last name is in Wapsbourne Farm, which at one time, I believe, belonged to the Morley family, well-known iron-masters, and as the shape of the field resembles somewhat the pigs used in iron-foundry work, I wonder if it has any allusion to this. Wolseley.

Massets Place, Scaynes Hill, Sussex.

WIFE IMPALING HUSBAND’S COAT.—At a recent meeting of the Norfolk and Norwich Archaeological Society at Cley-by-the-Sea, in a paper read by me, which I think showed that the crowned heads of a King and a Queen which appear on the porch there were meant to depict Richard II. and his wife, the good Queen of Bohemia (and not Edward I. or Edward III. and their wives, as has been variously suggested), I pointed out, what had been previously noted by the Rev. E. Farrer in his ‘Church Heraldry of Norfolk,’ that a quarterly coat carved on the porch, 1 and 4 a double-headed eagle (the Imperial arms), 2 and 3 a lion rampant queue forchée (Bohemia), impaled another quarterly coat, 1 and 4 three fleurs-de-lis, and 2 and 3 three lions passant (the old coat of England).

Also that another coat on the same porch was of Stafford impaling Roos, which presumably referred to a match between Thos. Roos, who died 1389, and Beatrix Stafford, and that in this case too the wife was made to impale her husband’s arms.

All I could then suggest was that the architect sketched the coats on thin paper and that the mason in error cut the coats from the reverse, or possibly that he had given him for a pattern a quarry of armorial glass and copied from the wrong side.

Now I find that in Neale’s ‘Westminster Abbey’ (vol. ii., p. 110) the same thing occurs on the monument to Queen Anne of Bohemia, and I see by Edmondson’s ‘Heraldry’ (p. 184) that Katherine of France, the consort of Henry V., had her arms impaled with those of her husband.

Was there ever a custom for a Queen to impale her husband’s arms?

The seal of Anne of Bohemia (Birch’s ‘Seals,’ vol. i., p. 101, No. 804, A.D. 1390, from Addl. Charters, 20,396) gives France quartering England impaling the German Empire quartering Bohemia, which is normal. Walter Rye.

COBBOLD: ‘THE SENSITIVE PLANT.’—Can any reader supply the date of a poem, ‘The Sensitive Plant,’ by J. S. Cobbold of Nuneaton? From the detached newspaper clipping, without any identification marks, which contained the poem I should judge it appeared in the late eighteenth or early nineteenth century. Paul Kaufman.

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BETTON AND EVANS OF SHREWSBURY.—I am anxious to obtain some information as to the work carried out in the last century by Messrs. Betton and Evans of Shrewsbury, the famous stained-glass firm. I know that they “restored” the ancient glass in Winchester College Chapel by removing it and substituting a facsimile copy, and believe that they did the same thing to the east windows of both St. Lawrence Church, Ludlow, and St. Mary’s Church, Shrewsbury. I should be glad to know of any other works.