

HENRY DAVY, 1793-1865

By THE REV. A. H. DENNEY, B.A.

The family of Davy appears to have resided at Westhall from at least the latter part of the sixteenth century; but a precise genealogy is not easy to construct from the entries in the Registers which date from the 1570s. However the accompanying table (Fig. 11) will supply the immediate ancestry of Henry and his descendants who have survived into the present century. Although Farrer attempts to work out a genealogical connection between the Suffolk antiquary David Elisha Davy and Henry Davy, yet so far the present writer has been unable to substantiate this. David Elisha was nephew of Eleazar Davy of Yoxford and the latter had considerable proprietary interest in Westhall, but this seems to be coincidental; as was also the marriage of Henry's half-brother Thomas to Anne Barker of Sibton and the settlement of the couple on a farm at Yoxford. If any relationship did in fact exist between the Yoxford and Westhall families it originated in the seventeenth century; and David Elisha, in his full and numerous genealogical tables of Suffolk families, makes no mention of it (B.M. Add. MSS. 19126).

Henry was born on 30 May 1793, the son of Thomas Davy, farmer of Westhall, and Sarah, his second wife, daughter of W. Gibson, Esq., M.D. of Willingham Hall. He spent his childhood in his father's house, of which he has left us a charming water-colour amongst the large collection of his works at the British Museum (Add. MSS. 19176, fol. 188). It was thought by Joseph Sim Earle, an eager collector of Davy's work, that this was to be identified with the house known as Bacon's Green Farm, but an examination of the tithe map of Westhall clearly shows that it was Birkett's farm that was inhabited and worked by Henry's father. The sketch (Plate IX), allowing for alteration in the intervening years, would seem to confirm this. There were several Davys in Westhall throughout the nineteenth century, and the Directories record a continuity of farming by the family at various places in the village from 1844 to 1916, including a farm called Poplars, which may well have been the house in the sketch.

Apart from dated works which we know were occupying his attention, there is little to be said about Henry's early years. He married at St. Peter's Church, Ipswich, on 30 November 1824, Sarah Bardwell, daughter of James Bardwell, a master mariner of

Southwold. This may be a clue to his activities in East Suffolk during his early years, for William Bardwell, his brother-in-law, practised as an architect in London. Henry showed a strong interest in architectural drawing at an early age, and may have been encouraged in this by the companionship of William—they were very close in age, William having been born in 1794.

At Southwold, sometime in the 1820s, Henry established himself as an art master. In June 1828 he issued a circular from West Green announcing his intention to resume his 'Instructions in Drawing and Sketching from Nature'. By this time he had had just over a decade of productive work in etchings and water colours, which will be described later in this article.

He continued at Southwold until 1829 when he removed to Ipswich. His mother-in-law, Sarah Bardwell, continued at Southwold until at least 1839 when she appears in Pigot's Directory as Bookseller and Stationer, and in Robson's as Stationer and Dealer in Stamps.

Henry took up residence at 16 Globe Street, subsequently renamed St. George Street from St. George's chapel which used to stand there but was demolished at the time Davy made his move. This was to be the address from which his subsequent work was issued, and frequently appears with his signature and the date, at the foot of his etchings. His house was demolished in 1960. It would seem that things did not go too well in the early years in the town, for in 1833 an auction sale of much of his property, including a large number of plates from the Architectural Antiquities of Suffolk, was held at the Assembly Rooms. The catalogue of the sale, of which there is a copy in the British Museum, shows, by a small but comprehensive collection of books, that he had taken some care with his study of architecture. Perhaps domestic pressure was the occasion of the sale for Frederick was born in April this year. If so this was a good investment, for if the funds from the sale helped Frederick's health in his early years, he returned the loss to his father by distinguishing himself as an artist.

Unfortunately, apart from these meagre details, we know no more of Henry's private affairs; he was certainly industrious as we shall see when we come to consider what he produced, but his life must have been a hard one in spite of the quantity and quality of his water colours, sketches and etchings. He walked many miles to do his sketches and took much trouble to ascertain the accuracy of his details and descriptions; indeed his etchings are often historical as well as artistic records of what he observed.

Only one personal record of importance has come to light outside the collections in the British Museum. This is a letter kindly given to the writer by Henry's granddaughter Mildred shortly before her death in 1961. Henry had gone to Yorkshire to stay with his brother George and his family. He writes home to his wife:

Hornby,
Catterick, Yorkshire.
Friday Evening July 18th 1834.

My dear Sarah,

I received your letter on Wednesday and was very glad to hear you were all going on comfortable, excepting your headache which I hope you have lost. I was at a place called Grinton, when I received your letter, it's about Thirteen miles W. of Hornby, and a most beautiful and Romantic spot it is; it lies in what is called Swaledale and surrounded on all sides by High Mountains, where you can see the sky only above you—and it gave me a double pleasure in having your letter to read in such a spot. I find the people very hospitable about here, I expect to go over again on Monday or Tuesday to stay a day or two when I hope to make some sketches there. I think Henry would have been quite delighted at beholding such Natural Grandure. We had a great deal of rain and a thunder storm last evening but I hope it will clear up 'cos we are going to Richmond to-morrow, it is a very fine old Town and I have made some sketches of its ancient Castles, I was there last Monday, and after I had finished sketching, I had a treat in climbing the Rodds and taking my dinner or Luncheon on the Hills beyond the Town, from whence you see over a most beautiful and extensive country. I then walked back to Hornby, a distance of about eight miles—rather tired. On Tuesday we dined at Mr. Mitchell's a pleasant neighbour of George's. Wednesday at Grinton—and yesterday I made a very good sketch of the Castle Hornby—and to-day I had the pleasure of looking over the interior of it, there are a great many Rooms and several pictures, and some of them good—Last Sunday morning we all went to church a very fine Preacher Revd. Mr. Alderson, saw Duke and Duchess [of Leeds] there—in Evening George and I walked over pleasure Grounds and Gardens. I have received no money order for Drawings yet. I have enclosed a half-sovereign in this under seal which I hope will arrive in time so that

you may get your washing over. I cannot now say exactly what day I shall leave, But I suppose about Monday week, as the Teaching time is now drawing near. I hope you will get this on Monday morning so that you will be able to send me a few lines by return of Post, to say how you are all going on and if anything has occurred—I think if you can manage Henry had better not go to school till I return. Direct your next letter Mr. Davy, Hornby, and then enclose it in an envelope to the Duke as usual. I think *[deleted]* long to see the dear children and shall be glad to hear a good account of them. Little William here is so much like Fred. We have it still wet this morning. Tell Ellen I have sent her a family group of her little cousins and papa just coming in from sketching with his staff—you can also see my sleeping room window—and sketch of the castle for them to look at. I don't know whether I shall have occasion to write any more. I hope I shall be home on the Tuesday evening or the Wednesday so hope you will be able to write either Monday or Tuesday next, which day I expect you will receive this.

I have enclosed a note for Mrs. White, Bergholt which post for her at Ipswich on Tuesday or when you send your letter. *[above paragraph deleted]*.

I have nothing more to say, only that we all unite in kind love.

I remain yours affectionately,
H. Davy.

I shall get a frank for Mrs. White, so have not enclosed her note.

A wet day so shall remain at Home to-day, Saturday morning. H.D.

Sketches of Round Hill House, Hornby, Catterick, Yorkshire, Saturday morning, July 19, 1834.

George Gibson Davy had married Martha Tacon of Aiskew Hall, Bedale. The house in which Henry was staying was no doubt a family one as Hornby is only a few miles from Bedale. Henry, who was 'not to go to school' until father's return, was just eight, Ellen was six and baby Fred fifteen months. Henry and Sarah are said to have had sixteen children in all, but, as the table shows, not all survived, and the names of those who died in infancy have not been recorded. Henry died 8 February 1865, eleven years after his wife, and was buried in Ipswich Cemetery.

Of his children two are worth noticing a little further than their simple appearance in the pedigree—viz. Frederick and Henry. Frederick died at Wrexham on 9 December 1890; a short notice of his death appeared in the Wrexham Advertiser on 13 December. At the time of his death he had only been a resident of the town for six weeks having come there from the Art School at Chesterfield with recommendations from the Science and Art Department, London. He had gained a bronze medal for Architectural Drawing at South Kensington and had contributed to the exhibitions of the Suffolk Fine Art Association held at Ipswich from 1875.

Henry lived for some years at Halifax where he contributed paintings to the Halifax Art Society's Exhibitions; he worked in oils and preferred landscapes to any other subject. He died there in 1903.

THE WORK OF HENRY DAVY

The Reference Library at Ipswich Central Library possesses a small collection of Note Books of Joseph Sim Earle which were put together with the intention of producing a study of Henry Davy and his work, but the author never realised his hopes. They remain however the most valuable source of information on Davy's work apart from the large collection in the manuscript room of the British Museum. There are six volumes of notes, and the first of them describes their origin on the title page: 'Miscellaneous notes and Biographical material Entitled: A Descriptive Catalogue of the Etched, Lithographed and Engraved Work of Henry Davy 1793-1865, with a Memoir of his life, by Joseph Sim Earle, F.S.A. Presented to the Library by Miss Twining of the Kiln House, Greywell, near Basingstoke. The collector and arranger of these notes, the late Joseph Sim Earle, F.S.A., of 30 Pembroke Square, London W., for many years yachted off the coast of East Anglia and studied its history and collected books and prints relating thereto'.

The lists at the end of this article are taken from Earle's Note Books, checked with the original drawings at the British Museum.

The earliest work of Davy to be issued was a collection of ten etchings entitled *A Set of Etchings (10) illustrative of Beccles church and other Suffolk Antiquities*, 1818 folio, £1-1-0. One of these, the Tower of Beccles Church, dated July 1817 had appeared in the Gentleman's Magazine for that year as plate I on page 105. The entry of this publication appears in Lowndes' *Bibliographer's Manual*.

The next venture was the collection known as the *Architectural Antiquities of Suffolk*. This was issued in parts and was begun in

1823; by 1827 the project was completed. To the 60 new plates Davy added the ten earlier ones and issued the whole collection as:

A Series of Etchings illustrative of the Architectural Antiquities of Suffolk accompanied with an Historical Index. The whole drawn and etched by Henry Davy, author of views of the Seats of Noblemen and Gentlemen, in Suffolk. Southwold: Published by the author 1827 (Deck, printer, Ipswich).

The *Views of the Seats of Noblemen and Gentlemen in Suffolk* was begun while the *Architectural Antiquities* was still in progress, but it suffered rather a chequered career. Although the list of subscribers contains 167 names, the proceeds were insufficient to finance the project and the volume which appeared in 1827 contained an address to subscribers explaining the sad financial position and the necessity of curtailing the number of plates to twenty.

Davy did not attempt the publication of any further volumes and concentrated on the production of individual etchings: it is upon these that his reputation in the years since his death has been founded.

The first of Davy's etchings of Suffolk churches was that of Sproughton, dated August 1837, and from this date until the end of 1849 he continued to produce them. The following figures show his work over the whole period when the churches were his almost exclusive occupation.

	Churches	Other than Churches		Churches	Other than Churches
1835		3	1844	15	4
1836		2	1845	8	5
1837	4	10	1846	9	5
1838	9	1	1847	6	2
1839	6	5	1848	6	1
1840	13	3	1849	6	2
1841	17	2			
1842	21	1		—	—
1843	14	7		134	53

There is a gap of eight years between the publication of the *Architectural Antiquities* and the production of the first etchings. During most of this time Davy was teaching at Southwold. The sale mentioned above took place in 1833 and he was staying with his brother in Yorkshire in 1834. Probably he was continuing

with teaching and probably, from the mention in his letter of payments not received, executing occasional commissions as well.

During his most productive year, 1842, he was producing two etchings a month, except July (none) and August (one), separated by about a fortnight. His method of work is clearly shown in the six volumes of his original water colours and drawings in the British Museum (Add. MSS. 19176-19181). These contain 1319 separate water colours and drawings, almost all Henry Davy's work, collected by David Elisha Davy, of whose great Suffolk collection they form a part. The originals of all the etchings will be found here, divided into Hundreds. On folios 125-132 of volume six are Itineraries of walks taken by Davy when engaged upon his sketches. Several of these help to fill out the intervening years between his publications and the issue of his separate etchings. He was drawing, painting and learning the Suffolk countryside in preparation for his future work. For example (fol. 128) 'Monday morning, March 15th 1834, walked as far as Culpho church and sketched the church. Mr. R. Mason came with me'. When he later began the work for the production of etchings he did three drawings, first a preliminary sketch, often rapid and untidy, but enough to provide the layout and setting of the final work; second a careful drawing, squared and measured for exact reproduction; and third a detailed drawing of such items as windows, tombstones and their inscriptions, towers, doorways, or whatever might require more detailed attention than the rest of the structure. To this were added notes for captions. He followed this method for all the etched work; occasionally the third drawing was incorporated in the first, or rough sketches were added on the back. Wherever in these volumes such a group is found it implies the issue of a completed etching and is therefore a useful check on the list of plates that we have been able to compile. The drawings were sometimes done all at one date, at other times a week elapsed, and in some instances there is an earlier water colour accompanying the drawings from which the later work has clearly been taken. Originals of all the etchings are contained in these volumes, and, though there is a large number of other sketches, no other drawings for engraving occur than those here listed. We may therefore assume that this list is as complete a catalogue as we shall get from sources available at present.

Churches were not the only subject that interested Davy. Pictorial journalism was also a subject for etchings. At the laying of the first stone of the Lock to the wet Dock at Ipswich in 1839, he was present to make sketches on 20 and 27 June and to issue an etching of the occasion on 10 July. At the Horticultural Fête in 1844, he was at work on Thursday 27 June and his etching was

done by 12 July. Such an event as the death at Bramford Park of Lord William Hill in 1844 was recorded by an etching of 'The American Oak in Bramford Park, Suffolk, against which Lord William F. A. M. Hill was killed on Monday March 18th 1844'. It was dated from Globe Street, 27 March.

Agriculture in various forms also occupied him. There is an etching of the 'Short Horned Lincolnshire Ox fattened by Frederick Alexander of Ipswich at Burstall in Suffolk'. It was sketched at Needham Market on 12, 14 and 17 December 1838 and the etching issued on 5 January 1839. The sixth volume of the British Museum collection contains pencil sketches and water colours of farming subjects, among them Page and Girling's Iron Foundry at Melton; a Four Horse-power Portable Threshing Machine; a New Lever Drag Rake; an Improved Horse Hoe for Corn and Roots, and a Wrought Iron Scarifier.

Throughout the collection there is a large number of drawings and water colours of archaeological finds of one sort and another; folios 206-222 of volume three are devoted to the Exning Antiquities, all done in 1839.

Lithography interested Davy in the last fifteen years of his life, the earliest dated lithograph being of the Corn Exchange, Ipswich September 1850 and the last the Grammar School, Aldeburgh, 1864. The work was divided between Cowell's Anastatic Press and C. Moody of 257 Holborn; in many plates there is no indication of the lithographer. The subject matter remained much as before, churches, country houses, local events and antiquities.

A few plates were turned out for publication, being sometimes composite work and sometimes '*sculp. et delin. H.D.*' These are listed separately from his other work. After his death all his copper plates were sent to Birmingham to be defaced and sold.

No adequate assessment of Davy's work can be made without an examination of the large collection of water colours and drawings in the manuscript room at the British Museum. When these are seen it is soon realised that the etchings and lithographs are only a small part of the total output of a very prolific artist. There are many water colours of great charm and interest in private hands all over East Anglia, and it may be hoped that some day these may be brought together for exhibition. Although Henry Davy cannot stand beside the artists of the Norwich school in pure artistic achievement yet no one concerned with the history and topography of Suffolk can afford to miss both the pleasure and usefulness of his work.

*Catalogue of the etched, lithographed and
engraved works of Henry Davy*

Etchings: Churches

Akenham	June 15	1842	Farnham	Sept 23	1844
Aldeburgh	July 24	1847	Felixstow [sic]	Jan 3	1840
Aldham	May 11	1847	Flowton	May 9	1844
Ashbocking	March 7	1843	Framsden	March 13	1845
Badley	Sept 22	1841	Freston	March 30	1839
Barham, S.E.	Nov 20	1840	Frostenden	Jan 31	1848
Barham, N.E.	Jan	1838	Gosbeck	Aug 7	1844
Barking	Nov 14	1838	Grundisburgh	April 13	1843
Baylham	Nov 7	1837	Hadleigh	Aug 26	1846
Bealings, Great	April 29	1841	Halesworth	Nov 9	1844
Bealings, Little	Dec 2	1841	Harkstead	June 3	1846
Belstead	Aug 4	1842	Hasketon	Aug 21	1843
Benhall	Oct 26	1844	Helmingham	Aug 14	1848
Bentley	April 1	1842	Helmley	Oct 15	1842
Bergholt, East	Dec 27	1845	Hemingstone	March 24	1843
Blakenham, Great			Henley	June 24	1839
	Oct	1837	Heveningham	Oct 19	1849
Blakenham, Little	Sept	1837	Higham	March 26	1846
Bramford	June 1	1844	Hintlesham	Feb 10	1844
Brampton	Sept 12	1844	Holbrook	July 25	1838
Brantham	Feb 3	1846	Holton St. Mary	Nov 20	1843
Brightwell	June 25	1841	Ipswich		
Burgh	Sept 9	1843	St. Clement	Dec 4	1840
Burstall	Oct 21	1843	St. Helen	Oct 21	1841
Capel St. Mary	March 8	1842	St. Lawrence	April 7	1841
Chattisham	Feb 20	1845	St. Margaret	Dec 24	1841
Chediston	Dec 4	1848	St. Mary Elms	Jan 4	1841
Chelmondiston	Sept 18	1840	St. Mary Key	Jan 18	1843
Claydon	Aug 5	1841	St. Mary Stoke	June 6	1839
Clopton	Sept 23	1843	St. Mary Tower		
Coddenham	Aug 20	1841		March 1	1841
Combs	Oct 8	1841	St. Matthew	Feb 1	1841
Copdock	Jan 20	1842	St. Nicholas	Aug 27	1840
Creeting			St. Peter	Dec 23	1840
St. Mary	Oct 25	1838	St. Stephen	March 22	1841
St. Peter	Sept 18	1838	Trinity	Nov 29	1842
Culpho	Aug 9	1843	Kersey	June 24	1847
Darmsden	Dec 7	1838	Kesgrave	July 19	1841
Elmsett	March 9	1847	Kirton	Oct 10	1845
Erwarton	Sept 14	1842	Layham	July 20	1846
Falkenham	Dec 16	1843	Leiston	Oct 21	1839

Levington	May 12	1840	Stratford St. Mary		
Martlesham	Oct 9	1843		March 6	1846
Melton	Nov 11	1845	Stutton	May 26	1842
Nacton	April 18	1839	Tattingstone	March 21	1842
Needham Market	Dec 26	1838	Trimley		
Needham Market			St. Martin	Feb 21	1840
(details)	Jan 21	1839	St. Mary, S.E.	March 12	1840
Nedging	March 16	1843	St. Mary, N.W.	March 26	1840
Nettlestead	Jan 16	1841	Tuddenham		
Newbourn	Dec 2	1843	St. Martin	Nov 12	1842
Offton	March 16	1844	Ubbeston	April 11	1840
Otley	June 30	1842	Ufford	June 27	1844
Playford	April 14	1842	Uggeshall	Nov 11	1847
Peasenhall	Jan 14	1845	Waldringfield	Oct 1	1842
Polstead	Aug 24	1849	Walton	Feb 5	1840
Raydon	Jan 5	1844	Wangford	Dec 17	1847
Rumburgh	March 17	1849	Washbrook	Jan 28	1842
Rushmere	Oct 29	1842	Wenham, Great	Feb 10	1842
Saxmundham	Oct 19	1848	Wenham, Little	Feb 23	1842
Shelley	Aug 8	1846	Westerfield	Dec 13	1842
Shotley	Oct 20	1840	Westhall	Jan 25	1845
Sibton	Dec 28	1844	Wherstead	March 10	1838
Somersham	March 1	1844	Whitton Chapel	Dec 29	1842
Sotherton	June 23	1845	Willisham	Jan 22	1844
Spexhall	Jan 10	1849	Wissett	Feb 7	1849
Sproughton, S.E.	Nov 14	1846	Witnessham	Sept 1	1841
Sproughton, N.W.	Aug	1837	Woodbridge	May 16	1846
Sternfield	Nov 13	1849	Woolverston	May 22	1838
Stonham Aspall	July 13	1848	Wrentham	March 7	1848
Stowmarket	May 10	1842	Yoxford	Dec 6	1844

Etchings: other than churches

Aldeburgh, Town Hall	Sept 12	1839
The Bazaar at the Chantry	Sept 17	1845
Bealings, Little, The Grove	Jan 12	1847
Bramford, The American Oak in Bramford Park	March 27	1844
Bramford, Cottage scene	Jan 21	1836
Bramford Hall	Nov. 27	1837
Brampton Rectory	Aug 26	1844
Burstall, Lincolnshire Ox fattened by Frederick Alexander, Esq.	Jan 5	1839
The Chantry, River Gipping	...	1835
Claydon Bridge over River Gipping	Sept	1837
Eastern Union Railway, from Wherstead	July 11	1845
Easton from Southwold Beach	Oct 24	1835

Felixstow, looking N.E.	June 28	1837
Felixstow Beach, looking West	Nov 17	1841
Felixstow, Remains of Old Hall	Nov 23	1839
Great Yeldham Church, Essex, S.E.	Nov 4	1843
[<i>Note by J.S.E.</i> : 'The only church in Essex that I can trace etched by Henry Davy'.]		
Hadleigh, Opening of the Ipswich and		
Hadleigh Railway	Sept 29	1847
Helmingham Hall	May 18	1849
Hintlesham, Monument in the church	April 14	1845
Ipswich:		
Bourn Bridge, from South Bank of the		
Orwell	...	1837
Ceremony at the Wet Dock	July 10	1839
Christ's Hospital School	Feb 10	1843
Custom House	May 16	1845
Eastern Union Terminus, St. Mary Stoke	June 19	1846
Friars' Bridge		1837
Handford Bridge, River Gipping and		
Fellmongers Premises	...	1837
Interior of the Old Grammar School	April 27	1846
Old Grammar School	April 11	1846
Orwell Steam Mill	...	1849
Orwell Vue Cottage	July	1837
Red House	Jan 18	1840
Remains of Cloisters of Black Friars	Jan 15	1846
Remains of Grey Friars convent	April 30	1839
Grand Horticultural Fête	July 12	1844
Stoke Bridge	Dec 2	1837
Stoke Church and Hills from River		
Gipping	May 24	1843
[<i>J.S.E.</i> remarks that this should be <i>Mills</i> , and refers to the pencil drawing of June 24, 1834. But the drawing for the etching in Vol. 4, fol. 182 of the Davy Collection reads <i>Hills</i> .]		
View from Bourn Bridge, looking down the		
Orwell	June 18	1840
Wet Dock	June 6	1843
Wet Dock and Quay	Aug 18	1845
River Orwell:		
View of Ipswich from left bank	June 16	1843
From the Cliff	Jan	1836
From Freston Hill looking towards Ipswich	Oct 3	1844
From the right bank	July 1	1843

View looking down the Orwell	Dec 28	1835
View on the Orwell	July 2	1840
Pin Mill	...	1837
Playford, Clarkson's Grave	Oct 17	1846
Playford Hall	May 26	1841
Shrubland Hall	Oct	1837
Stowmarket, The Quay	Oct 1	1838
Westhall, Doorway in tower of Church	...	1815
Westhall Hall, South front	May 11	1848
Woodbridge, Entrance to River and Bawdsey Martello Tower	Aug 29	1842
Woolverston Park	June 24	1843

Lithographs:

Akenham Church	Dec	1855
Aldeburgh, The Grammar School	Sept	1864
Barrow Church	June	1863
Benhall Lodge	Jan	1855
Blaxhall Church	June	1857
Boulge Hall	May	1864
[Reproduced in T. Wright <i>Life of Edward Fitzgerald</i> , Vol. 2, p. 46, 1904]		
Bucklesham Church	Sept	1856
Buxhall Church and Rectory	Sept	1860
Buxhall Vale	Jan	1862
Carlton Park, Saxmundham, Review of Suffolk Rifle Volunteers	Oct	1861
Finborough (Great), Church	Nov	1862
Freston Rectory	Aug	1854
Gillingham Hall, Norfolk	Dec	1863
Haughley Church	Aug	1863
Hemingstone Hall	Sept	1855
Henham Hall	Nov	1858
Holbrook House	May	1854
Holbrook Rectory	March	1854
Ipswich: Birkfield Lodge	...	1852
Planting the Oak in the Arboretum	May	1863
Corn Exchange	Sept	1850
The Goldrood, Stoke	May	1860
Holy Wells	Aug	1864
The Launching of the Life Boat	Aug	1862
Laying first stone of Grammar School by Prince Albert	? Aug	1851
Queen Elizabeths School	Jan	1860

Roman Pavement	May	1855
Rose Hill House	Oct	1856
St. John's Church, California		n.d.
Middleton Rectory	July	1859
Nacton, Broke Hall	April	1853
Onehouse Church	June	1860
Reydon Church	Nov	1859
Saxmundham, Hurt's Hall	July	1857
Shrubland Park	Feb	1856
South-Town, Hill House	Oct	1862
Sproughton, The Chantry	June	1852
Presentation of silver bugle to 1st Suffolk Rifle Volunteers	Aug	1860
Sternfield Rectory	Oct	1858
Stutton House (Crowe Hall)	Oct	1851
Tattingstone Place	Dec	1853
Wherstead Park	June	1853
Whitton Church	Dec	1850
Witnesham, Berghersh House	July	1852

Published and Composite Works:

- BECCLES: *S.W. View of the Tower of Beccles Church*, July 1817.
(Published in *Gentleman's Magazine*, Aug. 1817, Pl. I, p. 105)
- BURY ST. EDMUNDS: *St James's Tower*, sculpt. et delin. H.D. 1818.
(Published in *Gentleman's Magazine*, Feb. 1819, Pl. I, p. 105)
- IPSWICH: *Cornhill*, Davy del., P. Heath sc.
(Published by S. Piper, Ipswich 1830; printed by S. H. Hawkins. Contained in Clarke's *History of Ipswich*, 1830; and *Portfolio of Old Ipswich*, 1901)
- Interior of a Room at the Tankard*, drawn by H. Davy, engraved by J. T. Lambert, Ipswich.
(Published by S. Piper, 1829; printed by S. H. Hawkins. Contained in Clarke's *History of Ipswich*; *Gentleman's Magazine*, Jan. 1831, Pl. II, p. 41; and *Portfolio of Old Ipswich*)
- East Suffolk Hospital*, 1836, drawn by H.D., etched by C.C. [Miss C. Cobbold]
- St Matthew's Church*, drawn by H. Davy, engraved by D. Buckle.

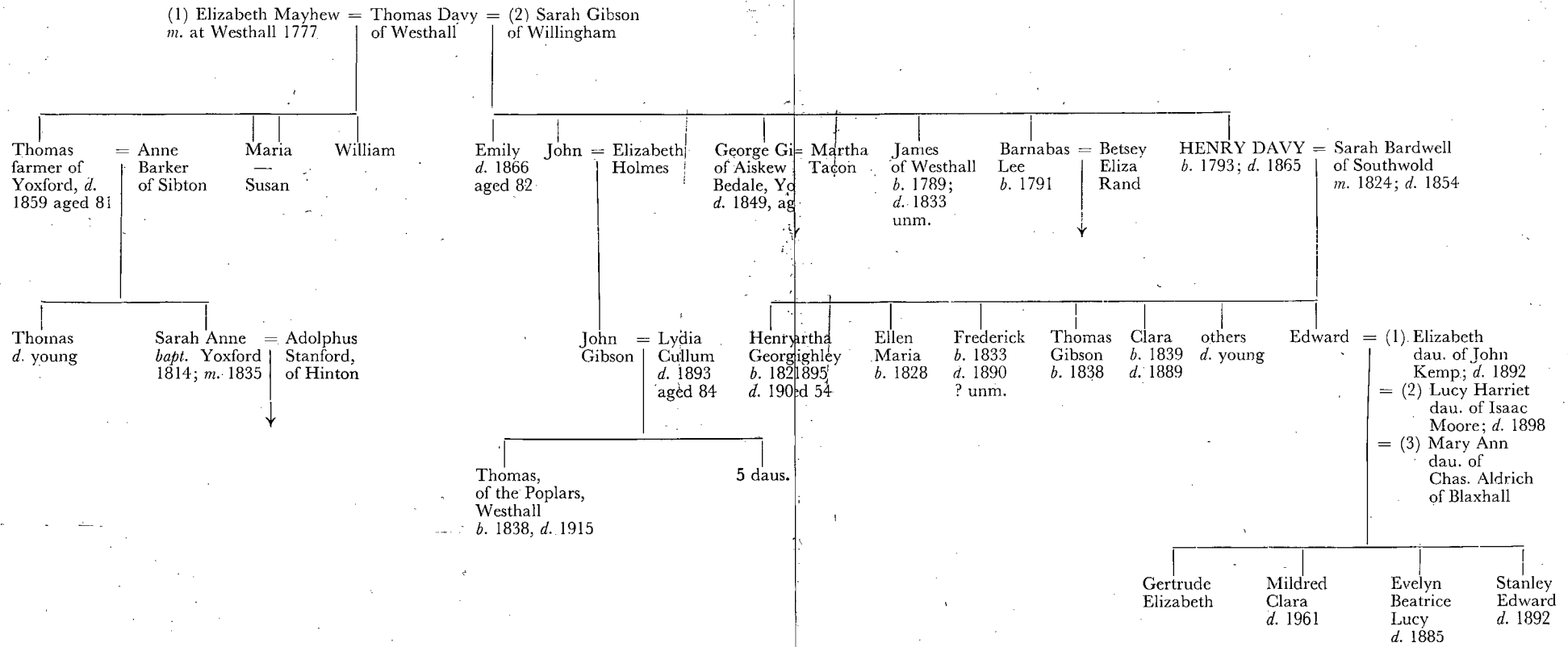
PLATE VIII



Henry Davy by James Pelham (? copy by Frederick Davy)

Note: According to Earle there were two portraits of Henry, one by C. Osborne and another from an original by James Pelham which was copied by Frederick Davy in 1854. Two portraits were among the effects of Henry's granddaughter Mildred when she died in 1961 and both passed to Christchurch Mansion, Ipswich. One of these showing Henry as a young man is marked H. Davy by C. Osborne; the other, illustrated here, is unmarked. Earle gives no authority for his attribution of this portrait to Pelham or for its being copied by Frederick, but he may well have received this information from a relative.

DAV WESTHALL



Sources:— Westhall Parish Registers
 B.M., Add. Mss. 19126, ff. 152, 161, etc.
 Manuscript Notes by Joseph Sim Earle (Ips. Borough Lib.)
 Pedigrees and Genealogical Notes by E. Farrer, vol. I (Ips. Lib.)

FIG. 11.—of Westhall.

PLATE IX



'Farmhouse scene on Westhall Common, the house I was born in'—H. Davy.