

PROCEEDINGS  
OF THE  
CAMBRIDGE ANTIQUARIAN  
SOCIETY



VOLUME XLIV

JANUARY 1950 TO DECEMBER 1950

CAMBRIDGE  
BOWES AND BOWES  
1951

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AN ACCOUNT OF  
THE UNIVERSITY COLLECTION OF  
BRASS RUBBINGS IN THE MUSEUM OF  
ARCHAEOLOGY AND ETHNOLOGY<sup>1</sup>

G. A. E. RUCK, M.A., F.S.A.

ON the Continent, 1848 was the Year of Revolutions. Though, when the initial effort was spent, reaction and repression set in again, the year was the peak of a decade of mounting unrest. The restless spirit even crossed the Channel to these islands, but England had long since had her Revolutions and apart from the Chartist fiasco, it chose a different means of expression. A great outburst of commercial activity, a remarkable growth of interest in art, archaeology and antiquarian and artistic pursuits were here the signs of the times.

In archaeology, the period saw the formation of many Archaeological and Architectural Societies. The two older Universities, as centres of culture, were among the leaders. At Oxford, the Architectural Society was formed in 1839, whilst at Cambridge the Cambridge Camden Society<sup>2</sup> was formed in the same year, the Cambridge Antiquarian Society in 1840 and the short-lived Cambridge Architectural Society in 1851. Many other local Societies which survived the blighting later years of the century and are now flourishing, date their formation from the decade of the 1840's.<sup>3</sup>

Our concern is mainly with the Cambridge Antiquarian Society and slightly with the Cambridge Camden Society. The latter issued its illustrations of the Monumental Brasses of Great Britain in parts between 1841 and 1846.<sup>4</sup> Probably some of those interested in brasses who were then in Cambridge, were members of both Societies. At all events, the Antiquarian Society soon took an interest in brasses, as its Minutes for 17 November 1846 show that a paper on a palimpsest brass at Burwell, Cambridgeshire, was read to the Society by Mr A. W. Franks of Trinity,<sup>5</sup> and on 30 November 1846 the Society received 'some communications on palimpsest

<sup>1</sup> This paper was first printed under the title 'Centenary of a Collection' in *Monumental Brass Society Transactions*, vol. VIII, pt. v, March 1949, and is here reprinted in view of its local interest—*Editorial Note*.

<sup>2</sup> Later the Ecclesiological Society and later still the St Paul's Ecclesiological Society, now again the Ecclesiological Society.

<sup>3</sup> For an interesting account of the formation of Archaeological Societies in these years, see *A History of the Sussex Archaeological Society* by L. F. Salzman, F.S.A., in *Sussex Archaeological Collections* (Centenary vol. LXXXV for 1946, pp. 6, 7).

<sup>4</sup> For a complete bibliography of this interesting series and of the brothers Waller's series of much the same date, see the late Ralph Griffin's article in *Monumental Brass Society Transactions* (vol. v, pp. 180-90).

<sup>5</sup> The distinguished Antiquary, Sir Woollaston Franks, sometime President of the Society of Antiquaries.

brasses' from the same reader. The Minutes of the meeting on 29 November 1847 first hint at a Collection; they record a gift by Mr Franks of a 'fine engraving of a brass' and 'he directed the Society's attention to some fine engravings of brasses', but on 28 February 1848, however, there is the first direct reference to a Collection of rubbings. At this meeting the Rev. J. J. Smith of Gonville and Caius College gave an account of a recent excursion to Little Shelford Church. After describing the visit, he continues 'under the floor of the pew of the Lord of the Manor it was traditionally believed that two monumental brasses existed and upon removing the boarding they were discovered in a beautiful state of preservation. They are of about the date 1420 and commemorate members of the Freville family formerly Lords of the Manor of Little Shelford.... Both are quite new to observers of monumental brasses....' Mr Smith exhibited and presented to the Society rubbings of the two brasses 'which have been taken by Mr Franks of Trinity College'. Mr Franks published a paper on the Frevilles of Little Shelford in vol. II of the Society's *Proceedings* (May 1848). He refers to the recently discovered brasses and illustrates Cole's drawing of the brass of Elena de Freville, 1380, already then lost, describing the drawing as 'the only known record'. Evidently the Collection's unique rubbing of this brass was not known to him. Nothing is known of its origin and possibly it had not yet arrived. The accompanying illustration (Plate VIII *a*) is taken from the block made for the privately printed monograph on the rubbing by the late Ralph Griffin, F.S.A.<sup>1</sup>

The inquiring turn of mind displayed by the early members of the Society in 1848 was renewed nearly eighty years later when a small party under the guidance of Ralph Griffin, then Hon. Keeper of the Collection, visited Dyrham Church, Gloucestershire, and, after some work with a screwdriver, removed several pews and rubbed the brass of Sir Morys Russell, 1401 (Plate XI *a*). This brass was not 'quite new to observers of monumental brasses', but there were six unknown inscriptions on the walls of the church of which the party took rubbings.<sup>2</sup>

To return to the early records of the Collection, the next mention in the Society's Minute Book is at the meeting on 4 December 1848, when rubbings of brasses from St Mary-le-Crypt, Gloucester and others from Lewes and Carnarvon, presented by Mr Franks, were acknowledged. The Collection was indeed fortunate in having Sir A. W. Franks as one of its founders and earliest donors. His rubbings and dabbings of these and other brasses are among its greatest treasures.

There are only occasional references to brasses for the following thirty-seven years, and the next entry of note is a paper read to the Society in October 1885, on foreign monumental brasses, by the Rev. W. F. Creeny. He was later the first President of the Monumental Brass Society, founded as the Cambridge University Association of Brass Collectors in 1887.

The probability of a close connexion between the Association and the Cambridge Antiquarian Society is obvious, but there is little reference to it in the records of

<sup>1</sup> Cambridge University Press, 1929. As Mr Griffin acknowledges, the plate was made by Mr Emery Walker printed from a photograph by Mr Strickland.

<sup>2</sup> See Appendix to Mill Stephenson's List (p. 748).



either Society.<sup>1</sup> One most interesting record, however, in *Monumental Brass Society Transactions*<sup>2</sup> shows that the late Professor R. A. S. Macalister in 1893 exhibited the Collection's rubbing of Elena de Freville's brass already mentioned. Later<sup>3</sup> there is an inquiry for another rubbing of the brass, describing 'the only known rubbing' as 'very poor' and 'quite unsuitable for illustration'. Mr Griffin's illustration (Plate VIII a) has conclusively disproved this statement.

The *Transactions* contain only one more reference,<sup>4</sup> recording a resolution to present the Society's collection of rubbings to the Cambridge University Museum of Archaeology. The Acquisitions Book of the Museum (admittedly incomplete for that period), however, does not record the gift and, if it was ever made, the rubbings have long since been merged in the general Collection and cannot now be identified.

The next date of interest in the records of the Cambridge Antiquarian Society is 13 February 1899, when the Rev. W. G. Searle (an original member of the C.U.A.B.C.) 'exhibited two rubbings of monumental brasses, specimens of a collection numbering about 300 which he presented to the Society'. Members of the C.U.A.B.C. had seen this collection in September 1890, and had described it as 'rubbings well taken and in good preservation, being mounted on rollers'<sup>5</sup>—now removed. This collection can still be identified as Mr Searle's manuscript List is in the Museum.

We can now pass to Mr C. E. Sayle's Report to the Society on its Library, presented to the Meeting on 17 November 1919. This was a general account of the early history; it records the many early homes of the Society's Collections. By 1883 they were in a Gallery of the Hall of the New Museum of Archaeology and were taken over by the University by a Grace of the Senate on 6 December in that year. In 1910 the foundation stone of the present Museum was laid, and in 1914 the Collections were transferred to it under its present title.

Mr Sayle tells a sad tale of the neglect of the Library of which the Collection of brass rubbings was part. There was apparently neither Catalogue nor Register, but the brass rubbings had been saved from inevitable destruction by the construction in 1889 of a cabinet (used until 1939). When the new Museum was opened, steps were taken to reorganize the Library. In particular, Mr H. F. Bird (then Treasurer of the Society), helped by a Clifton College schoolboy, Mr J. C. Crofts, spent a considerable time 'in an attempt to reduce the collection of brass rubbings to order'. This greatly understated the case. Mr Bird's work, which lasted from 1914 to 1920, was the foundation of the present Collection. He completed the preliminary sorting and arranging and prepared the first catalogue which was used until the Collection outgrew it in 1925; it is still kept with the Collection as a record of Mr Bird's invaluable work.

In 1920 the University was given a large collection of rubbings, and the Cambridge Antiquarian Society approached Mr Ralph Griffin, then Secretary of the Society of

<sup>1</sup> The Rev. R. W. M. Lewis, M.A., F.S.A., President of the Monumental Brass Society, who was an undergraduate member of the C.U.A.B.C. in its early years, states that he knew little of the Collection at that time.

<sup>2</sup> Vol. II, p. 72.

<sup>3</sup> Vol. II, p. 151.

<sup>4</sup> Vol. II, p. 171.

<sup>5</sup> *Monumental Brass Society Transactions*, vol. I, pt. VIII, p. 18.

Antiquaries, to undertake its arrangement, classification and incorporation into the existing Collection. Mr Griffin's proposals (given in a letter now in the Collection's Records) to arrange the Collection on lines similar to the Society of Antiquaries' Collection, were readily accepted. He therefore set to work at once, and in 1924 was appointed Honorary Keeper of the Collection. His first step in 1920 was to read the Society a general paper on brasses.

Mr Griffin far exceeded his original promise to incorporate the new collection, for between 1920 and his illness in 1939, he turned the University Collection into a record of national importance.

From 1920 to 1924 Mr Griffin was engaged on his initial task of arranging and merging the original and the new collections. He was not content with the help of one schoolboy, but gathered round him a coterie of undergraduate and other helpers whose counsellor, inspiration and friend he at once became.

By the end of 1924, the main re-arrangement being complete, the work of enlarging the Collection began, and it became evident that Mr Bird's original catalogue (based on the Rev. Herbert Haines's List) would be insufficient. Mr Griffin was collaborating closely with Mr Mill Stephenson in the preparation of the latter's new List and he obtained a set of the galley proofs: these he had mounted on one side of large sheets of thick paper and bound in two half calf volumes, the Index being separately mounted in a third volume. These volumes, with Mr Griffin's valuable series of notes of corrections, additions and losses made in the following years, became the new catalogue of the Collection. Many further notes have been made in the catalogue since Mr Griffin's death in 1941. These have been separately summarized and it is hoped eventually, in memory of Mr Griffin, to publish them as a supplement<sup>1</sup> to the Appendix published in 1938 by Mr M. S. Guiseppi, F.S.A., and Mr Griffin as a Memorial to Mill Stephenson.

By the end of 1925 the Collection had been recorded in the new catalogue, and the brasses of which rubbings were then needed were summarized in a separate 'Wants Book'. The resulting list was formidable, but its very size stimulated the work of reducing it.

Dr G. H. S. Bushnell, F.S.A., has recorded in his Obituary of Mr Griffin how he would descend on a convenient centre and 'mop up' all round it.<sup>2</sup> In the early days these descents were often made with a small party of his undergraduate fraternity and the district was toured either in a car belonging to one of the party or else by a skilful use of bus and train. Later, when most of the undergraduate group had gone down, he bought a car and toured with his chauffeur companion and helper George Reason, a first class brass rubber (testified by the many rubbings in the Collection inscribed by Griffin 'G.R. fecit' or 'G.R. optime fecit') and an expert amateur photographer. The sight of R.G. in his latter years descending from his

<sup>1</sup> The writer would be glad to receive from members information of any unrecorded brasses, brasses or pieces of brasses lost, changes in position, relayings or restorations since the date of the Appendix to Mill Stephenson's List. This information and any of a similar nature should be sent to him at the University Museum of Archaeology and Ethnology.

<sup>2</sup> *Monumental Brass Society Transactions*, vol. VII, p. 375.

magnificent black Bentley drop-head coupé at the door of a remote country church is one never to be forgotten.<sup>1</sup>

The statistics of the Collection can best tell the resulting decimation of the Wants List. In round figures there are now (including the additions since Mill Stephenson's List was completed) 8400 known monumental brasses in the British Isles, apart from fragments in Museums and Private Possession. In 1926 the Book of Wants recorded that rubbings were required of 5560 brasses from approximately 2490 churches, to which must be added the additions since the completion of Mill Stephenson's List, making a total of 6210 brasses from approximately 2730 churches. To-day it records that rubbings of only 1750 brasses from 820 churches are required, showing that rubbings of 4460 brasses from 1910 churches have been added during the twenty-two years, a yearly average of 200 brasses from eighty-seven churches, including the six War years when practically nothing could be done.<sup>2</sup>

To complete the figures, it may be said that at the end of 1925 the Collection had satisfactory rubbings of about 2190 brasses and that these have now been increased to 6650. Of the 282 known palimpsest brasses it has rubbings of the reverses of 161, and there are rubbings of 330 of the 580 recorded indents of lost brasses. There are rubbings of 73 brasses now wholly lost and of 212 brasses showing pieces now lost or done before the brass was relaid or restored. In addition, there are still many rubbings that do not reach the standard set by Mr Griffin. Some do not show the correct relative positions of the various parts of the brass, being cut out and mounted or otherwise badly rubbed, and others are incomplete, lacking shields and the like. These will eventually be replaced by modern rubbings.

The whole Collection is now arranged according to Mr Griffin's plan, in folios consisting of a strawboard at top and bottom, with a coarse calico cover to the rubbings. The rubbings are folded flat and arranged in alphabetical order of places within counties, each county having one or more folios. There are now 86 folios, kept in three very large drawer cases.

<sup>1</sup> His approach to the clergy was always original and often full of humour. Of the many amusing stories that could be told, one incident, at which the writer was present, must serve as a sample. During a final mopping-up tour of Norfolk in 1926, one Sunday afternoon, we reached a large village where, amongst others, there is a big brass with a double canopy. R.G. sent us into the church with instructions to begin operations, saying, 'I will deal with the parson'. An hour or so later, absorbed in our rubbing of the big brass, now reaching the feet, we looked up to see a tall furious figure in a long black cloak standing over us. It was the parson, evidently not 'dealt with', for his opening words were 'What are you doing here?' followed by 'take it up at once'. Alarmed that our hour's hard labour was to be wasted we hesitated, only to be still more forcibly directed to remove the offence. Rescue was at hand, however, for, sailing up the nave, as only he could sail, came R.G. In his most majestic manner he greeted the angry cleric. 'Ah! how do you do; are you the parson? They told us you were away.' Then, before the other could recover—a telling stroke—'I see you have bats in your belfry.' With that, he marched him off down the church, leaving the delinquent brass rubbers totally forgotten behind him. Whilst they hastily finished their interrupted work, the distant voices of R.G. and the Vicar could be heard in amicable discussion in the tower on the best way of dealing with the bats.

<sup>2</sup> These figures are taken up to the year 1948 only and the past two years have further improved them. The figures for the twelve years 1926 to 1938 (all during Mr Griffin's active period) were even more remarkable; rubbings of 4230 brasses from 1760 churches; an average of nearly seven brasses from three churches each week or nearly one rubbing a day (including Sundays).

In an old collection such as this, deriving from many sources, it is natural to find some of the famous names in brass rubbing. Sir Woollaston Frank's early rubbings have already been mentioned, and there are many rubbings by the Rev. Herbert Haines, whilst a scrap-book formerly belonging to the Cambridge Architectural Society has recently been found in the Library, containing two of the Rev. C. R. Manning's rubbings (one of a Trinity labelled 'Billesden'—evidently Billesdon, Leicestershire—now lost, and the other of part of an Annunciation now in the British Museum<sup>1</sup> then in the possession of Mrs Greef, King's Parade, Cambridge) and three drawings by J. G. Waller. Lately too, by the kindness of Mrs Macklin, the whole of the Rev. H. W. Macklin's fine collection has been added.

Probably the greatest treasures in the Collection, however, are the rubbings of Elena de Freville from Little Shelford, Cambridgeshire (Plate VIII *a*), a rubbing by John Sell Cotman of the figures of Sir Ralph Shelton (Plate IX *b*) and lady from Great Snoring, Norfolk, and the drawing, probably by Craven Ord, of the lost priest from Cherryhinton, Cambridgeshire, recently very kindly presented by the Rev. G. Montagu Benton.<sup>2</sup>

The Little Shelford and Cotman rubbings are very similar in character. Both are very faint, and appear to have been rubbed with a dirty piece of leather. They are on similar types of vertically laid paper (the Cotman rubbing on several small sheets stuck together). The paper of the Little Shelford rubbing has a form of the 'Posthorn' watermark with the initials 'L.V.G.' (Lubertus van Gerrevink) below, with a countermark 'C.P.' in double-lined capitals within a circle. The paper of the Cotman rubbing has a form of the 'Britannia' watermark, with a countermark 'B.N.' in double-lined capitals. It is not possible to date either paper very closely, but the Shelford paper may be late eighteenth or early nineteenth century made in England under Dutch instruction.<sup>3</sup>

The figure of Sir Ralph Shelton is shown here (Plate IX *b*), accompanied by a rubbing of the brass as it is to-day (Plate IX *a*). Cotman's rubbing is of particular interest, for it shows an entablature beneath the figure. This does not appear beneath the lady (the rubbing of which is too faint for illustration) nor does Cotman's illustration show it.<sup>4</sup> The modern rubbing shows faint indents for a canopy of which the entablature was evidently the foot. No doubt, in this illustration, Cotman chose to make some rearrangements, for, besides omitting the entablature, he has shown the two upper shields below the figures, merely indicating their correct position by a note. Allowing for his limited material, however, his figures are astonishingly accurate.

Other old rubbings are often of great interest and value. The Collection has four rubbings of the brass of Robert Whalley, 1591, at Queens' College, Cambridge.

<sup>1</sup> Mill Stephenson's List, p. 576 (British Museum, i, Figures (7)).

<sup>2</sup> Described and illustrated by Mr Benton in *Monumental Brass Society Transactions*, vol. VIII, pt. v, p. 177.

<sup>3</sup> For examples of the Posthorn watermark, see W. A. Churchill, *Watermarks in Paper in the XVII and XVIII Centuries* (Menno Hertzberger and Co., Amsterdam, 1935), Nos. 318 to 324 (pp. ccli to ccliii) and 415 (p. cccx); for initials L.V.G., *ibid.* Nos. 413 and 414 (pp. cccviii and cccix); for the Britannia watermark exactly as on the Cotman paper but without the countermark, *ibid.* No. 225 (p. cxcix).

<sup>4</sup> *Sepulchral Brasses of Norfolk and Suffolk* by John Sell Cotman, vol. 1, plate 19.

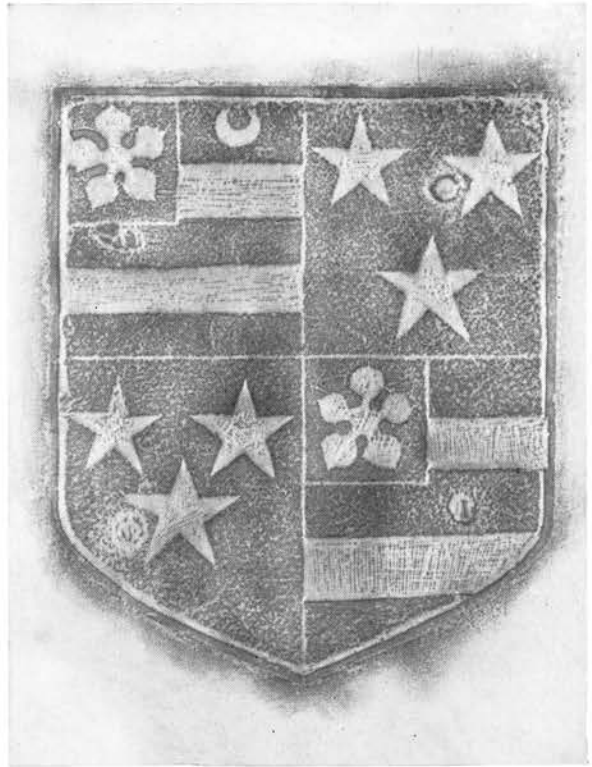


Ralph Griffin, F.S.A.  
First Hon. Keeper of the Collection  
*(From a portrait by A. B. Connor, F.S.A., painted in 1935)*

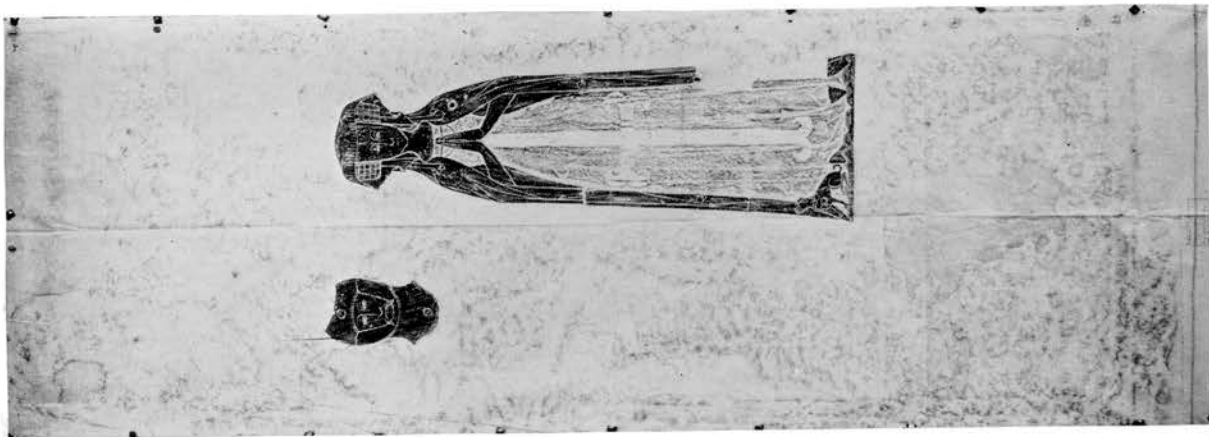


1 inch

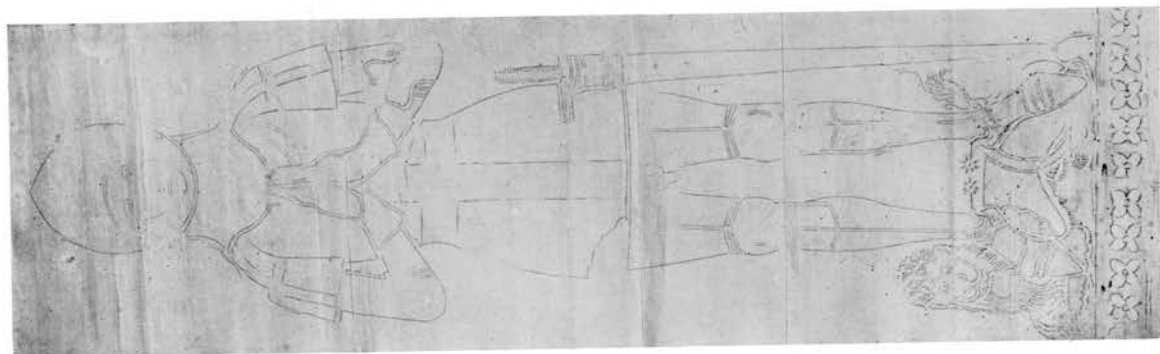
a. Little Shelford, Cambridgeshire.  
Elena de Freville, 1380



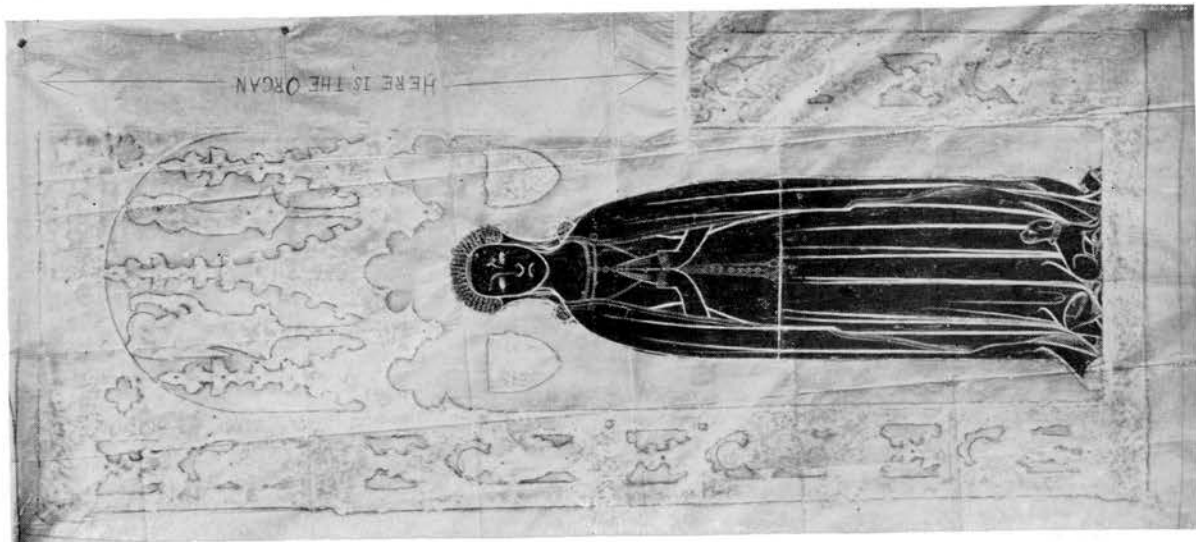
b. Trinity Hall, Cambridge. Shield from Brass to  
Thomas Prestone, LL.D., 1598. Width of shield  
7 inches at top



a. Great Snoring, Norfolk.  
 Sir Ralph Shelton and wife Alice, 1424  
 (From modern rubbing made 1927)



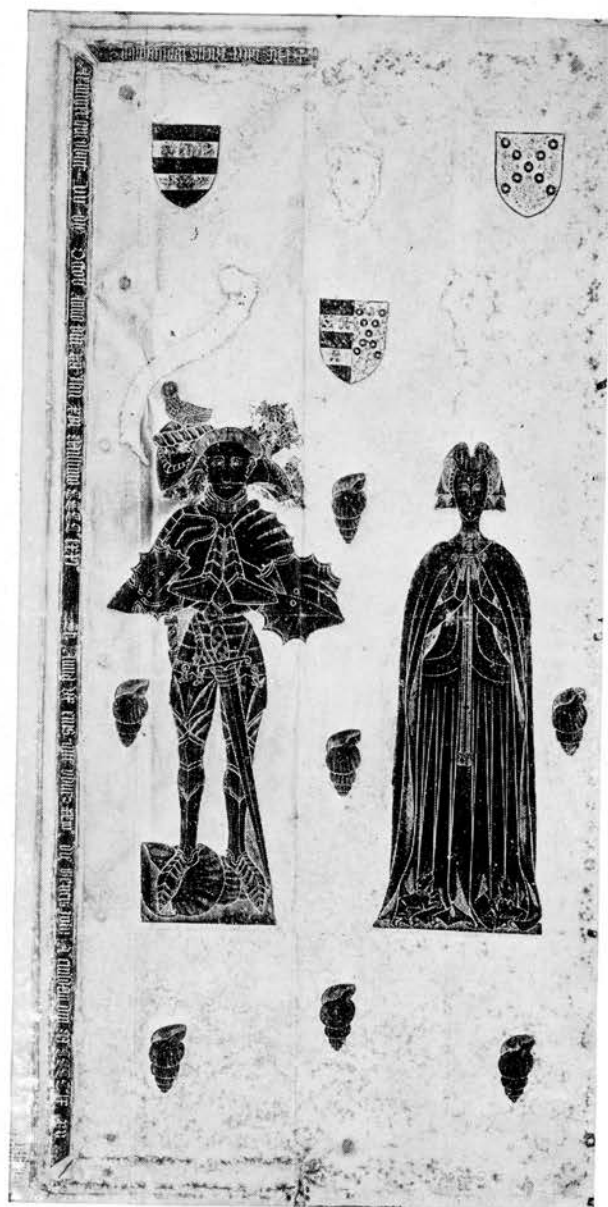
b. Great Snoring, Norfolk.  
 (John Sell Cotman's rubbing of  
 figure of Sir Ralph Shelton, 1424)



c. Gedney, Lincolnshire.  
 Lady of the Roos family, c. 1390



a. Somerton, Oxfordshire.  
Mr William Fermoure and wife, 1552



b. Wollaton, Nottinghamshire.  
Richard Wyloughby and wife Anne, 1471



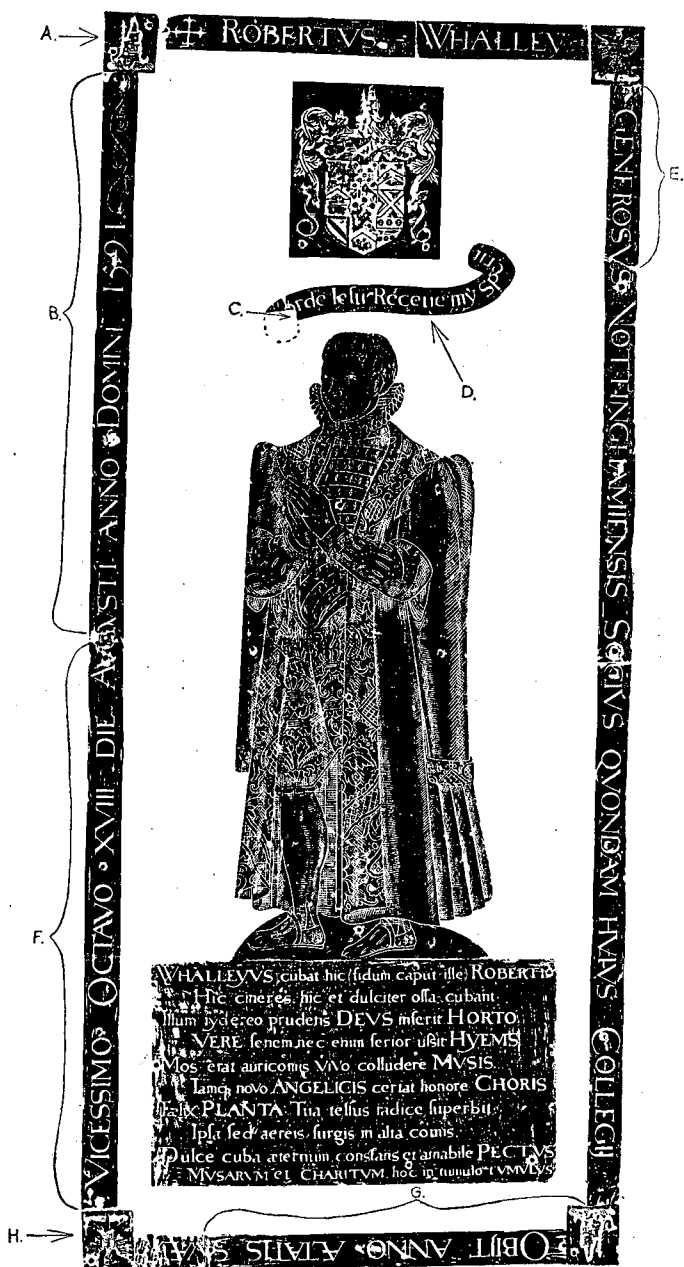


Fig. 1. Queens' College, Cambridge.  
Robert Whalley, 1591  
(From an old rubbing)



Fig. 2. Aldbourne, Wiltshire.  
Incised alabaster altar tomb, Master John Stone, 1501

These tell an extraordinary story; two are old, of unknown date; two are modern, one made in 1927, the other in 1947. The most complete old rubbing is shown (Fig. 1); it is evidently the rubbing from the Rev. W. G. Searle's collection mentioned in the description of this brass in the List of the Brasses of Cambridgeshire<sup>1</sup> by C. J. P. Cave, O. J. Charlton and R. A. S. Macalister. It shows the pieces A, E, F and G which are now lost, and B and D which were lost for a time. It does not show item C on the scroll which appears on all the other rubbings and is now in place. The other old rubbing shows that items B, D, E, F and G were then lost, but it has item A which is now lost. This rubbing corresponds to the description of the brass given in the List of the Brasses of Cambridgeshire. The 1927 rubbing shows items B and D to be then still lost; the bottom of the slab was then partly covered so that three-quarters of the badge H (recently discovered to be palimpsest) and the piece of inscription joining it, were covered. The badge H was then facing the right way. The 1947 rubbing shows the brass in its present state after being moved in its slab on to the wall of the new chapel. Items B and D have been returned to the slab and the whole of the badge H and its adjoining piece of inscription are now visible. The badge, however, has been reversed, but as it is loose, it will shortly be refixed the right way up. All the returned items have been carefully examined and are original. Nothing is known of their whereabouts in the intervening period; no doubt they were kept somewhere in the College.

Figs. 3 and 4 are other examples of the information to be gained from old rubbings. These are the old and modern rubbings respectively of two brasses from Souldern, Oxfordshire—Mill Stephenson Nos. I and III. They may provide a correction to Mill Stephenson's List. He describes the heart and scrolls as No. I, c. 1460, with inscription lost, and the inscription (mutil.) to John Throckmorton as No. III.<sup>1</sup> The very battered old rubbing (Fig. 3) shows the inscription mutilated, two pieces lost from the left-hand scroll and divisions in the metal of the middle and right-hand scrolls: there is no mastic in the lines. The modern rubbing (Fig. 4) shows that the whole brass has been restored and relaid in a paving stone and the lines filled with mastic. The whole inscription is new with a blank piece of metal at its end to fit the indent; the missing pieces of scroll have been replaced and there are now no divisions in the metal. Mill Stephenson no doubt took his description from the rubbing in *Coll. Soc. Antiq.* (which I have not seen), but possibly the rubbing illustrated in Fig. 3 shows the state of the brass before relaying. The inscription may be contemporary with the heart and scrolls. Unfortunately the rubbing is not dated, and Haines's List is no help as he mentions the brass only in the Addenda (vol. II, p. 263) with an asterisk to show that he had not seen a rubbing.

Incised slabs, though not strictly part of the subject, are of the greatest interest, and some of the more important have been rubbed. One of the finest examples, to Master John Stone, 1501, at Aldbourne, Wiltshire, is illustrated (Fig. 2). The alabaster stone on an altar tomb seems to have been broken across

<sup>1</sup> *Monumental Brass Society Transactions*, vol. II, pp. 271-2 (No. 168).

<sup>2</sup> *List*, pp. 420-1.

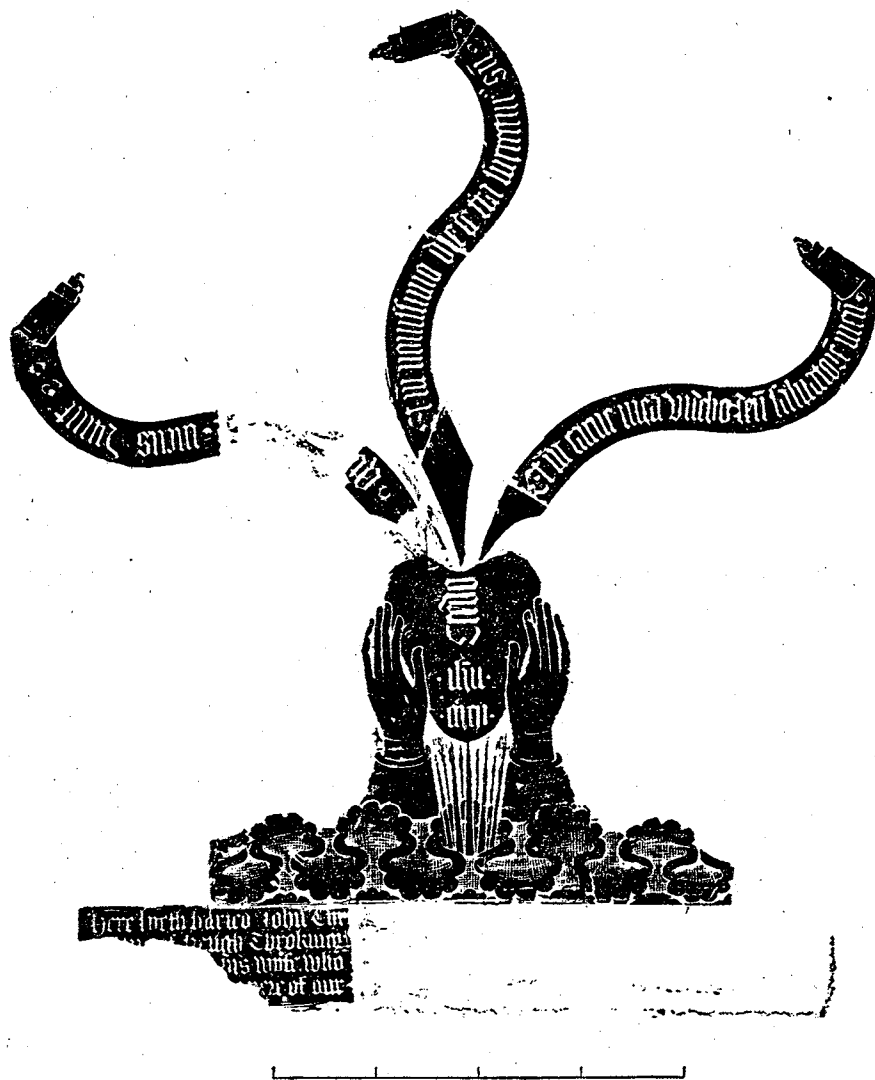


Fig. 3. Souldern, Oxfordshire. Heart Brass c. 1460 (M.S. I) and  
Inscr. John Throckmorton (M.S. III).

(From an old rubbing before relaying and restoration)

the middle at some time and a small section in the middle has apparently been renewed.<sup>1</sup>

The various journeys about the country have shown that, as often mentioned in the *Transactions* in the past,<sup>2</sup> the care of brasses is still not all that it should be. Many cases are still found of polishing with metal polish, covering with coconut matting

<sup>1</sup> The inscription is somewhat difficult to decipher; it reads: 'Hic iacet magister Johannes Stone pbandarius  $\text{H}$  qd' vacarius de Aldborne qui quidem Johannes obiit die mensis anno dni' millmo CCCCC -ms cui' aie' ppicietur Deus Amen.' I am indebted to Mr F. A. Greenhill, F.S.A. (Scot.), of Broughty Ferry for the 'pbandarius  $\text{H}$ ' and for confirmation of the rest of the inscription.

<sup>2</sup> See, in particular, *Monumental Brass Society Transactions*, vol. VII, p. 177.

or relaying in plaster which all rapidly destroy the surface. There are still far too many brasses covered by organs, pews and other erections. May I repeat, therefore, that the maximum attention required by a brass is a soft mat to protect it from tramping feet if it is on the floor, a wipe with a paraffin rag to clean it and a rub with

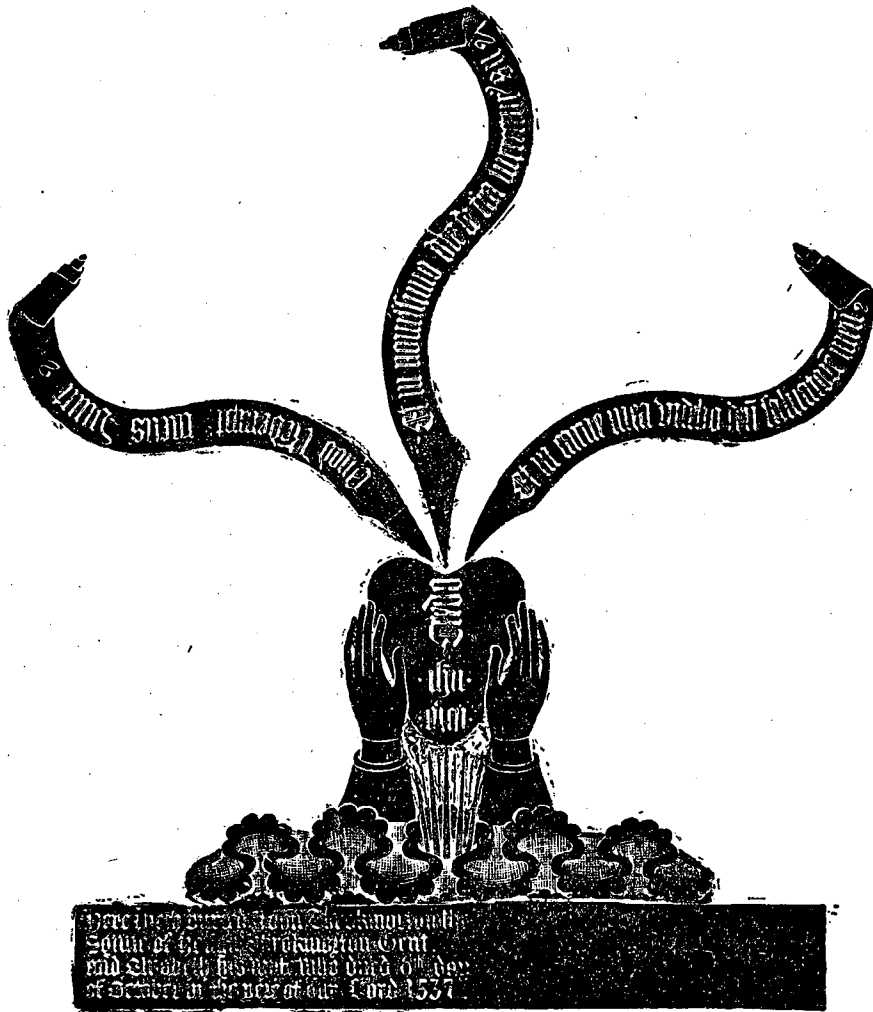


Fig. 4. Souldern, Oxfordshire. M.S. I and M.S. III  
(Modern rubbing (1947) showing relaying and restoration)

a furniture polish to preserve its surface. The fragments of the church clock—found in one church in the Midlands—do not substitute effectively for a soft mat! The stone in which the brass is set is in most cases Purbeck or Bethersden marble, and it needs treatment to prevent disintegration. It should first be cleaned with soap and water; then, if necessary, benzene may be used. Then polish with beeswax and

turpentine, and, if necessary, a little putty powder on a cloth. In addition, a paste made of ceresine wax and toluene can be used. This method was devised by the Rev. E. G. Benson of Presteign, Radnorshire, and was approved by Mr Griffin.

The further illustrations, which are specimens of the modern rubbings in the Collection, have been chosen to show brasses not previously illustrated—Somerton, Oxfordshire (Plate *Xa*), and Wollaton, Nottinghamshire (Plate *Xb*)—or to supplement partial or imperfect earlier illustrations.

The Somerton brass (Plate *Xa*) to William Fermoure, 1552, is not mentioned in the *Transactions* or elsewhere, although it is of great interest. At Easton Neston, Northamptonshire, not many miles from Somerton, William Fermoure's brother Richard Fermer, merchant of the Staple of Calais, has a rather smaller brass of the same date.<sup>1</sup> The figures in these two brasses and in others at Ludford, Salop (formerly Herefordshire), to Richard Foxe and wife, 1554,<sup>2</sup> at Dry Drayton, Cambridgeshire, to a man of the Hutton family and wife, c. 1540<sup>3</sup> and at Dinton, Buckinghamshire, to Thomas Grenewey and wife and Richard Grenewey and wife, both 1551, are all so similar that they must be by the same hand. The general drawing of the armour and of the ladies' dresses, the posture of the heads, slightly thrust forward and with rather pointed chins and the deeply etched lines on the men's faces are all striking points of resemblance. A further significant feature is that all show indications of being palimpsest. The Dinton brasses are so identified; Ludford and Dry Drayton are both made up of small pieces of metal, whilst Easton Neston is in a borrowed stone, the female figure being in the indent of a lady with a butterfly head-dress and the male in that of a slightly larger figure. The indications point to a central workshop at present unidentified, possibly using materials from despoiled churches.

The brass of Richard Wylloughby, 1471, Wollaton, Nottinghamshire (Plate *Xb*), was fully described by the Rev. H. E. Field in *Monumental Brass Society Transactions*,<sup>4</sup> with that to Sir Robert Strelley, 1487, at Strelley in the same county which was the only one illustrated, so Plate IV *c* will fill the gap.

Two others, Edward Love, 1535, Stoke Lyne, Oxfordshire (Fig. 5), and Dame Margery Calveley, c. 1495, Ightfield, Salop (Plate XII *a*), have never been mentioned in the *Transactions*. Only the figures of Our Lord in Pity from Stoke Lyne and of St John the Baptist from Ightfield have been illustrated before. Both brasses speak for themselves; the curious late canopy at Ightfield is particularly interesting and the Stoke Lyne brass, with its fine shields, is a delightful little composition in its original stone frame on the chancel wall.

The discovery of the lady of the Roos family, c. 1390, Gedney, Lincolnshire (Plate IX *c*), has been reported and discussed in *Monumental Brass Society Transactions*.<sup>5</sup> Mr E. M. Beloe's photo-lithograph (there mentioned) is the only other illustration and is now almost unobtainable.

<sup>1</sup> Hudson, *Brasses of Northamptonshire and Northamptonshire Architectural and Archaeological Society Reports*, vol. LIII, Fig. v, p. 12.

<sup>2</sup> V. and A. Mus. List, Pl. 31.

<sup>3</sup> *Monumental Brass Society Transactions*, vol. III, p. 4.

<sup>4</sup> Vol. III, pp. 219 et seq.

<sup>5</sup> Vol. I, pt. VIII, pp. 11 and 12 and pt. IX, p. 21.

The three other illustrations of John Sleford, 1401, Balsham (Plate XI*b*), Sir John Bernard, 1451, Isleham (Plate XII*b*), and William Coke, 1553, Milton (Plate XII*c*),<sup>1</sup> all in Cambridgeshire, show some of the fine brasses near Cambridge that the early



Fig. 5. Stoke Lyne, Oxfordshire. Edward Love and wife Alys, 1535.

members of the Cambridge Antiquarian Society and the first members of the C.U.A.B.C. must have rubbed. Fortunately, perhaps, none of them apparently emulated the Rev. J. M. Neale, the Rev. B. Webb and the Rev. E. J. Boyce, the three

<sup>1</sup> Possibly another palimpsest.

originators (when undergraduates) of the Cambridge Camden Society, who, in order to obtain support for the projected Society, are reported to have waited on their Tutor, Archdeacon Thorpe, in his room one evening, carrying the brass of William de Fulbourne from Fulbourn, Cambridgeshire, and to have laid their case before him. They extracted a promise from him to call the public meeting at which the Cambridge Camden Society was later formed.

These last illustrations show the methods of rubbing larger brasses developed under Mr Griffin's direction. His first principle was that, for Museum purposes, rubbings must never be cut out and mounted, but must show the whole brass with all its component parts—including indents—in their correct relative positions. That may seem a comparatively simple proposition to-day, but it was exceptional to the old brass rubbers, using narrow lining paper. Instead of lining paper, therefore, Mr Griffin introduced Architect's Detail Paper which is made in three widths—30 in., 40 in. and 60 in.—the widest being sufficient for all but the largest brasses. This paper should, however, be chosen with care; it is generally thinner than lining paper and some makes have become very brittle after a few years. Any paper showing signs of a yellowish, slightly oily transparency should therefore be avoided. Since the War, a slightly thicker detail paper has been found which is 72 in. wide. This promises much better, though time will be the only test of its lasting qualities.<sup>1</sup>

In rubbing the larger brasses, where the indent used to be outlined with heelball, it was a short step to the use of a dabber to indicate the indent and to show the edge of the brass as a guide before using the heelball. There followed naturally the present method whereby a rubbing of enhanced value for Museum purposes and of improved artistic appearance is obtained by rubbing the brass and dabbing the whole stone so that the complete monument is shown: Plates IX *a* and *c*, X *a* and *b*, XI *b*, XII *a* and *c* show this method. The use of the 72 in. paper has made it possible to extend the rubbing where necessary to include the shields at the sides of an altar tomb (Plate X *a*).

Smaller brasses, particularly inscriptions, are done by the 'dabbing' method on tissue paper obtained from a special mill and of a tougher quality and larger size than the average. It is sufficiently strong to take a rubbing with heelball of very lightly engraved brasses. This latter method is very suitable for eighteenth-century brasses which are generally very lightly engraved (see Plate XIII). The washleather pad for dabbing was found to produce too indefinite a result, so the brass rubber's own finger is now used inside a small piece of washleather. The finger, being sensitive, feels out the lines much more accurately and produces a sharper and darker result. The shield from the brass of Thomas Prestone, 1598, Trinity Hall, Cambridge (Plate VIII *b*), is an example of this method of dabbing.

The dabbing method on detail paper is now generally used for indents of lost brasses, the edges of the indent being outlined with heelball. The rubbing of Elyas de Beckingham from Bottisham, Cambridgeshire, illustrated in *Monumental Brass*

<sup>1</sup> This paper can at present only be obtained in a large quantity wholesale at this width, so is not readily available for the private brass rubber.

*Society Portfolio* (vol. v, pt. 9, pl. 45), was made with heelball specially for the purpose, but even here (though it was not possible to reproduce it by the method then used) the inside of the indent was dabbed with satisfactory results. We should pay greater attention to indents; they can be most instructive; there must be many not yet recorded that would repay study.

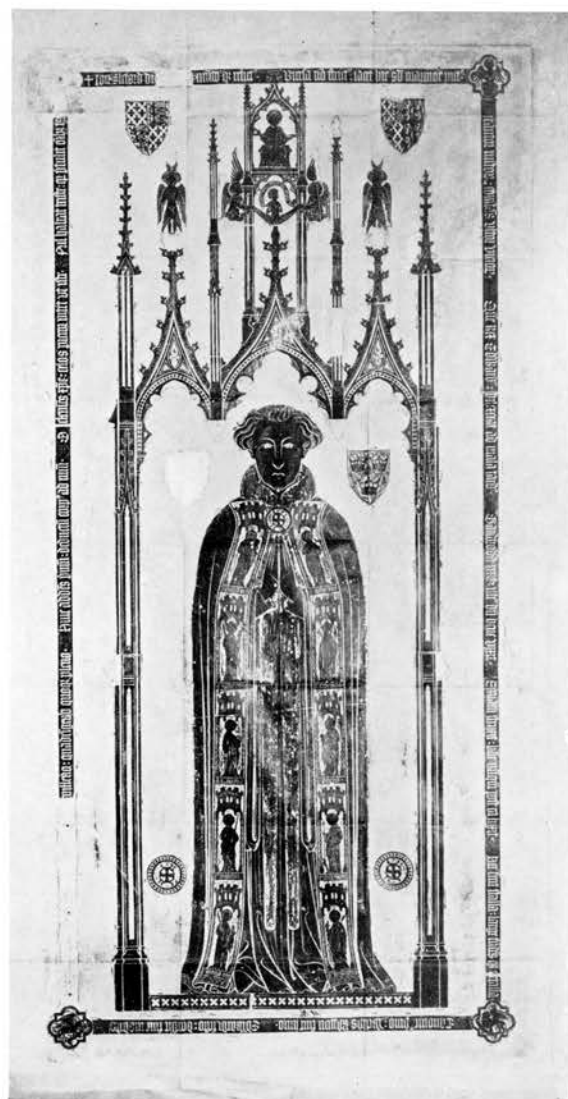
It can be seen, therefore, that the work begun by the early brass rubbers of the 1840's, continued by Mr H. F. Bird and brought to its climax by Mr Ralph Griffin, F.S.A., has been nearly completed. A collection of national importance has been created which it is hoped will be a permanent record of the past and a mine for research in the future.

The Collection, which originated in the troubled 1840's, kept its Centenary in the uncertainty of 1948: we may hope that there will still be antiquaries to witness its second centenary, to draw instruction from the past it commemorates and to gain inspiration from the craftsmen it honours.

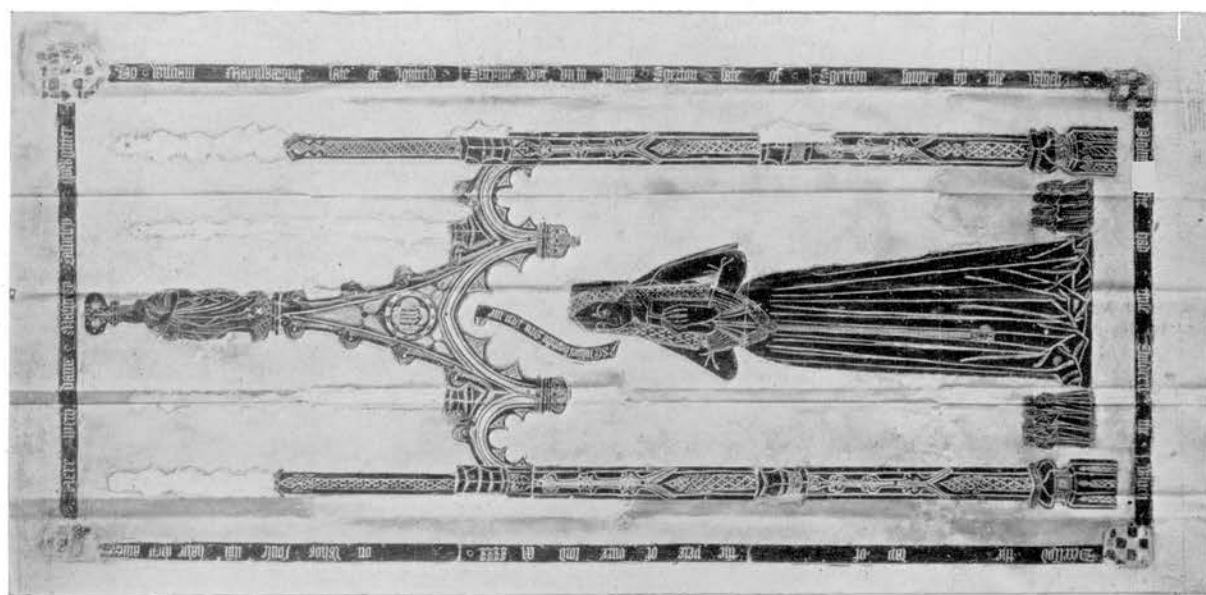




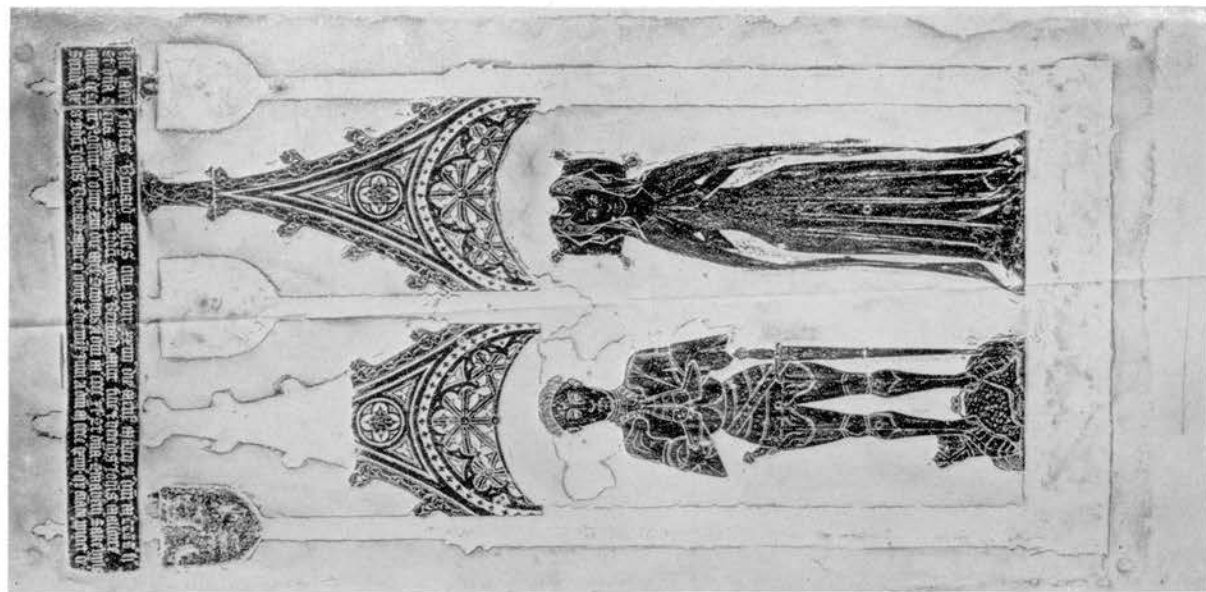
a. Dyrham, Gloucestershire.  
Sir Morys Russell and wife Isabel, 1401



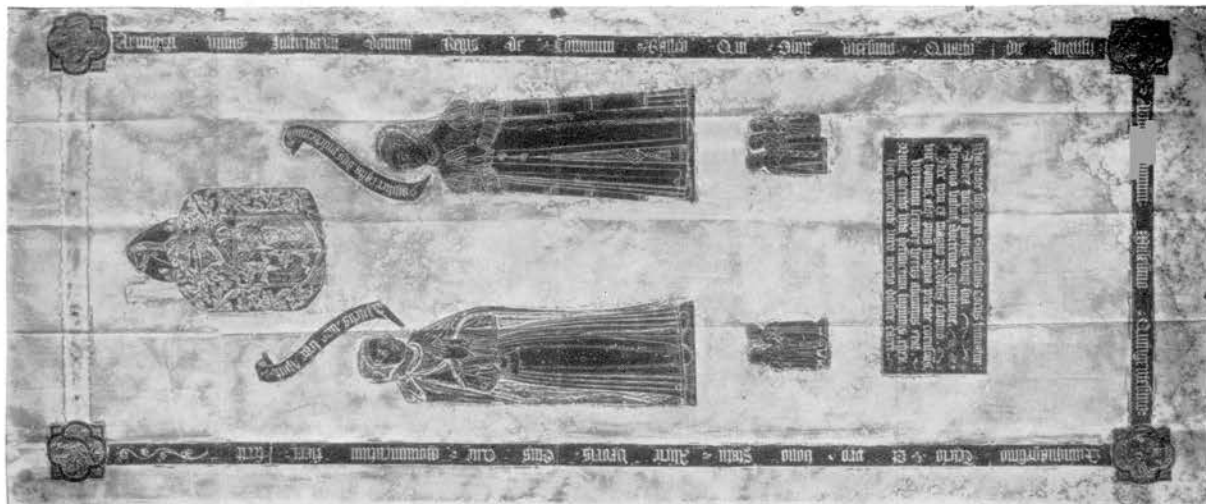
b. Balsham, Cambridgeshire.  
John Sleaford, 1401



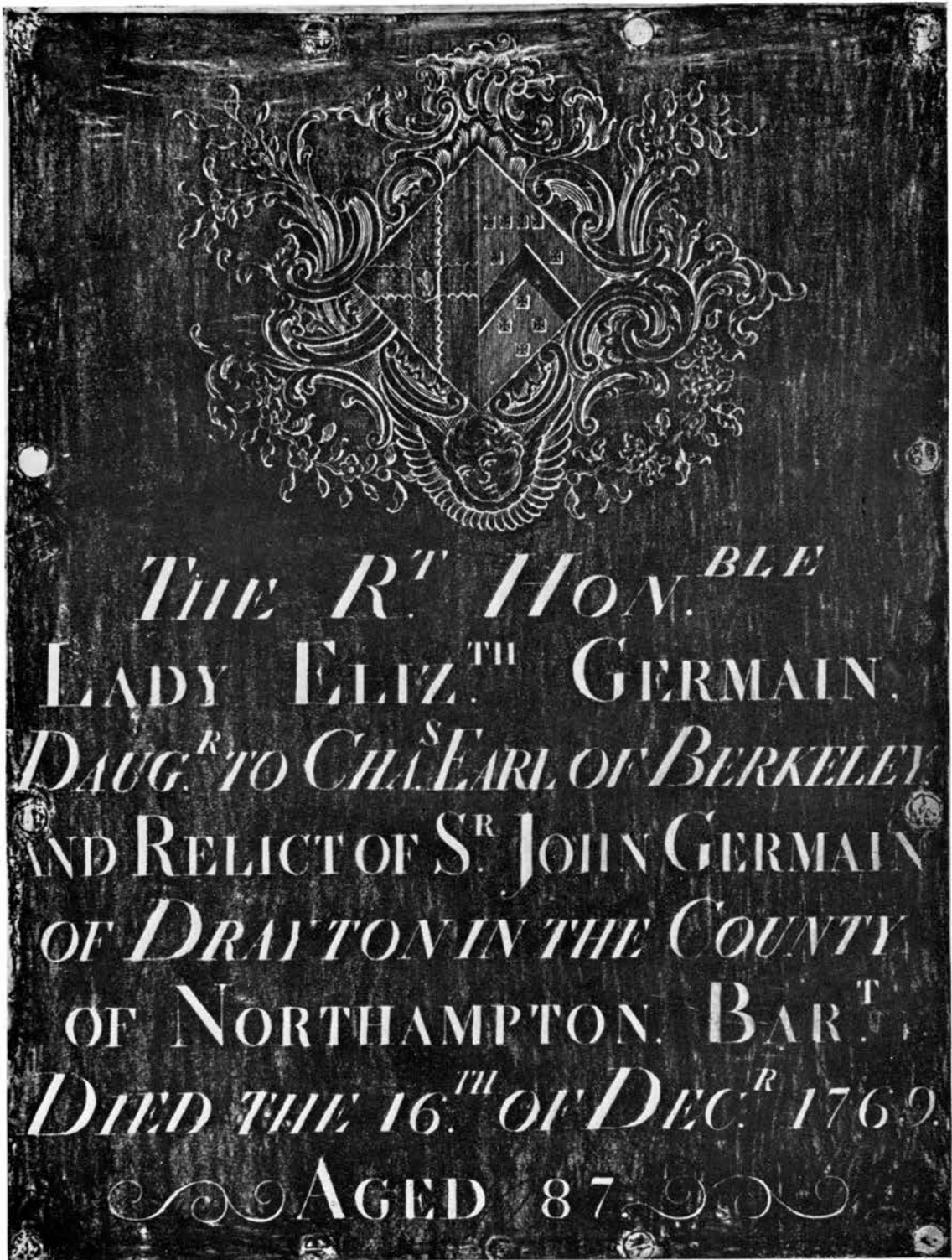
a. Ightfield, Shropshire.  
Dame Margery Calveley, c. 1495



b. Islcham, Cambridgeshire.  
Sir John Bernard and wife Ellen, 1451



c. Milton, Cambridgeshire.  
William Coke and wife Alice, 1553



Lowick, Northamptonshire. Lady Elizabeth Germain, 1769. Size 12 inches by 16 inches

# PROCEEDINGS OF THE CAMBRIDGE ANTIQUARIAN SOCIETY

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