

## Lost Brasses.

COMMUNICATED BY

THE REV. C. R. MANNING, M.A., HON. SEC.

---

It would probably be making a low estimate to state that the number of Monumental Brasses formerly existing in the churches of England, but now destroyed, amounted to fifty thousand. There is scarcely an ancient church we can enter where the pavement does not bear evident signs of the spoliation it has been subject to; in many, almost the whole floor is composed of a succession of slabs deprived of the metal memorials of our forefathers, by neglect, or fanaticism, or robbery, and now with their rugged *indents* bearing testimony, not to the names and stations of those whose remains were buried beneath them, and to the piety of those who put them down, but to the violence and sacrilege of those who tore them up. Gunton, in his "History of the Cathedral Church of Peterborough," quaintly speaks of such despoiled slabs as "the fair marble which acts the second part of Niobe, weeping for many figures of Brass which it hath lately forgone."<sup>1</sup> A better comparison might be drawn between these empty stones, indicating the outline only of their former enrichment, and the impressions in the hardened clay, by which the geologist pronounces the character and form of the leaf or shell which was once imbedded in it. It is certainly no recommendation of the revival of brasses, as monuments, to reflect on the ease with which they may be displaced and destroyed, and the immense number of memorials, of the

<sup>1</sup> Gunton's *Peterborough*, p. 94.

highest value to the historian, the genealogist, the artist, and the antiquary, which have perished because they offered so little resistance to violence and plunder, and because the nature of their material admitted of rapid and total destruction. Advantages, however, they certainly have, as monuments. Being on the floor, they cause no loss of room in church accommodation, and offer no obstruction to the sight; they can be placed immediately over the interment they record, and, with good usage, they are sufficiently durable. While they thus possess as many advantages as if they were part of the floor itself, they may also be made as ornamental as desired, and there is room for the most faithful representation of costume, the most elaborate accessories of architectural patterns, heraldic and religious devices, and for the longest and most laudatory epitaph. It is well known, that on the Continent monumental brasses were usually made in large sheets of metal, covering a whole gravestone, so that none of the stone in which they are laid is disclosed as a background to the subjects represented. A famous example of this manufacture belongs to Norfolk, being in St. Margaret's church at Lynn. To the English practice of setting each separate part of the brass in its own bed in the stone, fastening the copper nails with lead run by a channel from the nearest point of the sides, we owe the existence of so many *indents*, giving us plain indications of the outline of the brass and its canopy or devices with which they were once filled. No traces of large numbers of these beautiful memorials would now remain, had they not been let into stone, and so left behind them, when torn up, a faithful outline at least of their form and dimensions, and a proof of their existence, more lasting than themselves;

“*Monumentum ære perennius.*”

The inscriptions having, in most instances, disappeared, except in those early examples where each separate letter had its own indent in the stone, the knowledge of the persons

commemorated has been lost, and the despoiled slabs almost escape the notice of the casual observer. Any interest in them as memorials has ceased with the loss of the family name, and in ignorance of the public worth of the deceased. Few descriptions of churches contain any notice of such slabs as may yet remain; and still fewer drawings have been made or published to represent them. They have been regarded only as part of the old stone pavement, often very rough and uneven, and, in too many cases, interesting and curious specimens have been removed altogether to make way for a newer and neater flooring. Yet no little may be learnt even from these shadows, as it were, of former realities. In the absence of the brasses themselves, they are the next best evidence of their leading features, and as it naturally happens that more of the earlier brasses are lost than remaining, many of the indents are of a character of which we have but few examples still surviving in metal. The beautiful and curious class of *crosses* of brass, and all that contained religious emblems, were the first to suffer at the hands of the despoilers; consequently, the number of indents of such brasses is large, and the outlines in many are so perfect as to afford sufficient *data* to the archæologist for classification. Some represent features of an unusual character, or such as are not to be found in any existing brasses. Others present *earlier* instances of particular usages than in any known to remain. In others, again, the rank of the person commemorated is betrayed by the outline of the costume, especially in the case of a Bishop or Abbot, and the slab thus becomes of value as marking the grave of a person of historical name. Even in the simplest figures, which are to be seen hollowed out in the floor of almost every old church, a practised eye can very readily assign a date to the interment, from observing the outline of the costume, the horned or butterfly head-dress of a lady, the printed bascinet of a knight, or the close-cropped head and girdled waist of a civilian.

So many churches throughout the country are now being restored and repaved, that it may be useful to put on record some of the best of these brassless slabs, and to gather from various sources any notices of interesting brasses that are now lost. I will first mention a few that once existed in other parts of England, and then describe some in our own county which appear deserving of notice.

Leland mentions a brass at St. Paul's, Bedford, to Simon de Beauchamp, who died before 1208.<sup>1</sup>

At Beaulieu, Hants, Gough notices and engraves the indent of a brass with Lombardic legend, and figure on small bracket, under a canopy, supposed to be Isabel, Countess of Cornwall, who died *circa* 1240,<sup>2</sup> but probably the brass was of later date.

In Wells cathedral was a brass to Bishop Josceline, 1242.<sup>3</sup>

The half figure on a cross, of Bishop Bingham, at Salisbury, 1247, of which the indent is engraved by Gough, appears to be considerably later in execution, and probably belongs really to Bishop Mortival, 1329.<sup>4</sup>

At Westminster was a brass cross to Roger de Wendover, Bishop of Rochester, 1250.<sup>5</sup>

At Badminton, Gloucestershire, was the indent of two knights of the Botiler family, 1275.<sup>6</sup>

At Lincoln cathedral, Bishop Grostête had a brass, 1253,<sup>7</sup> and Bishop Gravesend, 1279.<sup>8</sup>

At York cathedral, Dean Langton had a brass, 1279.<sup>9</sup>

At Hereford cathedral, Bishop Cantilupe, 1282.<sup>1</sup>

At Wells cathedral, Bishop Burnell, 1292.<sup>2</sup>

At Salisbury cathedral, Bishop Nicholas de Longspee, grandson of Henry II., had a brass, 1297.<sup>3</sup>

<sup>1</sup> Leland's *Itin.* ed. 1768, i. 112; Oxford Arch. Soc. *Manual of Brasses*, p. xiv.

<sup>2</sup> Gough's *Sep. Mon.* i. 42.

<sup>3</sup> Willis's *Mitred Abbies*, ii. 376.

<sup>4</sup> Gough, i. 44, 92.

<sup>5</sup> *Ibid.* i. 44.

<sup>6</sup> *Ibid.* i. ci.

<sup>7</sup> Willis, ii. 363.

<sup>8</sup> Gough, i. 60.

<sup>9</sup> *Ibid.* ii. 76.

<sup>1</sup> *Ibid.* i. 62.

<sup>2</sup> *Ibid.* i. 196.

<sup>3</sup> Willis, ii. 371; Gough, i. 22.

In Ely cathedral, the splendid monument of Bishop William de Luda, 1298, has the indent of his figure in brass.

A very fine indent remains at Bottisham, Cambridgeshire, to Elias de Beckingham, one of the itinerant Justices of Edward I., "the only upright Judge of his time," who died in 1298. His figure had an angel on each side of the head censing him; and a fine canopy surmounted the whole. The inscription is in separate Lombardic capitals.

At Oseney abbey, Oxfordshire, was a brass to Ela, Countess of Warwick, 1300.<sup>4</sup>

After the commencement of the 14th century, the number of brasses recorded to have existed is of course very large, and it would serve no purpose to make a list of them, as they will generally be found to be noticed in the various county histories or antiquarian works under the localities where they formerly were. Some which presented unusual features or particular interest it may be worth mentioning here, in accordance with our purpose of showing the value which their despoiled indents yet have to the student of monumental antiquities. I shall enumerate a few without regard to chronological or topographical order, as they occur in the notes I have made at various times.

In Southwell minster, Gough notices the indent of an Archbishop of York, Thomas de Corbridge, who died in 1303.<sup>5</sup>

At Wells, Bishop Haselshawe, 1308.

At Durham was a brass to Bishop Lewis de Bellamonte, 1317, with angels supporting his head, the twelve Apostles at the sides, and figures of his ancestors.<sup>6</sup>

At Litchet Maltravers, Dorsetshire, was a curious brass, engraved by Gough and Hutchins, representing a heraldic *fret*, with a marginal inscription to Sir John Maltravers, one of the murderers of Edward II., 1365.<sup>7</sup> The fret is the arms of the Maltravers family.

<sup>4</sup> Gough, i. 79.

<sup>5</sup> Ibid. i. ci.

<sup>6</sup> Ibid. i. cliv.

<sup>7</sup> Ibid. i. 117.

In Hereford cathedral was a brass cross, with a figure of a priest, a dog at his feet, 1393.<sup>8</sup>

At Westminster abbey, Thomas of Woodstock, Duke of Gloucester, one of the Royal family, had a very fine brass, lost since Sandford engraved it.<sup>1</sup>

Catherine Swinford, Duchess of Lancaster, daughter-in-law to Edward III., had a brass with canopy, in Lincoln cathedral, 1403.<sup>2</sup>

At Stoke-under-Hamden, Somersetshire, was a brass to Sir Matthew de Gurney, described by Gough as being very fine, 1406.<sup>3</sup>

He also mentions at Hendon, Middlesex, "two figures praying to a cross, on which, in a rich tabernacle, sits the Virgin and Child," for John Attehege and wife, 1408—16.<sup>4</sup>

At Fortheringay, Northants, was a brass to Edward Duke of York, 1415.<sup>5</sup>

At Gillingham, Kent, was "a rich brass cross, on a base of arch-work," as Gough describes it, with the common inscription, "Es teste Christe," &c., to William Beaufitz, 1433.<sup>6</sup>

In the choir of St. David's cathedral was a brass to Edmund, Earl of Richmond, father of Henry VIII., 1456.<sup>7</sup>

A brass cross at Isleham, Cambridgeshire, was placed on steps, between two hands elevated. It was the memorial of Elizabeth Peyton, 1516.<sup>8</sup>

The brass of John Kirton, Abbot of Westminster, existing in Westminster abbey when Gough wrote, and engraved by him, is now lost. The date was 1466.<sup>9</sup>

A fine series of brasses of the Astley family, now lost, are engraved, though far from well, in Dugdale's *Warwickshire*. They were in Astley church in that county. One was to Elizabeth, wife of Sir Thomas de Astley, *c.* 1370, and represented her in a heraldic mantle and coronet; in the canopy

<sup>8</sup> Gough, i. 152.      <sup>1</sup> Ibid. i. 156; Sandford's *Geneal. Hist.*

<sup>2</sup> Gough, ii. 13.      <sup>3</sup> Ibid. ii. 20.      <sup>4</sup> Ibid. ii. 27.      <sup>5</sup> Ibid. ii. 46.

<sup>6</sup> Ibid. ii. 106.      <sup>7</sup> Ibid. ii. 179.      <sup>8</sup> Ibid. ii. 291.      <sup>9</sup> Ibid. ii. 210.

were heraldic banners. There was another of a lady, and two of knights, all under canopies.<sup>1</sup> A number of others from Warwick are also engraved in the same work, which have since disappeared, including two of knights and ladies, with their hands joined.<sup>2</sup> These latter were destroyed by fire.

In Ely cathedral there are some very fine indents, which can hardly escape the notice of the visitor. The canopies in particular are remarkably elaborate.

That zealous antiquary, Sir William Dugdale, has engraved some very interesting brasses which existed in his time, in Old St. Paul's cathedral, London. Many more had been already lost, and it will be appropriate to our subject to transcribe his indignant remarks on the sacrilege which unrestrained zeal had committed after the Reformation. "In the time of King Edward the VI.," he says, "and beginning of Queen Elizabeth, such pretenders were some to zeal for a thorough Reformation in Religion, that under colour of pulling down those Images here, which had been superstitiously worshipt by the people, as then was said, the beautifull and costly portraitures of brass, fixed on severall marbles in sundry Churches of this Realm, and so consequently in this, escaping not their sacrilegious hands, were torn away, and for a small matter sold to Copper-smiths and Tinkers; the greediness of those who then hunted after gain by that barbarous means being such, as that though the said Queen, by her Proclamation, bearing date at Windsor, 19 September, in the second year of her reign, taking notice thereof, strictly prohibited any farther spoil in that kinde; they ceased not still to proceed therein, till that she issued out another in the 14<sup>th</sup> year of her said reign, charging the Justices of Assize to be severe in the punishment of such offenders."<sup>3</sup> He mentions the names of eleven Bishops of London whose

<sup>1</sup> Dugdale's *Warwickshire*, p. 82.

<sup>2</sup> *Ibid.* p. 196.

<sup>3</sup> Dugdale's *St. Paul's*, p. 45. The first of these Proclamations will be found printed in Weever's *Funeral Monuments*, p. li.

monuments had suffered destruction, as well as others of persons of rank.

Among those he has engraved are some of much interest and beauty. One represents Bishop Robert Fitzhugh, 1435, in a richly embroidered chasuble. Another, Dr. William Grene, in a cope, under a fine canopy. A third is the brass of Dr. Thomas de Evre, Dean of St. Paul's, under a most elaborate canopy, with twelve figures of saints at the side and head, and with a central subject, representing the Annunciation. The date of this is 1400.<sup>4</sup> Another is a fine canopied ecclesiastic in the cope, whose name and office were lost, except that he was "treasurer of King Richard."<sup>5</sup> There were several others of canons and dignitaries of the cathedral, and one very curious early cross is given, of which only a few letters in Lombardic characters remained of the legend. The head, if correctly engraved, was lozenge-shaped, with floriated angles, enclosing a cross, and the shaft was encircled at intervals with small crowns, and terminated at the base in a point. It has the appearance of being of the end of the 13th century.<sup>6</sup> Dean Worsley, 1499, and Canon Roger Brabazon, 1498, are also here represented, each with richly embroidered copes, under triple canopies.<sup>7</sup> Still more magnificent were two brasses in the south aisle of the choir. One, without name, represents an ecclesiastic, in a most elaborate cope, under a triple canopy, the whole inclosed in a square canopy, with ten figures of saints at the sides, in niches. This was apparently about the date of 1450. The other represents Dr. John Newcourt, canon of the cathedral, 1485. The figure is similarly clad to the last, his head resting on an octagonal cushion; the canopy is also of the same character, but larger, with twelve saints, and the favourite subject of the Annunciation in the upper part, with which the draughtsman has evidently taken great liberties.<sup>8</sup> Bishop

<sup>4</sup> Dugdale's *St. Paul's*, p. 60.

<sup>5</sup> *Ibid.* p. 72.

<sup>6</sup> *Ibid.* p. 74.

<sup>7</sup> *Ibid.* p. 76.

<sup>8</sup> *Ibid.* p. 78.



Robert Braybroke, 1444, is represented on another. He wears the chasuble, and has a triple canopy.<sup>9</sup> More curious than any of these was the brass of Ralph de Hengham, who was Chief Justice of the Common Pleas in the twenty-ninth year of Edward the First. The character of the brass is of that early date, and represents the judge in a plain costume, with a cap on his head, and a lion at his feet. The canopy is triangular, and the slab is powdered with stars and lambs.<sup>1</sup>

In Tormarton church, Gloucestershire, is a very beautiful indent, of which an engraving will appear in the forthcoming edition of the Oxford Architectural Society's *Manual of Brasses*. It represents a knight within a floriated cross, holding a church in his hands, as the founder, and commemorates Sir John de la Riviere, c. 1350.<sup>2</sup>

Some curious indents of the brasses of Abbots are engraved in Mr. Boutell's incomplete work, *Christian Monuments in England and Wales*. One of these is in Thornton abbey, Lincolnshire, and is simply a pastoral staff set diagonally across the stone, with a marginal inscription. Another in Ainderby church, Yorkshire, has a pastoral staff resting on one arm of a cross. A fine slab in Dorchester church, Yorkshire, has a similar staff held by an arm issuing from the sinister side, and four small crosses like those of an altar-stone. This is surrounded by an inscription in separate capitals, and commemorates Abbot Sutton, 1349.<sup>3</sup> In Aldborough church, Yorkshire, the indent of a cross has branches spreading from the stem, with shields below them, and another shield at the intersection of the arms; the Evangelistic symbols were at the angles, and a border legend round the whole.<sup>4</sup> A curious little indent is given in the same work

<sup>9</sup> Dugdale's *St. Paul's*, p. 84.

<sup>1</sup> *Ibid.* p. 100.

<sup>2</sup> My acknowledgments are due to the Rev. H. Haines, for the notice of this and some other indents mentioned in this paper.

<sup>3</sup> Boutell's *Chris. Mon.*, pp. 52, 54; *Hist. of Dorchester Church*, p. 14; Oxford Arch. Soc., *Manual of Brasses*, p. lvi.

<sup>4</sup> Boutell's *Chris. Mon.*, p. 104.

from Exeter cathedral, of a mitred head only, within a quatrefoil.<sup>5</sup> In St. Alban's abbey are to be seen some remarkably fine indents of abbots, as Abbot de Wallingford, 1335, and Abbot Hugo de Eversden, 1326, and others. In Maidstone church, Kent, is a very magnificent slab, which formerly had the brass of Archbishop Courtenay, 1396, under an elaborate canopy. In Newton church, near Sleaford, Lincolnshire, I have seen the indent of a small figure with a mitre on the head, but am not aware what bishop or abbot was buried there. The recollection of every one interested in the subject, will supply further examples to an indefinite extent.

I have too long digressed from the immediate subject of this paper, which should notice more particularly such Indents of ancient brasses as are worthy of remark in our own county of NORFOLK. A careful examination of all the churches in the county, would probably afford a much greater number of interesting examples than I am able at the present time to bring forward. Such slabs are more likely to be overlooked than any other remnant of antiquity in a church, and my own observation has by no means extended to all. I only propose now to mention where a few fine brasses have formerly existed, and to draw attention to one or two curious indents that have never yet been illustrated.

In one of the most remote churches in the county, that of Emneth, on the borders of Cambridgeshire, it has not been unknown to some, that there formerly existed a fine brass of a rare and interesting class, that of a cross-legged knight. In a visit to that church in the summer of 1859, I had the satisfaction to find that the indent was still preserved in a very perfect state. It lies in the pavement of the nave, and evidently represented a military figure in the armour of the reign of Edward the First; a hauberk of chain mail, covered with a surcoat, protected his body, and a coif-de-

<sup>5</sup> Boutell's *Chris. Mon.*, p. 128.



C. R. M. del.

Gravestone with the Indent of the Brass of a Cross-legged Knight.  
Emneth Church, Norfolk.  
circa 1290.

mailles was on his head. He carried the shield, a large one, in an upright position on the left arm. The sword, if he was represented with one, must have crossed the person, descending to the tail of the lion, on which his fret rested, as there is no appearance in the outline either of the handle or the point. His hands were raised in prayer; the right leg was crossed over the left. Above the figure was an elegant canopy with straight sides, the arch being foliated, and a trefoil forming the centre. The pinnacles at the sides rested on slender shafts with capitals and bases, and the apex supported another square-shaped canopy, which must have contained some religious subject, such as the Annunciation, which was a common one, the outlines showing apparently the points of an angel's wings. So much of this part was brass, and so little stone, that it can only be conjectured what was represented. On each side of this upper portion was a small heater-shaped shield. The inscription was on a narrow fillet of brass running round the stone. The height of the figure, to the feet of the lion, is seven feet. There is no mention of the existence of this brass, or its despoiled slab, in Blomefield's, or rather Parkins' History. It is attributed, with reason, to one of the family of Hakebeach, formerly lords here, not improbably Sir Adam de Hakebeach, who was the founder of the chantry of St. Mary in the church. The family appear to have held a manor here, called Hackbeach manor, from the reign of John to that of Henry the Sixth. Sir Adam was living in 1277, son of a previous Adam, and Robert de Hakebeche occurs in 1295, son of Adam.<sup>6</sup> It is stated, but upon what authority I cannot recall, that a drawing of the brass itself yet exists in the library of one of the colleges at Cambridge,<sup>7</sup> but all search for it has at present been fruitless. Had the brass not been lost, it would have added a seventh to the small number of six, of knights in

<sup>6</sup> Blomefield's *Norfolk*, ix. 403.

<sup>7</sup> *Qu. Pembroke?* See *Notes and Queries*, Second Series, vii. 435.

the cross-legged attitude, now remaining. There are, I believe, two other indents of such brasses at Letheringham and Stoke by Nayland, in Suffolk, and Gunton mentions another in Peterborough cathedral: "On the left hand, 'near the Cloisters,' is a Marble bearing the figure of a cross-legged Knight, after the manner of the Templars, with a dog at his feet: lately the Brass was divorced from the Marble: and *Senour Gascelin de Marham* stripped of his Monumental bravery."<sup>8</sup>

From this very early example of a lost brass, I turn now to a very late one, to be seen in the nave of St. Andrew's church, Norwich, of which also I have an illustration. It shows the outline of a small figure in profile, with a mitre on his head, kneeling to a plain cross. A scroll issues from his hands, which are uplifted in prayer. At the intersection of the arms of the cross was a heart, and in the four angles, two hands and two feet, *couped* at the wrists and ankles. These were evidently the representations of the Five Wounds of our Lord. A scroll, which yet remains in brass above the cross, has the words in contracted letters—

"Fulnra quínque Déi, sint medecina meí."

On the side of the cross opposite to the figure is a shield still preserved, with the arms of the see of Chalcedon (?) impaling Underwood. At the foot of the cross was an inscription, which is thus given by Blomefield—

"Pray for the Soul of John Underwood, Doctor of Debnyngte, and Byschop of Calsedony, and Suffragan to the Byschop of

<sup>8</sup> Gunton's *Peterborough*, p. 94. Mr. Boutell (*Monumental Brasses and Slabs*, p. 155) mentions "two others in Cambridgeshire." I am not aware of the existence of these, and think that *Leverington* in that county may have been confused with *Letheringham*, in Suffolk. The indent of a knight in chain mail, at Aston Rowant, Oxfordshire, is covered over at the hips by a step, and it cannot therefore be said whether he was represented cross-legged. There is also said to be another at Disney, Lincolnshire.



*Indent of the Brass of B<sup>e</sup> Underwood. St Andrew's, Norwich.  
1541.*

Nortwyche, the whiche decessid this World the xvij Daye of Maye, in the yere of our Lorde God, a thousand cccc forty on, on whose Soule Jesu habe Mercy. Amen." <sup>9</sup>

He was the son of William Underwood, goldsmith, and Alice, his first wife, of St. Andrew's parish, and was consecrated titular Bishop of Chalcedon. He was also Rector of North Creke and of Eccles by the Sea. "Being a zealous Papist," says Blomefield, "and a great persecutor, he was turned out of his suffraganship." This stone is therefore interesting as having been one of the latest on which any symbols of the unreformed faith were represented, and the brass probably had been in its place but a very few years when it was taken up from the slab.

Of other Indents of Brasses in NORWICH, I may mention a few in the cathedral. There is a very perfect one on an altar-tomb between the ninth and tenth pillars on the north side of the nave. This was the monument of Sir James Hobart, of Hales Hall, in Loddon, the church of which parish he is said to have built. It represented him in the armour of the reign of Henry VII., with his wife by his side, and a small double canopy over their heads. He was Attorney-General in 1486: and Blomefield calls him "a right good man of great learning and wisdom;" and a great friend of Bishop Goldwell, whom he much assisted in building and adorning the choir of the cathedral. He died in 1507.<sup>1</sup>

On the opposite side of the nave were the brasses of Bishop Nix, 1535; and Bishop Parkhurst, 1574, a plain figure only being the memorial to each. In the ante-choir, in the arch next beyond Bishop Goldwell's monument, is to be seen the indent of the brass of Bishop Wakering: it is much worn, but an episcopal effigy, under a triple canopy, can be plainly seen. He died in 1425. In the Jesus chapel is a large altar-tomb with the indent of a knight's brass,

<sup>9</sup> Blomefield, iv. 306.

<sup>1</sup> Ibid iv. 28.

between those of two wives. This tomb was formerly in the middle of the now destroyed Lady Chapel, and commemorated Sir Thomas Windham, Privy Councillor to Henry VIII. (son of Sir John Windham of Crownthorpe) and his two wives. He died about 1521.

Although this cathedral was not so rich as some in monumental brasses, yet that it suffered in its proportion from spoliation we know from the statement of Sir Thomas Browne in the opening sentence of his *Repertorium*: "In the time of the late Civil Wars," he says, "there were about an hundred Brass Inscriptions stol'n and taken away from Grave-Stones, and Tombs, in the Cathedral Church of Norwich; as I was inform'd by John Wright, one of the Clerks, above Eighty years old, and Mr. John Sandlin, one of the Choir, who lived Eighty-nine years; and, as I remember, told me that he was a Chorister in the Reign of Queen Elizabeth." <sup>2</sup>

In the south transept chapel of the church of St. Michael at Plea are two large stones, now used for more modern inscriptions, with the indents of two *bracket* brasses, supporting the figures of merchants and their wives. Blomefield says they were the founders of the chapel, and their marks remain on the stone-work outside the building. <sup>3</sup>

In the church of St. Peter per Mountergate was the brass of Thomas Codde, the famous Mayor of Norwich during Kett's Rebellion. <sup>4</sup>

In St. Helen's church, Blomefield mentions "a fine stone in the south chantry having lost its inscription, effigy, and four shields:" and "another having lost a circumscription and effigies of a priest, with four labels, one at each corner, on which *Thy Ihesus help*; and four more labels from his mouth; this was laid over Bartholomew Pecoock, Rector of Surlingham, who was buried in 1385." <sup>5</sup> He also mentions

<sup>2</sup> Sir Thomas Browne's *Repertorium, or Some Account of the Tombs and Monuments in the Cathedral Church of Norwich in 1680*, p. 1.

<sup>3</sup> Blomefield, iv. 321.

<sup>4</sup> *Ibid.* iv. 93.

<sup>5</sup> *Ibid.* iv. 378.



that "Thomas de Hemmesby, Master of the Hospital, who died in 1311, was buried here, with an inscription on a brass plate," which he gives.<sup>6</sup>

In the chapel of St. John Baptist, in the north aisle of the church of St. Michael in Coslany, was the large brass of William Ramsay, on an altar-tomb, with his merchant's mark and the cipher of his initials. He was mayor in 1502 and 1508; and built the chapel in which he was buried.<sup>7</sup>

A fine brass is recorded by Blomefield<sup>8</sup> to have existed in Methwold church, near Brandon. Although he mentions the preservation of some fragments in the church chest, it has hitherto been supposed that nothing now remained of it; or only a few broken pieces which could not be put together again. I have now the pleasure of reporting to the Society *the recovery of nearly the whole of it*, and of producing in these pages an illustration of one of the best brasses of Norfolk, which was not known to Cotman or any other writer.<sup>9</sup> I will first quote Blomefield's account of it.

"On the area before the steps lies a large marble grave-stone, about ten feet in length and four in breadth: on this has been the portraiture or effigies of the person here interred, in complete armour, with a canopy of brass-work over his head, and four shields, one at each corner; also two rims or plates of brass running about the whole marble: the effigies (with all the brasses) was about fifty years since, (as it is said) reaved by a sacrilegious wretch, then clerk of the parish, and sold to a tinker, of whom some part of the brasses were recovered, but not before he had broken them into small pieces; some of these fragments are still preserved in the church chest, but they are only insignificant pieces of his armour, part of the head of the lion that was couchant at his feet:

<sup>6</sup> Blomefield, iv. 398.

<sup>7</sup> Ibid. iv. 497.

<sup>8</sup> Ibid. ii. 205.

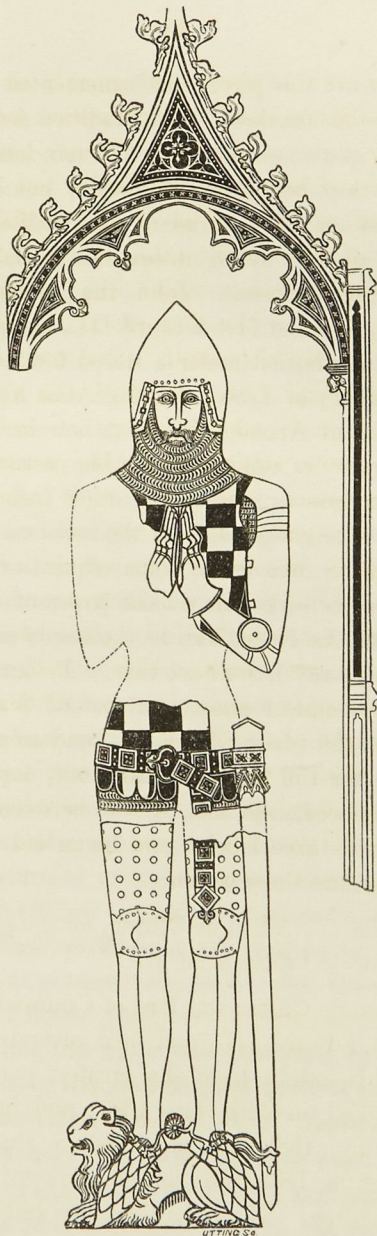
<sup>9</sup> This paper was read before the Society, November 16th, 1859, and this brass was then noticed as *lost*, the recovery of it, as here described, having taken place since the meeting of the Society.

most of them are rim pieces that ornamented the stone, and have quarter-foils on them. The tradition here is, that this is in memory of one of the Earls Warren, lords of the town, from whom they had their privileges; but I cannot come into that opinion: the burial of that noble family is well known, and allowed by all antiquaries to have been in the abbey of Lewes in Sussex. John, the last heir male of that noble family, died the 21st Edward III., being then 61 years of age, and was buried under a raised tomb, near the high altar in the abbey of Lewes, leaving Alice his sister, wife to Edmund, Earl of Arundel, his next heir in blood. It is no doubt in memory of some considerable person, but from the shape, figure, armour, dress, and other insignia, as may in some measure be gathered from the incisions on the stone, it appears to be in memory of some esquire or knight, rather than of a lord or earl. In a loose paper of the late worthy antiquary, Mr. Le Neve, *Norroy*, the handwriting of Guybon Goddard (as he says), we have this: '*Methwold*, in the chancel a man in compleat arms, a surcoat of Warren or Clyfton (*quære*), for the place where the bend might be, and the direct place for the bend is broken out, 4 places for escutcheons, 3 defaced, one left, a fess between two chevrons, and a file with three labels: and in an old MS.<sup>1</sup> quoted by Mr. Le Neve, are these words: —

Clifton        } Adam de Clifton, on the grave-stone  
Methwold } *Obiit cclxvii (sic).'*"

"Sir Adam de Clifton was lord of Cranwich and Hilburgh, &c., in 20th Edward III., and held several fees of the Earl Warren: this knight lived the greatest part of that king's reign, and died on 28th Jan. 1367, and in the next year, 1368, in July, the king presented to the free chapel of S. Margaret at Hilburgh, as guardian to the heir of Sir Adam de Clifton. The only difference and way of knowing

<sup>1</sup> "Penes J. Anstis, Garter, marked E. 26. F. xi."



BRASS OF SIR ADAM DE CLIFTON, 1367.

Formerly in the Chancel of Methwold Church, Norfolk; sold to a tinker about 1680, and broken up into fragments; partially recovered shortly afterwards, and deposited without order in the parish chest (See *Blomefield's Norfolk*, ii. 205); brought to light and put together again by the Norfolk and Norwich Archaeological Society, 1860.

the arms of Warren from those of Clifton (when engraven and not painted) is by the bend in the arms of Clifton; but this, we are told, was broken out, most likely on purpose to induce persons to believe it to be the arms of Warren. The other arms then remaining, viz., a fess between two chevrons, and a file with three labels, I take to be the arms of Baynard, and this shield here placed is a further proof that this is in memory of Sir Adam Clifton. In the church of Ashwellthorpe in Norfolk, is a very curious monument for one of the Thorps, who died in the reign of Richard II.: on the body of the monument are to be seen at this [1738] day, the arms of Clifton, and the arms also of Baynard, with those of Thorp, &c., by which it appears that the Cliftons and Baynards were certainly by marriage related."

I have quoted at such length from our county historian, partly that the account of this archaeological discovery might be as complete as possible, and partly to show the accuracy of his observations. The remains of the brass fully support his opinion that a *Clifton* was commemorated. The effigy wears a jupon, or surcoat, which has been emblazoned *chequy*, and there are clear traces of a division in a diagonal direction, which formed a *bend*. On looking also with a magnifying glass at the alternate squares, which were originally filled with colour, traces of *red* remain in almost every line: and the arms of Clifton are *chequy*, or, and *gules*, a bend ermine; while those of Warren are *chequy*, or, and *azure*. The armour also is perfectly consistent with the date of Sir Adam de Clifton's death, 1367.

In the hope that the fragments mentioned by Blomefield might still remain in the church chest at Methwold, I made application to the vicar, the Rev. J. A. Park, and by his kindness, was not only informed that they were still there, but also allowed to examine them myself, and arrange them into their former order. The stone with the *indent* of the brass in the chancel is now lost, it having been removed at

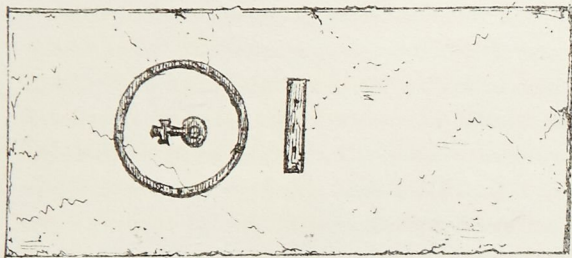
the repairs of the church a few years since. "Insignificant" as the pieces recovered from the tinker appeared to Blomefield, and as they seem at first sight, a little time and patience proved sufficient to put them all in their places, and to re-compose every material part both of the figure and the canopy. The right arm and breast, and the body at the waist, are, in fact, all that are wanting. The knight is represented in the usual costume of the latter part of the reign of Edward III., and adds another good example of that period to the lost ones at Ingham and Walpole. His camail is of *banded* mail; his cuisses are *studded*; his baldrick is richly ornamented, and hangs down to the knee; and his sollerets are of *laminated* plate. This last is a rare peculiarity, and is seen also in the brass of Sir William Cheyne, 1375, at Drayton Beauchamp, Bucks.<sup>2</sup> The sword hangs at the right side, and his feet rest on a lion. The canopy over his head is a beautiful one—of a single arch, double-feathered. There are no remains of the inscription. There is a great resemblance between this figure and that of Sir John de Argentine at Horseheath, Cambridgeshire, *c.* 1360, engraved in Boutell's *Monumental Brasses of England*.

The nearly complete recovery of this brass may lead to the hope, that several other such restorations may take place from the ancient church chests, to which such spoils may long since have been consigned.

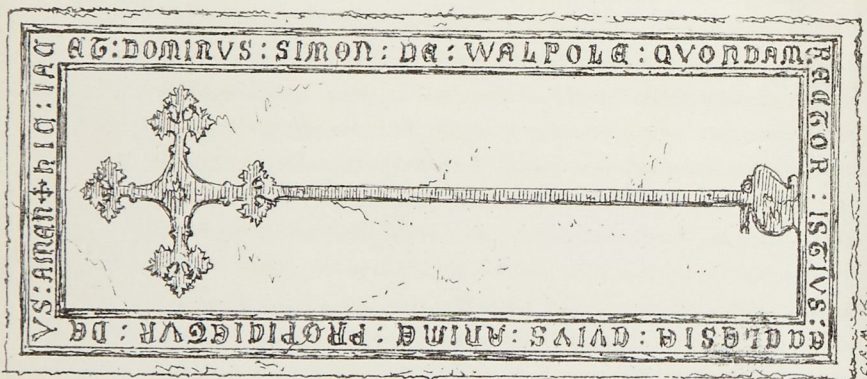
In the chancel of Carleton Rode church, near Attleborough, a very curious brass was in existence when Blomefield wrote. It was the memorial of William Ernald, Rector, who died in 1375, and represented "his effigies in a priest's habit *in* his desk, with a book lying before him, and a cross standing before."<sup>3</sup> The inscription was lost. The stone itself, with the indent, has altogether disappeared since.

<sup>2</sup> Boutell's *Mon. Brasses and Slabs*, p. 53.

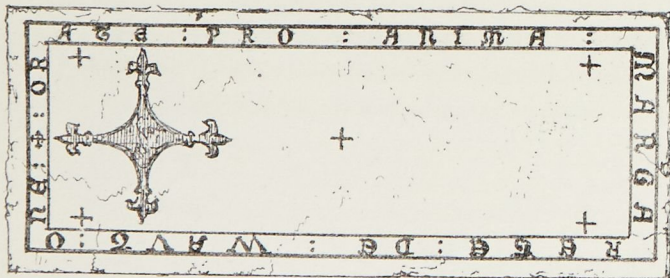
<sup>3</sup> Blomefield, v. 126.



East Hering Ch. Hosp.  
c. 1500.



Bulham St Mary, Norfolk.



North Pickenham Ch. Hosp.  
1320.

One of the earliest Norfolk Brasses was that of which the indent remains, though mutilated, in the chancel of Redenhall church, near Harleston. It consisted of a large figure of a priest, under a canopy, with an inscription in French, which is given by Blomefield, each letter having a separate indent round the slab. It was the monument of William de Newport, rector from 1311 to 1326, (when he exchanged the living for that of Framlingham Castle) and the builder of the chancel at Redenhall.<sup>4</sup>

In the neighbouring church of Pulham St. Mary is a fine indent of a brass cross to Simon de Walpole, Rector, brother of Ralph de Walpole, Bishop of Norwich and Ely. (Plate 3.) The shaft of the cross appears to have rested on an Agnus Dei, though Blomefield calls it a lion passant. It would seem by this, and by his mentioning that the monogram of Jesus was represented, (no doubt in the head of the cross) that the brass was not lost when he wrote.<sup>1</sup> This inscription also is in separate capitals: HIC JACET DOMINUS SIMON DE WALPOLE QVONDAM RECTOR ISTIVS ECCLESIE CVJVS ANIME PROPICIETVR DEVS. AMEN.

Another brass cross, with an inscription of similar character, but in rhyming lines, was in the chancel of Fouldon church, and the indent is mentioned by Blomefield. It was the memorial of Thomas Palmer, the last Rector before the advowson of the living was purchased by Gonville Hall, Cambridge. The date was about 1360.<sup>2</sup>

At North Pickenham was another cross, of which I have given a sketch (Plate 3.) There is no stem to the cross, and there were five very small plain crosses on the slab, like those of an altar stone. The same peculiarity is to be seen on the slab of an Abbot at Dorchester, Oxfordshire.<sup>3</sup> This was the grave of Margaret de Wanton, who died about 1320.<sup>4</sup>

<sup>4</sup> Blomefield, v. 358.

<sup>1</sup> Ibid. v. 389.

<sup>2</sup> Ibid. vi. 32.

<sup>3</sup> Oxford Arch. Soc. *Manual of Brasses*, p. lvi.

<sup>4</sup> *Hist. of Dorchester Church*, p. 14.

In West Bradenham church was another cross, with the head of a priest in a quatrefoil, to Thomas Cayley, rector from 1318 to 1324.<sup>5</sup>

In Oxburgh church was another to Thomas Kyppyng, rector of Narburgh, the donor of the fine brass eagle which yet remains in Oxburgh church. He died in 1489.<sup>6</sup> A much earlier one in the north aisle of the same church had a French inscription, and is supposed to be the monument of one of the Wayland family, lords of the manor, in the early part of the 14th century.<sup>7</sup>

In Toftrees church was another of these early crosses, with French inscription, probably for one of the vicars, about the time of Edward II.<sup>8</sup>

In Stradsett church is another indent of this kind, not however to a priest, but a lady, Emma de Montalt, wife of two barons, as the inscription states. These were Richard Fitz John, and Roger de Montalt, lord of Castle Rising. She died soon after 1332.<sup>9</sup> The inscription is, ICI GIST DAME EMMA DE MOVNAVY FEMME DE DEVX BARONS DIEV PAR SA PITIE AVEZ MERCI DE SA AME.<sup>1</sup>

The indent of a very diminutive cross in the centre of a small circular inscription, remains in East Harling church, perhaps in memory of a child. (Plate 3.)

"A stately cross floral," as Blomefield calls it, was in the church of Watlington, near Lynn. Its four shields, and the words "DE CHIVALERIE," which can be deciphered of the inscription, shew that this was the memorial of a knight, probably Sir Robert de Watlington, in the reign of Edward I. or II.<sup>2</sup>

In Elsing church, near Dereham, was a brass of about the same early date, apparently, from the remains of the inscription, to a Franciscan friar.<sup>3</sup>

<sup>5</sup> Blomefield, vi. 66, 67.    <sup>6</sup> Ibid. vi. 144.    <sup>7</sup> Ibid. vi. 182.    <sup>8</sup> Ibid. vii. 204.

<sup>9</sup> Gough, i. 93.

<sup>1</sup> Blomefield, vii. 451.

<sup>2</sup> Ibid. vii. 483.

<sup>3</sup> Ibid. viii. 203.



Sir Roger de Bilney founded the north aisle of Haveringland church in the sixteenth year of Edward II.; and Blomefield says, "was there buried, under a marble gravestone, ornamented with his effigies in brass, and about the rim of it was this inscription in French—

"Sr Roger de Bylney gist ici,  
Dieu de s'alme eit merci.  
Et prie quelque le voyont,  
Ke en memorie le avont." <sup>4</sup>

A recent visit to this church, which has been beautifully restored, enables me to state that this stone has entirely disappeared, whether before the improvements or not I cannot say. It is much to be wished that architects would take care to preserve these ancient slabs when they repave a church, especially if they mark the grave of the original founder or builder, to whom they are indebted for the building itself, which they so often delight to transform by the destruction of all that he supplied.

In the chancel of Harpley church, near Lynn, is the indent of the brass of a priest, under a canopy. This was the monument of a member of a well-known Norfolk family, John de Gournay, who died Rector here in 1332.<sup>5</sup>

It is well known that some exceedingly curious Flemish brasses formerly existed at Lynn, besides those that are there now. One was that of Robert Attelathe, 1378, at St. Margaret's church, and as it has been engraved by Cotman and others, it is unnecessary to describe it here. When Stothard visited Lynn in 1813, this brass had been given out of the church by the churchwardens to a person who sold it for five shillings to a brass founder.<sup>6</sup> In St. Nicholas' chapel, Lynn, there was another of these rare memorials. Blomefield says, that William de Bittering, mayor of the town, and his wife

<sup>4</sup> Blomefield, viii. 233.

<sup>5</sup> Ibid. viii. 458. Engraved in "*The Record of the House of Gournay.*"

<sup>6</sup> Cotman, i. p. 8.

Julian, were buried in the south aisle, "under a very large fair stone, ten feet long and six broad, all covered over with brass, having their effigies cut in the middle upon the same, neatly engraven, and embellished with fine decorations round the verge, which is still to be seen almost entire."<sup>7</sup> He lived in the reign of Edward III. "I cannot but regret," he says again, "the loss of so many beautiful, rich, and costly portraitures in brass fixed here upon the graves and tombstones of our ancestors, in order to perpetuate their memories to posterity, which have been so impiously and sacrilegiously torn away and defaced, of which some few now only remain, not unworthy the observation of the curious for exquisite and rare workmanship of fine engraven figures, and other decorations delineated thereupon."<sup>8</sup>

The indent of a large cross remains on the pavement of the nave in the church of Walpole St. Peter. This had six shields beside it, and a part of the inscription which formerly remained showed it to have been the memorial of William, son of Sir John de Rochford, Constable of Wisbeach Castle. He is supposed to have died before his father, as three daughters were left coheiresses about 1400. In the same church a fine brass to another of the same family existed until recent times, but is now lost: it was engraved by Gough, and commemorated Sir Ralph de Rochford, and his lady, 1369. The principal peculiarity in the costume of the knight was that he wore both the diagonal and the horizontal belts.<sup>9</sup>

The beautiful series of brasses at Ingham, of which so few fragments now remain, were fortunately engraved by Cotman and Gough, and, as they are well known, will not require further notice here. These were stolen before Cotman's work was published. Probably they were *borrowed*, as those formerly in Wingfield church, Suffolk, are said to have been by

<sup>7</sup> Blomefield, viii. 511.

<sup>8</sup> Ibid. viii. 501.

<sup>9</sup> Blomefield, ix. 115. Gough, vol. ii., pl. 3.

a gentleman, who called for them in his gig and carried them off! The enamelled brass of Sir Thomas Blennerhasset, 1531, at Frenze, near Diss, engraved by Cotman, has similarly disappeared.<sup>1</sup>

Two brasses formerly in East Winch church, near Lynn, are engraved by Weever. One represents a knight in the armour of the reign of Richard II., with a plume at the apex of his bascinet. The other was probably an ecclesiastic in academical costume, or a judge; but the engraving is not sufficiently accurate to decide which. These were, perhaps, members of the Howard family, as they were in the Howard chapel of that church.<sup>2</sup>

Enamelled brasses of a beautiful character formerly remained at Ketteringham to Sir Henry Grey, 1492; and at Frenze to Sir Thomas Blennerhasset, 1531. The removal of these memorials is to be ascribed, it is to be feared, to a more recent period than either the Reformation or the civil wars, and to a less honourable motive than religious zeal, however mistaken. They existed recently enough to have been engraved by Cotman, and therefore, with some others in his work, do not fall so much within the object of this paper as those of which the indents are the only record.

The following extract from Swinden's *History of Great Yarmouth* will show what became of the brasses in St. Nicholas' church there, and also indicate the fate of many other such memorials in other towns. "In this church," he says, "there are a great many antient stones, whereon are no inscriptions, but matrices or moulds of various forms, wherein plates of brass have been fixed; all which plates were by an order of an assembly in 1551, delivered to the

<sup>1</sup> The brasses in one of the churches of Norwich (I think St. John's Maddermarket) were actually sold, by the then clerk, some years ago, for a pot of beer! They were, however, recovered and restored to their places

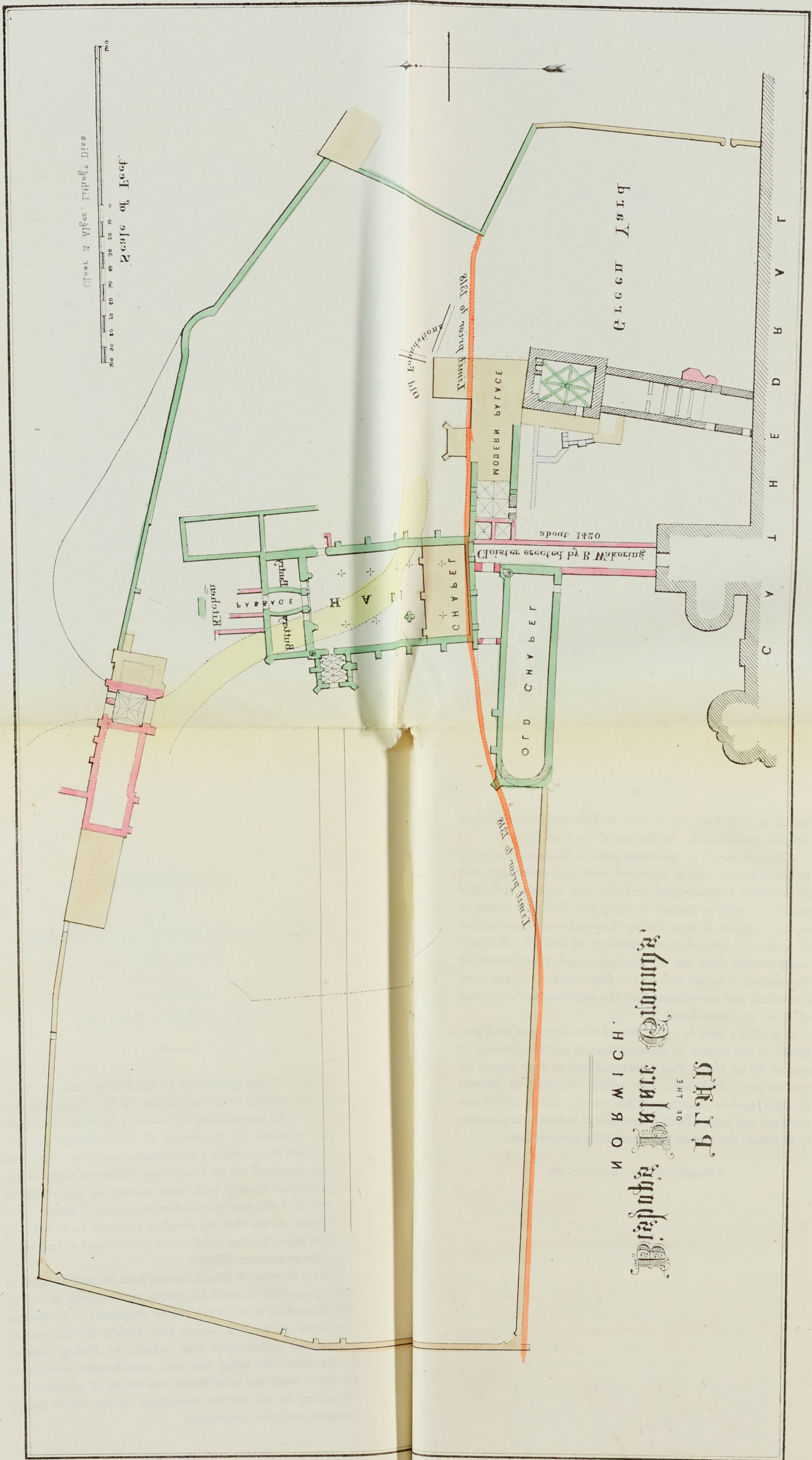
<sup>2</sup> Weever's *Fun. Mon.*, p. 562. Ed. 1767.

bailiffs of this town, to be sent to London, to be cast into weights, measures, &c. for the use of the town.”<sup>3</sup>

Although an act of spoliation such as this is no longer to be feared in the days of improved taste and knowledge, and of watchful archæological societies, yet brasses and their indents are still in danger of being lost from two causes,—one, the neglect of them during the repairs or reconstruction of a church; the other, the sacrilege of a thief. It is not many months since one of the earliest and finest brasses of the eastern counties was stolen from Oulton church near Lowestoft, and notwithstanding the exertions used, no trace of it has ever been found.

It is with a view to put on record what information I possessed on the subject of existing indents and lost brasses, in case of future losses, that I have entered at such length on this subject. Probably I have overlooked many of interest in the numerous churches of this county, and if any of our members can supply further examples of sufficient importance to be noted, our Society will thankfully receive them.

<sup>3</sup> Swinden's *Hist. of Yarmouth*, p. 885.



Scale of Feet  
 0 10 20 30 40 50 60 70 80 90 100

И О В Ш И Ч Н  
**Віснёва Вілія Вілія**  
 OF THE  
**ГІГІ**

СЛЕД ДІЛІ

Турні дача 1838

МОДЕРН БУДЫСЕ

ОГД СЧУБЕТ

ОГД СЧУБЕТ

Турні дача 1838

МОДЕРН БУДЫСЕ

Турні дача 1838

Турні дача 1838

Турні дача 1838