

Surrey Collections.

STOKE D'ABERNON CHURCH.¹

BY

PHILIP MAINWARING JOHNSTON.

ARCHÆOLOGISTS are accustomed to look for the most ancient settlements in the neighbourhood of water-courses; and the Mole, on whose bank the church and manor-house of Stoke d'Abernon stand, is no exception to the rule. Throughout its course from Box Hill to the Thames at Moulsey it is dotted with many such ancient villages, some of them going back to prehistoric times, and quite a number showing traces of Roman occupation. At Fetcham, hard by, the foundations of a villa are said to have been uncovered many years ago, and the walls of the church, themselves partly of pre-Conquest date, are largely constructed with its materials. There is also a small rectangular camp of Roman formation near the Mole, above the village of Stoke d'Abernon.

¹ The substance of this paper was read to a meeting of the Society at Stoke d'Abernon in September 1905. This is the only village in Surrey the name of which is compounded of the simple Saxon place-name with the addition of the name of a Norman family. In most other counties such combinations are very commonly met with, as, *e. g.*, Tolleshunt d'Arcy, Essex, Lydiard Tregoze, Wilts, and Stoke Poges, Bucks. When we think of the many noble families connected with various places in the county—the De Braoses, the Testards, and such like, the fact is somewhat remarkable.

The *Domesday* account reads as follows:—

“Roger d’Abernon holds of Richard Molesham.¹ . . . Richard himself holds STOCHE (Stoke d’Abernon). Briesi Cild held it of King Edward. It was then assessed for 15 hides; now for 2 hides and 5 acres. The land is for 6 ploughs. In demesne there are 2 ploughs; and (there are) 10 villeins and 2 cottars with 2 ploughs. There is a church; and 7 serfs; and a mill worth 7 shillings; and 4 acres of meadow. Wood worth 40 hogs. In the time of King Edward, and now, it (was and) is worth 4 pounds; when he received it, 3 pounds.

“In the same manor the same Richard has 5 hides. Otho held them of King Edward. Now it is assessed for half a hide. There are 2 villeins with 6 oxen; and a mill worth 6 shillings. The land is for 2 ploughs. It was, and is, worth 20 shillings.”

The STOCHE, or Stoke, of *Domesday*—a common Saxon place-name, signifying a stockaded enclosure or settlement—must have received the addition of d’Abernon when a grant of the manor and lands was made, at some date, probably not many years later than 1086, from Richard de Tonebridge, Earl of Surrey, the tenant-in-chief, to Roger d’Abernon,—“Dawburnon the Normand,” as he is quaintly called in the Lyfelde brass of 1592, in the Norbury Chantry attached to the church.² This Roger, if he did not

¹ The same as Moulsey Priors, in East Moulsey, at the junction of the Mole and the Thames, not much more than seven miles to the north of Stoke d’Abernon. I have quoted this part of the previous entry because it shows us that the d’Abernon family, although not then in possession of Stoke d’Abernon (as it afterwards came to be called, when in their hands), were already established in the neighbourhood. The Richard of this entry, and in that relating to Stoke, was Richard de Tonebridge, Lord of Clare, the ancestor of the de Clares, Earls of Gloucester and Hertford, and the largest landholder in Surrey. Moulsey Priors was granted by Ingelram d’Abernon to Merton Priory between 1129 and 1136.

² Amongst the other manors in Surrey held by Richard de Tonebridge, and granted by him to Roger d’Abernon as *mesne* tenant, were Moulsey, Aldbury (or Albury) and Fetcham—all with evidences of very early work in their churches. The suffix d’Abernon has passed through an astonishing number of mutations in spelling. It appears as d’Abernon, d’Aubernon, Daberon, Dauberon; and even, strange to say,

build, at least occupied, an already existing manor-house, on the site of the imposing brick building standing on the river-bank to the east of the church. The great house of the manor, and the church built for the tenants are here, as so often, seen in close proximity.

From Roger the estates were handed down, through a long succession of d'Abernon's, of whom three or more, whose memorials remain in the church, were named John.

For a full account of all that is known of the d'Abernon family, reference may be made to the paper, in Vol. V of our *Collections*, entitled "Some Account of the Family of Abernon, of Albury and Stoke d'Abernon," by the late Charles Spencer Perceval, LL.D., in which the writer gives the names of the following, together with the dates of the occurrence of their names in various charters and other documents:—

Roger d'Abernon, living in 1086; Ingelram de Aberone, in 1112; also (possibly the same) Ingelranus de Aberñ in 1131; Roger, probably son and heir of the last, succeeded his father in the reign of

during the early part of the nineteenth century, and as late as 1843, the name is found written Stoke d'Alborne! It has been conjectured, but without any evidence, that the family took their name from the River Aube, in Picardy, Champagne and Burgundy; or, more probably, from the village of Aberon or Abenon, in the department of Calvados. (*Vide S. A. C.*, Vol. V, p. 54.) Now Richard de Tonebridge, amongst his other titles, is styled *de Benefacta*, a latinization of "de Bienfaite,"—Bienfaite being a town near Lisieux in Normandy, not far from which also is the village of Abenon. His (Richard Fitz Gilbert de Tonebridge's) descendant and namesake held lands called Abernuin, in Normandy, in 1200, when by license of the King he exchanged them for a manor in Dukkesworthe, Cambridgeshire. This seems to make certain the real derivation of the name d'Abernon. It is interesting to note that among other property held from the twelfth century by the d'Abernon family were certain estates in Devonshire, Teiguton Drew, near Crediton, and Bradford, near Holsworthy; and that the latter commonly passed under the name of Bradford Dabernon. Besides these they possessed the manor of Dukkesworthe (now Duxford), in Cambridgeshire, and land in Lasham, or Lessham, Hampshire, and Pabenham, Bedfordshire.

Henry II, according to an undated charter;¹ Walter de Abernun was living, with Ingelram, William and Richard of the same name—probably his brothers—in 1194 and 1206; ² another Roger (III), heir of Ingelram, who appears in 1210, had his lands forfeited in 1216, and restored shortly afterwards; ³ Walter, the presumed eldest son of the last, had a son Ingelram (III),⁴ who died in 1235, and was succeeded by his cousin Jordan de Abernun; Gilbert, the latter's uncle, by exchange, took over the Surrey estate almost immediately, and he was succeeded in 1253 by his son John (then of age), the first of several of that name, and the Knight to whom the earlier of the two well-known brasses in the church was put down; whose death is presumed to have taken place in 1277.

Of this, the most famous of the d'Abernons, and of his immediate descendants, I propose to write more fully in an Appendix (A). It is sufficient here to say that he was succeeded by a son of the same name in 1278, and that his grandson—also a John—lies buried with him in the chancel. The former died in 1327, the latter before 1350. William, son and heir of John III, died in 1359, leaving daughters, Elizabeth and Margaret,

¹ The seal attached to this charter is engraved in *S. A. C.*, V, p. 56. It shows Roger on horseback, sword in hand, clad in a suit of mail, covered by a surcoat, with a tall steel pot-shaped helmet, and bearing a narrow pointed and curved shield, on which appears a lion rampant—an early instance of an armorial bearing. This resembles in many points the first great seal of Richard I, and also some mounted warriors in a late 12th-century wall painting in Claverley Church, Shropshire, figured in a paper by the writer in *The Archaeological Journal*, Vol. LX, p. 51.

² This Walter bore arms against King John. He was probably the builder of the aisle on the north side of the nave. This later Ingelram (II) is referred to as "Sire Enguerrand," or "Angeran," the reigning lord at "Estokes," in 1189. See Appendix A.

³ We may credit this Roger III with the re-modelling and vaulting of the chancel: at least, the work belongs to his period, so far as architectural *criteria* go, rather than to that of his successors.

⁴ The seal of Ingelram III, engraved in *S. A. C.*, V, p. 59, shows a shield with a chevron as the heraldic charge, in place of the lion of the earlier seal. The chevron had evidently been taken by the family in place of the older cognizance.

his co-heirs. Margaret seems to have died in infancy, while the elder sister, eighteen years old at the time of her father's death, brought the Stoke d'Abernon and other estates by marriage to Sir William Croyser, or Croser. Thus, after nearly three hundred years of occupation, this ancient name died out, being represented only in the female line.

Passing through the hands of their eldest son, another Sir William Croyser, the estates again witnessed a change of name, owing to the failure of male heirs. The second Sir William Croyser died in 1415, his widow in 1418; and then, through the previous marriage of her daughter Anne, the manor of Stoke d'Abernon passed to Sir Henry Norbury. The Norburys represented a great house, the Sudeleys, of Gloucester, who, as we are informed, by the pedigree brass in the Norbury Chantry, were "linially descended of Harold whom William the Conqueror slew in the feild." Thus, the Rev. H. S. Swithinbank, in his monograph upon the church and manor, observes, "we have Saxon and Norman lines converging four and a-half centuries after Senlac, a typical instance of that process, so well summed up in the composite name, Stoke d'Abernon, by which the English nation has through long centuries become what it is."

The third Norbury—the Sir John who founded the chantry—died unmarried in 1521, and was succeeded by Richard Haleighwell, or Halliwell, of a good Devonshire family, who had married the daughter of his sister Ann. One child, Jane, was born of this union, and old Sir John Norbury, "foreseeing the extinction of his family in the male line, entered into a contract with his neighbour, Sir Reginald Bray of Shere," whose "eldest nephew, Edmond (afterwards Lord Braye), was about the same age as Jane Haleighwell, heiress of Stoke d'Abernon," the boy being thirteen, and the girl barely eleven, at the time of the signing of the contract.¹

¹ This Sir Reginald Bray was a notable man, possessed of very diverse gifts. He is reputed to have designed St. George's Chapel, Windsor, and to have contributed largely to the cost of the work as

But the manor seemed doomed to pass into the female line.¹ Frances Bray, daughter of Edmond and Jane, carried the estates to Thomas Lyfeld, in marriage, and their daughter Jane brought them to Thomas Vincent on her union with him, late in the sixteenth century, and they remained in the possession of an unbroken line of Vincents until about 1776, when, under the terms of a marriage settlement made thirty years previously, they were purchased by Paul Vaillant, Sheriff of London, of an old Huguenot family, settled in England since the Revocation of the Edict of Nantes. In the hands of this gentleman and his son they remained until 1846, shortly after which date they were bought by the late Rev. Frederick Parr Phillips, the restorer of the church, whose son F. A. Phillips, Esq., a member of the Surrey Archæological Society, and recently its courteous host, is the present owner. This gentleman has enlarged and restored the manor-house—a fine brick building of about the middle of the eighteenth century, but retaining internally parts of a fifteenth- or sixteenth-century structure.²

well as building a chapel in its south aisle, in which his device, a *bray* (for crushing flax) is repeated on the vaulted roof. He was buried in great state in Chelsea Church, where his costly monument is still to be seen. It was he who found the crown of Richard III on Bosworth field and placed it on the head of Henry VII; and who subsequently negotiated the state marriage of that king with Elizabeth of York. This seems to have given him, as Mr. Swithinbank remarks, “a taste for matchmaking; for we find him arranging marriages for no less than three of his nephews, one of whom he thereby launched into a sea of litigation.” Sir John Norbury was quite as keen a matchmaker. “So anxious was he for the union of the two families that he insisted upon the proviso, that, should Edmond Bray refuse” Jane Haleighwell, “his next brother, Edward, was to have both her and her estates.” The marriage was, however, duly consummated when Edmond came of age, old Sir John Norbury not only living to witness it, but surviving the event some sixteen years. *Stoke d’Abernon, its Church and Manor*, by the Rev. H. S. Swithinbank.

¹ From the pedigrees contained among the Harleian MSS. in the British Museum it appears that between 1359 and 1610 there are no less than seven surnames.

² Sir Francis Vincent, who succeeded to the estates in 1757, was the builder. Two pieces of wall of half-timber construction—the timbers in which are of unusually massive proportions—are now to be seen in one of the bedrooms on the first floor. They represent one of the end

The walls of the stabling are of late sixteenth- or early seventeenth-century date. On some external pilasters the badge or ornament of a *fleur-de-lys* is cut in relief in the bricks.

The situation of church and manor-house upon the banks of the Mole is one of great beauty, especially in summer, when they are seen from across the river as if embowered in groups of fine trees, green meadows stretching in all directions, and hardly any other building to be seen. The surroundings of the church can have changed hardly at all since the first "Dawburnon the Normand" came on the scene.

The dedication is to St. Mary the Virgin, the Norbury Chantry being dedicated to St. John the Baptist and St. James.

For the purpose of this paper I have endeavoured to bring back the state of the church as it existed prior to the enlargement and restoration of 1866 and subsequent years, when many of its ancient features were lost or obliterated. In this I have been greatly helped by the various paintings, engravings, etc., in the possession of Mr. Frederick Phillips and of the Rev. Wilfrid B. Vaillant, members of this Society, who have placed them most kindly at my disposal: while the invaluable "Cracklow" has furnished other evidence, especially in regard to the plan, which I am able to reconstruct with tolerable exactitude in the accompanying illustration (Plate II).

From this it will be seen that, down to 1866, the wings of the original -shaped house. It is hardly necessary here to do more than mention the fine collection of pictures by Robert Morland, owned by Mr. Phillips, and displayed in this house. Besides the manor-house, there is in this neighbourhood (though actually in the adjoining parish of Great Bookham) an interesting brick house of Elizabethan date known as Slyfield. It has some very elaborate cut brickwork, and a remarkable treatment of wooden cantilevers under the eaves of the roof. One of the fronts is adorned with large pilasters, having Ionic capitals, and a curved and pedimental brick gable, beneath which is a large round-headed window. In the interior is a particularly fine waggon-shaped plaster ceiling, richly ornamented, and a very good oak staircase, with pierced arabesque panels in lieu of balusters.

church consisted of a nave, short and broad in proportion, 35 ft. by 21 ft. 3 in.;¹ a north aisle, slightly longer and 10 ft. wide; a chancel 23 ft. 6 in. (on its longer side) by 15 ft. 6 in.; and a chantry chapel on the north of the latter, averaging 21 ft. by 13 ft. In addition, there was a shallow brick porch of early nineteenth-century date on the south side of the nave. At the west end was a timber bell-turret, with short shingled spire. The roofs were covered with the picturesque stone slabs, generally called after the quarries near Horsham, but probably in this case brought from Chaldon, Surrey, where anciently similar slabs were dug out of the hills.

It may be as well, here, to state briefly the extent of the alterations of 1866 and subsequent years. These consisted of:—(1) The extension of the nave westward, adding a third arch to the arcade between nave and aisle. This involved the destruction of the pre-Conquest west wall, with its late fifteenth-century window, and the shingled timber bell-turret shown in Cracklow's view (Plate I). (2) The rebuilding of the low-pitched aisle, which, like the remaining ancient arches of the arcade, dated from the last years of the twelfth century. A quasi-transsept was added on this north side to form an organ chamber: and at the western end a small square tower, with shingled spire, was built. (3) The blocking

¹ The dimensions of the early nave of Fetcham Church, a few miles higher up the river, were practically identical with these. So also is the width of its chancel: but the original length cannot now be exactly determined. As at Stoke d'Abernon, the walls were of exceptional height in proportion to the plan—a marked characteristic of pre-Conquest churches. It may be convenient to compare the dimensions of the two churches:—

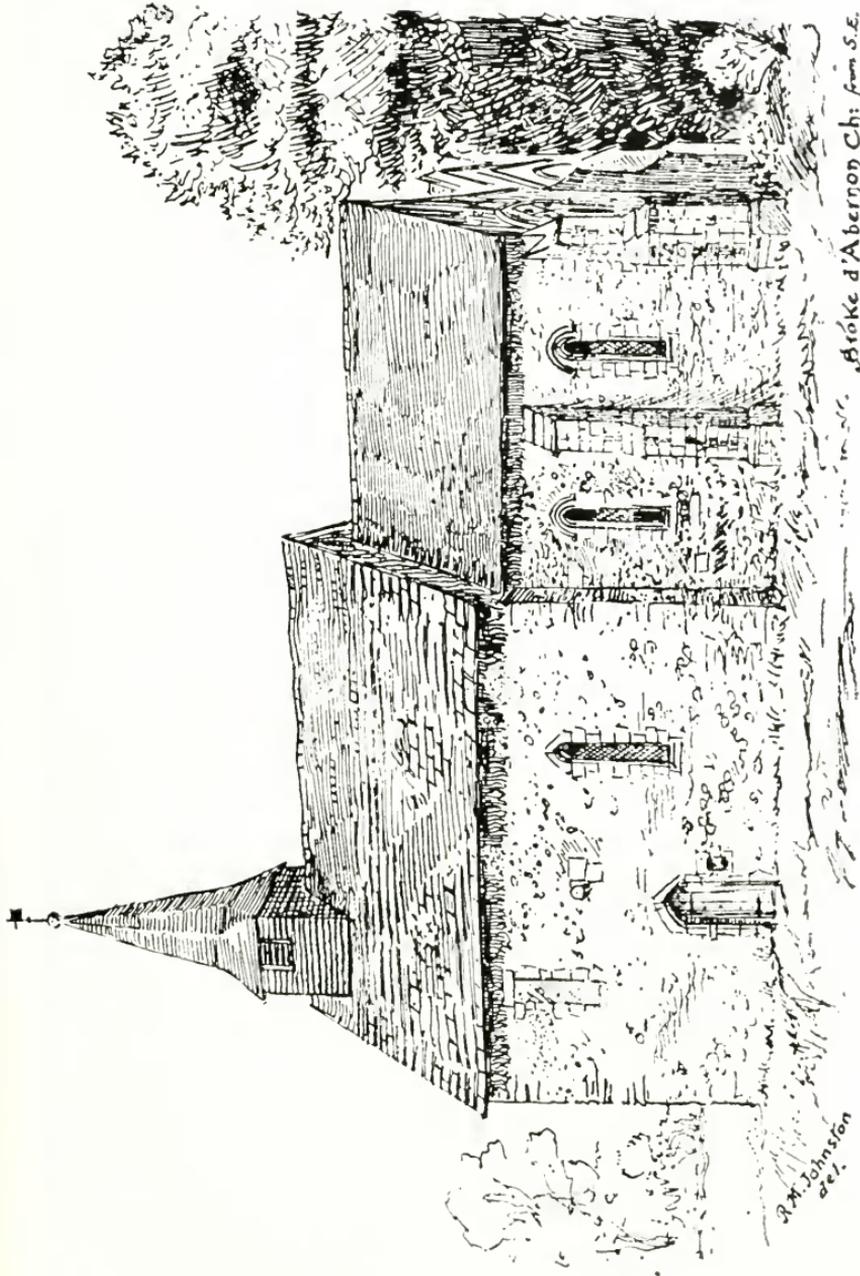
FETCHAM:—

Nave, 34 ft. × 20 ft. (about). Walls, 21 ft. 9 in. high.
Chancel, about 15 ft. wide.

STOKE D'ABERNON:—

Nave, 35 ft. × 21 ft. 3 in. Walls, 21 ft. 6 in. high. Chancel,
23 ft. 6 in. × 15 ft. 6 in.

This close resemblance in the two early churches gains additional significance from the fact that Fetcham, Letherhead and Albury, always passed with Stoke Manor till their division among the daughters of Edmund Lord Bray in 1539.



Stoke d'Abernon Ch.; from S.E.
Omitting modern alterations.

R.A. Johnson
del.

up of the south doorway—the ancient principal entrance—a new door being made in the north wall of the aisle. There were two old doors in this aisle, one of late date, to give access to the Norbury Chantry, and the other, coeval with the aisle, both destroyed in the re-building.¹ (4) The replacing of a late window—possibly post-Reformation—in the east wall of the chancel by a triplet of Early English design. This was not in any sense a restoration, as it is certain from various indications that the east wall either had no window at all in the thirteenth century, or else that a very small single-light opening of pre-Conquest date had survived, high up in the wall, until it was destroyed to make way for the late traceried opening. When the new east window was put in, an elaborate reredos and wall arcade were also introduced, which, archæologically considered, are quite out of place. (5) The demolition of the chancel arch, dating from the end of the twelfth century, flanked by an interesting altar recess and squints of later character, and the substitution of a wider arch of altogether different and incongruous design. (6) A small door was made in the eastern part of the south wall of the nave for the convenience of the occupants of the manor-house. This now serves to communicate with a low vestry recently built against this wall. The making of this door involved the shifting of the fine seventeenth-century pulpit and the removal of its sounding-board, which still lies in a state of dilapidation in the modern baptistery. (7) Finally, the roofs and the seating were renewed, stained deal for the most part being employed with very inharmonious effect.

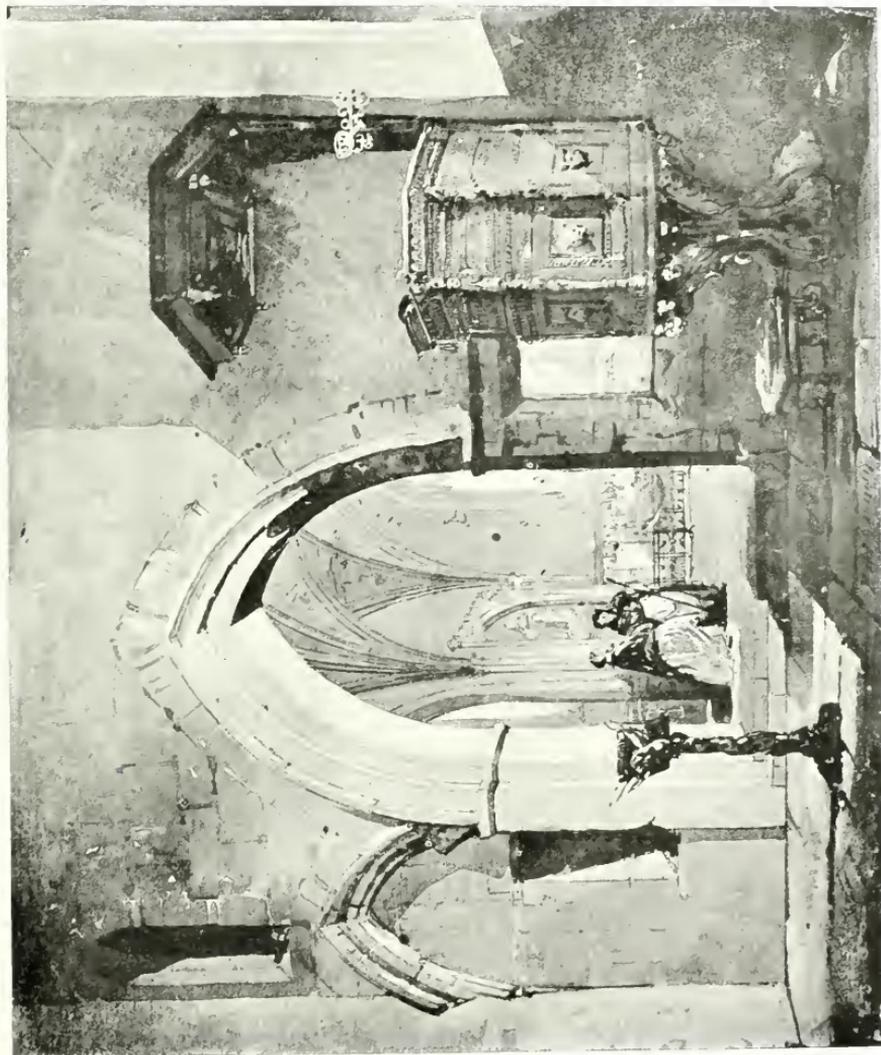
The architects for these works were Messrs. Ford and Hesketh, and the principal cost was borne by the late Canon Phillips. It is possible for us to admire the generosity and zeal of this gentleman, to give full credit for the good intention, while deploring, as archæologists,

¹ As were also a small early lancet window near the west end of the nave, and a two-light opening in the eastern part, of late fifteenth-century date. Another two-light opening in the west wall of the aisle, shown in Cracklow's view, was probably a churchwarden insertion.

the lamentable destruction of old work. Forty years ago things were done quite calmly in the so-called "restoration" of churches, which to-day would call forth the strongest protests. Public opinion has, to some extent at least, been educated, and this we may ascribe largely to the influence of our county archæological societies and other antiquarian bodies. Having counted up our losses, it is with a feeling of thankfulness that we can still point to so many features of interest in the church as having survived the misdirected zeal of Reformer, Puritan, Churchwarden, and "Restorer." Let us, however, for the purpose of this paper, consider the church as it existed prior to 1866, taking the building periods in chronological sequence.

At that date the greater part of the walls of the pre-Conquest church were in existence, as may be seen by referring to the plan (Plate II), where they are shown black. They were then coated externally with rough-cast plaster, the removal of which was a genuine improvement, as thereby many interesting features have been brought to light. Although the walling generally is constructed chiefly of large field flints, numerous Roman bricks are worked in among them, and here and there these occur in such quantities as to suggest that parts of the walls of a Roman building are either standing *in situ*; or, as is more probable, that masses of bricks held together by original mortar—here, as elsewhere, mixed with pounded brick, which gives it a pinkish colour—were brought intact from the ruins of some villa or other building close at hand. In particular, a large section of herring-bone brickwork in its Roman mortar may still be seen near the base of the south wall of the chancel, at its western end.¹ Probably a similar construction would be found could we see the heart of the walls, or look behind the large modern monument that covers the external face of the eastern bay of this wall. The whole appearance of the ancient parts of the south and

¹ I gave the sizes of some of the bricks in a paper in *S. A. C.*, Vol. XV, p. 78, *note*. They are from 9 in. to 11 in. long, by about $1\frac{1}{2}$ in. thick.



INTERIOR OF STOKÉ D'ABERNON CHURCH, PRIOR TO RESTORATION.

(From a Painting.)

east walls of the chancel and the south wall of the nave is consistent with a pre-Conquest date, and it is on record that the destroyed east wall of the nave and the chancel arch were found, on their demolition, to be largely built with Roman bricks. The Rev. H. S. Swithinbank states that the south-east and south-west quoins of the nave, before the restoration, presented evidences of early construction—probably, as at Fetcham, in the shape of Roman bricks, intermixed with the stonework, and also of the “long and short” method of forming the angle, which was so peculiarly characteristic of the Saxon mason.¹

The skeleton of the pre-Conquest church had survived all later alterations down to 1866, and large parts of the southern and eastern walls still remain. To form a fair idea of its first state let us compare it with Fetcham Church, the dimensions and early character of which we have seen to be so closely analogous. And first we note as common to both, (1) the extraordinary thinness of the chancel walls—they are only 1 ft. 10 in. thick, and (2) the unusual inclination of the chancel towards the north.² It is not a little remarkable that this quite exceptional thinness of the walls is found in the chancels of both churches—although not so evident at Fetcham, on account of later extensions and alterations—because

¹ Indications of these bricks, introduced into the wrought ashlar of the arch and walls, may, I think, be seen in the view of the interior of the church reproduced in Plate IV. Rickman, in the Appendix on Saxon Architecture in his well-known work on *Gothic Architecture*, doubtless referred to the presence of these bricks, but his remarks convey the misleading impression that the chancel arch was of Saxon date. He says: “This Church has the chancel arch, and east wall, of long and short work.”

² It would be interesting to collect and compare the statistics on this point in regard to the churches of Surrey and other counties. Cases of marked deviation in the axis of the chancel from that of the nave are very common, the twist to the north (as at Stoke d’Abernon) being the more usual. One other Surrey pre-Conquest church at least appears to have had a chancel deflected to the north—that of Godalming. Dunsfold and Send, of later date, share this peculiarity; while of deflections to the south, the churches of Mickleham, Letherhead, and St. Mary Overie’s (now the Cathedral), Southwark, may be taken as instances.

in the naves of both churches we find walls of normal thickness, 2 ft. 6 in. Perhaps economy of material (for which water carriage was the most convenient) had

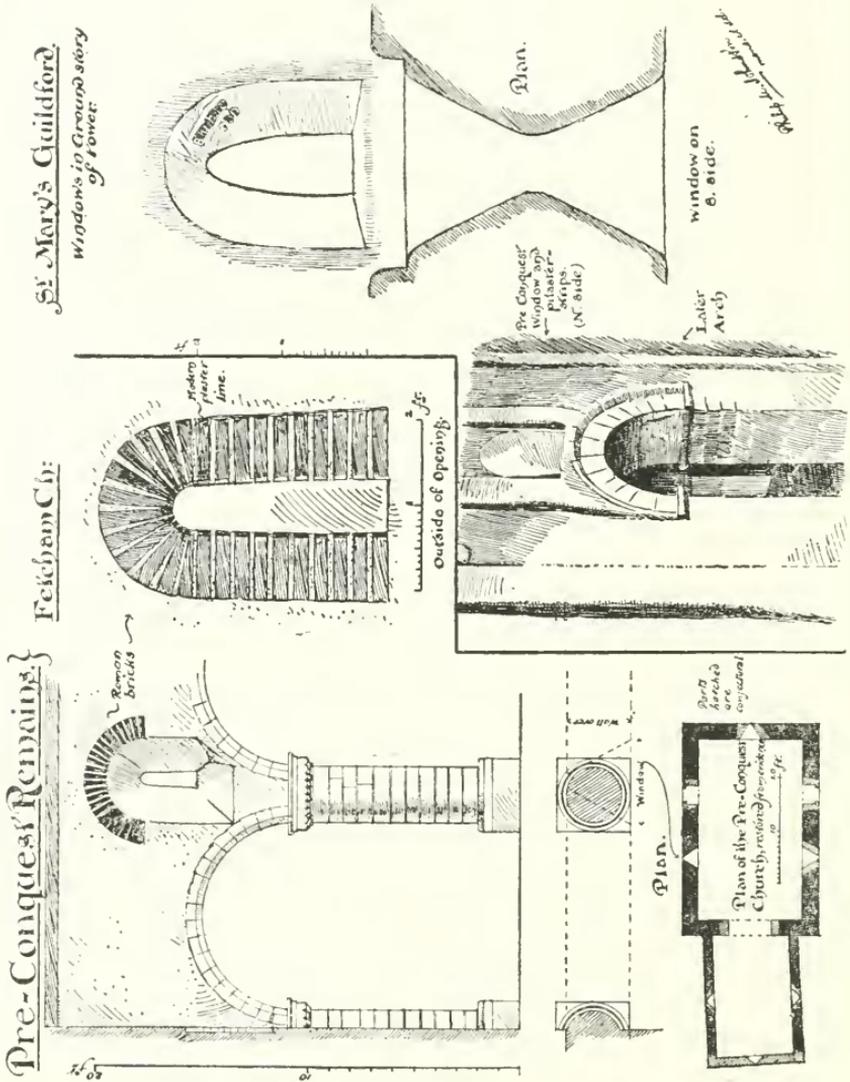
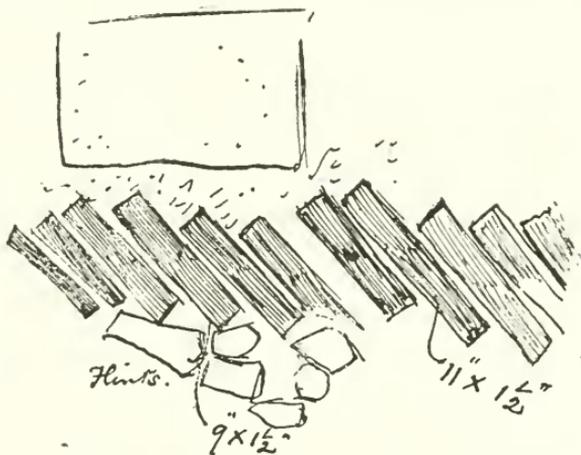


Fig. 1.

something to do with the disparity, but we must allow also for the architect's adjustment of wall thickness to floor area, which is relatively the same in both plans. The inclination of the chancels in both churches is

unusually pronounced, the axis deviating no less than 18 inches in the length of about $23\frac{1}{2}$ ft. That this was deliberate, and not due to a mere mistake in setting out, may be taken as absolutely beyond dispute, whatever may be the explanation of this peculiarity. Personally, I cannot help clinging to the symbolical theory, which, taking the cruciform church for the perfect type, suggests the bowing of



*Herringbone work in Roman bricks
S. wall of Chancel.*

Fig. 2.

our Lord's head upon the Cross as the true meaning of these deflected chancels. At any rate, where, as in the cases of Fetcham and Stoke d'Abernon churches, nave and chancel were built at the same time, the theory of orientation at different dates in the year of these two parts is obviously ruled out.

The original windows at Stoke d'Abernon have all been destroyed or obliterated at one time or another, although it is possible that traces of their splays might be found in the walls on the inside if the plaster were removed. The thirteenth-century builders probably made their windows fall in the same positions as the older openings. But here, again, we have valuable evidence in the case of Fetcham (Fig. 1¹), where one of the original windows still survives. It may be seen in the haunch of two arches of the south arcade of the nave, proving incidentally that the Saxon wall was not

¹ This illustration is, by the kind permission of the Editor of the Victoria County Histories, reproduced from the writer's article on the "Ecclesiastical Architecture of Surrey" (*History of Surrey*, Vol. II).

pulled down when the aisle was added about 1140, but merely tunnelled through and under-built. The little window (Fig. 2) is entirely formed in Roman bricks, those of the arch being neatly cut to its radius. It

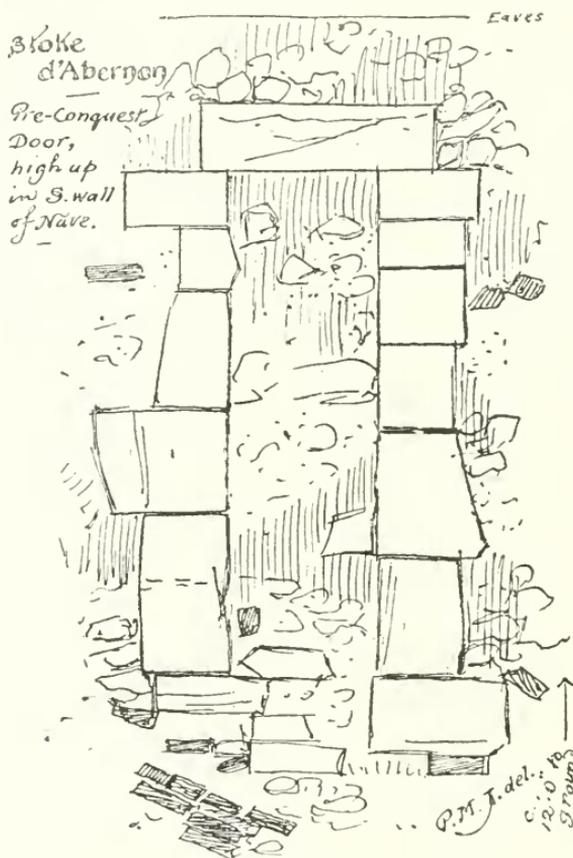


Fig. 3.

will be noticed that the jambs incline towards the head—a peculiarly pre-Conquest characteristic—and that the sharp arris of the opening is neatly chamfered, there being no groove or rebate for glass. Professor Baldwin Brown, the learned authority on pre-Conquest architecture, assigns a later date to the double-splayed openings, such as those which occur in the ground story

of the tower at St. Mary's, Guildford (Fig. 1), than to those with single splays, as at Fetcham. After a careful consideration of all the facts, I have come to the conclusion that the early work at Stoke d'Abernon and Fetcham may be referred to the tenth century, or possibly to the latter part of the ninth.

The exceptional height of the nave walls—21 ft. 6 in.—identical in height, as has been before observed, with the walls at Fetcham¹—is additional evidence for the

¹ In general proportion of plan and height of nave walls, there is a remarkable resemblance also to the pre-Conquest church of Godalming

early date claimed, this being a marked and almost universally found characteristic of pre-Conquest churches in this country, as opposed to those of the Norman and later periods. The same note of height, combined with narrowness, is found in most of the doors and chancel arches, and we meet with it here in the small blocked doorway high up in the western part of the south wall of the nave (Fig. 3 and plan).¹ As will be seen, this curious square-headed opening is less than 2 ft. wide and about 6 ft. 6 in. high, and its jambs bear traces of long and short construction, the stones of which it is constructed, including the lintel, being the local firestone, dug in the neighbouring chalk hills. Blocks of this stone occur throughout the early walls here and at Fetcham, showing that the Saxon builders, like their successors, made full use of it.² At first sight the presence of this door—for such it obviously is—at so great a height as 12 ft. from the ground is puzzling, but the explanation is a simple one: it has been the entrance to a small priest's chamber, forming the upper story of a *porticus*, which, as was usually the case in pre-Conquest churches, was a feature of considerable size and height, more like a transept than a porch in proportion. In this case it must have been narrow, and probably not very deep, owing to the nearness of the river bank, and its walls were of the same height as those of the nave: no doubt also it had a gable roof of thatch, or stone slates, intersecting with the nave roof. It would be interesting to ascertain if the

as restored, from evidence by Mr. Welman, in his book, *The Parish Church of Godalming*.

¹ This remarkable early feature had been obscured of late years through the growth of the ivy which completely covered it, but by the kind permission of the rector and churchwardens I was able in the summer of 1905 to bring it once more to light.

² Besides this stone, a good many blocks of the picturesque yellow sandstone called Bargate stone, from the neighbourhood of Godalming, can be seen in the walls. There is also to be seen (in the left jamb of the old south door) a small piece of freshwater limestone, a stone extensively used by the Romans and Saxons in Sussex, but rarely by later builders, except in old materials worked up again. A plain square-headed door, with a great stone lintel, is found in the south wall of the early Church of Hardham, Sussex.

foundations of this double-storied annexe still exist. We have abundant evidence of the fact that the roof space over the naves of our pre-Conquest churches was originally floored over, thus presenting a flat ceiling to the nave and giving a sufficiently large loft or chamber for the dwelling of one or more priests or other guardians of the church, and for the storage of church property and even of the goods of the villagers. Such a roof-chamber would be sufficiently lighted by small openings in the apex of either gable-end, like the "eye-holes" still existing in the pre-Conquest gable at the east end of the nave of Godalming Church, and it is highly probable that a chamber of this character was originally constructed over the nave at Stoke d'Abernon.¹ One can imagine the priest of Fetcham paddling down the river to visit his brother at Stoke and his being entertained in the porch-chamber or in the room over the nave.

One more feature belonging to this early period remains to be noticed,—the sundial on the south wall of the nave. I described and illustrated this in Vol. XV of these *Collections* (pp. 76 *et seq.*), and the illustration is reproduced opposite (Fig. 4), while the position in which the dial occurs may be gathered by referring to the south-east view of the church (Plate III). The stone on which the dial is cut is about 1 ft. square, set some 13 ft. from the ground, and about 8 ft. from the eaves of the roof, and the actual dial, circular in form, stands out from the wall about 3 in. Its position denotes that it stood above the original south door, as in other cases; but if so, the door must have been independent of the double-storied chamber to the west. It is in a calcareous sandstone, now much worn by the weather of perhaps a thousand years. The hole for the gnomon remains; and a half circle of rays, divided on the 8-fold

¹ A good instance of this arrangement is Singleton Church, Sussex, where the pre-Conquest gable-end over the chancel arch retains the original double openings, rebated for shutters, while opposite to them, in the second stage of the tower, is a pair of triangular-headed openings big enough to be used as doorways. These, again, recall a very similar triangular-headed door in the same position at the well-known Church of Bosham.

system of measuring time (as at Kirkdale, Edstone, and Locking, Yorkshire—all dials of pre-Conquest date), is cut on the lower half of the face, the spaces representing the morning hours being subdivided. It is noticeable that this dial occurs over the south door, as at Bishopstone, Sussex—another pre-Conquest example; and also that we have several other early dials in Hampshire, not

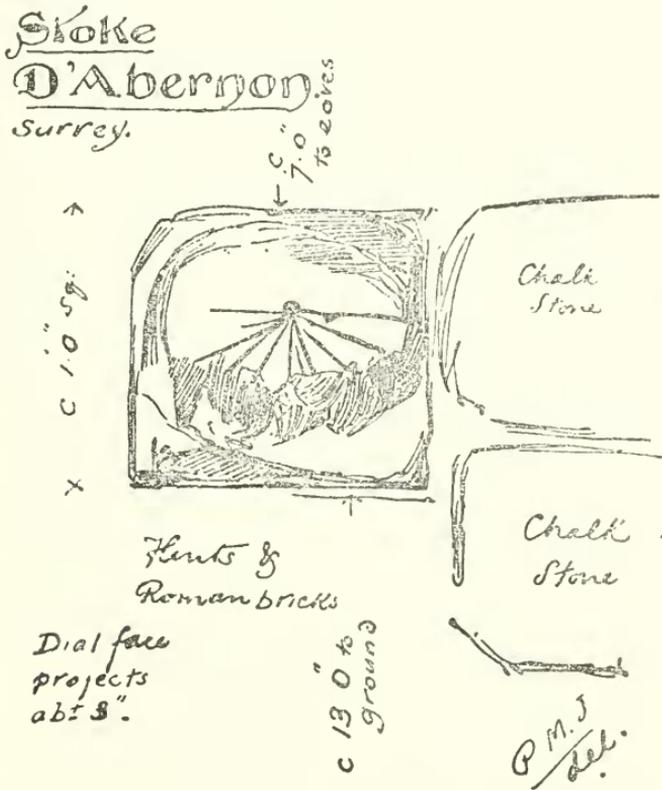
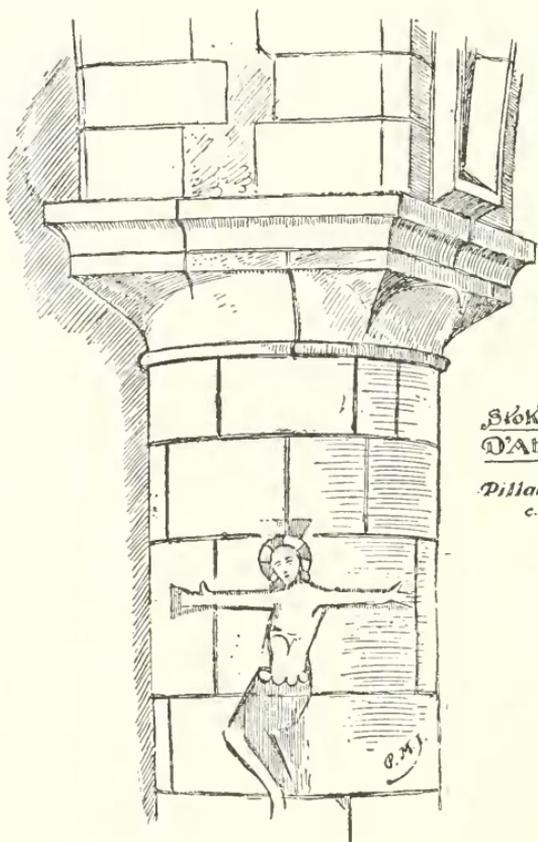


Fig. 4.

so very far away, such as Warnford, Corhampton, and St. Michael's, Winchester; but these perhaps are of 11th or early 12th-century date.

This early church probably remained without structural alteration for nearly three hundred years, and then, in about 1190, an aisle was thrown out on the north side of the nave. The aisle itself, with its low lean-to roof,

a continuation of that over the nave, was rebuilt in 1866, but its two arches, springing from a round central column, still remain. The work is in Gatton fire-stone, the arches being lofty and somewhat acutely pointed, having a simple chamfer and a hood-moulding of semi-octagonal section. The column has a square sub-base on a chamfered plinth, with spurs at the angles of the circular moulded base. (See "B," on plan, Plate II.)



Stoke
D'Abernon.

Pillar in Nave.
c. 1190.

Fig 5.

Its capital is of a type common in other counties, but not, as far as I am aware, met with elsewhere in Surrey. It is shown in the accompanying illustration (Fig. 5), from which it will be seen that the abacus and top member are square, the rest of the capital being worked

off to the circular form, leaving the corners square. Severely simple as it is, the design is very effective.¹

In the illustration (Fig. 5) the painting of a crucifix appears on this column. The traces of this are so slight as to be easily passed by unnoticed, but I have recovered the lines of the figure by patiently gazing at the stone in a good light for some hours, and there can be no doubt as to the accuracy of the resulting drawing. I should be disposed to date the original painting at about 1190. It is the only instance of a painted crucifix on a pillar or pier that has come under my observation in Surrey, but several of the nave piers in the Cathedral Church of St. Albans have Crucifixions, with the attendant figures of SS. Mary and John, painted upon their western faces, and one of these (late 12th century) has points in common with this in the drawing of the figure, the waist-cloth, &c.² On some of the stones around the painting are small crosses, reckoning lines scored with cross notches, and traces of what I believe to have been

¹ These angle-spurs are specially characteristic of later and Transitional Norman work, although they continued to be used in the Early English period. The massive nave-piers of Rochester Cathedral, Romsey Abbey, and St. Cross, Winchester, and the piers of the choir at New Shoreham, present us with good examples on a large scale. In churches of a smaller type in Sussex, in the century 1130—1230, many examples of this are to be met with.—*e. g.*, Burpham, Yupton, Poling, Clymping, Tortington, South Bersted, North Mundham, Sidlesham and Bosham. (The Poling arcade has a capital of similar design to that at Stoke d'Abernon.) In Surrey, the only other instance of the base-spur that I can call to mind is in the nave piers at Banstead, which are slightly earlier in date than that at Stoke d'Abernon.

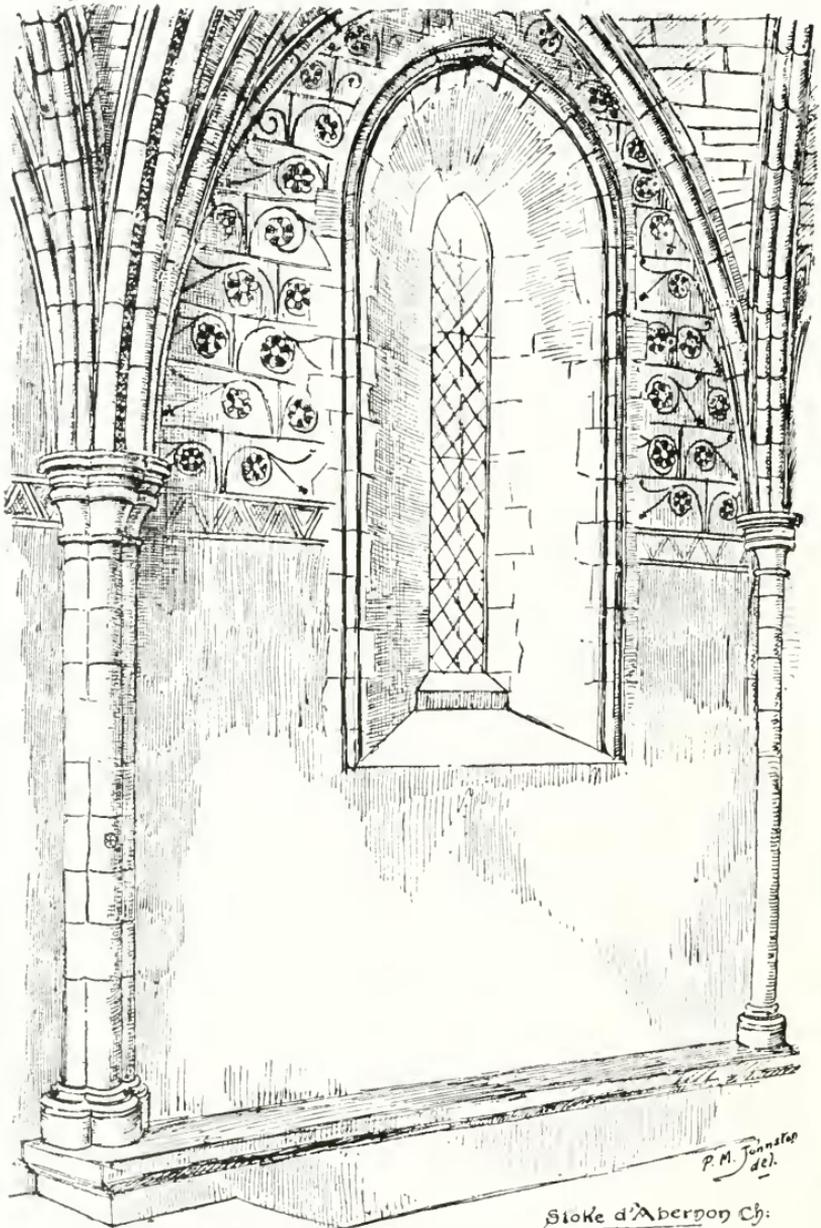
² Paintings on pillars, are not, considering the tempting surface and prominent position, as common as might be expected—perhaps partly because they could so easily be cleaned off a stone face, as compared with a plaster one. Bersted Church, Sussex, has some remains of elaborate figure subjects upon its early 13th-century columns—the paintings themselves being some two centuries later in date. But at Steyning Church, in the same county, I have copied an outline painting on one of the late Norman pillars representing the anointing of the feet of Jesus by the “woman which was a sinner”—the painting, which is also of late 12th-century date, resembling in character this Stoke d'Abernon fragment. Rotherfield, in the same county, had its arcade columns elaborately coloured in striped patterns, of “zebra” or “sugar-stick” character.

votive inscriptions, delicately scratched in the soft stone, in a very elegant cursive character, the style of which suggests a date early in the 16th century: but I regret that, in spite of many attempts, I have as yet been unable to decipher their meaning.

The chancel arch, destroyed in 1866, was evidently of the same date as these nave arches (see Plate IV). It was sharply pointed, of two orders, plainly chamfered, with a chamfered hood-moulding like those in the nave, and rested upon plain piers of square recessed section.¹ The only excuse given for its removal is that "cracks and settlement had appeared," but probably the real reason was the desire to obtain a wider opening—a desire which in the "sixties" amounted to a positive mania, and was the cause of many an early chancel being removed. With the arch were destroyed two interesting squints and an altar recess, features probably of later date than the arch, to be referred to presently (see Plate IV). The large lancet window, with plainly splayed internal head, in the eastern part of the south wall of the nave (which perhaps displaced a Saxon opening), and the small lancet and door in the western part of the aisle (Plate I), are probably to be dated from the 1190 period.

The new aisle and chancel arch were not long built before the remodelling of the pre-Conquest chancel was taken in hand, perhaps, as has been suggested above, by Roger d'Abernon III. At any rate the character of the work (Fig. 6) coincides with the period of his predominance, and the date 1210 may be safely assigned for its commencement. The local fire-stone, of a pleasant greenish-white colour, is used for the masonry, and chalk for the filling of the vaulting. With its beautiful vaulting, triple vault-shafts and graceful lancets, the whole chancel is a perfect little gem, one of the most beautiful things of its kind in

¹ This arch is described in Manning and Bray's *History of Surrey* as *round*, but probably this was a mistake on the part of the writers. It *may*, of course, have been altered to the pointed shape in the early part of the 19th century, but this does not seem likely.



N.B Modern wall-arcade &c.
omitted

Stoke d'Abernon Ch:
Vaulting-shaft &
Window, S side of
Chancel.

or outside of Surrey (Plate V). Whoever designed it—and he is one of the noble army of nameless geniuses who flourished in this classic period of English stonework—he was a consummate master of design and con-

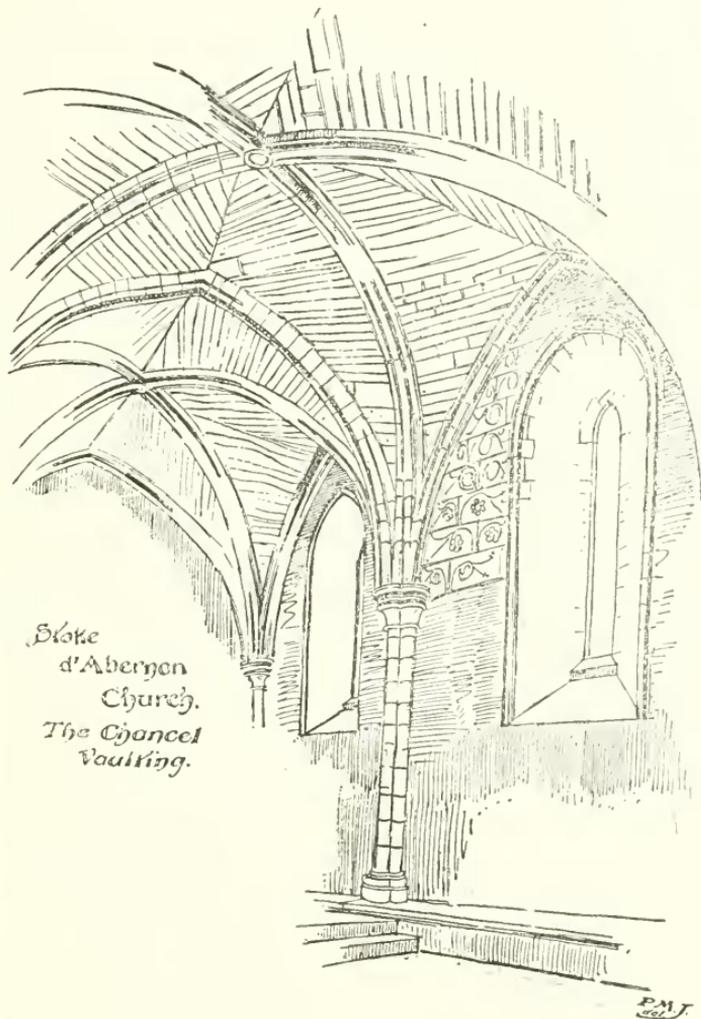


Fig. 6.

struction. See how he has retained the thin Saxon walls, buttressing them to resist the thrust of his vault,¹ and how he has so subtly splayed his new windows as to give

¹ Not quite successfully, however, as appears in Fig. 6 and Plate VI.

an adequate appearance of depth to the interior, while

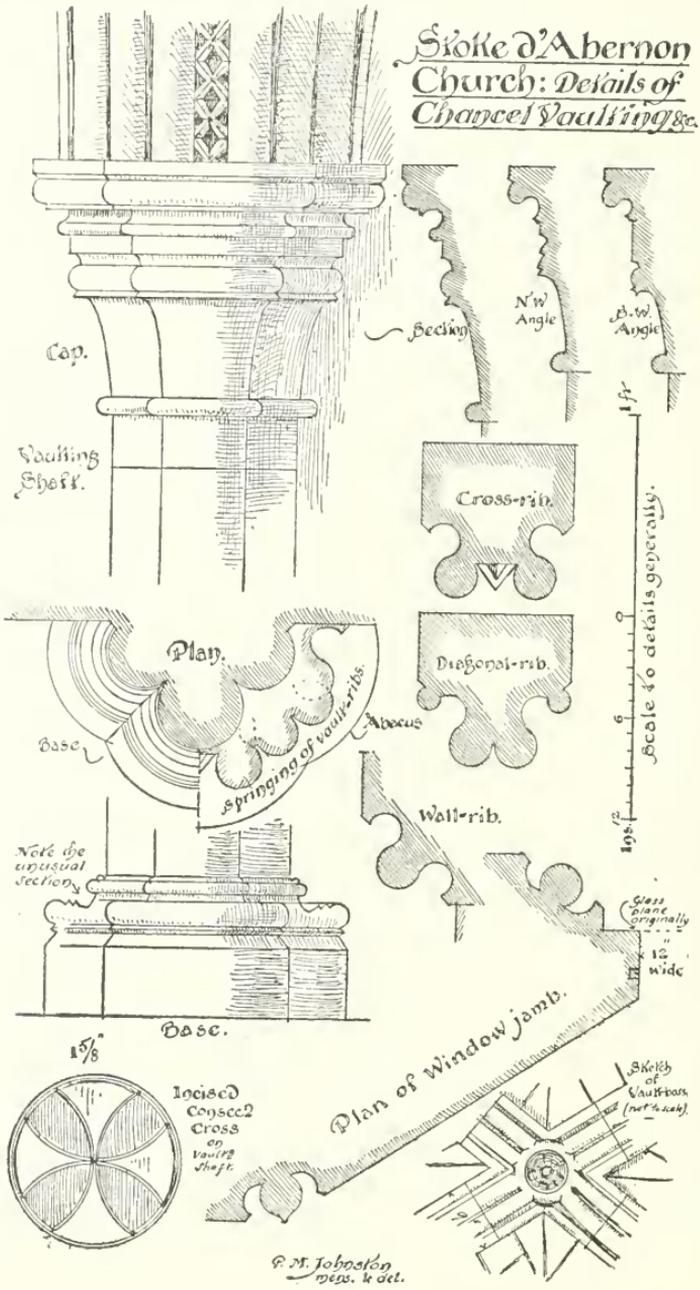


Fig. 7.

leaving sufficient thickness of wall for a deep suite of

mouldings on the outside. And then, what beauty and variety are to be seen in his mouldings—the mouldings of window, vault-ribs, capitals and bases (Fig. 7). The pear-shaped angle-mould of the window-splay, set within deeply cut hollows and delicate chamfers: the capital of the central vault-shaft with its square-edged abacus—a mark of early date in the style—and trefoil plan, in which grace is nicely blended with strength: these are models of architectural design in their small way. It should be noticed that no two capitals of the vault-shafts are the same in section. I would draw attention also to the peculiarities in the section of the base of these vault-shafts, at first sight similar to others in the work of this period, but to the student of mouldings showing an unusual treatment of the hollowed member below the necking (see Fig. 7). On the foremost member of the triple shaft on the south side is incised a small cross of Maltese pattern within a circle, doubtless one of the original consecration crosses.

The external mouldings of the windows in the south wall of the chancel (Plate III), renewed, unhappily at the restoration in Bath stone, but probably in accordance with the original section, show a bold *boutel*, set within deep hollows having chamfered arrises (Fig. 7): the hood moulding is part of the original design, but its section is evidently an inaccurate rendering of the ancient one. A “keel” or pear-shaped moulding, with perhaps a hollow and small roll, was possibly the original section.¹ An old oil-painting of this chancel wall in its

¹ This beautiful and peculiarly English moulding was evolved by easy stages from the Norman nail-head ornament, and its *motif* like that of its parent is a four-sided cone, each side being pierced, so that the angles form four leaf-shaped members converging to the central point. In the process of evolution, these leaves or petals in the earliest examples (which occur well within the Norman period, as in a window of the west front of Rochester Cathedral, *c.* 1140) are left broad and spread-out. A good example of this, slightly earlier than the Stoke d'Abernon work, is to be seen in the arch of an altar-recess in the north transept at Feteham Church. It is in marked contrast to the dog's-tooth work at Stoke d'Abernon.

unrestored state, kindly lent to me by Mr. F. A. Phillips, gives a good idea of what the windows were like before renewal. There is a general correspondence in date and design externally to the richly-moulded lancets in the north wall of the chancel of Merton Church in this county.

The vaulting is cleverly managed, without stiling, the wall-ribs and transverse rib forming graceful pointed arches, while the diagonal ribs make a complete semi-circle. The central or transverse rib is enriched with dog's-tooth moulding, and this and the other ribs have bold roll members, most effective in the general design. The western only of the two bays has a small boss at the intersection of the diagonal ribs. Its centre is carved to represent a rose, probably chosen as one of the emblems of the Blessed Virgin, patroness of the church.

The bases of the angle-shafts in the north-east and south-east angles are now at a considerable height above the floor of the chancel, resting upon the top of the modern reredos, and this, from the evidence of the pre-restoration interior view, may possibly have been their original position. If so, they must have stood, as now, upon a projecting moulding or set-off in the wall.

Before the Norbury Chantry was erected there must have been lancet windows in the north wall of the chancel, corresponding with those now in the south wall. The piercing of that wall by an arch of communication in the western bay, and by the arch of Sir John Norbury's tomb in the eastern, has destroyed all trace of these.

It has been remarked above that the builders of this early 13th-century work either made no window in the east wall of their remodelled chancel, or left the rude small opening that *may* have survived from the pre-Conquest period.¹ All positive evidence for this statement was destroyed with the insertion, apparently in the 16th or early 17th century, of a large three-light window in the debased Gothic taste of that era. But the state-

¹ Of course the pre-Conquest window may have been found here and blocked up by the 13th-century builders to give a larger field for their wall-painting.

Stoke d'Abernon Ch:
Fragment of painting
e-vaulting in
S.E. angle of
Chancel.



10 St. John's



P. M. John
2000

ment rests upon the evidence—negative though it be—of the subject of the wall-painting, remains of which have fortunately come down to us through all these changes and chances.

I have copied, in Plate VI, all that is ancient in this painting, viz., the piece on the right. All the rest, including the corresponding portion on the left or northern side of the east wall, is a so-called restoration, of an entirely misleading character. This ancient part is evidently a fragment of a subject very popular with the early schools of painters for this part of a church—the Adoration of the Lamb; and the nature of the subject, which must have included a central figure of the *Agnus Dei*, precludes the possibility of the existence of even a single lancet window in the 13th century. Probably a small circle or quatrefoil, such as still exists in a modern copy in the apex of the east gable (to ventilate and light the space above the vaulting), was the only feature in this wall during and for some centuries after the 13th century.

The design of the painting seems to have consisted, besides that central figure of the Lamb “in the midst of the Throne,” of four or more tiers of figures divided by bands of scroll-work and other ornamentation. The two uppermost tiers contain the “Angels round about the throne,” one of whom is playing on a pair of pipes. The next below is filled with figures of the Redeemed, some of whom have hair of a blueish tint, the artist's manner of representing grizzled locks. The ornament above their heads of *meshed* triangles is peculiar and effective. The two shades of red in which it and other parts of the ornamentation are painted give a certain finish to the work, in spite of its rudeness. In the bottom tier, against a background of conventional wall-hangings, were the Twenty-four Elders, with their crowns and harps, and very likely these and the other figures were carried on to the adjoining parts of the side walls.¹ There is considerable spirit shown in the

¹ This was the treatment followed in representing the same subject in a similar position at Hardham Church, Sussex, where, however, the painting is about a century earlier in date.

one original Elder remaining. Notice the painting of the hand behind the harp-strings in pale red—the other outlines being in the darker shade—the object being to give the effect of distance: the vigour of the “action” shown in these hands is remarkable. The hangings are shaded with blue, the harp-strings being rendered in the same colour, and upon the former—as on the face of the angle-shafts and elsewhere in the painting—is a peculiar ornament, known as the “double comma,” which is found in late 12th- and early 13th-century paintings.¹ It is reminiscent of the crescent moon, which found its way into the paintings of this period, as a “powdering” for backgrounds, doubtless borrowed from the East, like many other things, in the wake of the Crusades. The wall surface in the bays of the north and south walls was painted with a masonry pattern and roses, part of which in the western bay on the south side remains (see Plate V). Its very irregular execution is remarkable. This also is coeval with the early 13th-century work of the chancel.

To the same, or to a later period in this century the altar recess, with its arched hood, on the north side of the chancel arch (Plate IV), may be ascribed. In the head of the recess a remarkable painting was discovered, of which a slight, and evidently very inaccurate, pen-and-ink drawing is preserved in our Society's museum at Guildford. As both recess and painting were destroyed, one is thankful even to have an imperfect record. The arch of the recess was of two chamfered orders, and the painting on the back of the recess consisted of a large figure of St. Thomas of Canterbury. The saint was apparently represented with the moustache and short beard favoured by the ecclesiastical dignitaries of the period, wearing the low mitre, ample chasuble and pallium, and holding the cross-headed staff in his left

¹ This ornament occurs in paintings of late 12th-century date in Norwich Cathedral. I have also found it in the near neighbourhood of Stoke d'Abernon—on the stones of the arch from the south aisle to the south or Onslow Chapel of Merrow Church—work of exactly the same date.

hand, the right being extended as in pronouncing benediction.¹ He stands against a background of crescent moons and stars. His identity is established by the inscription in Lombardic letters round the head,

✠ S: Ɔ[H]OƆH S.

On his right (the spectator's left) was a scroll of conventional foliage with roses, of very graceful design, so far as one can judge from the drawing, and on his left was depicted the suppliant figure of a knight in chain mail, having a close-fitting bascinet of a somewhat unusual pattern.² It has been conjectured from this that the painting may have been executed to the order of one of the families of the knights who murdered Becket, as an act of reparation, but I cannot find that there is the slightest evidence to connect any of these families with Stoke d'Abernon. The knight may therefore be an ordinary devotee of St. Thomas of Canterbury, who caused to be made this painting and the altar which stood beneath it, dedicated to the Saint (after the custom common in such votive pictures); or, the artist may have intended to represent one of the guilty knights asking pardon of the Archbishop.³

We have no light as to the dedication of the corresponding altar on the southern side of the chancel arch. I imagine it to have been set up as a chantry at a very much later period, judging by the date of the piscina.

¹ On the front of the mitre the drawing shows a cross with the letters of the sacred monogram, **I H S**—but the latter detail looks rather like a bit of the artist's imagination.

² It does not do to trust too much to such a crude and inaccurate rendering as the rough drawing, which is our only record of the destroyed painting, otherwise one would be inclined to place the date of the painting the best part of a century later, in the reign of Edward II. on the evidence of the shape of this bascinet. On the other hand, certain features (such as the stars and crescent-moons, the scrollwork and the Lombardic lettering), point to a date not later than about 1250.

³ A supposition has been put forward that, as Stoke d'Abernon had some connection with the Priory of Newark in this neighbourhood, with the endowment of which Richard Bret, one of the Archbishop's murderers, had to do, that either the Priory or the descendants of the guilty knight may have set up the altar and caused the painting to be made. This must be left as an interesting conjecture.

The south door of the church (Fig. 8) belongs to the period that I have assumed for the northern altar-recess and its painting (*circa* 1250). It was blocked up, and

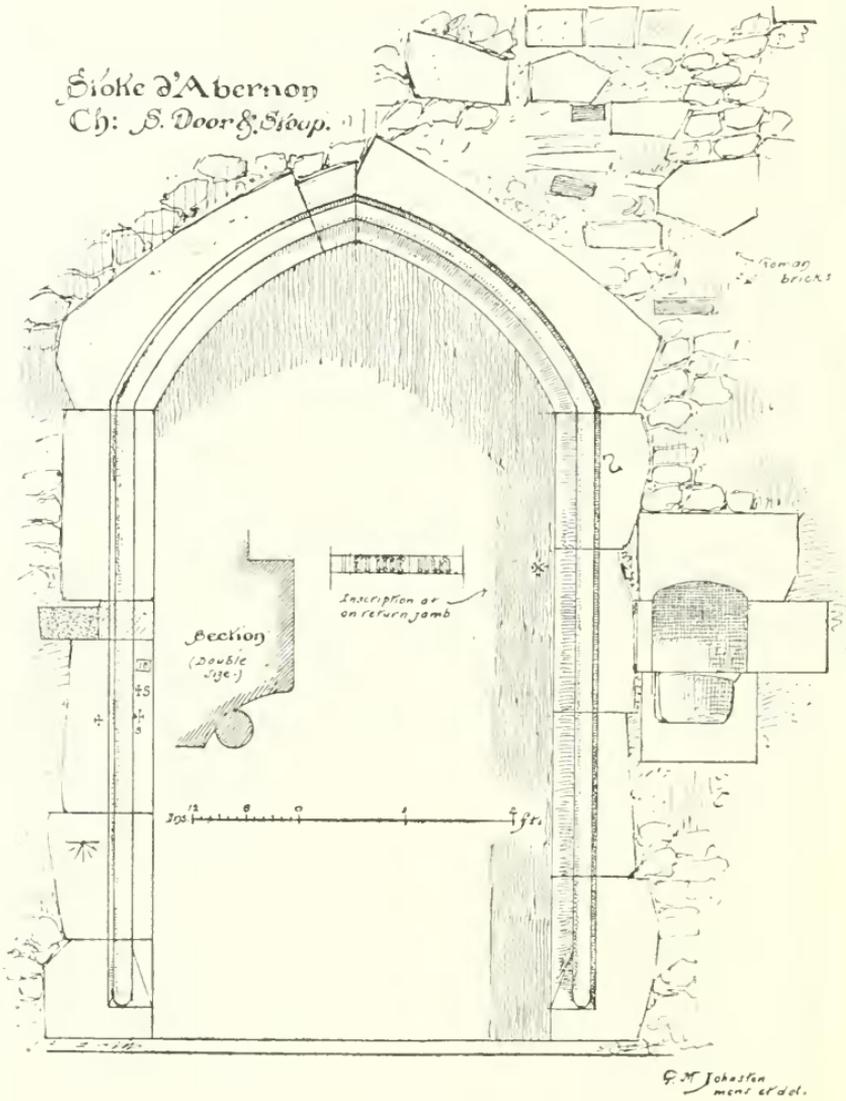
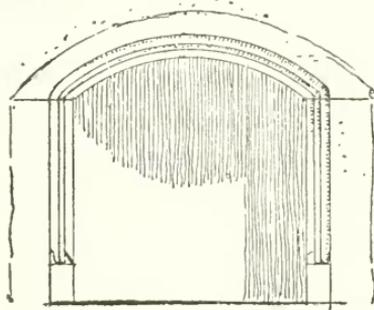


Fig. 8.

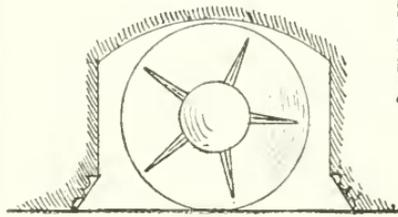
the porch which sheltered it—a modern brick erection, doubtless replacing one of old date—removed in 1866. Plain as it is, without even a hood-moulding to the arch,

the proportions are most graceful, and the stonework (firestone, of a pretty green hue) is beautifully worked. The arch is of pointed segmental form, and round it and the jambs a bold moulding, of very unusual section, is worked, a pyramidal stop forming the finish to this at the base. On the reveal of the right jamb are the remains of an inscription in black-letter characters, of the 15th century, blocked out in low relief. It is too weatherworn to be decipherable. Various small crosses, initial letters, etc., lightly scratched on the stones, also remain.

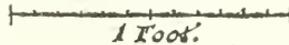
Piscina
in Nave



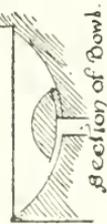
Elevation.



Plan.



1 Foot.



Section of Dowel.

P.M.J. del.

Fig. 9.

The stoup to the right of this door

is very much later in date (*circa* 1490), and may have been made by Sir John Norbury, when he founded the chantry. It is roomy, and the hollowed-out basin, prepared for the leaden "stock or pot" of the inventories, is unusually deep. This, like the earlier work, is in firestone.

In this wall, on the inside, is the piscina before alluded to (Fig. 9). It has a segmental head, with a

moulding of different section on the two jambs,¹ and the basin has a ball or rose of peculiar pattern, having a perforation underneath to conduct the water to the vertical drain, radiating grooves assisting to collect the water from the sides of the basin. The actual drain is thus hidden. It is difficult precisely to suggest the reason for this arrangement, which is confined to piscinas of late date; but probably it was prompted by a desire to show increased reverence to the chalice rinsings.²

The date of the erection of the Norbury Chantry on the north of the chancel cannot be precisely fixed, but 1490 may be taken as the approximate year. It is referred to in the will of Sir John Norbury, who died at a great age in 1521, and also in a brass plate now fixed to the east wall (*post*); and the wording of these, taken in conjunction with the architectural evidence, is quite consistent with a date thirty years earlier. It seems likely, indeed, that Sir John, after having played a prominent part in the great battle of Bosworth Field, built the chapel and endowed the chantry therein in some sort as a thank-offering—but also of course with an eye to the aggrandisement of himself and his successors.

It is possible also that the worthy knight, who was as fond of building as of State affairs and matchmaking, acted as his own architect, and we may hazard the guess that he at any rate designed the east window, the details of which show much greater refinement than the somewhat coarse and poor examples in the north wall (see Plate VII). Its proportions are very good, and the mouldings of the jambs and tracery, some of which are worked in very large square stones (firestone) are of rather unusual section for a village church. The arch, as will be seen in the drawing, is obtusely pointed and of low pitch, at first sight appearing to be struck from

¹ This may be a freak or mistake on the part of the mason. The moulding is of the common double-ogee pattern.

² Among the numerous examples of this late treatment of piscina-basins may be instanced those connected with the high altar in All Saints' Church, Hastings, and St. Cuthbert's, Wells.

four centres—as was so commonly the case with these 15th- and 16th-century arches—but in making this measured drawing I found it to be otherwise. It somewhat resembles the east window of the south, or Carew, Chapel at Beddington in this county, built at about the same time. Both are surprisingly good examples for so late a period.¹

The arch in the western wall of the chantry, opening into the nave aisle, was apparently rebuilt in a wider form in 1866. It is of pointed segmental form, with broadly chamfered jambs, and is filled with a modern screen in which are painted quarries bearing the device of the Brays—a *bray* for crushing flax—some of which may be ancient, and some shields of arms. (See *post*.) Above the arch, in the apex of the western gable, beneath a higher relieving arch, is a circular opening, cinquefoiled, originally glazed when it stood above the low roof of the aisle. The whole of this arrangement, however, appears to have been tampered with at the restoration, so that it is difficult to describe it as it was originally. (See *post*.)

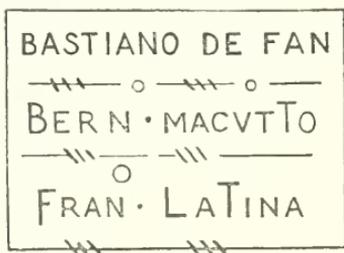
¹ The fact is that the French wars of the earlier part of the 15th century, and the desolating Wars of the Roses later on, degraded and almost killed English art. Painting, sculpture, and architecture show the baneful effects of these commotions—working, perhaps, with other causes. The Black Death of the previous century had dealt a crushing blow to art, and the strife of the 15th century had almost given it a *coup-de-grace*. But with the peace and prosperity of the national settlement under Henry VII, art revived surprisingly: so that it is no exaggeration to say that the taste in architecture and the daughter arts was raised to a far higher level under Henry VII than it had occupied under Henry V. To test this, nothing is more easy than to compare the clumsy, coarse work of Henry V's Chantry at Westminster Abbey, its grotesquely bad statuary and almost ugly architectural details, with that miracle of design and workmanship, the Chapel of Henry VII hard by. The contrast between the two is most remarkable in all respects, and has not been sufficiently insisted on: and Henry VII's Chapel is no isolated instance of this great revival, that was the swansong of Gothic art. We find the same spirit in evidence throughout England in the closing decade of the 15th and the early years of the 16th centuries. The revival, although reinforced by the importation of Renaissance forms and workmen, was brought to a sudden termination, so far as ecclesiastical art was concerned, by the Reformation in religion.

The fireplace in the north wall of the chapel, now blocked up,¹ is a feature of comparative rarity in the mediæval arrangements of our churches. One is occasionally met with in the upper story of a tower, or in a sacristy or priest's chamber attached to some part of the church; and of course in the comfort-loving Georgian period the squire's "pew" was often a small room with chairs, table, and even a sofa, so that the privileged occupant could recline at his ease: such a pew had its fireplace; and I have seen one or two notorious instances where the whole monstrous anachronism has managed to defy the changes of the last seventy years; but the Stoke d'Abernon fireplace is probably the only example of mediæval date in a Surrey church, and one of the very few pre-Reformation *ecclesiastical* fireplaces in England. Its soft stonework—firestone—bears some old, but not easily decipherable, inscriptions, some in a delicate script of the 16th century.² The chimney shown in Cracklow's

¹ It would be interesting to see this opened out, and there is no reason, practical or sentimental, why it should not be.

² I have made every effort to read these, and have submitted my rubbings and sketches to Dr. Warner, Keeper of the MSS. of the British Museum. With the valued assistance of that gentleman, I have made out that the small black letter script on the left has reference to a member of the Bray family. Their cognizance of a *bray* for crushing flax, which appears in some ancient quarries in the screen of the Chantry, is rudely scratched here twice over, and in the small lettering above, the words **Edmund de Bray knyght** can be distinguished. The name appears to be repeated.

If a guess may be hazarded, we have here directions to a workman for painting or carving the cognizance on the walls or roof of the Chapel, or perhaps for painting the very quarries that have come down to us.



To the left is a singular design. Three names in Roman capitals appear within a square border. They seem to be as here shown:— To the right of this tablet is the figure of a headless man, in slashed trunk-hose doublet, with his left arm on hip, and the right piercing a heart with a poniard, the point of which directs attention to the three names

given above. These names suggest the idea of Italian workmen employed in the statuary of Sir John Norbury's, or one of the later tombs.

view, no longer remains, and the present battlemented parapet and gable end are modern replacements of similar ancient features. The chamfered plinth below is the original, but the buttresses again are restorations (both here and in the chancel), and it is very doubtful if the heraldic shields, bearing the coats of the d'Abernons, Brays, Norburys and Vincents, which appear upon the lower part of the buttresses, existed in the original work.

In the south-west angle of the chapel is a small door leading to the spiral stair that formerly gave access to the rood-loft, the little upper door opening on to which appears high up on the face of the east wall of the nave, to the north of the chancel arch. These features, and no doubt the rood-screen, which no longer exists, may be dated from the same time as the Norbury Chantry. Adjoining this turret on the chantry side, a four-centred arch with continuous mouldings (Plate II), worked in firestone, pierces the western bay of the chancel, where previously was one of the lancet windows;¹ and in the eastern bay is another archway (also in firestone), originally forming the canopy of Sir John Norbury's tomb. This also has an arch of four-centred form, but much flatter, and from the late and clumsy character of its battlemented cornice and foliated spandrels, we may suspect that it was not carried out during Sir John Norbury's lifetime, but was put up with the tomb by his executors. A characteristic detail is the fluted shaft forming the opening at each extremity, and the shallow panelling, of trefoil-headed arches, that is worked on the return faces of the arch and jambs is also an unusual feature of a Surrey church. It is a common enough treatment in West country Perpendicular arches (Somerset and Dorset especially), but I cannot call to mind another example in this county.

¹ The heads of the 13th-century lancets were perhaps left in the wall when these later arches were pierced: a bulge and cracks in the plaster on the outer face serve to indicate where one of these remains. It ought to be uncovered. Many of the stones re-used in the chantry, inside and out, bear 12th- and 13th-century tool-marks.

The design of this tomb-canopy recalls that of Sir William Peché, similarly situated, in Lullingstone Church, Kent. Both date from the first quarter of the 16th century and are executed in the popular firestone. But in the case of Stoke d'Abernon the actual tomb, of altar-shape (perhaps intended for use as an Easter Sepulchre, as was the fashion with the monument of an important personage in this period), has been entirely destroyed. Probably it was of Sussex marble, with panelled sides, and bore upon its upper slab an effigy in latten of the deceased knight, in emulation of his distinguished progenitors on the chancel floor, and this because of some "superstitious picture" about it may have excited the destructive zeal (or cupidity) of one or other reforming generation. That it had disappeared, or had been grievously injured, within not much more than a century after its erection, is certain from the inscription on a later monument on the east wall of the chantry, erected in substitution. Possibly a fragment in alabaster representing a small demi-figure in the doublet and trunk-hose of the early part of the 16th century, may have formed part of the sculptured adornments of the tomb—it is now affixed to the wall. If so, perhaps the tomb itself was in the Derbyshire "alabaster" work—a not improbable conjecture, seeing that the Norburys had estates in that county—and so may more easily have been "by injury of time demolisht," as the later inscription states.

Sir John Norbury probably caused to be built the three-light window in the west wall of the nave (replacing perhaps one of pre-Conquest date), and the small doorway and square-headed window in the eastern part of the aisle—all shown in Cracklow's view, and now no longer existing¹—and the door was evidently so placed to give independent entrance to the chantry. The font, which happily has survived all the perils of reformers and restorers, now standing in the baptistery

¹ The present west window of the nave and the two-light window of Perpendicular design in the north wall of the modern aisle can hardly be described as copies, though they bear some resemblance.

at the west end of the modern aisle, is evidently also of his time. It is exceptionally small, octagonal, and plainly moulded, without the usual quatrefoil design in the panels of the bowl; but its elegant proportions redeem it from the charge of meanness. Probably Sir John had a hand in its design.

In the modern window of the baptistery are collected fragments of the glazing remaining in the church at the time of the restoration. Small as they are, they suffice to give some idea of the beauty of the glass which Sir John caused to be put in the windows of his chapel. One piece shows a delightful little angel playing the fiddle (see Plate VII); and another represents St. Ann teaching the Blessed Virgin to read, but this has been so carelessly re-leaded as to throw the parts of the figures out of due relation to each other. It would be as easy as desirable to put them together properly.

The east window, prior to the restoration, was a clumsy three-light opening, of debased Gothic, probably much later than Sir John Norbury's time, and perhaps dating from the first quarter of the 17th century. It had "intersecting" tracery, of a pattern much favoured by the Gothic designers of that era, and also by the "Strawberry Hill" and "Batty Langley" school of the 18th century and later: but there is more likelihood of its having been inserted during the earlier of these two periods, perhaps by Sir Thomas Vincent, who gave the pulpit, in the early years of the 17th century. Up to the date of the restoration it contained some coats of arms in coloured glass, which were then removed to the modern screen of the Norbury chapel.

It is worth while recording that in 1866 the Royal Arms, with the lion and unicorn as supporters, were found painted on the wall above the chancel arch.

It is uncertain to which of the foregoing periods the timber bell-turret shown in Cracklow's view belonged, but quite possibly its framework was as old as the 13th century, when great numbers of these picturesque structures were erected in connection with our smaller village churches in the southern and other counties,

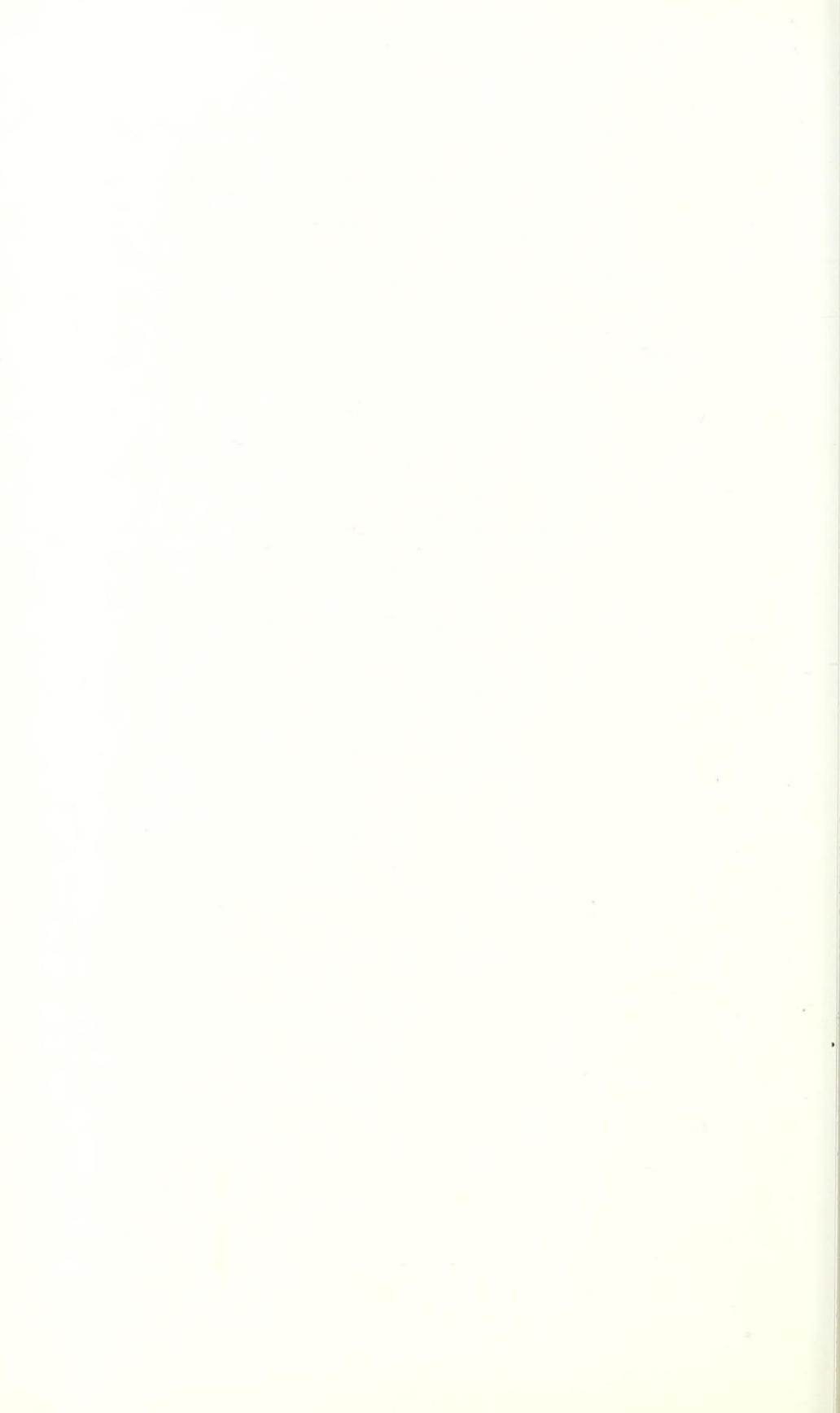
where stone was not easily procurable and large timbers were to hand.

The brick porch indicated on the plan, which was also removed at the restoration, may have been built at any time between the beginning of the 17th century and the date of Cracklow's view (about 1824). It must have replaced one of older date, probably of timber. As it was a feature of little interest and doubtful antiquity, I have omitted it in the view of the church from the south-east (Plate III): but it must be borne in mind that a porch of some sort certainly covered the door from at any rate the 13th century until 1866.

We now come to the monuments and other details of the building; and first and foremost the remarkable and widely-known brass of Sir John d'Aubernoun the elder, whose death is presumed to have taken place in 1277 (marked 1 on the plan, Plate II). The brass (Plate VIII) was in all likelihood laid down within a year of that date. It has been so often and so well described, both in these *Collections* and elsewhere, that I feel I owe an apology for attempting the task again; I can only plead that besides adding a little of my own, I am focussing the collective wisdom of previous writers.¹

As is well known, we in Surrey possess in the brass of the elder d'Abernon the oldest remaining example of this class of monument in England. The earliest of which we have any record is a brass to Simon de Beauchamp,

¹ It is not only in regard to the possession of the earliest remaining monumental brass that poor little Surrey, whose churches are the scoff of the thoughtless, stands pre-eminent. It should be a consolation to the ecclesiologists of the county, obliged to admit the comparative poverty of their church architecture, to reflect that they also possess the finest tile pavements in England (now removed) at Chertsey: the most remarkable wall-painting, at Chaldon: the oldest or one of the oldest bells still in use, at the same church: the most beautiful of our leaden fountains, at Walton-on-the-Hill: and one of the best and most perfect 13th-century chests in England at Stoke d'Abernon. The door ironwork at Woking, Merton and Merstham, ranks very high among the examples of this craft.



Earl of Bedford, in St. Paul's, Bedford, which disappeared in the beginning of the 19th century. It is said to have dated from 1208. The oldest brass now in existence is that of Bishop Ysowilpe at Verden, Hanover, of the date 1231: and it may fairly be assumed that memorials in this material did not become common until quite the close of the 13th century. It must always be remembered that brasses really form but a wing of a large group or class of sepulchral memorials, the earliest form of which—a form which continued in use as long as brasses, and in fact survived them—was the incised stone slab. This has a pedigree of the hoariest antiquity, which with a little ingenuity might be traced back to the rock-sculptures of pre-historic man. But for the purpose of the subject in hand it is only necessary to keep in mind the numerous incised slabs of the 12th and following centuries of which we have examples in England or the Continent. The brass of the elder Sir John has this in common with the older class of memorials, in that the slab of blue-grey marble, into which the latten effigy is let, has an incised inscription within border-lines running round it, the letters and lines being originally filled in separately with latten or brass, similar to the metal of the effigy. These brass letters and lines have long since been removed, so that only their *matrices* remain, and even these are in parts almost worn away. I have sufficiently touched them up in the accompanying illustration (Plate VIII) to make the inscription legible.¹ This was rendered the more

¹ Both the brasses which appear in the plate have been illustrated before in our *Collections* (Vol. I, pp. 234, 235), as well as in other publications, in the form of line engravings, but with several inaccuracies in detail. I thought it better, therefore, for the purpose of this paper to endeavour to obtain a new reproduction, and by the kind permission of Mr. H. P. Maskell I am able to present this plate, made from a direct photograph of the brasses which was taken some years ago, very cleverly, by a former curate of the church. This appeared about fourteen years ago in the *Building World*, a paper no longer in existence, although it has a flourishing name-sake. Boutell's two engravings are poor and inaccurate, and the name of the unfortunate Sir John the elder is given as **I O H N D D** in the engraving (p. 28), while in the text there is a mis-spelling of his title of **Q U I V A L E R**.

desirable, as in the engraving in Vol. I of our *Collections* there is a slight error in the border inscription, IOH̄AN̄ being rendered IOH̄N̄. The correct reading of the inscription is as follows:—

◇ SIRE: IOH̄AN̄: DAVBERNOVN̄:
 CHIVALER: GIST̄: IOV̄: DEV̄:
 DE: SA: ALME: AV̄T̄: MERCV̄.

“Sir John Daubernoun, Knight, lieth here. God have mercy on his soul.”

Of the two small shields originally at the head of the slab, that on the dexter side only remains. Like the larger shield upon the knight's left arm it bears the chevron, and the ground of both shields retains the original deep blue enamel—an extremely rare survival of what must have been quite a common feature.¹

The two impressions first gathered from an inspection of the figure of the knight, are, the disproportion of the legs to the upper part of the body and head, which are finely rendered—the legs being much too small; and the perfection of the engraving, for boldness and cleanliness unsurpassed: every link in the mail is sharply cut, and the hardness of the metal has combined with the depth of the graving to give the almost startling look of newness which the brass wears to-day. “Considered as a work of art,” say the Messrs. Waller, in their *Monumental Brasses*, “it will be found that the figure is ill-proportioned, but the arrangement of the drapery judiciously contrived; whilst as a production of the

¹ Many of the incised slabs, especially the Continental examples, retain, or show traces of, ornamentation in mastic or enamels of various colours, chiefly used in filling in the incised outlines, but sometimes in covering surfaces. No doubt, both the slabs and the earlier brasses owe this beautiful decorative treatment to a suggestion borrowed from the earlier school of enamellers associated with Limoges, whose art had originally to do with smaller objects, such as jewellery, chasses, images, embossed plates and figures on book covers, and articles of church furniture. The early 12th-century chalice found at Rusper, Sussex (illustrated in *Suss. Arch. Coll.*, Vol. IX, p. 303), is a good example of the conjunction of metal and enamels.

burin, this brass is not excelled by any posterior example; each link of the mail is distinctly represented, and the mere graving up of so large a surface must have cost many weeks of patient labour."

The figure, unlike many contemporary effigies, is not cross-legged. It is clad from head to feet in chain mail, the hands being joined as in prayer. The suit of mail is in three pieces: a *Coif de mailles*, covering the head and shoulders, a *hauberk*, or shirt, with arm pieces, carried to the finger-tips, and chausses encasing the legs and feet. The *Coif* has an ornamented steel band over the brow. There is no steel helm in addition to the *Coif*, as in the Trumpington effigy. The face, which is partly exposed, is shown as shaven in the fashion of the day. The *genouillères*, *poleyns*, or knee-caps, over the mail, ornamented with roses and a delicate cusped ornament, are probably intended to represent, not steel plates, but *cuirboulli*, stout prepared leather. A fringed surcoat, drawn up in front to leave the knees free, is carried round the shoulders by a narrow band, secured round the waist by a corded girdle. A strap, or *guige*, over the right shoulder, carries the heater-shaped shield charged with the family coat, *azure*, a chevron, *or*. The strap is ornamented alternately with the rose (emblem of the  Blessed Virgin Mary) and the fylfot or swastika , an ancient mystical symbol of power, of far greater than Christian antiquity.¹ This fylfot cross appears on the similar guige of the brass of Sir Robert de Bures, in Acton Church,

¹ *Swastica*, its Sanscrit name, signifies "It is lucky"—"It is well." It resembles an instrument of wood, by means of which fire was obtained by friction in India, called *Araui*, which is there taken to symbolize *Agni*, or fire. The symbol may thus have had its origin in sun-worship. In Scandinavia it is called "the Battle-axe or Hammer of Thor;" and it has been found on medals and monuments with runic inscriptions and figures of Thor. It has been noticed upon the vestments of a Saxon ecclesiastic. Probably, like so many items of the wisdom of the unchanging East, it was re-imported by the returning Crusaders. It often appears on the stoles, &c. of 12th, 13th, and 14th-century ecclesiastics, as for instance, on the amice of Walter Frilande, Priest of Ockham, Surrey, c. 1360.

Suffolk—a brass which in many details bears so close a resemblance to the one we are considering that it can hardly be doubted they are by the same hand, despite nearly thirty years' difference in the dates assigned to the two. The Suffolk brass, however, may well have been executed, as was so often the case, during the life-time of the knight.¹ All these details can be more plainly seen in Plate VIII^A, reduced from a rubbing of the upper part of the effigy.

This effigy is unique among brasses, in the fact that the figure holds under his right arm a six-foot lance or spear, bearing a fringed pennon, also charged with the chevron. The sword, long and ponderous (it is four feet in length), lies on the front of the body, being secured round the waist by a broad leather belt or strap with buckle and tongue, a smaller strap holding it additionally to prevent undue jolting. The ribbed or corded handle, and the pommel of the sword, engraved with a rose, are noteworthy. The pryck-spurs—cruel looking things—are fastened to a steel or leather band that passes under the instep. The details in all this are minutely rendered, even to the stitching and holes in the sword-belt. The crouching (rather than) couchant lion beneath the feet—emblem of knightly courage and generosity—is holding the butt-end of the lance in his teeth. The rendering of this beast is very similar to that in Sir Robert de Bures' brass.

The second Sir John, son of the last, lies close adjoining to the right, 1327 being the date assigned to the brass. The slab is marked 2 on the plan, Plate II. Here, again, we have a most valuable and very rare type

¹ In such details as the treatment of the mail, the surcoat, the *genouillières*, the sword, the *coif-de-mailles*, and the recumbent lion at the feet, the resemblance is so strong as to betray the same workman's hand. The brass of Sir Roger de Trumpington, in Trumpington Church, Cambs., though much nearer in date (1289) has far less in common with that of Sir John. Sir Richard de Boselyngthorpe, of Buslingthorpe, Lines. (c. 1290)—a half effigy—has points of similarity with these others of the early or "Surcoat" period. Sir Robert de Setvan's at Chartham, Kent, 1306, and a demi-figure at Croft, Lines., are the only other "military" brasses of this period.



DETAIL OF BRASS OF SIR JOHN D'AUBERNOUN THE ELDER.

of military effigy; and just as we were able to compare the older brass with one bearing a close resemblance in detail and craftsmanship, so here also we have an extraordinary similarity to another brass—that of Sir John de Creke, 1325, at Westley Waterless, Cambs.¹ It is impossible to doubt that both memorials are the work of the same hand, or at least the products of the same “church shop.” It belongs to a group of military effigies known as “the Cyclas period,” of which very few examples have come down to us, the principal features of which are the wearing of the *cyclas* or shortened surcoat, and the mixed mail and plate armour. This transition from whole-mail to complete plate armour, marked the military fashions of the early part of the 14th century. The two defensive coverings, as will be seen in Plate VIII, are equally mixed. The effigy is placed under a cinquefoiled, ogee-shaped canopy (one of the earliest remaining in brasses), which originally sprung from slender shafts, and was flanked by tapering pinnacles, all of which have long since disappeared. The canopy itself, which is richly foliated and ornamented with small *puterie* and cusps, has been broken and robbed of its crockets and finial. The border inscription, not in separate letters, but engraved on a fillet of brass, has also disappeared, with the exception of a few pieces, among which may be read in Lombardic lettering—

ICI : G EIT : MERCI : ²

The knight wears a fluted bascinet, or steel cap, of ogee

¹ This and the Stoke d'Abernon brass of Sir John II are the most complete examples of the group or period to which they belong.

The imperfect brass of Sir John de Northwode at Minster-in-Sheppey, 1330, is usually classed with these two, but while they are of English, this last has been attributed to French workmanship. To a later period of transition belong the following very fine brasses, the first of which is replete with beautiful and curious details:—

1347. Sir Hugh Hastings, Elsing, Norfolk. (Of Flemish work.)

1347. Sir John de Wantyng, Wimbish, Essex.

1348. Sir John Giffard, Bowers Gifford, Essex.

² Some of these fragments were replaced a few years ago.

form (termed a *cervelière*), originally terminating in an aigrette, the ornamented socket for which is seen at the top: below this is a gorget of banded mail called the *camail*, the hawberk, sleeves and leg coverings, or *chausses*, being in the same mail. The *camail* is secured to the bascinet by means of a lace passing through staples. The arms are additionally protected by plate armour—*arrière bras* with *epaules* or roundels at the shoulders, and similar roundels at the elbow joints—the arm plates being strapped over the mail sleeves.¹ Vambraces, or fore-arm pieces, are carried beneath the mail sleeve. Note the pointed shape of the hawberk in front. The steel *poleyns* below this are large and fully formed, and below them are steel *jambes*, or greaves, terminating in *sollerets* covering the upper part of the feet. These latter are formed with jointed, overlapping plates, riveted together for greater pliability. The *jambes* are strapped over the mail *chausses*, or stockings, and on the feet are small spurs, secured across and beneath the instep with straps having a metal rose on the front of the foot. The spurs are of the *pryck* type, whereas those in the Westley Waterless effigy are rowelled. Over the lower part of the hawberk is the *pourpoint*, a rich dress, embroidered with rosettes and having an escalloped border terminating with a fringe; and over this again is the attenuated form of surcoat then in vogue, known as the *eyclas*, which is cut up the sides and shortened in front for the greater convenience

¹ When they occur upon the breasts, these roundels are also known as *mammelières* (literally, *breastplates*). They were fastened beneath the *eyclas* to the hawberk. At Stoke d'Abernon they are found only on the shoulders and elbows, and are plain, except for a cusped ornament and a rosette: but at Westley Waterless they take the form of embossed leopards' heads. It is interesting to compare with these the fine stone effigy of a member of the Salaman family in Horley Church, Surrey (illustrated in *S. A. C.*, Vol. VII, p. 184), where these leopard's head roundels are seen upon the shoulders and elbows in conjunction with a banded mail hawberk and all the other distinguishing characteristics of this interesting period in military fashions. The *mammelières*, with chains to attach them to the sheath of the dagger and to the tilting-helm, occur in the Horley effigy, in another in St. Peter's, Sandwich, and in the Northwode brass.

of the rider on horseback. Beneath the hawkberk is seen the pleated and scalloped *hauberkon*: altogether it is a strange mixture of defensive and ornamental attire.

The sword is smaller and slighter than in the older effigy. It is secured by an ornamented strap hanging over the hips. The shield of the same *heater* shape¹ is borne upon the left arm, the hands of the knight being joined in prayer. His feet stand upon a very tame and placid-looking lion with its tail comfortably curled between its legs. All these details, with but slight modification, occur in the Westley Waterless figure.

On the left of the elder D'Abernon is a plain marble slab (marked **3** on plan), originally bearing four small shields, and an inscription in separate brass letters. The latter have entirely disappeared, even their matrices being worn away so that the words are no longer decipherable: some of the round stops dividing the words (°) can alone be made out. There seems, however, to be little doubt that the person commemorated is Sir John III, son and heir of Sir John II, who died before 1350, and the one brass shield remaining in its place bears the D'Abernon chevron with a label of four points.

To the extreme right of this group, looking west (marked **10** on plan), is a late 17th-century ledger in dark blue-grey stone, with a coat of arms and mantling in low relief, to the memory of "Sir John Ackland, of Ackland, in the County of Devon, Barronett, who departed this life upon Bartholemew day in the yeare of our Lord God 1647."

In the churchyard, to the north of the Norbury Chapel, are two very interesting slabs (Fig. 10), unknown to Aubrey, which at one time have lain in the church.² They were, indeed, dug up somewhere in the

¹ This shield has lost its enamelled ground, and the chevron is broader and placed in the centre of the field, instead of its point reaching to the top, as in the earlier effigy.

² They were so moss-grown as to have become illegible: but in the summer of 1905, with the permission of the rector and churchwardens, I had the moss removed, and the inscriptions can now be deciphered.

neighbourhood of the chancel arch in 1866, and were then removed to their present position, where, unfortunately, the weather is slowly but surely obliterating the inscriptions. The larger is in a hard blueish stone or marble, about 8 ft. × 3 ft. 5 in., with an inscription round the edge, originally in separate brass letters of the Lombardic form, the matrices of which only remain. An interesting peculiarity is that the mason or "marbler" evidently bought his brass letters ready made, as in some cases there were not enough of large size **E**'s and **O**'s to go round, and so some of a smaller size had to be used, and the stone matrix was consequently cut proportionately smaller. The inscription is unfortunately imperfect just where the name or names of the person commemorated occur:¹ it, when complete, read:—

◇ IOHANNHA : HEDDE : DE : SIRE :
 IOHAN : DABERNOVN :
 QHIVALER : GISTO : IQV : DIEV :
 DE : SA : ALDE : EIT : MERCI

"Johanna, Wife of Sir John Dabernoun, Knight, lieth here. God have mercy on her soul."

There is little doubt that we have here the memorial of the wife, or widow of Sir John III, whose stone has been noticed above. The lady was buried, we may assume, with her husband in the chancel of the church, but the stone was at some later date taken up—perhaps to make room for the 17th-century ledger of Sir John Ackland. The date of the lettering is about 1350. The letters are sunk in square, thus .

It is to be wished, however, that both slabs could once more be placed within the church, if only upright against the walls, somewhere near where they may be presumed originally to have lain.

¹ My friend Mr. H. Elliot Malden has done me the great kindness of visiting the church specially, and has suggested the true reading of the inscription which, with the blanks filled in, is as given above and in the illustration.

The other slab (Fig. 10) is considerably older—say 1230 to 1250—and the letters, which are of a much earlier type of Lombardic, are formed with a **V**-shaped

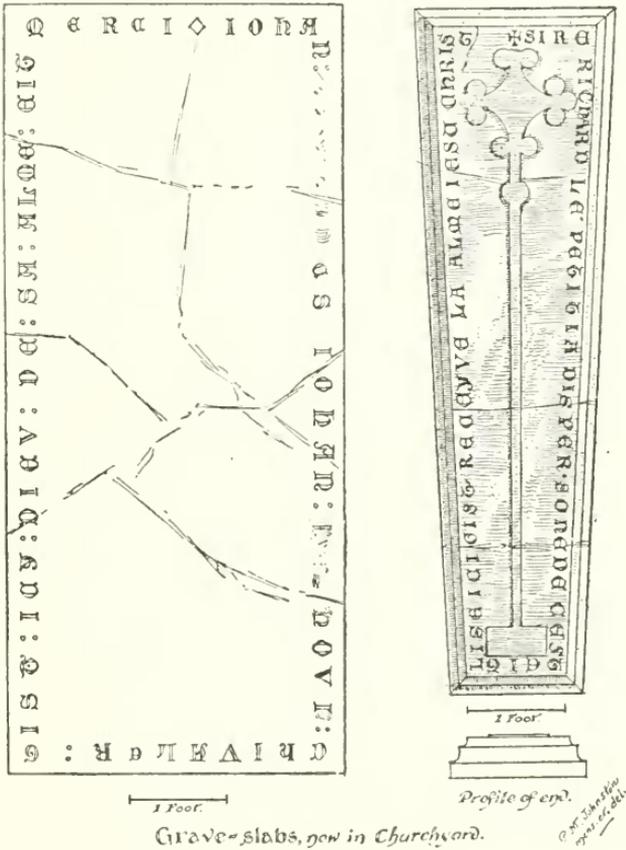


Fig. 10.

incision. The slab is 5 in. thick, of Sussex marble, shaped as a coffin-lid, and it may either have covered an actual stone coffin or merely have marked the place of interment by being laid on the pavement of the church over the grave. It is 7 ft. 1 in. long, 2 ft. 1 in. wide at the head and 1 ft. 4½ in. at the foot, and is ornamented with a very elegant long-stemmed cross in low relief. The design of this cross is of a type common in the first half of the 13th century; four trefoils being attached to

the angles of a square set diagonally and having curved sides.¹ The curious point about this slab is that it has been bought ready made from the m. ble mason, who fashioned such memorials at the quarry, and the cross has been mutilated in order to make room for the inscription. This latter, in Norman-French, is of a quaint and unusual character. It reads—

✠ SIRE RICHARD LE PETIT
 LADIS PERSONE DE CEST
 EGLISE ICI GIST RECEVVE
 LA ALME IESU CHRIST.

✠ “Sir Richard the Little, formerly parson of this church, lieth here. Jesu Christ receive his soul.”

It is nice to think that the “little” thirteenth-century parson was beloved by his flock and that they thus commemorated him.

Two interesting brasses, both of unusual character, are now affixed to the stone-panelled reveals of the tomb arch of Sir John Norbury (marked 4 on plan: see also Plate IX).² That on the eastern side is to Dame Anne Norbury, daughter of William and Edith Croyser, and wife of Sir Henry Norbury, Knight. She died on the 12th of October, 1464.³

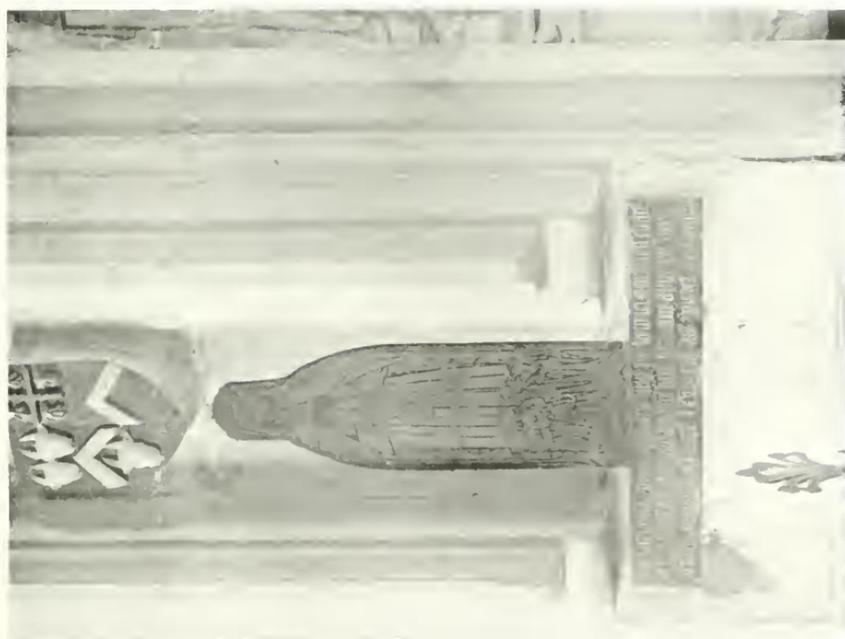
¹ Other Surrey examples of this type of slab are to be found at St. Saviour's Cathedral, Southwark, St. Martha's Chapel, Chilworth, Chipstead, Chaldon, Cranley, Frensham, Effingham, and Mickleham. One bearing the same type of cross is to be found in Orlestone Church, Kent, and another of somewhat similar character at Aldingbourne, in Sussex.

² They were of course originally upon the floor of the chancel or chantry, and were only placed where they are a few years ago.

³ Anne Croyser was twice married, her first husband being Ingelram Bruyn. Her second, Sir Henry Norbury, was the son of Sir John Norbury, Treasurer of England, by his wife Elizabeth, sister to Ralph Butler, Lord Sudeley. The Norburys were an offshoot of the Bulkeley family of Norbury, Cheshire, one of the younger sons of that family having assumed the name of Norbury. Sir Henry seems to have married his wife Anne before 1436; and to have left her a widow by or before 1456.



BRASS OF CHRYSOM-CHILD.



BRASS OF DAME ANNA NORBURY

The inscription at foot runs:—

Hic iacet dna Anna Dorbury nup' ux' Henrici Dorbury milit'
 Ac filia Willi' Croyser qu'dam dni hui' loci Que obiit xii° die
 Octobr' Anno dni M^o CCCC LXXX Cui' aŕc ppiciet' deu' amē.

I need not refer at length to this brass, as it has been very fully dealt with by my friend Mr. Stephenson in a paper published in Vol. X of these *Collections*, accompanied by an excellent reproduction from a rubbing, in which the peculiar features of the effigy are more clearly apparent than in my illustration. It suffices to say that the lady is represented habited as a widow, the diminutive figures of four sons and four daughters being gathered at her feet, enclosed within the folds of her mantle. This treatment, Mr. Stephenson points out, is very rare, and he draws attention to similar instances at Castle Donnington, Leicestershire, 1458, and at three Norfolk churches—Sall, 1441; Blickling, 1458; and Ditchingham, 1490.

The fine brass of Lady de Camoys, *c.* 1420, in Trotton Church, Sussex, affords an instance of somewhat similar treatment. There the lady's one son by a former marriage is represented as a small figure standing against the skirts of her robe.

The brass of a chrysom child, Ellen Bray, who died in 1516, is affixed to the western jamb of the tomb-canopy (5 on plan, see also Plate IX).¹ These memorials of children who died within the month of their baptism are not very common. Examples are found at Rougham Church, Norfolk, 1505, 1510; at Chesham Bois, Bucks, *c.* 1520; Taplow, Bucks, 1455; Hornsey, Middlesex, *c.* 1530; Birchington, Kent, 1533. The child is represented as swathed in the baptismal chrysom, which served as its shroud, and where it covers the

¹ Engraved $\frac{3}{4}$ full size in Vol. III of the *Exeter Diocesan Architectural Society's Transactions*, opp. p. 35; also in *Costume in Brasses*, by Herbert Druitt (from a photograph), opp. p. 25.

forehead is marked with a cross patée.¹ The inscription reads:—

Pray for the soule of Elyn bray dowghter of s' Edmond
bray Knyght and Jane hys wyfe whiche elyn dyed ye XVE
day of Maij A' M D^o XVE.

On the south side of the Norbury Chapel (marked 9 on plan) is the brass of Thomas Lyfelde, his wife Frances (*née* Bray, and daughter of Jane Haliiegwell, and their daughter, afterwards Lady Vincent, all represented in the attitude of prayer. Its date is 1592, and the quaint genealogical inscription reads as follows:—

HERE LIETH BURIED THE BODY OF FRANCES THE WIFE OF THOMAS LYFELDE ESQ^{RE} OWNERS OF THIS MANNOR OF STOKE DAUBORNE IN THE COUNTY OF SURREY THE WHICHE FRANCES WAS THE YOUNGEST DAUGHTER OF S^R EDMOND BRAY KNIGHT LORD BRAY & OF THE LADY JANE HIS WIFE W^{CH} JANE WAS SOLE DAUGHTER & HEYRE OF RICHARD HALEGHWELL ESQ^{RE} AND ANNE HIS WIFE THE W^{CH} RICHARD WAS SONNE & HEYRE TO S^R JOHN HALEGHWELL KNIGHT AND THE SAID ANNE WAS DAUGHT^R & HEYRE OF S^R JOHN NORBERY KNIGHT W^{CH} SIR JOHN NORBERY WAS SONE & HEYER OF S^R JOHN NORBERY KNIGHT & ANNE HIS WIFE THE WHICH ANNE WAS DAUGHTER & HEYER OF WILLIAM CROSYER ESQUIRE THE WHICH WILLIAM WAS SONNE & HEYER TO SIR WILLIAM CROSYER AND ELIZABETH HIS WIFE THE WHICH ELIZABETH WAS DAUGHTER & HEYER TO SIR WILLIAM DAWBURNON KNIGHT WHO DISCENDED OF THE DAWBURNON THE NORMAND WHICH CAM INTO ENGLAND WITH WILLIÄ THE CONQUEROR & FROM WHOM THIS MAÑOR DID DISCEND LINIALLY TO THE SAME SIR WILLIAM & THE AFORESAID SIR HENRY NORBURY WAS SONNE & HEYER TO S^R JOHN NORBERY KNIGHT & ELIZABETH HIS WIFE THE WHICH S^R JOHN NORBERY WAS THRESORER OF ENGLAND IN THE TIME OF KING HENRY IV. AND THE SAID ELIZABETH HIS WIFE WAS ELDEST SYSTER TO S^R RAPHE BUTLER LORD SUDELEY, & LORD STEWARDE OF THE HOUSEHOLDE TO KINGE HENRY SIXT, THE WHICH S^R RAPHE WAS SONNE & HEYER TO THOMAS BUTLER LORD SUDELEY. AND THE SAID THOMAS WAS SONNE & HEYER TO SIR WILLIAM BUTLER, WHO MARRIED THE DAUGHTER & HEYER OF JOHN LORD SUDELEY LINIALLY DISCĒDED OF HAROLD WHOM WILLIAM THE CONQUEROR SLEW IN THE FELD. THE WHICH FRANCES LYFELD DYED IN THE SEAVEN AND TWENTETH DAIE OF MAY IN THE YEARE OF OUR LORD GOD 1592 AND IN THE THREE SKORE & TENTH YERE OF HER AGE HAVINGE ISSUE BY THE SAID THOMAS LYFELD JANE NOW^E THE WIFE OF THOMAS VINCENT ESQUIRE.

¹ This cross appears also in the examples at Taplow, Hornsey and Birchington. In many instances quoted in Haines's *Monumental*

ERRATUM.

Page 48, line 5.—For $\mathfrak{A}^{\circ} \mathfrak{M}^{\circ} \mathfrak{D}^{\circ} \mathfrak{I} \mathfrak{I} \mathfrak{E}$ read $\mathfrak{A}^{\circ} \mathfrak{M}^{\circ} \mathfrak{V}^{\circ} \mathfrak{I} \mathfrak{I} \mathfrak{E}$.

forehead is marked with a cross patée.¹ The inscription reads:—

Pray for the soule of Elyn bray doughter of s' Edmond
bray Knught and Jane hys wyfe whiche elyn dyed ye XX
day of Maij A^o M^o D^o XVE.

On the south side of the Norbury Chapel (marked 9 on plan) is the brass of Thomas Lyfelde, his wife Frances (*née* Bray, and daughter of Jane Halieghwell, and their daughter, afterwards Lady Vincent, all represented in the attitude of prayer. Its date is 1592, and the quaint genealogical inscription reads as follows:—

HERE LIETH BURIED THE BODY OF FRAUNCES THE WIFE OF THOMAS LYFELDE ESQ^R OWNERS OF THIS MANNOR OF STOKE D'ABERNE IN THE COUNTY OF SURREY THE WHICHE FRAUNCES

WIFE THE WHICH WAS DAUGHTER & HEYER TO WILLIAM CROSYER ESQUIRE THE WHICH WILLIAM WAS SONNE & HEYER TO SIR WILLIAM CROSYER AND ELIZABETH HIS WIFE THE WHICH ELIZABETH WAS DAUGHTER & HEYER TO SIR WILLIAM DAWBURNON KNIGHT WHO DISCENDED OF THE DAWBURNON THE NORMAND WHICH CAM INTO ENGLAND WITH WILLI^A THE CONQUEROR & FROM WHOM THIS MAÑOR DID DISCEND LINIALLY TO THE SAME SIR WILLIAM & THE AFORESAID SIR HENRY NORBURY WAS SONNE & HEYER TO S^R JOHN NORBERY KNIGHT & ELIZABETH HIS WIFE THE WHICH S^R JOHN NORBERY WAS THRESORER OF ENGLAND IN THE TINE OF KING HENRY IV. AND THE SAID ELIZABETH HIS WIFE WAS ELDEST SYSTER TO S^R RAPHE BUTLER LORD SUDELEY, & LORD STEWARDE OF THE HOUSEHOLDE TO KINGE HENRY SIXT, THE WHICH S^R RAPHE WAS SONNE & HEYER TO THOMAS BUTLER LORD SUDELEY. AND THE SAID THOMAS WAS SONNE & HEYER TO SIR WILLIAM BUTLER, WHO MARRIED THE DAUGHTER & HEYER OF JOHN LORD SUDELEY LINIALLY DISCÉDED OF HAROLD WHOM WILLIAM THE CONQUEROR SLEW IN THE FEILD. THE WHICH FRAUNCES LYFELD DYED IN THE SEAVEN AND TWENTETH DAIE OF MAY IN THE YEARE OF OUR LORD GOD 1592 AND IN THE THREE SKORE & TENTH YERE OF HER AGE HAVINGE ISSUE BY THE SAID THOMAS LYFELD JANE NOW^E THE WIFE OF THOMAS VINCENT ESQUIRE.

¹ This cross appears also in the examples at Taplow, Hornsey and Birchington. In many instances quoted in Haines's *Monumental*

There is a small brass plate on the south wall of the chancel to the memory of "Sir" John Prowd, Rector, concluding with the usual "propicietur Deus." Its date is 1497.

On the east wall of the chantry is a brass plate, on which is recorded the name of its first priest:—

Thys Chauntric foundyt Syr John Norbury¹
 The fyrst Prest was Syr Johu Wynnoke truly:
 Under Thys Stone lieth buryed Hys Body
 Of whose Soule Jesu have Mercy.
 He departed out of Thys World and from us he is gone
 In the yere of oure Lord fiftē twenty and one
 The fyrst day of the Month of August
 In The Mercie Jhu Christ He puttys all His Trust. Amen.

It has been conjectured that the body of this inscription has reference, not to the chantry priest, but to the founder. "Syr," as in the other instance of "Sire Richard the little," above mentioned, was the usual courtesy title or style given to priests down to, and for some years after, the middle of the 16th century. It was still a usual style of address when Shakspeare wrote his plays, and occurs more than once in them; probably it was only killed, like many old fashions, by the Puritan ascendancy of the following half-century.

In the east window of the chantry is a small panel of glass, on which is painted—

SACRUM MEMORIÆ JO: REEVE RECTOR POSUIT 1596.

ἔμοι καὶ τὸ ζῆν Χριστὸς καὶ τὸ ἀποθανεῖν κέρδος.—*Philipp. i. 21.*²

The original monument to Sir John Norbury, probably erected by himself during his lifetime, having been damaged in what way or by whom we do not

Brasses, Part I, pp. cexx, cexxi, the mother and her chrysom child, or children, are commemorated together, as in the brass of Ann Asteley, 1512, at Blickling, Norfolk.

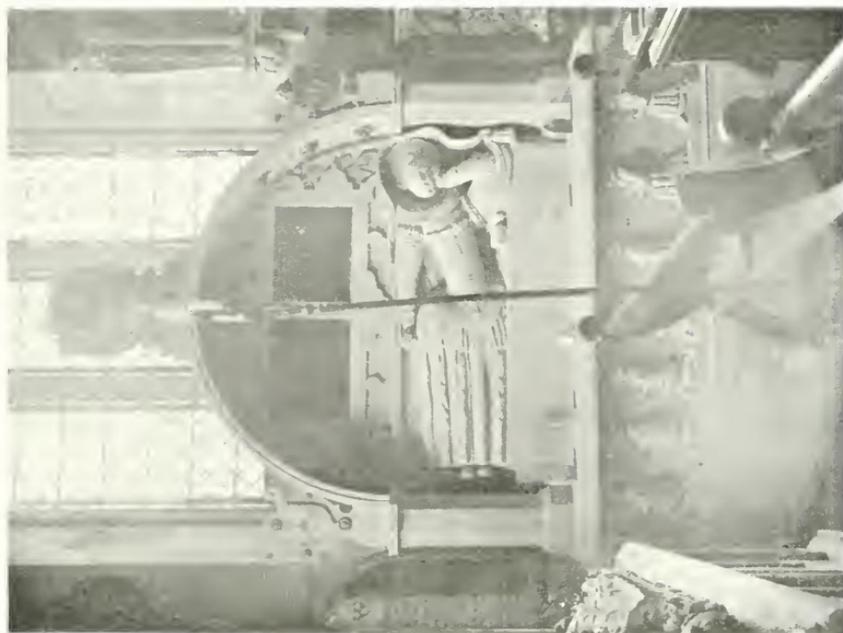
¹ It is mentioned in Sir John Norbury's will dated 1504, and had even then been standing some years in all probability; but the good knight lived many years after that date.

² The worthy man takes a liberty with St. Paul's text.

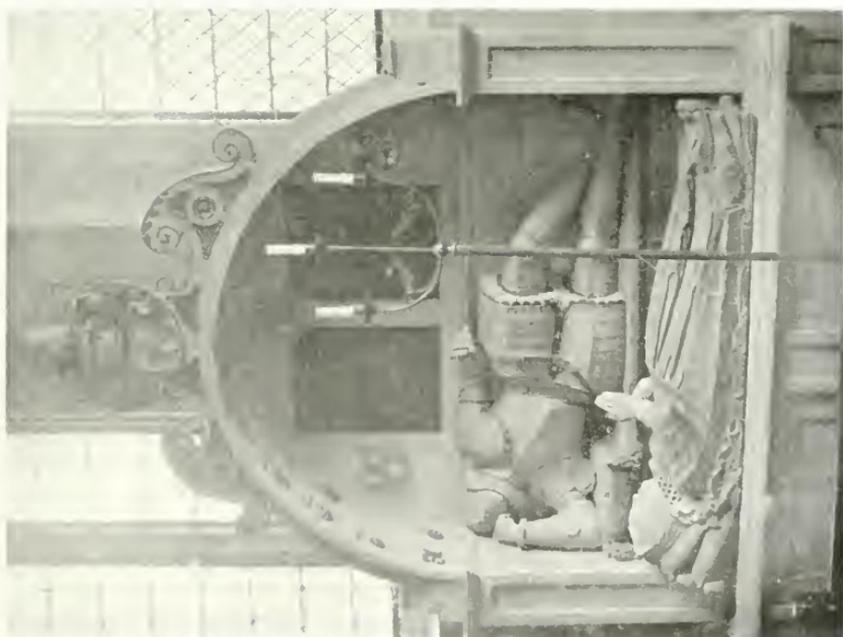
know, but at no great interval of time from its original erection, was taken down, as we have before seen, except the canopy, and in its stead a curious little mural monument was put up by one of his descendants in 1633. It is placed on the right of the east window of the chantry (6 on plan). The inscription on this refers to "the ould monument by injury of time demolisht"; and the knight, represented as in the armour in fashion in Charles I's time, is shewn as on his knees at prayer within a circular arch, with a desk and book before him. This and the other 17th-century monuments have been coloured and gilt, and although the present painted decoration, chiefly in stone colour, is modern, it probably reproduces the original.

Against the east wall of the chantry (7 on plan), is the large monument of Sarah Lady Vincent, daughter of Sir Amias Paulet, and wife of Sir Francis Vincent. Until 1866 it stood on the south side of the chancel (at A on plan), hiding the greater part of the lancet window. Its removal, although on strictly archæological grounds to be regretted, was architecturally a gain, and in its present position it makes an interesting study together with the other later monuments.

The lady (Plate X) is portrayed in a life-size effigy of freestone, painted, lying upon her left side facing the spectator, her hand supporting her cheek, and a tasselled cushion her elbow, in what is sometimes called "the toothache attitude," but what was, no doubt, meant by the sculptor to convey the idea of repose. In her "Paris hood," ruff, long tight-waisted bodice and stiff fardingale, the lady would, however, have found it a hard matter to slumber. On the plinth below are the diminutive kneeling figures of her five sons in ruffs and trunk-hose, and two daughters in cloaks and fardingales: and there is a circular arched canopy with heraldic embellishments, very characteristic of the period. The soffit of this arch is "coffered," with gilded rosettes in each coffer, and at the back is a panel containing this epitaph—ponderously epigrammatic—upon a slab of black slate or "touch," within an elaborately scrolled frame:—



TOMB OF SARAH LADY VINCENT



TOMB OF SIR THOMAS AND LADY VINCENT



Relligio, Ingenium, Candor, Pietasque, Fidesque,
 Haec quinque hoc tristi Pulvere lata jacent.
 Tot res congestas tumulto miraris in uno;
 At mirare magis tot fuit una Sara.
 At Sara nostra Saram ne ex omni parte referret,
 Fecerunt vitae tempora sola brevis.
 Ergo Abroë alterius sponsi gremium tenet; et quam
 Viva frequentabat continet ossa Domus.

Above are the lines—

IN OBITVM ILLVSTRISSIMÆ FÆMINÆ
 SARÆ VINCENT, VXORIS FRANCISCI
 VINCENT EQVITIS AVRATI, QVÆ
 VITAM COMVTAVIT 13^o IVNIJ
 AN : DNI . 1608, ÆTATIS . 37 .

The epitaph has been paraphrased as follows:—

“ Here lie in dust
 FIVE SIGNAL VIRTUES.
 Strange that one Sepulchre can hold them all!
 More strange that a single Sara could exhibit them!
 In one thing was our Sara less than Abraham's—
 Her days were few.
 Yet, in all else true Sara, she has reached, in Paradise,
 The ‘ Bosom ’ of a second ‘ Abraham,’
 And all that of her was mortal
 Rests where she, as mortal, prayed.”

The arms upon her shields are—(1) *Azure*, three quatrefoils, *argent* (Vincent); (2) *Sable*, three swords *argent* in pile, their points toward the base, pommelled and hilted *or* (Vincent and Pawlet); (3) The two impaled.

The monument to Sir Thomas and Lady Vincent (*née* Jane Lyfelde) against the north wall of the chantry (numbered 8 on the plan), belongs to the same period, and is so like the foregoing as to suggest that both are the work of the same hand (Plate X). There is the same circular arch or canopy, with coffered soffit and heraldic cresting, and arabesque scrollwork enrichments. The arms of Vincent, 3 quatrefoils *argent*, on an *azure* field, appear on one shield, and in the coat on the crown of the arch, while another has *or*, a chevron *gules*, charged

with three trefoils, between three demi-lions *gules*—the arms of Lyfelde and Bray.

The knight reclines at full length on his side, with head on hand, and is elevated on a shelf above his lady. He is clad in the heavy plate armour over enormous trunk hose characteristic of the early 17th century, with a ruff round his neck, and a broad sword-belt round his waist. The armour is altogether a good example of the period, the breastplate being of the peascod-bellied type, and the scalloped taces covering the trunk-hose being well shown. He wears a peaked beard.

His lady, also recumbent, is in a more devotional attitude. She reclines upon two pillows, her hands joined in prayer. Her hair, which is frizzed out on either side of her face, is confined within a "Marie Stuart" bonnet, or Paris hood, of smaller size than in the case of Lady Sarah Vincent, and her ruff and skirts are also of less ample dimensions. She wears a mantle over her dress. The plinth of this tomb is simply panelled, with no effigies of children as in the foregoing. Both the monument and the figures are coloured, but the painting has been renewed in modern times.

Their lengthy epitaphs are written upon the black "touch" panels at the back of the monument. That of Sir Thomas, dated 1613, concludes,—

" He firmly praying said his last Amen,
Is crown'd by God and much renowned with men.

VINCET QUI PATITUR."

His lady's (she died six years later) is equally conceited in style. It begins:—

" If to be wise, virtuous and good
Be ye prime ornaments of noble blond,
If these be ensignes of a royal mind,
Thou ad'st a lustre to thy sex and kinde."

On the same north wall is a tablet of various coloured marbles erected by Sir Francis Vincent "as a small tribute of his Affection and Gratitude, in 1762," to the memory of his grandparents and parents.

Manning and Bray mention several other 17th- and 18th-century memorials—ledgers—in the floor of the Church, besides that to Sir John Ackland above mentioned, but they have mostly disappeared.

In the modern glazed screen separating the chantry from the aisle are preserved a number of shields of arms, and some diamond quarries of ancient date bearing the cognizance of the Brays—a *bray* for crushing flax—some of which are modern to make up the design. The shields, except those of the archdiocese and diocese, appear to be original, and are given in Manning and Bray's *Surrey*, as in their ancient positions, as follow:—

In the east window of the chancel—"1. *Azure*, a chevron *or*; *Sir John d'Abernon*. 2. *Sable*, a cross *or* between four bees of the same, impaling Dabernon; *Crosier* and *Dabernon*. 3. *Sable*, a chevron between three bulls' heads *argent*, impaling *Crosier*; *Norbury* and *Crosier*. 4. *Or*, a bend sinister *gules*, charged with three rams *argent*, impaling *Norbury*; *Haleighwell* and *Norbury*. 5. *Argent*, a chevron *sable*, between three eagles' legs erased of the same, impaling *Haleighwell*; *Bray* and *Haleighwell*. 6. *Or*, a chevron *gules*, charged with three trefoils between three demi-lions *gules*, impaling *Bray*; *Lifield* and *Bray*. 7. *Azure*, three quatrefoils *argent*, impaling *Lifield*; *Vincent* and *Lifield*. 8. *Azure*, three quatrefoils *argent*, *Vincent*; *Sir Francis Vincent*, Knight and Baronet, and Lord of the Manor. 9. *Vincent* impaling *sable*, three swords *argent* in pile, their points towards the base, pommelled and hilted *or*; *Vincent* and *Pawlet*.

In the east window of the chantry—"Or a chevron *gules*, charged with three trefoils *or*, between three demi-lions *gules*." Below this was formerly the panel of glass inscribed to the memory of John Reeve, Rector, above described.

Hanging upon an iron bracket in the chantry are a funeral helm and a tattered surcoat, probably those of Sir Thomas Vincent.

The altar-table in the chancel is of oak, of early 17th-century date. It has a movable slab in conformity with

the Advertisement of 1564 (6th Eliz.)—"There is to be a decent table standing on a frame, not joined to it." The restorers are to be congratulated on leaving this ancient piece of furniture in its place. Too often one finds the Elizabethan or Jacobean altar doing duty as a vestry table, its place taken by a showy "Gothic" altar.

The lectern of dark wood, perhaps old Spanish mahogany, is of foreign make, probably from the Low Countries, and of early 18th-century date. Its twisted stem carries an eagle, upon whose outspread wings is the desk. (It appears in Plate IV.)

Plate XI is a reproduction from a photograph of the pulpit and hour-glass bracket—both exceptionally fine examples of early 17th-century workmanship: it may be doubted, indeed, if anything to equal the former is to be found among the ancient pulpits of Surrey. It does not stand quite in its original position, having been moved away from the south-east angle of the nave in the restoration of 1866, in order to make a private door of entrance for the lord of the manor. (See Plate IV for the ancient arrangement.) Unfortunately this re-arrangement involved the taking down of the fine sounding-board and the elaborately scrolled iron stays by which it was suspended, and also the oak standard-piece at the back of the pulpit which connected the two—the latter, shown in the illustration, standing upon the floor. The sounding-board, in a somewhat injured state, now lies in the modern baptistery under the tower. At the time of writing a project is in consideration for moving the pulpit back as nearly as possible into the old position and replacing the standard, sounding-board and iron stays.¹

The design is extremely rich and elaborate, and the shape of the pulpit—7-sided—most unusual. It consists of three stages, the lowest a central stem upon a heptagonal platform, with singularly monstrous caryatide figures, part animal, part woman, with moustached and

¹ It is gratifying to record this as the fruit of a suggestion tendered by the writer, and warmly supported by the Society at their recent visit to the church.



PULPIT AND HOUR-GLASS BRACKET.



bearded heads,¹ as brackets to the angles. One is bound to confess that they seem out of place in this position, especially as they do not appear to have any moral or symbolical meaning, such as in the case of the "wild man" so often found on the stem of East Anglian fonts. These caryatides spring from great scrolled feet which rest upon the flat base of the pulpit. Between the caryatides, in each side of the pulpit, is a turned "drop" or pendant.

The body of the pulpit, as well as the lower part, is of cedar, a wood which came into limited use in the latter part of the 16th century, and continued in fashion for a hundred years or so.² A foreign wood being used, taken in conjunction with the character of the ornamentation, suggests that the body of the pulpit was made in the Low Countries and put together here, and this supposition is strengthened by the fact that the supporting standard of the sounding-board is in oak and of English character, although harmonising generally with the pulpit. It is practically certain that Sir Thomas Vincent, whose coat of arms (with the motto, **NON NISI VINCENTI.**) is blazoned upon the uppermost panel of this standard, gave the pulpit to the church, either during his lifetime or by bequest. It belongs undoubtedly to the first quarter of the 17th century.

The angle pilasters with Ionic capitals, the bolection-moulded panels forming a frame for lions' heads in the lower part; the grotesque demi-figures, bands of guilloche ornament, and enriched dentils in the upper portion of the pulpit, are noticeable features and models of beautiful workmanship. The whole is crowned by an elaborately carved and moulded cornice. There is a good deal of very curious inlay and carved cornice work, in various woods, in the sounding-board. On one

¹ These heads have turbans, as in the mediæval representations of a Turk or Saracen.

² A chest of cedar is to be found in Compton Church, Surrey, and panelled rooms of this wood are met with occasionally, as at Ford House, near Arundel, which dates from the last quarter of the 17th century.

of the panels is the text, in gilded letters on a blue ground: **FIDES EX AUDITU.**

To the right in the illustration is shown the wrought-iron scrolled and painted hour-glass bracket, a silent witness of many a drawn-out discourse. Not many of these characteristic features of the Puritan régime survive, but others may be mentioned as remaining at Blechingley in this county, and Shorwell, Isle of Wight.

The feature which I have left to the last is almost the most interesting to archaeologists. The church chest of Stoke d'Abernon (see Plate XII) is one of the best-preserved of a remarkable group of 13th-century chests remaining in the southern and eastern counties. I have known this example during the last twenty-three years, and have previously or since become acquainted with a large number of other chests dating from the same very early period; and, deeming the comparison of these a matter of sufficient interest in local and general archæology, I have, with the kind permission of our Hon. Secretary and Editor, dealt at some length with the whole group in an Appendix to this paper.

This, however, seems the proper place to call attention to the injury which the chest has suffered by neglect, and for want of a trifling repair, during the comparatively short time that I have known it. It retained in 1883 and for many years subsequently the original wrought iron straps across the lid by which its "pin"-hinges were reinforced, and which served also to secure the fastenings. They had become loose, and for want of a nail or two had been wrenched off, and have disappeared—whether from the church or not I cannot say: but it is earnestly to be desired that search should be made for them, and that they should be refixed without delay. At present the whole lid is loose, and the original iron hasps of the locks are in danger of being lost like the hinges.

The chest now stands in the angle between the arch to the chantry and the respond of the nave arcade. It contains nothing but the church music, some old books,

and odds and ends, but no doubt originally it was used for money-offerings (as the slit in the lid shows), and for the safe keeping of the sacred vessels, vestments, and other valuables.

It is of oak, polished with use and hard as iron, and, like others of its class, may originally have been partly decorated in colour. The length is 3 ft. 11½ in., the total height 2 ft. 2 in., and the width of the body 1 ft. 6½ in., the lid being in one slab, from an inch to an inch and a-quarter in thickness, and like the rest of the planks of which the chest is constructed, split or cleft, and adzed, not sawn. The front and back are each formed with two end standards 10⅝ in. wide, by from 1¾ in to 1¼ in. in thickness, into which the large centre plank is tenoned. The back standards, having more work to do, are the thicker. The ends of the chest present a panelled effect, through the plain slab with which they are closed being covered by a construction of posts and rails, halved together and tenoned into the standards (Fig. 13). The body of the chest is 1 ft. 4½ in. deep, and it is raised by the extra height of the standards about 7¾ in. above the floor. The inner edges of the front standards are worked into the semblance of a sort of semi-octagonal pilaster (Plate XIV^B); and upon the upper part of these standards and in the centre of the front of the chest are roundels, incised with geometrical patterns, the side ones 6⅝ in. in diameter and the centre 7⅝ in. These are given (on Plate XVII, Appendix D) from rubbings reduced exactly to half the real size, to compare with others taken from similar chests. The designs of these are very elegant and interesting. No. 1 is a "whorl" pattern, spirals radiating from the centre, within a border of zigzags: No. 2 is a prism pattern, based upon two interlaced triangles, within a zigzag border: and No. 3 has a six-petalled flower (or a star) set in the same kind of border. The patterns in all are cut in about ¼ in.

Three oblong iron lock-plates, coeval with the chest, are fixed at irregular intervals upon the front, the

original hasps, gracefully shaped and chiselled, remaining in two cases (Plate XIV^B). The centre lock-plate is bolted on for additional security with chiselled strips at each side. (Fig. 16.) Even the keyholes are worth study as things of beauty; and it is interesting, as proof of the locks and other ironwork being coeval with the chest, to note that locks of almost identical design are found upon all of this group of early 13th-century chests, the very shapes of the keyholes being similar.

The back standards, which are stouter, are quite plain, and in connection with them is found the most characteristic feature of this type of chest—a feature peculiar, so far as extant examples are concerned, to the 13th century, and an infallible test of date, as Mr. Fred Roe has conclusively proved in his able work on *Ancient Cupboards and Chests*. This is what is known as the “pin-hinge,” to which the late Mr. John Henry Parker, C.B., drew attention, more than half-a-century ago, in his *Glossary of Architecture*.

To the under side of the lid is affixed what is in reality the upper rail of the panelled end of the chest, so that it lifts with it, and the rear end of this is shaped so as to run over the rounded end of the standard, a pin being pierced through both to act as a pivot. The outer face of the end of the standard is then securely cased or “shod” with iron (which is carried in the form of straps round the angles in some cases), to protect the end of the pivot-pin and prevent its being withdrawn or working out. The form which this iron plate takes in the Stoke d’Abernon and some other examples is that of a kite-shaped shield, which is an interesting “note” in itself, as suggesting a 12th-century pedigree for this small detail of “construction ornamented.” (Plate XIV^B.)

Hinged in this manner the chest would be extremely difficult to force open when locked, whereas iron strap hinges could be prized off with comparative ease.

There is one other specially noteworthy feature about this chest, shared by most of the others in this early group, viz., the little tray or hutch within the chest intended for the reception of money (Plate XIV^B).

That this is its purpose is plain in this and some other instances, from the fact that there is a slit (about $1\frac{1}{4}$ in. \times $\frac{1}{8}$ in.) in the lid of the chest, answering to another formerly in the lid of the hutch. In the Stoke chest the hutch has lost its lid, but evidence of its former existence is to be seen in the two round holes remaining in the front and back standards, in which the pin-hinges of the little lid revolved.

While examining this construction, I lit upon an interesting discovery, which may or may not be original. I found that the hutch, although to all appearance a shallow box $4\frac{1}{2}$ in. wide by about the same in depth, framed into the solid walls of the chest, had below it a false panel, recessed so as to appear as the outer wall, but in reality masking a cavity about 7 in. deep, 3 in. wide, and of the same length as the hutch or tray above: and further, that the bottom of the latter was grooved at the edge to enable it to be drawn out by inserting the finger tips. By this ingenious contrivance the money dropped into the hutch could be easily made to fall into the well or cavity below and thus be securely concealed, either when the hutch was full, or as an additional precaution in case of the outer lid being broken open by thieves.

Some have sought to identify this and the other chests of a like early date with "Peter's Pence:" another theory would have them to be for the collection of money for the Crusades: a third view is that they were intended to receive the contributions for the various parochial guilds: a fourth idea is that they were workmen's wages chests—by the analogy of similar early chests preserved at Westminster Abbey and Salisbury Cathedral: and yet again, that they are early examples of "the poor man's chest," directed in the rubric of the first Prayer-book of Edward VI to be placed in the chancels of the churches for the reception of alms—no doubt a direction embodying a custom already partially in use.

The fact that we have so large a number of chests of the Stoke d'Abernon type, mostly made at much about

the same period, the earliest a few years before A.D. 1200, and the bulk of them, including this example, not later than about 1230, seems to weigh in favour of some exceptional purpose such as the collection of money for the Crusades.¹ But, while not disputing this as a probable solution with regard to some—especially the earliest—I think we must conclude in favour of a variety of uses, including the more prosaic ones suggested above.

This seems the fitting place in which to express my deep sense of the ready and generous aid rendered to me in preparing this paper by numerous kind friends, many unknown to me personally.

The fruit of their contributions will be found in many of the photographs by which this paper and the Appendix on Early Church Chests are illustrated; but, besides these, I have to thank our ever-kind and helpful Honorary Secretary for his patient oversight; my friend Mr. Henry Elliot Malden, for notes upon Sir John d'Abernon the elder; the Rev. H. S. Swithinbank, for the use of his monograph, *Stoke d'Abernon, its Church and Manor*, from which I have borrowed some valuable information; while to Mr. Henry P. Maskell I am indebted for permission to reproduce the unique direct photograph of the d'Abernon brasses, taken about 1890, by a then curate of the church, from a specially

¹ Milman, in his *Latin Christianity*, Book IX, chap. VII, says:—"On the last day of the twelfth century, December 31st, 1199, Pope Innocent III issued a new proclamation to the archbishops, bishops, and prelates of Tuscany, Lombardy, Germany, France, England, Hungary, Slavonia, Ireland and Scotland, with regard to the raising of funds for the Crusades." Among other means to be adopted was the following:—"In every church was to be an alms-chest, with three keys, one held by the Bishop, one by the parson of the Parish, one by a chosen laic. The administration was committed to the Bishops, the Knights of the Hospital, and those of the Temple. These alms were chiefly designed to maintain poor knights who could not afford the voyage to the Holy Land." The church chest seems to have been a recognised article of furniture in Saxon times. Later, the Synod of Exeter, in 1287, required every parish to provide "cista ad libros et vestimenta."

erected scaffold.¹ My friends Messrs. G. C. Druce, H. Horncastle and Dr. Hobson, have supplied me with excellent photographs of chests, some of which appear in illustration of the Appendix to this paper. To Miss Kathleen M. Hanham, of Graveney Vicarage, my thanks are due for an admirable photograph of the Graveney chest. The Rev. G. P. Thomas, Rector of Heckfield, Hants, has most kindly permitted me to print from his blocks of the early chest in that church: and to the Rev. F. H. Talbot (of Felpham, Sussex), the Rev. A. Peskett (of Long Stanton, Cambs.), the Rev. E. G. Ashwin (of Earl Stonham, Suffolk), and several other clergymen, I am indebted for rubbings, sketches, and measurements of the chests in their respective churches. Finally, my very sincere thanks are due to the Rev. A. S. P. Blackburne, Rector of Stoke d'Abernon, and to Mr. and Mrs. Phillips, of the manor-house, for much kind assistance.

APPENDIX A.

THE D'ABERNON FAMILY.

The following interesting communication, from the pen of Mr. J. H. Round, appeared in Vol. 10 of *The Ancestor*, under the heading of 'An Early Honeymoon.'

"When William Marshall became a made man, in 1189, by securing the hand of the heiress of the Earls of Pembroke, 'qui fu bone e bele,' he proposed that they should be married on her own estates on the Welsh border. His poetical biography, however, tells us that his host, a wealthy citizen of London, would not hear of it, and insisted on the wedding taking place in London and paying the cost himself. When the wedding was over, he [William Marshall] carried off his bride to Stoke

¹ This was published at the time in the then *Building World*, a paper now defunct—not to be confounded with one of the same name, still in circulation.

d'Abernon, Surrey—'kindly lent' (as the Society papers have it) by Sir Enguerrand D'Abernon¹—'a peaceful and delectable spot.' All this we learn from *L'histoire de Guillaume le Marechal* (lines 9545-50):—

Quant les noees bien faites furent,
E richement, si comme els durent,
La dame emmena, ce savon,
Chies sire Angeran¹ d'Abernon,
A Estokes, en liu paisable
E aesie e delitable.

It would be interesting to learn if there can be found any earlier mention of an orthodox honeymoon in England.

One may mention that, as M. Paul Meyer points out, the *trousseau* of the heiress appears to figure on the Pipe Roll of 1 Ric. I, at a cost of £9:12*s.* 1*d.*"

For a full account of all that is known of the d'Abernon family the reader has already been referred to Vol. V, *S. A. C.*, p. 53 *et seq.* In Vol. I the late Rev. Chas. Boutell, in describing the famous brasses, gives a sketch of the life of the elder Sir John, from which I may be permitted to quote the following passage.

"With reference to our Sir John d'Auberon: at the death of his father, Gilbert, in 1236, he was a minor, but not far from his majority. In 1264, he was sheriff of Surrey and Sussex. . . . In 1266 he was sheriff again of the two counties, and after that period he is not mentioned in any public document. The son, however, appears, and is known in 1278, because in that year he was summoned to pay a fine on entering on his property; consequently, therefore, the inference is that his father died previous to that period. Hence we assign to the brass the date of 1277. . . ."

"There is preserved an account of the remarkable suit instituted against Sir John, the sheriff of Sussex and Surrey, in the year 1269, the 49th of Henry III. It appears that in 1265, William Hod, of Normandy, shipped to Portsmouth ten hogsheads of woad. These

¹ The same name as Ingelram, who is mentioned under date 1194. There were several d'Abernons so called.—P. M. J.

were seized, immediately on their landing, by robbers, who infested the neighbourhood of Portsmouth in those days, and carried them off to Guildford; William Hod, of Normandy, overtook the robbers, regained his property, and lodged it safe in the castle. Then one Nicholas Picard and others from Normandy appear, and demand the property, that it should be given up to them in the name of one Stephen Buckerel and others. If there were any demur, he threatened to destroy by fire the whole town of Guildford, with its church, chapel, and neighbourhood, on the morrow. Nicholas, the under-sheriff, who appears to have resided there, and had property, and what he esteemed more than his property, his wife and family living at Ditton not far off, gave up the property, which was at once carried off from the Castle of Guildford. It was in consequence of this transaction that the original merchant brought an action against the sheriff of the county, the sheriff of course being responsible for the deeds of his representative, and he was fined in the full sum of 120 marks.¹ It appears there were some circumstances connected with this matter which made it a mere question of disputed property. After all, the transaction is very questionable. . . . How strange that the sheriff of a county so near the metropolis, should have been unable to raise a sufficient number of persons to prevent so gross an outrage."

My friend Mr. H. E. Malden, to whose profound historical knowledge we in Surrey especially owe so much, has favoured me with the following valuable note on the elder Sir John:—

"Sir John d'Abernon had seisin of his lands on coming of age in 1253. He died in 1279.

"He was a tenant of the De Clares, and therefore, as a matter of course, on the baronial side in the Barons' war of Henry the Third's time. In all probability he fought in the baronial army at Lewes in 1264. After

¹ £80 of the then current coinage, representing a vastly greater sum to-day, *viz.*, about £900. *S. A. C.*, V, 61.

Lewes the royal castles were taken care of by the Barons. John de Warenne had been Constable of Guildford Castle—he was a strong royalist—now, in 1264, Sir John d'Abernon, Gilbert de Clare's man, was made guardian of Guildford Castle. When De Clare changed sides in 1265, Sir John and his charge passed also to the King's side.

“Observe his arms—*azure*, a chevron *sable*. The De Clare arms are *or*, three chevronels, *gules*. Several of their tenants, as d'Abernons and Wateviles, *e. g.*, bear arms with a chevron (or chevrons) in them, as, no doubt, adopted, with a difference, from those of their over-lord.”

Mr. Malden in another communication opines that, although Sir John the elder “almost certainly fought at Lewes,” he was absent from the great battle of Evesham, as he must have been “personally in charge of Guildford at the time, and not free to go campaigning in the Welsh Marches.”

APPENDIX B.

THE VAILLANT FAMILY.

By the kindness of our member, the Rev. Wilfrid B. Vaillant, I have been favoured with a copy of his pamphlet on the Vaillants, a Huguenot family, whose ancestor, François Vaillant, fled from Saumur on the revocation of the Edict of Nantes in 1685.¹ His great-grandson, Paul, who was a sheriff of London, became patron of the living of Stoke d'Abernon about the middle of the 18th century. This gentleman's second son by his second marriage, the Rev. Philip Vaillant, M.A., born in 1767, and ordained in 1790, was instituted Rector of Stoke d'Abernon in 1801, and held the living until his death in 1846.

The following is extracted from the Rev. W. B. Vaillant's pamphlet:—

¹ He is said to have made his escape concealed in a barrel.

“In the church of St. Mary, Stoke d’Abernon, the Vaillants of that parish are commemorated on tablets on the west wall inside the church, in the centre of which is the coat of arms, crest, and motto of the family richly carved and emblazoned. The Arms are the same as those borne by the Le Vaillants of Normandy, in the vicinity of Caen, viz., *Azure*, a herring *argent*, a chief *or*. With the addition of—Crest: A sailor leaning on an anchor, all proper, and the Motto: ‘Cœur Vaillant se fait royaume.’

“In the churchyard, over the spot where several of the family are buried, there has been erected a tall, majestic cross of Ketton stone, richly carved and canopied, bearing the names of the family, and at the back of this runs the following legend: ‘The Rev. Philip Vaillant was descended from François Vaillant, of the City of London, who, upon the Revocation of the Edict of Nantes, in the year 1685, fleeing for conscience’ sake from Saumur, in Anjou, accepted exile in a strange land, and found here for himself, and his posterity, an Apostolic Faith, a home, and a resting-place in death.’”

APPENDIX C.

RECTORS OF STOKE D'ABERNON, ETC.

The following List of Rectors of Stoke d’Abernon is taken from the Rev. H. S. Swithinbank’s monograph on the church. To complete it the name of the present Rector, the Rev. A. S. P. Blackburne, M.A., instituted 1898, should be added.

	<i>Date of Institution.</i>	<i>Remarks.</i>
Richard le Petit	Late twelfth or early thirteenth century.	
Nicholas de Ros	(24 Edwd. I) 1296	(Prymme’s Record III, 683)

The Register (*Edindon*) 1345—1366 is lost.

	<i>Date of Institution.</i>	<i>Close.</i>	<i>Remarks.</i>
Robert Franneys		1374	Resigned
Richard Aumbresden	12 July, 1374		
John Joseph	23 February, 1375-6		
Adam Pope	7 March, 1375-6		
Richard Ambrusden	8 April, 1376		
William Lylye			
John Fishyde	12 May, 1396		
Richard or Henry Hyde	26 February, 1396-7		
John Pettyjohn	<i>Domicelli</i> , 1400		
	28 July		
William Agmondesham	26 November, 1400		

The Register (*Beaufort*) 1415—1446 is lost.

	<i>Date of Institution.</i>	<i>Close.</i>	<i>Remarks.</i>
Richard Wodehouse		1447	Died
William Clareburgh	21 February, 1447	1474	
John Prowd	1 April, 1474	1497	Died

The Register (*Langton*) 1492—1500 is lost.

	<i>Date of Institution.</i>	<i>Close.</i>	<i>Remarks.</i>
John Hurt	20 March	1519-20	Resigned (John Pynoke and other Chauntry Priests are omitted
John Cornyshe	28 March, 1519-20		
Richard Hutton, LL.B.	30 November, 1545		
Edmund Cowper	24 October, 1556	1558	Died
Richard Whately	1 February, 1558-9		
John Godsalf	23 April, 1561		
John Reeve, M.A.	14 May, 1589	? 1596	

The Register (———) 1616—1628 is lost.

	<i>Date of Institution.</i>	<i>Close.</i>	<i>Remarks.</i>
Philip Vincent	17 August	1629	Resigned
Thomas Neesham, M.A.	24 September, 1629		
" "		Was <i>Rector</i> 1657-8	See below

The Register (———) 1643—1664 is lost.

	<i>Date of Institution.</i>	<i>Close.</i>	<i>Remarks.</i>
John Cole, D.D.	<i>Was Rector</i> 1639	1665	Resigned <small>Also Rector at the time of Cromwell's Commission, 1657-8. Clearly at this time there were <i>two</i> Rectors, <i>one de facto</i> and <i>one de jure</i></small>
Francis Clarke, M.A.	11 April, 1665	1678	
? Francis Butterfield	? 1678		
John Butterfield, Archdeacon	2 October, 1690	1732	Died
Nathanael Pope	5 January, 1732-3		
Reeve Ballard	17 August, 1754	1769	Resigned
Richard Vincent	16 November, 1769	1801	Died. Previously Curate. Not related to the Patron
Philip Vaillant, M.A.	1801		
Hugh Smith, M.A.	1846	1862	
Frederick Parr Phillips, M.A., Rural Dean of Leatherhead	1862	1890	
The Hon. Henry Noel Waldegrave, M.A.	1890		

The Inventory of the Goods and Ornaments of Stoke d'Abernon Church in the reign of King Edward VI is incomplete.¹ The only document preserved—that giving the articles returned to the churchwardens by the commissioners—is very meagre; but it has the following somewhat remarkable entry:—

“ In primis ij chasables for the communion table.”

Two bells were left in the steeple.

The oldest register of the church remaining is a parchment book of baptisms, dating from 1619.

¹ See *S. A. C.* Vol. IV, p. 165.

APPENDIX D.

THIRTEENTH-CENTURY CHURCH-CHESTS.

The late Mr. John Henry Parker and other writers of the early days of the Gothic revival commented upon the family likeness between the chest in Stoke d'Abernon Church and that at Clymping, Sussex. Both churches happened to be well known, for various reasons, to ecclesiologists, so that it was an easy and obvious comparison to make: but what escaped the archaeologists of those days was the much more remarkable resemblance between the Stoke d'Abernon chest and those at Felpham, Midhurst, South Bersted, and Bosham, in Sussex, and Godalming, in Surrey, to which I believe I am the first to call attention. They failed also to observe that there is a wider family still than the group that I have mentioned: that there are chests possessing all or some of the peculiar features shared by this group to be found in other counties than Surrey and Sussex, such as Kent, Middlesex, Wiltshire, Somerset, Cambridgeshire, Suffolk, and Derbyshire.

I propose to give a general list of these early chests, one or two of which may be referred to the last quarter of the 12th rather than to the 13th century, and to review in so doing some of the details of the group which display special affinities to the Stoke d'Abernon chest. Mr. Fred Roe's beautiful book, *Ancient Coffers and Cupboards*, deals comprehensively with examples of all periods, but he does not mention, and apparently does not know of, the greater number of those I have brought together. It is extraordinary, indeed, how little notice these remarkable pieces of early church furniture have attracted at the hands of antiquaries.

One more prefatory note. Apart from the following List (which only pretends to be an imperfect record), there are a few gouged-out coffers—huge hollowed baulks of solid oak—in several English counties, such



MIDHURST.



BOSHAM, P.M.J. & G.C.D. photo.



STOKE D'ABERNON.



FELPHAM.





LEFT SIDE.

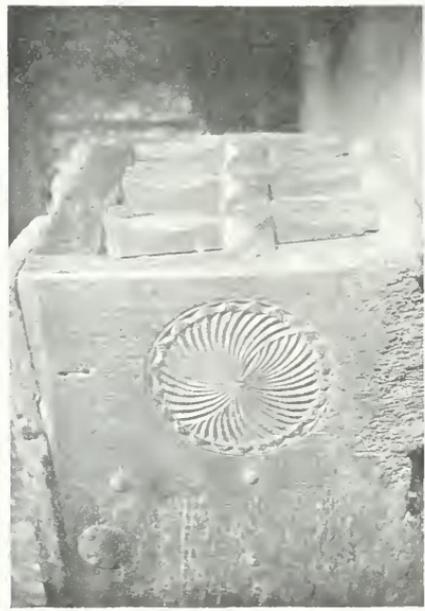


RIGHT SIDE.

S. BERSTED, SUSSEX.

CLYMPING, SUSSEX.

G. C. Druce, photo.



RIGHT SIDE AND END.



LEFT SIDE AND END.

as in the churches of Betchworth, Burstow, and Newdigate, Surrey; Wimborne Minster, Dorset, Wells Cathedral, Orleton, Herefordshire, and Tickhill, Yorkshire; which from their practically indestructible character and the absence of any ornamentation *might* be of a much earlier date than the 13th century: but it is obvious that they might also be later than that century, as one object of gouging them out of the solid wood would probably be the difficulty of removing such a weighty piece of furniture from the building, which would act as a deterrent to church-thieves. They were, whatever their age, made on the spot, and probably by some village workman unskilled in the finer joinery work of his day.

N.B.—All those marked * in the list have or had the pin-hinge, and in the character of their ornamentation have points in common with the Stoke d'Abernon chest.

LIST OF TWELFTH- AND THIRTEENTH-CENTURY CHESTS.

CAMBRIDGESHIRE.—*LONG STANTON :—

Date about 1200—1220. Its lid works with the pin-hinge, and there are two large roundels on the front. There is an inner coffer with a false bottom, as at Stoke d'Abernon. The lid is modern. There is a central body with a broad standard at either end. It is 6 ft. 9 in. long \times 2 ft. 1 in. wide and 2 ft. 3 in. high. The ends have an applied framework, chamfered, as at Stoke d'Abernon. The hutch, or tray, inside has no money slit. It has pin-hinges to the lid, which is ornamented with a beautifully scalloped edge (*cf.* Chichester, Fig. 13). The two roundels, on the central body of the front, with a geometrical design of seven stars within a zigzag border, are no less than $14\frac{1}{2}$ in. in diameter.

DERBYSHIRE.—WILNE :—

Late 13th century. There is a border of star-shaped roundels along the front, above an arcade of interlacing arches. The design has been altered in the 17th century and additional ornamentation of that period introduced, with somewhat confusing result. *Vide* illustration in *Ancient Coffers and Cupboards*. A chest of very similar design is in South Acre Church, Norfolk. It also may be late 13th or early 14th century.

ESSEX.—NEWPORT :—

Late 13th century. Iron-bound, with coeval oil-paintings on inside of lid, and applied metal tracery work on front, together with armorial shields and circles. A very remarkable piece of furniture. There is a secret sliding panel in bottom to conceal valuables. Mr. Roe gives a coloured plate of this chest.

ESSEX.—*WENNINGTON :—

Early 13th century. A small plain oak chest, somewhat like that at Heckfield, about 3 ft. 2 in. long × 2 ft. 1 in. wide and 2 ft. high. The centre part between the standards is unusually deep. The feet of the front standards are shaped, something like those at Heckfield. There is one large lock-plate in the centre, and on the standards hasps, passing over staples for padlocks—possibly not original, although I believe 13th-century examples of this form of lock are still in existence. (See Salisbury, *post*; cf. also the Arundel chest.) The lid is original, working on pin-hinges, and it has in addition two coeval iron strap-hinges, as in the case of Stoke d'Abernon and other chests. They are worked with knuckle joints, so as to form hasps for the padlocks; and are carried down the back of the chest for additional security. The top-rail of the sides is pinned in the usual way to the lid, so as to lift with it, and its lower edge is very prettily stop-chamfered, much in the same way as in the Chichester, Westminster, and Salisbury examples. Inside, on the left, is a very perfect little money-hutch, which retains its pin-hinged lid. The unusual size of the one lock-plate, 7 in. wide × 8 in. deep, should be noted.¹

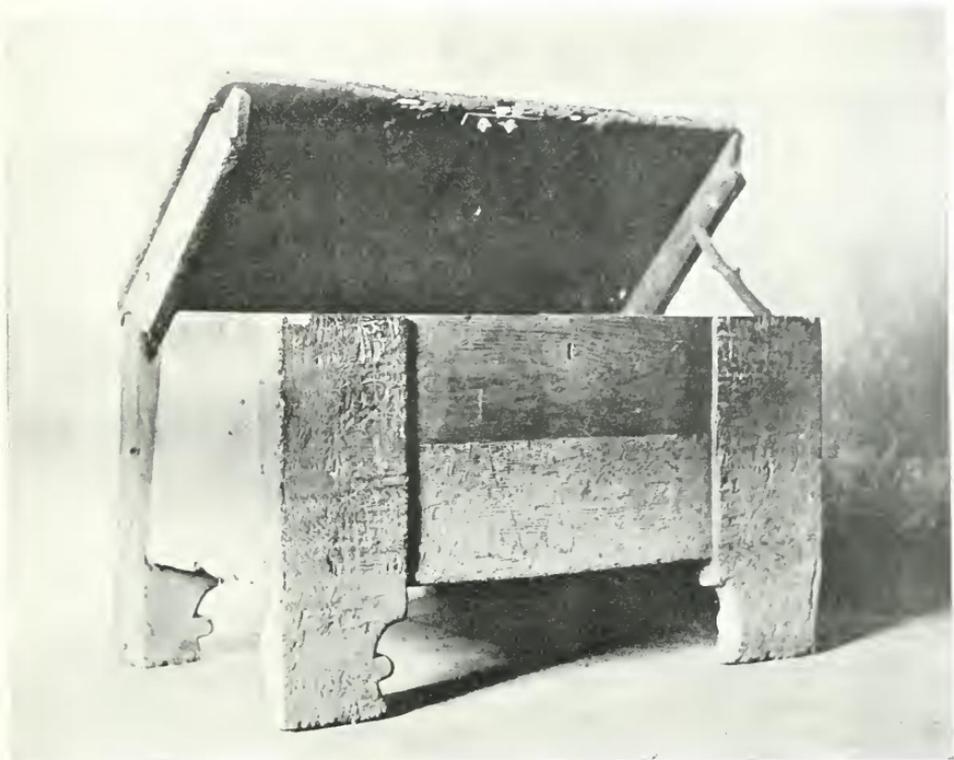
HAMPSHIRE.—*HECKFIELD :—

Late 12th century or early 13th. Length, 3 ft. $\frac{1}{2}$ in.; breadth, 1 ft. $5\frac{1}{2}$ in.; height, 1 ft. 9 in.; depth of well, 11 in. Pin-hinge. Money slit in lid. (See Plate XIV.) Cut ends to feet of standards, front and back. All oak, with no ironwork now remaining. This chest looks like the work of a local carpenter, and lacks the finish and beauty of the Surrey and Sussex group. On the lid are the marks of the hasp-straps, with ends shaped as crosses, and of the three lock-plates to correspond. On the left, inside, is an enclosure with a lid (pin-hinged) for the storage of plate or money. The slit in the main lid does not communicate with this.

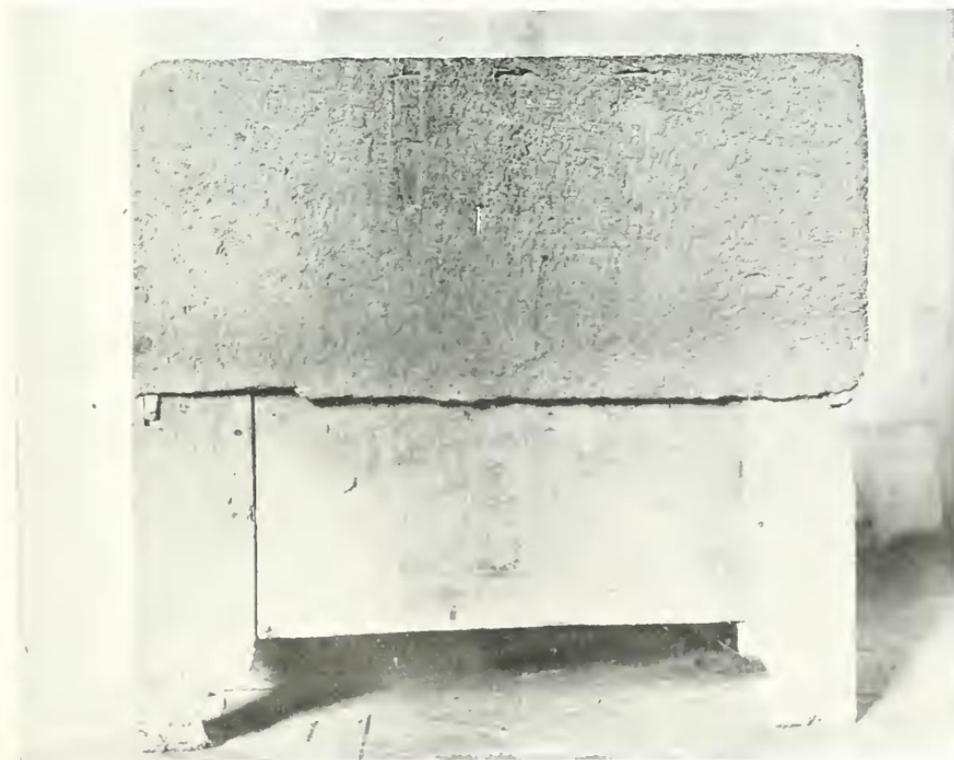
KENT.—*GRAVENEY :—

C. 1220. (Plate XIV^A.) Arcade in incised outlines of five trefoiled arches in front. Pin-hinge. Sides set sloping. No money-slit or tray. One old lock. Length, 4 ft. 5 in.; breadth, 2 ft. $4\frac{1}{4}$ in.; height, 2 ft. $11\frac{3}{4}$ in.

¹ My thanks are due to the aged vicar, the Rev. Nicholas Brady, for these particulars, and to my friend, Mr. R. Garraway Rice, F.S.A., for calling my attention to this interesting chest, and supplying an excellent photograph.



CHEST IN HECKFIELD CHURCH. HANTS.



VIEW SHEWING BACK AND MONEY SLIT





B. W. Kelso, Jr., Fairmount.

CHEST IN GRAVENEY CHURCH, KENT.

Photo by

KENT.—SALTWOOD :—

This is a fine long chest, elaborately carved with tracery, wyverns, foliage, &c. Four locks. It belongs to the very end of the century. Length, 7 ft. 5 in. : width, 2 ft. 6 in. : height, 1 ft. 11 in.

MIDDLESEX.—*WESTMINSTER ABBEY :—

There are at least seven chests of this period preserved in the Triforium and Pyx Chapel, dating generally between *c.* 1220 and 1250. One which has beautiful scrolled hinges *may* belong to the last years of the 12th century. It alone has strap-hinges : the others are worked with the pin-hinges. In the locks, chamfering of framework, and ornamentation of the feet of the standards, they have points in common with the Sussex and Surrey group.¹ Some are of great length, being in effect double chests, with a middle, as well as end, standards. One such is 12 ft. 8 in. long \times 2 ft. wide and 2 ft. 5 in. high. The late Wm. Burges noticed the resemblance in construction and ornamentation between this chest and one of ordinary size in Salisbury Cathedral. The pin-hinges are protected by kite-shaped pieces of iron, as at Stoke d'Abernon. Round-headed iron rivets (of large size) and square-headed oak pins are used in the construction—both features found in the Surrey-Sussex group. Beyond the ornamented feet of the standards (which have a detached shaft with a peculiar cap and base, set within a half-moon-shaped opening²) there is practically no ornamentation, except in the ironwork. The locks are very elaborate and perfect. Some at least of these are treasure-chests, some for keeping talleys of the Exchequer, and probably others were used for the safe keeping of charters, books, plate, and vestments. Westminster Abbey is unique in possessing such a valuable group of early chests.

MIDDLESEX.—VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON :—

There is a chest of English workmanship and 13th-century date here (figured in Mr. Roe's book), the front and sides of which are covered with beautiful iron scrollwork, somewhat resembling that at Church Brampton, Northants. Its original home is unknown. This is quite one of the gems of mediæval furniture.

¹ One or two have chains hanging on their backs, by which they were originally attached to wooden posts or to a wall (*cf.* Fig. 15, Clymington). Similar protecting chains remain on the Shere and Chichester chests (*post*).

² Similar in idea to the foot of the Chichester chest (Fig. 11), except that the space within the half-circle is pierced, instead of solid, as in the latter. The same *motif* is found in 13th-century choir stall-ends.

NORFOLK.—HORNING :—

There is a very early chest here, the ironwork on which is of 13th-century character, but I have no particulars.

NORTHAMPTONSHIRE.—CHURCH BRAMPTON :—

A chest totally unlike the wooden pin-hinge group. It is possibly as old as the last decade of the 12th century, and is simply a long box, unornamented, save for some incised lines or beading along the edges, but it is covered with the most beautiful iron scroll-work, extremely graceful in design and delicate in execution. It retains its original key-plate and the carrying handles at the ends. Mr. Roe illustrates it with an excellent photograph.

NORTHAMPTONSHIRE.—PETERBOROUGH CATHEDRAL :—

The form and ornamentation of this beautiful example proclaim its late 13th-century date. The central part bears an intricate design of interlacing tracery of a simple geometrical type, in which the prominent features are trefoil arches, quatrefoils, and little 5-petalled roses, with which the interstices are incrustured. The standards have each three roundels of the "whorl" or spiral pattern. The ends are protected by an applied frame-work. There is one original lock. See *Old Oak Furniture*, by Fred Roe.

NOTTINGHAMSHIRE.—UPTON :—

There is a large iron-bound chest, of early 13th-century date, in this church, illustrated in *The Spring Gardens Sketch Book*, Vol. IV, Plate 9; and in Andrews's *Ecclesiastical Curiosities*, p. 167. It is 6 ft. 3 in. long × 2 ft. broad, and 2 ft. 5½ in. high. There have been three locks; and front, sides and top, are bound across with iron straps, some with roses and trefoils at the ends, some worked into cross-shaped devices, with X-like pieces radiating from the centre of the cross. There are lifting-rings at the ends. Both in construction and details this chest resembles that at West Horsley, Surrey.

SHROPSHIRE.—COUND :—¹

Probably late 12th century. Length 6 ft. 3 in., breadth 1 ft. 5 in., height 1 ft. 10 in. It is of oak, clamped with scrolled hinges and straps, and thickly studded with round-headed nails, the body and standards being very ingeniously dove-tailed together. The latter have shaped feet, like those in the Heckfield example (Plate XIV). The lid is slightly coped. There is an inner money-box, and at the ends are links and a ring for carrying.

¹ Very fully illustrated in an article in *The Reliquary and Illustrated Archaeologist*, Vol. IX.

SOMERSET.—ST. JOHN'S, GLASTONBURY :—

Of the middle or latter part of the 13th century. The central body has six tracery panels of *vesica* shape, quatrefoiled, and divided by a horizontal bar; and five painted shields with heraldic charges. The standards have each a row of five incised geometrical patterns, chiefly stars and "whorls" or spirals. It is 6 ft. 2 in. long × 2 ft. 4 in. wide and 2 ft. 7 in. high, without the lid. The ends are in one piece, with two horizontal stop-chamfered rails. There is no lid now. The front is studded with large iron rivets and retains its two iron lock-plates, cut like shields. Good measured drawings of this beautiful chest, by the late Mr. J. T. Micklethwaite, F.S.A., are to be found in the *The Spring Gardens Sketch Book*, Vol. IV, Plate 9.

SUFFOLK.—ICKLINGWORTH :—

An oblong box, the whole of which is practically covered with very handsome iron scroll work. It is of early 13th-century date and much resembles that at Church Brampton.

SUFFOLK.—*EARL STONHAM :—

This has every feature of the Surrey-Sussex group, including carved geometrical roundels. The feet of the standards, which originally raised the body of the chest above the floor, have been cut off. Length 5 ft. 8 in., width 1 ft. 10½ in., height 1 ft. 10½ in. Panelled ends. Central iron lock (original). Along the front are four large roundels, similar to those at Stoke d'Abernon, but a foot in diameter. The patterns are practically identical (Plates XIX and XX), and are: (1) The Spiral; (2) Seven interlaced stars or flowers; (3) Interlaced triangles, divided up into stars or prisms; (4) A single star, set with a double zigzag border. The others have a single border of zigzags. There can be no doubt that the same workman or guild, using the same patterns, made the Stoke d'Abernon, this, and other chests. The three pieces of which the front is composed, are riveted together with bolts, having large round convex heads, such as are found in some of the Westminster and Surrey-Sussex groups, &c. The "panelled" framework at the ends is similar to that at South Bersted (Plate XIII).

SURREY.—*CHOBHAM¹ :—

This chest has the central body and end standards (their feet shaped in the inner edge, as at Stoke d'Abernon), the three oblong lock-plates, the convex-headed rivets, the sloping-inwards

¹ I owe to the kindness of Miss Mitchell, of Chobham Vicarage, a Member of this Society, an excellent photograph of this chest, specially taken. I much regret that it arrived too late to be included among the illustrations. There is a good drawing of it in Mr. Roe's book.

panel at ends, and the pin-hinge, as in the other examples. Its lid has unfortunately been renewed quite recently, and the coeval hasps of the locks removed, though the iron straps have been replaced on the new lid. In addition to these it has two very elegant fleur-de-lys-headed straps fastened on the front of the body, with round-headed nails, a row of which remains also in the centre. The date is about 1250.

SURREY.—*GODALMING :—

The chest here is a good example of the plainer type of the Surrey-Sussex group. It is 5 ft. 6 $\frac{3}{4}$ in. long \times 1 ft. 9 $\frac{1}{2}$ in. wide and 2 ft. 4 in. high. The massive lid, 1 $\frac{3}{4}$ in. thick, the pin-hinge, framed ends, three original locks, and circular-headed iron rivets, are all in perfect preservation. Probably there is a money-tray or hutch inside, but the chest being locked it was impossible to see. There is no external slit. The styles and rails of the ends and the backs of the standards are very prettily stop-chamfered, and the stops, which are of a peculiar pattern in the latter case, are identical with those on the standards of the large plain chest at Bosham (Plate XII), which the Godalming chest closely resembles. One detail, given on Fig. 13, is very curious—the finish of the feet of the standards. It is a quadrant, instead of a semi-circle, with a little square angle post, taking the place of the miniature column described in one of the Westminster chests. The quadrant is finished with a border of a sort of ribbed pattern. The sides of this chest slope inwards in an upward direction, and the face framing follows the same angle. The date is about 1200—1220.

SURREY.—WEST HORSLEY :—

The chest here is simply a long box, bound both vertically and horizontally with iron straps: some of these are wrought to a reeded section, and have splayed-out heads of a rosette pattern, similar to the grille on Queen Eleanor's tomb at Westminster, and the other ironwork known to have been executed by John de Leighton, about 1250. I should be inclined, however, to put the date of this chest somewhat earlier than the grille, viz., at about 1220. As in the case of the smaller coffer at Chichester, and of one at Westminster, for the purpose of raising the chest above the floor, some of these vertical straps have little feet. The smaller of the two 13-century coffers at Chichester Cathedral (*post*) also has very similar straps: so also has the Upton chest, above-mentioned. This chest is illustrated by the late Mr. J. T. Micklethwaite, in *The Spring Gardens Sketch Book*, Vol. IV, Plate 9. It has an enormous hasp in the centre of the front, with a knuckle joint to a strap on the lid, and there are two oblong lock-plates right and left, the hasps of which are missing. The iron straps have large round-headed rivets, and at the ends are the remains of handles for lifting: The chest is 5 ft. 10 $\frac{1}{2}$ in. \times 1 ft. 4 $\frac{3}{4}$ in., and 1 ft. 2 $\frac{1}{4}$ in. high.

SURREY.—*SHERE :—

The exceedingly long and massive chest here, rescued by the Vicar from a stable-loft, and now standing on the floor of the south porch,¹ is a plain specimen of the Surrey-Sussex group. I have not the exact dimensions, but it appears to be about 6 ft. long \times 1 ft. 9 in., and bears a general resemblance to the Godalming chest, especially in the stop-chamfered framework of the ends. It is now about 2 ft. high, but the standards have obviously been shortened some 4 in. or more, and the ornamental terminations, if any, destroyed. The standards and lid are about 2 in. thick. The latter works on pin-hinges, and it and the central body are protected by iron straps studded with round-headed nails. There are three iron lock-plates with their hasps, all in very perfect condition, and on the back the remains of the massive chains by which the chest was originally fastened to a wall. A quirked and beaded moulding runs along the lower edge of the central body. A curious circular iron "washer," with a rivet through it, remains on the front, similar to others I have noted on the South Bersted, Salisbury, and Westminster chests. The date is about 1200—1220.

SURREY.—*STOKE D'ABERNON :—

It is unnecessary to add to the general description in the body of this paper, except to note that square-headed oak pins appear in the construction, as at Westminster, Godalming, Clymping, &c. The date is 1200—1220. The method of opening, and the remarkable secret receptacle for money are shown on Plate XIV^B, together with the original hasps of the locks; and the central lock-plate is given in Fig. 16.

SUSSEX.—*ARUNDEL :—

There is an illustration in *Examples of Ancient and Modern Furniture*, by B. J. Talbert, of an early 13th-century chest, said to be in this church, which bears a considerable resemblance to that at Stoke d'Abernon in design and construction. It is stated to be 1 ft. 10 in. long \times 1 ft. 10 in. wide, and 2 ft. 11 in. high. The front standards are shaped at the feet like those at Stoke d'Abernon, with the addition of an incised roundel (zig-zags and stars) on each foot—not a full circle, but a three-quarter one, like the similar ornament in the Chichester chest. This chest had iron straps and one original lock. There were iron rivets and oak pins used in the construction, and the ends were divided into two panels by a central horizontal rail. I cannot learn what has become of this chest. It is not known of by the present Vicar, the Rev. E. S. Saleebey, who has most obligingly made enquiries. There is a small iron-bound chest there, but it is probably not older than the 16th century.

¹ It would be better inside the church, out of the damp.

SUSSEX.—*SOUTH BERSTED. (See Plate XIII):—

This, although it has lost the feet of the standards, is one of the most interesting and best preserved of the Surrey-Sussex group. It is very long—no less than 6 ft. × 2 ft. wide, and the body, including the lid (2 in. thick), stands at present 1 ft. 8½ in. high from the floor.¹ It possesses all the salient characteristics of the group, *viz.*, pin-hinge, “panelled” ends, lock plates, and rivets with circular convex heads, but no internal hutch with lid, for money offerings. The curious, rather than beautiful, designs of the roundels, which are 9 in. in diameter, are well shown in Mr. Druce’s excellent photographs (Plate XIII). That on the left standard has a zig-zag border, somewhat differently treated from those at Stoke d’Abernon, Felpham, and Midhurst (Plate XII), Long Stanton, and Earl Stonham. In the centre is a six-petalled flower or star, the centre of which is marked by a large round-headed nail. Between this and the border is a “freakish” pattern of spirals, going in contrary directions, as though the craftsman had done a piece and then reversed the design five times. The right-hand roundel has one large spiral pattern, half of the spirals going one way and half the other, giving the impression of a man’s head under the machine-brush at a hairdresser’s! The styles and rails of the ends, shown in the illustration, have curved chamfers, which also occur at Long Stanton, Earl Stonham, Felpham, and in the top rail at Stoke d’Abernon. The date cannot be much after 1200.

SUSSEX.—*BOSHAM:—

This chest, as has been before remarked, closely resembles that at Godalming—so closely, indeed, as to compel the conclusion that both are by the same hand. (See Plate XII.) It has no roundels, but possesses the pin-hinge, “panelled” ends, iron rivets (with “washers” in some cases), and pilaster terminations to the standards, exactly like those at Stoke d’Abernon. The unusual form of the chamfer-stops in the standards coincides precisely with those at Godalming, and the dimensions of the two chests nearly correspond. I believe it retains the money-hutch inside. The date is about 1200—1220.

SUSSEX.—*BUXTED:—

This and the Ditchling chest are later examples than most of the foregoing. 1260 may be the approximate date. The pin-hinge and a number of roundels of the star or flower pattern, link the Buxted chest especially with the earlier group. Both

¹ But it has lost its feet, which, if added on the analogy of other examples, would make the total height about 2 ft. 4 in. It is gratifying to record that, as the result of advice tendered by the writer, the chest is to be raised on banks to keep it above the floor and so protect it from damp.

chests are taller and squarer than the others, and the lids are coped, with curiously-shaped lifting-rails at the ends—a development of the lifting-rail in the earlier group. Here they are carried over the top of the lid instead of being underneath it, as in Figs. 12 and 13. The sides have a sloping inwards panel, with one cross rail, in place of the style and rail framework found in most of the earlier examples. The central body has a row of pointed arches with trefoiled inner arches “in the air,” so to speak, *i. e.*, with no shafts under. They are delicately moulded and have roses in the spandrels. Similar, but larger, trefoiled arches are carved in the feet of the standards. I have not ascertained whether a tray for money exists.

SUSSEX.—CHICHESTER CATHEDRAL :—

There are several most interesting chests here. One, which is well known, is the long narrow chest standing on trestles on the floor of the north-west tower, possibly not older than the 14th century, and intended perhaps as the receptacle for the Bishop's pastoral staff. Another is the very handsome early 16th-century chest in the Chapter Room, which my friends, Dr. Codrington and Prebendary Bennett, identify with the chest specially made by Bishop Sherburne—a man of precise and methodical ways—for the reception, unfolded, of the parchments having to do with the possessions of the See.¹ We are not, however, concerned with either of these : but in the same Chapter Room are two chests of 13th-century date. One is a beautiful little portable coffer, with the rings for carrying remaining on one of the elaborately panelled ends. It is in a most dilapidated state, the lid and

¹ As a matter of general archæological interest I append the quotation, as kindly supplied by Prebendary F. G. Bennett, from Bishop Sherburne's *Statutes* :—

“Also, because (the Philosopher being witness) all things are corrupted and become decayed in time, to the end and effect that our muniments may not, so far as we can prevent it, perish in course of time, we ordain and will that our original purchasings, with their indentures, terriers, lettings, obligations and rentals, be, by the order of Mr. Dean and the Chapter, first transcribed into a clean, well-bound book on paper, and then, within two years at the most, into a parchment book, strongly bound with choice, thick and close-grained boards : and that the originals of the old purchasings be placed in our Treasury in strong oaken boxes, without being folded or rolled up ; but let the boxes be of such dimensions that the muniments may be altogether free from being cracked and rolled together. . . . We ordain furthermore and will that after the annual Computus the boxes be immediately opened and the muniments be turned with careful examination, lest anything should perish by the boxes becoming old, or by the eating of worms, or in any other way. And this matter we commit to the Prebendaries ordained by us with the Sub-Treasurer.”

parts of the sides having altogether disappeared, and several of the iron straps lying loose inside. These latter are of the type described above under West Horsley, *i. e.*, they have reeded straps

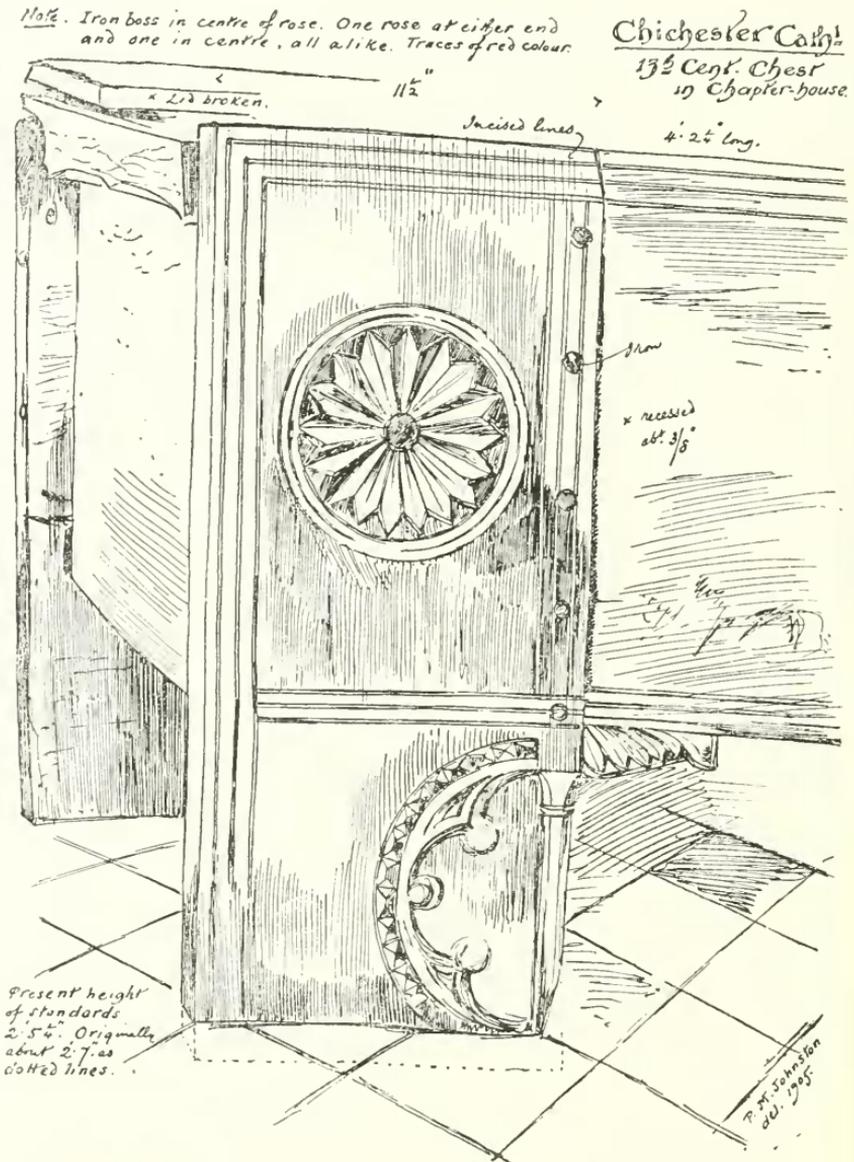


Fig. 11.

and rosettes at the flattened-out ends. The stop-chamfering of the framed ends is very pretty and elaborate. It is much to be

wished that this chest should be just sufficiently repaired to make

Chichester Chest
Details of end.

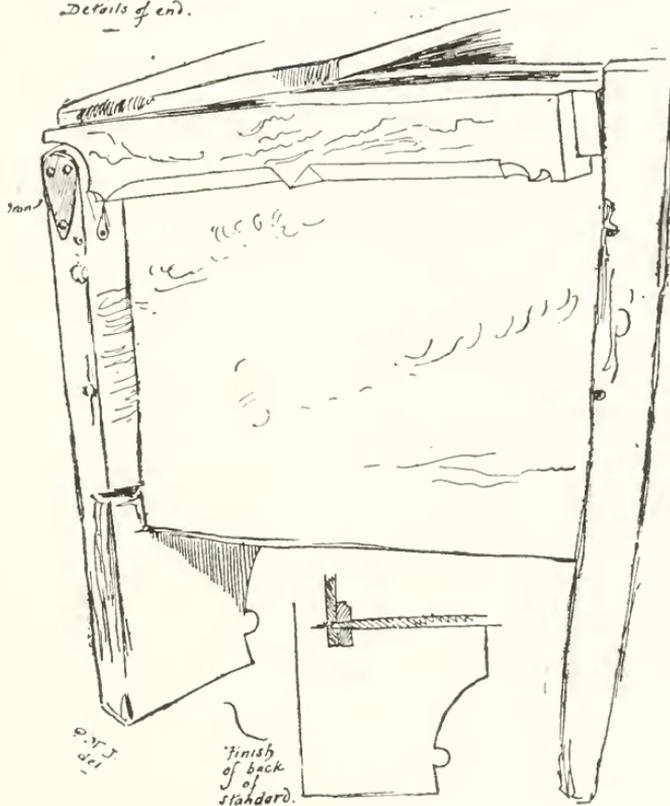
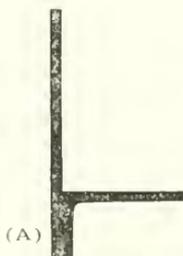


Fig. 12.

it hold together, and that the loose straps should be re-fixed. The original method of raising the body of the chest above the floor



can still be seen, in the shape of short iron feet (A), which form

wide and (now) 2 ft. 5½ in. high. I have indicated on Fig. 11 that its original height was probably about 2 ft. 7 in. It also is in a bad state of repair, and, as will be seen by the plan (Fig. 13), its top is broken. I have shown the little hutch on this, and with its prettily-shaped lid it at once recalls the same feature in Long Stanton Church, above described. The way in which the lifting-rail attached to the main lid works in a mortice in the front standards is plainly shown on this plan, also the wedge-shape of the standards, indicating that they are cleft, not sawn. On Fig. 12 the pear- or kite-shaped piece of iron covering the pin-hinge, the chanfering of the lifting-rail, and the shaped feet of the back standards are shown; also the construction of the bottom and side. The shaped feet resemble those at Heckfield and Comd, both of late 12th- or early 13th-century date; and I think we may safely ascribe this chest to about A.D. 1200. Its ornamentation is very interesting. (See Fig. 11.) Incised lines are carried as a border round the central body and standards, and in the centre and on either standard are roses or stars within a circular border of V section. The centre of each is marked by an iron stud with a circular convex head, similar to the rivets before noticed, a row of which secures the mortice and tenon joint of the body and standards. The feet of the front standards have a demi quatrefoil, with circular bosses or cusps, within a border of nail-head ornament such as is found in stone throughout the 12th century, and in one or two examples of woodwork early in the 13th.¹ On the angle is worked an octagonal shaft, also resembling the stone forms of the latter part of the 12th century, and in the angle between this and the body of the chest is a very singular piece of ornament, attached by a pin or pins to the main construction. It consists of a spray of foliage, curiously resembling some cusp terminations on an early 13th-century wall-tomb in Freshwater Church, Isle of Wight. It and other parts of the sunk ornamentation of this chest show plain traces of red ochre colouring. A fragment of one of the original chains for attaching to a wall remains on the back. The date is about 1200.

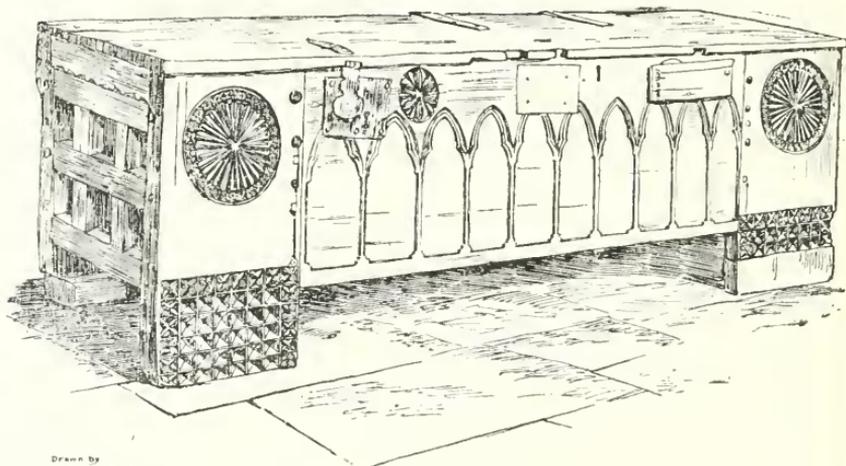
SUSSEX.—*CLYMPING:—

Date c. 1230. This is both the best-known and the finest chest of the Surrey-Sussex group, and, standing as it does in an exceptionally complete and beautiful Early English church, it is in singular harmony with its surroundings. When I first knew it, 32 years ago, it stood in the chancel: now it rests upon

portions of wood and ironwork will have been re-fixed. Something is also to be done in the cases of two other ancient chests in this county, as the result of suggestions made by the writer.

¹ As in a wall-plate at Upmarden Church, Sussex (near Chichester), illustrated in Rickman's *Gothic Architecture*, 7th ed., p. 145. This example is there approximately dated 1220.

the floor of a little vestry that has been screened off from the end of the south aisle. We are fortunate in possessing, from the pencil of the late Mr. William Twopenny, a minutely accurate drawing of this chest, as it appeared in 1833, from which my illustration (Fig. 14) has been traced. When perfect, with its

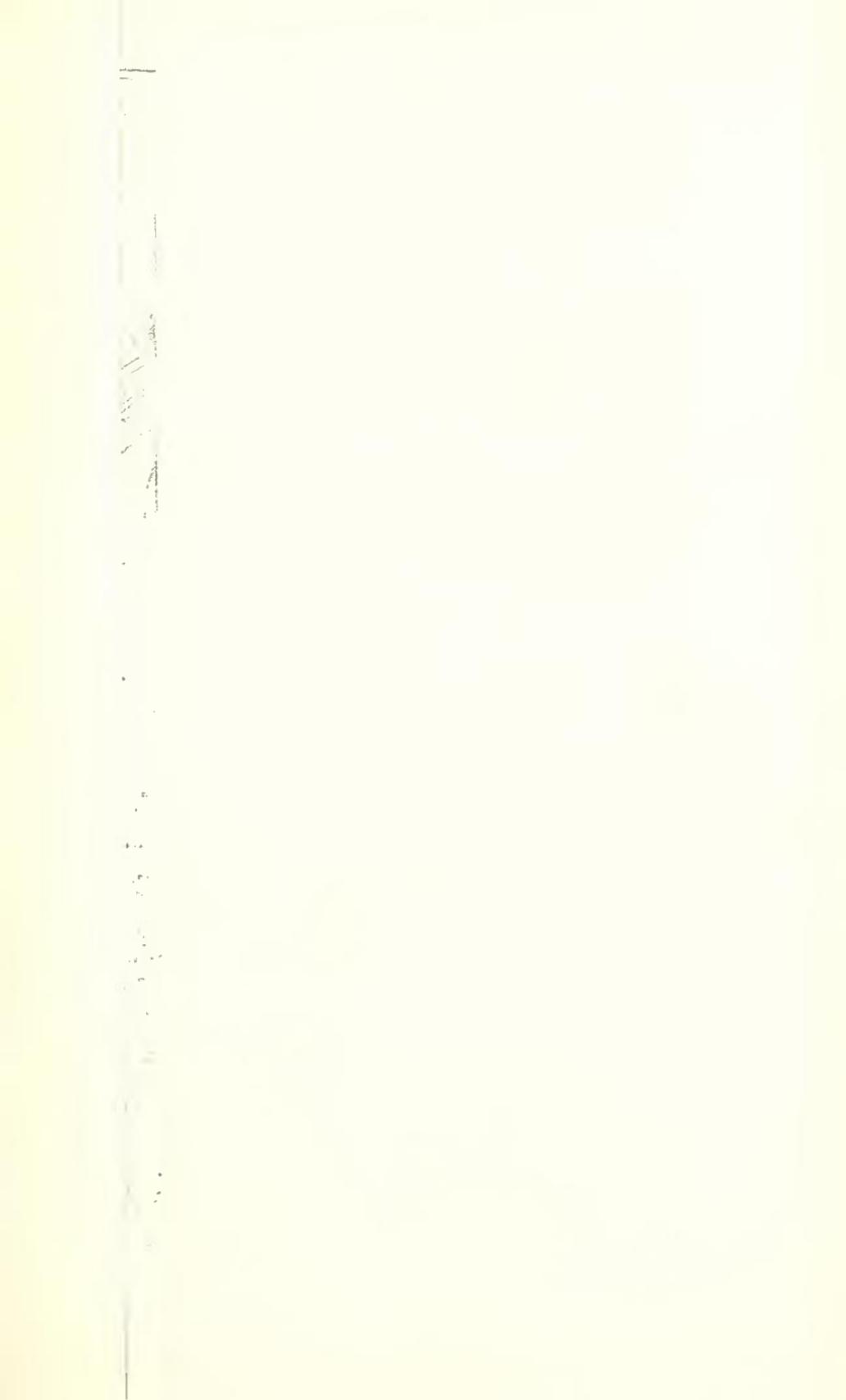


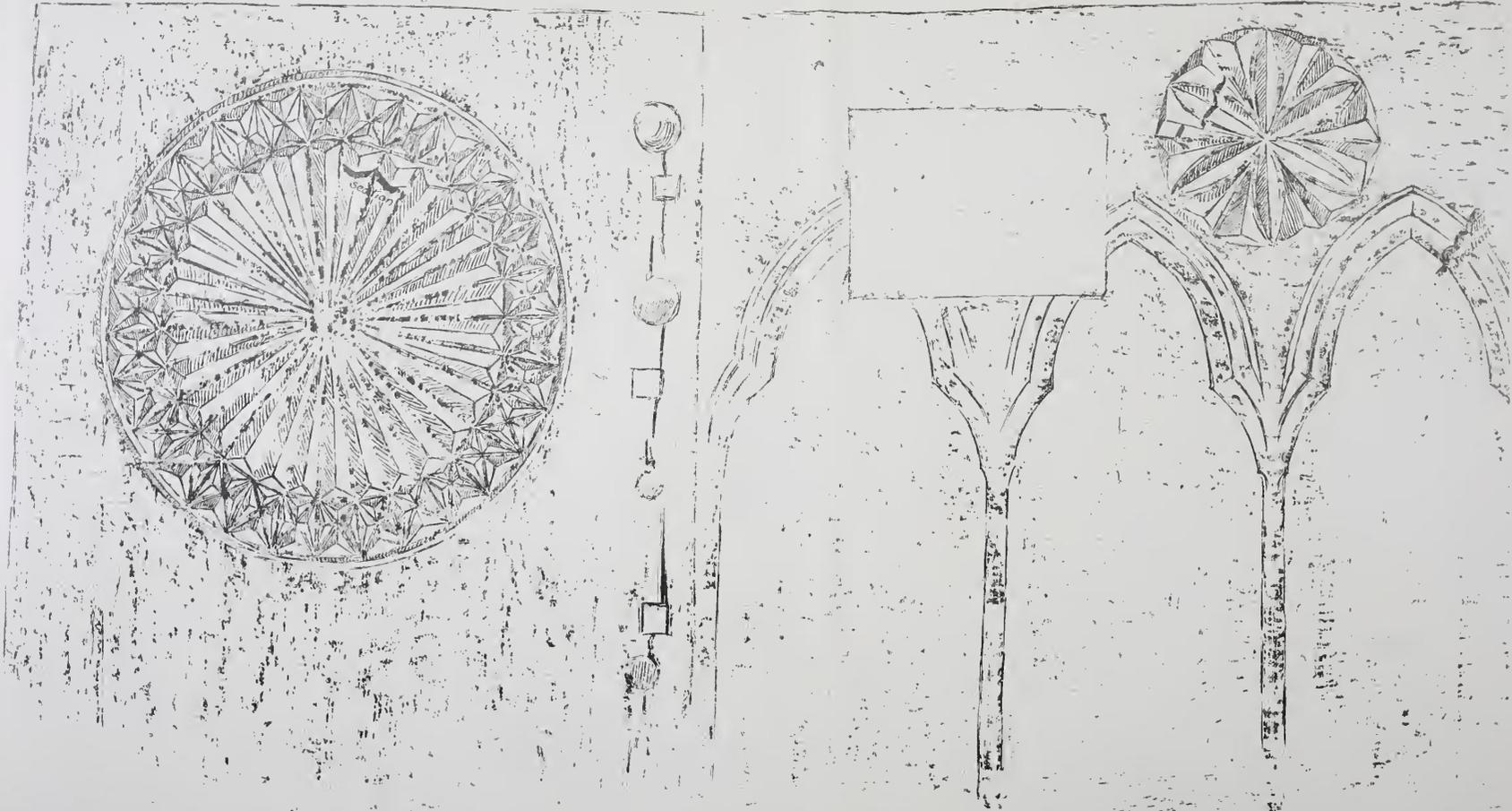
CHEST IN CLYMPING CHURCH SUSSEX
about 2 1/2 centuries ago

Fig. 14.

roundels, the arcaded front, and carved feet of dog's-tooth and honey-comb work, it must have been a very beautiful object. But, alas! it has suffered more than most of these chests from neglect and wanton ill-usage. It appears to have been sent to an Exhibition of Ecclesiastical Furniture, and to have been returned *minus* its carved feet and coeval lock, the latter being replaced by a brand new one of brass! The resulting evil is that, besides the loss to its appearance, the chest now stands literally on the floor, doubly a prey to damp and decay. Well might it say, "Save me from my friends!"

The length is 6 ft. 6½ in.; width, 1 ft. 7½ in.; and height (originally) about 2 ft. 3 in. The pin-hinges are protected by a nail-studded iron covering, rectangular in shape, with a rounded top—an advance upon the more easily removed pear- or kite-shaped piece of the other chests, such as Stoke d'Abernon. (See Fig. 13.) There is also a development in the provision of a constructional top rail to the framing of the ends, *in addition* to the lifting-rail attached to the lid. The latter has some pretty stop-chamfering (Fig. 13. Cf. Rustington, Fig. 15). The styles and rails of the framework are halved together, as at Stoke d'Abernon and elsewhere, and the ends of the rails are secured

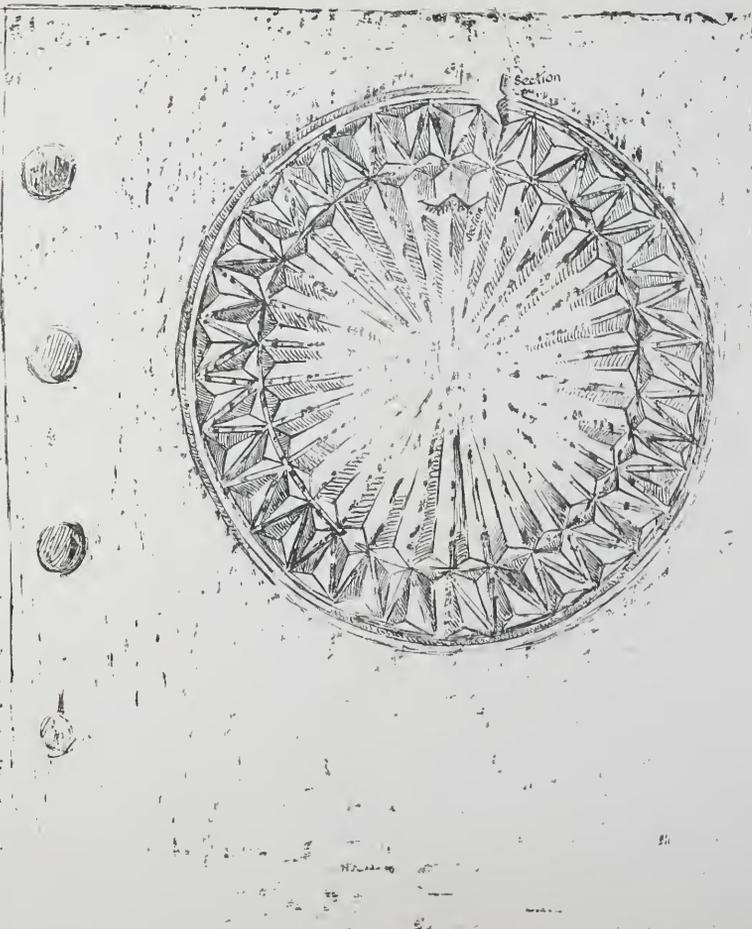






Clypping. Part of front of Chest (right). Half real size

Plate XVI.



From a rubbing finished in ink by P.M.J.

by rounded-headed nails to the standards, which are $2\frac{1}{8}$ in. thick in front and rather more at the back. The same iron rivets, together with the peculiar square-headed oak pins, will be seen in Mr. Twopenny's drawing and my reduced "rubblings" of the chest front (Plates XV and XVI). As shown in Fig. 15, there are chains on the back for attaching to a wall. Besides the large roundels on the standards, there are smaller ones of the familiar star (or six-leaved flower) and spiral patterns upon the front, and the positions of the original locks, which would partially cover one of them and a portion of the arcading, suggest that, wherever the chests were made, the locks were fitted to them in the church. The trefoil arches are moulded with a double bead (see the rubbing), the space within being recessed about $\frac{3}{16}$ in., and their shafts, which have no capitals, rise from slightly stepped bases, now hidden by a common piece of deal skirting. The large roundels are of a plain-rayed pattern, enclosed within a zigzag border in the right, and one of a star pattern in the left hand. The honey-comb and dog's-tooth work of the feet is specially interesting, and unique, so far as I am aware. There is a money-slit on the left-hand side, and a very perfect latch, with pin-hinge lid, within the chest below—also provided with a money-slit.

SUSSEX.—*DITCHLING:—

I can give no further particulars at the moment of this chest, except that it bears a general likeness to that at Buxted, above described, only that it is plainer. Its date might also be about 1260.

SUSSEX.—*FELPHAM:—

A comparison of this chest, shown on Plate XII, with that at Stoke d'Abernon, on the same plate, will show at a glance that they are extraordinarily alike, and that both resemble closely the longer chest at Midhurst, also reproduced on the same Plate. This general resemblance is amply borne out in the smaller details, as is attested by comparing the rubblings of the roundels on Plates XVII and XVIII, where the identical patterns, the spiral, interlaced triangles, and six-pointed star or flower, occur in each. It will be seen that the right- and left-hand roundels at Felpham and Stoke d'Abernon are of the same size, and that even the number of the spirals (24) and zigzags (10) in both the left-hand patterns is the same. The latch in all three is on the left side. The Felpham chest is about 4 ft. 3 in. long \times 1 ft. $7\frac{1}{2}$ in. wide, and has a present height of 1 ft. 8 in. (originally, perhaps, 2 ft. 4 in.). The framework of the ends has chamfered styles and rails of the same character as in the South Bersted chest. The lid is comparatively modern, and a piece of oak has been let into the front with new locks in it, but two of the original lock-plates remain, one having a curiously-shaped key-hole, cut to fit the wards of the key—a detail I have noticed in one of the

Westminster chests and at Stoke d'Abernon.¹ The hutch here has no money-slit. The back of the chest, like the front, in all these cases, is in three pieces, mortised and tenoned together. The sides slope inwards excessively. It should be noticed that Clymping, South Bersted, Felpham, Chichester and Bosham, are all within a distance of about 10 miles, and close to, or upon, the sea coast.

SUSSEX.—*HORSHAM :—

There is a plain, solid oak chest here, 3 ft. 7½ in. long × 1 ft. 10 in. broad, and 2 ft. high : with a massive lid, 1½ in. thick. Its date is probably early 13th century.

SUSSEX.—*MIDHURST :—

Here, unlike the cases last quoted, the chest is found in a church remote from the sea. The dimensions are : length, 5 ft. 8¼ in. × 1 ft. 5½ in., with total height of only 1 ft. 8 in.—perhaps slightly more originally. There is only one lock-plate, and that, probably, not the original. The framework of the ends is square-edged, and there are rivets with large and prominent heads at the junction of the central body and standards. The latter have the sort of pilaster ornament found at Stoke d'Abernon and Bosham.

SUSSEX.—*RUSTINGTON :—

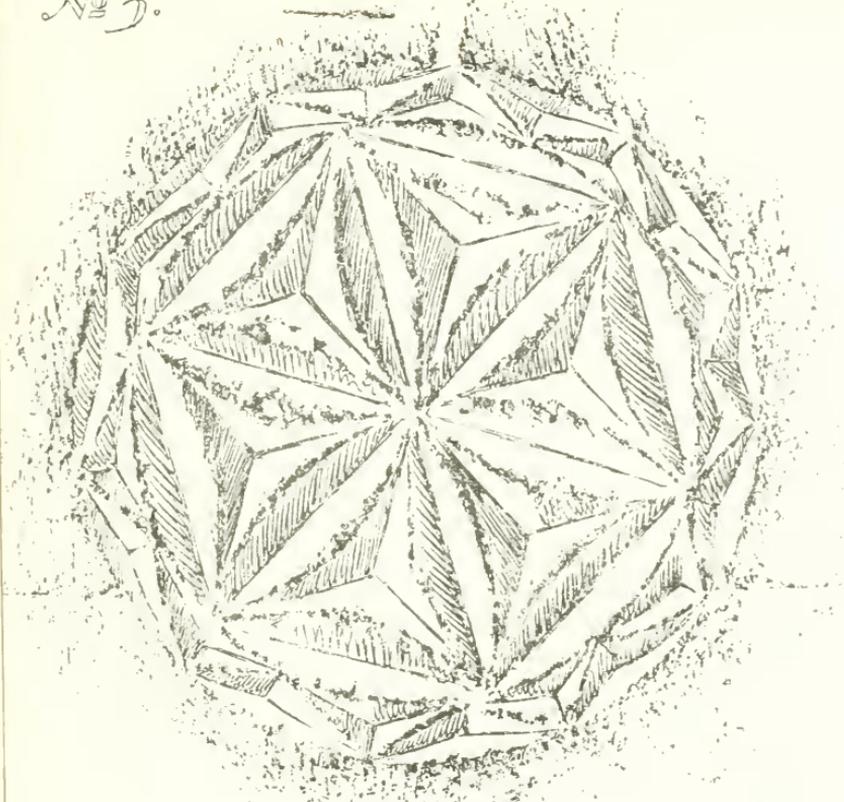
This chest "disappeared" about the time of the restoration of the church in 1857. I am therefore doubly happy in possessing a sketch of it, made in 1854, by my late friend, Mr. J. L. André (Fig. 15). Its length is there given as 6 ft. 9 in.; width, 2 ft. 7 in.; and height, 2 ft. 1½ in. The chamfered and shaped rails on the side are noteworthy. The resemblance between the upper one and that at Clymping has before been remarked on. The three locks, the pretty strap-hinges, with foliated ends, and the small trefoil arches in the standard feet, are other interesting details. I should assign the date of about 1230 to this example. The scrolled ends of the straps are like those on one of the Westminster chests. There was a pin-hinge. The lid was modern.

SUSSEX.—WILLINGDON :—

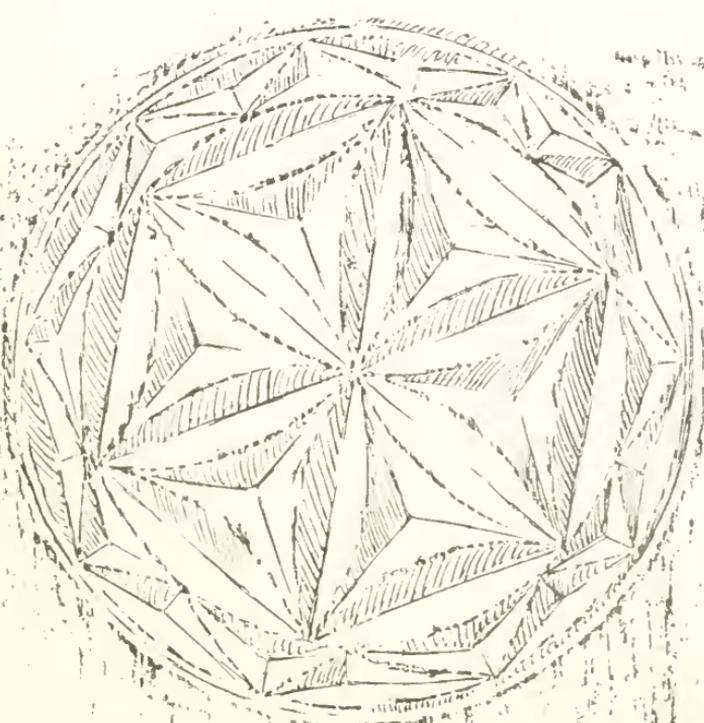
There is an ancient chest here, probably of 13th-century date, of which the vicar, the Rev. O. L. Tudor, has most kindly sent me an admirable sketch and a very full description. The chest has a panelled lid, comparatively modern, opening in two pieces—an original arrangement, found in one at least of the Westminster chests. The measurements are : length, 5 ft. 10 in., breadth, 2 ft. 9 in., height, 2 ft. 7 in. Originally there were three locks, two of which, with their wrought iron plates and hasps, remain.

¹ Also in the lock plate of the small 13th-century coffer at Chichester.

N^o 3.



N^o 3.



ernon.

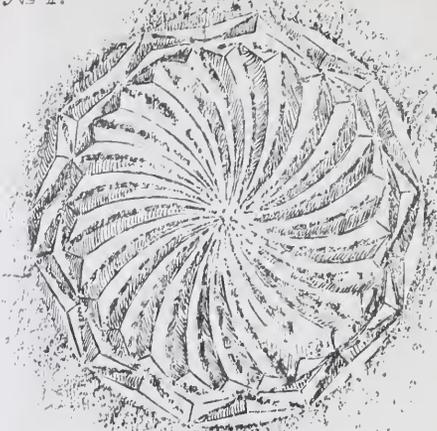
From a rubbing finished in 1846. P. M.

N^o 1.

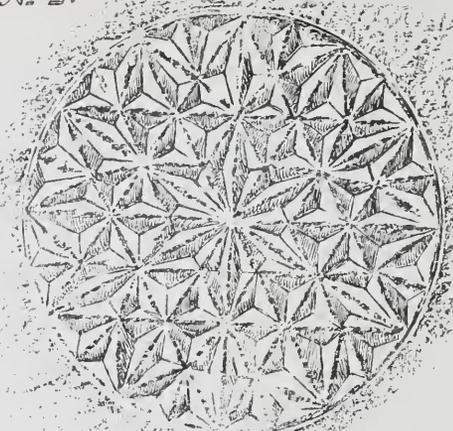
N^o 2.

N^o 3.

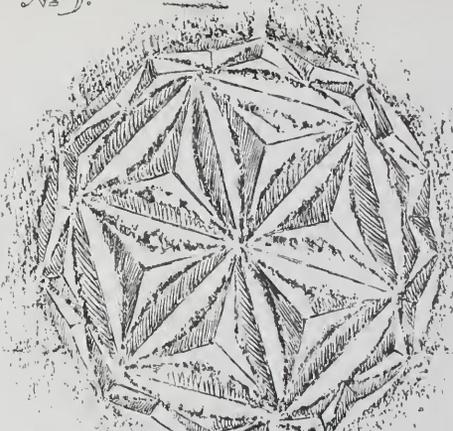
Plate XVII.



Felpham.



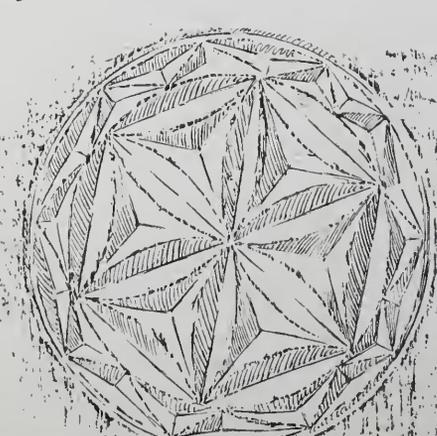
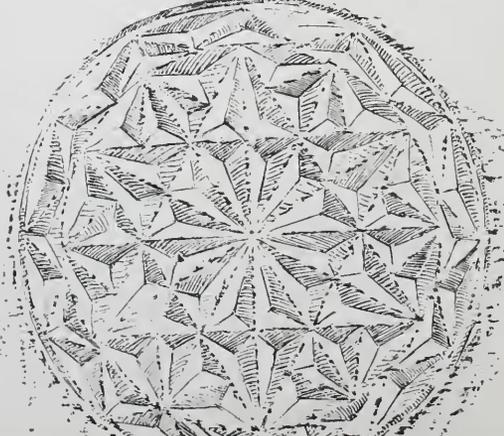
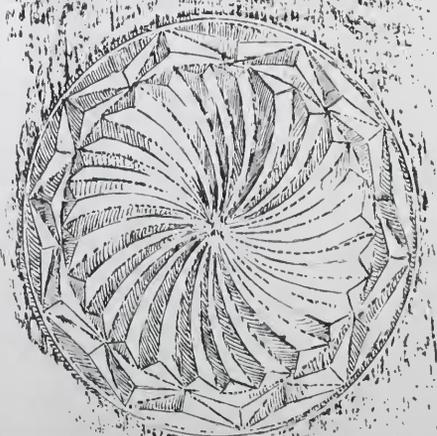
Half real size.



N^o 1.

N^o 2.

N^o 3.



Stoke

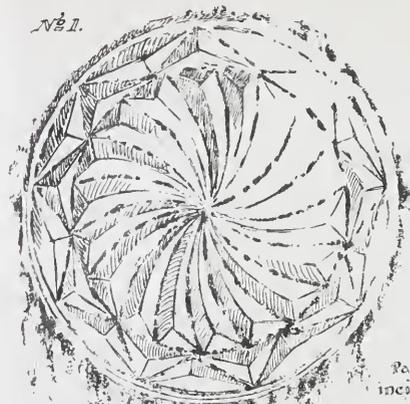
d'Abernon.

From a rubbing finished in 1848. R.M.

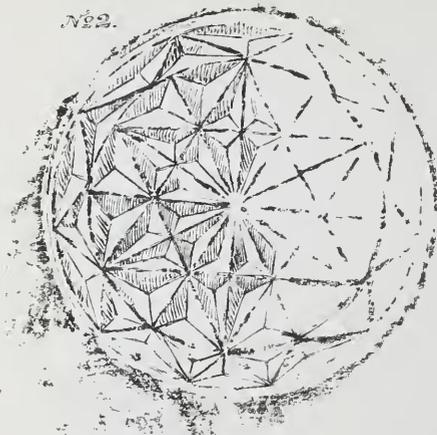
M



N^o 1.



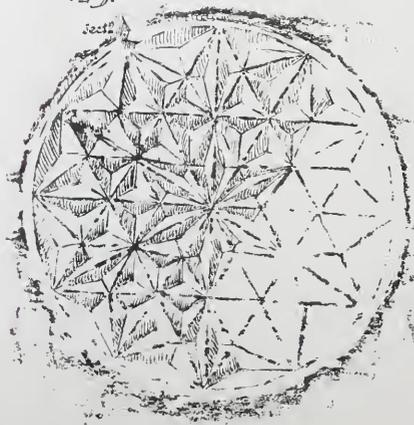
N^o 2.



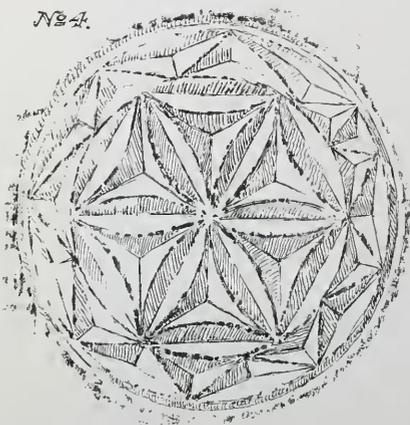
Patterns
incised $\frac{3}{4}$

N^o 3.

sect 2



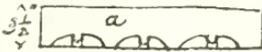
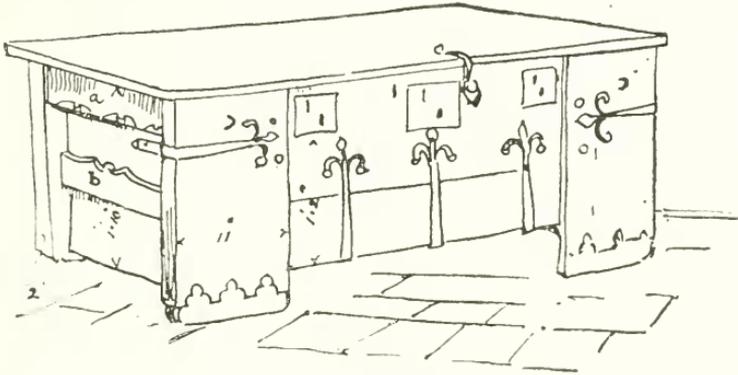
N^o 4.



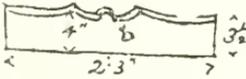
From a rubbing finished in 1908 by P. M. I.

the place of the central one being indicated by a hole in the wood.
The chest is constructed with standards to front and sides (a very

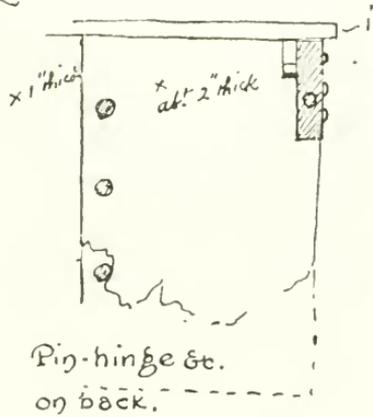
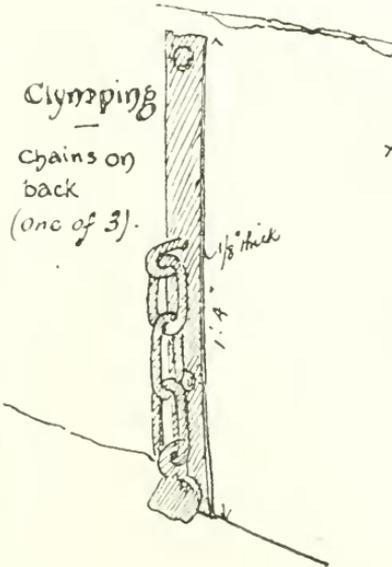
Ruskington Ch. Sussex.



Length - 6:9"
Depth - 2:7"
Height - 2:1 1/2"



SK? by J. L. André
1854.



R.M.J.

Fig. 15.

unusual feature this last), top and bottom rails, and, in front and back, an upright stile, forming two panels. These and the single panel of the sides are filled with "chequer work," formed of small posts and rails halved together, exactly corresponding with the ends of the Clymping chest (Figs. 13 and 14). Short, ornamental wrought-iron straps strengthen the angles and joints of the main framework. The interior is divided into two by a partition, corresponding with the division in the lid, and probably an original arrangement, as it is found in one of the Westminster chests. This suggests that the chest served for two purposes, such as storing plate and muniments or vestments. I can find no indications of "pin-hinges." This seems in all likelihood a 13th century chest.

WILTSHIRE.—*SALISBURY CATHEDRAL :—

The late Mr. William Burges, A.R.A., drew attention to this chest—one of a number preserved in the Cathedral—in his *Architectural Drawings*. It is a plain edition of the Chichester chest, and also greatly resembles one of those at Westminster Abbey. The dimensions are 6 ft. × 2 ft. 7 in., and 2 ft. 9 in. high. The pin-hinge, some little plates of iron in a quatrefoil shape on the front, the elaborately stop-chamfered lifting-rail, and the curious ornamentation of the feet of the standards, are remarkable features. The last named resembles the semi-circular ornament in the same position at Chichester Cathedral and Westminster, but instead of a little column answering to the string of the bow, there is a pendant, and a circular boss projects from the back of the curve. The lid is not original, but the great hasps for padlocks appear to be. I am not aware whether there is a hutch for money inside. Of the other ancient chests, one is a 13th century cope-chest of great beauty and interest, also drawn by Mr. Burges: another, very massive and strongly bound with iron, has no less than three locks and four padlocks. This *may* be 13th century; but there is no certain evidence. Yet another, of oak, crossed with innumerable iron bands and straps, some with scrolled ends, and curious ornamental rivet heads, is certainly of early 13th century date. It retains its three original iron locks, and is altogether a very noteworthy example.

YORKSHIRE.—*SALTON-IN-RYEDALE¹:—

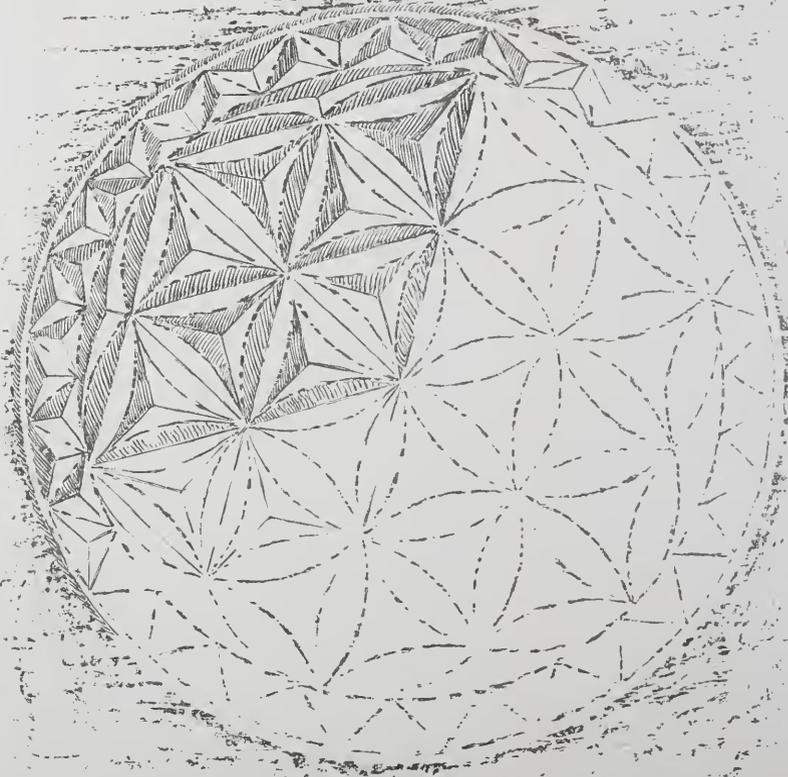
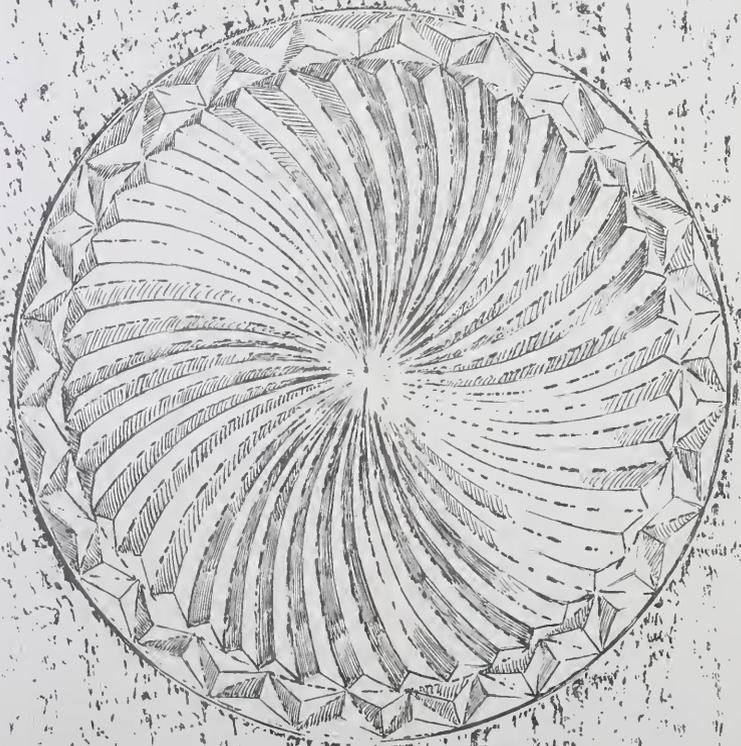
This is a chest of the pin-hinge class, though the present lid is hinged in the ordinary way. It is 4 ft. 9 in. long, 2 ft. 7 in. wide, and 2 ft. 6 in. high. It retains six iron scroll-straps, exactly like those on the body of the Rustington chest; also two little cinquefoils of iron, like the similar quatrefoils at Salisbury, under the top edge of the front. The feet of the standards are cut into a shape resembling those at Westminster and Salisbury. The treatment of the ends resembles that at Rustington. I cannot find that there was a money-tray in this instance.

¹ Illustrated in the *Assoc. Archit. Societies' Reports*, 1880, p. 224.



N^o 1

N^o 2



Earl Stronhan.

Half real size.

From a rubbing finished in ink

(23)



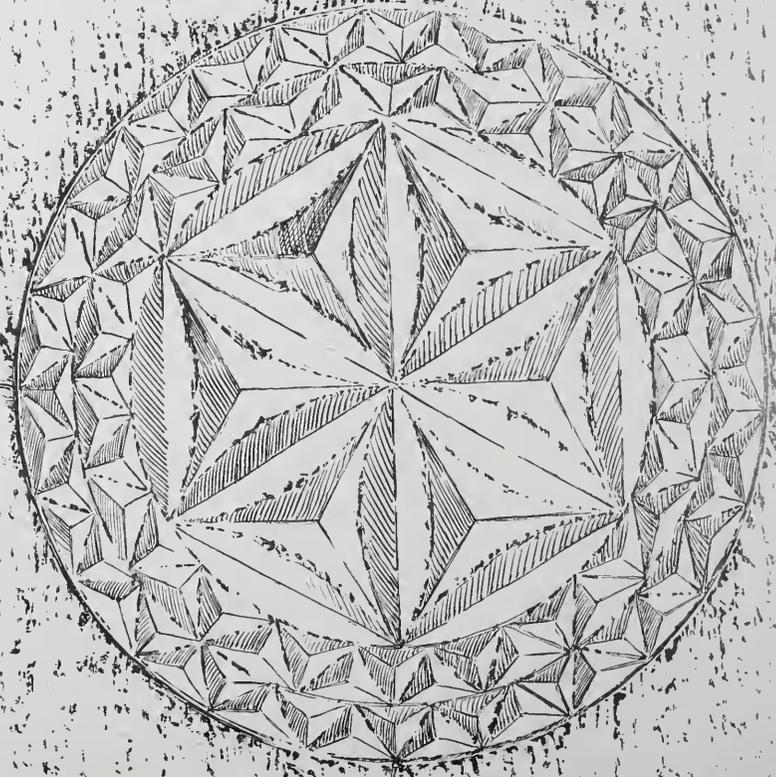
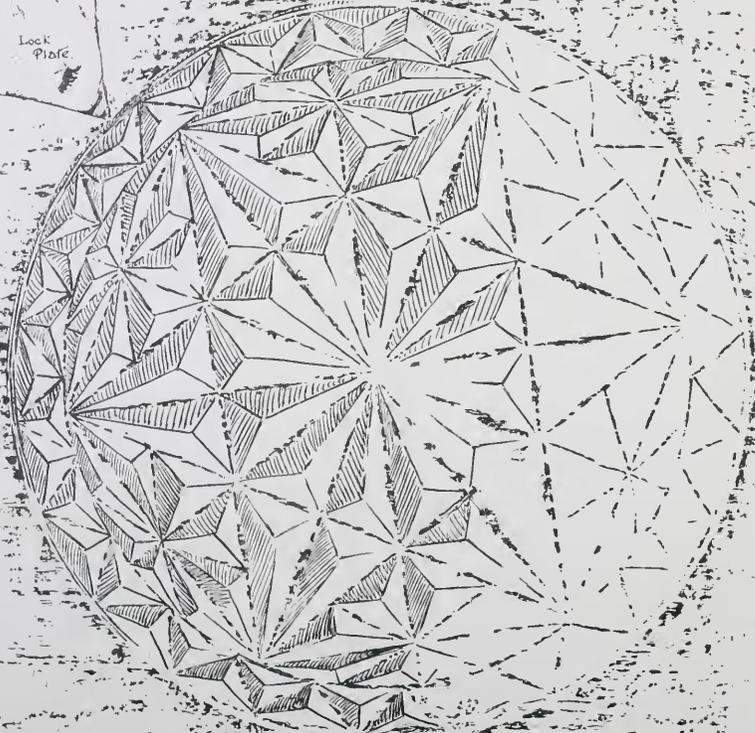
Earl Stonham. N^o 3

Half real size.

N^o 4.

Plate XX.

Lock
Plate



From a rubbing finished in 1775

In conclusion, I think it worth noting that, in all or most of the churches where these chests occur, the church has been largely built or rebuilt at about the period to which the chests may be ascribed. This is notably the case at Westminster Abbey, Chichester and Salisbury Cathedrals, Clymping, Felpham, Bersted, Bosham, Stoke d'Abernon, Buxted and Ditchling churches, and the coincidence suggests that the chests may have been used for the collection of offerings from pilgrims and others for the execution of the work, and at the same time as pay-chests for the workmen employed.

I merely throw this out as an alternative suggestion to the explanation put forward in the body of this paper, viz., that some or most of these chests are those ordered to be provided by Pope Innocent III (1199) in every church in England and other European countries, for the collection of alms to maintain poor knights in the 5th Crusade. Dr. J. C. Cox, the well-known ecclesiologist and antiquary, and Mr. Fred Roe, whose beautiful books on chests have been before referred to, have given their support to the latter view in connection with the Heckfield chest. Mr. Roe notes that the money-tray is not peculiar to this country, but may be met with in "almost any of the specimens contained in Continental museums," and is "found in chests and coffers all over the Continent," but he adds "neither is it a characteristic of any particular period, but had its origin, no doubt, in the want of a small fixed receptacle for money."

I am convinced that the locks and other ironwork in nearly every case are the original, partly because they so exactly correspond with one another in the different chests. Mr. Roe is, I believe, of a somewhat sceptical mind upon this point, but I can only plead that I have made a minute comparison of these features, and have found what is, to me, certain evidence. Had the locks been renewed at a later date, in places so far apart as Suffolk and Surrey, there would, almost certainly, be many points of difference in the *minutiae* of design and construction. Take, for example, the central locks at

Earl Stonham (Suffolk) and Stoke d'Abernon, both of elaborate design and practically identical (see fig. 16).

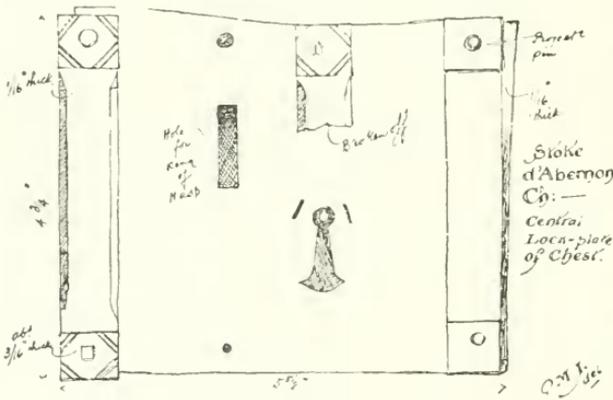


Fig. 16.

I have lit upon the examples of church chests brought together in this Appendix comparatively at random; a more systematic search might reveal the fact that, instead of between forty and fifty, there are in reality a hundred or more remaining in England alone.

Whatever explanation we elect to accept to account for the very large number of these 13th-century chests—most of them, as I have endeavoured to show, quite early in the century—the remarkable fact is indisputable that a great many of these chests, spread over a very wide area, but concentrated in the southern counties, still remain, survivors, no doubt, of a much larger number, and that many of them bear evidence of having been made by the same craftsmen. We are, indeed, almost forced to conclude that there must have been some centre—probably in the oak country of the Weald of Sussex and Surrey—where there was something like an organised manufacture of the chests.

As to the very interesting geometrical designs of the roundels, the question has been asked, "Have they any special meaning, or are they merely expressions of the fancy of the craftsman?" I believe that symbolism of

a deep-seated traditional character is interwoven with a general desire to produce an ornament beautiful in itself, easily repeated in a variety of patterns by the ordinary workman, and suited from its nature to the material to be dealt with: that older forms and Scandinavian influence—not to say Aryan and pagan myths—may be plainly traced in the whorl and star-flower patterns, so often repeated; while the interlaced triangle-design, which, by the way, is placed in the chief or central position, may be taken to mark Christian influence supreme over the ancient faiths. I think that we have lingering, if unconscious, relics of Sun worship in these sun-wheels and whorls, such as may be seen upon the Babylonian tablets at the British Museum. Coming much nearer home, we find these sun-discs carved in stone, especially upon window heads of Early Norman date, in several Essex churches, such as South Shoebury and Margaret Roding, as also upon the corbels to a door lintel at Peterborough Cathedral; they occur likewise on the head of a little mid-14th-century window at Boyton, Wilts. Some charm, or protective quality, was probably here symbolized: and this may again be the meaning of the occurrence of these forms upon some of our leaden fonts, such as Warborough, Oxon., and Long Wittenham, Berks. As showing the survival of forms, the original meaning of which has been long forgotten, it is curious to find in an Elizabethan or Jacobean chest at Rusper, Sussex, with a coped lid and unmistakable Renaissance ornamentation, several of these six-pointed stars, which would look quite in keeping if found in a piece of 13th-century woodwork.

I shall feel amply rewarded for the "pleasant pains" taken in the compilation of this paper, if a greater interest is aroused in these remarkable pieces of early church furniture, and if this interest is given practical expression in their preservation from injury, neglect and decay. The ravages of the worm should be checked, and damp should be guarded against, by raising the chests above the floor where they have lost their feet.