

LIST OF MONUMENTAL BRASSES IN SURREY.
Some Additions and Corrections.

BY

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RECENTLY the Society of Antiquaries acquired a volume (Phillipps MS. 34481) of rubbings of sepulchral brasses made by William Alexander, F.R.S. (1767-1816), first keeper of Prints and Drawings in the British Museum. Amongst the rubbings are several from Beddington, Carshalton, and Croydon which are of especial interest, enabling the lists previously published in the Society's collections to be amended and corrected. The rubbings, or rather "dabbings" done with black-lead, are somewhat faint, but are sufficiently good to justify reproduction. The most important are the armed figure, probably John Redinge, 1508, from Croydon, and an inscription from Carshalton to John Fromond, 1580, which proves to have been a palimpsest.

BEDDINGTON.

S.A.C., XXV, 68. Brass no. VII.

On 8 October, 1810, Mr. Alexander made a rubbing of the original figure of Sir Richard Carew, 1520, and of the fragments of the marginal inscription. The figure of the wife was then lost. This rubbing shows, as also does the imperfect one made by D. J. Powell in 1806, that the head originally rested on a helmet, a detail not reproduced in the restoration. (Plate XIX.)

Ibid., p. 71. Lost Brass no. I.

On the same day Mr. Alexander rubbed a fragment of this inscription, which was still in its original slab, "in the middle aisle near the west end," and made a sketch of the slab showing

an indent for a figure. The inscription originally measured $13\frac{1}{2} \times 2\frac{3}{4}$ inches, but the remaining fragment only $8\frac{1}{4} \times 1\frac{1}{8}$ inches. Aubrey misread the name as White, but the rubbing proves it to be Hunte. The inscription was in black letter in three lines :

— — — — — as Hunte which decessed the
 — — — — — ber in the yere of oure lord
 — — — — —

(Plate XXI, no. 2.)

CARSHALTON.

S.A.C., XXVI, 26. Brass no. I.

Mr. Alexander's rubbing shows the figures of the daughters in the same condition as in Lysons' engraving.

Ibid., p. 41. Lost Brass no. (1).

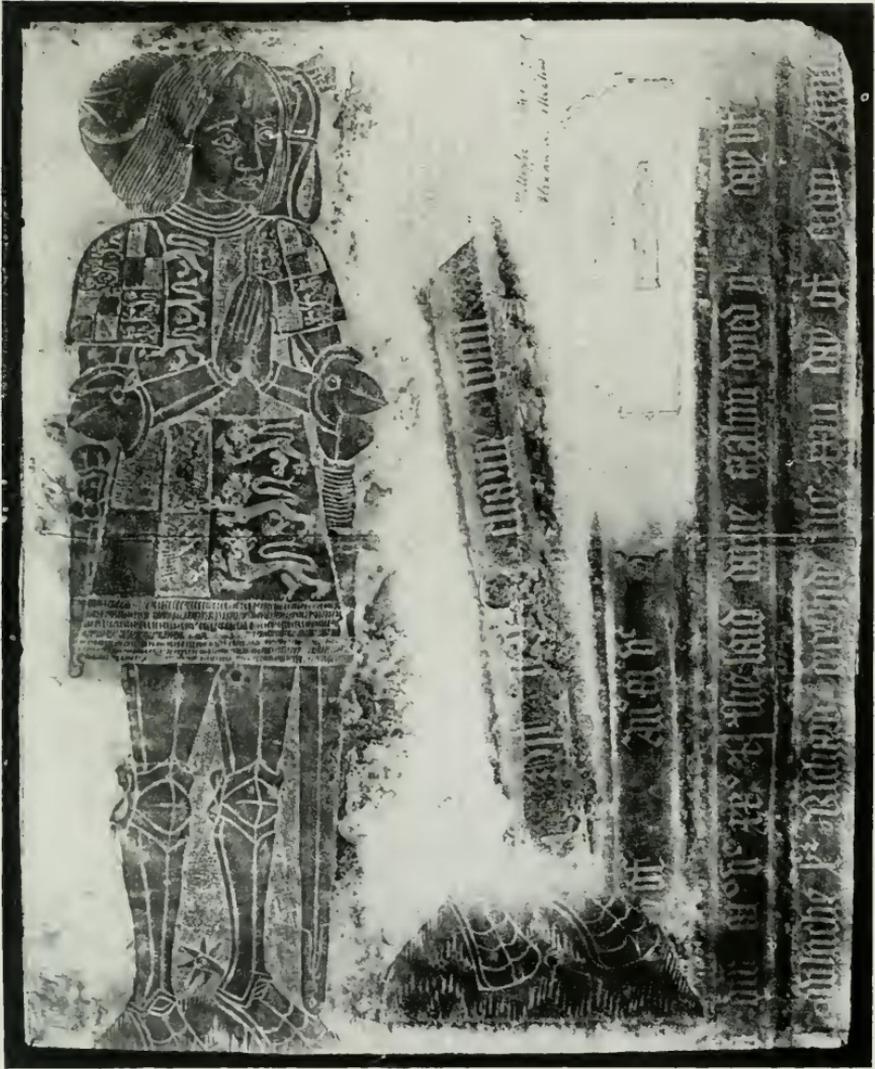
Mr. Alexander's rubbing of this inscription enables the correct date and reading to be given. It is endorsed "from a loose brass in Carshalton Church, Oct. 9, 1810." The plate, then in a very worn condition, measured $11\frac{3}{4} \times 2\frac{3}{4}$ inches. The inscription, in three lines in black letter, reads :

Hic iacet dñs Johes Percebryge hui' ecclie
 vicarius qui obiit undecimo die mēs' Augusti
 A° dñi mcccclxxiiii cui' aīe ppiciet' de'

Ibid., p. 43. Lost Brass no. (3). Inscription and two shields. John Fromond, 1580.

Mr. Alexander's rubbing is dated 9 October, 1810, and endorsed "S^o of the communion rails in Carshalton Church, Surry, in the dark chequed marble pavement. Nos. 1 and 2 are on the back of the plate." At the side is a sketch of the "chequed" pavement, from which it appears that the plates were not in their original slab but simply inserted into the pavement, as there is no trace of any indent for the third shield mentioned in Harl. MS. 5830, f. 31.

The two shields, $5\frac{1}{2} \times 4\frac{3}{4}$ inches, both alike, bear the arms of Fromond with a crescent on the chevron for difference.



SIR RICHARD CAREW, 1520. BEDDINGTON, SURREY
(Before Restoration.)



PALIMPSEST INSCRIPTION, JOHN FROMOND, 1580
CARSHALTON, SURREY
(All now lost.)

The inscription, 18 × 5 inches, slightly mutilated at one end, is in five lines in black letter :

Here lyeth buried y^e body of John Cromoundes s^(econd)
 Sonne of Thomas Cromoundes late of Cheyham in (the)
 Countie of Surr' gent. which John Deceased the xi (day)
 of November Anno Domini 1580 in the xxist yer(e of)
 The raigne of our soveraigne lady Elizabeth.

This inscription was a palimpsest, made up of two plates, both of Flemish workmanship. The larger piece, 10 inches in length, is a portion of the border of a large brass with two complete words **desprez wiif** and one uncertain letter of an inscription on a curved band over a diapered background of foliage and birds. Round the necks of the birds are scrolls bearing a motto not yet satisfactorily explained. Amongst the foliage is a small shield bearing — *on a fess* — — 3 *escallops* — — impaling — — *three cups* — — *with a bird* — — *in fess point*. This piece may be dated to the end of the fifteenth or early part of the sixteenth century. The smaller piece, 8 inches in length, is cut from the centre of a large fourteenth-century figure, but only shows a few lines of drapery. (Plate XX.)

CROYDON.

S.A.C., XXVII, 37-61.

Mr. Alexander visited Croydon Church on 8 October, 1810, and made rubbings of brasses and sketches of slabs and indents as under :

I. Giles Seymour, 1390. Rubbing of inscription and sketch of slab, 79 × 30 inches. The sketch confirms Steinman's description of the slab. The figure supported by the cross was probably Our Lady and Child. The sketch also shows that the kneeling figure had a mouth scroll. Endorsed "in the middle chancel."

II. Elias Davy, 1455. Rubbing of the original inscription, sketch of the high tomb and slab, 58 × 26 inches. The latter with indents for the figure of a civilian and two shields. Endorsed "in the north east angle of the Heron Chapel or north chancel, on an altar tomb."

III. Gabriel Silvester, 1512. Rubbing of figure and inscrip-

tion, and sketch of slab, $80 \times 38\frac{1}{2}$ inches. Endorsed "adjoining the step leading to the altar."

IV. Thomas Heron and wife, 1544. Rubbing of figures, etc., and sketch of slab as reproduced in the *Collections*. Endorsed "under the communion table."

V. William Heron and wife, 1562. Rubbing of figure of William Heron, endorsed "loose from the stone," and of the inscription endorsed "found loose in the dust hole and belongs to the gravestone under the communion table." Mr. Alexander is in error here. The inscription does not belong to no. IV. Apparently he did not find the figure of Alice Heron, nor the slab from which the loose pieces came.

VI. Thomas Parkinson, 1605, and wife Elizabeth. Rubbing of inscription and sketch of slab, $59\frac{1}{2} \times 29$ inches. Endorsed "in the middle chancel, east of the other Parkinson."

Lost Brasses :

(1) (a) Sketch of a slab, 67×37 inches, showing indents for a man in armour, wife (on dexter side), and foot inscription, fifteenth century. Endorsed "in the north chancel adjoining the step to the font, in the middle of the step."

(b) Sketch of a slab, $60 \times 29\frac{1}{2}$ inches, showing indent for a civilian with scroll on either side of head, and foot inscription. Endorsed "in the Heron Chancel or north chapel, near the north wall."

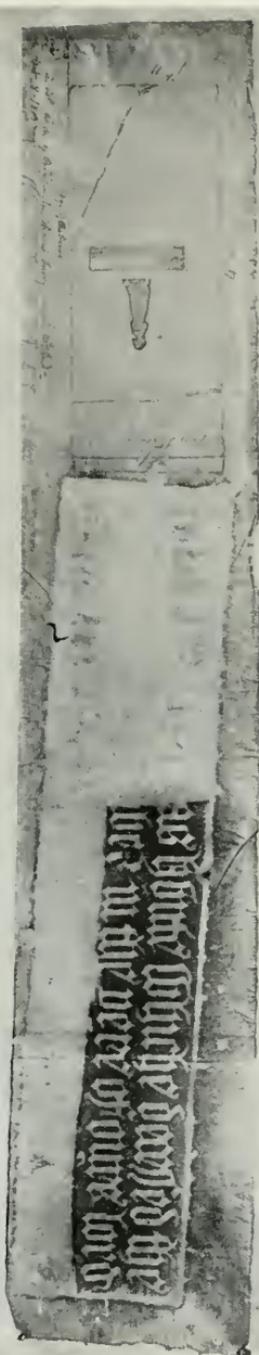
(c) Rubbing of the figure of a man in armour, c. 1500. Endorsed "loose from a gravestone." Probably the figure of John Redinge, 1508, from the brass to himself and his wife Mary Brandon. A well-engraved figure of a man in armour, 31 inches in height, turned sideways and standing on a mound. He is bareheaded with long curly hair, and with bare hands, wearing a small collar of mail, breastplate with demi-placcate, shoulder pieces differing in shape, the left ridged, small elbow pieces, taces with large tassets buckled over a mail skirt, large knee pieces with plates above, below, and at the sides, and broad round-toed sabbatons without spurs. The sword hangs from a narrow belt diagonally behind the body. (Plate XXI, no. 1.)

In 1927 Mr. C. G. Paget of Croydon kindly sent me this note: "the will of John Redinge appears to have been registered in the P.C.C. (10 *Bennett*) under the name of John



(1)

JOHN REDINGE, 1508
CROYDON, SURREY



(2)

THOS. HUNTE
BEDDINGTON, SURREY

(All now lost.)

Kedyng. He desires to be buried in the chancel of the Blessed Mary of Croydon, and leaves everything to his wife Marie to dispose for his soul. Dated 10 January, 1508-9, proved 23 January in the same year." Mr. Paget adds "Katherine of Arragon, widow of Prince Arthur, at this date was residing in Croydon, where she remained until her marriage in 1509 to Henry VIII."

(2) William Mill, 1568. Rubbing of about three-quarters of the figure, $14\frac{1}{2} \times 6$ inches. Endorsed "found loose from gravestone." He wears ruff, doublet, and fur-lined gown with long false sleeves. (Plate XXII.)

(3) Elizabeth Fynche, 1589. Rubbing of figure and sketch of slab, $61\frac{1}{2} \times 30\frac{1}{2}$ inches. Endorsed "in the nave."

(6) John Davenant, 1596. Rubbing of inscription, $22\frac{3}{4} \times 5\frac{1}{2}$ inches, in five lines, black letter, and sketch of lower half of slab, $39\frac{1}{2} \times 25$ inches. The upper half gone. Endorsed "in the south aisle."

(8) Francis Tirrell, 1600. Rubbing of inscription, $16\frac{3}{4} \times 8\frac{1}{2}$ inches, in nine lines in small Roman capitals. Endorsed "This inscription is affixed to the south side of the south aisle against a pew."

(10) Thomas Yeomans, 1602. Rubbing of inscription, $20 \times 4\frac{1}{2}$ inches, in four lines in Roman capitals. Endorsed "against the east wall in the south aisle or chancel near Arch^b. Whitgift's mon."

(11) John Parkinson, 1607. Rubbing of the figure of John Parkinson and of the inscription, 30×8 inches, in six lines in Roman capitals. Also sketch of slab, 91×51 inches, showing indents for wife and a child between the figures. Endorsed "in the middle of the chancel near the separation from the nave." Another note on the sketch of the slab says "inscription found in the dust hole."

(14) Robert Jackson, 1629, and w. Elizabeth. Rubbing of the figure of wife and sketch of slab then partly covered by "step to a pew in the north aisle."

(15) Samuel Otes, 1645. Rubbing of inscription, $18\frac{1}{2} \times 10\frac{3}{4}$ inches, in nine lines in Roman capitals. Endorsed "in the Heron chapel or north chancel fastened to the north wall near the north east angle."

(16) Nicholas Hatcher, 1673. Rubbing of inscription with

shield, on a rectangular plate, $15 \times 10\frac{1}{2}$ inches, and sketch of slab, $61 \times 37\frac{1}{2}$ inches. Endorsed "in the chancel near the north wall."

Lost brasses nos. (4), (5), (7), (9), (12), (13) and (17) not noticed by Mr. Alexander. With regard to no. (17) Mr. C. G. Paget sent me the following correction for the date of his death, "Mr. Jenkin Gillow died December the 24th, 1737." This is confirmed by the parish register which records his burial on 31 December, 1737. In 1805 it appears to have been loose "in the custody of the sexton, but he does not know in what part of the church it was originally placed" (from a MS. in Minet Public Library).

(End of Mr. Alexander's notes.)

BLETCHINGLEY.

S.A.C., XXV, 78-86. All the brasses reproduced in vol. 2, pp. 358, 362, 364, of Uvedale Lambert's *History of Blethingley*, 2 vols., 1921.

CAMBERWELL.

S.A.C., XXVI, 6, no. III. The four sons of John Scott, baron of the exchequer, 1532, have been returned to the church and fixed to one of the choir stalls.

CLAPHAM, ST. PAUL.

S.A.C., XXVI, 72. Both brasses cleaned, repaired, mounted on oak boards and fixed to the south chancel pier in 1927.

CLAPHAM, ST. PETER.

It may be as well to place on record that a figure of a priest, $30\frac{1}{2}$ inches in height, in cassock, surplice and cope, for many years in private hands and without any history, was given to this church in 1912, and placed in the back of the sedilia. This figure has every appearance of having been made in the mid-nineteenth century as a specimen



CLAPHAM, ST. PETER.
(One-Tenth full size.)

by some firm of brass engravers. An inscription in Latin recording its gift to the church by Ethel Anne Marshall is placed below the figure.

LINGFIELD.

S.A.C., XXX, 67, no. IV, at p. 67, line 8, from bottom, read *sa. a fess between two chevrons or*, for Baynard, and at p. 68, line 15, "for Eleanor, daughter of Nicholas Green, of Exton, Rutland," substitute "Joyce, daughter of — Baynard, widow of John Vine." Sir Thomas Colepeper was twice married, by his first wife Eleanor Green he had no issue, by his second, Joyce Baynard, he had four sons and one daughter, Eleanor, who married Sir Reginald Cobham.

PUTNEY.

S.A.C., XXXI, 116, no. III. In Coll. Soc. Antiq. is a rubbing showing the two shields complete.

SOUTHWARK, ST. GEORGE.

S.A.C., XXXII, 100, no. (2). This inscription, 21 × 9 inches, in five lines with six English verses below, all in Roman capitals, still exists and is now on the wall at the east end of the south aisle.

Addition (3), inscription, 21 × 5½ inches. John Jones, 1600, on wall at east end of north aisle.

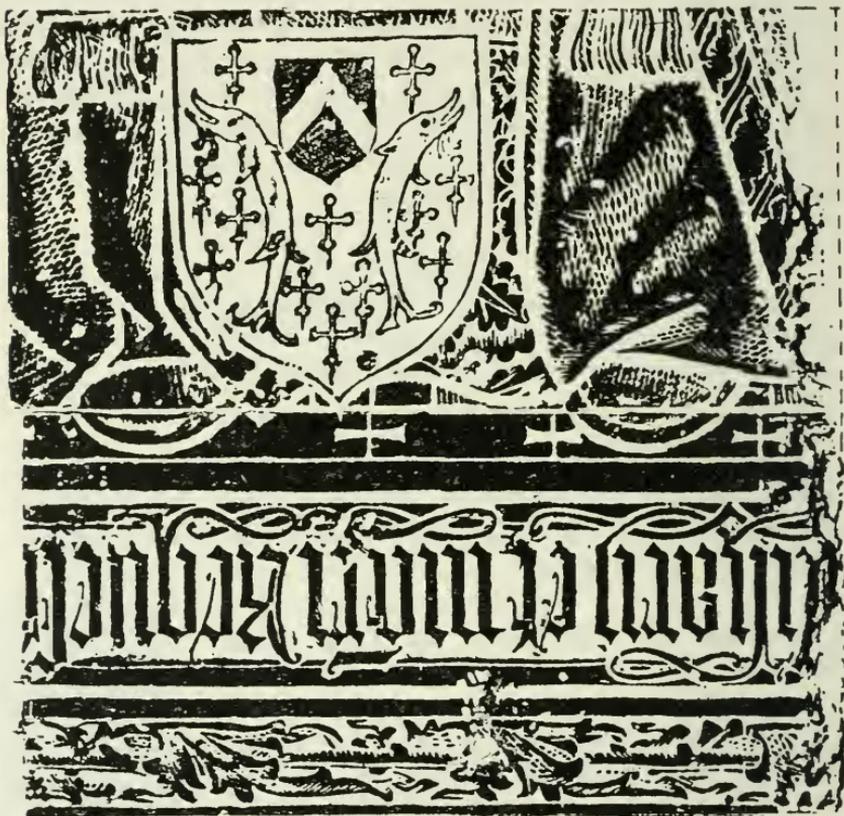
SVB HOC LAPIDE INHV MATVR CORPVS JOH'IS JONES
QVI MIGRAVIT EVITA QVINTO DIE FEBRVRII
ANNO DÑI 1600
HIC GENITOR SITVS ES CONSVMPTO CORPORE LETHO
AT COELIS PVRO MENTE MANENTE DEO.

THORPE.

S.A.C., XXXIII, p. 1, no. I. In 1931 the inscription plate to John Bonde and wife, 1578, became loose, and by permission of the Vicar, the Rev. A. A. de Vere, was examined by Mr. Reginald H. Pearson and found to be palimpsest. To Mr. Pearson I am indebted for the rubbing here reproduced, and to

his friend Monsieur A. Visart de Bocarmé, president of the Bruges Archæological Society, for most of the notes on the conjectural assignment of the palimpsest portion.

The inscription is made up of two pieces of an early sixteenth-century Flemish brass which join together, giving a small portion of a large figure of an ecclesiastic in mass vestments



REVERSE OF BONDE INSCRIPTION, THORPE, SURREY.

holding a staff of office with banded ornamentation. The fringed ends of the stole just appear and over the embroidered foot apparel of the albe is a large shield bearing the arms of Visch de la Chapelle, *argent semy of crosslets fitchy two barbels hauriant addorsed sable*, with in chief an inescutcheon of Van Axelle, or a *chevron gu.* Below is a fragment of border inscription in florid black letter with an outer border of running

foliage. The words are *siliarii et m̄tri Request*, the first and last being imperfect, but which may be read as *consiliarii et magistri Requestorum*. From the arms and noting the words of the inscription and the staff of office it may be conjectured that the brass originally commemorated some member of the Visch de la Chapelle family who held some ecclesiastical office and was a councillor and master of requests. One Richard Visch de la Chapelle, who was cantor of St. Donat's, Bruges, hence the cantor's staff of office, and councillor and master of requests at the councils held at Malines in 1473 and 1503, may be the person represented. From *Le Beffroi*, vol. II, p. 121, note 72, we learn that Richard de la Chapelle was an illegitimate son of Richard de Visch, seigneur de la Chapelle, canon of St. Donat's and twentieth provost of Notre Dame. On 24 February, 1444, he was nominated chaplain of the chapel of St. Barbe behind the choir of St. Donat's, which on the 26th of the same month he exchanged with Gilles Ade for the eighteenth prebend in the chapter of the same church. He was received canon on 2 May, but the chapter refused to install him on account of his youth. He then studied firstly in the University of Louvain and afterwards at Paris and Orleans where he obtained the degree of Doctor of Law. Having been ordained sub-deacon, he was admitted to the chapter on 30 May, 1457, and elected cantor on 3 June, 1463; on 11 May, 1472, he was nominated chaplain of the leper-house at Dixmude, which office he resigned in 1479. In 1473 he was named eighteenth ecclesiastical councillor and master of requests in the new council of Malines, a supreme court of justice for all the Pays-Bas established by Charles le Téméraire, and in 1503 became second councillor. After ordination as a priest he was presented 11 April, 1498, to the benefice (second portion) of St. Croix-lez-Bruges. On 6 February, 1502, he was legitimated by letters patent of Philip le Beau. He died at Malines 3 September, 1511, and was buried in the chapel of St. Antoine in the church of St. Donat, Bruges. In 1500 he had adorned this chapel with a new retable with three stone statues of St. Catherine, St. Barbe and St. Agnes, and with painted armorial glass. His grave was covered by a blue stone inlaid with brass.

During a recent visit to England Monsieur Visart de Bocarmé

drew the attention of Mr. Pearson to a picture in the National Gallery by Gerard David. This picture represents the marriage of St. Catherine and is thus described by Weale in his work on this painter,¹ "in the foreground kneels her votary, Richard de Visch van der Chapelle, in furred cassock and full sleeved lawn surplice with an almuce over his left arm. On the pavement in front of him lies his cantor's staff, a fourteenth-century tau of silver gilt, surmounted by a group representing the Most Holy Trinity adored by a monk and a cardinal, given to the church by Canon Nicholas de Bouchoute in 1337.² Beside the staff are a breviary with gold clasps and a blue velvet cover and a black cap, while in the immediate foreground reposes a greyhound on whose collar is an enamelled escutcheon bearing the arms of de Vische with an inescutcheon of van Axelle." Weale also states the picture was ordered by the canon in 1501. No doubt as part of the decoration for the chapel of St. Antoine. Although in the picture the canon is shown in his canonical habit, there were in St. Donat's several memorial slabs showing canons in mass vestments, one with arms on his albe as on the Thorpe fragment.³

To Mr. Pearson I am also indebted for the information that another piece of the brass has since become loose and is also palimpsest. It is the lower portion of the figure of Joan Bonde, about 5 by 7 inches, and has on the reverse a fragment of another fifteenth-century Flemish inscription with the words *(we)ereelt . int* between borders of foliage. In all probability the rest of the brass will be found to be palimpsest, with the possible chance of more of the canon's memorial being recovered.

¹ *Gerard David*, by W. H. James Weale, London, 1895, p. 16.

² For a detailed description of this staff, see *LeBeffroi*, vol. I, p. 337.

³ *Inscriptions Funéraires. Monumentales de la Flandre Occidentale*, par J. Gailliard, vol. I (1861), Arrondissement de Bruges, St. Donat, p. 52.