

## OLD CAMBERWELL.

*Including notes given to the London and Middlesex Archæological Society at Camberwell, September 20, 1913.*

BY

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### I. THE CHURCH OF ST. GILES.

HERE are said to be 162 dedications of churches to St. Giles in England, with, of course, many more altars and lights set up in his honour. His legend is well known, but may be repeated here. He is said to have lived a hermit's life in the forests on the Rhone either in the sixth or eighth century. A white hind, wounded in the chase, flew to the saint for protection, and put its head and fore-paws on his knees. If we elect to believe another version, the hermit was wounded by the arrow meant for the hind and was crippled in the leg as a result.\* In either version the saint would naturally become the protector of wounded and crippled creatures. Moreover, he became linked, like St. Eloi, with the smithy and the highway, and

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\*This more picturesque version forms the subject of a delightful fourteenth-century misericord carving that I have photographed at Ely Cathedral. The hermit is shown in a charming bower of oak, holding his beads and with the hind crouching at his right knee, the arrow having missed its head and fastened in the Saint's leg. My friend Mr. Thomas Bond dates the Ely misericord at 1338.

would, therefore, have an additional fitness as patron of the old church in Camberwell. Beggars, too, found a protector in him, and Camberwell, with its great main road from London to Dover and the Continent, its fair and its extensive acreage of woodland, must have teemed with beggars in the Middle Ages. Most of our great towns—such as London (Cripplegate), Cambridge, Norwich, Oxford and Northampton—had a church in an important situation dedicated to St. Giles: and this Saint and his Fair still dominate Oxford.

It may be doubted, perhaps, whether St. Giles was a saint much in favour with our Saxon ancestors. His cult seems to have come in, like many others, with the Normans, who possibly substituted this saint for an earlier dedication in the case of Camberwell. As St. Egidius, he was very popular in France. It is, however, practically certain that there would be a church on the present site long before the Norman Conquest. The Domesday entry runs:

“IN BRIXISTAN [Brixton] Hundred. Haimo himself holds CAMBREWELLE.\* Norman held it of King Edward. It was then assessed for 12 hides; now for 6 hides and 1 virgate. The land is for 5 ploughs. In demesne there are 2; and (there are) 22 villeins and 7 bordars with 6 ploughs. There is a church; and 63

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\*Haimo, or Hamon, the Sheriff of Surrey, had a niece married to Robert, natural son of Henry I, created Earl of Gloucester in 1119, through whom Camberwell descended to the Honour of Gloucester. Some of the lands passed through Margaret, wife of Henry Audley, sister and co-heiress of Gilbert de Clare, Earl of Gloucester, who died in 1314, to the Earls of Stafford and Buckingham, and were escheated to the King after the attainder of Edward Duke of Buckingham, in 1521.

acres of meadow. Wood worth 60 hogs. In the time of King Edward it was worth 12 pounds, afterwards 6 pounds; now 14 pounds."

If we look at the map of South London and observe the important position of Camberwell, and also note the great distances of the churches of the neighbouring parishes—St. George Southwark, Newington, Lambeth, Bermondsey, Rotherhithe, Deptford, and Lewisham, Beckenham, Croydon, Clapham and Streatham—three to seven miles distant—we are forced to conclude that there was a church here prior to 1066 to accommodate the considerable population. It is perhaps needless to say that no visible trace of a Pre-Conquest church survived down to the fire of 1841: or, to be more accurate, no observer then living has recorded, or was capable of recording, any wrought stonework that may have formed part of the earlier church. I should assume, on the ground of probability, that the Saxon church was of wood, and that the dense oak forests that in those days clothed the hills at the back (of which scant traces have remained to our own times) afforded the material for its construction. Perhaps it remained a timber-built church till after the beginning of the twelfth century.

In 1154 William de Mellent, Earl of Gloucester, who had probably already rebuilt it in stone, gave the church "to God and the monks of St. Saviour, Bermondsey, for the spiritual health of himself and his"; this donation was confirmed by King Henry II in 1159; and in 1248, Richard de Clare, Earl of Gloucester, on account of disputes that had arisen, ratified the gift to Ymberton, prior of Bermundeseye, remitting for ever

his claim to the advowson of the church of Cambyrwell.\* It would appear that the appropriation had taken place before 1190, in which year a vicar was presented by the prior and monks of Bermondsey.†

Of this twelfth century church,—which probably consisted of a nave about 19 ft. wide by 44 ft. 6 in. long, and a chancel 16 or 17 ft. by about 30 ft. internally,—nothing remained above ground in 1841, save parts of the West wall of the nave, against which a later tower had been built. From various data in my possession, including some fairly reliable measurements, I have drawn out the accompanying ground plan, in which I have endeavoured to bring back the building to the development it had reached by about the year 1535. Those who know the handsome modern church, finished by Sir Gilbert Scott, R.A., in 1844, will readily see that the mediæval building occupied less than half the area.

This plan—that of the sixteenth century—remained undisturbed in essentials until the close of the eighteenth century. It would appear to have developed as follows:

1. The Church given in 1154 to Bermondsey Priory was probably an aisle-less building of nave and chancel, the latter very likely apsidal. We have no certain knowledge as to whether this church belonged to the

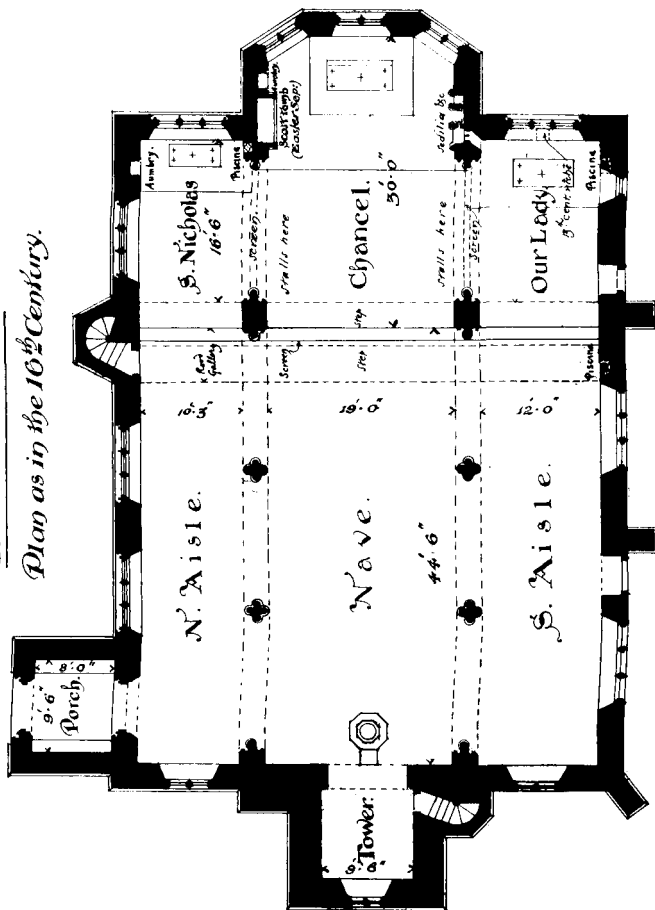
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\*Dugdale, "Monasticon Anglicanum," V, 101; and Feet of Fines, Surrey, 32 Henry III, No. 2.

† The priory of Bermondsey, founded for monks of the Cluniac Order by Alwin Child in 1082, and famous for its miraculous Rood of Grace found in or near the Thames (perhaps an ancient Saxon preaching-cross), was not erected into an abbey till 1399.

# CHURCH OF ST GILES, CAMBERWELL.

Plan as in the 16<sup>th</sup> Century.



*Philip de ...  
Jan 1897 ...  
Nov. 1915*



earlier and simpler period of Norman work; or to the more elaborated style that was in vogue about the middle of the twelfth century.

2. A South aisle, with a Lady chapel at its eastern end, seems to have been thrown out in the thirteenth century. This aisle, which was probably a "lean-to" and comparatively narrow when first built, may have had a simple arcade of pointed arches, low-pitched, on massive piers. The chapel beyond probably had a high-pitched parallel-gabled roof.

3. A Chapel dedicated to St. Nicholas, patron of sailors and children, was then or subsequently added on the N. side of the chancel,† also with a gabled roof running parallel to that of the chancel, and a North aisle was perhaps built to correspond with that on the South. The principal entrance was then and always from the high road on the North, and a porch would be erected to protect that entrance and for other useful purposes. The S. doorway was a secondary entrance, serving a very ancient footpath through the Churchyard, which exists to this day. It does not appear to have had a porch. So far the Church was without a stone tower, but instead it probably had a timber steeple or turret, of the type so common in Surrey, within the west end, terminating in a shingled spirelet. The Norman east end of the chancel, and the chancel arch, still remained: otherwise the building had changed most of its characteristics from the round-arched to the

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† St. Mary and St. Nicholas often occur as twin dedications of chapels, or even as a joint dedication of a church (as at Letherhead, Surrey. Croydon Old Church (St. John the Baptist) has a (N.) Lady Chapel and (S.) St. Nicholas' Chapel.

Early Pointed style by about the middle of the thirteenth century. It is noteworthy that in 1842, when the ground was being excavated for the present church "the foundations of two former structures were distinctly visible."\* Probably these would represent the Norman aisle-less church and the narrower thirteenth century, aisles, rebuilt on wider lines at a later date.

4. In the early part of the fourteenth century the S. aisle seems to have been rebuilt on a wider plan—about 12 ft. in width—with higher walls and a gabled roof parallel to that of the nave, and continuous with that of the S. chapel. Then, or possibly later in the century, the three-sided apse which formed such a distinctive feature of the old church, was built—perhaps partly on the foundation of a Norman apse. Certainly it would seem to have been suggested by some older apsidal end, as apses are very rarely found of a date later than the thirteenth century. Both the apse and the chancel were rebuilt on a wider plan, the chancel being made 19 ft. wide, the same as the nave, and probably about three feet more than the Norman chancel. The chancel arch, lofty and of two chamfered orders, without shafts or projecting piers, was of fourteenth century date, as were also those of the aisles, leading into the N. and S. chapels.† The Norman chancel arch was comparatively low and narrow.

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\* Blanch, "Ye Parish of Camerwell," p. 194.

† In Bishop Edington's register at Winchester is the record of a Commission in 1346, the year of his consecration, for the reconciliation of the church at Camberwell, which had been polluted by bloodshed—no unusual thing in those days.

5. Towards the close of the fourteenth century the handsome two-stalled sedilia and piscina (now incorporated into a summer-house in the Vicarage garden, where they were removed after the fire of 1841), were inserted in the S. wall of the chancel. They measure 8 ft. 4½ in. in height, by 5 ft. 10 in. over all, and formed an imposing feature in the mediæval chancel. I shall return to them later.

6. At about the end of the fifteenth century the North aisle was rebuilt, with higher walls and a gabled roof, parallel to that of the nave, but possibly the walls stood on the thirteenth century foundations. The St. Nicholas Chapel at the East end was also rebuilt, a large rood-stair turret, originally perhaps with battlemented parapet, erected at the junction of aisle and chapel walls, and a rood screen, probably replacing an older one, put up, stretching across the entire width of the church, from aisle to aisle, about 46 ft. 6 in. The thirteenth century N. arcade was removed, and a loftier arcade of three pointed arches, on piers of quatrefoil-plan, was set up in its room. A wide pier was left to take the chancel arch, and the N. and S. walls of the chancel were provided with a similar arch about 12 ft. 4 in. in the clear (the same width as those of the aisle arcade), also replacing a thirteenth century arch of lower and narrower dimensions. These arches were filled with parclose screens corresponding to the rood-screen. The N. aisle wall had two windows of three lights under a segmental-arched head, the western bay being occupied by the principal entrance doorway and its porch, which latter retained till about a century ago a



cusped barge-board to its steep-gabled roof, and a doorway with four-centred arch set within a square frame and label, above which was a sunk panel for an image or bas-relief. The three-light windows had a casement moulding round the head and jambs, with cinquefoiled heads to the lights, and perhaps super-tracery: at least there are indications of something of the kind in the similar window of the St. Nicholas Chapel, shown in a S.E. view of the church, c. 1790. The west window of the aisle was of two lights with a four-centred arched head, and there was a buttress-like projection between this and the tower, which probably served as an additional abutment for the N. arcade. The East window of the N., or St. Nicholas, Chapel was of three lights, and similar to those in the N. wall, but much loftier, and with a two-centred arched head. The lights had cinquefoil cusplings, as had also the four lights in the super-tracery of the head, above which, in the apex, were three irregular quatrefoiled openings. It was a handsome window and remained in its entirety until the early years of the last century. It is well shown in the hitherto unpublished view from the Sharpe Collection (dated 1797) here reproduced, which also conveys a very good idea of the apse, the other windows, the rood-stair, porch, etc., and the moulded plinth round the chapel.\*

To this late-fifteenth century period, or perhaps to the early-sixteenth century, belonged the small

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\* Parts of this plinth are preserved among the built-up fragments in the Vicarage garden.

western tower,\* built of firestone and flints with a core of chalk, in three stages, and terminating in a battlemented parapet, which concealed the flat lead roof. Above the string course of the battlementing were two courses of chequer-work in stone and squared black flints. Other string courses or chamfered set-offs marked the lower stages, and at the base was a moulded stone plinth. Several of the old views show putlog-holes from top to bottom, and S-shaped iron ties to the upper story. The windows of the topmost, or bell-chamber, story had pointed segmental arches with two lights having four-centred arched heads. The middle stage had a small square window in the West face and an oblong slit on the South. In the ground story was a window of two cinquefoiled lights with a cusped opening above, under a four-centred or plain pointed label. The form of the tower arch opening to the nave is recorded, so far as I know, only in a wash-drawing bound up in the grangerised Manning and Bray's "Surrey," in the British Museum, where it appears as a plain pointed (two-centred) arch, continuous with the jambs. Possibly its inner order and shafts had been cut away for the sake of the galleries that were placed within the tower; or it may have bridged the opening without projecting shafts, as suggested in my plan. The small interior width of the tower—only 9 ft. 6 in.—rather favours this. At the angle of the S. side and the W. wall of the aisle was a three-sided stair turret, which

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\* Elizabeth Basyndon, "Wyddowe, of Pekcam Rye," in her will of 1544, leaves—"Item to the Bylding of the steeple of the chyrche of Camerwell vjs and viiid." This probably refers to a repair or completion of the work.

latterly did not stand higher than the ground stage, but was probably taken up to the middle stage when first built. In the West gables of both aisles were circular windows, apparently for the purpose of lighting and ventilating the roofs. Their date is difficult to decide, but they perhaps belong to this period.

7. Early in the sixteenth century the thirteenth century S. arcade was taken down, and its place filled by three arches, to match those erected on the N. side twenty or thirty years before. The two arcades were very similar as to the quatrefoil plans of the piers and the sections of the arch mouldings. The only conspicuous difference lay in the capitals of the S. arcade being of much taller and coarser mouldings than those of the North. Both were octagonal as to the upper part, and circular to the lower. The work in these arcades corresponded so closely with that of the late fifteenth and early sixteenth centuries still remaining in some of the churches in the City of London, such as Allhallows Barking, St. Olave, Hart Street, and St. Ethelburga, Bishopsgate Street, that we may conclude that London influence predominated over Surrey influence: and this would be naturally the case not only because of the nearness of Camberwell to London, but because of the tie to Bermondsey Abbey, which would be still nearer and yet more under the influence of the London school of architecture. I will deal with the ancient glass of this period in taking up the existing remains of mediæval work. The tower was at any rate "in building" in 1544, though probably begun in the 15th century.

8. During the Reformation period, after the dissolution of the monastic houses and the consequent termination of the fostering care of Bermondsey Abbey, dissolved in 1537, important changes took place in the interior fittings and furnishings, marking the religious changes under Edward VI, the brief reaction under Mary, and the final establishment of the Reformation doctrines under Elizabeth. Perhaps, the great rood screen, which stretched across nave and aisles, survived these changes, although robbed of its gallery, images and lights, and remained down to the beginning of the eighteenth century. It had apparently entirely disappeared by 1715, the date when Mr. E. Steele made his careful survey of the church, its monuments, heraldry and fittings, printed with this paper.\* The stone altars were, no doubt, removed soon after the former date; and with them the images, their niches, the piscinas and aumbries were removed or fell into disuse. Except the images, these minor features of St. Giles's Church do not seem to have been destroyed: they were probably in most cases merely blocked up and plastered over: for the fact remains that several of them have actually survived all these changes, and even the fire of 1841, and are now preserved with the ancient sedilia in the garden of the Vicarage: See *post*.

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\* He speaks of it thus: "The East end of this North Isle, the whole breadth of the Arch, unto the first Pillar is laid with black and white marble, the which space, cross the whole Body of the Church, and South Isle, was encompassed, and divided from each other by an ancient Skreen, lately taken away." This description implies return or parclose screens, as well as the great rood screen across the church.

9. There were considerable changes in the fabric and fittings during the seventeenth, eighteenth and early-nineteenth centuries, all tending to obscure, mutilate or destroy the mediæval features: nevertheless, the nave arcades, the lower story of the tower, the sedilia, etc., parts of the outer walls, and the ancient roof of the nave, together with many monuments and brasses, survived down to the fire of 1841. The principal alterations recorded were as follow:\* In 1675 £50 was spent on the repair of the church: and in the same year we have mention of the church clock, a new one being ordered in 1679, when an additional sum was expended on mending the seats, bells and windows, and for buying prayer books and a surplice. In 1688 the North aisle gallery was set up.† In 1691 Mr. John Byne presented “two large silver flaggons for the communion table,” and it was resolved by the Vestry “that Mr. Ichabod Tipping”—delightful names!—“the Vicar, together with the Churchwardens, are desired to return the thanks of the inhabitants of this p'ish for the same.”

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\* Something was being done in 1618, for Edward Alleyn records in his accounts and diary, under March 14th, “Given towards repairing Cammerwell Church . . . £1.0.0.

† “Memorandum, 1688.

“The north gallery in the Church, where the scholeboys now sit, was built by Mr. Walker, tenant to the schole, on purpose for the use of the schole (as his widdow testifieth), yet the boys kept their sitting about the communion table many years, which not being so convenient, this year, by consent of the parish I took possession of the gallery, and at my own charge fitted it up as it now is, leaving the back seats for strangers, while the scholeboys are not so numerous as to want them.

“Nehemiah Lambert.”

In 1703 a rate was levied for "beautifying" the church.\*

In 1708 the church was "new pewed, paved, and glazed." This involved the destruction of the seating, probably largely of mediæval date, which had been "mended" in 1679: also, probably, of the mullions and tracery in most of the aisle windows. Many old grave-slabs, ancient tile floorings and glass were doubtless also destroyed. Three new galleries were erected, and a vault (? in the S. aisle) was sunk at the expense of the parish. An item in the account of disbursements, "for locks, keys, and hinges," suggests that new doors, to replace the mediæval ones, were made by "W<sup>m</sup>. Abbot, joyner." A dinner "at Picktons," for y<sup>e</sup> committee, cost no less than £3., 02., 11.

In 1709 a committee was formed consisting of six parishioners of the "Liberty of Camerwell," six from the "Liberty of Packham," and three from the "Liberty of Dulwich," for the purpose of revising the seating arrangements and provision was made for about 350 inhabitants, viz., 50 in the galleries and 300 in the body of the church.†

The "colledge pew," for the use of the master of Dul-

\* It was probably at this particular beautifying that the quaint leaded cupola, with weather vane and compass-points, was set up on four pilaster-legs on the tower roof. Within it hung a small bell—perhaps a survival of the Sanctus bell.

† This helps us to the conclusion that two hundred years ago the population of Camberwell, Peckham, and Dulwich must all together have numbered less than 500—the average of an ordinary village of to-day. Compare that with the present population of say, 250,000!

wich College, is mentioned: also one for "Mr. Alexander Jephson's scholars"; and another, claimed by Mr. Walter Cock "by a faculty"; while in the South gallery a pew was set apart for "Mr. Charles Cox, his family and his assigns, during the present lease of his house, which determines about 60 yeares hence, or during his continuance, or any of his family, in the parish, which shall longest happen." For this privilege Mr. Cox paid no less than £15 1s. od. This was a typical instance of the iniquitous traffic in pew-rents which was then in vogue and is still, alas! "going strong" in many churches, in spite of St. James and a sounder public conscience. Certain other pews were ordered in 1708 to be set apart for the term of 21 years, in consideration of payments ranging from £5 to £20.

In 1710 we have a nice picture of the analogous scandal of the "good old days—the burial of the dead within the church walls, to the hurt of the living and of their descendants.\* The churchwardens, on the 14th of September, agreed to let Walter Cock, Esq., "a piece of ground on the south side of the churchyard for himself and his posterity," in consideration of the sum of £12 18s. od.; and an advance of 10s. on the former rate was ordered to be made on such of the inhabitants as wished "to bury their deceased in the vault of the said church, for making good the brick and other work, which was found necessary to be made at the entrance of the said vault, *to prevent the ill scent which proceeded from the same, to the great nuisance of the con-*

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\* Samuel Pepys and Dickens ("The Uncommercial Traveller") give us gruesome accounts of the results.

*gregation.*” The italics are mine. No wonder there were fevers and plagues!\*

At the same meeting it was resolved “that the churchwardens do take down the porch entrance of the churchyard and do sett up in lieu thereof two swing gates.” We have here an interesting, and, so far as I can trace, the only, reference to the lich-gate to the churchyard, on its northern side, and probably at its north-west angle—a survival from mediæval days and perhaps at least of early-sixteenth-century date: for the words “Porch entrance of the churchyard” can only mean this. In the adjoining parish of Beckenham, and at West Wickham hard by, are still remaining oak lich-gates of charmingly picturesque design, and that at Beckenham, which has been frequently copied, is certainly as old as the beginning of the fourteenth century, and possibly even older. Lich (A.S. *corpse*) gates are assumed as the usual feature of a churchyard entrance in the rubric to the Burial Service, where there is the direction that “the Priest and Clerks” shall meet “the corpse at the entrance of the Church-yard”; or, as the Prayer-book of 1549 phrases it, “at the church stile.” . . . “and so go either into the church, or towards the grave.”

In 1715 a new altar piece, “of true Wenscot,” as Steele (see *post*) terms it, was “set up” by Mrs. “Katherin” Bowyer in her own chancel, and a “decent

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\* There is a vault or crypt beneath the present church, and there were many in the churchyard. Danger to health in old churches and churchyards is by no means a thing of the past, owing to the abominable practice of encasing coffins in lead, which artificially delays decomposition, and then bursts under pressure of the gases generated by these unnatural conditions.



communion table," also described by Steele, was presented by a Camberwell joiner, Mr. Gabriel Carter.

Two years later, six new bells took the place of the old ring, of which Steele's account preserves the only record, so far as I know. One was probably of 15th century date. The Inventory of Church goods taken in 1552-3 shows that there were then "thre grete belles and a saunce [sanctus] bell."<sup>\*</sup> The six new bells cost £115 17s. 6d., according to the bill of "Mr. Phelps ye bellfounder." One Bradley was paid at this time £50 for a new clock.

Enlargements and alterations of the galleries follow with tedious iteration. In 1724, "the charity children being increas'd, the galery wherein they shou'd sitt is not large enuff to hold them—'tis ordered that an addition be made to the north end of the said gallery, the charge not exceeding four pounds ten shillings." The "frunt" was to "be made and beautified like the galerys under it," and Mr. W. Norman was employed to carry out the work for £48.

Steele records that in 1715 "the lower parte of" the "Steeple is made into a neat Vestry."

The year 1738 gives us the mention of a passing-bell as still the custom. "For every passing-bell, one shilling." This, of course, was a survival of pre-Reformation usages—and a very beautiful and laudable one.

The same year we have the record of repairs to the roof.

In 1773, "many inhabitants of this parish" having

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\* Steele's MS. records "three Small Bells," one, as he supposes, very "ancient," bearing an invocation to St. Benedict. Another was cast by Robert Mot in 1598.

“long complained that they cannot attend upon Divine Service in this church, for want of seats in the same,” the Vestry decided “that new Locks be put upon all the Pews; that the parishioners be first seated by the churchwardens”—an odd way of remedying the complaint—and, at a subsequent vestry £5 was voted to Mr. Thomas Young, sexton and pew opener, for “his very extraordinary trouble in opening the pew doors since the new locks have been put on.”

In 1786 the old S. aisle, shown in the accompanying view, was taken down, and a “new south Ile, about 15 feet wide [i.e., in additional width to the old], extending from the chancell to the west end of the Tower, with gallerys erected over the same,” was built, “to accomodate upwards of 200 people, and estimated at £750, and not to exceed £800.” This hideous two-storied disfigurement is shown in all the later views from the South, including that in the grangerised Manning and Bray in the British Museum.

The years 1797-8 mark further sweeping alterations, including, probably, the destruction of the ancient painted glass in the St. Nicholas Chapel; Mr. Lambert's estimate of £195 12s. od. was accepted on the recommendation of a committee “that the steeple was in a dangerous state, and that other parts of the church were in want of reparation,” and in spite of the honest objection of Mr. Oswald Strong, who was to benefit by the work, “that the steeple might stand in its present condition for several years,” the work, after a little delay, was put in hand: meanwhile it was ordered that, “on account of the dangerous state of the steeple, the bells

be not rung." The fact is that the six new bells, often and vigorously swung, had shaken the old tower. Its upper stories were pulled down and rebuilt with brick, the windows ordered to be "new done," and honest Oswald's tender of £94, "to do the plasterer's work," was accepted.

In place of the cupola of 1703, a Gothic affair of open lantern form, parodying Wren's spire at St. Dunstons-in-the-East—only in wood—was set up on top of the tower. Probably at this time the whole of the exterior was coated in Roman cement and coloured buff, being dressed up in sham Gothic trimmings, and wood frames were inserted in all the windows, which were given pointed arches, in place of segmental.

In one of the 18th century views from the North\*—before these drastic "beautifyings"—the mediæval porch is shown, with the old flint and stone facing of the aisle and tower, the W. end of the new stuccoed South aisle appearing beyond the tower, with which it was co-terminous: and, set in the dwarf wall of the churchyard, opposite the porch, a pair of wooden gates with quaint cartouche-scrolls to the posts.

In 1804 Mr. Churchwarden Monk, without the authority of the vestry, took down the mediæval porch, and erected in its stead a covered way with open front and sides from the churchyard wall to the N. doorway. This was a curious classical affair, chiefly of painted wood, and had but a brief existence of about twenty-four years. Mr. Monk was very properly chidden for this "ill-advised and irregular" proceeding, but in considera-

\* Published in 1792.

tion of his five years services and "diligent conduct, etc.," the vestry footed the bill.

In 1807 a skeleton iron staircase was erected against the South wall of the church by Miles Stringer, Esq.—presumably to give access to the gallery. 1814 saw the instalment of a warming apparatus, and 1816 the building of a portico to the W. doorway of the Tower. This doorway was probably one of the 1798 alterations. It does not appear in the older views, and, like the covered way, it had but a brief life, being replaced in 1825 by a porch with a lean-to roof at the West end of the North aisle, where a doorway must also have been pierced, and that in the Tower perhaps closed.

In 1825-8 the unhappy building was dressed up again in Roman cement Gothic trimmings, including a corbel-table to the tower; a new Gothic N. porch replaced Churchwarden Monk's covered way, and then, or subsequently,\* the ancient apse of the chancel was taken down and the East end made square, with an ambitious traceried window filled with fearful and wonderful prodigies in the revived art of glass staining—"the munificent donation of Mr. Capes—executed by Mr. William Collins, of the Strand, glass enameller to her present Majesty, at an expense of about £400"—writes Allport in 1841. "It was of four lights below, and contained well executed representations of the evangelists," with cherubs' heads in the upper range of lights, which the good man describes, together with the NEW ALTAR PIECE and COMMUNION TABLE, in capitals and honest enthusiasm. All were swept away,

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\* I think in about 1835.

together with what was really old and venerable, in the fire of February 7th, 1841.

Fortunately we have Prosser's lithograph of the interior, published in 1827, but drawn some years prior to that date, which gives us a very complete idea of the building and its fittings prior to the fire, and also to the last of the most devastating beautifyings which swept away the apse. In this view, reproduced here by photography from a copy of Prosser's print in my possession, are shown the tall arcades, the straddling chancel arch, the apse, the arches to the chapels, the galleries and tall pewing, the monstrous central pulpit over a wooden "Gothic" archway, with a grotesque staircase on the right, and the clerk's desk below (the cornice of the sedilia is seen within the stair balusters), the Royal arms and the flags of the Camberwell Volunteers, a candelabrum hanging from the tie-beam, Mistress Bowyer's altar-piece and panelling "of brown oak," and some curious festooning of real or painted curtains over the apse. Some monuments and a hatchment also appear. Even the matting on the central gangway is carefully drawn, and the beadle's silver-topped staff, inscribed

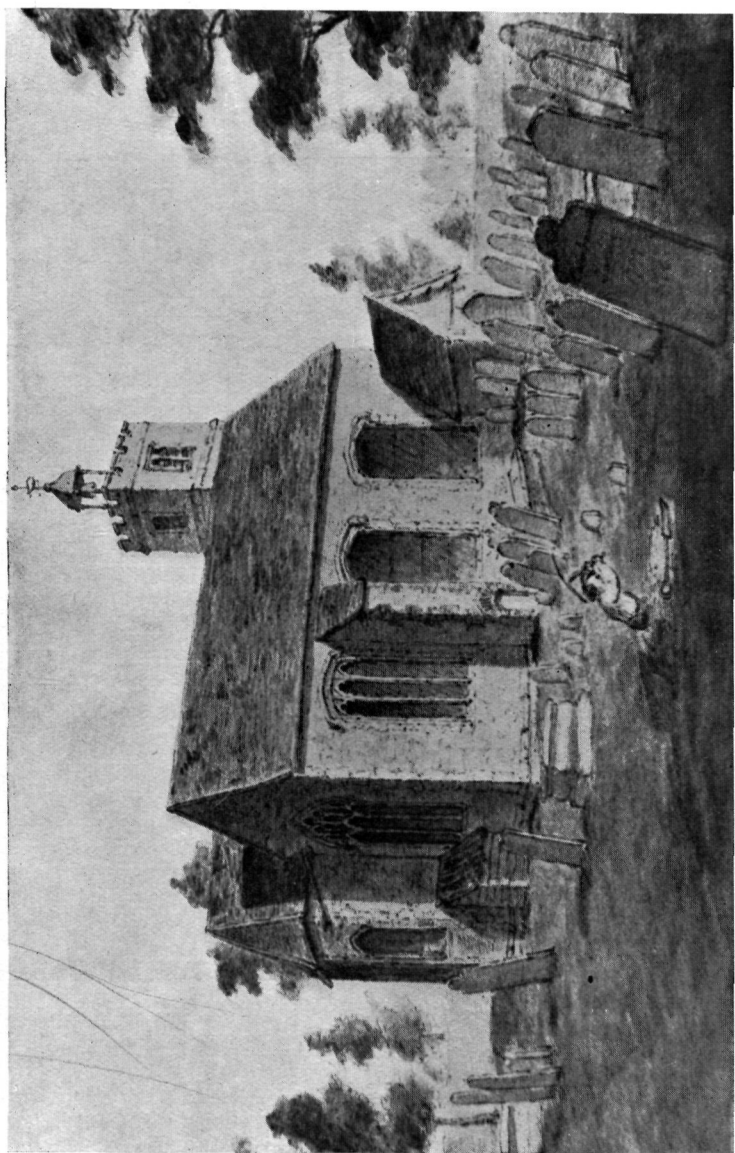
### ST. GILES'S, CAMBERWELL,

attached to that functionary's state pew in the foreground. It is altogether a typical old church interior of the early nineteenth century.

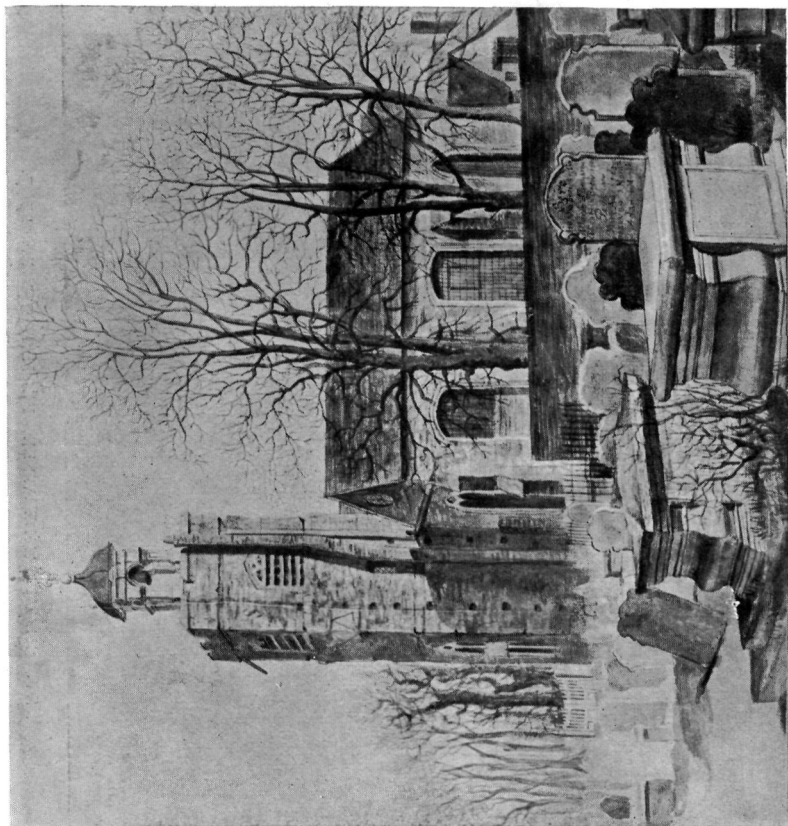
A word as to the exterior views. In that from the N.E.,\* dated 1797, the apse with its curiously steep roof

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\* From an unpublished water-colour in the Petrie Collection belonging to Mr. Edgar Sharpe of Reigate.



ST. GILES, CAMBERWELL, FROM THE N.E., 1797.



ST. GILES, CAMBERWELL, FROM THE S. W., BEFORE 1786.

is shown, together with the E. and N. windows of the St. Nicholas' Chapel, both retaining the original tracery; and the rood-stair turret, with an external door, blocked by a stone slab, giving access to the vault of the Muschamps, Bonds, etc., under the chapel. A doorway on the inside, at a higher level, served the primary purpose of the rood-stair. Westward are the two windows of the N. aisle, bereft (perhaps in the 1703 beautifying) of their tracery, which was probably of the same design as that in the Chapel; the porch, with its pointed segmental door-head under a square label, and traceried bargeboard; and the tower, showing over the aisle roof. The drawing is studiously correct save in this last item, wherein it departs so markedly from the other 18th century views as to suggest that the artist finished it from memory. The inaccuracies are, the omission of the band of chequer work beneath the battlements, the windows being shown with square, instead of segmental, heads, and in the shape of the cupola. The traceried windows of the chapel, on the other hand, are correctly drawn. Peak's view, of c. 1758,\* shows wooden tracery in the two windows of the N. aisle and stone tracery in the Chapel and W. window of the aisle, as also in the apse.

The view from the S.W. came under my notice through the kindness of Mr. Powell, of Denmark Hill, to whom it was brought for sale. It was finally bought by the Free Library in the Peckham Road, where it is

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\* Published in "The Ecclesiastical Topography of Surrey," 1819. The copper-plates for this, published without letterpress, were made some sixty years previously, according to Allport.



now exhibited, and Mr. Snowsill, the courteous Librarian (now retired), most kindly allowed me to photograph it. It is a remarkable drawing, considering the date when it was made, which internal evidence fixes at any time before 1786, when the S. aisle was pulled down for extension.

It agrees with a rude early drawing (of about the same date, but if anything somewhat older, reproduced by Allport) in showing three buttresses to the S. aisle—one at the S.W. angle placed diagonally—a round window, glazed and barred, in its W. gable, below which was a two-light window with a pointed arch, in which the stone mullion and tracery apparently remained; in the S. wall two large segmental headed windows, like those in the N. aisle void of tracery, and eastward of these a single-light opening having the appearance of a thirteenth century lancet, clumsily widened, but retaining its pointed head and label. The blocked S. doorway, which appears in Allport's drawing, is hidden in this one by a piece of churchyard wall. Note the old sundial on the S. face of the tower.

This drawing gives us a good idea of the close proximity to the East end of the Grammar School, founded in 1615 by the Rev. Edward Wilson, and which now flourishes on a greatly enlarged scale on a new site farther east. Some of the table-tombs, so carefully drawn, in the foreground are still to be seen in the churchyard. A brick wall running from N. to S. is also shown, dividing the western part of the churchyard from the eastern, and marking, as I suppose, the line of the present flagged and railed-in pathway through it. The original burial

ground was quite small in extent and consisted of an oblong plot, with most of the open ground on its northern side. To this was added a strip to the S. and W., in 1717, the gift of Mrs. Jane Cock, "for her love of the church." This is described as "a piece or parcell of ground, taken out of the close or parcell of land called the vineyard." The wall shown in the drawing is the eastern boundary of this extension, which made the plan of the churchyard  $\Gamma$  shape. In 1803 a further strip was tacked on to this inverted  $\perp$ ; and again, in 1825, a large addition was made to the eastward of both extensions, the wall was pulled down, and the whole churchyard became an oblong, with its greatest length from N. to S., instead of, as originally, from E. to W.

The churchyard path is clearly shown in early views and maps. Peak's view even shows a stile at the southern entrance to the churchyard\*: and there seems always to have been a right of way across what is now Camberwell Grove from Grove Lane, and thence to Denmark Hill (or the High Street, as it was anciently), bearing the time-honoured title of Love Walk, and thence again to that other ancient thoroughfare, Coldharbour Lane. This old-established chain of paths cut off a very considerable corner. Love Walk, it is interesting to note, is still partly bounded on its southern side by a very fine and massively coped boundary wall of red-brown

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\* Path and stile are shown with great exactitude in the delightful "View of Camberwell from the Grove," published in Harrison's *History of London*. There is also clearly shown the existing monument to Alderman Arnold, 1751—then comparatively new.

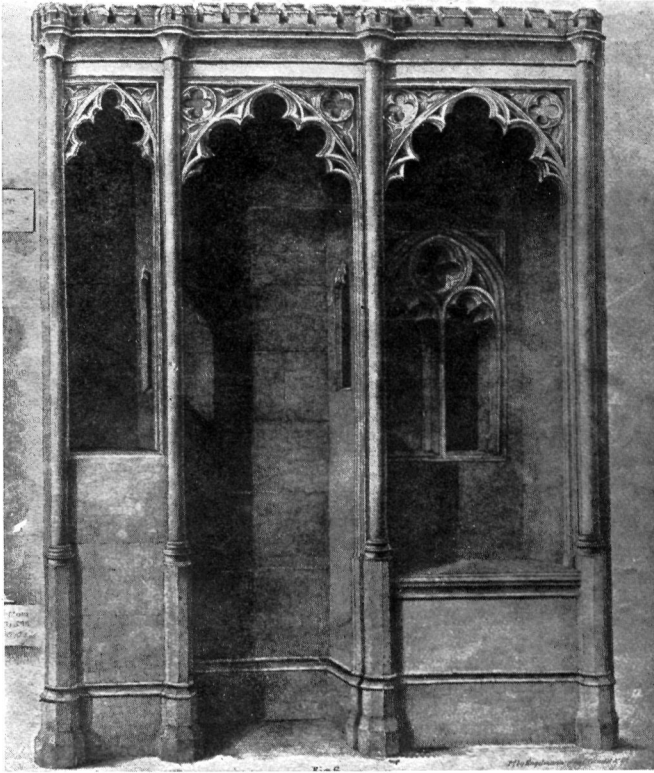
bricks, dating from 1717, which marks the northern termination of the grounds of the De Crespigny house. Very old people still living recollect a deep ditch or stream that bordered this wide path, with foot-bridges across it.

Coming now to some details of the interior of the mediæval church, we may naturally begin with the surviving relics, at present preserved in the vicarage garden, removed and built up there into a sort of summer-house, presumably by the late Sir Gilbert Scott, or with his approval, in 1841. A tablet bears the following inscription: "The sedilia, piscina and niche, together with the materials principally composing this building, are remains from the old parish church, which was accidentally destroyed by fire VII February, A.D. MDCCCXLI." We are at least grateful to Scott for preserving these relics. He allowed the old brasses to be taken away and did not save a single scrap of the monuments; but he might have put the sedilia, etc., back in the new church. It is wonderful, considering that they have been exposed to the smoke, frosts, and rains of 75 years, that they have not suffered more.

The sedilia and niches are built up within a small gabled erection composed of rubble stonework and flints from the destroyed church, with a tiled roof. This has an arch beneath the front gable, springing from shafts with capitals and bases, which arch may represent a feature from the ruined building, though the stones composing it appear to be mostly or all modern Bath. Over it, under the apex of the gable, is a small trefoil-headed niche, five or six inches wide, the arch and



INTERIOR, LOOKING EAST.  
(Prosser, 1827.)



**FOURTEENTH CENTURY SEDILIA.**  
(From Prosser.)

cill in firestone, the jambs, which are moulded, in Bath. This I take to be the identical image-niche, or tabernacle, of thirteenth century date, which Allport mentions as having been discovered in the space beneath the E. window of the S. aisle (inside), when that part was pulled down for the enlargement of 1825.

Within the archway, on the left, is another small niche, probably once containing an image of St. Nicholas, from the N. chapel. It is only  $4\frac{1}{2}$  in. wide by 1 ft. 2 in., and has a two-centred arched head, set within a rectangular moulded frame, measuring  $8\frac{1}{2}$  in. "out to out."

On the right is built in a similar, but larger, niche, which has obviously been a piscina-credence, as it has a bracketed bowl for the drain and a small stone shelf under the head for the cruets. No drain is now visible, and the bracket seems to have been pared down and mended in cement. The head is four-centred within a square outer moulding, as in the last described, and the date of both is plainly late-fifteenth or early-sixteenth century.

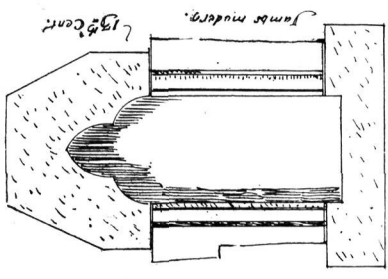
The sedilia form the back of this curious *olla podrida* of ancient relics. They date from c. 1380. It will be remembered that they were preserved behind the wainscote erected by Dame Katherine Bowyer in 1715, and happily they appear to have received little injury, either from being thus blocked up, or from the fire of 1841. I believe the upper part must always have been visible, and that only the lower six feet or so was covered by the oak panelling. The design is handsome and elabo-

rate, occupying a space 8 ft. 4½ in. in height, by 5 ft. 10 in. in width, not counting the projection of the cornice and bases. This cornice is of battlementing over a hollow cove. Beneath, on the left, is a piscina-niche, 10 in. wide between the moulded jambs, and 1 ft. 1 in. within, the drain of which has been removed and a plain stone put in its place. It has a two-centred head richly feathered with delicate double cusping, and trefoils in the spandrels. The two stalls of the sedilia are separated from it and each other by shafts, which also form the external frame of the whole composition. The stalls have a width in the clear of 1 ft. 9½ in. (2 ft., about, inside), and the eastern stall is carried down to the floor, while the western has a stone seat, with a moulded edge, and for a plinth the base-moulding of the shafts. The arched heads are two-centred and double-cusped with quatrefoils and trefoils in the spandrels. In the thin partitions between the piscina and the stalls are pierced tiny arched and cusped openings of window-shape, 3½ in. wide by 1 ft. 3½ in. high in the clear. They seem too narrow to have served for any purpose except the admission of light.\* More curious still is the small two-light traceried window in the back of the right-hand stall, which I have indicated on my plan as having probably formed a squint from the altar of the Lady Chapel to the high altar. It may also have been used by the priest seated in his stall to hear the confessions of a penitent approaching on the Lady Chapel side.

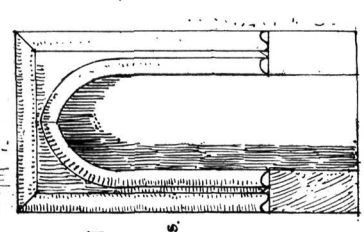
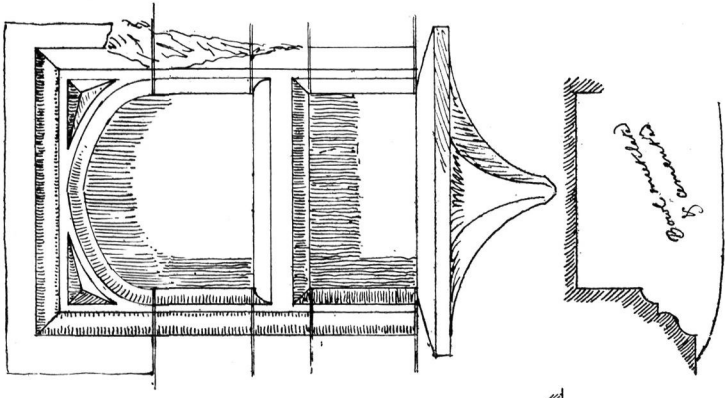
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\*Similar pierced apertures between the stalls occur in sedilia of the Early Perpendicular period in St. Mary the Virgin, Oxford, and other contemporary examples.

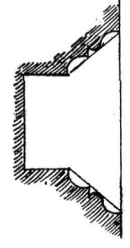
Image-niche,  
Lady's Chapel.



Piscine - Credence,  
St. Nicholas' Chapel.



Plinth,  
to  
Chapel  
of  
St.  
Nicholas.



Plan.

Image-niche

St Giles's  
CAMBERWELL.

Relics from the  
Medieval Church.

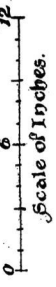
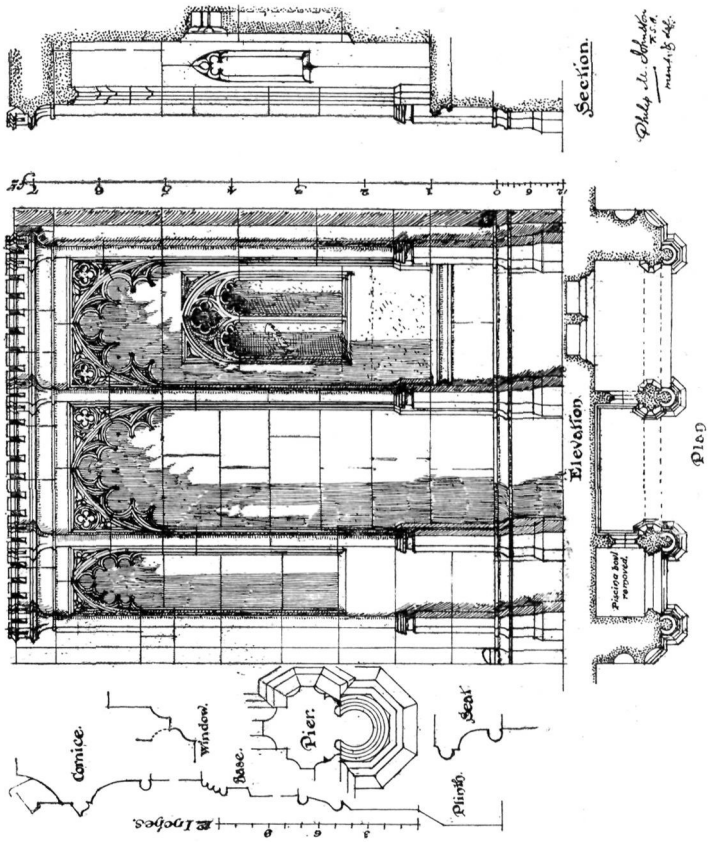


Photo. by  
F. S. A.  
meas. by  
B. G. A.



St Giles's CAMBERWELL: sedilia & Piscina of c.1380.



The design of this "window" consists of two circular-headed cinquefoiled lights, with a quatrefoiled circle over, within the two-centred head, outside which are spandrel-pieces, to make out the square form which the builders of the period seem always to have affected. The tracery is worked on a hollow moulding, and the outer opening has one of ogee section, which mouldings figure also in the slender piers between the stalls. Though now blocked, the openings must originally have been pierced through to the Lady Chapel.

The eastern of the sedilia-stalls may have had a wooden stool for use during Mass.

It is possible that other relics of the mediæval church may be incorporated in the mass of old stonework that enshrines the sedilia, etc., and if, as there is now reason to hope may soon be done, the whole can be taken to pieces, to restore these long-banished features to the church, other things, long forgotten, may come to light. In the half-buried rockeries that surround the wilderness in this part of the garden there may also be moulded and wrought stonework from the former church.

Ancient wills give us the following :—

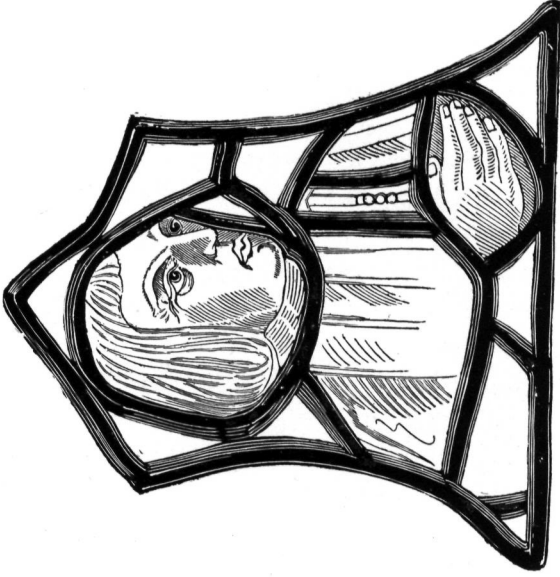
Richard Skynner (whose brass is still in the church), under date 1492, gave eight pence for a light before the Holy Cross (i.e., the Rood, or Crucifix, on the chancel screen), and the like sum for one before the image of St. Giles, which would be somewhere near the high altar. He also bequeathed eight pence for a light to stand before the image of St. Nicholas in the N. chapel. This image probably stood in the small niche above described.

John Henley, or Hendley, of Peckham, who died in 1514, directs that his body be interred here, bequeathing to the high altar the sum of 3 shillings and 4d.

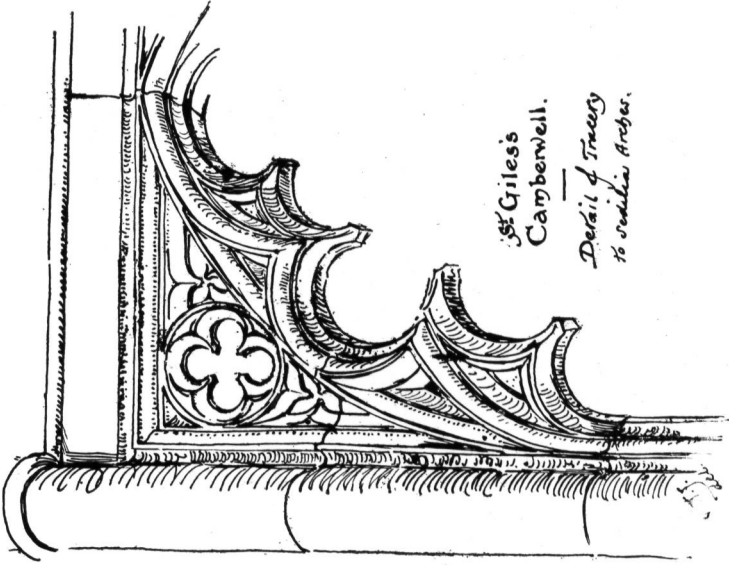
Sir Edmund Bowyer in his will of 1st July, 1626, directed that he should be buried in Camberwell Church, "with a tomb of alabaster or white marble and jet" . . . to be placed "between the chancel and our Lady's Chapel" (showing that the old name was still in use), "where Mr. Scott is buried, in the place where the holy water stood." Is there in this last direction a touch of affection for the old Faith—a pleasing suggestion of sentiment or superstition? In any case, there can have been no holy water stoup, properly so called, anywhere near, and it is curiously characteristic of the altered days that the good Knight should have so described a piscina. In the succeeding century stoups and piscinas were commonly confounded.

Somewhere in private possession to-day are various parts of the painted glass that in the eighteenth and early-nineteenth centuries still remained in three of the windows. Allport records the existence, down to the alterations of 1825-8, of an episcopal mitre and crosier, between the initials **R** and **W**, in the window over the altar in the apse. They probably refer to Bishop Richard Fox, of Winchester (1500-1528), and to the works of re-building that were evidently going on at about this time. Possibly he was a contributor.

Mr. S. J. Lilley, of Peckham, is stated by Allport to have had in his possession parts of the fine glass that down to 1797 ornamented the East window of the St. Nicholas Chapel. This glass, of which Allport gives us



FRAGMENT OF MUSCHAMP WINDOW.



1871  
J<sup>st</sup> Giles's  
Cambewell.

Detail of Tracery  
to window Archer.

careful coloured drawings, commemorated the Muschamp family, and in the precatory inscriptions were the dates 1520 and 1528, applying respectively to William Muschamp, the donor, and Agnes (nèe Scott) his first wife. The family was one of great antiquity, probably going back to the Norman Conquest. Henry I gave the barony of Wollover, Northumberland, to Robert de Musco-campo, or Muschamp, from whom descended another Robert, called by Camden "the mightiest baron in all these northern parts." Male issue, however, failed, so that the name, as handed down in this chief branch became extinct. However, we meet with one Thomas Muschampe, Sheriff of London in 1464, "buried at St. Mawdlin's, in Milk-street, Cheapside,"\* who bore the same arms as "William Muschamp of Camberwell." This William, according to an old pedigree in the British Museum,† "married to his 1 wife, the daughter of Scott, but had no issue by her." By the "widow of Nynnes," his second wife, he had two sons, Rafe and John; and by his third spouse, who is described as "daughter of Harman," four more, viz., Richard, Edward, Thomas, and Christopher, which last removed to Carshalton, was made baron of the exchequer, and died in 1579.‡ Richard remained at Peckham, and his son, grandson, and great grandson, all named Francis, are described as of Peckham. Thomas, who married Catherine, daughter of one Louday, or Loveday, was a citizen and goldsmith of London. His elder daughter, Jane, married, firstly, Thomas Crymes, citizen and

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\* Harl. MSS. 1464, 152.

† Quoted by Allport.

‡ Lysons, 1, 98.

haberdasher, of London, and, secondly, Sir Thomas Hunt, of Lambeth Dene, Knight. This lady, who died in 1604, was commemorated by a monument that perished in the fire. The younger, Susan, married Henry Tapperfield, citizen and merchant of London.

In the upper part of the tracery of this window were four angels, *minus* their wings, bearing shields of arms. These figures were innocently dubbed "the Four Evangelists" by Allport. In the cinquefoiled heads of the three lower lights had been three other angels, also bearing heraldic shields. Two of these also had been mutilated and clumsily patched in the 17th or 18th century, and the central one was entirely missing in 1797. Below, in the main body of the left-hand light, was the upper part of a large figure of St. Katherine, crowned, with her wheel; while in the right-hand light was the bust of another female saint, who may have been St. Anne teaching the Blessed Virgin to read.

Below were groups of the sons and daughters of William Muschamp with two of his wives and, perhaps, himself: and, in addition to a number of jumbled up fragments of more than one date, there were in the centre light, between the two saints, the arms of Sir James Bond, with the date 1672\*; he seems to have acquired by purchase the house and lands of the Muschamps at Peckham.

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\* Aubrey's notes of Camberwell must have been made earlier than this date, because he describes the figures in the window as perfect; and also gives in their entirety the precatory sentences on the brasses now erased. He gives the number of Muschamp's daughters as ten. Dysons' drawing shows ten, or perhaps eleven, sons.

The East window of the chapel had a precatory inscription, imperfect even when Aubrey saw it in the end of the seventeenth century, which Allport would read as follows, giving the missing words in Roman type:—

ORATE PRO BONO **statu Wil'mi Muschamp**  
**Armigeri et Agnetis** UXORIS **eius**  
**Anno Domini mccccxx.**

The same inscription was repeated in the North window, save that the word **consortis** was put instead of **UXORIS**, and the date, in later Arabic numerals, was 1528.

In the N. aisle (or chapel) window, N. wall, were other and later shields relating to the Muschamps, Welbecks, Appletons, and Harmondes.

A *Musk-cat* figured prominently in the arms borne by the Muschamps. The name was pronounced "Mus Kamp," and heraldry could not resist the conceit of dragging in the Tibetan quadruped.

Besides the glass in the E. window of the St. Nicholas Chapel and the shields of arms that remained in the N. window of the same chapel, which related to the alliances of the Muschamp family and to Sir Thomas Bond, who came into possession of their estates in about 1670, there appear to have survived into the nineteenth century sundry other armorial and other fragments of glass, one in a window of the N. aisle having the date 1639, with the name **Harmonde** referring to the Harman, or Harmonde, family, connected with the Muschamps by the marriage of William Muschamp to Elizabeth Harman, as his third wife.

Of the monuments that the church contained none but the brasses (or some of them) survived the fire of 1841, and these brasses were not only divorced from their stone or marble slabs, but passed into private possession.\* At the time of writing (November, 1915) several groups of children and some heraldic shields are still missing from the church, and it is much to be desired that those who retain them should restore them to their proper home.

In 1884 the brasses that had come into Mr. Acock's possession, which comprised the most important, and which had been let into the wall of the vestry for preservation, were now suitably fixed to the backs of the choir-stalls, the palimpsests being very properly set in hinged oak frames, so that both sides could be inspected. From the old histories, and in particular from Steele's MS. printed with this paper, the original positions of the brasses and monuments, together with other particulars concerning them and the brasses that had been lost between about 1700 and 1841, can be ascertained with some degree of certitude.

My friend Mr. Mill Stephenson, F.S.A., in his valuable "List of Monumental Brasses in Surrey," published in the "Collections" of the Surrey Archæological Society, Vol. XXVI, p. 2, says: "The brasses themselves are now in a very bad state of preservation, and are being gradually eaten away by corrosion." This, of course, is due to the sulphur and condensation generated by the gas and the fumes of heating, together with the alkalis

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\* Most of them were in the hands of Mr. Thomas Acock, a builder of Denmark Hill, who restored them to the church in 1883.



produced by human breath. It seems very desirable that steps should be taken to ensure the better preservation of such valuable relics.

It is somewhat remarkable that, considering the number of ancient and important families having lands and houses within the parish, there should be no record of any monument or brass earlier than the latter part of the fifteenth century. One would give much to know whether, in the excavations for the new church after the fire, any stone coffins, slabs, or other monumental remains of the twelfth, thirteenth, or later centuries came to light, and what was done with them.

The brasses remaining are as follow:—

1. To Mighell (Michael) Skinner, gent, 1497. He is shown in a civilian's gown having close sleeves, bordered and faced with fur, with conjoined hands in a posture towards the left, his hair falling over his shoulders, and wearing large round-toed shoes. At foot is an inscription 12 inches by 2½ inches, in three lines of black letter, of which the last clause has been partially erased:

**Hic iacet Mighell Skinner Gen'osus qui  
obit xiii<sup>o</sup> die Noubr' Anno dñi millmo cccc  
lxxxvii Cuius anime p'piciet' deus Amen.**

This figure is 13½ inches in height, and is now fixed to the back of the second stall on the south of the chancel. It was anciently, as noted by Aubrey (I, 176), in the nave, "at the entrance into the chancel," and it still remained in the nave up to 1841, "though at some remove from its original position" (Allport, p. 125).

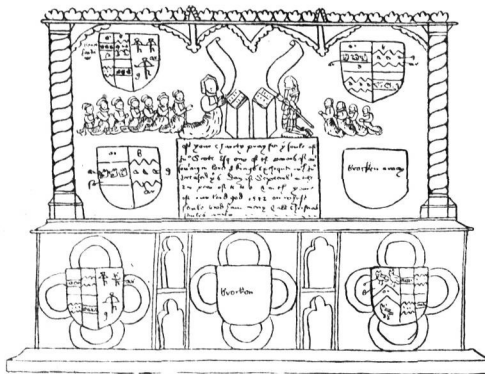
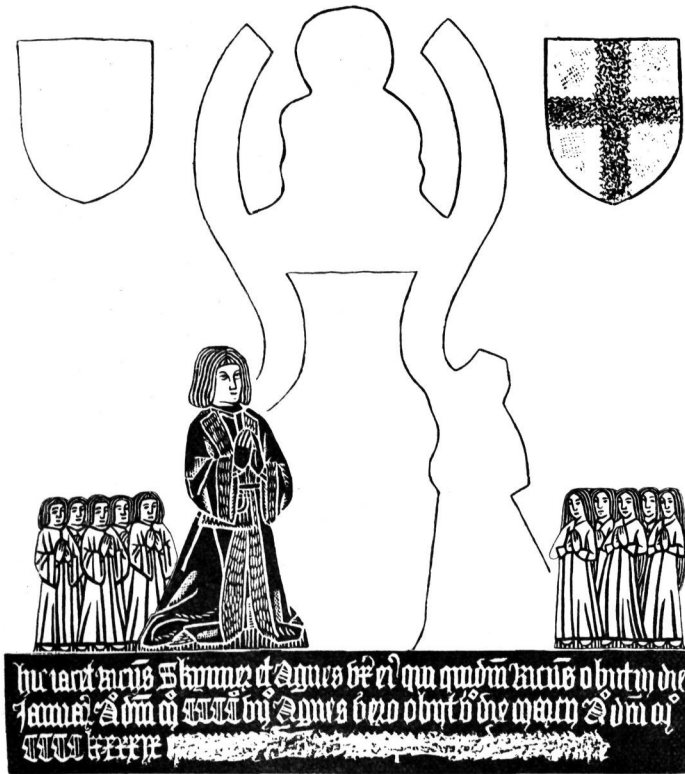
This Michael was one of the younger sons of Richard Skinner, commemorated in the following brass.

2. Richard Skinner, who died January 3rd, 1407, according to the inscription, in which, however, there is an obvious error for 1492, in which year his will was proved. The small headless figure,  $7\frac{1}{2}$  inches high, is all that remains. He is in civilian costume, and kneels in his fur-lined gown, with conjoined hands, facing his wife, according to the original disposition of the brass, restored in Mr. Mill Stephenson's plate, which he kindly permits me to reproduce. Behind the man stood a group of five sons, and behind the lost effigy of his wife were five daughters, all in long gowns, the sons with hanging sleeves, the daughters with close-fitting, following the fashions of the male and female parents. The wife's figure was in existence in Aubrey's time, i.e., as late as about 1700; and Allport (p. 130) writes: "The effigy of Agnes with those of her children, and the inscription, were removed while the church was under repair in 1807; and the first, through some culpable neglect on the part of the proper authorities, seems never to have been replaced."

The brass in its original state seems, from Allport's drawing of the indents,\* to have included, above the figures of man and wife, a representation of the Blessed Trinity, or of Our Lord displaying the Wounds, to which ascend precatory scrolls from their mouths.

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\* Also given in Prosser's work, "A Short Historical and Topographical Account of St. Giles Church, Camberwell," published in 1827, in which are engravings of the other brasses also.



FIGS. 1 AND 2.

Right and left were shields, of which the dexter was charged with the arms of Skinner (*Gules*), *three cross-bows (or)*, while the sinister bore the wife's arms, those of Leigh of Ridge, county of Chester (*Gules*), *a cross engrailed (argent)*; and a small tablet above was inscribed, "Legh de riggt in comm. Cestria." These are given in the herald Nicholas Charles' sketch of the brass.\* The brass, which was mural, according to Aubrey (I, 170) adjoined the "altar monument" of John Scott and wife, 1532, on the north side of the chancel—i.e., it was on the wall to the eastward of it; probably it had been at one time an "altar monument" also. In one of the later "beautifyings," Allport tells us, it had been "translated" to a "telescopic distance overhead, and in the darkest nook the church afforded."

Richard Skinner's will, of December 31st, 1492, proved by his widow Agnes on the 6th of February following, describes him as of Peckham, and desirous of being buried in the church of Camberwell, "*in australi cancella ibidem supra gradum eiusdem cancella.*" Among his bequests are various sums to the church and for maintaining lights to burn before the altars. He leaves to his daughter Joan certain woodland at Thurst (= The Hurst),† and 200 sheep, "the best of all my sheep": and he constitutes his sons William (whose brass is lost) and Michael (whose brass is described under No. 1) his executors, together with Agnes his wife, and leaves the residue of his estate between these

\* British Museum, Lansdowne MS., 874, fo. 59, modern numbering.

† The Wood of Bredynghurst, or Bredynghurst, in Peckham. Alas! where is it now?

and his daughters. Mr. Stephenson conjectures from the heraldic evidence that Agnes Skinner was a Leigh of Ridge, county of Chester, and possibly a daughter of Jenkin Leigh of the Ridge, who died in 1453, by Alice, daughter and heir of John Alcock of the Ridge. Agnes survived her husband seven years, dying on March 5th, 1499, and the brass seems to have been engraved to her order in that year.

3. Effigies of John Scott, one of the barons of the exchequer, and his wife Elizabeth, a daughter of Richard Skinner, with groups of four sons and seven daughters. In its perfect state this monument consisted of a table-tomb used as an Easter Sepulchre having a tester-canopy, and the brasses were fixed to a wall slab of grey marble in the background of the upper part. This monument was set against and partially recessed into the North wall of the chancel, exactly opposite to the sedilia. All except the slab with the brasses had disappeared long before Allport's recollection, and the slab had been "sky-ed" like other ancient monuments, to make way for modern memorials.\* But, besides the notice by Aubrey (I, 169),—"in the chancel on the north side, is a rais'd monument, whereon plates of brass,"—we fortunately have a sketch of the tomb in its perfect state by the herald, Nicholas Charles (Lansdowne MS. 874, fo. 60), of which Mr. Stephenson's cut, here reproduced (Fig. 2), gives a clear idea of the

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\* I think the tomb must have been dismantled when Mrs. Katherine Bowyer put up her altar-piece and wainscoted the chancel, in 1715. Steele's account, written in that year, speaks of the tomb as a thing of the past.

design. In the lower part are three quatrefoils enclosing shields, separated by niches in two tiers. The shields right and left repeated the coats on the brasses, viz. (dexter) Scott quarterly with Breynghurst impaling Skinner; and (sinister), Azure, *a chevron between three owls, argent*, for Appleyard, impaling Scott quarterly with Breynghurst. John Scott's eldest daughter Elizabeth is said to have married a man with this picturesque patronymic. The shield in the central quatrefoil is marked in Charles' sketch "Brockon" (broken) from which we may surmise that it bore a "superstitious picture," rather than heraldry. Besides the twisted columns at the outer angles, the canopy had a Tudor flower brattishing and three drop-arches with pendants between.

The brass (now attached to the fourth choir-stall on the S.) in its perfect state consisted of the effigies of John Scott and his wife, kneeling on tasselled cushions, set on a pavement of square tiles, at faldstools of linen-panelled work, on which are placed open books. His face is clean-shaven, and the hair, which is parted in the middle, is worn long and clubbed, according to the prevailing fashion. He wears a collar of mail beneath a breastplate of overlapping plates, ridged in front, with shoulder-pieces having straight guards, small elbow-pieces and brassards. A long skirt of mail falls over the thighs, over which are the unusually short taces of three lames, and two tuiles of modest dimensions hang from the lowest lame. The legs are encased in the usual plate armour, with small knee-pieces, and the feet, now mutilated, have round-toed sabbatons with

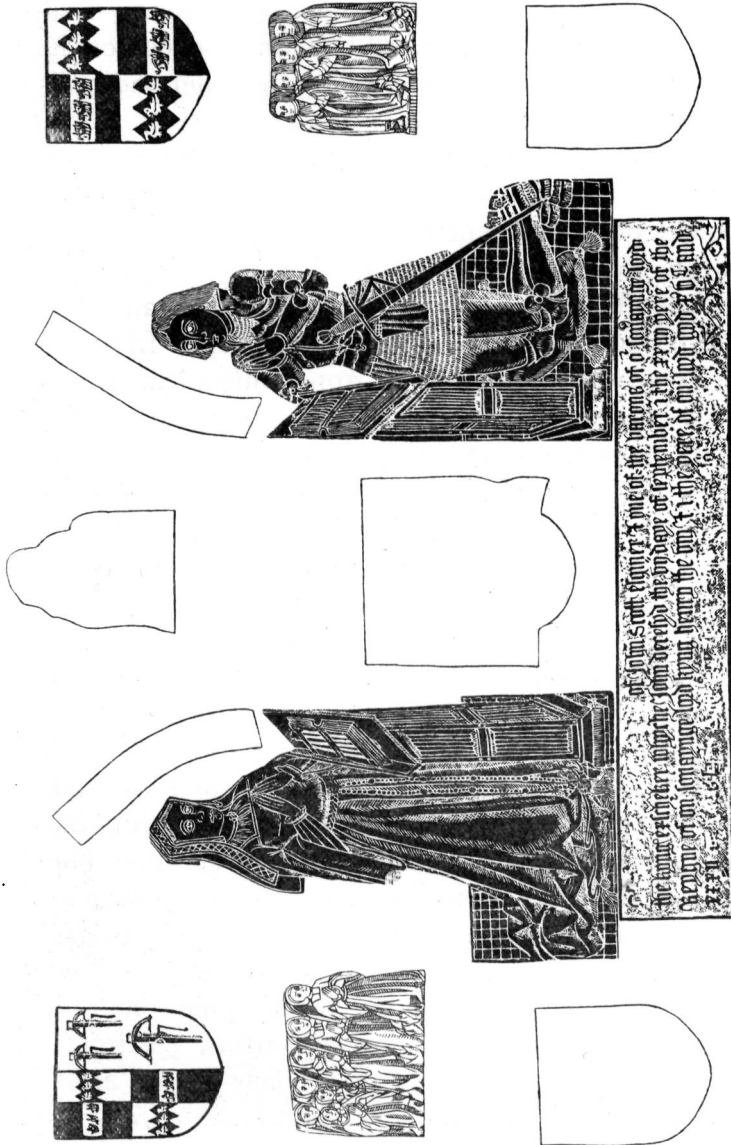


FIG. 3.

gussets of mail at the insteps, and rowel spurs. Suspended from the narrow sword-belt which encircles the waist is a long sword, having a large pommel and quillons, but no dagger is shown.


Above them, in the centre, was either Our Lady of Pity or a Trinity, and scrolls from husband and wife contained precatory sentences addressed thereto, such as "Jesu, mercy," "Lady, help."

Elizabeth, his wife, wears a pedimental head-dress, or "Paris hood," with ornamental lappets in front, an under-gown with tight sleeves, apparently pleated, and frilled at the wrists, an upper gown, cut square at the neck to show her gathered partlet, and having short hanging sleeves of full cut. From her waist-girdle depends a long rosary. The group of seven daughters kneeling behind, now missing, were in costume miniature editions of the mother: while the four sons behind their father were habited in doublets and gowns, open at the neck to show their pleated shirts. The gowns have long false sleeves, through slits in which the arms are thrust.

On the dexter side at the top was a shield bearing the arms of Scott quartered with Breytynghurst and impaling Skinner; *Gules, three crossbows, or.* The lower shield bore Scott impaling Breytynghurst; its companion at the bottom is shown in Nicholas Charles' sketch of 1611, but marked "brocken away." The upper sinister shield, given by Mr. Stephenson from an extant rubbing, bore the arms of Scott, Quarterly, I and IV, *Argent, on a fess, sable, three boars' heads couped, or, for Scott; II and III, Azure, on a fess, in-*



*dented argent, three martlets, gules*, for Bretynghurst. Between the principal figures was another device—perhaps an achievement of arms—of which no record has been preserved; and beneath is the still existing four-line inscription, black letter, in raised lettering, of which the precatory clauses at the commencement and end have been entirely erased. Replacing in Roman type these clauses, it reads:—

OF YOUR CHARITE P'Y FOR THE SOULLE  
of John Scott esquier & one of the barons  
of ou<sup>r</sup> sou'aynge lord the Kyng' exscheker  
whyche John decesyd the vii daye of sep-  
tember i<sup>n</sup> xxiii yere of the reygne of ou<sup>r</sup>  
sou'aynge lord Kyng henry the viii & i the  
yere of ou<sup>r</sup> lord god xv<sup>o</sup> and xxxii\* ON WHOS  
SOULLE GOD HAVE M'CY AND ON ALL  
CHRISTIAN SOULES, AMEN. 

This John Scott, who lived in the old manor house that stood at the foot of what is now Camberwell Grove,† was a son of William Scott by Margaret, daughter and co-heir of . . . de Bretynghurst. He was of the Inner Temple, and in the records of that Inn mention of his name frequently occurs.‡ He was summoned to parliament from 1505 to 1529, when he appears with the title

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\* The date is wrongly given as 1535 by Steele.

† I have seen its massive foundations of bright red brickwork laid bare in road excavation.

‡ "Calendar of the Inner Temple Records," by F. A. Inderwick, Vol. I, 1896; quoted by Mr. Mill Stephenson, F.S.A.

of Baron. In 1511 he was attendant on the reader and treasurer; was governor from 1514, and onwards many times till 1531. He was appointed on All Souls' Day, 1512, the next Lent reader, but was discharged of that office 11th November, 1512, on payment of a fine of £10, subsequently reduced to 100s. As Treasurer, 1510 and 1511, he appears to have acquitted himself well, bringing into the coffers of the Inn £14 6s. 8d., with no debts. He was assigned (February 9th, 1510-11) the chamber where Lucas, late solicitor to Henry VII, lay, which he continued to inhabit till after 1524-5, in which year John Hylman is admitted to share it with him. He is mentioned in 1523 as a *socius* of the Inner Temple, not holding any office in the courts of King's Bench, Common Pleas or Exchequer, and is stated to have a substance of £200 (a large amount for those times, only two others among the *socii* being worth more); and his subsidy to the King was £10. The date of his patent as third baron of the exchequer is May 15th, 1528; and in 1530 we find him appointed one of the Commission to enquire into the possessions of Cardinal Wolsey in Surrey.\* He was Sheriff of Surrey and Sussex in 1520. His wife Elizabeth was sister and co-heir of William Skinner, whose brass, mentioned by Aubrey, has been lost since the beginning of the eighteenth century. Of John Scott, eldest son of the Baron, who is recorded in the Herald's Visitation of 1530, who continued to reside in the family mansion, no memorial is preserved. He was, in 1548, Sheriff of Surrey, like his father before him, and was

\* Rymer's "Fœdera," XIV, 402.

a Commissioner for drawing up the inventories of Church Goods under Edward VI, from which fact we must conclude that his sympathies, or interests—which in those days were much the same thing—lay with the Protestant party.

4. The figure assigned to Edward, another son of John Scott the elder, who died six years after his father, in 1538, is a curious instance of what must have been very common about that time, when the monastic houses were being plundered, and tons of brasses torn up from their stones to be sold to the dealers. In this case they did not even trouble to reverse the figure, and engrave another on the back, but the executors of Edward Scott bought, cheap, no doubt, a small brass of a nameless knight, 18½ inches high, in the plate armour of *circa* 1465; and even the inscription-plate, 20½ by 3 inches, is a palimpsest, also fifteenth century, to some other person with a blank piece brazed on. The older inscription, which is incomplete, was to one John Ratford, citizen and glover, of whom nothing more is known. It reads:

**Hic iacet Joh' Ratford Civis et Ciroteca. . .  
obiit xxix<sup>o</sup> die mens' septembris cuius an. .**

Cirotecarius is of course "glover."\*

The obverse, in which the precatory inscriptions have been only slightly erased, reads:

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\* Fletching Church, Sussex, has a small brass to a glover, Peter Denot, c. 1440, with simply a pair of gloves and an inscription.

Of yo charyte p'y for y° soulle of Edward  
 Scott on of y° soñes of John  
 Scott Esquier whiche Edward decessyd y°  
 xxix<sup>th</sup> day of Septeber An° dñi  
 M° cccc° xxxviii<sup>th</sup> on whose soulle & all  
 Xpen soull' Jhu haue mercy.\*



FIG. 4.

The figure made to do duty for Edward Scott, 18½ inches high, stands upon a grassy mound with a flower between his feet. The head is uncovered, with short curly hair, and the hands, which are also bare, are joined in prayer. Under the head is a helmet. The armour comprises a standard or collar of mail (which appears below at the fork of the legs), and a breastplate. The elbow-pieces, which are the distinguishing note in this fashion of armour, are monstrously exaggerated, with deep invected edges, resembling bats' wings or the fins of a fish. They are secured to the plates below by arming-points or spring-pins. The shoulder defences differ in shape, the right, or sword-arm, being protected

\* The curious coincidence will be noted that the 29th September is the date on both Scott's inscription and the palimpsest.

by overlapping plates and a moton in front of the arm-pit; the left or bridle arm by a single piece fluted and ridged. The taces of the skirt are short, three only in number, but there are two large tuiles strapped to the bottom plate, having a deeply invected outline. The knee-pieces have plates below, similarly ornamented, and the feet are encased in long pointed sollerets of overlapping plates, with rowel spurs strapped over the insteps. Suspended from a narrow belt, diagonally in front, is the sword, the lower part of which is missing. The end seems to have been joined on by a piece of background to the grass at the feet, but owing to obliteration of the engraving this has been mistaken for a curved, scimitar-shaped end, and it is so represented in Allport's drawing. The handle of the dagger, which was attached to the lowermost face, appears on the left side.\* (Fig. 5.)

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\* The illustration is from an unpublished drawing of the late Mr. J. G. Waller, F.S.A., made in 1837, in the collection of the Society of Antiquaries of London, and is reproduced from Mr. Mill Stephenson's paper in "Surrey Archæological Collections," XXVI, 11. The curious military armour of this period is not as often found represented in brasses as that of the previous and succeeding fashions; the best examples are: Thomas Quartermayns, Esq., at Thame, Oxon, c. 1460; Sir Robt. Staunton, Castle Donington, Leicestershire, 1458; Wm. Stapilton, Esq., Edenhall, Cumberland, 1458; Wm. Mareys, Esq., Preston-by-Faversham, Kent, 1459; A Knight, Wappenham, Northants, c. 1460; Wm. Brome, Esq., Holton, Oxon, 1461; Wm. Prelatte, Esq., Cirencester, Gloucestershire, 1462; Thos. Cobham, Hoo, Kent, 1465; John Threel, Esq., Arundel, 1465; Nicholas Carew, Esq., Hacombe, Devon, 1469; Ralph St. Leger, Esq., Ulcombe, Kent, 1470; Rob. Watton, Esq., Addington, Kent, 1470. The fashion in its exaggerated form was short-lived, and in the next decade most of its extravagant features had passed away.

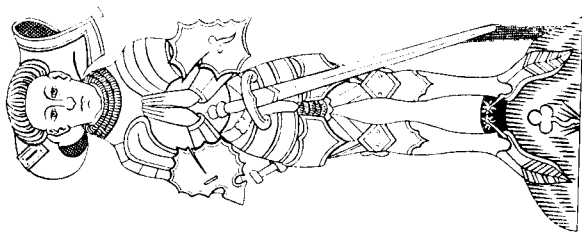
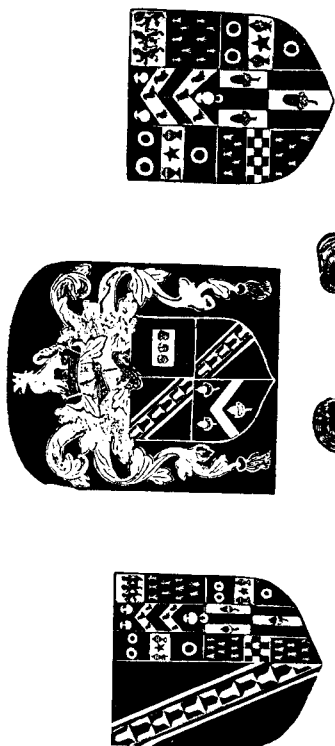
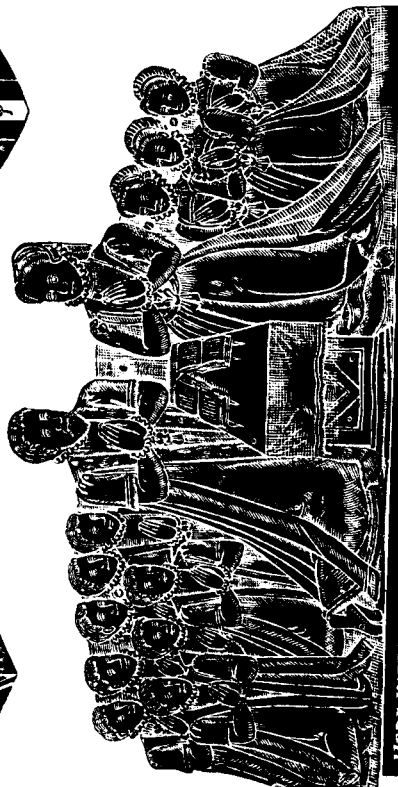


Fig. 5.



HERE LYETH BYRIED THE BODIES OF Iohn Howyar Esq. & ELIZABETH HIS WIFE ONE OF THE DAUGHTERS OF ROBERT DRAPER ESQ. THE Y. HAD ISSUE 5. SONNES AND 3. DAUGHTERS AND IOHN DIED THE X. OF OCTOBER 1570. ELIZABETH AFTER MARRIED WILLM FOSTER ESQ. AND HAD ISSUE BY HIM ONE SONNE AND ONE DAUGHTER. AND DIED THE XXVII. OF APRILL 1605.

Fig. 6.

The original position of this brass was in the S. aisle. Aubrey and others have recorded this; and Allport adds that "it was inlaid in a large slab of grey-stone, in the upper part of which were originally two escutcheons, the indents being all that remained at the time of the destruction of the church." These indents are mentioned by Steele, but the escutcheons had been lost before Nicholas Charles sketched the brass in 1611. The figure and inscription are now fixed to the first choir stall in the N. of the chancel.

5. This brass and the next to be described are so similar that they must have come from the same hand. This is the more certain as John Bowyar, or Bowyer, and Mathye Draper were brothers-in-law, Bowyer marrying, as his epitaph tells us, "Elizabeth, the youngest daughter of Robert Draper, father of Mathye, or Matthew.

John Bowyar died 16th October, 1570, and his widow married William Foster, Esq. She had had eight sons and three daughters by the first, and, with truly Elizabethan fecundity, presented her second husband with two more—a son and daughter. She died thirty-five years after her first husband, in 1605, and this fact explains the difference between the inscription in this brass and that belonging to Draper's, this being in Roman caps, while the other is in black letter. Obviously, after Elizabeth Foster (formerly Bowyer) died her second husband or their children removed the inscription plate set up with the brass in 1570, which was in black letter, and put the present one in its place. John Bowyer, son of John Bowyer, was born at Shepton

Beauchamp, Somerset, his mother being Joan, daughter and heiress of Wm. Brabant of Bruton, by Alice, daughter and heiress of Richard Boys. He married firstly Anne Jenes, on April 29th, 1540, and secondly, June 17th, 1550, the lady who appears with him on the brass. This lady mourned his decease nearly two years, marrying Wm. Foster on September 9th, 1572.

Bowyer and his wife are represented kneeling on tasselled cushions at a table, on which are open books. He has short hair, beard and moustaches, and wears a furred gown, the sleeves of his doublet, which pass through it, being covered in front from the shoulders to the elbows by full lappels, from which depend long strips or false sleeves at the back. At his wrists and neck are frills. The eight sons kneeling behind are miniatures of their father. The wife has a bodice or under-gown with close sleeves puffed at the shoulders, an over-gown, open in front, fastened at the waist by a scarf tied in a bow. Round her neck is a ruff, and on her head a Paris hood, with lappets falling behind. The three daughters are similarly attired, but with pleated linen head-dresses. (Fig. 6.)

The inscription is as given on the accompanying illustration, and in Steele's account, where also is a sufficiently accurate description of the armorial bearings on the dexter and sinister shields and the central achievement. The latter alone remains, but separated from the brass itself. The plate on which are the effigies measures  $21\frac{1}{2}$  inches by  $10\frac{1}{4}$ , the inscription  $20\frac{1}{2}$  by 4, the achievement  $7\frac{1}{4}$  by  $6\frac{1}{4}$ , and the shields  $5\frac{1}{2}$  by  $4\frac{3}{4}$ .



Nicholas Charles' sketch and Prosser's engraving show the original Sussex marble (?) frame of the brass.

6. The Draper brass, except that there are no children and that the inscription is the original black letter, is so exactly like that of the Bowyers that the figures of Mattheye and his wife Sence (or Cynthia), n<sup>è</sup>e Blackwell, need not be described. The inscription and heraldry are given in Steele's account. The achievement and dexter shield are missing, but are supplied in the illustration from extant rubbings. The sinister shield, divorced from the figures, is now fixed to the back of the first stall on the S. of the modern chancel, the brass itself being on the sixth stall. The extreme width of the plate containing the figures is 17 inches, and its height  $10\frac{1}{4}$ ; the inscription is  $18\frac{1}{4}$  by  $4\frac{1}{2}$ , the achievement  $7\frac{1}{4}$  by  $6\frac{1}{4}$ , and the shields are  $5\frac{1}{2}$  by  $4\frac{1}{2}$ . The original stone or marble frame corresponded to that of the Bowyer brass, like which it had been translated to a darkened space overhead when Allport wrote.

Robert Draper, the father, was page of the jewel office to Henry VIII, and married Elizabeth, daughter and heiress of John Fyfield, alias Lowe, of Camberwell. Matthew, his son, married Sence, daughter of William Blackwell, town clerk of London. "It is remarkable," writes Mr. J. G. Nicholls, F.S.A., in a paper on "Bowyer of Camberwell,"\* "that we find them going through the wedding ceremony twice. This evidently arose from the religious changes in the first year of Elizabeth. Mathyor describes the earlier ceremony: it took place

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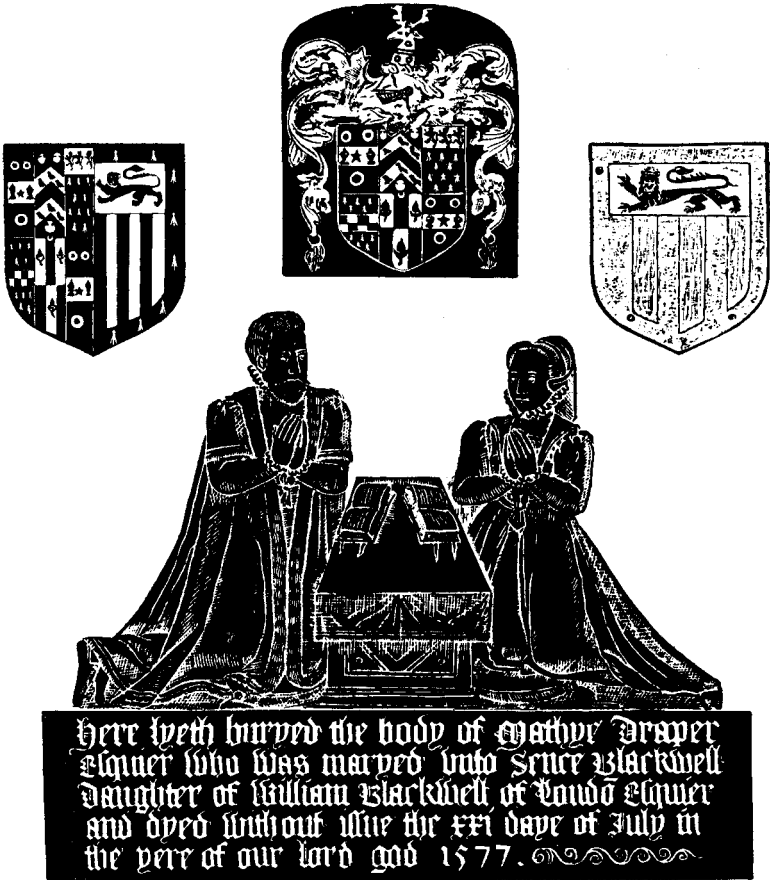
\* "Surrey Archæological Collections," III, 221, note.

on the 30th May, 1559, in the parish of St. Andrew in the Wardrobe, where they were married in Latin and with mass: 'and after mass they had a bride-cup, and cakes, and hypocras, and muscadell, plenty to everybody.' The company then went unto Master Blackwell's place to breakfast, and after that there was a great dinner. A fortnight later (13th June, 1559) the marriage is entered in the register of Camberwell, where we may presume it was re-solemnized, more quietly, with Protestant rites."\* Matthew Draper died 21st July, 1577, without issue, his wife having pre-deceased him. The entry of her burial is recorded in the Camberwell register on August 24th, 1571.

7. A black letter inscription and shield of arms for Margaret, daughter of Matthew Keleate, or Relett, gent., and wife of John Dove, 1582. On the reverse of the inscription is a palimpsest of a marginal inscription, and on the reverse of the shield is part of a large figure subject, both of Flemish workmanship of early sixteenth century date, and probably from the same memorial. The fragment of inscription is a portion of the right-hand outer border, or frame (top corner) within which the main subject was enclosed. This bears on curved scroll the words: **bis . bino - menfe - Secund'**, and between the curves figures of two monks as "weepers," on a background of foliage.† (Fig. 8.) The reverse of the shield is apparently part of the bottom left-hand corner enclosed by this border. It shows a piece of

\* "Diary of Henry Machyn" (Camden Society, I.S., XLII), p. 199.

† Cf. a Flemish border, also a palimpsest, at Margate.



FIGS. 7 AND 8.

tilled pavement in perspective, part of the shaft and base of a Renaissance canopy, and a naked foot with the end of some hanging drapery, possibly part of a shroud. (Fig. 9.)



FIG. 9.

On the obverse of these are (a) a black letter inscription in five lines (16½ by 5 inches):

**Here lyeth buried the Body of Margaret  
Dove wyfe to John Dove daughter of  
Matthew Keleatt of Surrey Gentelman and  
had Issue by the said John v soynes and  
iiii Daughters & decessed the xxii daye of  
Aprill Anno domini 1582.**

(b) The arms of Dove, *Per chevron, azure, and, vert, three doves with wings spread, argent, beaked and legged, gules, impaling Keleatt, argent, on a mound, vert, a boar, passant, sable.*

This memorial was anciently (Aubrey) "on a blue stone westward of" Mighele Skinner's brass, "at the entrance into the chancel." On the same stone was an earlier inscription, now lost, to be noted later.

8. Inscription to Thomas Muschamp, gent., 1637, in nine lines of Roman capitals on a plate measuring 22 by 11 inches.

HERE LYETH BVRIED YE BODY OF THOMAS MVSCHAMP  
GENT: YONGEST SONE OF FRANCIS MVSCHAMP ESQ. HE  
MARRIED ELIZABETH THE DAUGHTER OF THO-  
MAS NAYLER OF STANDISH IN THE COVNTY OF  
LANCASTER GENT: WHO DEPARTED THIS LIFE IN  
CERTAINE HOPE OF A IOYFVLL RESVRRECTION THE  
THIRD DAY OF MAY ANNO DOMINI 1637.

FOR WHOSE PIOUS MEMORIE ELIZABETH HIS LOVING WIFE CAUSED THIS  
MEMORIALL FOR HIS REMEMBRANC.

The shield, measuring  $9\frac{1}{2}$  by  $8\frac{1}{2}$  inches, bears Quarterly, I and IV *or, three bars, gules*, for Muschamp; II and III, *argent, on a chevron, gules, between three lozenges, sable, as many martlets, or*, for Welbeck.

The shield and inscription are noted by Aubrey as "on the north wall, on a plate of brass in a marble, in the north ile." They are now fixed to the third choir stall on the north side.

The following brasses are recorded by Aubrey and others as existing when they wrote. Some had disappeared before the fire.

(9) William Skinner, gent., 1498, and Isabel his wife, with inscription at foot. Aubrey (I, 171) says: "In brass on a gravestone, at the foot of the chancel, under the portraiture of a man in a gown, and a woman, is this inscription":

"Hic iacet Willielmus Skeinor generosus et  
Isabella uxor eius qui quidem Willielmus obiit ii

die mensis Augusti An. dñi 1498. Quorum anima-  
bus propicietur deus Amen.”

This William was the eldest son of Richard Skinner above mentioned (brass No. 2). The brass must have disappeared or been covered over soon after Aubrey saw it, as there is no mention of it in Steele's account of 1715.

(10) Thomas Stacey, M.A., vicar, 1527; also Wiliam Benson and Matthew Thomson, chaplains to Thomas Stacy, Aubrey says (I, 178): “On a plate of brass, which Dr. Parr, late minister of Camberwell\* shew'd me, taken formerly out of the church, is this inscription”:

“Of your charity pray for the soule of Master Thomas Stacy master of art late vicar of this church who deceased the 26 day of Marche the yere of our Lord 1527. And for the soule of William Benson and Sir Mathew Thomson chapelenytes to the said Master Thomas Stacy on whose soules Jesu have mercy.”

Allport preserves for us (p. 127) a sketch of an indent of a priest's figure in academics, with two precatory scrolls issuing from his mouth, one on either side, in a slab which, prior to 1841, remained on the pavement near the chancel, and which he conjectures to have

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\* Dr. Richard Parr died 2nd November, 1691. Therefore Aubrey must have seen the inscription prior to that date. As Dr. Parr became vicar under the Commonwealth, in 1653, and was noted for his Calvinistic preaching, it is not improbable that his was the hand that removed the inscription, and perhaps erased the precatory clauses in the other pre-Reformation brasses. He writes himself “pastor of Camerwell” in 1688.

represented Thomas Stacy. Stacy was instituted 31st October, 1505, on the presentation of the prior and convent of Bermondsey. He resigned in 1526, on a pension of £12.

(11) Affixed to the same ledger as that on which were the shield and inscription of Margaret Dove, "on a blue stone," westward of Mighela Skinner's brass, of 1497, "at the entrance into the chancel," says Aubrey, was this inscription: "Of your charity pray for the soule of Mary Chambers the which deceased the 22 day of Dec. in the year of our lord god 1538 cujus anime propicietur deus Amen." Allport (p. 124) says that the Dove inscription was in his time "at the western extremity of the centre aisle," and that "on the same stone there was originally another epitaph [that of Mary Chambers], also in black letter. It had disappeared before the destruction of the Church, but all the flaws are still visible upon the stone which remains among the ruins."

(12) Aubrey records (I, 169), "on a gravestone westward in the north ile, on a plate of brass," the inscription:

"Here lyeth the body of Henry Lyntot borne  
at Horsham in Sussex\* who deceased the 20 of  
November 1600."

Steele also records this inscription, which apparently disappeared at some time subsequent to 1715.

(13) In his "Survey of London and Westminster,"

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\* There are still Lyntots (or Lintots) in Horsham and elsewhere in Sussex.

II, p. 831, Robert Seymour notes "in the middle isle, before the Communion Table, the figures of a man and woman in brass, praying: the arms and inscription torn off.\* By this stone, another with the figure of a child in brass, but torn off with the epitaph; only a part of the label remains, containing these words, 'Sancti Innocentes orate pro nobis.'" A child's brass, with a prayer to the Holy Innocents, whose festival is on December 28th, seems touchingly appropriate. So far as I am aware, this is the only instance of such an invocation on brass or monument that has come down to us.

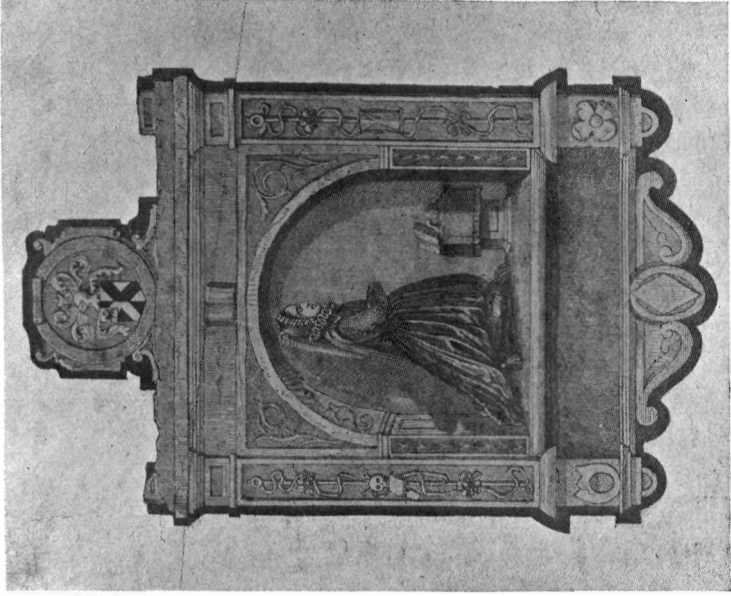
Unhappily, all the stone and marble monuments of 16th, 17th and 18th century date either perished in the fire of 1841, or were not considered worthy of preservation in Scott's grand new Church. It is at least fortunate that we have excellent drawings of them in the works of Prosser and Allport, as well as transcriptions of the numerous epitaphs in the church and churchyard in Allport's and Blanch's histories, as well as in the earlier works of Aubrey, Manning and Bray, and the MS. account of Steele published with this paper.

The most important of these monuments were those to John and Bartholomew Scott, undated, but set up about the year of the latter's decease, 1609; and that to Lady Hunt, who died in 1604. The Scott monument was on the south wall of the South or Lady

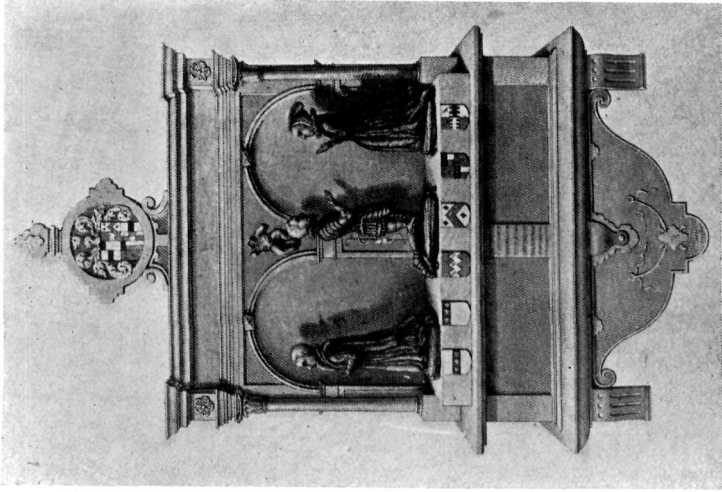
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\* Can he be referring to the brass of William and Isabella Skinner (above described), which Aubrey says was "at the foot of the chancel"?





MONUMENT TO LADY HUNT.



THE SCOTT MONUMENT.

Chapel. It bore the inscription and heraldry recorded in Steele's account together with the kneeling figures of John Scott (the "ancient gentleman" of Steele's account), of Bartholomew Scott his son, and of Margaret, Bartholomew's third wife (widow of William Gardyner, Esq.), who, as the inscription stated, "at her owne cost, erected this Tombe to ye Happy Memorie of her beloved Husband."

On the cornice was an achievement of arms set in a circular frame. On the entablature were roses over the columns at the angles, and the latter had capitals of the composite order. Between the arches beneath the cornice was a mutilated nude infant or Cupid, and on the front of the step on which the figures were kneeling were six shields of arms—viz.: (1) Scott; (2) Beke-well; (3) Breynghurst; (4) Welbeck; (5) Skynner, quartering Leigh of Ridge; and (6) Robins. The figures, which were of marble, and, like the rest of the monument, painted and gilt, represented John Scott, who died in 1558, with white hair and beard, in a gown with long false sleeves, kneeling on a tasselled cushion. Bartholomew, with moustache and beard, is in the plate armour of the period, with trunk hose and ruff, also kneels on a cushion facing his wife, who is habited in a close-fitting coif with a looped-over cap on top, a ruff, a stomacher, and a fully pleated gown. From the back of the neck falls a long piece of silk or stuff.

Bartholomew Scott's first wife seems to have been sixth daughter ("VI DAV." on the monument) of Archbishop Cranmer—"the right rever'd Prel: and martyr," as the inscription styles him. Needless con-

fusion has been caused by the older historians of this church reading VI DAV: as VIDVA, or Widow, with ingenious speculations as to the probable age of the lady. This Margaret was almost certainly the Archbishop's sixth *daughter*, whose first husband was one Whitchurch, printer of the Book of Common Prayer. She was probably left a widow of about thirty years of age a few years after her father's martyrdom in 1555, and seems to have married Bartholomew Scott in 1564. The inscription adds that his second wife was "Crista, the widow of Laud, Cit: of Lond°. Y<sup>e</sup> 3 and last was Marg: the widow of William Gardiner, esq., justice of peace in ye Com of Svr." The good man evidently had a partiality for widows that would have drawn down the shocked expostulations of Mr. Weller, senior!

Eastward of the foregoing was the handsome Jacobean monument of Sir Peter Scott, 1622, embellished with a broken pediment enclosing a human-faced sun, and with obelisks, black marble columns, an achievement and six coats of arms on shields. On the north wall of the chancel the same family were represented by a plain tablet to Margaret Bowles, daughter of Peter Scott.

Near the north-east corner of the North, or St. Nicholas, Chapel, high up on the north wall, was the contemporary monument of Jane, Lady Hunt, daughter and co-heir of Thomas Muschamp, of Peckham, who died in 1604. Her first husband was Thomas Grimes or Crymes, son of Richard Crymes of London. "He was a habberdasher," as Allport conjectures, "in the stricter sense of the expression, and not merely a livery-

man of that Company." Dying before 1590, he left a son, who was afterwards knighted and made justice of the peace for Surrey. His mother re-married soon after the father's death, perhaps in 1591 or 1592, when she would be about fifty. As the inscription tells us, she had two sons and three daughters by Thomas Grimes, but being of mature years when she espoused Sir Thomas Hunt she bore him no children. This monument had an achievement of arms within a scrolled circle on the cornice, beneath which were pilasters carved with fruit, flowers, and emblems of mortality, flanking a circular arched recess, and within this was the figure of Lady Hunt, kneeling on a cushion before a desk, on which was an open book. She wore a frilled hood or bonnet, with veil falling behind a tight-sleeved dress and full over-skirt.

In the N. chapel were inscriptions to Francis Muschamp, 1612, and his son Thomas, 1637.

A small alabaster tablet in the chancel commemorated Dame Ann Vernon, wife of Sir Robert Vernon, Kt., who died in 1627.

Affixed to the East respond on the North side of the nave—the west face of the chancel arch pier—was an elegant little tablet to Mrs. Joanna Vincent, who died in 1654. It is shown in Prosser's interior view.

On the North wall of the Lady Chapel at its eastern end was the monument of a friend and contemporary of the immortal Samuel Pepys—Sir Robert Waith, Paymaster of the Navy to Charles the Second, who died on October 28th, 1685. His wife had predeceased him in 1667, and his grandson and son—both

Robert—died in the year following, 1686. This rapid and tragic extinction of an honourable family is perhaps the reason for the artist's having embellished the monument with what Mr. Steele terms "two Lamenting Boys sitting on the Cornish." One may hazard a guess that Pepys, who so often visited the great John Evelyn at his house, Sayes Court, Deptford, a couple of miles or so to the North-east, would more than once turn aside to gossip with his colleague in the Navy Office, at his Camberwell or Peckham residence. The diarist, it is true, records no such visit, but then, it is right to remember that during the greater part of the period covered by the Diary Pepys and Waith were often on cool terms. Their friendship ripened later. Robert Maddockes, mentioned by Pepys, and also a Paymaster of the Royal Navy, to Charles II, William III and Queen Anne, was likewise buried here and commemorated by a tablet on the S. wall of the S. aisle.

The Bowyers, a Camberwell family of great position and long continuance, were also represented by two good late monuments on the upper part of the S. wall of the chancel. The westernmost, just above the old sedilia, was to Dame Hester Bowyer, 1665, and her husband Sir Edmund Bowyer, 1681. This is the Sir Edmund whom John Evelyn records in his diary, under date 1657, having visited "at his melancholie seat at Camerwell." "He has," writes Evelyn, "a very pretty grove of oakes; and hedges of yew in his garden, and a handsome row of tall elmes before his court."

Sir Edmund's eldest son, Anthony, who died in 1709, had a monument to the eastward of the last. It

also commemorated Mrs. Katherine Bowyer, the donor of the panelling, altar-piece, etc., who died in 1717. Several members of the Shard family, also anciently of local importance, were represented by monuments in the old church. Among the monuments that perished in the fire was at least one by Flaxman—set up in 1812—to Dr. Wanostrocht, “who superintended a large and respectable academy in this village.” It appears in Prosser’s engraving.

The monuments in the churchyard—there are none now visible to the North of the rebuilt church, all the ground on that side being turfed over, with wide gravelled paths—are very numerous to the South, West and East of the building, and the greater number belong to the first half of the nineteenth century. The older ones—table-tombs and head-stones—are in a narrow strip between the railings of the church path and the western boundary wall, and are mostly of eighteenth century dates; but in the principal part of the churchyard, to the South of the church, are also many of this period, including a curious monument to G. Arnold, Esq., Alderman of London, 1751, in which a triangular erection rests upon a circular block of grey marble, and that on a ponderous stone cist. This figures in some of the eighteenth century views.

Three of the vicars of Camberwell—Richard Parr (d. 1691), Ichabod Tipping (d. 1727), and Robert Aylmer (d. 1769)—have tombs here; as had also a very remarkable man, Sir Thomas Gardiner (d. 1632), whose monument, “of larger size than ordinary” (Lysons), bore the striking inscription—“Here lyeth buried Sir

Thomas Gardiner, Kt., the servant of Jesus Christ." The Gardiners of Peckham possessed the manor of Basyngs, and were connected by marriage with the Scotts.

The Cock family, prominent in local history through the first three-quarters of the eighteenth century, had a vault in the south-west corner of the churchyard as enlarged by the gift of Mrs. Jane Cock in 1717—i.e., close to the passage leading into the Grove. Her husband, Walter Cock, Esq., J.P. for Surrey, died in 1712; she survived till 1762. Their crest, a Cock standing, regardant, still adorns The Cock Tavern, Camberwell Green; and the stone figure is said to have originally surmounted one of the gate-piers of their mansion. The family of the De Crespignys, who have also figured largely in the later history of the parish, have vaults in the church and churchyard.

*(To be concluded.)*