

don't. It's hard enough for me to say what I have to say."

"I was merely going to answer your honest frankness just as frankly, Miss Lawton. I meant what I said just now. You are a girl any man might be proud of loving; but—"

"But though you may like me well enough to look on me as your sister, you don't mean to fall in love with me. Isn't that it? Well, I don't want you to fall in love with me. Let me tell you a great secret. There is *someone* in New York—you understand?"

"Of course I do; and I think he's a very lucky fellow. And now, what do you say to a stroll?"

"Wait a moment. This—someone is not very rich, and papa would forbid my seeing him if he thought I cared too much for him. Now, if you will only stay with us, even if you find papa a little—well, a little difficult to get on with, it will keep him in a good humour, and make my life much more pleasant. And now that I've told you right away

that we can never be anything more than good friends, you don't think any the worse of me, do you?"

"Upon my word, Miss Lawton, I think a great deal more of you. It's an awful shame that a jolly girl like you should have—" and he stopped.

"Go on, Lord Beechcroft"—very quietly. "I know what you meant—that I should have such a queer father. Well, you know, that's often the case with us over yonder"—and she nodded towards the West. "But we often forget, I think, that we shouldn't be the girls we are if our fathers hadn't given us the opportunity by being just what they are. My own father, I know, must have had a very hard time of it when he was young. He hates even to think of it, and flies into a rage when anyone asks him about his youth. Even Aunt Martha makes him angry by talking of the time before he owned the mine and grew so rich."

"Well, in any case, Miss Lawton, if ever you want a brother's advice you

can rely on me. I've never met a girl I thought so much of."

"Come, now, Lord Beechcroft, that won't do! I'm older than you are, in the first place; and in the second, I think there's someone not very far away whom you like a great deal better already than you will ever like me."

"Really now, Miss Lawton"—and the lad blushed and stammered—"whom on earth do you mean?"

"Why, look just behind you, Lord Beechcroft"; and, turning his head, he saw a slight, girlish figure, the pale face pathetic by reason of the dark haunting eyes, the delicate mouth relieved only from over-sensitiveness by the little dimples of determination at the corners. She was sitting in a chair a few yards away, her head slightly forward, in an attitude that spoke of day-dreams despite the open volume on her knees.

"Oh," said Lord Beechcroft, with a conscious laugh, "you mean the little girl in grey!"

(To be continued.)



ON BRASSES AND BRASS-RUBBING.

By GERTRUDE HARRADEN.

PART I.

A FEW summers ago I was staying in a Somersetshire village. In the church there was a brass, of which a friend did me a rubbing; and from my present point of criticism a very bad, scratchy, unfinished production it was. But at the time I thought it beautifully and most cleverly executed, and it roused my interest so much that an ambition crept into my heart to be able to do the same, even if only half as well. So I tried, and this is how I began brass-rubbing. Since then I have taken it up as a holiday hobby in connection with some young friends; and we have spent many pleasant days together, come across all sorts and conditions of people, had to walk many miles, suffer even hunger and thirst, and encounter all kinds of experiences in pursuance of it. But all this has only strengthened our enthusiasm, added to our enjoyment, and made our brass-rubbing a veritable personal pleasure, and the occasion for a delightful day's outing.

Before I started this hobby I really knew nothing at all about brasses. I had often remarked irregular pieces of what seemed to me dark stone on the floors of churches, but



FIG. I.—A MAN AND HIS THREE WIVES AND FOURTEEN CHILDREN—Harrow Church.

not liking to expose my ignorance, I never ventured to make enquiries about them. In case some of my readers may be in the same ignorance, before I pass on to the method of rubbing them, and to my notes on the illustrations, which may possibly interest you more, at the risk of being a little dull I will give a short account of what brasses are.

Brasses are plates of metal, called latten or laton, with figures engraved or incised in deep lines on them, and are inlaid on slabs of stone, usually on the pavements of churches. These figures or effigies may represent bishops, abbots, priests, doctors, professors; military knights, with their ladies or without; civilians and merchants, with their wives and sometimes their children; supplemented by canopies, floriated crosses, marginal or plain inscriptions, scrolls, shields, arms of companies and guilds, trade marks, and other devices. As memorials to the dead, they were in use in England from 1277 (the date of the earliest existing brass, that of Sir John d'Aubernoun, at Stoke d'Abernoun, Surrey, a knight in complete mail), till about the end of the eighteenth century, when this custom died out. Up to the middle of the sixteenth century their numbers increased, and after that they became

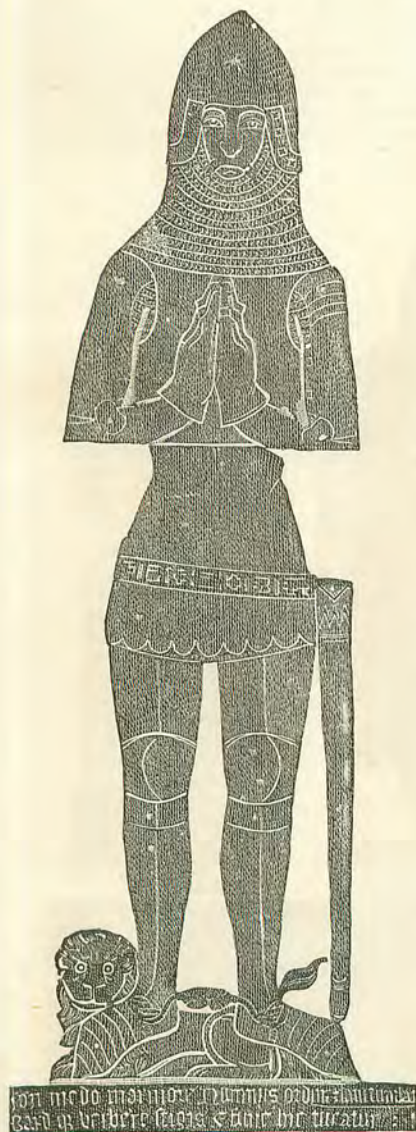


FIG. 2.—JOHN FLAMBARD (c. 1390)—Harrow.



FIGS. 3 AND 4.—BARTHOLOMEW WILLEDEN AND WIFE (1492)—Willesden Church.

scarcer. A great number were destroyed in the Reformation and Great Rebellion, the floors of many of our cathedrals and parish churches showing the traces by empty holes or cavities, technically called *matrices*, of where brasses have formerly been.

They were made and laid down on the continent before they were used in England, but they are found now in greater numbers in England than elsewhere in Europe; four thousand probably remain to us. On the continent they occur chiefly in Belgium, North Germany, and Prussia, with a few in Poland, Switzerland, and Holland, and fewer (in some cases only one example) in Sweden, Denmark, Holland, France, and Portugal. In England they are mostly found in its eastern counties—Norfolk, Suffolk, Essex, and Kent; many also in Cambridgeshire, Northamptonshire, Bedfordshire, Hertfordshire, Middlesex, Buckinghamshire, Berkshire, Oxfordshire, Surrey, and Sussex, but in the other counties they are less frequent; very few are known in Wales, only two or three in Scotland, and three in Ireland, in Dublin cathedral itself.

This is all I am going to say to-day about the history of brasses, and I hope you will not have found it very dry or uninteresting.

As a rule, they are usually

found on the pavement of a church, principally in the choir, chancel, or nave; but sometimes they are inlaid on altar-tombs or against a wall, in which case they are termed *mural*. If they happen to be laid down where they are liable to traffic or foot-tread, they are generally covered by matting or carpet.

Now about the method of rubbing them, which is really very simple, and only requires paper, heelball, and patience (of the latter the largest stock).



Here under with the bodie of Anne Bedingfeld
Daughter of Eulace Bedingfeld gent who depe
lyfe p^{er} xiiijth of february 1580.4 liued at the ch
of margery Draper widow late wyfe of John Dr
shien and here liued of london her Grandmo

FIG. 5.—A CHRYSOM, i.e., A CHILD WHO DIED BEFORE ATTAINING THE AGE OF ONE MONTH (1580)—Pinner Church.



FIG. 6.—MURAL BRASS FROM BISHOP'S LYDIARD—Somersetshire.

First, the paper. I use a fine non-tearable tracing-paper, without any grain in it; but rubbings are generally taken on white lining-paper used by the paperhangers; and as this paper is very cheap, it does well enough to begin upon. As a matter of fact, to prevent waste, I buy a whole roll of tracing-paper, 20 yards long, 42 inches wide, and carry the roll with me and cut from it according to the size I want. This roll presents a very formidable appearance. On one of our recent expeditions it came on to pour with rain, and we had seven miles to walk. So as I had no macintosh, but my young friend had, I strapped this roll on to her back under her cloak, fixing it between her shoulder-blades, and the paper was kept perfectly dry. But I believe it was dreadfully uncomfortable to the wearer, and made her look quite deformed.

Heelball is a black-looking substance, made in little round cakes about the size of a penny, and costing a penny. It varies a good deal: some is soft, some medium, some hard. I use a medium quality (manufactured by Messrs. Ullathorne); and though it is to be had from most bootmakers, they use very inferior and indifferent kinds, which cannot be depended upon. It is so called because it is used to finish and polish the heels principally, but also the rims, of the soles of new boots, etc.

Before beginning to rub a brass, it is as well to dust it and examine the design; then cut the paper, to prevent waste, to nearly the size, allowing perhaps an extra inch all round, and fix it by wafers to the stone surrounding the brass. Then with the heelball rub gently and carefully till the figure asserts itself, and every detail comes out clearly and cleanly. This is always a delight and a surprise—this process of development, as it were. I think it is best to begin with the head, and work down to the feet. Rub evenly and with equal pressure, and avoid if possible scratchy black lines, which come sometimes when the heelball is worked to an edge. This can be prevented by continually shifting the cake.

Before taking up the paper, which one

becomes anxious and impatient to do, it is wise to touch up here and there, where the eye directs that a little more finish and "coming out" is required. Then remove the paper, and with a penknife scrape away any traces of the wafers from the stone. On a future occasion I will advise how to preserve and mount these rubbings.

All the illustrations given will be reproductions from my own rubbings. In the originals they are not much darker than the present prints; purposely so, as I think they are more pictorial kept light. Darker ones can be produced by softer heelball and harder rubbing, and may look more striking and showy, but are to my taste less artistic.

I cannot close this portion of the practical part of brass-rubbing without a few remarks relative to the kindness and helpfulness I have always received from the clergymen to whom I have applied for permission to rub a brass or brasses in their churches. I consider it most necessary and most important to gain this permission first, because it is entirely a courtesy and concession on the part of a clergyman to allow anyone to have access to the treasures of his church. Having ascertained where a brass is that I want, I write to the clergyman (enclosing a stamped and addressed envelope for his reply), or I go down to the place itself, if within reasonable distance, call at the vicarage, sending in my card, and asking to see the vicar. Then I state to him my mission and request as briefly as possible, and have invariably met with every kind response and assistance to carry out my purpose. Only on one occasion have I ever been denied permission. I did not see the



FIG. 7.—RICKMANSWORTH (1613)—Herts.

clergyman, but was interviewed by his house-keeper, who, mistaking me for a tramp no doubt, dismissed me very curtly, and I was obliged to retire, crestfallen and distinctly vanquished. When the clergyman is away the clerk's permission might suffice, though it is more satisfactory to go to headquarters if possible. As pews, heavy matting, carpets, and sometimes harmoniums (in remote little village parishes) have to be moved to get at a brass, in such cases the clerk very naturally expects a small fee for his trouble. Now for the illustrations:—

Fig. 1. A man and his three wives, with 14 children. This brass is in Harrow Church, and being mural, in the south transept, and immediately over a pew, it is rather awkward to get at. The inscription runs thus:—"Pray for the soul of George Aynesworth and for the souls of his wives Agnes Isabel and Joan which George died the 23rd of February 1488 for whose souls the Lord intercede amen." The dates of the wives' deaths are not recorded: they wear the head-dress termed horned. The children, ranged beneath their parents, are very quaint; the one son to the extreme left possibly became a priest. Size, large figures, 18 inches; children, 4½ inches; inscription, 26 inches by 2½ inches.

Fig. 2. From the same church at Harrow is the rubbing of John Flambard in armour; date about 1390. This brass is on the floor in the choir beneath some pews. Size of figure, 5 feet; inscription, 22½ inches by 3 inches.

Figs. 3 and 4 represent Bartholomew Willesden and wife, 1492, from Willesden Church. These are on the floor in the choir under some matting, together with several other brasses. The female figure is represented sideways, to show the wired or butterfly head-dress; the gown is tight-fitting, low at the neck, with an edging and cuffs of fur. The male figure has fur cuffs as well, with a pouch, or gypciere, attached to the girdle, and a hood thrown over the shoulder. Length of figures, 25½ inches.

Fig. 5. A chrysom. A child was called a chrysom till it was a month old. If it died before that age it was wrapped and buried in its chrysome, i.e., the white cloth thrown over an infant when brought to be baptised before it was anointed with the chrism, or baptismal oil. This small brass is in Pinner Church, and preserved in a frame kept in the vestry. The inscription is fairly clear, and runs: "Yere under lyeth the bodye of Anne Bedingsfeld daughter of Eustace Bedingsfeld gent. who depte lyfe ye 23rd of February 1580 (and was) buried at the ch. (charge) of Margery Draper widow late wyfe of John Dr (Draper) citizen and bere brewer of London her Grandmo(ther)." Size of figure, 9 inches; inscription, 15½ inches by 4½ inches.

Fig. 6. Mural brass from Bishop's Lydiard, near Taunton, Somersetshire, representing Nicholas Grobham, and his wife Eleanor, and 5 children. The daughters are ranged behind the mother, and the sons behind the father, according to the custom. On account of its awkward position, high up under a window in a side aisle, and the brass too being rather worn and in some places defaced, I was unable to get a very distinct rubbing, although I went on two occasions for the purpose. At the feet of the lady is, or should be, a little dog; at the feet of the gentleman a death's head; from the trumpet of the angel, to the right of the picture, the words "Laus Deo" issue forth on a scroll, and are engraved on the bricks forming part of the background. Size of plate, 16½ inches by 18½ inches.

Fig. 7. From Rickmansworth, Herts, another mural brass. Thomas Day and his two wives, 1613. The inscription is clear, and scarcely needs any notes. The figures are very much defaced by nails. Thomas Day is holding a staff and book; the broad-brimmed hats which

his wives wear are those supposed to have been worn especially by the Puritan party, or persons living in the country. Size of central figure, 16½ inches; wives, 15 inches; inscription, 21 inches by 5½ inches.

Fig. 8. A Flemish brass, from the church of All Hallows Barking, London; date about 1535. It represents Andrew Evyngar and his wife and children, with elaborate and beautiful supplementary design. In a book on the parochial history of All Hallows, by the Rev. Joseph Maskell, the whole of the inscription is given as we here print it:—"Of your charitie praye for the soules of Andrew Evyngar Cytizen and Salter of London and Ellyn hys wyff on whose soulis Jesu have m'cy Amen." The size of the plate is 2 feet 2 inches by 1 foot 11 inches, and is engraved all over with figures, foliage, and detail. The words on the scroll above the male figure are, "O fili Dei miserere Mei;" and those above the female figure, "O Mater Dei memento

Mei." Above is a representation of the Virgin and the taking down from the Cross. Contrary to general custom, the children stand before their parents—one son and six daughters. The lady's dress is simple but graceful; from a broad belt round her waist hangs a rosary; the wedding-ring on her left hand is quite distinct. In the right-hand corner are the arms of the Salters' Company, and on the left those of the Merchant Adventurers of Hamburg (to whom Edward I. granted a charter in 1296). As persons in trade were not allowed family crests, Andrew Evyngar took the arms of his guild and his trade mark, which is on the shield at the foot of the drawing.

This brass is considered the second finest of Flemish workmanship in England. I took especial pains in rubbing it, and worked on it for nearly three hours. It lies on the floor in the centre of the nave, covered by a carpet.

(To be continued.)



FIG. 8.—ANDREW EYNGAR (qd. plate, Flemish, 1535)—All Hallows Barking, London.

ON BRASSES
AND
BRASS-RUBBING.

By GERTRUDE HARRADEN.

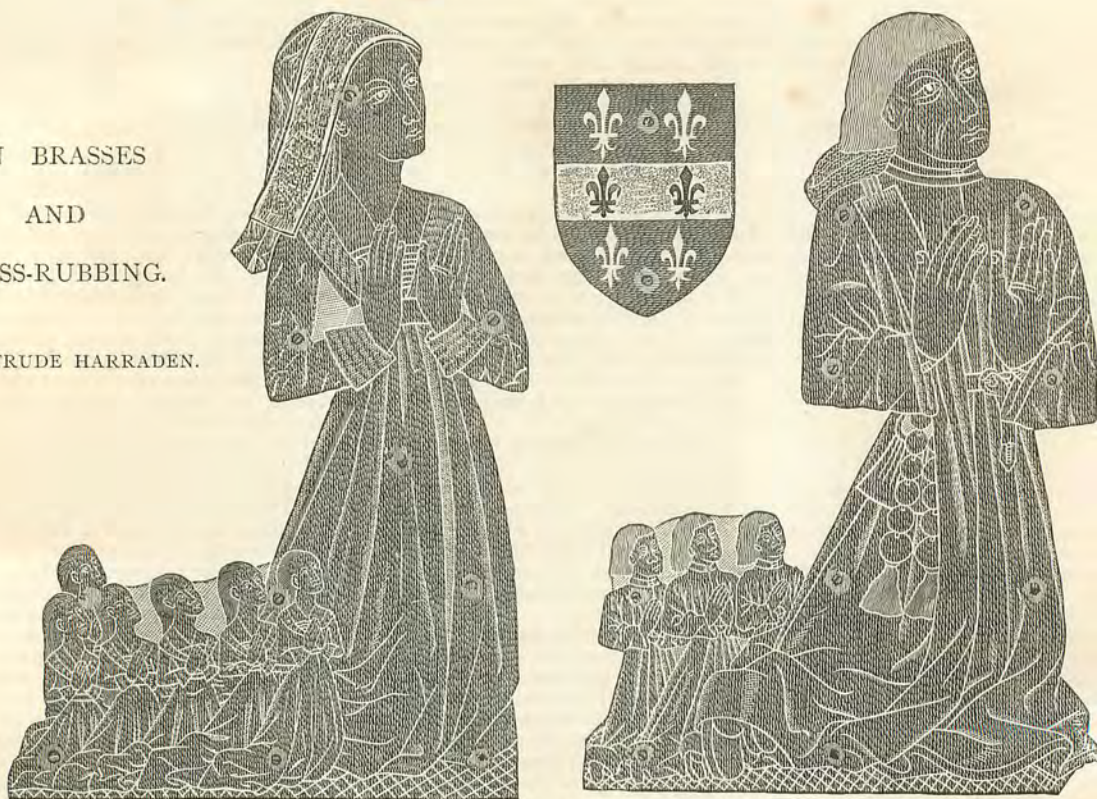


FIG. 1.—Ealing, Middlesex.

PART II.

HAVING closed my previous paper with an illustration of a Flemish brass, I should like to draw your attention to the main points of difference between the foreign and English examples. The former, it will be noticed, are more elaborate in detail, more like pictures, in fact, and consist chiefly of large quadrangular sheets of metal, the entire composition measuring sometimes 12 feet by 6 feet. The centre of the brass is occupied by the effigy or effigies of the deceased, with the hands raised in an attitude of prayer. Ecclesiastics often hold a book or chalice, bishops and abbots their pastoral staves between the arm and body, and knights their helmets or swords, with their feet resting on some animal, generally a lion or dog. Below is frequently depicted an incident from the legendary lives of a saint, or a hunting scene, or a harvest home, or rustic game, or a peacock feast (at Lynn, Norfolk). Over the effigies are canopies, with one or two rows of niches occupied by angels and saints; in the centre one the deceased is represented in the form of a naked child held in the arms of a seated figure of Abraham, or else borne upward by angels towards a similar figure. On each side angels swing censers, or hold tapers, or play upon stringed instruments; and saints occur with their usual emblems. Most of these details are exemplified in Fig. 10, given at the close of this paper.

English brasses, on the contrary, are more simple, and are cut round to the outline of the figure or figures, and have, consequently, no background of brass, but only the stone in which they are inlaid. Some later English brasses, specially mural ones, are engraved on small quadrangular plates, but cannot be mistaken for foreign examples, as they lack the profusion, and almost confusion, of ornamentation and design which characterise the continental brasses.

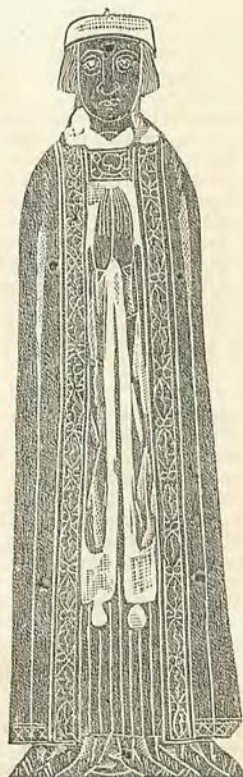


FIG. 2.—WILLIAM LICHEFELD, LL.D. (1517)—Willesden.

After the middle of the 16th century these English quadrangular plates have the background plain, or occupied by masonry, arches, or interiors of churches or apartments, as in a previous illustration from Bishop's Lydiard (1585).

I have not yet given you examples of brasses with canopies, marginal inscriptions, floreated crosses, shrouds, or skeletons, etc. This I hope to do at some future time; but I will just add a few words about those that are termed *palimpsests*, i.e., that have been laid down to one person and used for another. The word means "scraped away," and was applied to parchments from which, for economy's sake, one writing had been rubbed away to make room for another. In Fig. 8 the brass of the daughters of John Gyfforde has on its reverse a group of eight sons kneeling.

I have yet to advise you how to proceed with the practical part of brass-rubbing; having achieved the rubbing, the next important question is—What to do with it?

Well, I generally wait until I have a good many rubbings by me, and then I have a grand cutting-out and mounting—a process which gives me untold enjoyment and satisfaction, but fills everyone else with dismay and discomfort; for on these days I sacrifice time, space, order, everybody, and everything to the requirements of the situation. No room, or floor, or table, or book is safe from me; and the greater the litter I make, the deeper is my enjoyment, and the more successful are the results of my work.

I cut out the figure to its outline as cleanly as possible, taking care not to leave any jagged edges; then with a pencil, or, better still, a piece of black chalk, I fill in here and there where the tracing paper shows bare, or where I have not been able to rub over because of a nail or mutilation. Then with a preparation called

FIG. 3.—HALF EFFIGY (c. 1460)—*Harrow.*

fixatif, used for preserving chalk or crayon drawings, I paint the rubbing on its wrong side—on the back, in fact—and leave it to dry in well, perhaps for half an hour.

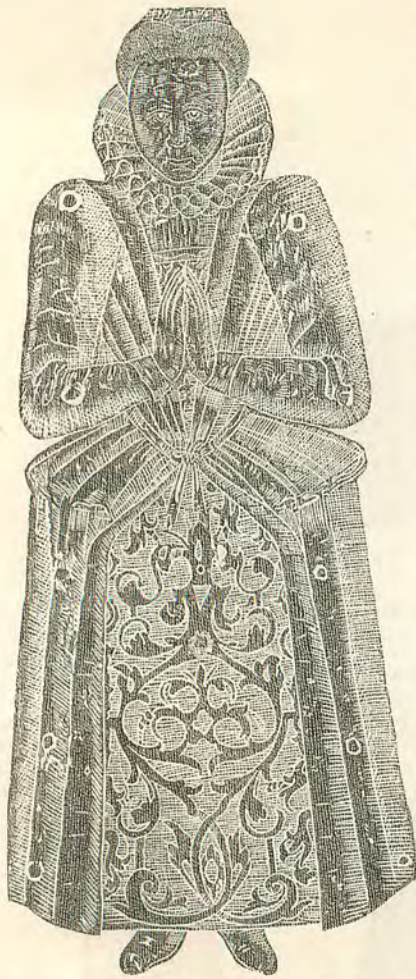
If it is fairly small I mount it; but if it is large, like John Flambard, for instance (5 feet), I paste it on lining-paper or linen, and keep it rolled up.

FIG. 5.—A CHRYSOM, CHESHAM BOIS (c. 1520)—*Bucks.*FIG. 4.—*Barnes, Surrey (1508).*

Mounting-boards are expensive, and only to be had up to a certain size. I use mine tinted duck-egg green and a brownish-yellow, and on these, rubbings, if carefully mounted, look very well, and might almost resemble engravings or prints. Having selected my mount, I paint over the back of the rubbing again with

paste, which ought to be thin and liquid, and used while yet lukewarm. Then I lay it down on the cardboard, and, beginning from the centre of the figure, I press it down with a soft silk handkerchief until it lies quite flat and smooth, and adheres firmly to the mount without showing a crease anywhere. Then

FIG. 6.—JOHN SHEPHERD, HIS TWO WIVES, AND CHILDREN—*Kingsbury, near Neasden, Middlesex (1520).*

FIG. 7.—JANE BARNE (1609)—*Willesden*.

I place it beneath some heavy books or weights, and leave it for two or three hours. Those rubbings that are of reasonable and mountable size may be kept in a large portfolio (a friend of mine pastes his into a huge book, but it requires two people to move it); some may be framed and hung as pictures, and the larger ones rolled up and kept in a drawer or cupboard. I store mine wherever I can find a place for them; not liking the smell of the oiled paper myself, they are generally to be discovered anywhere but in my own room.

A short time ago I went to see a collection of rubbings belonging to an archaeological society, and the walls of the room were papered with them, each rubbing being divided by a black moulding or frame, so that they each formed a separate panel, as it were. The effect was very striking and handsome, especially as most of the rubbings were of the same class and size of figures, viz., military knights and their ladies under canopies.

It struck me then that a very unique and artistic screen might be made with some more or less of the same design and date, and that they should be lightly varnished over and covered with glass. I should be very glad if any of my readers would offer further suggestions on this point.

And now about the illustrations.

Fig. 1. From Ealing (St. Mary's), Middlesex. Richard Amondesham, otherwise called Aunsham, merchant of the staple of Calais, and Katherine his wife, c. 1490. The inscrip-

tion is so defaced and indistinct that I do not reproduce it. The figures represent the dresses worn in the 15th century; the coat-of-arms might or might not belong to the figures. The brass is now affixed to a wall near the vestry door. Height of figures, 19 inches; greatest length across, 13 inches.

Fig. 2. From Willesden Church, Middlesex. William Lichefeld, in cope and cap. The inscription, translated, runs thus: "Underneath this marble is buried the body of William Lichefeld, doctor of law, sometime residentiary canon of St. Paul's Cathedral, London, also vicar of this church, who died November 24th, 1517." The prayer for his soul, which doubtless followed, has been cut away: this was done in the case of brasses laid down a short time before the Reformation, to prevent the entire destruction of the memorials. The cope was a semi-circular cloak put over the surplice, with an orphrey, or embroidered border, along its straight edges, and fastened across the chest by a *morse*, or brooch; behind, a hood was attached, which, however, is only visible on brasses when the figure is represented sideways. The cope was the most richly-ornamented of all the processional vestments, and was frequently covered with rich golden embroidery, and its orphreys were enriched with figures of saints, the wearer's monograms, jewels; but on brasses it is generally represented plain,

with the exception of its orphreys, and sometimes a border round the bottom. Only doctors and professors wore a round cap, rising to a slight point in the crown. This brass lies on the floor in the nave, under matting. Size of figure, 24 inches; inscription, 19 inches by 4 inches.

Fig. 3. Another ecclesiastical figure—the demi-effigy of a priest, c. 1460. From Harrow, Middlesex. There is no inscription; the tonsure is very distinct. Size, 17½ inches. The brass is under some matting in front of the east window.

Fig. 4. A small but very pretty brass from Barnes, Surrey. The inscription is very clear, and reads as follows: "Here lyeth Edith and Elisabeth, daughters of John Wylde, Esquire, and Anne his wyff, which died virgyns, and were buryed the yere of our lord god a thousand five hundred and eight, of whose soules Jesus have mercy." It was the custom to represent maiden ladies with flowing hair, and in this and previous and following centuries unmarried ladies usually wore it long, or confined by a fillet, and sometimes by a chaplet of flowers. This brass lies on the floor under some matting in the choir, and is wonderfully well preserved and cleanly engraved, resembling the original metal more closely than any I have yet rubbed. Size of figures, 9½ inches; inscription, 22 inches by 5½ inches.

FIGS. 8 AND 8a.—JOHN GYFFORDE AND WIFE SUSAN (1560)—*Northolt, Middlesex*.

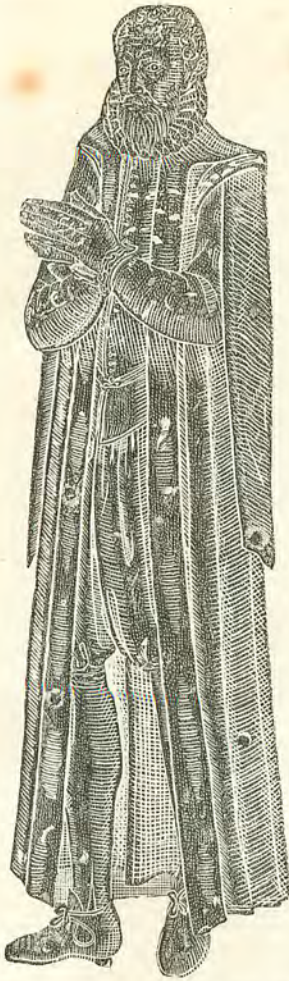


FIG. 9.—WILLIAM HARRISON, ESQ. (1615)
—Luccombe, Somersetshire.

Fig. 5. A chrysom from Chesham Bois, Bucks, c. 1520. The inscription contains several curiosities of contraction, in the spelling which are worthy of notice: "Of Roger Lee, gentilmā (the "n" omitted)—here lyeth the son Benedict Lee, crysom, who" (whose) soule ihū p'dō (pardon)."

In this last word the letters "ar" are omitted by reason of the apostrophe above the "p;" and the horizontal line drawn over the vowel "o" indicates the omission of the consonant "n." Sometimes, as in who, the consonant is written over the adjacent vowel, or *vice versa*, as in "m'ch'nt" = merchant. Jhū is the common contraction of Jesus. This is a very small brass, and lies in the choir, partly under a harmonium. Figure, 9½ inches; inscription, 8 inches by 3½ inches.

Fig. 6. From Kingsbury, Middlesex. Representing John Shephard (1520) and his two wives—Anne, with seven sons and three daughters, and Mawde, with five sons and three daughters. The children, as in most cases, bear a striking but monotonous resemblance to one another. The spelling of deceased as "deceased" should be remarked, as it occurs frequently. The inscription is so clear and plain that I think it scarcely needs further note. The brass has recently been relaid, and is now fixed to a wall north of the altar. Size of figures of parents, 13 inches; children, 6 inches; and inscription, 21 inches by 4½ inches.

Fig. 7. Jane Barne, 1609. From Willesden Church, Middlesex. There was an inscription, and a smaller figure of a daughter, but I did not take these, as the lady suffices to show the dress of the early part of James I.'s reign. It is a modification of the extravagant Elizabethan costume. The petticoat, of arabesque pattern, or scroll-work, is very finely engraved; the ruff is of comparatively small dimensions; the skirt, as will be seen, projects from the hips, and was kept extended by whalebone. The brass lies on the floor in the choir, under matting, with others. Size, 28 inches.

Fig. 8. John Gyfforde, in armour, and his wife Susan (who died after the birth of her last child in 1560, aged 30), with nine sons and three daughters. From Northolt, Middlesex. The female figure struck me as very elegant and pleasing. The head-dress is termed the Paris head; earlier in the century it was rounder, and encircled the face. The gown is opened up the front, and tied with bows in the upper part; the collar is of fur, and the sleeves puffed and slashed on the shoulders. From the waist of the under dress a book or tablet is suspended by a cord. This costume was worn from the time of Edward VI. till the earlier part of Elizabeth's reign. The male figure represents the military dress of the period. These brasses are all loose, and, as may be seen from the

illustration, imperfect, being broken across in several places. They lie in front of the altar. Size of parents, 15 inches; children, 5 inches.

Fig. 9. William Harrison, 1615, from Luccombe, Somersetshire, in the dress of a civilian of that period, with a long gown, knee-breeches, and doublet. Size, 23 inches.

Fig. 10. A portion of a Flemish brass, from the British Museum. The head of a bishop or abbot, c. 1360. It is probably only a piece of a larger design. In the so-called tabernacle-work above the head of the deceased his soul is represented as a small naked figure wearing a mitre, held in a sheet in the lap of Abraham; on each side two attendant angels bear candles. In the end right-hand niche is St. Paul holding a sword; next to him (perhaps) St. John, with a book; and in the end left-hand niche (perhaps) St. James bearing a palm-leaf, and St. Peter with a key, which emblem is more distinct on the brass itself. The mitre, and also the pastoral staff, are adorned with jewels. It is a very beautiful piece of engraving. The brass is preserved in the British Museum, and can be seen in a case with others in the Gallery of Mediæval Antiquities. Size of quadrangular plate, 28 inches by 23 inches.

(To be continued.)

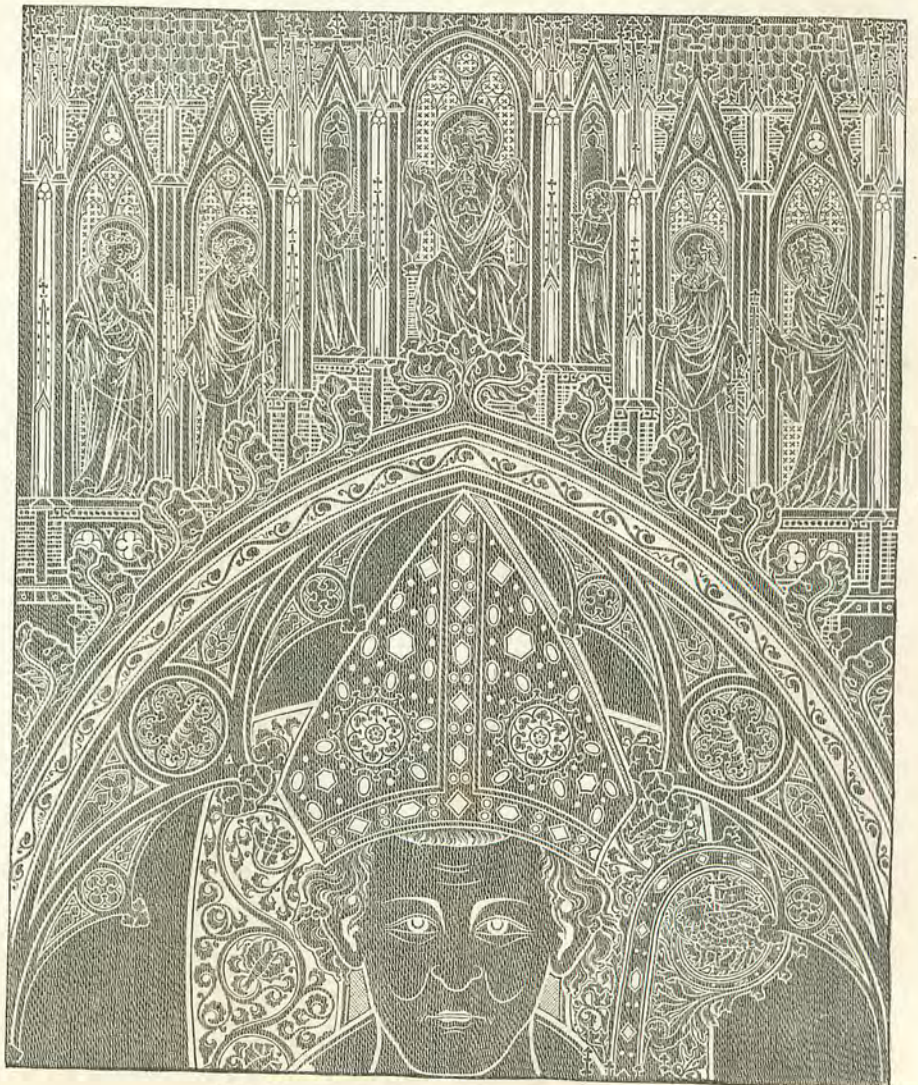


FIG. 10.—QD. PLATE (c. 1360)—British Museum.



FIG. 1.

ON BRASSES AND BRASS-RUBBING.

BY GERTRUDE HARRADEN.

PART III.

I HAVE not yet dwelt upon the many interests the pursuit of brass-rubbing may awaken, and upon the many incidental pleasures and experiences it is the means of introducing to us.

Brasses give us a pictorial insight into the fashions and changes in military equipment, civilian dress, and ecclesiastical vestments from the thirteenth to the seventeenth century; not merely commemorating one class of life, but all sorts and conditions of men and women, from the stately canopied abbot in full church splendour to the half figure of his humbler brother-priest; from the armour-encased knight with feet resting on a lion or dog, to the mantled merchant with feet resting on a wool-pack or similar emblem of his trade; from the court dame in the latest extravagance of ruff and farthingale to the demurely-attired wife of some civilian, all and each interesting in their degree depicting types of life that have really existed.

"Seeing is believing," and with all these portraits of the dead before us, we are able to realise more closely their lives, and to familiarise ourselves with the probable scenes in which these figures or their originals or others like them played their parts in the world's great drama. And quite independently too of history, books, dates and dynasties of Plantagenet, York, Lancaster, and Stuart, in connecting brasses with the contemporary events of the same period, we can acquire much new and supplementary information, at the same time brushing up and refreshing what we may once have known but have forgotten.

Brasses demand some slight acquaintance with several accessory subjects, notably heraldry, architecture, and Latin—heraldry to determine the shields, coats of arms, and armorial bearings that occur on all the more important plates; architecture to explain the various parts of the handsome and elaborate

canopies which surmount principally the effigies of high ecclesiastics, and knights and their ladies; and Latin to decipher the earlier inscriptions, especially those of the thirteenth century, which were nearly all written in this language. Before and after that period, Latin was less used, Norman-French preceding it, and English succeeding it.

Not wishing to frighten or discourage you, I

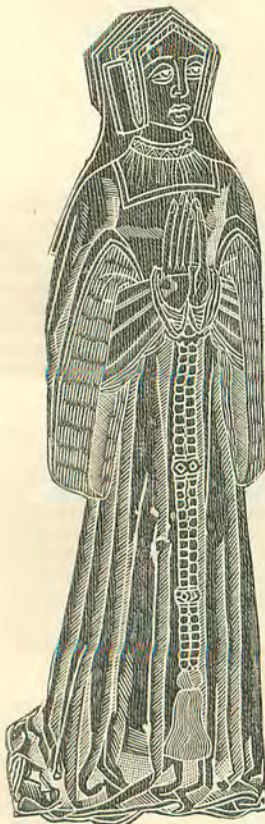


FIG. 2.



FIG. 3.

have said slight acquaintance advisedly, for our pleasures are apt to become tasks when taken too seriously, and we are interesting ourselves in brasses and brass-rubbing as a holiday hobby, and not as an archaeological study embracing many branches of learning and research.

In course of time the one may grow to the other, in fact is almost certain so to do; from trying to stand we walk, from walking we run, and from running we race. But for our present purpose, what with the generous help which those of experience and authority are ever ready to give to beginners in a fellow-hobby, what with the knowledge to be gained from standard text-books, what with the crumbs that fall from the archaeologist's table, which we can pick up eagerly or only peck at daintily according to our enthusiasm and earnestness of hunger, and what with the exercise of our own intelligence and observation, we ought to get along pretty comfortably and contentedly. Then the pleasures of brass-rubbing! The delight of a day's outing, and the Christopher Columbus sensation on arriving at some out-of-the-way village, perfectly ignorant of anyone or anything except that there is a brass in the church and we have come to rub it! The first inquiry is for the church, naturally. One is told it is a good mile and a half away. So, nothing daunted, one sets out cheerfully, hoping to find it opened. One reaches it to find it locked! The next search is for the clerk. Having gone the round of his relations in the village, one learns from a granddaughter that he is away working at a farm "over there." The direction indicated lies over a ploughed field; one sets out cheerfully over this, and, when the clerk is discovered, and his hearing and understanding gained, he tells us the key is under the porch door-mat, or hanging up behind the notice-board, or in some other impossible jackdaw hiding-place. Then we tramp back over the ploughed field, still cheerfully and now hopefully; and after nearly two hours' delay and loss of daylight, we get into the church, and are thankful to find the brass where it should be.

This does not always happen; but when it does, it should by no means rub us up the wrong way nor dishearten us for our work. Let it be taken as an accessory detail of the day's enjoyment—just as the anelace or short sword of the knight and civilian, and the pendant or pomander attached to a lady's girdle are accessory details of their dress.

As a rule, it is wiser to write beforehand for permission to have access to a brass, and then the way is paved at once, especially in the case of city and parochial churches, where there are frequent services and ceremonials going on, and the brass or brasses being under pews or seats, may require uncovering, brushing, etc. And let me warn you never to attempt to kneel on the bare, often damp stone, when a brass is on the ground; the clerk will always provide a piece of carpet, matting or cushion, and there is no occasion to introduce rheumatism as an additional subject to be acquired in brass-rubbing.

Then about the clerks themselves, clerks, beadle, sextons, or vergers, I know not the nice distinction between them. I had imagined that a beadle, to be a beadle, must always be gorgeously attired in three-cornered cocked hat, red waist-coat, gold braid, and awe-inspiring wand; but it is a mistake.

Lately I had correspondence with a beadle—he signed himself *as such*—about coming to rub the brasses in his church, and before I went I was rather



FIG. 4.

(By permission of the Surrey Archaeological Society.)



HERE LYETH THE BODY OF MARY HOWARD
DAMGHTER OF WILLIAM LORD DYRE SHE DIED
AT FRIE THE 28 OF JANVARE ANNO DNI 1638
AGED 56 YEARES WHEN SHE HAD BENNE MARRIED
18 YEARES WANTING A QUARTER TO S^r WILLIAM
HOWARD ELDEST SONNE TO S^r PHILIPPE HOWARD
SONNE COHEIRE TO Y^e LORD WILLIAM HOWARD
YONGEST SONNE TO Y^e DYKE OF NORFOLKE

FIG. 5.

nervous at having to encounter him, lest he should be haughty and condescending and overwhelming! When I arrived at the church I addressed the first person I saw with the question, "Where shall I find the beadle?" He was a sorry-looking, sombre, thin, black-clothed gentleman, very like an undertaker's assistant. To my intense astonishment, disappointment, and relief, he replied very meekly and half apologetically, "I is the beadle."

As space is limited I must reserve further comments on these all-important personages for another time, and proceed with my notes on the illustrations.

Fig. 1. From Chalfont St. Giles, Bucks. Representing Thomas Fletewode, his two wives and eighteen children. The principal figures are kneeling at prayer-desks. This brass is affixed above an altar-tomb to the north wall of the chancel to the north-west of the altar. Towards the end of the fifteenth century till about the middle of the sixteenth, a fashion, so to speak, arose of erecting a memorial of stonework against the wall to form a tomb, and the monumental brasses were either inlaid on the top or in the wall. To this place the Holy Sacrament and cross were removed on Holy Thursday

and watched, with lights, till Easter morning, so that the tomb or altar-tomb served a double purpose—that of a monument to commemorate the dead, and that of an Easter sepulchre.

The inscription runs as follows. I translate it because it is very indistinct, also the figures; but the brass itself is very worn and indifferently engraved.

"Here lyeth *Thomas Fletewode*, esquier, borne at Heskyne, in the countye of Lancaster, lorde of the vache, treasurer of the mynte, knight of the parlyment

for the shire of Buckingham, and late sheriff of the counties of Buck and Bedford, who had two wyves, Barbara, the first, and Brigett, the second, being daughter to Sir John Springe, knight. He had eightene children, foure by the first wyfe, and fourtiene by the second, aged fyfte-five yeares, deceased the first daye of November and yere of our Lord God, 1570." I cannot guarantee that the spelling is quite correct, but it is the nearest I can make out. The husband is in armour, the skirt of mail is just visible (it was abandoned later in Elizabeth's reign). The hair is cropped short on the head according to the fashion, and the beard and moustaches long and full. Small ruffs encircle the neck and wrists. Note the helmet on the ground and the gauntlets hanging down by the side of the prayer-desk. The wives wear Paris head-dresses or Mary Queen of Scots caps, small starched ruffs round the neck and wrists, and close-fitting gowns with turned-down collars. The sleeves of the larger figures are slashed and tied with bows, those of the children are striped round. When the lower part of the gown was thrown open, it probably displayed a richly-embroidered petticoat. Size of figures of parents, 10 inches by 9½ inches, 10 inches by 8 inches, and 10 inches by 7 inches; inscription, 24 inches by 5½ inches.

Fig. 2. From Chalfont St. Giles, Bucks. A lady, c. 1535, there was another wife and the husband but no inscription. I only took a rubbing of one figure to show the dress of

the period, which appears to me remarkably graceful and pretty. The head-dress is termed pedimental, and made its first appearance in Henry VII.'s reign, remaining in vogue till Mary's. It was very stiff, and quite hid the hair. Its front lappets of thick velvet were frequently turned up and pinned out of the way, a veil hung down over the shoulders at the back. The gown is long, loose, and flowing, squared at the neck, and cut low to show the *partlet*—a kind of finely-plaited linen habit-shirt with an ornamental edging. The dress sleeves only reached to the elbow, and were very wide and broad, and trimmed with fur; the under sleeves were striped longitudinally and slashed beneath. A long rosary of several decades of beads hung from the centre of the girdle, terminating in a tassel. Length of figure 20 inches.

Fig. 3. From Chalfont St. Giles, Bucks. A small brass of a priest, c. 1470. This has evidently been relaid of late in the west wall of the chancel, and is very well preserved. There is no inscription; the vestments are those worn by a priest at the altar, consisting of the amice, alb, maniple, and chasuble. Length of figure 12 inches.

Fig. 4. Belonging to the Surrey Archaeological Society, to which I am indebted for permission to rub and reproduce the brass. For the following notes I quote from a paper written on it by Mr. T. G. Waller, F.S.A., and regret that space does not admit of my giving his interesting description in full detail.

Here also I would like to record my obligations, and express my thanks to Mr. Mill Stephenson, B.A., F.S.A., for the frequent and most valuable help he has afforded me in my descriptive notes, in advising me where certain specimens of brasses are, and in brass-rubbing information generally.

"This interesting brass (c. 1500) is said to have been formerly in the church of Netley Abbey, where it was discovered in a poor man's house doing duty as the back of a fire-place. It has sustained little injury, being in excellent condition, and in no way worn. It is a square plate measuring 19 inches by 19 inches, commemorating a knight and lady of the Compton family. It has been assigned as Flemish, but without sufficient reason. The two figures, knight and lady, kneel almost in profile, with the hands conjoined in prayer, the lady a little distance behind. A scroll is from the mouth of each; that from the knight—

"Unā pecij a dñō hanc requira ut ī habitē in domo dñi."

"part of Psalm xxvii. 4. That from the lady is—

"Tibi dixit cor meū exquisivit te facies mea faciē tuā."

"part of Psalm xxvii. 8.

"The knight is in complete armour, bare-headed, with long flowing hair, and broad-toed *sabbatons*, which would place the date at the



FIG. 6.



FIG. 7.

beginning of the sixteenth century. Around his neck is a collar of mail, and a skirt of the same appears beneath the *taces* which defend the lower part of the body. The lady's figure does not differ from the conventional dress of the time. She wears a close-fitting gown, with furred cuffs, over which is an ample mantle, with a cordon terminating in tassels. Her cap has veil-like lappets on each side, rising above the forehead somewhat pyramidically. She kneels upon a cushion, the roseate ornament upon which is common in English work, together with the treatment of the pavement, diamond-shaped and divided into two parts perpendicularly.

"The heraldic character of the background is the chief interest of this brass. It forms a diaper in which the most conspicuous object is a beacon constructed of timber, cross-pieces of which make a stand upon which a pole uprises supporting a crescent of fire. To this a ladder is appended to ascend in order that the fire may be attended to. There are four of these beacons, and wound about the pole is a scroll with the motto, 'So have I cause.' Then is dispersed what is either a pine-apple or pinecone, and interspersed with these is the well-known convention of a rose very much seen in English work of that century, and lastly a number of spots, or, in heraldic terms, 'plates.'

"It appears the beacon is borne by many families, and it was used by Henry V. after he came to the throne, and appears over his tomb in Westminster Abbey.

"Doubtless from the character of this brass, and from the way in which the figures are arranged, looking in the same direction one behind the other, it forms only part of the original monument, and that some religious decree or emblem of the Trinity, was in front of the figures, with escutcheons of arms arranged in the usual way—two above and two below—and that it was fixed to the wall, or rather on a raised altar-tomb, on a dado above, as in many examples of the fifteenth century."



Fig. 5. From Fille, Sussex. The custom of engraving shrouded figures and skeletons was introduced from the Continent about the middle of the fifteenth century, and was most common in the reign of Henry VII. and in the eastern counties. This is quite a late example, and by no means gruesome as some are. The shroud or winding-sheet is knotted at the head and feet, and in this instance closed. Generally it is left open to expose the breast and knees. The inscription is so clear it may be read for itself. Length of shroud, 17 inches; inscription, 20 inches by 9 inches.

Fig. 6. From All Hallows, Barking, Middlesex. A specimen of the French style of brass. It rests in the north aisle of the chancel, close to the steps of the altar, and is inscribed, "Here lies John Bacon, at one time citizen and woolman of London, who died the 6th of May, A.D. 1437, and Joan, his wife, for whose souls God intercede. Amen." We have had this form of inscription before; the letters are raised and clearly cut. In the upper part of the stone is placed a heart (frequently seen on brasses before the Reformation) inscribed with the word "Mercy," and enclosing this are two scrolls, the ends of which ought to proceed from the mouths of the figures, with these invocatory sentences, "Mater Dei memento Mei: Jesus fili Dei miserere Mei." Owing, however, to a mistake in my mounting, the heart and scrolls occur too low.

John Bacon belonged to the ancient and honourable company of woolmen, the leading guild of the Middle Ages, and appropriately his feet repose on a woolpack. The dress of the husband is a long tunic reaching to the ankles, and opening in front to show the fur lining. The collar is very high with an edging of velvet, which occurs also round the tunic. The sleeves are large and full-gathered into small velvet cuffs at the wrist, the girdle is richly ornamented, and the hands raised and clasped in prayer. The robe worn by the wife is very similar, except that it is longer in the skirt and lower at the neck, with a turn-down collar. The waist is very short; but the

draperies graceful and flowing. The head-dress is a variation of the *crespine*, in which the hair is fastened in a net on the top of the head, with side curls above each ear, and a roll or wreath encircling the head to keep the coiffure in position. A veil falls down behind over the shoulders. Length of figures, 25 inches and 23 inches; inscription, 32 inches by 3 inches.

Fig. 7. From Heston, Middlesex, c. 1580. Representing a lady with her dead baby. A ministering angel occurs at one side, and a representation of our Lord as a demi-figure in clouds above. This brass lies in the nave of the church, close to the pulpit. Size of principal plate 13 inches by 9½ inches.

Fig. 8. From St. Helen's, Bishopsgate, Middlesex. A lady on a heraldic mantle, c. 1535, with a lion rampant vulned (wounded) on the shoulder in three places. Several methods of blazoning ladies' dresses were in vogue, the earliest to embroider the lady's own arms on her kirtle, and her husband's on her mantle. St. Helen's is one of the most ancient and interesting of the City churches, is under repair, and its brasses, in which it is particularly rich, temporarily inaccessible. But through the courtesy and kindness of the rector, I was enabled to obtain a rubbing of this lady, and later on I hope to be able to give you other examples from the same church. Length of figure, 32 inches.

(To be concluded.)



FIG. 8.



FIG. 1.—JOHN ESTENEV, ABBOT OF WESTMINSTER, 1498.

(By permission of the Dean of Westminster.)

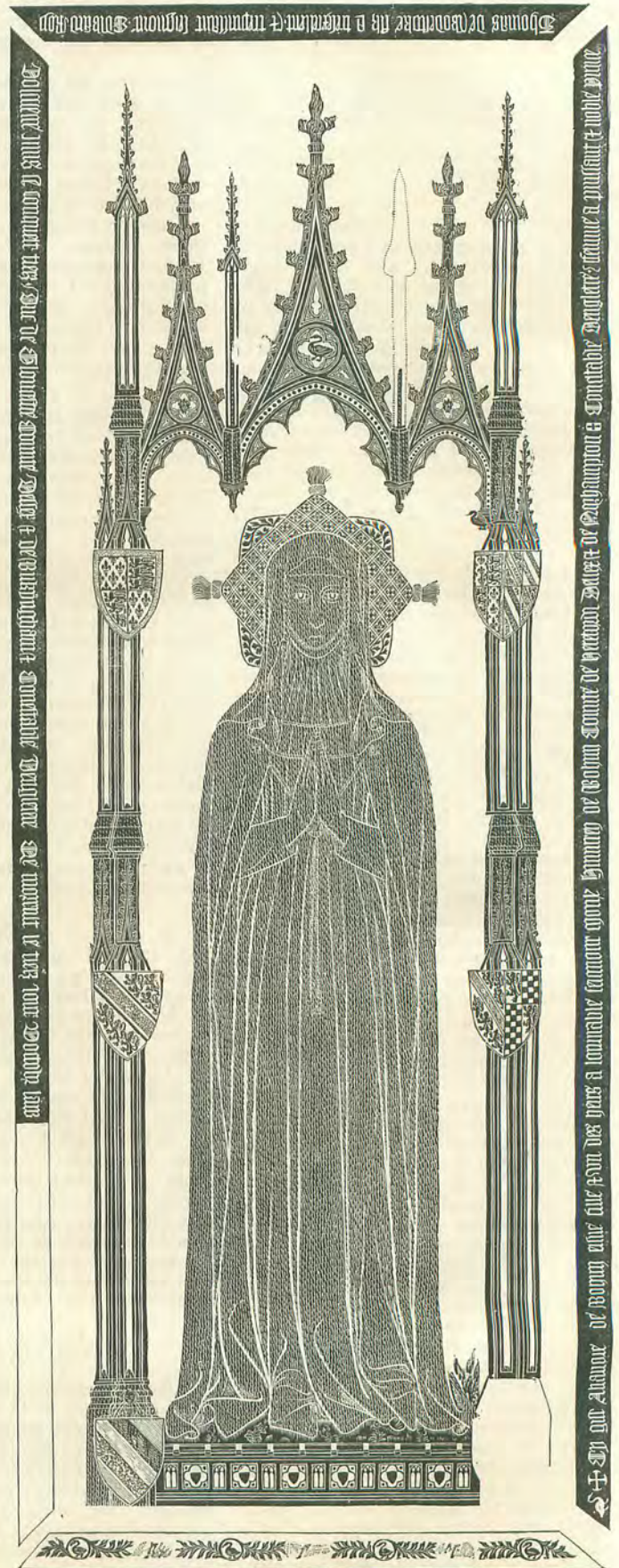


FIG. 2.—ALIANORE DE BOHUN, 1399.

ON BRASSES AND BRASS-RUBBING.

By GERTRUDE HARRADEN.

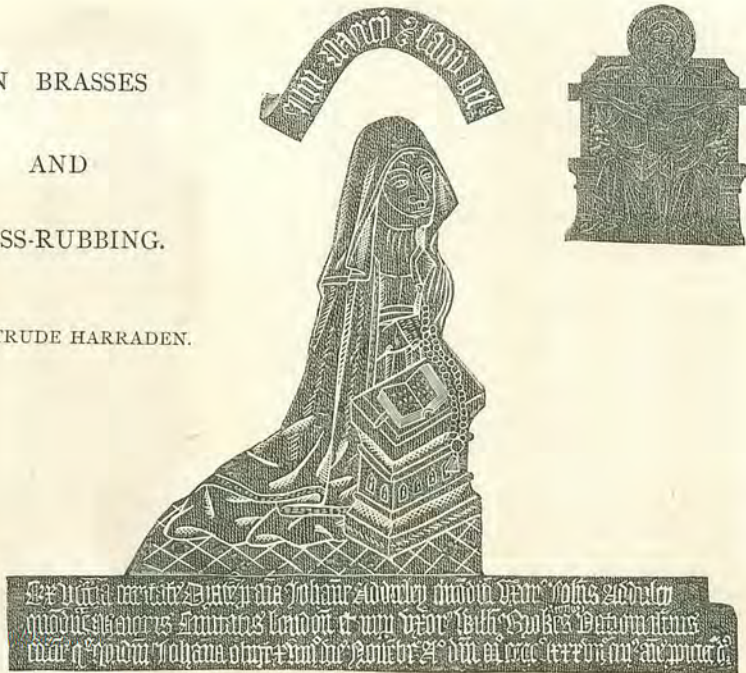


FIG. 3.—A WIDOW, PEPPER HARROW.

I HAVE long since come to the conclusion that the permission of a clergyman to rub the brasses in his church is quite secondary to the goodwill of the gentleman who has immediate charge of them.

It is surprising what an encouragement it is if a clerk takes kindly to one, and comes up row and then, staying for a friendly chat and cheerily criticising the rubbing with the assurance that "it's coming out wonderful plain." It is fatal to interrupt his conversation by any inquisitive question; a clerk's eloquence must be allowed to flow in its own natural current; therefore one must never seek to place stumbling-stones in its course.

On earlier occasions, when I was less clerk-wise, I have fallen into this error through ignorance and undue curiosity for information. This has naturally offended the clerk; he has become reserved, nay, even resentful. Then all has gone wrong; the brass has not rubbed clearly, the paper has moved, the heelball has been inferior, the figure is disappointing, the inscription uninteresting; in fact, a shadow has fallen on the day's pleasure, and it has been the shadow of the clerk's displeasure! Under such circumstances, it is better to give up that day's quest, and take the lesson to heart. At one church the verger and his wife were cleaning for the morrow's Sabbath, and being new to clerical work of every description, my coming "to take" the brass was a matter of deepest interest to them. (This is a clerk's technical

expression: a brass rubber is "a party come to take the brass." If you say you have come to rub it, he thinks you mean to polish it!)

Well, these good people laid aside broom and duster, and then most reverently, as if they were going to attend a solemn service, they sat in a pew and watched my proceedings. Occasionally they whispered to one another, but otherwise sat perfectly still and devotional. They watched and waited and whispered—time being of no consideration—till the rubbing was finished; then they examined it, half-suspiciously, half-admiringly. At last the man spoke: "Well, I never did see the like, to be sure! The Lord gives different folks different gifts. Well, I never did see the like, to be sure!"

In a remote village, one juvenile clerk of seventy-eight told me in his outburst of self-satisfaction, "that when he grew old and it pleased Almighty to take him, the bishop would find it a tough job to fill his place, he would, 'coz there warn't many of his sort left; he was a scholar and chockful of larnin', he was, none of yer School-board 'uns."

Later on, when I asked this scholar's help to decipher a very plain straightforward inscription on a modern tombstone, he became ruffled (luckily I had taken the brass) and mumbled sulkily "he did not take much note of them 'ere readings." So I did not persist in the experiment; and we became friendly again over the register in which he proudly showed me an oft-recurring cross as representing his scholarly signature.

One sexton's greatest boast was the number of people he had buried. I had ordered tea in his cottage, and while I was enjoying it, he entertained me with his family history and the strictest details of his profession. He was eighty-four, and had buried nearly eight hundred people. His occupation had not affected his spirits, for he was as cheerful as possible and most hospitable, too, frequently urging me

"to make myself quite at home with the bread and butter."

Sometimes the office of clerk, beadle, verger, sexton is filled by a woman, and in this case their method of treatment is quite different. Vergeresses are generally elderly, full of rheumatics and other complaints (which must be listened to and sympathised with if the brass is to rub successfully), and they are nearly always affectionate and endearing.

At a church where the brasses were in the choir under pews and matting, after I had listened patiently to the aches and pains of the vergeress, she fetched a broom, and pointing out the place, said very beamingly, "You're younger than I, my dear, and I have the rheumatics dreadful bad, my dear, both knees, my dear, and they're all under them 'ere seats and carpets, my dear, and just want a little sweeping over, my dear," and away she went.

Fig. 1. From Westminster Abbey, representing John Esteney, Abbot of Westminster from 1474, till his death, 1498, which would embrace part of Edward IV.'s reign, Edward V.'s, Richard III.'s, and part of Henry VII.'s. He was a great benefactor to the church, and ornamented the grand west window with glass, a little of which still remains. He gave a screen to the chapel and two gilt images for the altar of St. Peter and St. Paul, and one for the chapter-house. He was William Caxton's patron, and the first book printed in England was executed in the Almonry where the press was set up in 1477. Several of Caxton's early books have "In the Abbey of Westminster" printed on the title-page. Abbot Esteney had the guardianship of Elizabeth Woodville, Queen of Edward IV., when she took sanctuary in the Abbey for the second time in 1483 from Richard, Duke of Gloucester. Thomas Millyng was Abbot before John Esteney, 1469 to 1474, and in his time Elizabeth Woodville first took sanctuary in 1470, when her eldest son Edward V. was born within the Abbey precincts. The Abbot and Prior stood godfathers at his baptism. For his protection of the queen, Edward IV. rewarded Millyng with the Bishopric of Hereford, where he died, but his remains were removed to Westminster Abbey.

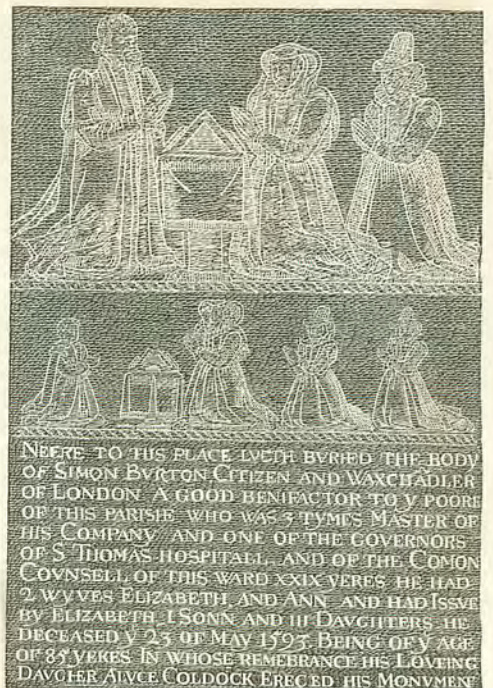


FIG. 5.—FROM ST. ANDREW UNDERSHAFT, LONDON.



FIG. 4.—FROM PEPPER HARROW, SURREY.

Esteney's tomb was once surrounded by an iron railing and had a canopy, but the tomb was moved and mutilated in the eighteenth century. It was opened twice in 1706 and 1772, when "the Abbot's body was found entire lying in a chest quilted with yellow satin; he had on a gown of crimson silk girded to him with a black girdle; on his legs were black silk stockings." (From the Deanery Guide.) The brass effigy is probably a portrait representing the ecclesiastic in mass habits under a triple canopy, one hand raised



FIG. 6.—IN A PULPIT, HACKNEY.

in blessing (note the ring on the middle finger) and the other holding a crozier. On the scroll occurs the ejaculatory sentence, "Exultabo in Deo Jhu meo." The marginal inscription and two shields have gone, the matrices of which alone remain. The brass is inlaid on a tomb in the North Ambulatory, just below General Wolfe's monument.

Canopies first appeared in the fourteenth century, and following the architecture of the period were straight-sided with large finials, crockets and pinnacles, but they soon pass on into the Decorated style, the usual form being that of a Gothic arch springing from a pair of side-shafts (sometimes with shields suspended to them). After the Reformation, canopies are rarely found, and then only of a very debased character. Height of figure, 47 inches; length of side-shaft, 78 inches; width across brass, 28 inches.

Fig. 2. From Westminster Abbey. Alianore de Bohun, 1399. The marginal inscription in old French tells us she is a daughter and heiress of Sir Humphrey de Bohun, Earl of Hertford, Essex and Northampton, and wife to the mighty and noble Prince of Woodstock, Duke of Gloucester, Earl of Essex and Buckingham, constable of England, son of Edward III. Alianore de Bohun was the greatest heiress in England; her husband was uncle to Richard II., at whose instigation he was arrested, conveyed to Calais, and treacherously murdered there by being stifled between feather beds, 1397. After this melancholy accident, his wife retired to a nunnery and died there October 3rd, 1399, from whence her remains were brought and interred in the Abbey. Her husband was buried at Plessey in Essex, but his remains were afterwards removed to the Abbey, and a stone now only marks the place in St. Edward's Chapel.

The lady is in widow's attire, her head resting on a cushion. This brass, which is the finest in the Abbey, is on a low altar

tomb in the centre of St. Edmund's Chapel, and is quite perfect except for one of the pinnacles of the canopy, the base of the right-hand shaft, and a small piece of the inscription. Length of side-shafts of canopy, 94 inches; width across, 29½ inches; figure, 65 inches; top and bottom strips of border fillet, 38 inches; side strips of border fillet, 102 inches.

Fig. 3. From Pepper Harrow, Surrey. Dame Johanna Adderly kneeling at a prayer-desk. This brass is affixed to the north wall of the chancel and was probably used for an Eastern sepulchre; on the floor is another memorial to the same lady, a simple cross to mark the place of burial. The figure is in widow's garb with a black mantle hood or veil, and stiffly-plaited *barbe* or chin-cloth. (This dress was also worn by nuns.)

On the symbol of the Holy Trinity, traces of colour still remain, whether of paint or enamel, I cannot say. The inscription reads to this effect, "Out of your charity pray for the soul of Johann Adderly at one time wife of John Adderly, at one time citizen of London and widow of William Brokes Esquire, patron of this church, which Johanna died the 18th of November in the year of our Lord, 1487. Whose soul God propitiate." Figure, 12½ inches; inscription 20½ inches by 2¾ inches.

Fig. 4. A very small and indifferent brass in the same church to "Elizabeth Woodes daughter of Robert Woods, minister of this church and Prudence his wife died 14th August, 1621." Figure 5 inches by 3 inches; inscription 14½ inches by 5½ inches.

Fig. 5. From St. Andrew Undershaft, London, a quad-plate mural to Simon Burton, citizen, etc. The inscription is fairly clear and



FIG. 7.—BRITISH MUSEUM.



FIG. 8.—FROM WILLINGDON, SUSSEX.

may be read for itself. Plate 20 inches by 14½ inches.

Fig. 6. From Hackney, Middlesex, representing Mr. Hughe Johnson in a pulpit, "vicar for forty-five years, a benefactor to the poor of Hackney and Macclesfield, where he was born 1618 aged 72." The inscription remains, but is very indistinct, besides which, as the brass is most uncomfortably and giddily situated over a high door in the outer porch, and I had to rub it, perched on a ladder, rubbing with one hand, and hanging on to a gas-pipe with the other, I was anxious to get down to *terra firma* again. In this same church is the brass to Christopher Urswic in cap and cope, a very popular example amongst brass-rubbers. Plate 11½ inches by 6 inches.

Fig. 7. From the British Museum. A man in armour, circum 1505, in the early Tudor times. The mail shirt and sabatons or broad-toed shoes, appear as distinguishing marks of the period. Figure 27½ inches.

Fig. 8. From Willingdon, Sussex. John Parker, 1558. It is interesting to compare those two figures and to note what difference the intervening fifty years make in military equipment. The imitation of ordinary costume in armour of the sixteenth century is remarkable, the steel plates being wrought to resemble puffed or ribbed dresses, the padded shoulders of the ladies' dresses corresponding to and rivalling the high shoulder-pieces or *pauldrons* of their husbands' armour.

John Parker looks very clumsy and uncomfortable; the mail shirt remains, but it will be seen that the pauldrons and *genouillères* (knee pieces) are more massive and heavy and ornamented with scroll-work to imitate the rich chasing then in vogue. Ruffs are also worn at the neck and wrists, and the head rests on a helmet or *salade*. This style of armour remained more or less the same during Elizabeth's reign till its final abandonment; the latest military example is at Great Chart, Kent 1680. Figure 20 inches.

ON BRASSES AND BRASS-RUBBING.

By GERTRUDE HARRADEN.



FIG. I.—FROM FELBRIGG, NORFOLK.

In an earlier paper I said brass-rubbing was my holiday hobby, therefore it was a matter of consideration to choose my summer outing in a county where brasses most abound. Norfolk and Kent yield the largest supply; so by the law of human perversity I chose the county farthest away, and went to Norfolk.

Two of the most important brasses in England occur at Lynn Regis; they are Flemish, and very large, one measuring 10 feet by 5½ feet and the other 8¾ feet by 5½ feet. The "Peacock" brass, so known owing to its representing a royal feast in which a peacock is displayed on a dish, is to Robert Braunché and his wives, 1364. The other one is to Adam de Walsokne, 1349, and wife, with the incident of a harvest-home or rustic games.

Being within fair and reasonable reach of Lynn I did not go either to see or rub these brasses. The weather was very hot and I was perhaps a little lazy. I frankly confess that when a large brass lies *relentless before me*, involving many lonely hours, even days, of absolute on all-four-char-work, if it is summer my courage fails me, as it did in this case. I grant it was more cowardly than brave; however, I consoled myself with the knowledge that reproductions of both were in *Boutell's Monumental Brasses* and *Cotman's Engravings of Norfolk Brasses*, books to be seen in the reading-room of the British Museum if nowhere else.

Apropos of char-work, at one of the churches there happened to be a new hand amongst the cleaners. On being introduced to the brasses (which were certainly of nearly 400 years age and wear), to my astonishment they were as bright as if fresh from the foundry. Upon inquiry it seems this novice had directed all her energy and enthusiasm to cleaning the brasses, and had scoured and monkey-brand-soaped and polished them till they shone like new! Being shroud-brasses, their excessive brightness contradicted their character, and the effect was altogether grotesque and out of keeping. I was sorry for the woman, for her sister-workers had evidently sent her to Coventry, and she was dusting apart from the others, in a very melancholy, spiritless manner, evidently in deep disgrace.

Norfolk being one of the counties in direct communication with Flanders and Germany, from whence the raw material or plate used in brass-making was imported, it is easy to understand that monuments of this kind are exceptionally numerous. It was also at one time the seat of the wool trade, one of England's most important manufactures, and the village of Worstead gave its name to the thread invented by the Flemish weavers, who settled there in great numbers about 1336 (*temp.* Henry I.). To the friendly invasions and settlements of the Flemish, and later on of the Dutch and Walloons in Elizabeth's reign, Norfolk owed much of its former prosperity. These refugees imported of course their art-taste, which is asserted in remaining domestic and church architecture and elaborate decorative work.

All the brasses have been reft from Norwich Cathedral, with one trifling exception, but no city has retained so many parish churches. There are thirty-six, and some of these are particularly rich in brasses, notably St. John's, Maddermarket, which possesses at least fourteen examples.

After Henry VIII. had ordered the dissolution of the monasteries (1536), the plunder of church-treasure began. In Edward VI.'s reign the practice extended to parish churches. Owing to this, Elizabeth, in the second year



FIG. 2.—FROM FELBRIGG, NORFOLK.

of her reign, published a proclamation against the breaking and defacing by "sundrie people, partly ignorant, partly malicious or covetous," of ancient monuments of metal and stone. The offenders were to be punished with fine and imprisonment. Each printed copy of the proclamation was signed by the Queen's own hand.

But it was Cromwell and his soldiery who perfected the work of wanton destruction and

sacrilege in the churches and cathedrals, using them as barracks, stables, and hospitals, rifling the tombs, and breaking the stained-glass windows with the bones, tearing up the brasses, and committing every barbarity.

The cathedrals of Hereford, Winchester, Salisbury, Chichester, Exeter, Wells, Lincoln, Lichfield, St. Albans, etc., all suffered more or less; and the empty matrices on their floors testify to the former presence of splendid

brasses. In Norwich I had the pleasure and privilege of making the Rev. W. F. Creeny's acquaintance. He is a well-known authority on brasses, and the author of two very important archæological works, one on *Incised Slabs*, and the other on the *Monumental Brasses on the Continent of Europe*, both with magnificent plates and delightful letter-press. Mr. Creeny showed me the originals of several of the illustrations. They cannot be called rubbings in the ordinary acceptance of the term, but are more like large finished pictures in black and white, with every detail most carefully and clearly reproduced. They are mounted on linen, with pieces of wood at the top and bottom, so they roll up easily, and can be displayed like a map. I am greatly indebted to Mr. Creeny for much help and information, and should here like to record my best thanks to him for many kindnesses he has shown me, and much pleasure he has given me.

As the notes on my illustrations (which are all from Norfolk) take up considerable space, I must reserve for another paper further points on which I wanted to touch.

Fig. 1. From Felbrigg, Norfolk, representing Sir Symon and Lady Margaret Felbrigg, 1413. "This monument, after the Lynn brasses, is the most interesting in the county. It was placed by Sir Simon in his lifetime upon the death of Margaret, his first



FIG. 3.



FIG. 5.

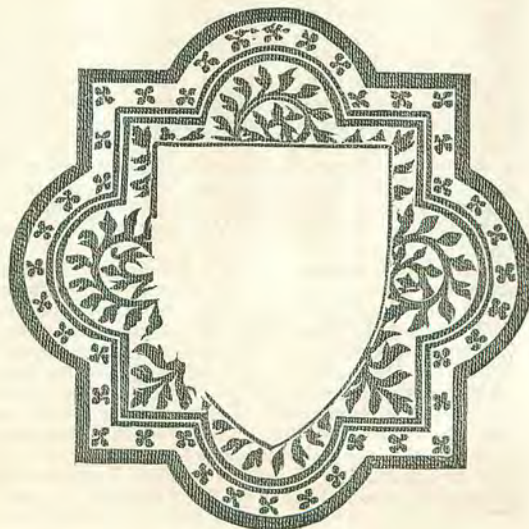


FIG. 4.



FIG. 6.—FROM BEESTON REGIS.

wife, by whose side it was evidently his intention to be buried, though he afterwards changed his mind and was buried in the church of the Friar's preachers (Norwich, the present St. Andrew's Hall) in 1443. The knight is in complete plate armour, and has his shoulder-pieces charged with a plain cross of St. George; round his left leg is the garter with the motto, and his right arm supports a pennon charged with the arms of Richard II., borne by him in the latter part of his reign. In a shield above the canopy on the knight's side, the same arms are repeated as on the opposite side also, but impaling 1 and 4, the arms of the Empire—a spread eagle with two heads crowned; 2 and 4, the kingdom of Bohemia, a lion rampant *queue fourchée* being the arms of Anne, Richard's Queen. The second and third quarters are now blank in the plate. Suspended from the middle pinnacle is Felbrigg or a lion, impaling a spread eagle, the arms of his lady, and below on each side is a fetterlock, his badge, used by Edward IV. also, and the house of York. On the corbel between the arches of the canopy is a white hart lodged, which should have been gorged with a coronet and chain, the device or badge of Richard.

"Sir Simon was the son of Roger de Felbrigg, and a very distinguished knight in Richard II.'s reign, to whom he was appointed standard-bearer in 1395, and hence the representation of the royal standard in the monument. In the first year of Henry V.'s reign he received the order of the garter."

To the Rev. R. J. Simpson, rector of Felbrigg and Metton, I am indebted for these notes taken from his book containing the illustrations and an account of the brasses in Felbrigg church. Lady Margaret is attired in the usual dress worn by ladies of rank in the commencement of the century, viz., a close-fitting kirtle, low at the neck, with tight sleeves buttoned under the fore-arm and partly covering the hands, and over this the mantle, fastened across the breast by means of a cord which usually passed through two metal hoops with studs in front, and generally ornamented with jewels. The head-dress is that known as the crespine, which I think has been described before; in the folds of her skirt is seen a little dog.

The inscription runs to this effect:—"Here lies Simon Felbrigg knight at one time and standard-bearer to King Richard II. who died 1422 and Margaret his wife native of Bohemia and of illustrious birth at one time maid-of-honour to Anne Queen of England who died June 7th 1416. On whose souls God have mercy. Amen."

Height of figures, 64 inches; length of perfect side-shaft, 94 inches; width across brass, 49 inches.

Fig. 2. Also from Felbrigg, representing on the same slab brasses to Simon de Felbrigg and wife, c. 1351 (lower part of effigy lost), and Roger de Felbrigg in armour, and his lady, c. 1380. These were probably laid down by Sir Symon, K.G., as a memorial of two generations, viz., his father and grandfather.

Symond de Felbrigg is dressed in civilian attire, with a tunic reaching below the knees, and tight sleeves extending to the elbows, and terminating in long lappets. Over the shoulders is a tippet and hood. The legs are clothed in tight hose, and the feet in shoes, either laced up at the side or fastened across the instep. The tunic is girt at the waist by a cord or belt, to which is attached the anelace. Over the tunic is a mantle, buttoned upon the right shoulder. The hair is long (and unkempt, I must add), and the gentleman wears a moustache and beard.

Sir Roger is in complete armour of a period already described, and his lady is similarly attired to Lady Margaret, except for the head-dress, which is of the nebule or zigzag form. The hair was enclosed in a thin net encircling the face, and sometimes falling on the shoulders, and the ornamental fronts, represented by wavy lines, are supposed to convey the idea of frills.

The inscription is in Norman-French, the language of the court and nobility, and commonly used on brasses of the 13th and early 14th centuries.

"Symond de Felbrigg gist (lies) icy dieu de sa alme eit mēcy æsle ymage est fait en remēbrance de Alice q̄ fust sa feme qe gist a

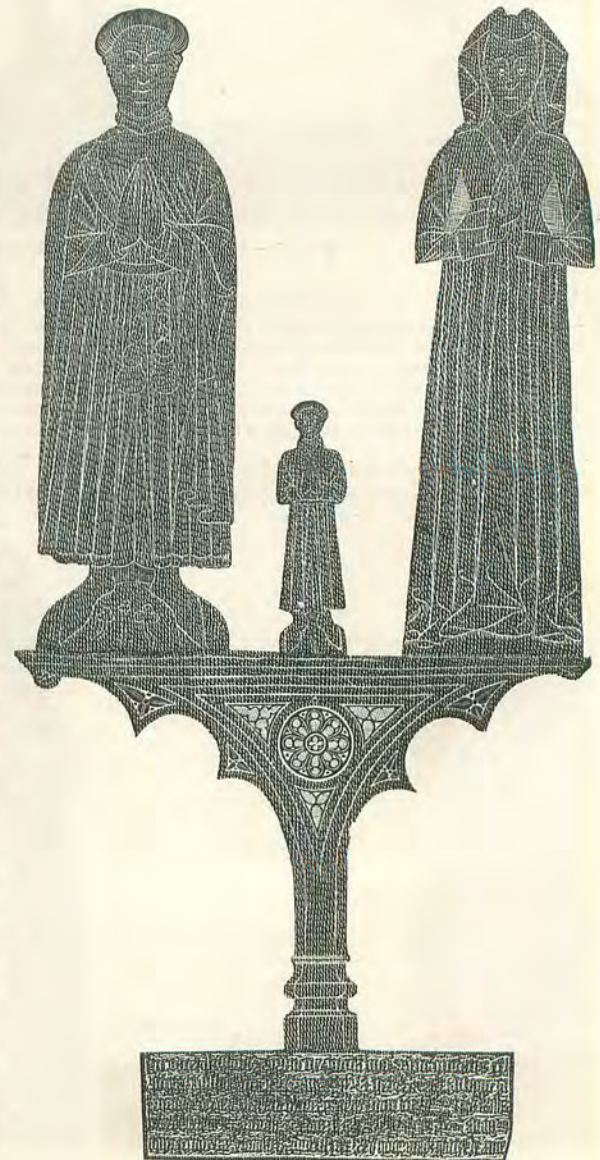


FIG. 7.—FROM ST. GEORGE'S, COLEGATE, NORWICH.

herling . . . icy dieu de asa alme eit mcy Ceste ymage est fait en remembrance de mons Roger de Felbrig qi murt en prūs (who died in Prussia) la est son corps enterre dieu de sa alme eit pite amen amen Dame Elizabet q̄ fust la feme mons Roger de felbrig gist icy dieu de sa alme eit mercy amen."

On the same slab two matrices of shields occur, and one remains, which is represented by Fig. 3, and occurs just between and above the heads of Sir Roger and his lady. Height of male figures 35 inches, female figures 32, length of inscription 42 inches.

Fig. 4. A design from which the shield has disappeared, with an inscription to George Felbrigge, Esq., of Tutyngham, 1411. In Haine's *Manual of Monumental Brasses*, part i. page 121, this is engraved with the Felbrigge arms (Fig. 3) inserted. Length, 10 inches.

Fig. 5. From Metton, representing Robert Doughty, 1493 and wife Matilda; of no special interest except that the figures are three-quarter length and the male effigy's pouch is shown very distinctly. This type of brass occurs very often in the county; the inscription is of the usual form. Height of figures, 18 inches; inscription, 24 inches, by 3 inches.

Fig. 6. From Beeston Regis. John Deynes, 1527, and wife Catherine. The male figure is very quaint and awkward, and rather suggestive of an overgrown school-boy. The gown is worn shorter, with long sleeves and slits for the free passage of the arms, and Mr. Deynes carries a short fire-arm. His lady is more graceful; her girdle terminates in three rosettes from which by a chain is attached a peculiar shaped pouch or reticule (occurring chiefly on Norfolk and Suffolk brasses). Height of figures, 22 inches; inscription, 20 inches by 6 inches.

Fig. 7. From St. George's, Colegate, Norwich, representing William Norwich, mayor in 1461, and wife Alice with their son. The parent figures had scrolls issuing from their mouths, of the usual invocatory style, which I either lost or omitted to rub. This is a form of memorial known as a bracket brass, not uncommon in the early part of the 15th century.

The inscription is very much worn, and runs to the effect:—"Here lies William Norwiche

at one time mayor of this city and Alice his wife who built the chantry to the praise and honor of the holy Virgin Mary and All Saints which said William died Feb. 4th 1463 which said Alice died Jan. 2nd 1472 on whose souls God have mercy. Amen." Height of figures, 33 inches, and the rest of the measurement can be roughly judged in proportion.

Fig. 8. From St. John's Maddermarket, Norwich. John Terri, merchant, 1524, and wife Lettys on large bracket, with her sons and daughters on smaller brackets. John Terri was mayor of Norwich in 1523. The inscription (which is very worn and difficult to reach, being above the figures) records in twenty quaint English verses his virtues and charity: that he gave £400 to those in need.

"Therewyth for a Tyme to easse their Nede and Payne."

And further on it says—

"For the which Dedis, God that is but one.

Extend hys Pety upon the same John."

and the last line is:—

"The Trynyte his Sowle kepe from alle Delour."

I regret that space does not allow of my giving the inscription in full.

The figures both represent types already described; between them occur the ancient arms of the city of Norwich, a castle triple towered, and at the base a lion of England. Below this is a scutcheon composed of the monogram and merchants' mark of John Terri, with the arms of the Merchant Adventurers or Hamburg Merchants, and those of the



FIG. 8.—FROM ST. JOHN'S MADDERMARKEET, NORWICH.

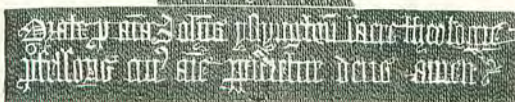


FIG. 9.—FROM CLEY.

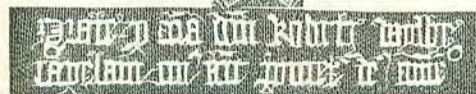


FIG. 10.—FROM NORTH WALSHAM.

Mercers Company, viz., a demi-virgin with dishevelled hair crowned with an Eastern crown.

This brass, like all the others in the same church, has been relaid and made mural; and apart from being very worn, was very awkwardly situated, and difficult to rub satisfactorily. Length of plate, 35 inches; greatest width, 25 inches.

Fig. 9. From Cley. John Yslyngeton, c. 1520. A priest with the chalice and wafer; on the wafer occurs the sacred monogram I.H.S. John Yslyngeton was a professor of theology, and so wears a cap. Length of figure, 16 inches; inscription, 15 inches by 2½ inches.

Fig. 10. From North Walsham. A chalice and wafer, with inscription to Robert Wythe,

chaplain, c. 1520. This form of monument was peculiar to priests of the 16th century, instead of the effigy of the deceased. Examples are frequent in Norfolk, but the earliest are in Yorkshire, whence the custom appears to have originated.

Chalice, 4½ inches; inscription, 10½ inches by 2 inches.

(To be continued.)



"LIKE A WORM I' THE BUD."

By ANNE BEALE, Author of "The Queen o' the May," etc.

CHAPTER I.

"BENEDETTO È QUEL MALE CHE VIEN SOLO."



THIS story begins on a Saturday evening in September, when the country people who lived in the neighbourhood of Aymor were returning from its market, and toiling up the mountain road that led to their homes. The autumn sun shone on their picturesque dresses, making the scarlet cloaks and short striped flannel gowns of the women look like poppies and asters, dotting the wayside; while round about them grew the purple heath, yellow gorse, and graceful ferns, bathed, like them, in the glow of sunset.

The good folks dawdled slowly up the hill, either gossiping as they went on the scant topics of their monotonous

day, or discussing the prospects of the harvest, still uncut on their bleak hills.

Now and then the heavy roll of a cart, the brisker wheels of a gig, or the measured tramp of a couple of horses, disturbed the attention of the pedestrians, and caused them to stand still, either to interchange a greeting with the passers-by, or to look after them.

As the little mountain—so the hill was called—was more than two miles long, it took the market people some time to get to its top. Indeed, only a few of them reached it at all, for the greater number dropped off, one or two at a time, into cottages by the way, or into by-paths that led to small farms, or shepherds' huts. The higher they went, the wilder but more picturesque grew the scene.

The top of the little mountain was covered with well-browsed turf, on which flocks of sheep, with here and there a solitary goat, were feeding; while rare patches of yellowing corn, growing on land reclaimed with difficulty from the wilderness, scarcely seemed at home in such solitude. At intervals, cottages built of peat or loose stones gave sign of habitation, but these were so scattered, that they, like the wheat patches, looked as if they had no business there.

Lying below the mountain and visible from its summit was the town of Aymor, with its winding river on one side and its expanse of ocean on the other. The

setting sun shone both on sea and river, so that the houses lay as if asleep in a golden bed, between, and the mists and clouds hung like purple and red curtains about them.

A group of peasants—a man, woman, and boy—stood to take breath at the top of the steep ascent. They were the hindmost of the knots that had left the town for the little mountain. The man carried various articles of household furniture, the boy held a refractory pig, by a cord tied to its leg, and the woman bore a baby on one arm and a heavy basket on the other. The infant was nearly smothered in a red and black flannel shawl, bound tightly round mother and child, and serving both for support and warmth. The bright colours of the shawl and striped petticoat, and the glowing scarlet of the boy's neckerchief, gave a show, at least, of cheerfulness to these weary wayfarers, which they, perhaps, hardly felt.

But they were sober, and the hilarity of the poor on market days is more generally caused by drink than light-heartedness. They have too much to do and think of to indulge in ready laughter, and cannot be very merry when they have hard work to provide for the necessities of the coming week.

As they stood facing the lovely prospect of sea and land, their shadows fell dark and long behind them, and, like the lengthening shades of the bushes on the rough roads and downs, told that evening was fast advancing. They did not linger long, but slowly pursued their way, until they came in sight of a distant hut, when they quickened their pace, invigorated by the welcome prospect of home.

Before they reached it, something like the figure of a woman was seen to vanish through a rough gate into the down.

BRASSES AND BRASS-RUBBING.

By GERTRUDE HARRADEN.

HAVING already dealt with three classes of brasses, viz., ecclesiastical, military, and civil, it remains for me to speak of the fourth and last. This is termed the miscellaneous class, and includes amongst its most important and interesting examples such brasses as crosses, skeletons, shrouds, simple inscriptions, devices, etc.

Being one of the most familiar symbols of Christian art, and used on the stone coffin-lids of previous centuries, crosses were a very favourite form of memorial throughout the 14th century, particularly for ecclesiastics and civilians alike, and were originally laid down in large numbers. Later on, being considered

popish by all zealous reformers, they were torn from the gravestones and slabs, and but few instances have escaped spoliation or mutilation, though their matrices may still be seen in almost every cathedral, parish and village church.

Crosses are either Greek or Latin; when the lower portion of the upright piece is longer than the rest it is termed a Latin cross, when all four arms are equal it is termed a Greek cross. The Latin cross is also called the cross of Calvary, or the Passion cross. Sometimes the Latin cross has a double cross-piece; this is the cross of Lorraine and of the Knights Hospitallers, and is a form constantly seen in Greek and Byzantine art. The Pope has borne before him a triple cross, cardinals and archbishops have the double form, and the single cross is used for bishops.

Used for brasses, one design consists of a Greek cross upon a long stem of slight proportion, with leaves sprouting from the sides, and the stem resting on steps or some animal or religious symbol. Within the head of the cross may occur a half or full length figure of the deceased; sometimes a saint or symbol is enclosed in the head, and figures kneel at the foot of the cross in attitudes of supplication or devotion; sometimes the head is quatrefoil and sometimes octofoil, with the finials and stem richly floriated.

Another variety is a Latin cross; the head is straight and square with an absence of any figures, and the arms are usually terminated each by a fleur de lys, and the stem rises from a few graduated steps. Sometimes the memorial takes the form of a perfectly plain cross, merely consisting of two strips of metal laid across one another with a foot inscription. Such are late examples; one occurs in Pepperharrow Church to Joan Brokes, in addition to the memorial representing her as a widow kneeling at a prayer-desk, illustrated in a previous paper.

As may be supposed, crosses become scarce after the Reformation.

Skeletons, shrouds and emaciated figures form another variety of miscellaneous brasses. In an earlier paper I have given an illustration of a shroud; examples are common and by no means repulsive or gruesome. Skeletons are comparatively rare and are more usually represented as enveloped in winding-sheets.

Merchants' marks with initials and a simple inscription are of frequent occurrence. They were originally adopted as distinctive signs to be stamped on bales of merchandise, but were later assumed in place of armorial bearings, which persons engaged in trade were not allowed to use. In connection with a monogram or initials they present various devices of a cross with short legs and a streamer attached to the shaft, most common on the brasses of woolmen. Animals, which are so often found at the feet of effigies or on brasses, represent in many instances personal badges:

WILLIAM DE SOMERSET, ADRIANUS DE LONDON
HIC REQUIESCIT DE SANCTO ET MERITO AMEN

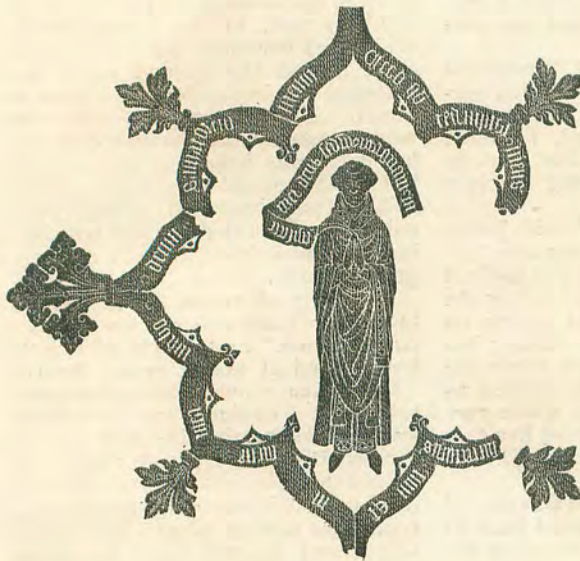


FIG. 1.—FROM STONE, KENT.



FIG. 2.—FROM TAPLOW, BUCKS.

thus the brass of Lord Beaumont has the elephant, the Earl of Essex the eagle, and the Earl of Warwick the bear.

But dogs and lions predominate. Knights have lions and sometimes dogs, ecclesiastics have lions, and ladies have little pet dogs with collars of bells. The lion typifies majesty, strength and courage, while the dog indicates attention, fidelity and attachment.

As figures of the apostles often occur on more elaborate brasses, either in canopies or the embroidered apparels of copes, it may be as well to give the emblems by which they can be readily distinguished.

St. Peter, with one or two keys;
St. Andrew, with a cross saltier X,
the emblem of his crucifixion;
St. John, with a chalice and
serpent; St. James the Great,
scallop shell, with a pil-
grim's staff and wallet as
a pilgrim; St. James
the Less, with a
fuller's bat or saw,
the instrument
of his martyr-
dom; St.
Phillip
with a Tau
cross T, a
double cross
or spear; St.
Bartholomew,
with a knife be-
cause he was flayed
alive; St. Jude, with a
boat in his hand, or club,
the instrument of his death;
St. Matthew, with a club, a
carpenter's square, or money-box
for the receipt of tribute; St. Mat-
thias, with a hatchet, battle-axe or
sword; St. Simon, with fishes, and
sometimes a saw, instrument of martyr-
dom; St. Thomas, with an arrow or spear.

Figures of the twelve apostles occur at Lynn, in Norfolk, on the beautiful Flemish brass to Adam de Walsohne and wife, 1349.

The emblems of St. Paul are a sword and book; he is generally associated with St. Peter in monumental engraving and sculpture. Other saints that occur are:—

St. John the Baptist, bearing the Holy Lamb on a book, or his head carried by angels in a charger; St. Anna, instructing the Blessed Virgin Mary; St. George, as a knight spearing a dragon; St. Christopher, carrying the Infant Saviour on his shoulder across a river, and leaning on a rude staff; St. Catherine, with a sword and wheel; St. Stephen and St. Lawrence, in deacons' vestments, the former holding three stones, the latter, a gridiron; St. Michael, an angel in armour weighing souls; St. Nicholas, a bishop, with three naked children in a tub; St. Wilfred, a bishop, with a model of a church; and many others.

The emblems of the four Evangelists often occur at the corner angles of border inscriptions, and signify that the individual commemorated died within the pale of the church.

The evangelistic symbols are for St. Matthew, an angel; St. Mark, a winged lion; St. Luke, a winged ox; St. John, an eagle.

Sometimes the Evangelists are represented as men with rolls or books in their hands inscribed with their names.

Brasses occupy a prominent position amongst the productions of mediæval art, and in their original and perfect condition were works of rich and beautiful decoration. The surface of the plate was gilt and burnished, the outlines filled in with some substance of glossy blackness, and the diapered field, tracery, tabernacle-work, armorial insignia, various details and decoration of rank or office, all glowed with enamel of vivid and diversified colours.

Injuries of time, defacement by footsteps, and wanton mischief and mutilation, together with the expansion and contraction of the metal have left most brasses to us with but few traces of their former completeness and beauty, but enough remains to convey to us some idea of what has been.

The art of enamelling metals was originally introduced from Byzantium, but came into general use in France and Western Europe about the 12th century. This kind of manufacture, called from the town where it was principally made "Limoges enamel," was at first employed for sacred vessels, crosses, pastoral staves, reliquaries, shrines, etc.; but it was soon used for monumental purposes more than half a century before the date of the earliest recorded brass, 1208, that of Simon de Beauchamp at Bedford.

These memorials consisted of rectangular sheets of copper, overlaid with many coloured and costly enamels, the whole presenting the appearance of a mosaic, the effigy occupying the centre of the plate beneath a canopy with diapered background and inscription. On account of their costliness, such memorials were of small size and beyond the reach of all but the wealthy, and were usually fixed to walls or suspended over tombs.

A beautiful example of Limoges enamel occurs on the shield of William, Earl of Pembroke, 1296, in Westminster Abbey, and at Canterbury on the effigy of Edward the Black Prince, 1376, and on the shields around it. In the course of time brass came to be more widely used, and when deeply incised, its lines were filled in with cements of various colours, which formed substitutes not so beautiful but more durable and less costly than enamels.

Mural brasses, and those on altar tombs often show traces of their original colouring; pitch or mastic was used to fix the brasses to their slabs.

I must now pass on to a few notes on the illustrations.

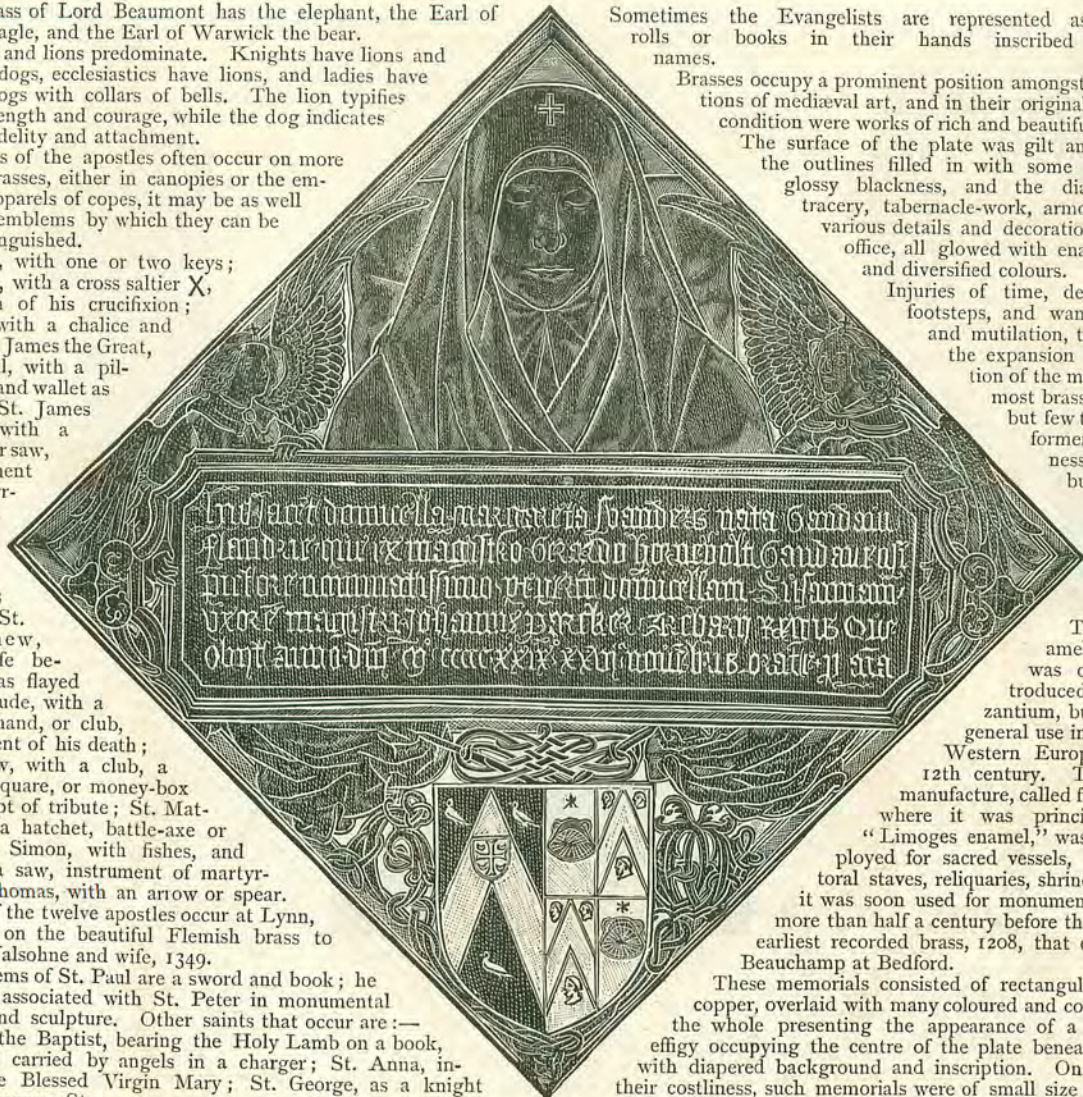


FIG. 3.—FROM FULHAM, MIDDLESEX.



FIG. 4.—FROM WEYBRIDGE, SURREY.



FIG. 5.—FROM BLICKLING, NORFOLK.

Fig. 1. From Stone, Kent. A floriated cross to John Lumbarde, whose small but very perfect effigy in eucharistical vestments occurs in the octofoil head. The inscription, indicated by a cross to mark the commencement, is engraved on the stem and steps. "Here lies John Lumbarde at one time rector of Stone Church who died March 15th A.D. 1408." Round the eight arches composing the head of the cross is inscribed a text from Job xii. 25-27, "For I know that my Redeemer liveth," etc. As will be seen the brass is mutilated in various parts; in *Haines* an illustration of it is given on page 174, Part I., with the imperfect parts filled in. The length of the cross is 62 inches; it lies in the chancel, on the right-hand side of the altar.

Fig. 2. From Taplow, Bucks. Another floriated cross, commemorating Nicholas de Aumberdene, whose effigy is likewise depicted in the head. The dress is that of a civilian, c. 1350 (Edward III.'s reign), and has already



FIG. 6.—FROM BLICKLING, NORFOLK.

been described. The stem of a cross rests on a dolphin, a symbol of maritime power, and was used no doubt in allusion to the deceased's calling. The legend, in Norman-French, now reserved and placed at the head of the cross, runs thus: "Nicholas Aumberdene formerly

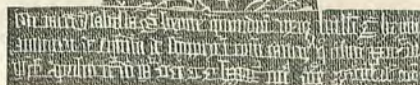


FIG. 7.—FROM BLICKLING, NORFOLK.

fishmonger of London lies here on his soul have mercy. Amen." The Christian name, prefixed to the birthplace or residence with a de (Ambrosden, Bucks), was dropped at the commencement of the next century. Length of cross, 70 inches; greatest width, 27 inches; inscription, 19 inches by 2½ inches. The brass lies in the nave, near the pulpit.

Fig. 3. From Fulham, Middlesex. A Flemish brass, in the form of a lozenge. It was found in 1770, when digging for the foundation of a pillar when the church was repaired. The lady is a half-effigy in a shroud. The inscription is supported by two angels, and the whole composition is very artistic and perfect. The inscription says: "Here lies Dame Margaret Svanders a native of Ghent in Flanders who by Gerard Hornebolt an eminent painter of Ghent had Dame Susan the wife of John Parker the king's bowyer who died A.D. 1529 September 26th. Pray for her soul."

Gerard Hornebolt is mentioned as painter to Henry VIII., and in an office-book belonging to the king, and containing payment of wages, is this entry: "Gerard Luke Horneband 56 shillings and 9 pence per month." His



FIG. 8.—FROM BACONSTHORPE, NORFOLK.

principal works are in Ghent. This brass is now mural, and placed against the east end of the south aisle. The plate is 23 inches square.

Fig. 4. From Weybridge, Surrey. A quadrangular plate, representing Thomas Inwood the elder, yeoman, 1586, with three wives, two sons, and three daughters. (The sons may be distinguished by curly heads; the daughters wear caps).

The verses ran to this effect:—

"In perfect faith he lived and died of life sincere and pure.
Whose godly fame and memory for ever will endure.
His spirit with Christ in heaven above in joy and bliss doth rest
Whose faith and true religion he constantly profest.
Whose godly life and death on earth God grant us to ensue
That after death with Christ in Heaven we all may live anew."



FIG. 9.—FROM AYLISHAM, NORFOLK.

Fig. 5. From Blickling, Norfolk. The bust of a civilian, c. 1360. The inscription is lost. This example is given in *Haines*, Part I., page 134. In the 14th century demi-figures, busts, and heads are of frequent occurrence. The demi-figures of priests are the most common, but those of civilians and knights also occur. After 1450 demi-figures, except those of priests, are very rare, and only a few remain of the 16th and 17th centuries. Length of bust, 10 inches.

Fig. 6. Anne Asteley, 1512, with chrysom-twins. Height of figure, 17½ inches.

Fig. 7. Isabella (Boleyn) wife of William Cheyne Cheyne, Esq., of the Isle of Sheppy, 1485, daughter to Geoffrey Boleyn and great-aunt to the unfortunate queen Anne Boleyn. The lady wears a tight-fitting dress, low at the neck, with a fur edging and fur cuffs. A rich and broad necklace encircles her throat, and her hands are raised and held apart at each side of the breast. In Norfolk the wired or butterfly head-dresses are represented of smaller size than elsewhere, and they necessitate the figures to be standing sideways. The inscription is very worn. The brass lies in the chancel, under matting. Height of figure, 27 inches; inscription, 16 inches by 3½ inches.

Fig. 8. From Baconsthorpe, Norfolk. Effigy of a lady kneeling, in heraldic dress (the inscription has been mislaid). Apparently a portion of a brass formerly mural, above an altar-tomb, now destroyed, to Sir Christopher Heydon, 1579; his first wife was Anne Drury (this lady) 1561, and his second wife, Temperance Carew, widow

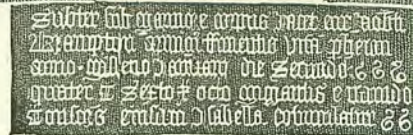


FIG. 10.—FROM BRAMPTON, NORFOLK.

of Thos. de Grey, Esq., of Merton, 1577. The brass was erected after the death of Sir Christopher Heydon's first wife. Height of

figure, 12 inches. The brass is on the sill of a window in the south aisle.

Fig. 9. From Aylsham, Norfolk. Two skeletons in shrouds. The inscription is very simple, and runs: "Pray for the souls of Richard Howard citizen and sheriff of Norwich and Cecily his wife who died January 14th A.D. 1499." Height of figures, 23 inches; inscription, 21 inches by 3 inches.

Fig. 10. From Brampton, Norfolk. Two effigies, in shrouds, with a representation of the Blessed Virgin Mary above; a shield between the figures is now lost. The Latin inscription, which is an attempt at verse, says: "Lo! beneath this marble lies the body of Robert Brampton Esq. . . migrating out of this world on the second day of January 1468. His wife Isabella is buried with him." The scroll from the man's mouth has this inscription: "Glorious Mother Mary have pity on the miserable," and the scroll from the woman's mouth has, "Virgin worthy of God be kind to the supplicants." The brass lies in the choir. Height of figures, 15½ inches; length of scrolls, 11½ inches.

Fig. 11. From Worstead, Norfolk. A small effigy to John Albaster, 1520. He and his wife erected the chancel-screen in the church, which is one of the finest and most interesting in the county. At one time Worstead was a very important seat of the wool-trade, and very lucrative business was done there, traces of which can be seen in the magnificence of the church, on which immense sums must have been lavished. Curiously enough only few and insignificant brasses remain. This brass lies in the nave. Size of figure, 7½ inches; inscription, 12½ inches by 2 inches.

Fig. 12. Also Worstead, Norfolk. An inscription to John Carman, 1508. On the shield occurs his merchant's mark and initials impaling the arms of the Mercers' Company. This lies in the nave. Inscription, 14 inches by 2½ inches; shield, 3½ inches.

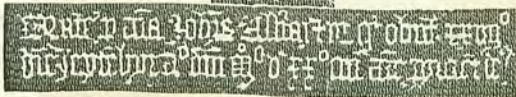


FIG. 11.—FROM WORSTEAD, NORFOLK.

FIG. 12.—FROM WORSTEAD, NORFOLK.

USEFUL HINTS.

VEGETABLE HAIR-WASH.

One ounce of tincture of cantharides, one ounce of spirits of rosemary, four ounces of oil of sweet almonds, ten drops of oil of lavender aug., twenty drops of oil of bergamotte super, five drops of otto of rose. Mix well. To be applied every other morning.

CREAM OF HONEY.

Eight ounces of oil of sweet almonds, one ounce of best spermaceti, two drams of best palm oil, three drams of oil of citronella, two drams of essence of lemon super. Stir well.

EAU DE COLOGNE.

One-eighth of an ounce of essence of bergamotte, one-eighth of an ounce of essence of lemon, two ounces of essence of musk, forty drops of oil of neroly super, ten drops of oil of citron super, sixteen ounces of spirits of wine, four ounces of orange flower water.

MOSS ROSE.

Ten ounces of extract of rose, three ounces of extract of ambergris, two ounces of extract of musk, three ounces of extract of orange, five ounces of rose triple.

CASTOR-OIL POMADE.

Two ounces of spermaceti, five ounces of Italian castor oil. Melt and add gradually with constant stirring, five ounces of spirits of wine. Then add one dram of oil of bergamotte, five drops of oil of neroly, five drops of oil of cloves, ten drops of oil of lemon grasse, five drops of oil of geranium. Stir well.

SAPONACEOUS DENTIFRICE.

Seven ounces of powdered orris root, one ounce of powdered Castille soap, fifteen drops of oil of geranium. Sift.