for great congratulation that it fell into the hands of a gentleman who has proved so excellent a custodian, and to whom, if the brass be replaced, Essex archaeologists will owe so much. Mr. A. H. Brown, of Brentwood, writing in the Chelmsford Chronicle of the 21st inst., says:

"The following is a list of the brasses formerly in South Weald Church, of which I possess copies, but of which not a fragment now remains except portions of No. 1:"

1. Portions of the brass of Sir Anthony Brown and Dame Johanna his wife, 1567.
2. A man and three wives and twelve children. The man has closely cropped hair, moustache, and double-forked beard. All the female figures wear the horned headdress. It is curious that the man's feet are not engraved. A graceful and interesting brass [the effigies of the first wife, her children, and the children of the third wife were lost before I copied the brasses in 1851]. circa A.D. 1460.
3. A brass fish, circa A.D. 1480.
4. Brass of five female children, with pointed headdresses and flowing hair, circa A.D. 1500.
5. Seven male and seven female children, the latter without headgear, having flowing hair combed back, wearing small turndown collars to their dresses, circa 1500.
6. Brass inscription to Arthur Crafford, with shield of arms, 1606.
7. Brass inscription to Elizabeth Wyngfield, with shield of arms, 1616.
10. Two brasses to children, each on a single plate, kneeling—Robert Picakis[?] aged seven years, and Allen [Ellin] Talbott, 24 years, 1634.

This is a tolerable example of restoration for one church. Many of the stones which contained the above brasses are now turned out into the churchyard to serve as a footpath. Surely power could be given to such a body as the Council of the Society of Antiquaries of London to take cognizance of such matters, and enable them to insist upon, when, as in the present instance, practicable, the immediate replacement of such abstracted relics. If placed in the wall of the church they would not suffer by attrition.

J. A. SparveL-BayL, F.S.A.

With reference to the remarks made by ANON., I may mention one case out of several which have come under my notice, where the destruction of monumental brasses, tablets, &c., has taken place. In one of the most ancient churches in my neighbourhood, in which were several fine tablets of the seventeenth century and later, during the restoration (which took place a few years ago) the vicar caused all the tablets to be removed, and on the completion of the work of restoration he had all of them crammed up in the vestry, instead of replacing them in their original positions. Two of the most interesting tablets (for which there was not room in the vestry) are now lying in the churchyard, and one has become illegible. There were several hatchments in the church, which have disappeared altogether. When the vicar was requested to replace the tablets in the church he declined to do so, on the plea "that they would disfigure the walls." Can nothing be done to put a stop to this modern vandalism?

EDWARD J. TAYLOR, F.S.A. NEWC.

[Why do our architects allow such proceedings?]

A. J. M. has made a good suggestion, that brasses should be restored to the churches to which they originally belonged. I would also suggest that parish registers in the hands of private individuals should also be restored to their respective parishes. I am therefore pleased to see the following announcement in Jas. Coleman's (of Tottenham) Catalogue: "Mr. Coleman has, by desire of the vicar and churchwardens of St. Mary's, Whittlesey, given them back the original part of the register book." It contains more than 220 entries of marriages from 1662 to 1672.

WM. FREELove.

May I be allowed to refer to an instance, cuvis pars parva fui, of such restoration upwards of twenty years ago? See "N. & Q." 2nd S. i. 463, 510; x. 54.

P. J. F. GANTILLON.

THE "EIKON BASILIKE": KIng CHARLES'S PRAYER (6th S. i. 394).—Without expressing an opinion as to the statement that the Eikon was originally King Charles's composition, I wish to notice an early reference to the authorship which I have not seen mentioned. Mathias Prideaux, of Exeter College, Oxford, compiled An Easy and Compendious Introduction for reading all sorts of Histories, and died, before its publication, of the smallpox "in 1646, or thereabouts" (Wood's Ath. Oxon., tom. ii. col. 50, fol., 1692). The work appeared "from his papers" in 1648, 4to, Ox. It was frequently published, and up to the fifth edition, in 1675, contained no notice of the Eikon. But the sixth edition, "corrected and augmented," appeared at Oxford in 1682, and it has the following mention of it. After describing the king's "Declaration" it has:—

"And having once taken the pen in hand, and the solitude of his prison affording him leisure enough, he draws with it that true Pourtraiture, with hath list up behind of himself: a peice above the reach of the painters skill and pencil, being a lively representation of his best and noblest part, the mind . . . a peice which shall be fresh and lively, when the oyls and colours of his pictures laid by Vandika hand shall fade; wear and endure, when his brass and marble statues shall be moulder'd into dust; last as long as time itself shall, to be both read and admired."—P. 354.

The "Prayer of King Charles I." was printed in 1633 in the Saturday Magazine of the S.P.C.K., vol. iii. p. 71, with the following remarks of "Rev. H. C.," possibly Rev. H. Christmas:—