

# St. Mary's Chapel, Brentingby – excavations and observations

by *P. Liddle and S. R. Hughes*

## INTRODUCTION

Brentingby Chapel (SK 785.187) lies some  $1\frac{1}{2}$  miles to the east of Melton Mowbray, overlooking the Eye Valley (Fig. 1). The village community is now extremely small and could not support the Chapel which became redundant in the 1950s. The condition of the building seriously deteriorated until in 1978 it was purchased for conversion into a house. A small trial excavation was carried out in 1972–3 by P. Liddle, S. R. Hughes and N. Moon to assess the archæological potential of the site. Lack of time and resources prevented the total excavation that the site properly demanded, but as a plan of the early building could be recovered without damaging the stratigraphy, this was achieved. A watching brief has been maintained by the Leicestershire Museums Archæological Survey Team during the conversion and this work is included in the report.

## DOCUMENTARY EVIDENCE

The first written reference to Brentingby that has been traced is to be found in the 'Leicestershire Survey' of *c.* 1125,<sup>1</sup> when the village was held by the Earl of Leicester as part of the fee of Thorpe Arnold. There seems no reason, however, to believe that the village is not considerably older than this and merely escaped notice in the surviving documents. Soon after Leicester Abbey was founded in 1143 Ernald de Bosco, who had acquired a large estate from the Earl, gave the mother church of Thorpe Arnold<sup>2</sup> to the Abbey.

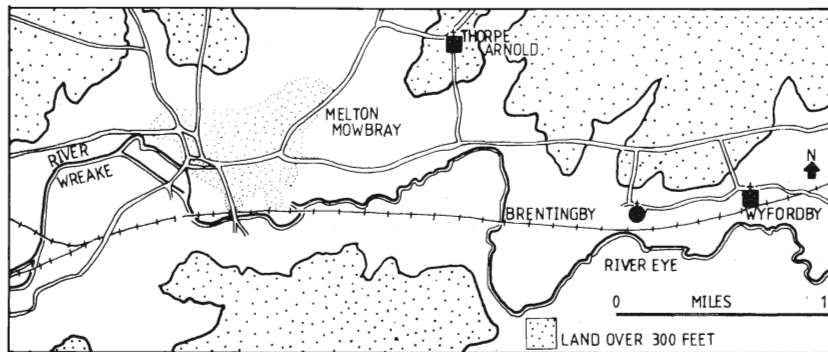


Fig. 1. Brentingby and its environs

Brentingby Chapel is not mentioned until a confirmation charter of Henry 11,<sup>3</sup> but it would be unwise to conclude that the Chapel was not in existence earlier than this. Before 1220 the Chapel had been appropriated by Leicester Abbey<sup>4</sup> where it remained until the Dissolution, being served three times a week from the mother church.<sup>5</sup>

The first occasion when Brentingby became anything other than a very minor holding of a great man, but instead acquired a resident lord, was in 1318 when John de Woodford bought the manor.<sup>6</sup> The site of his manor-house is not known. There is no moated site in the parish but the most likely location is that of the later Brentingby Hall to the immediate south-west of the chapel. It seems likely that the chapel would have become the Woodfords' main place of worship and from time to time it was most certainly used for family services, as, for example in 1369 when John, son of William de Woodford was baptised in the chapel by the vicar of Wyfordby.<sup>7</sup>

In 1487 the last of the Woodfords died and the manor passed through the female line to the Mortons<sup>8</sup> and again in the mid-sixteenth century to the Smiths<sup>9</sup> who were a prominent Catholic family. Brentingby became an important centre for the Roman Church at this time. In 1634, the manor came into the possession of the Hartopps<sup>10</sup> and in the 1650s the Hall was apparently being re-built.<sup>11</sup> At about the same time the parish was totally enclosed<sup>12</sup> ending a long period of piecemeal enclosure.

It is difficult to trace with any great accuracy the course of population changes in Brentingby as it has often not been separately listed, but more usually included in the neighbouring settlements of Thorpe Arnold or Wyfordby. The main trends however are relatively clear. In Domesday, Brentingby is included with Thorpe Arnold and the population is given as 48.<sup>13</sup> This figure only includes adult males and the true population must be some five times higher. In the poll-tax of 1377<sup>14</sup> the adult population of Brentingby is given as 52, while that of Thorpe Arnold as 102. Bearing in mind that this includes females as well as males, it indicates an increase in the population of the two villages of about 50% and suggests some 25 households in Brentingby at this time. It must be remembered that the mid to late fourteenth century was a period of population decrease in the country as a whole and it seems not unlikely that the population was considerably higher in the late thirteenth and early fourteenth centuries.

In 1445 Brentingby was designated an impoverished village and granted 27% relief from taxation,<sup>15</sup> almost certainly because of a drop in population. By 1524 only seven tax-payers were assessed<sup>16</sup> (although this might be less than the total population) and in 1563 only eight households are mentioned in the Bishop's Returns.<sup>17</sup> In the seventeenth century Brentingby is included with Wyfordby, but by the end of the eighteenth century there were only six houses recorded.<sup>18</sup> This evidence suggests that the major period of desertion at Brentingby falls in the fifteenth century probably because of arable/pastoral conversion. It is against this pattern of ownership and population changes that we must seek to understand the structural history of the Chapel.

### THE STANDING STRUCTURE

Before the 1979 conversion the Chapel consisted of a simple aisleless nave and an unusual saddle-back tower topped by a spirelet. The tower appears to date to the first half of the fourteenth century on the basis of the ogee-headed lights in the north and south walls of the belfry stage. The scroll-mouldings on the south door are of a similar date,<sup>20</sup> suggesting that the nave and tower date to the same building period. The tower's east (nave) wall carries two gable drip-mouldings in addition to the line of the modern roof. The earlier of these was very high and steeply pitched, while the secondary roof was very low and shallow pitched. A low pitched roof was a common feature in the Perpendicular period, and was often of lead.

The present east wall of the nave is divided from the north and south walls by distinct straight breaks in the masonry and appears to be entirely of one build. This re-building is securely dated by an inscription above the window which reads 'This Chapell was Repared Anno Dom 1660'. Also dating to this period were the modern roof-line and all the nave windows. The east window is a square-headed mullioned window of four lights, while the other four inserted in the earlier north and south walls are of the same type but with three lights. These last four windows were fitted into the fourteenth century embrasures.

The bells are now stored at Thorpe Arnold. One is fourteenth century and was probably cast by Johannes de York and is inscribed 'Ave Maria', while the second, inscribed 'Ave Maria Gracia Plena', is probably early sixteenth century in date.<sup>21</sup>

During the 1979 re-construction, which involved the demolition and re-building of a substantial portion of the nave walls, much information came to light. Built into the fourteenth century side walls were a group of re-used decorative stones with chevron carving. These consist of a voussoir, two window-heads, an impost moulding with palmettes on two adjoining faces and with triple chevron pattern on one of these faces and part of a frieze with triple chevron (zig-zag) motif. (See 'finds—the stonework' for detailed description and Figs. 5 and 6). Another set of carved stones was found built into the 1660 east wall. These were mainly pieces of window tracery that had been squared on one face to form facing blocks. These were late perpendicular in style and probably date to the later fifteenth or early sixteenth century and are probably contemporary with the low-pitched roof. Together, these indicate a major re-building in this period. A further major piece of structural evidence was revealed when the plaster was stripped at the junctions of the east with the north and south walls. On each side it was clear that the 1660 wall had been built up against the western splay of an earlier window opening. This proves conclusively that the body of the church was, before 1660, longer than it is now.

#### *The Excavations (Figs. 2 and 3)*

These were confined to a deep section through to natural within the standing building and extended to the south beyond the building, the removal of a modern layer to reveal the plan of an early stone building and the

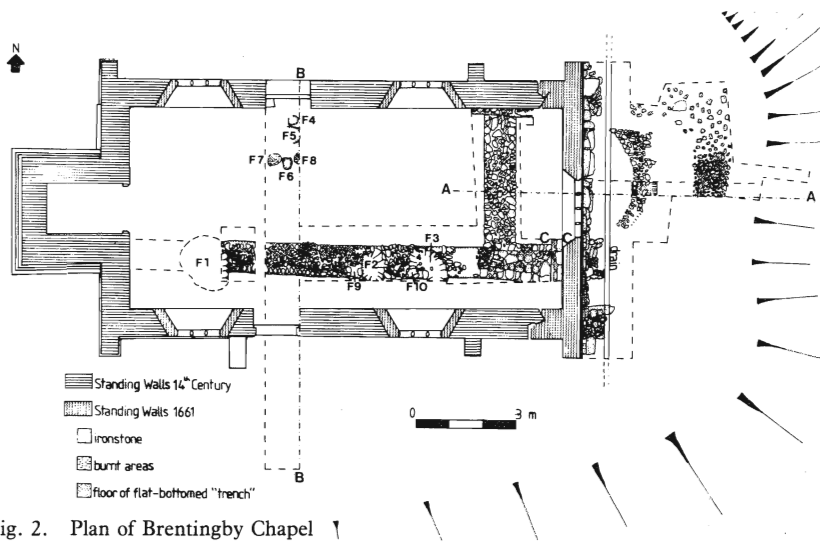


Fig. 2. Plan of Brentingby Chapel

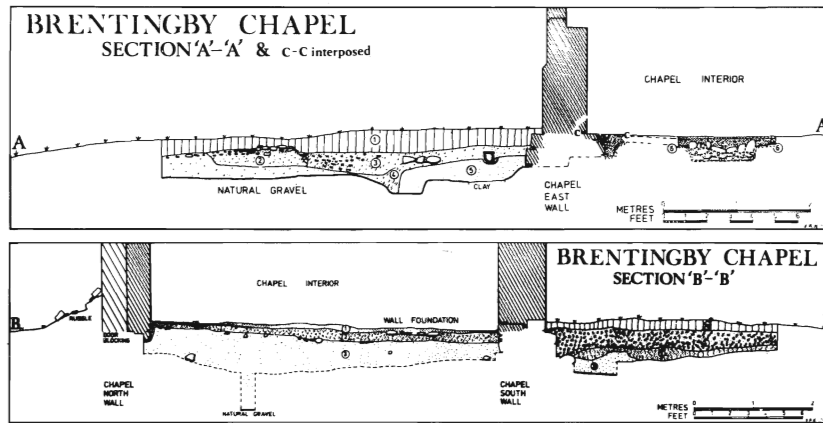


Fig. 3. The Sections

opening of an area beyond the east end of the standing building. The phases used have been worked out from a combination of archaeological and architectural evidence.

*Phase A (Before the stone building)*

The earliest feature located was a flat-bottomed trench some 600 mm wide running north-south in section 'AA' beyond the standing east end. There was no silting in this trench and it had a divided filling. On the west layer AA5, a yellow-brown sandy material, ran up to and filled the greater part of the trench, while on the east AA4, darker brown sandy material filled the remainder of the trench and overlay AA5, and was therefore later. Immediately overlaying this was the first stone chapel.

Within the building layer BB3, a grey-brown sandy material with some pebbles on its surface seemed similar to AA5 and the two may have been identical. In the former were found sherds of Saxo-Norman pottery (1 and 2

in pottery descriptions). Above this was layer BB2, a dark grey-brown sand. This changed slightly in composition beyond the south wall of the early building with an admixture of mortar fragments and could not be traced beyond the standing south wall, although BB4 and 5 may represent modified versions of the same layer, or build up for the Phase C chapel.

*Phase B (First Stone Building)*

The first stone building consisting of foundations of large pebbles a little less than a metre wide (in fact one yard exactly), was cut into layer BB2. The building was on a marginally different alignment to the standing structure and comprised an apsidal ended chancel and rectangular nave. The whole building was some six metres wide and at least 15 metres long (the north lying beneath the standing wall and the west end not having been traced). In the south wall of the chapel two post-sockets (F9 and F10) were found about 1.50 m apart. They would have taken posts up to 20 cms in diameter and it seems possible that they represent a timber south door, which, as the superstructure was probably in iron-stone, would be most unusual. At the nave/chancel divide a fragment of iron-stone core walling overlay the pebble foundation suggesting that the whole superstructure of this early building may have been iron-stone. At this point the character of the foundations are significantly different from the nave and the rest of the chancel and it seems likely that his part of the chancel may have been re-built. Features 4–8 can also be assigned to this phase (or Phase A). There were three pits (F4, 5, and 6) and two burnt areas (F7 and 8) which flank F6. F4 and 5 merely had sandy fills without any finds, but F6 had a fill of black and grey ash and contained one sherd of pottery (no. 3) and two bone fragments.

*Phase C (Fourteenth Century Building)*

The next major phase involved the total destruction of the early chapel and the building of a new chapel with the tower at the west end. Most of the standing structure is of this period, which is dated on architectural grounds to the earlier fourteenth century. The north wall was found to have a foundation trench cutting BB2 and sealed by a red sand layer (BB1) containing nineteenth century pottery. No foundation trench could be discerned for the south wall but the rubble foundation clearly indicated its line. Near the north-east corner of the standing building the wall had an iron-stone offset, although the alignment of this was nearer to that of the earlier chapel and an earlier foundation trench may have been re-used at this point.

In the area beyond the standing east wall three wall-stubbs were found projecting from under the 1660 wall. One was a continuation of the early chapel's south chancel wall, but the other two continued the lines of the fourteenth century walls. Some three metres east a belt of iron-stone was found apparently running from north to south. The area was much disturbed by root penetration, but a possible robber trench (AA2) was identified some 1.25 m wide. This is almost certainly the original east end of the fourteenth century chapel, demolished in the seventeenth century and thoroughly robbed of its stone.

The layer AA3 was bounded by the robber trench and overlay the early building and must be a levelling contemporary with the fourteenth century chapel, although no floor levels were identified.

*Phase D (Fifteenth Century Building Work)*

No structural work of this phase was identified in the excavations and the fifteenth century alterations may have been confined to re-roofing when the pitch of the roof was lowered and possibly re-fenestration took place although the window fragments found may belong to Phase C.

*Phase E (1660 Re-building)*

In 1660 the chapel was shortened by some four metres at the east end and a new east wall was built. All the nave windows were replaced, the roof re-built to a steep pitch, and the north door was blocked. This last work was dated to this phase by a pair of clay pipes found within the blocking.

## FINDS REPORTS

*Pottery Etc. (Fig. 4)*

As might be expected from a church excavation the amount of pottery found was very small, amounting to less than two dozen stratified sherds (over half of these from one pot) of which three sherds were Roman and clearly residual. Several of these sherds are small body sherds and are difficult to date closely. The earliest medieval pottery on the site is in the Saxo-Norman tradition, some corresponding closely with material from the well-known centre of Stamford. For the rather later material we must look south for its source. One sherd is of the well-known Lyveden ware from North Northamptonshire which has a wide distribution in the East Midlands and the shelly wares may well come from the same area.

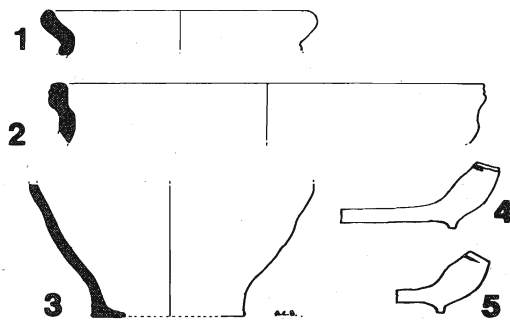


Fig. 4. The Pottery Scale 1:4

1. Body sherd in slightly sandy fabric. White/dark grey/white sandwich. Wheel-turned. Probably Saxo-Norman. From layer BB3.
2. Everted rim-sherd of cook-pot/jar. Slightly sandy fabric. Surface pink/grey varying to black (perhaps through use as a cook-pot). Dark grey sandwich effect. Wheel-turned. Saxo-Norman, almost certainly in Stamford tradition. From layer BB3.

3. Body sherd of thin-walled vessel in hard-fired fabric. Dark-grey external finish, light-grey internal. Warped sherd, not certainly wheel-thrown. Unidentified, but could be in the Saxo-Norman tradition. From F6.
4. Two joining body sherds. Shelly ware. External finish brown, interior dark grey. Wheel-thrown. Early medieval. From BB5.
5. Rim-herd of cook-pot/jar. Shelly ware. External surface brown, internal surface dark grey varying to red/brown. Wheel-thrown. Probably same vessel as 4. Early medieval. From BB4.
6. Body sherd from just below neck of jug. Exterior covered by olive-green glaze with yellow-green decoration produced by white slip under the glaze and including part of the vertical strip and part of a grid-stamped pellet. Grey break. Orange/brown interior with corky fabric. Lyveden ware. Late twelfth to early fourteenth century. From possibly disturbed top of BB4 (12).
7. Thirteen sherds making up the turn of the base and a section of the lower body of a vessel of indeterminate shape. Khaki interior colour. Break slightly more pink with white sandwich in places. Probably early medieval. From disturbed top of BB4.
8. Fragment of ridge tile of typical 'horse-shoe' cross section. No crest on fragment. Hard-fired. Yellow and brown speckled glaze. Probably late fourteenth-fifteenth century. Unstratified.
9. & 10. Two almost identical clay pipes. Spurred, with rather bulbous bowl. Some rouletting around the rim. Of type No. 17 in Oswald's General Typology (23). Dated 1640-70. From blocking of North door.

*Dressed Stone Fragments (Figs. 5 and 6)*

1. A stone with decoration on two faces: a single palmette remaining on the damaged face of one side and at right angles to this a palmette enclosed in two incised semi-circles (a type of lunette) with this decorative strip continues as two triple incised chevrons in flat relief.  
This could have been an impost stone: possibly for what might have been quite an ornate Norman chancel arch.
2. A broken fragment of stone enclosing what may be part of a roughly hewn window-head remaining. Above this crude curve is a simple incised triple chevron pattern enclosed by a double incised curve following that of the possible window-head and its surrounding chevrons. This stone was probably a monolithic or semi-monolithic head to the narrow outer opening of a small single-splayed Norman window to the nave or chancel.
3. A fragment of similar type to the above but with no part of the window-head remaining.

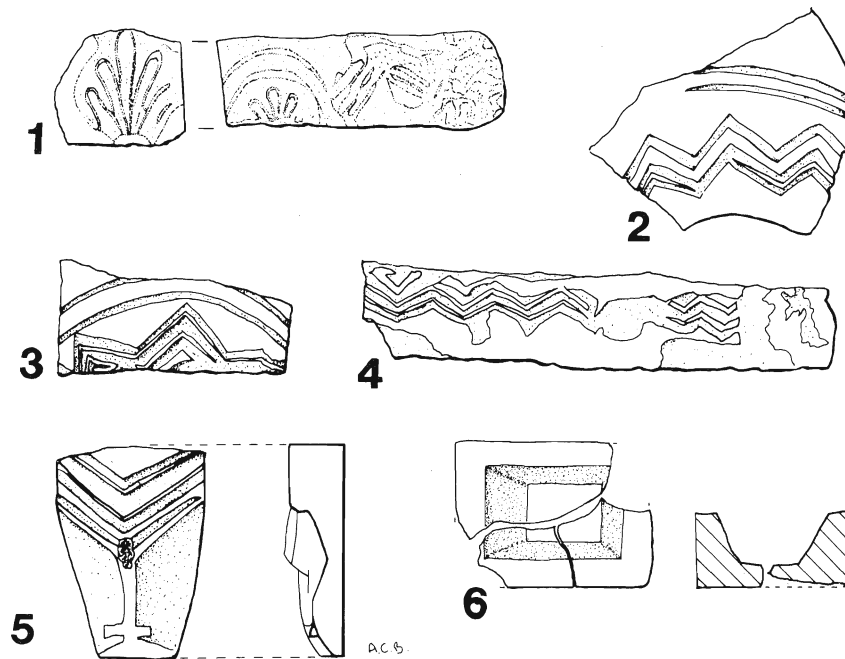


Fig. 5. The Stonework Scale 1:10

4. A large block with the remains of at least six triple chevrons incised on one face. It may have formed part of a frieze: possibly adjoining the impost stone (see 1. above) on the east nave wall of the destroyed Norman church.
5. A voussoir or arch-stone with a more boldly carved triple chevron design than found on the other stone. This triple roll-moulding has a probable defaced pendular ornament that may have continued from the lower point of the chevron onto the soffit or underside of the arch. This more elaborate stone may have been part of the Chancel Arch at Brentingby, possibly the keystone of that arch.
6. A rectangular dished stone that may have been a Medieval oil lamp certainly pre-1661 when it was incorporated in the east chancel wall).
7. & 8. Two upper corner fragments of flat-headed window(s) with hollow mouldings and central rebates for glazing, fourteenth century or later.
9. A jamb-block from a window with an identical cross-section.
10. The triangular and hollow-chamfered head to a mullion in a flat-headed window, *circa* fourteenth century.

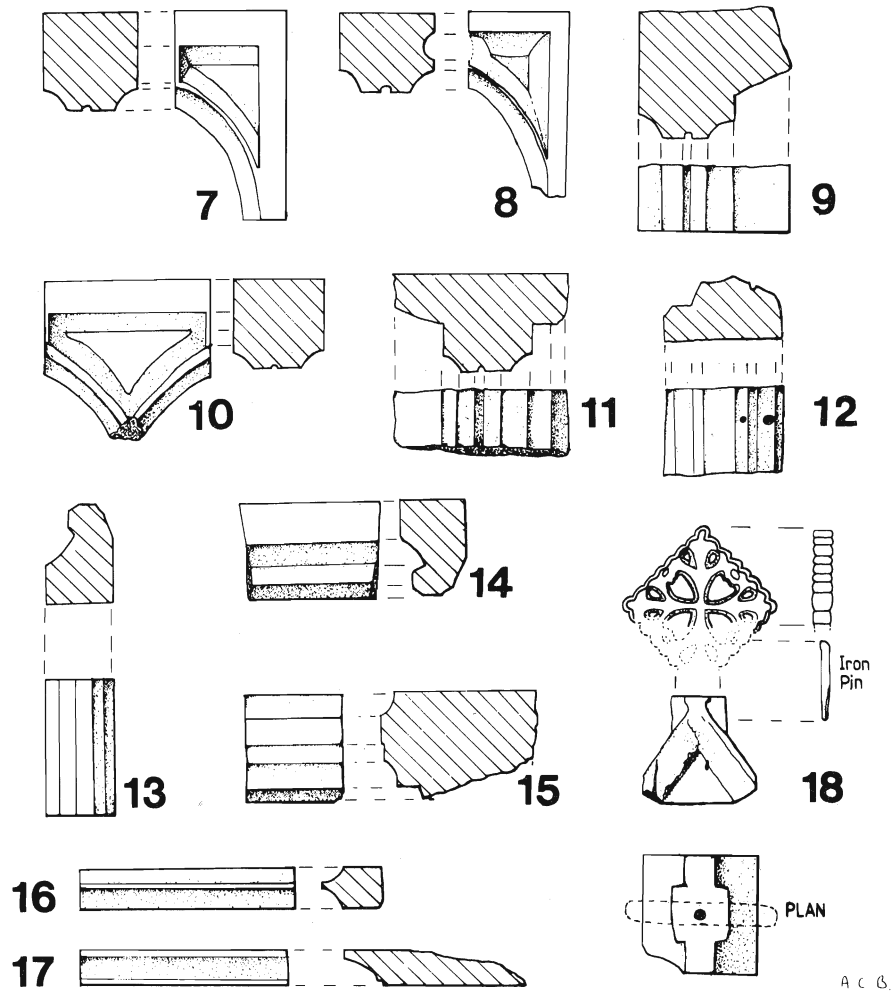


Fig. 6. The Stonework Scale 1:20

11. Another window jamb-block of an identical main cross-section. This has a secondary chamfer to its centre face.
12. A similar stone to (11.) which has been re-cut for use in the 1661 wall.
13. Two jamb-stones exhibiting an engaged three-quarter octagonally sectioned colonette with a hollow chamfer adjoining. These possibly flanked a fourteenth century recess or doorway.
15. A dressed stone block with two hollow-chamfers on one face. This is probably a re-used fourteenth century window jamb-block with its glazing-bar recess dressed-off.

A C B.

16. A stone-bar section with one side presenting a double hollow-chamfer. This was probably a mullion of one of the destroyed fourteenth century windows.
17. A stone slab fragment with an elliptical hollow-chamfer and recessed hollow along one edge. This is possibly part of an altar-top.
18. An elaborate finial cross, the socket stone was still *in situ* surmounting the 1660 gable, but possibly re-used from the fourteenth century chapel.

### WALL PAINTINGS

One of the most interesting aspects of the later history of St Mary's Brentingby is the fine series of wall paintings that have been revealed. On the east wall above the level of the late ceiling was a very fine Royal Coat of Arms (see plate 3). Some of the details seem to be painted incorrectly (for example, the Scottish Lion should be red rather than black), but it is nevertheless clear that it is of Hanoverian date, probably George I (1715–1727). The shield is supported by a flamboyant lion and (?) unicorn. This has unfortunately been destroyed.

In several other parts of the chapel were found the fragmentary remains of various texts. That towards the east end of the north wall is certainly the Ten Commandments in lettering of seventeenth century style, while a green frame to one side of and probably contemporary with, the Royal Coat of Arms, has a text overlying it beginning 'Fear God' (presumably originally reading 'Fear God: honour the King'). An elaborate frame between the south door and the first window to the east has no legible text within it.

On the west wall of the nave are a pair of figures. These were covered by lime-wash and only discovered at a late stage of the work, but have now been removed by J. T. Sturge, the Leicestershire Museums Archæological Conservator, and will be displayed at Newarke Houses Museum. The two figures were found flanking the door from the nave into the tower. The first to be discovered was a skeleton holding a spear in its right hand and a spade in its left and standing on a base of swirling lines (perhaps flames). This sort of figure, sometimes with an hour-glass in addition to spear and spade, is relatively common in such murals. The second figure depicts a man wearing laced boots and a tunic. The head and upper body were damaged but a bar of yellow protruding from where the head would have been may have been a musical instrument, although behind the body of the figure is an area of cross-hatching that may have represented a bundle and the yellow bar may have been the end of a staff on which the bundle is carried. Immediately behind this figure is what appears to be a small red bush. This painting has not proved easy to date, estimates ranging from the fourteenth to eighteenth centuries, but Miss June Swan, the Keeper of the Shoe Collection, Northampton Museum, has kindly looked at the painting and offered a date from the style of footwear. The skeleton appears to be wearing cross-hatched round-toed shoes, for which Miss Swan adduces parallels in the earlier fourteenth century. The second figure's boots are less easy to date, but the

baggy top appears to be more common in the period 1420–1440, although Coventry Museum has a surviving example of the same general type dating to the fourteenth century. Robin Emmerson of Leicestershire Museums Decorative Arts section has also examined the painting. He suggests a date in the first half of the fifteenth century, corroborating the date suggested by the footwear.

The painting is a 'memento mori' which was a popular theme during the later Middle Ages. The second figure may have represented Time. If this was the case then the yellow bar formed, perhaps, part of a scythe.

#### INTERPRETATION & DISCUSSION

As we have seen the earliest feature on the site was the flat-bottomed trench at the east end. This was partly filled with layer AA5 which appears with layer BB3 to have been a general levelling for the site and was probably revetted by a line of posts set in the east side of the trench. The lack of silt in the trench suggests that it was not open for long. It may have been dug to take the posts, but seems disproportionately wide for the purpose. As it exactly underlies the apse wall of the early chapel, and resembles in profile a foundation trench<sup>24</sup> it seems possible that a start was made on building the chapel before the unevenness of the site was appreciated and material was then dumped to rectify this. Layer BB2 and AA6 seems to have formed a final levelling layer before the first chapel was erected. It seems very likely that phase B follows directly on from phase A and that the platform was always intended for the chapel. The walls of this chapel were probably in ironstone, despite the pebble foundations. Cut stone above pebble is found elsewhere in Leicestershire in early medieval contexts such as at Long Whatton<sup>25</sup> and is probably an attempt to conserve expensive building stone.

The dating evidence for phases A and B is not good. The pottery from BB3, the levelling layer, is Saxo-Norman, perhaps tenth or eleventh century in dating, providing a *terminus post quem* for the building. On architectural grounds the apse should not be much later than the middle of the twelfth century,<sup>26</sup> while the ground-plan is closely paralleled at, for example, Bengoe, Herts, and is regarded as the normal type of early Anglo-Norman parish church. Also supporting this date is the dedication of the chapel to the Blessed Virgin Mary, the most common twelfth century dedication, reflecting the particular importance of the cult of the Virgin at this time<sup>27</sup>.

As we have seen there is some structural evidence of a re-building of the chancel and it may be that much of the late twelfth century decorated stonework can be assigned to this operation. It is possible that this can be linked to the appropriation of the chapel by Leicester Abbey at this time, as the Abbey would have become by tradition responsible for the chancel (in its role as rector), while the nave was the responsibility of the congregation. This would certainly explain the surprisingly sophisticated decoration in this rather remote chapel.

Feature 6, the small ash-filled pit, also may be associated with this very early phase, although stratigraphy is no help in this case (it is cut into BB2 and sealed by modern layers). The purpose of this pit is difficult to ascertain. The

simplest and perhaps the most likely explanation is that it was a purely domestic feature used during the building of the first chapel, but 'ritual' explanations are also possible, especially as the pit is on the central axis of the early chapel. In many German churches, and increasingly in England, pits have been found often containing pottery sherds covered by a stone slab and blackened by smoke. It is believed that they were to house relics or 'holy rubbish' like candle-ends or altar cloths burnt because they had become stained with communion wine. It is possible that the present example, although unlined, is in the same tradition<sup>28</sup>

Phase C involved a total re-building of the chapel on a slightly different alignment, although the north, and perhaps the west, nave walls were re-built in more or less the same position as their predecessors. On architectural grounds this phase can be dated to the first half of the fourteenth century. It seems probable that the re-building can be connected with the revival of the village following the acquisition of the manor by the Woodford family in 1318. The increase in population throughout the thirteenth century may also have been an important factor in rebuilding the chapel on a larger scale. The tower was built at this stage, the earlier of the two bells probably dating from this phase. The building was then some three metres longer than it is now and there were three windows and a door in each of the long walls. Whether the nave and chancel were divided is not clear, but a possible line for this is marked by a pair of matching buttresses on the exterior of the present north and south walls. No purpose is apparent for these unless they are to take the thrust of a chancel or rood screen. This would give approximately a 2.1 ratio between the nave and chancel. The 'memento mori' mural appears to have been executed within this phase reflecting the pre-occupation with death in the aftermath of the virulent plagues of the mid-fourteenth century.

Little more can be said about phase D beyond the fact that the super-structure of the chapel was extensively re-modelled with the roof totally re-built and possibly new windows inserted.

In the mid-seventeenth century the whole settlement of Brentingby was re-organised. The parish was totally enclosed, probably involving the rationalisation of farms, and the two farm buildings in the hamlet are likely to date from this period. The Hall was re-built and the chapel was re-modelled. The three metre contraction in the chapel's length may reflect the drop in population over the previous centuries. Most of the other wall paintings probably date to the hundred years following this re-construction and the nave would have been dominated by the symbols of temporal power at the east end and spiritual power at the west end.

After this only relatively minor work was carried out such as partial re-roofing and the insertion of a plaster ceiling, the last recorded reconstruction being in 1901. During the second World War the chapel became disused and was later declared redundant. From this period the chapel began to deteriorate with holes in the roof hastening the process. The stone flag-stones were then removed and all the internal fittings removed or destroyed. In the early 1970s the tower was repaired and remains in church ownership while the rest of the chapel is being converted for domestic use.

## CONCLUSION

The work on the apparently rustic chapel of St. Mary's, Brentingby has revealed a complex structural history that stretches back to the Norman period, with the chapel not assuming its present form until just over 300 years ago. It also shows the challenge that a growing number of redundant churches poses for the archæological world.

## Notes

The text of this report has been written by P. Liddle, in consultation with S. R. Hughes. David Parsons kindly read the draft text and contributed valuable comments. All errors are, of course, attributable to the authors. Antony Bell has drawn the stonework. The site drawings are by S. R. Hughes and Antony Bell.

The excavators would like to thank the Church Commissioners for permission to excavate; the Leicestershire Archæological Society for a grant of £30 towards the work; Leicestershire Museums for the loan of tools; David Parsons, John Daniell, Terry Pearce, Jean Mellor and John Walker for their kind advice, David Bent for site photography; and all those who gave up their time to help in the excavation. We would especially like to thank Mr. and Mrs. Mear (the new owners) for their ready co-operation and great personal kindness.

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7. Nichols II pt 1, p. 374
8. Farnham vol. 1, p. 196
9. *Ibid.*, p. 197
10. *Ibid.*, p. 199–200
11. *Trans. Leicestershire Archæol. Soc.*, iii (1874) p. 82
12. VCHL, II (1954) p. 255
13. VCHL, I (1907) p. 318
14. VCHL, III (1955) p. 163
15. *Trans. Leicestershire Archæol. and Hist. Soc.*, XXXIX (1963–4) p. 28
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17. VCHL, III (1955), p. 166
18. Nichols, II, pt 1, p. 375
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21. North, T. *The Church Bells of Leicester* (1876), p. 22
22. *Journal of the Northampton Museums and Art Gallery*, Vol. 12
23. Oswald, A. *Clay Pipes for the Archæologist* (1975), p. 40
24. I owe this suggestion to Mr. David Parsons
25. *Bulletin of the Loughborough and District Archæological Society*, Vol. 12, No. 1 (1973) pp. 19–20
26. Clapham, A. W. *English Romanesque Architecture after the Conquest* (1943), pp. 101–104
27. I owe this suggestion to David Parsons who has kindly supplied me with information about German discoveries. For a general study of church dedications see A. Arnold-Forster, *Studies in Church Dedications or England's Patron Saints* (1899), 3 volumes



PLATE 1

Brentingby Chapel from the South East; copyright R.C.H.M. (England)

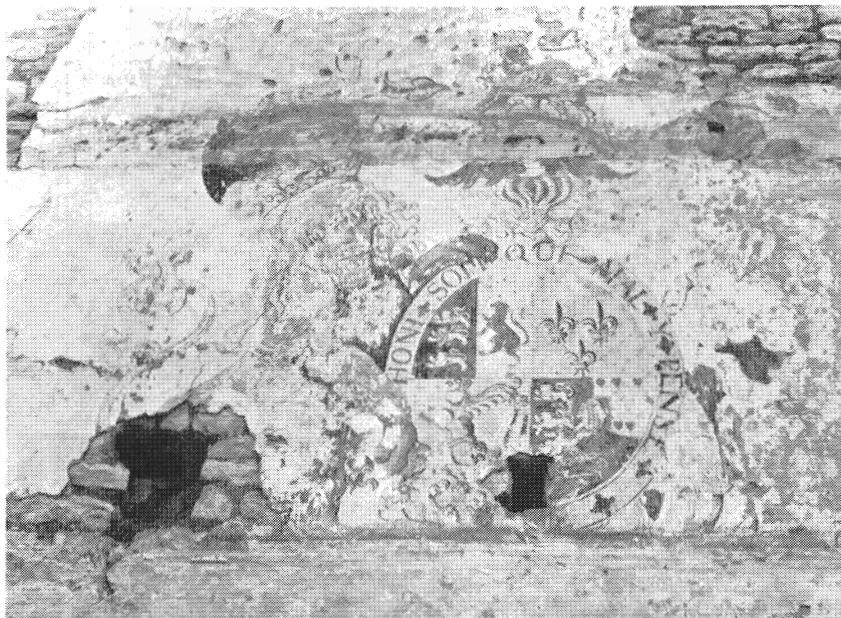


PLATE 3

Brentingby, Stuart Royal Arms, *circa* 1660; East wall exposed on removal of roof 1976  
Copyright Leicestershire Museums

LIDDLE and HUGHES: ST. MARY'S CHAPEL, BRENTINGBY

