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Monumental Brasses  
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The Monumental Brasses of Warwickshire.

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The  
Monumental Brasses of Warwickshire.





The  
Monumental Brasses  
of  
Warwickshire,

Accurately Transcribed, with Translations  
and Descriptive Notes.

BY  
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## P R E F A C E .

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THE notes, now collected, and which received the Darwin medal for Archæology, originally appeared in "The Midland Naturalist" for 1886, and were reprinted by permission of the editors of that magazine.

As far as was possible an alphabetical arrangement was followed, but this had to be occasionally abandoned for reasons which are given from time to time. A reference to the index will overcome any difficulties which a faulty arrangement may cause.

The writer begs to thank the clergy of Warwickshire for their unfailing courtesy in allowing him to take rubbings. He trusts that the list of Warwickshire Brasses is fairly complete. Any value it may have in this respect is largely due to the valuable and unstinted information and assistance of J. A. Cossins, Esq., at whose suggestion the work was undertaken, and by whose experience it was guided.



## The Monumental Brasses of Warwickshire.

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No complete account of the extant Monumental Brasses of Warwickshire has yet been published. Some are mentioned and figured by Dugdale in his "Antiquities," some are described in "The Churches of Warwickshire" by Staunton and Bloxham, in "The Warwickshire Antiquarian Magazine" (two works which came to an untimely end), and in monographs upon particular churches or towns. In the following pages will be found an alphabetical list of all places, it is hoped, in Warwickshire where brasses still remain, and a minute description of these memorials, the result of personal examination. Where it is possible these accounts will be prefaced by an abstract from the catalogue in Haines' "Manual of Monumental Brasses," and followed by references to illustrations, and any interesting information concerning the person commemorated.

Only a few short prefatory notes on Monumental Brasses in general will be given here; those who wish complete information on this subject are advised to consult the Rev. H. Haines' "Manual of Monumental Brasses," the Rev. C. Boutell's "Monumental Brasses and Slabs of the Middle Ages," and Messrs. Waller's "Series of Monumental Brasses."

A monumental brass may be described as a plate of brass with an effigy or inscription or both engraved upon it, inlaid in a stone slab, and firmly fixed there by being imbedded in pitch and rivetted. The earlier specimens usually take the form of effigies; later brasses are generally quadrangular. At the head of the figure a canopy is sometimes placed; and armorial bearings, evangelistic symbols, and other ornaments are not uncommon additions. The accompanying inscriptions are found on scrolls, on strips of metal placed round the edges of the slab, but most often on plates at the feet of the effigies. The engraved plates were sometimes gilt, but generally burnished, and the incised parts were filled up with a black or coloured resinous substance.

The plate of which brasses are made, and the art of engraving them, was probably brought from Flanders or France; indeed, some of the early brasses in England, on comparison with existing Continental examples, betray unmistakable marks of foreign production. Foreign brasses consist of large quadrangular plates, engraved with elaborate back-grounds and certain conventional ornaments; English brasses represent effigies without backgrounds. With the few exceptions suggested, however, the brasses extant in England are the work of English artists; and the metal itself was made in England at least as early as 1565, when Queen Elizabeth granted a patent for its manufacture. It is much to be regretted that, while we may feel confident that certain groups of brasses are the work of the same artists, we are unable to discover who the artists were.

The origin of the use of brasses may perhaps be accounted for in the following way. Marble monuments, with their carved canopies and life-size effigies, however majestic, took up a great space. Effigies in low relief, placed on the floors of churches, were in the way, and, like incised slabs, liable to wear; Limoges enamels were still less suitable for use in a similar position. Hence, about the thirteenth century, monumental brasses came into use, following the incised slab in treatment, and the Limoges enamel, to a certain extent, both in treatment and material, and were at once cheap, convenient, and durable.

To the archaeologist the use of the study of brasses is manifold. They accurately represent the vesture of the ecclesiastic, the armour of the knight, and the less extravagant fashions of civil costume. They supply the herald with armorial bearings; and in the mouldings and tracery of their canopies afford valuable data for the history of Architecture. The inscriptions acquaint the genealogist with facts of family history, and the palæographer with the forms of letters in use at different periods; while all may learn from them something of the thoughts and aspirations that have swayed the generations of the past.

Fac-similes of Monumental Brasses may easily be obtained by laying paper (paper-hangers' lining paper is most convenient) upon the brass, and rubbing the paper with shoe-makers' heel-ball. Care should be taken to first brush out all dust from the incisions in the brass, and to fix the paper securely by weights or wafers. Rub hard so as to produce a good black impression; a result which will be further facilitated by carrying the heel-ball in the trousers' pocket previous to use, by which method the heel-ball is slightly warmed.

Many pleasant holidays may be spent in collecting rubbings of these interesting memorials. This pursuit invigorates the body, quickens the imagination, and links one more closely with the bygone. There is the refreshing walk through country lanes far from smoke and noise, and then in some remote church, whose windows have let in the light of centuries, one stoops down in the quiet aisle and with rustling of paper and rattle of heel-ball takes a rubbing of the effigy of some warrior who haply fought at Crécy or of a courtier who once kneeled to hand the signet-ring to a Tudor.

**ASTLEY.** I.—*A lady of the Astley family (?), circa 1400, in mantle, lower half of effigy and inscription lost. Haines.*—This brass is lying loose on a tomb near the west door. Its length is 2ft. 6in. by 13in. The head, lower part of the effigy, inscription, and canopy, if it had one, are all lost. The lady wore upon her head a veil or kerchief, the ends of which fall upon the shoulders. Her outer garment is a mantle reaching to the feet and drawn together across the chest by a tasselled cord passing through two metal loops (*fermailes*), one fastened in front of each shoulder by a jewelled metal stud. Beneath the mantle is seen the kirtle, a long close-fitting dress with sleeves reaching to the knuckles. Over the kirtle is a dress with the sides cut away from the shoulders to the waist, leaving large openings through which the arms pass. The edges of these openings were generally trimmed with fur. In the present example this border was represented by enamel, which has all disappeared. The front of this garment is ornamented or fastened with metal clasps. The hands of the effigy are in the attitude of prayer. A similar brass is figured in "Haines' Manual," p. 169.

In "Dugdale's Warwickshire," p. 118 (edit. 1730), is figured a lady under a canopy, with the following imperfect inscription: ". . . morust le primer jour d'april l'an de grace mill: cccc et . . . del alme de quele dieu eit mercy: Amen." This may be translated: ". . . died the first day of April in the year of grace one thousand four hundred and . . . on whose soul God have mercy: Amen." Possibly this inscription belongs to our brass, though this is mere conjecture.

The other brasses in the church which are figured in "Dugdale," *l.c.*, are gone; their matrices are, however, visible.

II.—At the west end of the nave, over a pew, is a mutilated plate with an inscription in black-letter or Gothic characters, which reads as follows:—





Between these symbols, on strips of brass, is the following inscription in black letter :—

Of yō charitȳ praye for th... | soolles of Thomas Holte esquier late Justice of North Wales and lordc of this townc of Aston And | Margeryc his Wyfe wich Thomas | deccased the xxiii dayc of Marche Anno dñi Mccccxlv whose soolles God pardon.

Above the effigies, on a shield, are the arms of HOLTE, Az., two bars, or, in chief a cross pattée fitchée, of the second; impaling WILLINGTON, Gu., a saltire vaire, arg. and az.

Thomas Holte, whose head is unfortunately lost, is attired in the robes of a justice. Possibly he wore a coif, or close skull-cap. (Compare the brass at Middleton.) On his shoulders is a tippet and hood, under which is a cloak fastened on the right shoulder. Beneath this is a gown with wide sleeves. The last two were generally lined with a fur called minever, but there is only a faint suggestion, if any, of this in the present example. The justice holds in his hands, which are raised in prayer, a scroll, the symbol of his office; at his right side he wears a tasselled pouch or purse called a *gypcière*, attached to his girdle. His feet are encased in wide shoes.

Margery Holte wears the dress in fashion during the first half of the 16th century. Her head-dress is that called, from its shape, the kennel or diamond-shaped head-dress. It was a sort of bonnet having a round cap at the back, and in front long lappets which hung down each side of the face, and were supported by wires so as to form an angle over the forehead. In the present example there are additional lappets or streamers. The lady's gown is high-necked and has a deep pointed collar, and is confined at the waist by a belt with a metal clasp. The sleeves are very large, and are ornamented with two rows of puffs, four bands, and wide scalloped cuffs. The voluminous folds of the dress, and the way in which it is tucked up at the side, are marks of the style of a provincial artist.

Beneath the effigies of the justice and his wife is the following inscription in black letter :—

Thomas Holte here lyeth in grauc, 3hū for thyn passon  
On hym thou have compassion, And his soole do sauc.

Under this inscription, on separate plates, are the effigies of a son in a gown like his father's, but without the cloak, and of two daughters attired like the mother. There is a poor

representation of the brass in Dugdale (p. 879). Dugdale (p. 872) says that Thos. Holte "being a learned Lawyer and Justice of North Wales in Henry VIIIth's time, as also in Commission for the peace in this Shire the greatest part of that king's reign, wedded Margerie the eldest of the seven daughters and co-heirs to William Willington of Barcheston Esquire (a wealthy merchant of the Staple) who survived him, and afterwards became the wife of Sir Ambrose Cave, Knight. And by her he left issue Edward Holt, Esquire, which Edw. having had his education with Sir John St. Leger (then of Weoley Castle in Com. Wigorn,) as by his father's will appears, was in 14 Eliz. constituted one of the Justices of Peace for this County, and in 26 Eliz., Shiriff; and dyed 3 Febr. 35 Eliz."

Aston Hall was built in 1618 by Sir Thomas Holte, the grandson of the Thomas commemorated by this brass. It will be noticed that the effigy of Margery Holte was placed on the grave before her death.

II.—In the S. aisle, on the floor, is a large stone inlaid with four brass plates. The first is set diamond-wise, and is 15in. square. It bears the crest of LLOYD: out of a five-leaved coronet or, a demi-lion ramp. arg., and the arms of the same:—per fesse, sa. and arg. a lion ramp. counter-changed impaling BRIDGEMAN, Sa., ten plates, four, three, two, one, on a chief arg., a lion pass. of the field.

Beneath this is a plate 18in. by 9in., bearing the following inscription:—

Here Lyeth the Body of *MARY*  
Late wife of *ROBERT LLOYD*  
Of *ASTON* in the County of *SALOP* Esq.  
Eldest Daughter of Sir *IOHN BRIDGEMAN*  
Of *CASTLE BROMWICH* in this County Baronett  
Who departed this life the 25th day of August  
A.D. 1639.

Below this is a third plate 18½in. by 9½in., inscribed:—

HERE also Lyeth Inter'd the BODY of Charlotte  
Bridgeman, *one* other of the Daughters of Sr.  
*IOHN BRIDGEMAN* of Castlebromwich *Baronett*  
She Erected that Monument on the south side  
of this *CHANCEL* in Memory of her PARENTS  
She Departed this LIFE y<sup>e</sup> 28<sup>th</sup> day of August  
1750 *IN* the 76<sup>th</sup> Year of her AGE

Close to the above is a lozenge-shaped plate, 14½ in. by 12 in., bearing the name Charlotte Bridgeman, and the arms of Bridgeman described above.

**BAGINTON.**—*Sir Wm. Bagot, 1407, with arms on jupon, and wif. Margt. (Whatton), in mantle (head restored), both with SS. collars, large. Haines.*

These fine effigies, which have been relaid and re-enamelled, and are now fixed upon the south wall of the chancel, are nearly 4ft. 10in. long. The knight, who is clad in mixed armour of mail and plate, wears upon his head a sharp-pointed helmet called a *bascinet*, the border of which is chased with a scroll-pattern. The sides of the head and neck are defended by the *camail* of chain mail, which was fastened by laces to the helmet, and had an opening for the face. Round the knight's neck is the collar of SS., of which little is known beyond the fact that it is a badge of the house of Lancaster, first granted by Henry IV. The body-armour is a *habergeon*, or short hauberk of chain-mail, the edge of which is seen below the *jupon*, which is a short, sleeveless garment fitting close to the body, scalloped at the lower edge, and made of velvet or silk. In the present instance the *jupon* is embroidered with the arms of BAGOT: arg. a chev., gu., between three martlets sa.; a crescent for difference. The shoulders are covered with *epaulières* of five or six plates; the upper arms with *brassarts*, which are fastened by two straps; the elbows with *coutes*, and the forearms with *vambraces*. Upon his hands, which are upraised, the knight has gauntlets, the knuckles of which are armed with pointed projections called *gullings*, used sometimes for offence. The thighs, knees, and legs of the effigy are encased respectively in plate armour, called *cuisse*s, *genouillières* with plates below them, and *jamb*s (which are fastened with straps). Gussets of mail are seen at the knees and insteps. Upon his feet, which rest upon a lion, the knight has pointed *sollerets* and rowelled spurs. An ornamental transverse belt surrounds his hips, and supports at his left side his sword, with its straight cross-guard, and at his right an *anelace*, *misericorde*, or dagger. The scabbards and hilts of these weapons are richly engraved.

At the knight's right side is his wife. Her head rests upon two cushions, the lower of which is plain, the upper being richly ornamented and tasselled, and set diamond-wise. The lady's hair is dressed in two large plaits which are kept in place, one on each side the face, by a narrow ornamented

band, presumably of metal. Round her neck is a collar of SS. Her fur-lined mantle with its *fermailes*, the sideless dress and kirtle, are very similar to those of the lady at Astley (see above). In the present example, however, there is an ornamented belt encircling the kirtle. At the lady's feet are two lap-dogs with collars of bells.

An engraving of the brass with a mutilated inscription, and shields bearing the arms of the knight and lady, is given by Dugdale, who states that Sir Wm. Bagot was a knight of the shire in several of Richard II.'s Parliaments. At Bolingbroke's rebellion he remained faithful to Richard, with whom he was a favourite, and in consequence was imprisoned by the usurper, who, however, eventually set him at liberty and restored his lands, and, it would seem, decorated him with the collar of SS. It is said that Henry Bolingbroke slept at the castle of the Bagots at Baginton the night before his meeting with Thomas Mowbray, Duke of Norfolk, in the lists at Coventry. Readers of Shakespeare's "Richard II." will remember that Bagot is one of the characters in the play, and that the interrupted duel forms one of the chief scenes.

**BARCHESTON.** I.—*Hugh Humfray, priest, 1530, in academical dress.* Haines.

This effigy is in a side chapel; its length is 13in.; the inser. is on a plate, 14in. by 3in., at the feet of the figure. The brass is in good preservation, no part of it being lost. Hugh Humfray is tonsured, his hair is cut short in front, but hangs down in bushy masses over his ears. He is vested in hood, tippet with a border, probably of fur, cassock, and gown. The last has wide sleeves edged with fur, and large side pockets, and was worn by M.B.'s and Scholars of Divinity. The collar and cuffs only of the cassock are visible. The hands of the effigy are raised in prayer, and are disproportionately large; the shoes are absurdly broad; indeed, the drawing of the figure altogether is rough and coarse. The inscription, which is in black letter, is as follows:—

Orate pro aīa hugonis humfray magistri  
arc̄m̄ nec non in sacra sc̄a theologie bachel̄er̄ii  
cuius anime propicietur deus. Amen. [*quatrefoil, oakleaf*]

Translation:—

Pray for the soul of Hugh Humfray Master of Arts and also Bachelor of Divinity to whose soul God be merciful. Amen.

A similar figure will be found engraved in Haines' Manual, p. 85.

The living of Barcheston was presented to Hugh Humfray by Robert Throckmorton in 1503, and was vacated by his death in 1530.

II.—In the same chapel is a brass plate 20 $\frac{3}{4}$ in. by 12in., with these arms:—Arg. on a chev. between three bugle-horns sa. stringed of the same and garnished or, as many mullets of the last; and beneath them this inscription:—

VIVIT POST FVNERA VIRTVS | EXVVIAS HIC DEPOSVIT FLAMMOCHVS |  
COLBVRN, FILIVS JOHANNIS COLBVRN, E | NOBILI FAMILIA IN AGRO  
WARR ORIVNDVS | VIR FVIT MORIBVS INTEGERRIMVS, NEC NON  
FIDE | THESEIA QVIQVE SEMPER IN AFFLICTIS REI-PVBLICAE |  
STATIBVS REGIS PARTIBVS CONSTANTER ADHAESERAT, | BELLICA  
LAYDE NVLLI SECVNDVS, INVICTVS MARTIS | ALVMNVS, QVI POST  
VARIOS VTRIVSQ. FORTVNÆ CA | SVS ET EXOPTATAM REGIS ET  
REGNI RESTAVRATIO | NEM 18<sup>o</sup> DIE DECEMB: AO. ÆTAT: SVÆ 52  
AO. DONI 1664 CVM | INGENTI OMNIVM MÆRORE SPIRITVM EFLAVIT.

Translation:—

Worth outlives Death.

Here are laid the remains of Flammock Colburn, son of John Colburn, sprung from a noble family in the county of Warwick. He was a man of the greatest integrity, and of fidelity like that of Theseus, and one who in the troublous times of the State ever remained a firm adherent of the King's party, in military glory surpassed by none, an undaunted warrior, who after various changes of fortune good and ill, and after the longed-for Restoration of the King and Monarchy, expired on the 18th day of December, A.D. 1664, aged 52, to the intense regret of all.

**BARTON.**—*Edm. Bury, 1558, and wife Elizabeth (Underhill) . . . 1608, (eff. lost) and 3 children. Haines.*

This brass has been sadly interfered with. The effigy of the lady is lost, and the plates which are left have been re-laid in a new stone, without any regard to ordinary usage.

The remaining effigy is 1ft. 10in. high, and represents a civilian with closely cropped hair, moustache, and pointed beard. Round his neck is a ruff, and he wears a gown open in front and reaching to the feet. The sleeves of the gown reach nearly to the knees, but are mere strips depending from the shoulders. Beneath the gown is a short doublet buttoned to the chin and belted; its sleeves are moderately



tight and have no cuffs. Trunk-hose, hose, and low shoes complete the costume. The figure is well drawn and in good preservation.

Opposite the effigy is a shield,  $6\frac{1}{2}$ in. long, bearing the arms of BURY: Arg., on a chev., sa., three squirrels cracking nuts, ppr. [Kittermaster, Warw. Arms and Lineages, p. 16, puts the chev. between the squirrels]. Below this, to the left, is a plate  $7\frac{1}{2}$ in. sq., engraved with the figures of two boys and a girl, the former dressed like the father; the latter has her hair brushed back under a Paris hood, and wears a ruff, and a dress with pointed stomacher, tight sleeves puffed at the shoulders, and a plain skirt projecting from the hips.

Beneath these plates is another, 2ft. 2in. by 1ft. 2in., bearing this inscription in Roman capitals:—

VNDER THIS STONE ARE BVRIED THE BODIES OF EDMVND BVRY  
AND | ELIZABETH HIS WIFE WHICH ELIZ: WAS THE 7 DAUGHTER  
OF ED | WARD VNDERHILL OF NEATHER ETINGTON IN THE  
COVNTIE OF | WARWICK ESQ: THE SAIDE EDMVND DECEASED  
THE 22 OF JANVARY | 1558. BVT THE SAIDE ELIZ: SVRVINGE  
THE SAIDE EDM: TOOKE TO | HIR SECONDE HVSBAND THOMAS  
TAWYER OF RAVNDIS IN THE COV | TIE OF NORTHAMP: GENT.  
WHOM SHE ALSO OVERLIVED & THEN RE|TVRNINGE INTO WARWICKS:  
HIR NATIVE COVNTIE & DESIRINGE AF | TER THIS LIFE ENDID TO  
HAVE HIR BODY LAIDE IN TIE CHAN | CELL OF THE PISH CHVRCH  
OF BARTON ON THE HEATH IN THE COVN | TIE OF WARW: AFORESAIDE  
W<sup>TH</sup> THE BODY OF THE SAIDE EMVND (*sic*) HIR | FIRST HVSBAND  
CAUSED THIS STONE TO BE PREPARED ANO DNI | 1608 FOR A  
MEMORIAL OF THE SAIDE ELIZABETH. WILLIAM. | JOHN.  
MARGARET. | WHEN CHRIST WHICH IS OVR LIFE SHALL APPEARE  
THEN SHALL WE ALSO APPEARE W<sup>TH</sup> HIM IN GLORY. COLL. 3. 4 |

William, John, and Margaret are the names of the three children represented above. As the brass was put down fifty years later than Edmund Bury's death, we may fairly presume that the costume represented is not *quite* that worn in 1558. (Compare Compton Verney, III.) To the right of the inscription is a shield  $6\frac{1}{2}$ in. long, bearing the arms of UNDERHILL: Arg., a chev., sa., between three trefoils slipped, vert.

In the fourth line the engraver by mistake put Edward for Edmund, and has imperfectly corrected his error. There seems also to have been an erasure after the name Margaret.

Dugdale in quoting this inscription gives "Sawyer" for Tawyer, and inserts "Edmund" in the fourth line from the end.

**CHADSHUNT.** I.—*William Askell, civilian, 1613.*  
*Mural. Nave.*

This brass is not mentioned by Haines. It consists of two plates set in a mural tablet 1ft. 9in. square, with a moulded border, and is over a pew on the south side of the nave. The upper plate is 1ft. 4in. by 5in., and bears this inscription:—

HERE LYETH THE BODY OF WILLIAM  
ASKELL OF GEYDON GENT: WHO DE-  
CEASED THE VI OF FEBRVARIE ANNO  
DÑI 1613. ÆTATIS SVÆ XLVIII.

Beneath this is a plate about 1ft. by 11½in., having its upper corners moulded off. Upon it is engraved the figure of a civilian, very similar to that at Barton described above. In the present instance the hair is longer, the sleeves of the gown a little shorter, and those of the doublet have cuffs. William Askell is kneeling on a tiled floor, his knees resting upon a tasselled cushion. Before him is a prayer desk or small table covered with a fringed cloth, upon which rests a book-desk bearing an open book. The present writer is indebted to the Rev. C. Francis, Rector of Tysoe, for information of the existence of this brass, a further account of which will be found in the "Midland Antiquary" of April, 1885.

II.—On the north side of the aisle, upon the floor, is a plate of brass, 1ft. 7½in. by 4½in., bearing this inscription:—

HEARE LYETH BVRYED THE BODY OF  
THEOPHILVS WILKINS LATE OF GEADON  
WHO DIED ON THE FIRST DAY OF AVGVST. 1613.

**CHARLECOTE.**—There were two brasses in this church, one in memory of John Marskre, chaplain, circ. 1500, the other to Edm. Wykham, gent., of the same date. I am informed by the Vicar of Charlecote that both these memorials disappeared at the rebuilding of the church in 1851, and that a search for them was unrewarded.

**COLESHILL.** I.—*Wm. Abell, Vicar, 1500, with chalice, small, chancel. Haines.*

This effigy is 13in. long; the plate bearing the inser. is about 13in. × 3in. Wm. Abell is tonsured and clad in some

of the Eucharistic vestments. These are:—(1) The *Amice*, an oblong piece of linen having an ornamental lappet, called an *apparel*, sewn on one of its long edges. It was worn round the neck and fastened by strings crossed upon the chest, and resembled a deep embroidered collar. (2) The *Chasuble*, an oval vestment with an aperture in the centre through which the head passed, the vestment falling over the shoulders before and behind. In the present instance the chasuble is plain, but it was not unfrequently ornamented back and front with a Y-shaped orphrey. It was made of various materials and varied in colour with the festival or season of the Christian year. (3) The *Albe*, a white linen vestment like a cassock, but fuller, reaching to the feet, and with close-fitting sleeves. It was girded at the waist and generally ornamented with apparels on the upper side of the cuffs, and at the edge of the skirt in front. In the present instance it is plain. In addition to these vestments the celebrant at mass wore the *stole*, which resembles a long narrow scarf generally embroidered and fringed at the ends, and the *maniple*, which may be described as a miniature stole worn upon the left wrist. The chasuble, stole, and maniple would always be of the same colour. Wm. Abell is without the two last (compare the brass at Whitnash), and Haines considers this a mark of provincial production.

The priest holds a large chalice, over which is a wafer with the letters *ibs*.

The following is the inscription:—

¶hic jacet dñs willm' abell quōdm vicari' isti'  
ccclte qui quidē dñs willm' obiit xviii° die mcs  
maye. āno dñi m d cui' aīc ppiciet' de' amc̄.

Translation:—

Here lieth Sir William Abell formerly vicar of this church, which Sir William died the 18th day of the month of May, A.D. 1500; whose soul God pardon. Amen.

In inscriptions clergy who were non-graduates are called *dominus*; graduates are called *magister* (see Fuller, Church Hist., vi., 5, 10). This distinction will in future papers be suggested by translating *dominus* 'sir,' and *magister* 'master.'

There is an engraving of this effigy in the Imperial Dictionary, under the word "brasses."

II.—*Alice, dau. of Simon Digby, and w. of Robt. Clifton. Esq., 1506, C. Haines.*

This figure is about 2ft. long, and is considered by Haines to be the work of a provincial artist. The lady wears the



kennel-shaped head-dress, with long lappets; her dress is high in the neck, and has sleeves reaching to the knuckles. Round the waist is a loose belt, terminating in two rosette-like ornaments, probably of metal. From the belt depends a chain, to which is fastened a highly ornamental pendant of open metal-work, representing either a *pomander* to hold scent or preservatives against infection, or a receptacle for a heated metal ball for warming the hands. Dugdale gives an illustration of this brass, and supplies the following imperfect inscription, which still runs round the edge of the tomb:—  
 “Of your charitie pray for the soule of | Alice Clifton late the  
 wyffe of Robert Clifton, Esq. and daughter of Simon Digby  
 Esq., wh: Alice | . . . | and the year of our Lord God  
 MCCCCVI. on whose soules Jhu have mercy. Amen.”

From Dugdale we learn that Simon Digby, the father of Alice Clifton, first supported the House of York in the Wars of the Roses, and received considerable benefits in consequence. He afterwards “fought stoutly” for the House of Lancaster at Bosworth, and reaped a rich reward. He was Constable of the Tower in the reign of Henry VII., and acquired the Manor of Coleshill in that king’s reign, after the execution of Sir Baldwyn Mountfort, the previous holder, who assisted Perkin Warbeck.

III.—*Sir John Fenton, L.B., Vicar, Official of Coventry, 1566. C. Haines.*

The influence of the Reformation will be noticed in the altered dress of this cleric, who is vested in a long Genevan preaching-gown with high collar and wide sleeves, beneath which the collar and cuffs of his cassock are visible. The priest wears long hair, and is not tonsured. He points with his right forefinger to a closed book inscribed with the words *verbū dei*, which he holds in his left hand.

At his feet is a plate 1ft. 5in. by 4½in. bearing this inscription:—

Here lieth the body of Syr John Fenton prest  
 Bachelar of law sumtyme vicar of this church and  
 Offishall of Coventree. Who decessed the xvii daye  
 of Maye 1566. Whose soule Jesus pardon. Amen

The title “Syr” should be noticed as an exception to Fuller’s rule quoted above. The post-Reformation prayer for the dead will also be noticed.

In Latham’s Dictionary this passage is quoted: “*Official* is that person to whom the cognizance of causes is committed by such as have ecclesiastical jurisdiction.—*Ayliffe, Parergon Juris Canonici.*”

The three brasses described above have been restored by Messrs. Waller. The last is illustrated in Bloxam's *Goth. Arch.*, page 250; and *Birm. Archæol. Soc. Trans.*, 1874, p. 18.

IV.—*Inscription. Mary Milward, 1651. C.*

This inscription is not recorded by Haines. It is in very refined Gothic characters, and is engraved on strips of brass  $4\frac{1}{2}$ in. wide set round a large flat stone.

Here lyeth the body of MARY Milward | late wife to John Milward of Bradlyash in the county of Darby Esqr. who lived at | Colshill Hall with the Right | Honble the Lady Offaly of whom she was much regarded and died there Aug. 17. 1651.

V.—*Arms and Inscription. Richd. Beresford, 1651. N.*

Two plates, the upper one 1ft. 2in. by  $11\frac{1}{2}$ in., bears the arms and crest of BERESFORD.

The lower plate, 1ft. 11in. by 10in., bears this inser. :—

HERE LYETH INTERRED THE BODY OF RICHARD  
BERESFORD GENT. WHO TOOKE TO WIFE ALICE  
THE DAUGHTER OF THOMAS WILINGTON GENT.  
THEY WERE MARRIED 19 YEARES, AND HAD  
ISSVE 4 SONNES AND 4 DAUGHTERS. HE DE-  
PARTED THIS LIFE THE 4TH OF SEPTEMBER  
1651. AGED 37 YEARES.

**COMPTON VERNEY.** I.—*Anne, dau. of Rich. Verney, Esq., and wife of Master Edw. Odyngsale, of Long Itchington. 1523. Haines.*

This effigy is 1ft.  $10\frac{3}{4}$ in. long, and represents a lady in the usual prayerful attitude. Upon her head is a kerchief, beneath which is a *wimple*, drawn closely under the chin, and covering the neck and sides of the face. A loose outer gown, with wide sleeves, is so draped at the left side (cf. the Aston brass) as to disclose a *kirtle*. Above the effigy is a small shield,  $5\frac{1}{2}$ in. long, bearing part of the VERNEY arms: ar., three crosses moline gu., apparently quartering GREEN: three bucks trippant.

On a mutilated plate, 1ft. 8in. by 3in., below the figure is this inscription :—

Off yeor charyte pray for the sole off Anne Odyngsa . . .  
off mayster Edwarde Odyngsale off Longe ygyngeton . .  
dogter of M Rycharde Verney Esquyer ye whyche deptyde  
ye yere of o lorde m<sup>o</sup>ccccxxiii o whose sole Jhu have m<sup>o</sup>y

There were originally four evangelistic symbols, of which only one, that of S. Mark, is left, at the right hand top corner. Dugdale gives a fair illustration of this brass, but with different armorial bearings.

II.—*Richard Verney, Esq., 1536–7, and w. Anne, with 9 sons and 5 daus. Haines.*

The effigies are about 1ft. 10in. high.

The husband, who is bare-headed and wears his hair long, is represented in armour rather different from any yet described. The *pauldrons*, or shoulder-pieces, are composed of plates arranged in ridges. The cuirass has a central ridge called a *tapul*, and a skirt of oblong plates, from which depend three *tuelles*, one at each side and one in front. Under these is a hawberk. The hands are encased in gauntlets of plate, which leave the fingers exposed. The sword is fastened to a belt hanging diagonally across the body. The *genouillières* have plates above and below them, and ornamental appendages at the sides. The greaves are prolonged over the ankles; the feet are covered by broad *sabbatons*, to which spurs are attached.

The lady wears the kennel-shaped cap, and an outer dress with tight sleeves, and wide-frilled cuffs. This dress, being cut low and square upon the chest, shows an under garment fastened at the neck with a button. The outer dress has a wide border, and is confined by a waistband with a rosette in front; it is gracefully caught up at the left side, showing an under skirt.

Above these figures is a shield, 8in. long, with Verney and Green quartered, six quarterings being now vacant. Below the figures are two groups of children. The daughters are dressed like their mother; the sons wear short dresses or kilts reaching to the knee, hose, and square-toed shoes. One of the boys wears a *gypeière*, and another has something like a Scotch *sporrán* hanging in front of his kilt.

At the corners of the tombstone were evangelical symbols, only three of which are left. On narrow strips of brass round the edges of the stone is this mutilated inscription:—

Off your Charyte Praye for the soules of  
 . . . . . depected out of this psent worlde the xxviii<sup>th</sup> daye  
 of the monethe of September  
 in the yere of our Lord God m<sup>o</sup>ccccc. . . . .

Dugdale gives an illustration of this brass, with a different coat of arms, and says Richard Verney "was in that esteem with King Henry VIII. that, being informed of some infirmity in his head, he afforded him a special licence . . . that he should wear his bonnet at all times and in all places, as well in the king's presence as elsewhere."

III.—*Geo. Verney, Esq., 1574. Haines.*

This is a figure 1ft. 10in. high, representing a man in armour of the seventeenth century; indeed, the effigy might be a portrait of one of Charles the First's cavaliers. His hair is long and curled; he wears a deep falling collar and trunk-hose. The most noticeable features of the armour are the pointed breast-plate, the large *tassets* over the thighs, the scalloped border of the lining of the *paruldrons*, and the numerous rivets with which the plates are fastened together. The sword-belt is arranged diagonally across the body, the sword has the modern guard, and the dagger is at the back of the figure. Apparently the knight wears jack-boots (which meet the *genouillières*), with spurs and spur leathers. The brass was evidently, as Haines says, engraved about 1630, *i.e.*, sixty years after Geo. Verney's death. (Compare the brass at Barton.)

Above the effigy is a fine shield, 8in. long, well engraved, with the quarterings of VERNEY, LOVELL, LUCY, GREEN, BEAUCHAMP, and others.

There is also this inscription on a plate, 8in. by 11in. :—

HERE LIES GEORGE VERNEY | OF COMPTON ESQ: SONNE OF SR | RICH-  
ARD VERNEY KNIGHT AND | HUSBAND OF JANE THE DAUGHTER | OF  
WILLIAM LUCY OF CHARLCOT | ESQ. BY WHOME HEE HAD ONE | SONNE  
AND FOWER DAUGH | TERS. HEE DIED THE EIGHT | DAY OF APRILL  
ANNO DNI 1574.

Dugdale gives a fair representation of this brass, but with different armorial bearings.

There are several tombs in the church, with brass shields bearing the Verney arms.

Haines considers Nos. I. and II. the work of Warwickshire artists, and No. III. by the same artist as the brasses at St. Columb, Cornwall.

**COUGHTON.** I.—*Sir Geo. Throkmorton and w. Kath. c. 1500. Haines.*

Two effigies 3ft. high, of decidedly provincial workmanship. The knight's head rests upon his tilting-helmet, under which is a cushion. The helmet bears the crest an elephant's

head sa., eared or. The epaulières have ridges called pass-guards to protect the neck, and upon the breast-plate is fixed a lance-rest. The coutes are heart-shaped and ornamented, the two tuilles are fastened by straps to the cuirass and are scored to represent separate plates. The genouillières are absurdly large and have cuspidate edges.

The lady wears the kennel-shaped head-dress, a mantle fastened with a band across the chest, an under-dress with ornamental collar, and a loose twisted waistband with circular clasp and pendant ornament.

Above the knight's head is a shield bearing the arms of THROKMORTON: Gu., on a chevron arg., three bars gemel, sa. Above the lady's head is a shield with THROKMORTON impaling VAUX.

Beneath the knight are the effigies of 8 sons, and beneath the lady those of 11 daughters. Below the sons is a shield of four quarterings: 1 THROKMORTON, 2 OLNEY, 3 SPINNEY, 4 ——. Upon the lady's side is a shield, THROKMORTON impaling ABERBURY.

Upon the sides of the tomb were four shields, two of which are lost, the two remaining bear the quarterings of all the families mentioned except VAUX.


The following is the inscription :

Of youre Charite praye for the Soule of syr George Throk=  
merton knyght, And dame Katheryn bys wyfe, one of the  
Daughters of syr Raycolas Vause | Knyght (Lord Harroden)  
Whychc syr George deceased the . . . day of | . . . In  
the yere of the incarnacyon of our lord god A mcccc . . .  
and dame Katyn dyed the . . . day Of . . . An<sup>o</sup> mvc  
. . . on whose soule ihu have mcý amen.

Dugdale, who gives an illustration of this brass, states that the tomb was prepared in the knight's lifetime, which accounts for the omission of the dates.

II.—*Inscr.* Dame Elizabeth Throkmorton last abbess of Denye. 1547. Haines.

Upon a plate 20in. by 4½in. between four evangelical symbols is this inscription :

Off youre charite pray for the soule of Dame Elizabeth Throk=  
merton | the last Abbas of Denye, and aunte to syr George  
Throkmerton | knight, who decessyd the xiiij<sup>th</sup> day of Januarye,  
In the yere of our | lord god a mccccxlvii, who lyeth here  
tumilate in thys tombe | on whocs soule and all chryssten  
soules Jhesu have mcý amē |  vivit post funera vtus.



Above and below the inscription is a lozenge-shaped plate with the arms of Throkmorton. The brass has been restored.

III.—*Inscr.* *Sir John Throkmorton, 1580.*

A plate, about 21in. by 10in., upon the south wall of the chancel. It is not mentioned by Haines.

The inscription is in black letter, the letters being in relief, and runs:—

Here licthe interred ye bodie of Sir John Throkmorton knight  
of | Feckenham, the fivethe sonne of Sir George Throkmorton  
knight of | Covgton, somtime Master of ye Requests unto  
queene Marie of hap= | pic memorie, who in respecte of his  
faithful service bestowed upon | him ye office of Justice of  
Chester and of hir Counsaile in ye marches of | Wales in wch  
rome he continewed xxiii yeares & supplied wth in ye | same  
time ye place of vice president ye space of iv yeares, he had to |  
wife Margerie puttonham Daughter of Robert putche  
Esquier | by whom he had Issue v sonnes & iiii daughters, he  
departed | this life ye 22 of May A<sup>o</sup> 1580. his wife surviving  
who lived | and died his widdoe ye . . . and is here also  
interred.

Above this is a shield with the Throkmorton arms.

No. II. is upon an Altar-tomb at the north side of the chancel. Upon the same tomb is a brass cross and inscription to Sir C. Throkmorton, d. 1840, and an inscription to Dame Elizabeth Throkmorton, d. 1850.

**COVENTRY, St. Michael's.** I.—*Maria Hinton, 1594, with four infants.* *Haines.*

The plate containing the figures is 8½in. by 11in.; that with the inscription 1ft. 4½in. by 11in.

The lady is represented as kneeling at a prayer-desk, upon which is an open book. She wears a high-crowned hat with curled brim, and ruffs at the neck and wrists (?). Her over-gown has a wide turned-back collar and plain skirt, and is confined at the waist by a belt. It is sleeveless, and allows the striped sleeves of the under dress to be seen.

Upon a tiled floor near the prayer-desk lie four infant children in *chrysons* and swaddling clothes. The chrysom was a "white cloth with which children were invested" at their baptism. If the child died before it was a month old the chrysom became its shroud. Swathing-bands were wrapped round the under clothes, giving the child the appearance of a mummy. These children all died in their infancy.

The inscription is:—

MARIAE HINTON FAEMINAE LECTISSIMAE  
VXORI DILECTAE PROBÆ ET PLÆ MARITVS  
AMORIS HOC SVI MONVMENTVM POSVIT.

Quæ pietatis eras, quæ religionis amore,  
Et matronali cunctis gravitate probata,  
Vivens et moriens constans exemplar amicis  
Vivendi in vita, moriendi in morte relinquis.  
Sic tibi, sic vivit vitæ bona fama peractæ;  
Sic tibi, sic vitæ constat spes viva perennis.

OBIT ANNUM AGENS TRICESIMUM  
APRILIS 27°, 1594.

Translation:—To Maria Hinton, a woman of a thousand, a wife beloved, righteous, and dutiful, her husband has set up this memorial of his affection.

Approved by all for holiness of life  
And love, and all that can adorn a wife,  
Alive or dying thou dost ever give  
A pattern how to die and how to live.  
Thus lives thy good report of life well passed,  
And certain hope of life that aye shall last.

She died in her 30th year, April 27th, 1594.

Maria Hinton was the wife of Dr. William Hinton, Vicar of St. Michael's and Archdeacon of Coventry. (Sharp's Antiquities of Coventry, p. 12, and Poole's Antiquities, pp. 138-9, where an illustration of this brass is given.)

II.—*Ann. v. of Wm. Sewell, Vintner, 1609. Haines.*

Like the above, this brass consists of two plates; the upper being 11 in. by 8½ in., the lower 1 ft. 4½ in. by 8½ in. The lady kneels upon a tiled floor before a prayer-desk. She wears a high broad-brimmed hat, wreathed round the crown. This is worn over the "Paris head," "a kind of close linen cap projecting forward at each side of the face, often with . . . a lappet dependent behind" (Haines). Round the lady's neck is a large ruff; her dress has tight sleeves, a plaited stomacher, and plain skirt.

To her memory is the following inscription:—

HER ZEALOVVS CARE TO SERVE HER GOD  
HER CONSTANT LOVE TO HVSBAND DEARE  
HER HARMELES HARTE TO EVERIE ONE  
DOTH LIVE ALTHOUGH HER CORPS LYE HERE  
GOD GRAVNT E VS ALL WHILE GLASS DOTH RY  
TO LIVE IN CHRIST AS SHE HATH DONE.

ANN SEWELL Y<sup>E</sup> WIFE OF WILLM SEWE<sup>LL</sup> OF THIS CYTTY VINT  
NER DEPTED THIS LIFE Y<sup>E</sup> 20<sup>TH</sup> OF DECEM: 1609 OF THE AGE OF  
46 YEARS: AN HYMBLE FOLLOWER OF HER SAVIOVR CHRIST  
AND A WORTHY STIRROR VP OF OTHERS TO ALL HOLY VERTVES.

Illustrations of the brass will be found in Bloxam's *Mon. Arch.*, p. 254, and Poole's *Antiquities of Coventry*, p. 138.

III.—*Inscr.* *John Wightwick, 1637.*

This memorial, not mentioned by Haines, is upon a plate 19in. by 13in., fixed upon the west wall of the nave.

IN OBITVM JOHANNIS WIGHTWICK OPTIMAE SPEI JUVENIS  
COLLEGIJ PEMBROCHIENSIS SOCIJ FILIJ NATV MINORIS  
JOHANNIS WIGHTWICK ARMIGERI HVIVS  
CIVITATIS SENESCALLI QVI OBIJT  
19<sup>O</sup> MART. 1637, 17 ANNOS  
NATVS.

NE CIVES SINT VRBE VNVS NOMINIS VNA  
TRES, VNVM MORTIS SVSTVLIT ATRA MANVS.  
ET NE TRES VNO COGNOMINE NVTRIAT VNVM  
CAENOBIVM SOCIOS, VNVS ADEPTVS ERAT.  
ATQ. DOMO PATRIS NE SINT VNVS IN VNA  
TRES NATI, NATIS E TRIBVS VNVS OBIT.  
HI TRES VNVS ERANT, QUODQ. EST MIRABILE DICTV,  
VNVS ERAT MAJOR, IVNIOR ET MINIMVS.  
MAJOR ERAT CIVIS VIRTUTE MINOR TAMEN ORTV  
FILIVS, ET MINIMVS TEMPORE ERAT SOCIVS.  
HAEC VRBS MAJOREM LVGET, GENITORQ. MINOREM,  
GYMNASIVM OB MINIVM PEMBROCHIENSE GEMIT.  
CVR NON VOTA TRIVM VALVERE VT VIVERET ILLVM,  
TRIVNI CREDO PERPLACVISSE DEO.

Translation:—

On the death of John Wightwick, a youth of the greatest promise, fellow of Pembroke College, younger son of John Wightwick, Esq., Sheriff of this City, who died March 19, 1637, aged 17 years.

Lest there should be three citizens of one name in one city, death's gloomy hand plucked one away. And lest one college should foster three fellows of one surname, one was taken away. And lest there should be three sons in one home of one father, one of the sons died. These three were one, and strange to tell, the one was the greater, the younger, and the youngest. He was the greater citizen in point of worth, but the younger son, and the youngest fellow. This city mourns the greater, the father bewails the younger,



Pembroke College laments the youngest. Why did not the prayers of the three prevail that this prodigy should live? I believe that it pleased the Triune God otherwise.

IV.—*Inscription. Captain Gervase Scrope, 1705. Mural.*

This memorial, not mentioned by Haines, is upon a large plate, 2ft. 2in. by 1ft. 10in., within a moulded stone border. At the top is a small shield, with the arms of SCROPE, az., a bend or., and the legend, *non haec, sed me.* Then follows:—

Here lyes the Body of Capt<sup>n</sup>. GERVASE SCROPE of the Family  
of the SCROPES of Bolton in the County of York who  
departed this life the 26<sup>th</sup> day of Aug<sup>t</sup>. Anno Dni 1705  
Agcd 66

AN EPITAPH Written by Himself in the Agony and  
Doloro's Paines of the Gout, and dyed soon after.

Here lyes an Old Tofsed TENNIS BALL,  
Was Racketted from Spring to Fall  
With so much heat and so much haft,  
Time's arm for shame grew tyr'd at laft.  
Four kings in CAMPS he truly seru'd  
And from his Loyalty ne'er sweru'd.  
FATHER ruin'd, the SON slighted,  
And from the CROWN ne'er requited,  
Lofs of ESTATE, RELATIONS, BLOOD,  
Was too well known but did no good.  
With long CAMPAIGNS and paines o' th' GOV'T  
He cou'd no longer hold it out.  
Always a restles life he led,  
Never at quiet till quite dead.  
He marry'd in his latter dayes  
ONE who exceeds the common praise ;  
But wanting breath still to make known  
Her truc AFFECTION and his OWN,  
Death kindly came, all wants supply'd,  
By giving REST which life deny'd.

An illustration of this brass is given in Poole's *Antiq. of Coventry*, p. 140.

In addition to these there are several other inscriptions on brass plates, the most noteworthy being:—

“ Here lyeth Mr. Thomas Bond, Draper, sometime mayor of this cittie, and fomder of the hospitall of Bablake, who gave divers lunds and tenements for the maintenance of ten poore men so long as the world shall endure, and a woman to looke to them, with many other good gifts; and died the

xviii. day of March in the year of our Lord God MDVI." Lisle Cave, Esq., 1622. Mrs. Mary Vavasour, 1631. The Honble. Caroline Hood, 1858.

Poole quotes the following from Sir John Harrington (temp. James I):—"The pavement of Coventry Church is almost all tombstones, and some very ancient; but there came in a zealous fellow with a counterfeit commission, that for avoiding superstition, hath not left one pennyworth nor penny-breadth of brass upon all the tombs of all the inscriptions, which had been many and costly." (Poole, p. 141.)

**Holy Trinity Church.** *John Whithead, mayor, and us., circ. 1600. Haines.*

This brass is wrongly assigned by Haines to S. Michael's. It is 2ft. 4½ in. by 18 in., and is inlaid in a mural tablet with moulded border. The mayor wears a ruff and his official fur-edged gown. His hair is brushed back from the forehead, and he wears a moustache and pointed beard. At the ends of a prayer-desk, before which he stands, kneel his wives. The one upon his right hand wears a high-crowned hat with narrow curled brim, over a "Paris head;" a ruff, an outer gown open down the front and confined by a sash, and an under dress. The wife on the left side is similarly dressed, but without the hat. Her French hood is depressed in the centre.

Below the former wife kneel three girls and a boy; under the latter, three boys and two girls, a prayer-desk separating the groups. The girls are dressed like the lady last described; the boys wear short doublets, knee-breeches, hose, and shoes. At the mayor's right hand are the arms of Coventry, at his left those of Whithead.

There is the following somewhat fanciful inscription:—

CARMEN IN OBITVM VIRI CHARISSIMI JOHANNIS WHIT-  
HEAD QUONDĀ PRAETORIS HUIUS CIVITATIS DIGNISSIMI.

ROMA NVM̄A JACTAT DECORAT LACEDAEMONA PRISCĀ

JVSTA THERAPNAEVVS JVRA LYCVRGVS AGENS.

NON MINOR EST NOBIS PRAECISO STAMINE VITAE,

QVI JACET HIC CLAVSVS LYMINE CASSVS HVMO.

VIRTVTIS CVRSV CONSTANS ATHLETA JEHOVAE,

O QVAM LONGE ABERAT SVEDOLA GRAECA FIDES.

MORTVVS ANTE DIEM PROH, SAEVO FVNERE RAPTVS

TEMPORE PRAETVRAE, MORTVVS ANTE DIEM.

TEMPORE PRAETVRAE, TRIBVS ET PLUS PARTIEVS ANNI

OFFICIO FVNCTVS, SCANDIT IN ASTRA POLI.

In English thus:—Epitaph upon the death of the well-beloved John Whithead, sometime most worshipful mayor of this city.

Rome boasts of Numa : ancient Sparta's famed  
 For equal laws by her Lyeurgus framed.  
 As great our chief who, in death's gloom profound,  
 His life-thread snapt, here rests beneath the ground.  
 God's steadfast champion in virtue's race,  
 No subtle Grecian guile might him disgrace.  
 Ere his day, dead, to cruel fate a prey,  
 He died in harness, ah ! died ere his day.  
 He died in harness, scarce a year was given  
 In which to rule, ere he was called to heaven.

For an illustration of this brass see Poole, p. 140.

Mention should here be made of an ancient brass tablet, dated 1568, now in St. Mary's Hall, on which are engraved the conditions of the lease of Cheylesmore Park, granted by the Duke of Northumberland to the Mayor, Bailiffs, and Commonalty of Coventry.

**EXHALL, near Alcester.**—*John Walsingham, Esq., 1566, and w. Elenor. Haines.*

One of the most pleasing brasses in the county, the style and drawing being admirable. The man is 1ft. 11in. high, the woman 1ft. 10in. The former has close-cropped hair, moustache, and beard. Round his neck is a ruff, which fits closely upon a narrow gorget of plate. The *pauldrons* are large, and have a lining with scalloped border ; they are fastened by staples and spring-pins. The *coutes* are small and elegant, and the hinges of the *rambraces* are plainly shown. The hands, which are well drawn, are bare. The breast-plate is ridged, and to it are fastened, by hinges, two large *tassets*, which are kept in their place by straps passing round the thighs. The *genouillières* are similarly fastened. The sword-belt does not go round the body, but is fastened to a ring at the right side of the breast-plate ; the sword has the modern guard. This armour belongs to a period about fifteen years later than 1566, so that we seem to have here another instance of a brass put up some time after the decease of the person it represents. (See Compton Verney III.) The lady has a French hood, a ruff, and a loose outer gown thrown open from the neck downwards, except where it is confined by a sash at the waist. A richly-embroidered bodice and petticoat are thus disclosed, the former having striped sleeves with cuffs. Above the effigies are two shields, each

6in. long. One, part of which is lost, bears the arms of WALSINGHAM: Quarterly, 1 and 4, paly of six, arg. and sa., over all a fess gu.; 2 and 3, gules, a cross coupeé compony arg. and az., bet. 16 bezants. The other shield is for ASHEFIELD. arg. a trefoil slipped sa., bet. 3 mullets, gu.

The inscription is upon a plate 1ft. 7½in. by 4½in.

Here lieth buried the bodies of John Walsingham late of Eyball in ye | County of War' Esquire and Elenor his wyfe one of the daugh= | ters of Humfrey Ashefield late of Heythroppe in the countye of | Oxord Esquire. The same Joh decessed the xx<sup>th</sup> day of January | 1566. And ye said Elenor decessed the

The wife was probably buried elsewhere. (Compare the Aston brass.)

There is no monumental brass at HALFORD, as stated by Haines. In the chancel, however, is a stone incised with the figures of a cross and chalice.

**HAMPTON - IN - ARDEN.**—*A civilian, c. 1500.*  
*Haines.*

In the nave of the church lies an effigy, 14in. high, of a man in civil costume. The tombstone in which it is inlaid has matrices for a woman's effigy and an inscription, both of which are lost.

The man has long hair, and wears a gown with wide sleeves, edged with minever at the neck and cuffs. The collar and sleeves of an under garment are visible. From the left side of the civilian's girdle hangs a *gypcière* or pouch, and from the right a rosary.

It is doubtful whom the brass represents. Dugdale records a brass to "Ricardus Brokes balius de Hampton in Ardene et Isota uxor ejus." Haines refers to the "Gentleman's Magazine," 1795, Part II., p. 988, where the following inscription is printed:—

Alon yt behoves the off to have i mynd  
yt ye delyst wt y<sup>n</sup> hand yt shalt ye fynde  
Childyr bene selotbil & wiffys hen unky'd  
Excekutors covetose & kepe at yt yyr y fynd  
Ihic jacent Ricardus Stokys Salter de hampton in Ardenie  
Et Isota uxor eius quor' aiabus p' picietur deus amen.

Dugdale gives the same verses, modernised; they were common on gravestones at the end of the fifteenth century, and a longer version will be found in Weever's "Ancient Funeral Monuments." Whether our brass is in memory of Richard Brokes, bailiff, or Richard Stokys, salter, it is

impossible to decide. Perhaps there were once two brasses, and the inscription has been misplaced. Too much weight, however, must not be given to the statement in the "Gentleman's Magazine," which is evidently inaccurate in describing the brass as that of a "woman holding a rosary and purse." The words "yrr y" in the fourth line of the inscription may be a misreading of "yey," *i.e.*, "they."

An illustration of the brass will be found in the Transactions of the Archæological Section of the Birmingham and Midland Institute, 1878-9, p. 8.

**HARBURY.** I.—*Alice Wagstaff, 1563. Haines.*

This brass is now at the west end of the nave. It consists of several plates, one of which, 21in. by 5in., placed at the head of the tombstone, contains this inscription:—

Ales Wagstaff sometyme Savage wife, beare scapeth in the  
duste | Whose Image shoes whereof we be, and where unto  
wee must | Her life well spent, a death did brynge, agreable  
to the same | Whose vertues in the boke of life, recorded  
bath her name | God graunt all those that present be, or shall  
hereafter pas | Suche gift of grace, such perfett liefc, as in  
that matron was.

A plate, 3in. by 1in., is lost from its position below and adjoining this larger plate. Possibly it contained the word "Amen." Beneath this is a space enclosed by three strips of brass, with the following inscription; on a fourth, loose in the Rector's study, the words are illegible:—

\* Beholde the ende my children all, and marke yt well or ye  
begynne | To deathe are ye subject and thral, take bede  
therefor and fle from synne |

(Third line illegible)

And lifc agayne shall springe and growce, where deathe  
bath reapt and also mowen

Within this enclosed space were the effigies of Alice Wagstaff and her children. The lady's figure and a group of children are lost; one girl only is left, dressed in French hood, ruff, and gown with falling collar and tight sleeves puffed at the shoulders and frilled at the wrists. There are two plates, 8in. by 4in., near the head of the principal figure. That on the right enumerates

[The parent of this Alys]  
Thomas ffurnor the sonne  
of Willm ffurnor & Alys  
ffurnor the daughter of  
Willm Tyrrole.

The left hand plate details

Her bretherne & systers  
William ffurnor and John  
ffurnor Anne ffurnor  
and Jone ffurnor

At the bottom of the tombstone is a plate 20½ in. by 4 in., inscribed thus:—

This Counsell good this mother deare, unto her children  
gave | In liefte to learne, souche deatbe to dye, a better liefte  
to have | By coursse of kynde her liefte sursesd, the twenty=  
fourth of Maye | for whose swete soule amonge the rest, I  
do most humbly pray | Anno dñi | 1563.

There has been an attempt, probably by a Puritan, to erase the word "pray" in the last line of this post-Reformation prayer for the dead.

II.—*Anne Wagstaff, 1624. Haines.*

A small plate, 1ft. by 5in., in a moulded tablet upon the south wall of the chancel, bears this inscription:—

ANNE WAGSTAF DAUGHT' TO IO' HANSLEPP  
OF STONITHORPE HEARE DOTH LYE  
WHOSE VERTVOVS LIFE DID WELL DESERVE  
ETERNAL MEMORYE. QVE ORBIT  
ANº DOMINI 1624.

III.—*James Wright, Gent., 1685. Haines.*

Like No. I., this brass has been placed at the west end of the nave. It consists of two plates; the upper one, which is 2ft. square and placed diamond-wise, bears the crest, a dragon's head ppr. issuing out of a ducal coronet or., and the arms of WRIGHT:—az., two bars arg., in chief three leopards' heads or., impaling WAGSTAFF arg., two bends engr., sa., the under one coupé at the top, in chief an escallop of the second.

The lower plate, 2ft. 9in. by 10in., is inscribed:—

HAC IACET SVB VRNA CORPVS IACOBI WRIGHT GENEROSI  
QVI OBIT DVODECIMO DIE SEPTEMBRIS ANº CHRISTI  
MILLIMO SEXCENTESIMO & OCTOGESIMO QVINTO  
ÆTATIS SVÆ 61, CVIVS ANIMA REQVIESCAT IN PACE  
Hac bene qui meruit tumulatur Regis in urna  
Et patriæ uiuens uerus amator erat  
Optima prima fere manibus Rapiuntur auaris  
Implentur muneris deteriora suis.



Translation :—

Under this tomb lieth the body of James Wright, gentleman, who died on the 12th of September, 1685. May his soul rest in peace.

Beneath this tomb is buried one who deserved well of the king, and who in life was a true lover of his country. The best things are generally the first to be snatched from our greedy hands, the worse things are filled with their full numbers, *i.e.*, are undiminished.

In order to make any sense of the last line, "numeris" has been conjectured for "muneris," which will neither scan nor give sense. There seems to have been an attempt to change "tumulator," in line 1, into tumulator, which means nothing. Regis is curious Latin. The seventeenth century prayer for the dead is remarkable.

**HASELEY.**—*Clement Throkmorton, Esq., 1573, and w. Kath., with 6 sons and 7 daus. Haines.*

Upon an altar-tomb in the chancel is this interesting memorial, part of which is palimpsest. This word is more properly applied to a M.S. in which the first writing has been defaced to make room for later matter; but the term palimpsest is also applied to (1) brasses engraved anew upon the reverse side of the original; (2) those altered to suit another name and date; (3) unaltered effigies with new inscriptions. The present brass is an example of the first kind; part of the inscription has lines of drapery on its reverse side; and the group of sons is upon a plate bearing some beautiful architectural details. These portions have lately been fitted with hinges, so that both sides may be examined.

The effigies of the knight and his lady are 2ft. 3in. and 2ft. 1in. long respectively. The former is recumbent, his head resting upon a tilting-helmet; but his feet are inconspicuously represented as standing amongst grass and flowers. His armour is chiefly of plate, but he wears a hauberk of mail; and there are ruffs round his neck and wrists. There is no need to describe the armour in detail, but reference may be made to the two *tuelles* over the thighs, the broad *sabbatons* on the feet, and the rivets which fasten the plates together. The lady, who is at the knight's left side (armorially speaking, her proper position), wears a Paris hood, and a gown with out-standing collar, and tight sleeves puffed at the shoulders. Beneath this is another dress, with profusely embroidered skirt. Ruffs are seen at the neck and wrists; and from the waist-band, attached to a long ribbon, hangs a book with two clasps. Below the knight are six sons, in long

gowns and doublets; and opposite to them are seven daughters, dressed like their mother. Above the parents are two shields and a lozenge. The centre shield bears THROKMORTON, with quarterings of ABERBURY, OLNEY, SPINEY, —, and WIKE. The lozenge, which has been relaid upside down, of course bears the lady's arms, NEVELL, and the shield on the left shows the husband's arms impaling the wife's. At the bottom of the tombstone are two shields like those already described.

The inscription is:—

\* Here lieth the bodye of Clement Throkorton Esquier the thirde | Sonne of Sr George Throkorton Knight, and Kathberin Nevell his wyffe the ffirste and eldcste Daughter of Sr Edward Nevell Knight, of whom he begate syxe sonnes and seven | Daughters, he departed this world the sondaye beinge the xiiii<sup>th</sup> of | Decembar in the yere of our lorde God MCCCCC seventyc and thre and in the systene yere of the raigne of our most Gracious and sufferaigne ladye quene Elizabeth.

The Sir George Throkorton referred to is the knight whose effigy is at Coughton (see above). Dugdale gives an illustration of this brass.

**HILLMORTON.**—*A lady, circ. 1410. Haines.*

This fine effigy, 4ft. 6in. long, is very similar to the brass at Merevale. It is underneath the floor of a pew in the south aisle of the church, and is in fairly good preservation. The lady is clad in a close-fitting kirtle, with sleeves reaching to the knuckles. Over the kirtle is a mantle drawn together by a cord. The head-dress is that known as the *crepsine* (see MEREVALE), with which is worn a graceful kerchief. At the lady's feet are two small lap-dogs. From her hands proceeds a scroll, part of which, containing the angel's salutation to S. Mary the Virgin, is lost. The following words are left:—

Ave . . . . truct' ventris tui. Jhu fili dei miserece mei.

That is in English:—

Hail . . . . fruit of thy womb. Jesu son of God have mercy on me.

There is no other inscription left; on either side of the effigy is the matrix of a small shield.

Dugdale records "two gravestones of marble having small portraictures in brass," a description which does not suit this example.



There are no brasses at Ipsley, as Haines states, but two incised slabs.

**ITCHINGTON, LONG.**—*John Bosworth, yeoman, 1674, and vs. Haines.*

A large plate, about 2ft. 2in. square, set in a stone tablet with pillars, mouldings, &c. At the top of the plate is the figure of a man in a long belted doublet, kneeling upon a cushion. The letters I B are engraved near his head. Upon his right side is depicted a lady kneeling upon a cushion and holding a book. She wears a cap with acutely pointed sides, a bodice, skirt, and apron. The name ELLINOR is inscribed near her. On the opposite side kneels a similar figure, with the name ISABELLA. At the bottom of the brass on the left is a skull and cross-bones, and on the right an hour-glass and cross-bones. The drawing is poor, and the spirit and style of the whole composition is debased. The following inscription is beneath the figures:—

BEHOLD THE CHARITY OF JOHN BOSWORTH OF YARDLEY IN THE  
 COVNTY | OF WORCESTER YEOMAN HE DEPARTED THIS LIFE THE  
 X<sup>TH</sup> OF MARCH 167<sup>4</sup>/<sub>5</sub> | IN THE LXXXII<sup>D</sup> YEARE OF HIS AGE HE GAVE  
 BY HIS LAST WILL AND TESTAMENT | VNTO DIVERS TRVSTEEES FOR  
 THE VSE AND BENEFIT OF THE POORE OF | THE PARISH OF LONG  
 ITCHINGTON IN THE COVNTY OF WARWICK AND | THEYR SVCESSORS  
 THE SVMME OF XV<sup>L</sup> IIII<sup>S</sup> YEARLY FOR EVER TO BE | PAYD AND  
 ISSVED OVT OF ONE MESSVAGE CALLED BY THE NAME OF | BROWNE  
 SCITVATE LYING IN BICNILL ALIAS BICKINHVLL IN THE COVNTY |  
 OF WARWICK AND ALSOE ONE CLOSE OF LAND IN V PARTS COMMONLY |  
 KNOWNE BY THE NAME OF WADDICE AND ALSOE ONE LITTLE CRAFT |  
 CALLED BROAD CRAFT AND ALLSOE III RVDGES OF ARRABLE LAND  
 IN | A COMMON FEILD CALLED EWETREE FEILD LYING IN YARDLEY  
 IN THE | COVNTY OF WORCESTER VIZ V<sup>L</sup> IIII<sup>S</sup> TO BE BESTOWED  
 XII TWOPENNY | WHEATEN LOAVES EVERY SABBATH OR LORDS DAY  
 TO BE SETT ON THE | COMMVNION TABLE AND TO BE DISTRIBUTED BY  
 THE CHVRCHWARDENS | AND OVERSEERS OF THE POORE VNTO XII OF  
 THE POOREST OF THIS PARISH | VIZ THE OTHER X<sup>L</sup> TO BE BESTOWED  
 FOR THE MAINTAYNANCE OF A GOOD & | ABLE SCHOOLMASTER TO  
 TEACH THE POORE OF THIS PARISH SONNES AND | DAUGHTERS TO  
 READ THE GRAMMER & OTHER LITERATVRE & ALLSOE TO WRITE |  
 & CAST ACCOMPT AS IN MY WILL IS MORE AT LARGE EXPRESSED |

ALL YOV THAT PASSE MEE BY  
 AS YOV ARE NOW SOE ONCE WAS I  
 AS I AM NOW SOE SHALL YOV BEE  
 REMEMBER THE POORE & IMITATE MEE

**MEREVALE.**—*Robt. Lord Ferrers of Chartley 1412(?)*,  
and *w. Margt.* [Spencer.] Haines.

These magnificent effigies lie upon the floor of the chancel. The knight is 5ft. 2in. high, and is clad in the plate-armour of the early part of the fifteenth century, viz.: bascinet, gorget (instead of the mail camail), epaulières, brassarts fastened with straps, coutes, vambraces, gauntlets showing the finger-tips and armed with gadlings, cuisses, genouillières, jambs, sollerets, and rowelled spurs. At the armpits are circular plates called *roundels*, which served to cover the joints of the harness. The breast-plate has a skirt of seven overlapping *taces*, to the lowermost of which at its centre are fastened three smaller plates forming the *baquette*. Below this skirt is a row of rings, every third ring having another depending from it. This edging of mail may be part of a mail shirt, but is probably merely a survival in the shape of a fringe. The knight's sword has a straight cross-guard (part of which is lost) and is fastened to an ornamental belt, arranged diagonally across the hips. Part of a dagger remains at the left side, and the scabbards of this and the sword are ornamented with the usual rows of *guttès* or drops. The knight's head rested upon a tilting-helmet, which is lost; the *panache* of peacock's feathers which adorn it is, however, in good preservation. At the feet of the effigy is an animal resembling a bear. The lady's effigy measures 5ft., and is at the knight's left hand, the head resting on two cushions. She wears the *crespine* head-dress, which confined the hair in a net, and formed two small bunches over the ears, the whole being kept in place by a band encircling the head. Over this is thrown a kerchief. The rest of the costume is a long mantle fastened across the chest by a cord, and a tightly-fitting kirtle, with tight sleeves reaching to the knuckles and buttoned beneath the forearm with eighteen buttons. A small dog, with a collar of bells, is at the lady's feet.

There is neither inscription nor canopy, and as the brasses, both of which have been broken, have been relaid in a new stone, there are no matrices. Haines refers to illustrations of this brass in Gresley's Forest of Arden, and Boutell's Series. Gresley seems to suppose that the knight's effigy represents Robert Earl Ferrers, who founded the Abbey of Merevale in 1148, and was there buried in an ox-hide, a most improbable supposition.

**MERIDEN.** *Elizth. Rotton, 1638, with anagram*  
Haines.

An effigy, 2ft. 4in. long, representing a young lady of very comely appearance. She wears a cap with scalloped edges, beneath which her hair hangs in graceful curls. Her bodice, which is tied at the waist with a ribbon, has a double falling-collar and double cuffs, both with scalloped edges. The upper parts of the sleeves have lappets caught up above the elbow and tied with a bow. The skirt of the dress is plain, and short enough to reveal a pair of high-heeled shoes with rosettes in front.

On a plate, 2ft. 4in. by 1ft. 4in., below the figure is this inscription, with an anagram upon the lady's name, *i.e.*, a re-arrangement of the letters of her name in the form of a motto:—

Memoriae Sacrum

SVE ISTO LAPIDE MARMOREO PLACIDE RECVMBIT ELIZABETHA ROTTON, SINGVLARIS FORMÆ AC VIRTVTIS VIRGO FILIA ET HERES THOMÆ ROTTON GENEROSI, ET MARGARETÆ VXORIS EIVS, QVÆ IN FLORIDA (HEV) IVENTVTE EX HAC VITA MIGRAVIT 14<sup>o</sup> DIE DECEMBRIS A<sup>o</sup> ÆTATIS SVÆ 20 ET SALVTIS NRÆ 1638

The Text at her Funerall.

Math. 9, 24. The maide is not dead but sleepeth.

Anagr. { Elizabeth Rotton }  
{ I to A blest Throne. }

FREINDS WEEPE NOE MORE : WHEN THIS NIGHTS SLEEPE IS GONE  
I SHALL A RISE, AND GOE TO A BLEST THRONE.

Translation of the Latin:—

Sacred to memory.

Beneath this marble stone peacefully rests Elizabeth Rotton, a maid of rare beauty and virtue, the daughter and heiress of Thomas Rotton, gent., and of Margaret his wife; who in the bloom (alas) of her youth departed out of this life on the 14th of December in the 20th year of her age, and in that of our salvation 1638.

**MIDDLETON.** I.—*Rich. Byngham, justice of the King's Bench, 1476, and widow Margaret. Haines.*

These effigies, which are 3ft. 2in. and 3ft. long respectively, are in good preservation, but have been relaid (at the entrance of the chancel), as there are no matrices for the four shields of arms shown in Dugdale's illustration of the brass. The justice wears a coif or skull-cap, a fur-lined gown, open in front, with high collar and wide sleeves, and a large cloak fastened upon the right shoulder with two buttons. Upon

his feet (which rest upon turf, with trefoil and other plants springing from it) are pointed shoes. The lady wears a wimple or *barbe*, the sign of widowhood; a large kerchief, and a long loose cloak, beneath which is a kirtle girded at the waist. Upon her right wrist hangs a rosary of forty beads, four larger beads marking the decades. Attached to the rosary is a tassel.

Upon a plate 2ft. 9in. by 3in. is this inscription:—

Hic jacent dñs Ricardus Byngham miles et Justiciari' de  
banko dñi regis qui obiit xxiiº | Dic mañ anò dñi mill'º  
ccccºlxxviº Et dña margareta sui cōsors quor' aīabs p̄picietur  
deus amē.

In English:—

Here lie Sir Richard Byngham, knight, and justice of our lord the King's Bench, who died the 22nd day of May, A.D. 1476, and Lady Margaret his wife; to whose souls God be merciful. Amen.

There is an illustration of this brass in the *Trans. of Arch. Sect. of Birmingham and Mid. Inst.*, 1874, p. 17.

II.—*Dorothy, w. of Ant. Fitzherbert, 1507. Haines.*

Upon the north wall of the chancel, in an arched recess, is a small brass shield with these arms: Arg., a chief vaire, or. and gu., over all a bend sa., for FITZHERBERT impaling WILLOUGHBY or., two bars gu., charged with three water bougets, arg.

Underneath, on a small plate, is this inscription:—

Hic jacet Dorothea filia Hērici Wiloughby | militis ac uxore  
Antonii ffitzherbert q̄ obiit | quoto die nouēbris aº dñi mºccccº  
sc̄p̄io.

Translation:—

Here lieth Dorothy, the daughter of Henry Wiloughby, knt., and wife of Antony Fitzherbert; she died on the 4th day of November, A.D. 1507.

The letters are carved in relief and are beautifully formed; the ground of the plate is coarsely scored, probably to prepare it for the enamel which we may suppose once surrounded the letters. The original gravestone has lately been uncovered during some alterations to the chancel, and this brass, which had been fastened to the wall upside down, has now been relaid in its original position.

Margaret Byngham, commemorated by No. I., was a sister of Sir Baldwin Frevill, and widow of Sir Hugh

Wiloughby, of Wollaton, in Nottinghamshire, and great-grand-mother of Dorothy Fitzherbert. Antony Fitzherbert was a justice of King's Bench. Dugdale gives an illustration of this brass.

At NAPTON-ON-THE-HILL there is, behind the organ, an incised slab and a stone with matrices, and a brass shield inlaid in it.

**PACKINGTON (GREAT).**—*John Wright, Vicar, 1527. Haines.*

Nothing remains of this memorial save the inscription, upon a plate 1ft. by 4in. There are matrices for the four evangelical symbols, and a small figure of a priest in eucharistic vestments (see the account of a priest at Coleshill). The words of the inscription are—

hic jacet dñs Joh̄es Wryght | quōdā vicarius istius eccl̄ie q̄  
ob̄iit | viſto dice mēſ' marcii anno dñi | mmo cccccc xxvto cūs aīe  
ppciat' de'.

In English :—

Here lieth Sir John Wright, sometime vicar of this church, who died the 8th day of March, A.D. 1527; to whose soul God be merciful.

**PRESTON BAGOT.**—*Elizabeth, w. of Wm. Randoll, "legis consiliarius," 1635. Haines.*

This effigy, which is now upon the S.W. wall of the chancel, has lost its head. It represents a lady in a bodice, with lappets at the waist, and frilled cuffs. The skirt of her dress is quite plain.

The following inscription is upon a plate 1ft. 7in. by 9in. :

DORMITORIVM ELIZABETHÆ RANDOLL RICH̄I KNIGHTLEY  
DE BVRGHE HALL IN COM: STAFF: ARMIG FILIÆ SECVNDÆ  
CONIVGIS WILLI: RANDOLL LEGIS CONSILIARII, QVÆ PER  
BREVES ALIQVOT IN HAC PAROCHIA MENSES DEVOTISSIMA  
DEO, AMICISSIMA POPVLO, PRÆCHARISSIMA MARITO SVO  
FÆLICITER VIXIT, ET DEIN CVM OPTIMA APVD PIOS MEMO  
RIA, NON SINE PLVRIMA LAMENTATIONE, SPIRITVS EIVS  
REDIIT DEO ILLIVS DATORI 12º DIE DECEMBRIS Aº DÑI: 1635  
CVIVS TAMEN CARO VIVA SVB SPE HTC SECVRE REQVIESCIT  
AC PLENA INTEGRÆ P̄ IESVM SVVM REDEMPTIONIS AD  
VENTV SVO PROXIMO AD OPTIMAM RESVRRECTIONEM.



## Translation :—

The resting-place of Elizabeth Randoll, second daughter of Richard Knightley, of Burgh Hall, in the county of Stafford, Esq., wife of William Randoll, barrister-at-law. For a few brief months she dwelt happily in this parish, most devoted to her God, most friendly to the inhabitants, most especially dear to her husband, and then with blessed memory among the good, and amid very much sorrow, her soul returned to God who gave it, December 12th, 1635. Her flesh, however, living through hope, rests here tranquilly and in full assurance of perfect redemption to a blessed resurrection through her Saviour at His next coming.

**RYTON-ON-DUNSMORE.** I.—*Rich. Wylmer, farmer, 1527, and w. Joan. Haines.*

Unfortunately nothing remains of this brass except a group of six girls, and a plate, 23in. by 3in., bearing this inscription :—

All crysten peple walkyng alone : he holde the ymages of  
y<sup>is</sup> stone : wher lye[n] | Rycharð Wylmr & hys wyffe Jobne :  
the xiiiiij day of mey w<sup>t</sup> good recorde he | deþtēd owt of y<sup>s</sup>  
world y<sup>e</sup> yere of o<sup>r</sup> lord a | my xxvii to whose sollys J<sup>es</sup>us geve  
cōford | farm<sup>r</sup> of y<sup>is</sup> towne well knowne was he : of y<sup>o<sup>r</sup></sup> charitē  
say þ<sup>r</sup> n<sup>r</sup> and ave.

For the rubbing of this brass I am indebted to a lineal descendant of Rich. Wylmer, Mr. Joseph J. Green, of Stansted Montfichet, Essex, who informs me that he *purchased* the brass of the vicar and churchwardens at a time when it was in danger of being entirely lost. Glad as we may be that the brass is being carefully preserved, we feel bound to protest against the conduct of the vicar and churchwardens of Ryton, and regret the want of an adjective strong enough to characterise them.

II.—*Moses Macham, minister, 1712, at. 63. Haines.*

Upon the north wall of the chancel is a plate 15in. by 5in., inscribed as follows :—

Here lyeth the Body of Moses Macham Minister of Ryton |  
who died June y<sup>e</sup> 29<sup>th</sup> 1712. Aged 63 years.

Lo here doth ly a shining light. wrapped up in the shades of  
night | the Sheppard is took from his sheep. but o would they his  
doctrine keep | and practice y<sup>e</sup> Rules that he did give. so shall y<sup>e</sup>  
Pastor and y<sup>e</sup> People live.

At the bottom right-hand corner is engraved a skeleton underneath a tree; and near this is a dark lantern standing upon a coffin, the former being the precise length of the latter.

The wife of Moses Macham lies buried in the south-east part of St. Philip's Churchyard, Birmingham.

**SOLIHULL.** I.—*William Hyll, gent., 1549, w. Isabell and Agnes, and 18 children. Haines.*

The seven plates forming this memorial are now fastened upon an oak tablet which is hung upon the north wall of the tower. The effigies are about 2ft. long. One represents a man with long hair, who is clad in a loose gown edged with fur and having wide sleeves. This garment, which is thrown open at the chest, shows an under-tunic buttoned at the neck. The cuffs of this dress are also visible. Fastened to the left side of the girdle is a gypeière. The ladies wear the kennel-shaped head-dress, small shawls upon their shoulders, and dresses with puffed and banded sleeves. The dresses are gracefully draped at the sides and reveal plain under-skirts. The shoes of all three effigies are broad-toed. The figures are singularly like those at Aston, with which they should be compared. A plate 2ft. by 3½in. bears this inscription:—

Of yo charite pray for the sollys of William hyll gētilman  
and for | Isabell and Agnes bys wyffys wiche William  
decessyd the vi day of | december yn the yere of ow lorde god  
a m<sup>o</sup> ccccclyt<sup>h</sup> on whose | sole 3bū have marcy amen.

Beneath this are figures of 18 children, not arranged under their respective mothers as is usually the case, but in three groups, viz., four sons, eleven daughters, a son and two daughters. There is an illustration of the brass in Part I. of the "Warwickshire Antiquarian Magazine."

II.—*William Hawes, w. Ursula, and 8 chil., 1610.*

This brass, not mentioned by Haines, is in a tablet with moulded border, at the east end of the north aisle. It is about 2ft. by 19in. William Hawes has close-cropped hair, moustache and beard, ruff, and gown with false sleeves (compare the brasses at Chadshunt and Barton). He kneels upon a cushion at a prayer-desk, upon which is an open book. Opposite to him is his wife in a Paris hood, ruff, and dress with plaited stomacher. Upon the tiled pavement behind the father kneel four sons in cloaks, doublets, and knee-breeches; on the opposite side are four daughters dressed like the mother, but without hoods.



Above the husband's head is a shield with these arms : sa., a chevron arg., betw. three leopards' heads or. for HAWES, and this inscription : 1610 WILLIAM HAWES ETATIS 80. Over the wife's head is this shield : gu., a chevron arg., pelletée, charged with two bars gemel of the field, betw. three lions' heads erased or. for COLLES, and the inscr. 1610 VRSVLA COLLES ETATIS 70. Between the shields, within a double-rayed nimbus, are the words "Jchouah cod." At the bottom of the plate are these lines—

HERE WILLM HAWES AND VRSVLA HIS WIFE  
 THEIR BODIES LIE THEIR SOVLES W<sup>TH</sup> CHRIST IN LIFE  
 WHOSE HOLY SPIRIT DID SO DIRECT THEIR WAYES  
 THAT IN HIS FEARE THEY LIVED TO AGED DAYES  
 IN ENDLES JOYE THEY NOW W<sup>TH</sup> CHRIST REMAINE  
 BY WHOSE BLOOD ALL SALVATION DOE OBTAINNE.

Below this monument hangs a tablet of wood, upon which, between two trees, the one bearing hips and the other *hawes*, are two epitaphs, one of fifteen verses in Latin, the initial letters spelling "GVLIELMVS HAVVES," the other of thirty verses in English. Both will be found in the "Warwickshire Antiquarian Magazine," Part I., p. 26.

On the wall of the north transept are the following inscriptions upon brass plates:—

III.—HERE LYETH THE BODY OF ANNE AVERELL | WIFE OF  
 GEORGE AVERELL GENT: AGED | 92 YEARES, BVRIED THE 9TH DAY  
 OF | DECEMBER 1633.

IV.—HEERE LYETH THE BODY OF GEORGE | AVERELL GENT  
 AGED 98 YEARES BY | RYED THE XXII DAY OF JUNE 1637 HEE |  
 HAD ISSVE BY ANNE HIS WIFE FOVRE | SONNES AND THREE  
 DAUGHTERS.

V.—HERE LYETH Y<sup>E</sup> BODY OF HENRY AVERELL | GENT SONNE  
 OF GEORGE AVERELL GENT | WHO LIVED A BATCHELOVR AND  
 DEPARTED | THIS LIFE Y<sup>E</sup> SEVENTH DAY OF NOVEMB | IN THE  
 YEARE OF OVR LORD 1650. | AND IN THE 73<sup>D</sup> YEARE OF HIS AGE.

VI.—This stone is not placed here to | perpetuate the  
 memory of the Person | interred beneath it, but to preserve | her  
 Athes, sacred from violation.

Therefore  
 Good Friend, for JESVS sake forbear  
 To dig the Dust enclosed here. 1746.

Compare Shakespeare's epitaph at Stratford.

**SUTTON COLDFIELD.** I.—*Barbara Eliot, 1606, and 2 chil. Haines.*

On the north wall of the chancel is an effigy 19in. high of a lady in a large calash or hood, ruff, and dress with tight sleeves, plain cuffs, stomacher composed of overlapping scales, and plain skirt projecting at the hips, where it is probably extended by a *farthingale* of whalebone. The lady also wears low-heeled shoes tied with a ribbon. Standing upon a tiled floor alongside their mother are a boy, dressed in a gown partially open down the front, like that worn by the boys of Christ's Hospital, and a girl dressed like her mother, but with a Paris hood instead of the immense calash.

This inscription is upon a plate 21in. by 5in.:—

HIC JACET BARBARA ELIOT FILIA RAPHAELIS SIMONDS GE  
NEROSI VXOR MAGISTRI ROGERI ELIOT RECTORIS HVIVS  
ECCLESIE QVÆ OBIT MENSE SEPT. AN° DNĪ MILLESI. SEX  
CENT: SEXTO AN° ETATIS SVÆ VICESIM. QVARTO ET HABVIT  
EXITV. RAPHAELEM ELIOT ET ELIZABETHĀ ELIOT

In English :

Here lieth Barbara Eliot daughter of Raphael Simonds gent., wife of Master Roger Eliot rector of this church ; who died in the month of Sept. A.D. 1606, in the 24th year of her age, and had issue Raphael Eliot and Elizabeth Eliot.

Roger Eliot, mentioned in the inscription, was presented with the living of Sutton in 1595 by a widow lady named Elizabeth Eliot. (See Dugdale, p. 642.)

II.—*Josias Bull, gent., 1621, with 5 children. Haines.*

Upon the wall facing the last is the effigy of a man, 16in. long, in ruff, civilian's gown reaching to the ankles, doublet, knee breeches and hose ; a similar figure to that at Barton. Above his head is a shield, 7in. long, with the arms of BULL impaling BOTLIER. Upon a plate, 19in. by 6in., is this inscription :—

HERE VNDER RESTETH Y<sup>e</sup> BODY OF IOSIAS BVLL LATE OF THIS  
TOWNE GENT: HE TOOKE TO WIFE KATHERINE WALSHIE WIDDOWE  
DAUGHTER OF WILLM BOTLIER OF TYES IN ESSEX ESQ.  
BY WHOM HE HAD ISSVE 4 SONNES AND 1 DAUGHTER: JOSIAS  
HENRY, GEORGE, JOHN, AND ANN: HE DECEASED THE 29<sup>TH</sup>  
OF MARCH ANO 1621. ABOUT Y<sup>e</sup> AGE OF 50 YEARES

The children are represented upon a small plate beneath the inscription.

**STRATFORD-ON-AVON.**—*Anne* [*Hathaway*], *w.* of *Wm. Shakespeare*, 1623. *Haines.*

In the chancel, near the grave of *Wm. Shakespeare*, is a brass plate 15½in. by 7½in., with this inscription:—

HĒERE LYETH INTERRED THE BODY OF ANNE WIFE  
OF WILLIAM SHAKESPEARE WHO DEPTED THIS LIFE THE  
6<sup>TH</sup> DAY OF AVGV. 1623 BEING OF THE AGE OF 67 YEARES

Vbera, tu mater, tu lac, vitamqu. dedisti  
Vae mihi pro tanto munere saxa dabo  
Quam malle amoucat lapidem bonus angel' orē  
Excet Christi Corpus, imago tua.  
Sed nil vota valent : venias cito Christe, resurget  
Claufa licet tumulo mater et astra petet.

The following is a rough version in English:—

Thou, mother, gavest life and suck to me :  
And I, alas, give but a stone to thee.  
Oh ! might some angel roll the stone away  
That thou, like Christ, might'st rise again to-day.  
Vain wish : come quickly Lord, then shall she rise—  
Though now entombed—and ascend the skies.

**TANWORTH.** I.—*Robert Fulwode and w. Margaret.*  
1531.

Unfortunately nothing remains of this brass (which is not recorded by *Haines*) except a group of ten children, and the following inscription (mentioned by *Dugdale*) upon a plate 2ft. 2in. by 3½in. :—

Orate p̄ aīab' Roberti fulwode Armigeri & Margarete  
Uxor̄is suae. Qui q̄ dē | Robert' fuit Excellentiffiē doctrinat'  
siue litterat' in cōie lege Anglie et obiit | xx̄o die mensis  
octobris Ho dni m̄cccc̄c̄xx̄jo cui' aīe p̄picietur deus. amen.

Translation :—

Pray for the souls of *Robert Fulwode Esq.*, and *Margaret* his wife. Which *Robert* was excellently well learned or read in the common law of England, and died the 20th day of the month of October, A.D. 1531. Whose soul God pardon. Amen.

II.—*Margt. dau. of Simon Raleigh, Esq., and w. of Andrew Archer Esq. 1614. Haines.*

This is a mural brass 19in. by 13½in., now set in an oak frame. The drawing is extremely delicate and refined. The lady kneels at a prayer-desk, upon which is an open book. Upon her head is a graceful Paris hood, underneath which her hair is brushed back. Her neck is encircled by a ruff, and she wears a bodice with tight sleeves, and a plain skirt. Over these is a loose sleeveless gown of brocaded material, open in front, and arranged in graceful folds upon the tiled floor. On the lady's right is a shield of arms with tasteful mantling: ARCHER, az., three arrows, or., impaling RALEGH Arg., a cross moline, betw. twelve crosses crosslet gu. Above the arms are the crests of the two families, respectively a dragon's head arg., issuing out of a mural coronet gu., and a boar's head erect, arg.

Beneath the figure is this inscription:—

MEMORIE SACRVM

Margaretæ Archer filiæ Simonis Raleigh  
de Farmborough Armigeri quæ fuit  
mitissima coniux Andree Archer de  
Tanworth Armigeri nec non adiutrix  
pauperum et ægotantium dum vixit quæ  
obiit deci: tertio die Augusti An° 1614.

In English:—

Sacred to the memory of Margaret Archer, daughter of Simon Raleigh of Farmborough Esq., who was the most gentle wife of Andrew Archer of Tanworth Esq., and during her lifetime the helper of the sick and needy. She died the 13th day of August A.D. 1614.

There is an illustration of the brass in Dugdale.

III.—*Inscription. Anne Chambers. 1650.*

A brass plate about 16in. by 12in., now in an oak frame. At the top are engraved the crest and arms of CHAMBERS. Then follows:—

M. S. A. C.

Juxta hunc locum jacet humatum exspectans iustorum  
resurrectionem corpus Annæ uxoris | amantissimæ Johannis  
Chambers de Woodend hujus parochiæ generosi quæ obiit in  
Domino | 15° die February 1650 annoque ætatis suæ 35°  
unica existens filia et hæres Edwardi | Baylyes nuper de  
Hasclor tres filios (sc̄ilt) Willūm, Edmund, et Johēm Chambers |  
unamque filiam nomine Elizabeth̄ post se ex eodem marito  
reliquit.

Siste pedem quæso, cujus cinis estque requiras :  
 Hic pietas, virtus, forma, pudorque jacet.  
 Virgo pudica fuit, pia conjux, almaque mater  
 Quæ multo fletu conditur hoc tumulto.  
 Digna quidem vixisse diu florentibus annis  
 Ablata est generis spesque decusque sui.  
 Nondum terdenos cum quinis vixerat annos  
 Parca ferox ultra cum supercresce negat.  
 Nil pietas virtus possunt, nil forma pudorque,  
 Nil juvena potest : mors rapit omne cito.  
 Et nunc Anna vale ; tu terque quaterque beata es,  
 Vivere cui Christo contigit atque mori.

J. C. composuit  
 E. C. sculpsit  
 W. C. dedit.

Translation :—

Sacred to the memory of Anne Chambers. Near this place lies buried the body of Anne the dearly beloved wife of John Chambers of Woodend in this parish gent. ; who departed in the Lord Feb. 15, 1650, in the 35th year of her age, being the sole surviving daughter and heiress of Edward Bayleys late of Haselor. She left behind three sons, to wit, William, Edmund and John Chambers, and one daughter Elizabeth—by the same husband.

Stay, prithee, and ask whose ashes these are :  
 here lieth Affection, virtue, beauty, and modesty.  
 She was a modest maid, a dutiful wife, a loving  
 mother, who mid much 'grief is buried in this tomb.  
 Worthy indeed to have lived to a hale old age yet  
 she was snatched away, the hope and pride of her  
 race. Ere she had lived thirty and five years, grim  
 fate forbade her longer to survive. Affection, virtue  
 avail nought, nought beauty and modesty, nor youth :  
 death seizes everything anon. So now Anna, fare  
 thee well : thrice, yea, four times blessed art thou  
 whose hap it was to live and die in Christ.

John Chambers composed this.

Edmund Chambers engraved it.

William Chambers presented it.

IV.—*Inscription.* *Margaret Chambers, 1666.*

A plate 1ft. by 9½in., in an oak frame, very similar to the last, but with larger and more deeply incised letters. The inscription is :—

Hic iacet corpus Margaretæ uxoris amantissime Edmundi  
Chambers de Studley in com. Warr. Gen. filiæ et heredis  
Thomæ Anderton defuncti quæ obiit 16<sup>o</sup> die Maii  
Anno dom. 1666<sup>o</sup>, Annoq. ætatis suæ 30<sup>o</sup>.

Hic mancas paulum festinans quæso viator  
Aspice quos cineres hæc capit urna pios.  
Virtutum cultrix & religionis amatrix  
Vxor & alma parens hac tumulatur humo.  
Natura poteras bene Margarita uocari  
Viua ferens talem nomine & ore tuis  
MARGARETA uale, tu felix terq. beata  
Quæ iusu Christi scandis ad astra poli

Translation :—

Here lieth the body of Margaret the dearly beloved wife  
of Edmund Chambers of Studley in the county of Warwick  
gent., daughter and heiress of Thomas Anderton defunct ;  
who died May 16, 1666, aged 30.

Pause here a little in thy haste, I pray thee, traveller :  
behold what pious ashes this urn doth hold. A cultivator  
of the virtues, a lover of religion, a fostering wife and mother  
is here interred. By nature thou wert well fitted to be called  
pearl, exhibiting it alike in name and conversation while  
living. Margaret, farewell : fortunate art thou and thrice  
blessed, since at Christ's bidding thou soarest to heaven.

V.—*Inscription. John Chambers. 1670.*

A plate 11in. by 8in., in an oak frame, very similar to  
Nos. III. and IV. The inscription and six elegiacs are not  
very deeply incised, and cannot be accurately made out from  
the rubbing in the writer's possession.

**TYSOE.** I.—*Thomas Mastrupe, priest, 1463. Haines.*

In the north aisle is an effigy, 14in. long, of a tonsured  
priest, holding a chalice, and clad in amice, chasuble,  
apparelled albe, maniple, and stole. (Compare the brass  
at Coleshill.)

Upon a plate, 16in. by 2in., is this inscription :—

Hic iacet dn̄s Thom̄s M̄astrupe qud̄a capellan' isti eccl̄e  
Qui obiit | xxix die m̄s' novēbri A<sup>o</sup> dn̄i m̄ccccxlviii cu' |  
aīc p̄p̄tiet' deus aīc.

Here lieth Sir Thomas Mastrupe, sometime chantry-priest  
of this church, who died the 29th day of the month of  
November, A.D. 1463. Whose soul God pardon. Amen.



II.—*Nicholas Browne and w. Jane, 1598.*

Haines has made a slight mistake in describing this brass, which lies in the north aisle near No. 1. It consists of a demi-figure of a woman, 8in. long, and a plate, 19½in. by 5in., with an inscription. The figure is similar to that of Barbara Eliot at Sutton Coldfield, the costume being a large hood, ruff, dress with tight sleeves and pointed stomacher of overlapping scales.

The inscription is as follows:—

IN HOC TUMVLO CONDVTVR CORPORA NICHOLAI  
BROWNE ET JANÆ VXORIS EIVS, FILIÆ NATV MAXIMÆ  
ROBERTI GIBBS DE HONNINGTON ARMIGERI, ET MARG-  
GERIÆ PRIDIQX PRIMÆ EIVS VXORIS. QVAE JANA DIEM  
OBIIT VNDECIMO DIE AVGVSTI, ANO DOMINI MILESIMO  
QVINGENTESIMO NONAGESIMO OCTAVO.

Translation:—

In this tomb are buried the bodies of Nicholas Browne and Jane his wife, who was the eldest daughter of Robert Gibbs of Honnington Esq. and Margery Pridiox his first wife. Which Jane died on the 11th of August, A.D. 1598.

III.—*Tomizane Browne second w. of Nich. Browne 1611.*

This is not mentioned by Haines. It is a plate, 10½in. by 7½in., and lies near the last. Upon it is engraved a shield, bearing a chevron between three horses' heads couped at the neck and bridled. A similar coat is ascribed (Kittermaster's Arms, &c., of Warw.) to the family of Horsey, of Honnington.

The inscription is:

HERE LYETH THE BODY OF | TOMIZANE BROWNE SECOND | WIFE  
OF NICHOLAS BROWNE | WHO DECEASED Y<sup>e</sup> 5 DAY OF MAY | 1611.

**UFTON.**—*Rich. Woddomes, parson, &c., 1587, and w. Margery, with 7 chil. Haines.*

At the east end of the north aisle is a plate, 18in. by 16½in., engraved with the kneeling figures of a man and three sons, all in the gown so frequently described in these pages (see CHADSHUNT, BARTON, SOLIHULL II.), and a lady and four daughters. The lady has a high-crowned wide-brimmed hat, a ruff, and sleeveless gown open in front and worn over a dress with tight sleeves. The girls are similarly dressed, but wear closely-fitting caps instead of the hat. A prayer desk, upon which are two open books, separates the groups.



Beneath the figures is this inscription :—

Here lyeth the Boddyes of Richard Woddomes pars | son  
and pattron and vossioner of the Churche & parisbe | of  
Oufton in the Countie of Warrrike who died one | Mydsomer  
daye. 1587. And Margery his wiffe wth | her seven childryn  
as namelye Richard John & John | Anne Jone Elizabeth  
Ayles his iiii dawghters | whose Soule restetbe with God.

“Vossioner” is supposed to mean advowson-holder.

**WARWICK, St. Mary's.** I.—*Thos. de Beauchamp, Earl of Warwick, 1401, and Countess Margt. Haines.*

These magnificent effigies, which are 5ft. long, are now mural, and are placed above the entrance to the Beauchamp Chapel. The Knight wears a bascinet, chain camail, and suit of plate armour with roundels at the elbow-joints and gussets of mail at the armpits and insteps. The skirt of his hawberk, ornamented with a fringe of small bunches of rings, is visible beneath the *jupon*. The edges of the bascinet are ornamented with the well-known “ragged staff,” the epaulières, coutes, gauntlets, genouillères, and sollerets are profusely chased. The *jupon*, a short close-fitting cassock with scalloped skirt, is diapered with an elaborate design, and upon it are emblazoned the BEAUCHAMP arms, Gu. a fess bet. six crosses crosslet or. Round the Knight's hips is a transverse belt supporting a sword and dagger, all highly decorated. At his feet is a chained bear.

At the Earl's right side is the Countess, whose hair, gathered in a caul at the top of her head, falls down on each side of her face to be again gathered in a smaller caul on each side. Upon her kirtle, with its long buttoned sleeves, are emblazoned the arms of FERRERS of GROBY, to which family she belonged: and upon her mantle the BEAUCHAMP arms. A small lap-dog sits at her feet.

Thomas Beauchamp, 4th Earl of Warwick, had a chequered career. He served Edward III., and was appointed one of the governors of Richard II. When that King assumed the government, Beauchamp retired to Warwick, built the N.E. tower of the castle, and enlarged S. Mary's Church. The Earl was subsequently charged with high treason and condemned to death, the sentence being changed for one of banishment to the Isle of Man. Upon the deposition of Richard by Henry IV., Warwick was recalled and reinstated. Haines gives references to illustrations of this brass in Dugdale, Gough, Vol. II., Pl. 2, and Waller, Pl. 6. The first-named gives a picture of the original tomb, which was destroyed by fire.

II.—*Thos. Oken, 1573, and w. Jone. Haines.*

These figures are 23in. high, and are now mural in the N. transept. The husband has close-cropped hair and a pointed beard. He wears a fur-lined civilian's gown with false sleeves, over a long belted doublet. Upon his feet are round-toed shoes.

The wife wears a small circular cap with lappets covering her ears, and a loose over-gown with falling collar and puffed sleeves. It is confined by a sash at the waist, but being open from that point downwards displays an under-dress, the neck of which is visible above the falling collar. Round the lady's neck is a narrow ruff, or it may be the edging of the *partlet*, "a kind of habit-shirt of fine materials with ornamental edging."

The following is the inscription:—

g i u c

Of your charyte thanks for the Soules of Thomas Oken  
& Jone | bys wyff on whose Soules Jesus bath m'cy Jesus  
bath m'cy amen | Remember ye charyte for the pore for  
ever Ho dni mccccclxxiii.

The story of Thomas Oken's dream will be found pleasantly told in "Historic Warwickshire," by J. Tom Burgess. Thomas Oken's benevolence appears to have reached "all sorts and conditions of men" in Warwick, Banbury, and Stratford, to the Bailiff and Aldermen of which place he bequeathed money, part for the delivery of a sermon to them, "the rest they themselves to make merry with, and at the end of their mirth, give God Thanks and say the 'Lord's Prayer.'"

III.—*Inscription. Eliz. Chowne. 1597.*

A plate 20in. by 10in., on the floor of the chancel, not mentioned by Haines.

AN EPITAPHE VPON THE DEATH OF M<sup>RES</sup> ELIZABETH  
CHOWNE WHO DIED THE LAST DAY OF AVGVST, 1597.

HERE LIES ELIZABETH, TWICE HAPPIE WIFE,  
OF TWO GOOD VIRTVOVS MEN, BLEST FROM ABOVE ;  
WITH BOTH, SO WITHOUT BOTH, A GODLY LIFE  
TILL SEAVENTIE FIVE SHE LIVED, IN PERFECT LOVE.  
RESTING A WIDDOW EYGT, AND TWENTIE YEARES,  
JOYEING TO SEE HIR DEAREST ISSVE WED,  
BEFORE HIR GOD IN GLORY SHEE APPEARES,  
HIR CORPS FEEDE WOORMES, HIR SOWLE BY CHRIST IS FED.

ANNO ETATIS SVÆ 75°.

IV.—*Inscription. Cisseley Puckering, 1636. Haines.*

This memorial, which is near the last, consists of three brass plates. Upon the first, 17½in. by 10½in., is the following inscription :—

MEMORIE SACRVM.  
 CECILIE PUCKERING FILIE NATV  
 SECVNDÆ THOMÆ PUCKERING  
 MILITIS ET BARONETTI QVÆ  
 XTO DESPONSATA OBIIT 9º DIE  
 APRILIS ANNO DN̄I 1636  
 ÆTATISQ. SVÆ 13º.

In English :—

Sacred to the memory of Cisseley Puckering second daughter of Thomas Puckering Knight and Baronet; who being wedded to Christ died the 9th of April, A.D. 1636, in the 13th year of her age.

A second plate, about the same size as the last, bears this anagram (compare MERIDEN) :—

Miftres Cisseley Puckering  
 I sleep secure, Chrif't's my King.

Death's terrors nought affright mee, nor his sting  
 I sleep secure, for Chrif't's my soveraigne King.

A third plate, 22in. by 13½in., bears this epitaph :—

Birth, breeding, beauty, grace and carriage sweet  
 In thee Deare Saint did all together meet.  
 The funne ne're faw a comelier face then thine  
 Nor Heaven received a spirit more Divine.  
 Thrice happy Parents such a child to breed  
 Begott agayne of God's immortall seed.  
 Cease sorrow then fith Saints and Angels sing  
 To see her matcht with an eternall King.

V.—*Inscription. Thomas Rous of Rouslench. 1645.*

Upon a plate 14in. by 8in. :—

MEMORIE SACRVM THOME | ROVS FILII NATV QUARTI THOME |  
 BARRONETTI  
 ROVS DE ROVSLENCH IN COMI- | TATV WIGORNIE QVI PRIMIS |  
 ANNIS ÆTATIS SVÆ OBIIT | NONO DIE SEPTEMBRIS ANNO | DN̄I 1645.

In English :—

Sacred to the memory of Thomas Rous fourth son of Thomas Rous of Rouslench in the county of Worcester Bart., who died in his infancy. A.D. 1645.

**WARWICK, S. Nicholas.**—*Robt. Willardsey, first vicar, 1424. Haines.*

A very graceful figure, 17in. long, now in the vestry. It represents a tonsured priest vested for mass, in amice, chasuble, apparelled albe, maniple, and stole (see COLESHILL). The amice, maniple, stole, and apparels of the albe are ornamented with cinquefoils. The folds of the chasuble are excellently represented.

The inscription is upon a plate, 18in. by 4in., and runs:

**Hic jacet Robt̄us Willardsey prim' vicari' isti' | Eccleie  
qui obiit xvi die mens' marci anno dñi | millo ccccxiiii.  
cui' aiē ppicietur deus amē.**

Translation :—

Here lieth Robert Willardsey first vicar of this church who died the 16th of March A.D. 1424. Whose soul God pardon. Amen.

This brass was stolen at the restoration of the church, but was fortunately recognised in a *bric-à-brac* shop in London by the late Rev. W. Staunton, and has been replaced in S. Nicholas' Church.

**WELLESBOURNE-HASTINGS.**—*Sir Thos. le Straunge, Constable of Ireland, 1426, with SS. collar. Haines.*

This particularly neat, soldierly-looking, effigy is about 2ft. long, and lies in the chancel. The knight is clad in a complete suit of plate armour, not a link of mail being visible; compare the brass at WIXFORD. The most noticeable features of this brass are the collar of SS. (see description of the brass at BAGINTON), the skirt of six overlapping plates called *taces*, and the shield-shaped plates at the armpits, which take the place of the usual *roundels*.

At the four corners of the stone are shields, two plain and two emblazoned with the arms of LE STRAUNGE, gu., two lions pass. in pale arg., crowned or.

The following is the inscription, which has been restored:—

**Hic jacet dominus Thom̄s le Straunge miles | nuper  
Constabularius Regis in Hibernia qui obiit | tertio die Maii  
Anno domini mcccc | xvi et regni Regis Henrici sexti quarto  
cuius animæ ppitietur deus.**

Translation :—

Here lieth Sir Thos. le Straunge, Knight, late the King's Constable in Ireland, who died on the 3rd day of May, A.D. 1426, and in the 4th year of the reign of King Henry VI. : to whose soul God be merciful.

Dugdale gives an engraving of this brass.

### WESTON-UNDER-WEATHERLEY. I.—

*Inscription. Anne Danet, 1497. Haines.*

Of this memorial, which is upon the chancel floor, nothing but the inscription remains, upon a plate about 18½ in. by 6½ in. Dugdale gives an illustration showing an effigy and shields of arms, and the matrix of a child's figure. At the top left corner of the stone is the matrix of a shield; the other matrices are not visible, and may have been filled up with cement. *Inscription* :—

Here lyeth Anne danet wyf of Gerard danet Gentilman  
doughter & oon of the heires of John buggefford lord of |  
Edmondscote Wolfrichstone & Merston Wapenbury  
Wolstorp | & Eytborp in the countes of Warr & Iysect,  
which Anne | decessed the xviii day of August the yere of  
o lord god mo cccclyxxxvii. On whose sowle Ihu have mey  
amen

II.—*Inscription. Margaret, w. of Sir Edw. Saunders, knt. 1568. Haines.*

A large plate, 2ft. 5in. by 22in., inlaid in a Purbeck moulded panel, at the end of the north aisle. At the top of the plate are engraved the arms of SAUNDERS Per chev., sa. and arg., three elephants' heads erased, counterchanged, and tusked or.; ENGLEFELD, THROKMORTON, and DANVERS.

Below these are the following Latin elegiacs :—

MARGERIE SAVNDERS ARTVS SVNT MORTE SOLVTI,  
PERPETVA FELIX MENS REQUIETE JACET.  
DONEC ENIM VIXIT COELESTIA SEMPER AMABAT,  
ASSIDVA VENERANS RELIGIONE DEVM.  
CŌIVGIS EDWARDI CASTO FLAGRAVIT AMORE,  
PREPVIT ET MAGNA CVM RATIONE DOMI.  
MORBVVS ET EXHAVSTVM CORPVVS CVM FRANGERE CĒPIT  
AD DOMINVM IVNCTAS SVSTVLIT ILLA MANVS.  
INDE CRUCIS CHRISTI SIMVLACHRVVM LĒTA POPOSCIT  
HOC OCVLIS ANIMO SENSIBVVS ÆGRA NOTAT.

HINC NEQVIT EVELLI MENS IN MEDITANDO TRIVMPHANS,  
 ATQVE SVVM COLVIT NON SACIATA DEVM.  
 EGREGIAM VITAM MORS EST PRÆCLARA SECVTA ;  
 MARGERIE FÆLIX VITAQVE MORSQVE FVIT.

And for the benefit of those who do not read Latin the following translation comes directly below the elegiacs:—

HERE MARGERIE SAVNDERS LIETH WHOSE MORTALL LYMES AR DEDE  
 BYT TO ENJOY IMORTALL REST HER SOWL TO HEAVĒ YS FLEDD.  
 WHYLES LYF DID LAST SHE WAS A PATERNE OF GOOD LYFE,  
 DEVOWTE TO GOD, GOOD TO THE POORE, A CHAST AD PERFIT WYF.  
 A HOWSWYF OF GREAT SKILL, SETTINGE HER HOLE DELIGHT  
 IN HER IUST LOVE AD WEDDED MATE S<sup>R</sup> EDWARD SAVNDERS KNYGHT.  
 FOR CHRIST HIS CROSE SHE CALLD AMIDDIS THE PANGIS OF DEATH  
 WHICH SHE WITH MIND AND IE BEHELLED V̄TILL HER LATER BREATH  
 AND SO GAVE VP HER GOST TO GOD WHICH LYF DID LEND  
 WHO FOR HER GOOD AND WORTHY LYF GAVE HER A HAPPY END

THE CORPUS OF DAME MARGERIE SAVNDERS DAUGHTER OF S<sup>R</sup>  
 THOMAS | ENGLEFELDE KNYGHT AD OF DAME ELIZABETH HIS WYF  
 ON OF Y<sup>R</sup> | DAUGHTERS OF S<sup>R</sup> ROBERT THROGMORTŌ KNIGHT LIETH  
 I THIS TOMB | WHOS SOVL GOD PDŌ SHE DIED Y<sup>R</sup> 11 OF OCTOBRIS  
 Ao Dñi 1563.

“Sir Edward Saunders Knight” is described on a tablet of alabaster on the north wall as “sometime Chief Justice of England, and after Chief Baron of the Exchequer.”

III.—*Inscription. Joyce Tomer, 1566. Haines.*

A small plate, 18in. by 8½in., on the south wall of the chancel. Joyce Tomer was evidently Sir Edw. Saunders' family doctor, for the inscription says:—

ARTIS · APOLLIEE · FVERAS · QVI · MISTA · IODOCE :  
 HEV · MORTIS · IACVLO · VICTE · TOMERE · IACES :  
 CVIVS · IN · INTERITVM · TVLIT · HEC · SOLATIA · TRISTEM :  
 SAVNDERS · VERE · PIGNORA :: AMICITIE (*scroll*)  
 (*cinquefoils*) ANNO · Dñi : 1566 : DECEMBRIS 22 (*scroll*)

Then in very elegant Gothic characters is appended this translation:—

Heare · lyeth · Joyce · Tomer · slayne · by · death :  
 That :: had :: of :: physsicke : skyl : (*scroll*)  
 Whose : losse : these : confortes · Saunders · shewes :  
 As :: tokens :: of :: good :: wyll :: (*scroll, &c.*)

The word “mista” is of course a Latinised form of the Greek *μύστης*, “one initiated.”



**WHATCOTE.**—*Wm. Auddington, parson, 1511 (?) Haines.*

In the chancel is the figure of a priest, about 15in. high, head lost, vested for mass (see COLESHILL, TYSOE, WARWICK), and holding a chalice. The drawing is coarse.

Upon a plate, 9½in. by 2½in., is inscribed:—

pray for the sowl of Sr. Wylm̄ Aul | dington somtyme  
parson here | on whos sowle ibū have myrcy.

Wm. Auddington was succeeded at Whatcote by Robt. Maud in 1511 (see Dugdale), and probably died in that year.

**WHICHFORD.**—*Nich. Asheton, rector, 1582. Haines.*

Of this effigy, which is 18in. high, Mr. M. H. Bloxam says it portrays Nicholas Asheton "habited in the cassock, open in front, but with sleeves wide at the wrists, so as to display his doublet; over the cassock, however, is worn the sarenet tippet (the so-called scarf of modern days)." ("Trans. of Archæolog. Sect. of Mid. Instit.," 1874, p. 18, where also an engraving of the brass will be found.) This post-Reformation brass should be compared with that of Sir John Fenton, at Coleshill, and here it should be added that Mr. Bloxam considers that the latter is vested in a cassock, and not in a Genevan gown.

There is a shield of arms at each corner of the tombstone, and the following inscription beneath the effigy, upon a plate, 20in. by 5¼in.:—

Hic Jacet Nicolaus Asheton sacre theologie Baccha-  
laureus | Cantabr: Cappellanus Comit̄is Darbie: Ruper  
Rector istius | Ecclesiae: ac olim vicarius de kendalle  
Lancastrensis apud | magna Leaver: qui obiit ultimo die  
mensis Septembris Anno | dñi Millesimo quingentesimo  
octogessimo secundo regni | Elizabethae Reg: vicessimo  
quarto

Translation:—

Here lieth Nicholas Asheton B.D. of Cambridge, chaplain of the Earl of Derby, late rector of this church, and sometime vicar of Kendal near Great Leaver Lancashire: who died on the last day of September A.D. 1582, being the 24th year of the reign of Queen Elizabeth.

An engraving of the brass will be found in Bloxam's "Gothic Architecture," p. 254.



**WHITNASH.** I.—*A Civilian and w., circ. 1500.*  
Probably Benedict Medley, Clerk of the Signet to Henry VII.  
Haines.

This brass is now mural, in the chancel. The figures are about 2ft. high, and represent a civilian with long hair, a loose fur-lined gown with wide sleeves, and a closely-fitting under-tunic; and a lady with the kennel head-dress, a long flowing gown with tight sleeves having fur at the cuffs, and a waist-band fastened with a large buckle, the loose end falling as low as the feet. A modern inscription has been placed beneath the figures, which says, "The above figures of Benedict Medley and his wife were fixed here at the restoration of the chancel 1856. He was Clerk of the Signet to King Henry VII., and Lord of this Manor. He died A.D. 1504 and was buried with his wife in this church."

According to Dugdale, the manor was sold to Benedict Medley by Sir Henry Willoughby, grandchild of Sir Hugh Willoughby, the first husband of Margaret, wife of Sir Richard Bingham, whose brass is at Middleton. Sir Henry Willoughby was father of Dorothy Fitz-Herbert, whose brass is also at Middleton (see above).

II.—*Rich. Bennet, M.A., 1531.* Haines.

A figure, 17in. high, of a tonsured priest, vested for mass and holding a chalice, above which is a wafer. This figure is peculiar in not having a *maniple*, and should be compared with the effigies of W. Abell at COLESHILL, and R. Willardsey at S. Nicholas', WARWICK.

Upon a plate 23in. by 4in. is the following inscription:—

Hic loci sepelitur dñus Richardus Bennet artis laice  
magister | atq. huins quondā ecclesie diligens pastor qui  
fatis cōsessit | viii die mēsis Januarij año dñi mccccxxxi  
cuius misereat' d̄c.

Translation :

In this place is buried Sir Richard Bennet, M.A., formerly the faithful pastor of this church, who paid the debt of nature on the 8th of January, 1531. On whom God have mercy.

The chalice now used in the church is a faithful copy of that represented on this brass.

III.—*Inscription.* Nich. Greenhill, M.A., Rector, 1650.

This is a small brass plate, not mentioned by Haines, upon the north wall of the chancel. It bears the following verses, composed by Richard Boles, M.A., rector of the church in 1682 :—

This Green hill Periwigd with Snow  
Was leauild in the Spring :  
This Hill y<sup>e</sup> Nihe & Three did know,  
Was sacred to his King.  
But he must downe, although so much divine,  
Before he Rise never to set, but shine.  
RĪ. BOLES. M<sup>R</sup>. ART. 1682.

IV.—*Inscription.* Rich. Boles, M.A. 1689.

A small plate, 7in. by 4½in., similar to and near the last, and not mentioned by Haines.

Richard Boles seems to have been fond of writing epitaphs, and composed his own some time before his death. He says :—

This mirrour makes me slight a life half done,  
Because a Better comes when this is Fled ;  
The Time and Place where I doe live are knowne  
My Death and Grave none knowes but God alone.  
My Death is Certain and Vncertainc : Then  
Mortalls beware, Death comes you know not when.  
I value not a Tombe ; Obseure to lie  
With Virtue is an Immortalitic.  
My Life runns on Five yeares beyond Four Score,  
Once I must die and then shall die no more.  
RĪ. BOLES. Anō. Dñi. 1689. Ætat. mcæ 85.

**WITHYBROOK.**—*A civilian, circ.* 1500.

I am indebted to Mr. W. S. Brassington, of Moseley, Birmingham, for a rubbing of this brass. It is in the nave, and measures 16½in. It represents a civilian, and closely resembles the brass of Benedict Medley at WHITNASH, which see. There are matrices for a lady, two groups of children, and an inscription, the brass plates being lost. A full description of the brass will be found in the "Local Notes and Queries" column of the *Birmingham Weekly Post*, Feb. 27th, 1886.

Dugdale mentions brasses at Withybrook to Richard Wright and wife, 1501, and to Christopher Wren and wife, 1543. It is impossible to say whether this is part of one of these memorials.

**MORTON-MORRELL.**—I am indebted to J. A. Cossins, Esq., for a rubbing of this brass plate, which reached me too late for notice in its proper alphabetical order. The plate is inlaid in a stone with incised inscription to the memory of *Anna Bagshaw*. It is 15in. square, and bears the crest, a bugle-horn stringed, and some good mantling surrounding a shield on which is a similar horn between three roses. Upon a shield of pretence are two squirrels addorsed cracking nuts.

**SHUCKBURGH, UPPER.**—By the kind permission of Lady Shuckburgh I have been able to obtain rubbings of the brasses in Shuckburgh Church, which is situated in her ladyship's grounds. The rubbings were, however, obtained too late for notice in alphabetical order. Dugdale gives illustrations of three memorials, comprising altogether sixteen brass plates. Since Dugdale's time the sixteen plates (which are still extant) have been unfortunately removed from their original matrices, mixed up, and relaid in great confusion. Wrong inscriptions and arms have been associated with the effigies; the inscriptions have been placed in wrong positions upon the tombstones, and four memorials have been constructed out of the original three. I will describe the brasses as they now exist, and point out the mistakes which have been made.

I.—*Margt. dau. of Thos. Shuckburgh and w. of John Cotes. Circ. 1500. Haines.*

This brass consists of a shield, 6½in. long, bearing the Shuckburgh arms, sa. a chevron between three mullets, pierced, arg.

Below this and *above* the effigy is a plate, 20in. by 3½in., with this inscription:—

*Hic iacet Margarete Cotes ux' Johā Cotes filii et hered' |  
Thome Cotes de honingham armig'i quōdā filie Thōs  
Shuckburgh | senyor' de Shuckburgh armig'i cui' aīe ppicietur  
dcus. amen.*

In English: Here lieth Margaret Cotes wife of John Cotes (son and heir of Thomas Cotes of Honingham, Esq.) late daughter of Thomas Shuckburgh Esq, Lord of Shuckburgh: whose soul God pardon. Amen.

Below this is an effigy, about 20in. long, representing a lady in a flowing dress. Only the plate bearing part of the dress remains; the rest of the figure has been incised in the stone recently, and was doubtless copied from Dugdale's engraving of the original figure.

The shield does not properly belong to this memorial, and the inscription should be in its usual place at the feet of the effigy. See Dugdale's illustration.

II.—*Tomas Shuckburgh Esq & w. Elizabeth. 1549 (or 1560?). Haines.*

At the head of the tombstone is a shield, 11in. long, with the arms of SHUCKBURGH quartering NAPTON arg. on a fesse, az., three escallops of the first.

Below this are the figures of a knight and lady, about 22in. long. They are evidently by a provincial artist, and should be compared with the brasses at ASTON, COMPTON VERNEY II., and SOLIHULL I. The knight's hair is long and curly, his armour is of the ridged type, with pass-guards, roundels at the elbow joints, three tuilles, and cuspidate genouillières. He wears sabbatons, a hawberk of mail, and gauntlets which leave the fingers exposed. Upon his breast-plate (or possibly hung to a band surrounding his neck) is a small crown. The same feature will be noticed in the brass of R. Verney, already referred to; indeed, the absolute similarity of the brasses is most striking. The lady wears the kennel-shaped head-dress, an outer dress with puffed and banded sleeves, and a flowing skirt which is caught up under the left arm and reveals an under-dress.

There is no inscription, but the following, upon a plate, 2ft. by 4in., which has been assigned to other effigies, doubtless belongs to this brass. See Dugdale.

*Hic Jacēt Tomas Shuckburgh armiger & Elizabethę vxor ei' quondā | dñs & patronus de supiori Shuckburghę qui obiit Anno dñi | Millesimo quingētesimo . . . . . ix (ix?) priō die mensis | Octobris Quorū animab' propitiętur deus. amen.*

Translation: Here lie Thomas Shuckburgh, Esq., and Elizabeth his wife, late lord and patron of Upper Shuckburgh, who deceased A.D. 1549 (or 1560) on the first day of October. Whose souls God pardon. Amen.

Part of the date appears to have been obliterated; probably the word was "quadragesimo," as Thomas Shuckburgh was, according to Dugdale, "in Commission for Conservation of the peace from 18 H. 7. to the end of that King's Reign, and for many years in H. 8. Time."

III.—*Anthony Shuckburgh Esq. & w. Anne, 1594. Haines*

As now arranged, this memorial consists of a shield like the one already described in No. I., the inscription just quoted, and two effigies, about 2ft. long. Nothing of the man remains but the head, with close-cropped hair and beard, moustache, and ruff. The rest of the figure has been engraved upon the stone recently. The lady's effigy has lost part of the head-dress, which is that known as the "Paris hood." She wears a ruff, an under-dress with embroidered skirt, and gathered in pleats at the throat, and gown with wide falling collar, open in front, except just at the waist, where it is confined by a loose sash. The figure should be compared with that at EXHALL.

The shield of arms over Margt. Cotes belongs to these figures, but the inscription is wrongly assigned to them, for they represent Anthony Shuckburgh and his wife, 1594. The late style of costume proves this, and any doubts will be set at rest by a comparison with Dugdale's illustration. Upon the same stone should also be a group of three boys in civilian gowns and ruffs, another of five girls attired as the lady described above; two shields emblazoned arg. two bars gules for FOXLEY, and a plate, 11in. by 9in., engraved with the SHUCKBURGH crest altered and a shield of six quarterings, SHUCKBURGH, DYSERT, LUNELL, and three others. The groups of children, the last-mentioned shields, and the following inscription of Anthony Shuckburgh form the fourth brass as they are now placed:—

Here ly buried the Bodies of Anthony Shuckburgh Esquire |  
and Anne his wiffe: the saydc Anthony departed this lyfe the |  
first of Aprill in the yeaere of our lordc God 1594.

Mors Mortem Vincit: per mortem post mortem Viuemus.

In English: Death conquers death: through death we shall live after death.

WIXFORD. I.—*Thos. de Cruce, Esq., and w. Juliana, 1411. Haines.*

This is the finest brass in the county. The two effigies, each 5ft. long, are placed beneath a double canopy 8ft. high and 3ft. 2in. wide, with crockets upon the pinnacles and finials. At the upper left corner of the tomb is a shield bearing the BEAUCHAMP arms; on the right of this another



shield bore the arms of CRUWE (a lion rampant) impaling the arms of Juliana de Cruwe. A third shield bore the lion rampant, now obliterated, and a fourth (restored) has the cross of S. George. Below the shields and between the pinnacles and finials are four representations of a left foot, and the same badge occurs in the pediment of the canopy, in panels at its base, within circles at its lower corners, and between the words of the marginal inscription. No explanation of this seems forthcoming, except that it is "a family badge." At the base of the canopy in the centre is another shield of arms. The knight is in a complete suit of plate armour; bascinet with opening for the face, gorget, breast-plate with skirt of seven taces, and baguette, epaulières, palettes at the armpits emblazoned with the cross of S. George, brassarts with straps and buckles, coutes, roundels, vambraces, and gauntlets. The legs are covered with cuisses, genouillières, jamps, and the feet with sollerets. The sword-belt has been omitted. At the knight's feet is a lion.

The lady, who is at the knight's right hand, wears the crespine head-dress, kerchief, mantle drawn together with cords, and a kirtle fitting closely, with long sleeves reaching to the knuckles, and buttoned underneath with sixteen buttons. At her feet is a lap-dog with a collar of bells.

Round the margin of the tomb is this inscription, with the family badge after each word:—

*Bic jacent Thomas de Cruwe Armiger | qui istam capellam  
fecit fieri qui obiit . . . die mensis . . . Anno domini  
millimo cccc<sup>o</sup> | . . . et Juliana uxor eius que obiit | vicesimo  
die mensis decembr Anno dñi millesimo cccc<sup>o</sup> undecimo  
quōm animab̄ ppicietur deus. Amē. Amen.*

Here lie Thomas de Cruwe, Esq., who caused this chapel to be built, who died . . . day of the month . . . A.D. 14 . . . and Juliana his wife who died on the 20th day of December A.D. 1411, on whose souls God have mercy. Amen. Amen.

This brass is well figured in the Cambridge "Camden Society Transactions," and in Wallers' "Brasses."

II.—*Inscription. Jane Alline, 1587.*

Upon a plate, 17½in. by 7½in., on the floor of the nave is the following :—

Here lieth the bodye of Jane Alline sometime the wi | ffe  
of John Alline which did bequathe her selfe to | be buried  
in Wigforde Church and this said Jane | Alline had Issbew  
by her trewe and lawefull husband | tenn cheldren that is to  
saye Anne Margret Marge | ry Anne Elizabeth John Marye  
Else John Issabell this | Jane Alline departed this transitory  
life the xviii<sup>th</sup> | daye of Aprell Anno domini: 1587. Jesus.

III.—*Rise Griffyn, 1597. Haines.*

A plate 15½in. by 10in., upon which is engraved a shield with the arms of GRIFFYN sa., a griffin segreant arg. with eleven quarterings. Below this is engraved an arch upon columns, beneath which at a prayer desk kneels a boy in a civilian's gown.

Underneath is this inscription :—

HERE LYETH THE BODIE OF RISE GRIF-  
FYN FOVRTH SON OF RISE GRIFFYN OF  
BROME IN Y<sup>E</sup> COVNTIE OF WARWIK ESQV-  
IER, HE DECEASED . . . DAYE OF JANVARY  
AND BEING IN HIS INFANCYE BEING BVT  
THREE QVARTERS OLDE ANNO D<sup>N</sup>I 1597.

The whole is in an oak frame in the vestry.

**WOOTTON-WAWEN.**—*John Harewell, Esq., and wife, 1505.*

The figures are about 3ft. long, and lie upon an altar-tomb in the chancel.

Above the effigies are two shields, one of which is ar. upon a fess wavy sa. three hares' heads coupéd or, for Harewell. Below the effigies are groups of five sons and five daughters, and below these two more shields with various quarterings.

The man wears his hair long. Over his mail shirt is plate-armour of a heavy massive kind, the upper edges of the pauldrons being lengthened and curved upwards (especially



upon the left shoulder) to form *pass-guards* and protect the neck from a sword-cut. Haines says "the breast and back-plates have a large skirt apparently composed of small oblong plates, with one tuilette depending from it at the front and two at the sides. This peculiarity . . . is perhaps intended for the skirt of lamboys (Gall. *lambeau*), which was a puckered skirt of cloth or velvet, worn over the thighs, and sometimes imitated by plate-armour." The feet of the knight are encased in broad sabbatons, and his sword is worn at the left side. The lady wears the kennel head-dress, a close-fitting under-dress, and an outer gown with loose sleeves. Round her waist is a belt fastened with three metal rosettes, from which depends a chain supporting an elaborate pomander. Compare COLESHILL II.

Round two edges of the tomb runs this inscription :—

Hic tacet Joh̄es harewell Armig' & dn̄a Anna quondm uxor  
 eius Ac nup | uxor Edwardi Grey militis qui quidm̄ Johannes  
 obiit x die aprilis Anno dn̄i m v̄o v̄o Et que quidm̄ Anna obiit  
 die Ao dn̄i m̄o v̄ quor aīabs ppicietur deus.

Translation: Here lieth John Harewell Esq. and Dame Anna late his wife and formerly wife of Edward Grey, knight; which John died the 10th of April 1505, and which Anna died the . . . day . . . A.D. 15 . . . whose souls God pardon.

These spaces were left to be filled in when the wife died.

## II.—Inscription. *Lady Agnes Smyth, 1562.*

Upon a plate, 20½in. by 6in., mural, in the S. Chapel used as a vestry.

HERE LYETH THE BODIE OF LADYE AGNES SMYTH  
 LATE WIFE OF S<sup>r</sup> JOHN SMYTH KNIGHT ONE OF THE  
 BARONS OF THESCHEQUIER, DAUGHTER OF JOHN HAR  
 WELL ESQ. & ONE OF Y<sup>e</sup> COHEIRES OF THOMAS HARWELL  
 ESQ. HER BROTHER W<sup>ch</sup> AGNES DYED Y<sup>e</sup> 15<sup>th</sup> OF FEBR. 1562

**BILLESLEY.**—*Lucy (Baldwin) w. of Bernard Whalley, 1700.*

A brass shield, about 18in. long, upon the front of the west gallery. It is not recorded by Haines. Beneath the

arms of *Whalley* and *Baldwin* impaled, is the following inscription:—

IN MEMORY OF  
 LUCY THE DAUGHTER OF JOHN BALDWIN  
 OF GEASHILL IN IRELAND ESQ<sup>r</sup>  
 AND  
 THE BELOVED WIFE OF  
 BERNARD WHALLEY OF BILLESLEY  
 IN WARWICKSHIRE ESQ<sup>r</sup>  
 WHO DEPARTED THIS LIFE SEPT XXVII  
 MDCC  
*THIS WOMAN WAS FULL OF GOOD WORKS  
 AND ALMS DEEDS WHICH SHE DID*

**EATINGTON or ETTINGTON, LOWER.—**

In the ruined church in Lower Eatington Park are several brasses, all exposed to the weather. One is a figure, 3ft. high, of a man with moustache, peaked beard, ruff, doublet, and civilian's gown of the 16th and early 17th century. Alongside this is a figure, the same size, of a lady, wearing a Paris hood, with the lappet thrown forward, a large ruff, embroidered stomacher and underskirt, and an outer gown loosely confined at the waist by a sash, and thrown open to display the under-skirt. The skirt is kept extended by a farthingale.

There is a group of four children, girls.

These effigies are of excellent workmanship, and ought to be more carefully preserved.

In another part of the tower is a plate 2ft. 4in. by 1ft. 5in., set in a wooden frame, with the following inscription, which may refer to the above:—

HERE LYE BVRIED THE BODIES OF THOMAS VNDERHILL OF THIS  
 TOWNE | ESQ: AND ELIZABETH HIS WIFE, WHO LIVED MARRIED  
 TOGETHER IN | PERFECT AMITIE ABOVE 65 YEARS, AND HAD ISSUE  
 BETWEENE THEM XX | CHILDREN, VIZ: XIII SONES & VII DAUGHTERS,  
 SHE DIED 24 JUNII A° D. | 1603, AND HE THE 6 DAY OF OCTOBER  
 NEXT AFTER. THEIR FRVGALITY IN | PROVISION FOR THEIR CHILDREN,  
 THEIR CHARITABLE DISPOSITION TO RELIEVE THE NEEDY, AND  
 GREAT BOVNTY IN HOSPITALITY WAS A PLEA | SINGE SPECTACLE TO  
 THEIR NEIGHBOVRS AND MAY BE AN ALLVRINGE | PRESIDENT TO  
 THEIR POSTERITY. AS THEY LIVED TO THE LIKINGE | AND WITH  
 THE LOVE OF MORTALL MEN, SO THEY DIED IN THE TRVE | SERVICE

AND LOVE OF THE IMORTALL GOD, THE POORE, THEIR TENANTES |  
 NEIGHBOVRS, AND FRIENDS WILL FOR A TIME BEWAILE THE WANT OF  
 THEM BVT | THE ANGELES OF HEAVEN AND SAINCTS OF GOD  
 WILL PERPETVALLYE REJOICE IN THE COMPANY OF THEM, FOR GOD  
 THEY FEARED, GOD THEY SERVED | GOD THEY LOVED AND TO GOD  
 THEY DIED. THEIR WARFARE IN GOD'S CHVRCH | MILLITANT IN  
 EARTH HATH BENE SHORT, BVT THEIR GLORIE IN HIS | CHURCH  
 TRIUMPHANT IN HEAVEN WILL BE ETERNALL.

Upon another plate, 1ft. 11in. by 9½in., near which is a leaden shield with the arms of Underhill, is the following inscription in script-hand:—

Here lieth the Body of Richard Eden late of Staples Inn |  
 London, Gent., son of Edw<sup>d</sup> Eden of Lambcote by Anna  
 Maria | his wife Daughter of Richard Fancourt of Glaiston  
 in the | county of Rutland Esq. born February the second |  
 1701 departed this life the second of March 1719 | in the  
 nineteenth year of his age.

There is also a small brass plate, 10in. by 9in., bearing a shield of arms. In the *restored* aisle of the church, now used as a private chapel, is the following inscription:—

Orate pro aīa Johāns de |  
 Underbul et agnetis ur cjs

**HAMPTON - IN - ARDEN.**—*Inscription.* John Adkins and Katherine Adkins. 1720, 1729.

Since the account of a brass in Hampton-in-Arden (page 24) was printed, a second example, not then fixed in the church, has been placed on the south wall of the tower. It is a shield 21in. long and 12in. wide. It contains the following inscription:—

John Adkins	Died {	Sept 1 <sup>st</sup> 1729, 73
		Aged
Katherine Adkins	Apr 1 <sup>st</sup> 1720, 61	

Our Flesh Also Shall Rest in Hope.

Our Flesh is Sown and Like y<sup>e</sup> Grain

Corrupts to rise and Spring again

Its Growth is Owing to Decay

Twill Ripen by the Harvest Day.

Thy Angels, Lord, the Reapers are

May it be their Peculiar Care

That they this Wheat From tares discern

And Gather it into thy Barn.

This brass is not mentioned by Haines.

## BRASSES IN PRIVATE POSSESSION.

**BADDESLEY-CLINTON HALL.**—*A lady in heraldic mantle. Circ. 1500.*

By the kindness of Mrs. Dering, of Baddesley-Clinton Hall, I am enabled to furnish an account of this brass, of which Haines makes no mention. It is preserved in the private chapel of the Hall, and probably was once in the parish church. It represents a lady kneeling upon a cushion embroidered with quatrefoils, her hands clasped in prayer. Upon the first and third fingers of the left hand are rings. She wears the kennel-shaped head-dress, a mantle drawn together with long tasselled cords, and a kirtle. Upon the mantle are emblazoned the arms of Brome: sa., on a chev. arg. three broom sprigs vert., quartering ARUNDELL sa., six hirondelles, arg., 3. 2. 1.

The kirtle appears to be emblazoned ormine.

It is supposed by a writer (the Rev. Father Norris) in *The Oscotian*, Vol. IV., No. 15, Dec., 1885, that "it is a memorial of Elizabeth Arundell who married Nicholas Brome, or of their daughter Constance who married Sir Edw. Ferrers."

The figure has been prepared by coarse hatching to receive enamel or some resinous composition, to express the sable tincture, but no traces of colouring matter remain.

**OSCOT COLLEGE.**—*Geo. and John Elyott, gentlemen. 1551 and 1557.*

In the museum of Oscot Colloge, which is so near to Birmingham that it may be considered as virtually in Warwickshire, is the brass effigy of a knight, 1ft. 10½in. long. The knight's head rests upon a helmet, his hair is short, and he wears a forked beard and moustache. Round his neck and wrists are frills. The breast-plate is long-waisted and has two tassets of several plates, rounded off at the bottom; *pauldrons*, large, with passguards; skirt of mail, with vandycked edge. Upon the feet are *sabbatons*, and rowelled spurs.

There is also in the museum the following inscription, in Gothic characters, upon a brass plate about 2ft. by 5in. :—

Here under this stone lyeth buried In the mercy of God  
the | bodyes of George Elyott and John Elyott gentilmen  
beynge too | brothers whiche George decessyd the vi day of  
September A° MV°Ll | and the sayd John decessyd the  
xx day of October A° MV°LVII. whos | dethes have you yn  
Remembrance calling to God for mercy.

The effigy may represent one of the brothers, though there is nothing to prove this. It is not known whence the brass came. I am indebted to Mr. Thomas Wareing for a sight of a rubbing of these plates.

**WROXALL.**—*A lady. Circ. 1430. Haines.*

This effigy, 2ft. 1in. long, is now in the possession of J. B. Dugdale, Esq., of Wroxall Abbey, who kindly allowed the writer to make a rubbing. The lady wears that development of the crespine head-dress, called the horned head-dress, which arose from the side cauls of the former being so enlarged that the outer edges stood above the forehead. Over this is thrown a kerchief which falls upon the shoulders. Over her kirtle the lady wears a long gown with falling collar. It is girt high up, and has very deep sleeves, close and edged with fur at the wrists. A precisely similar figure will be found in *Haines*, p. 210.

The brass is "said to have been originally in Brailes Church, but no matrix corresponding to it remains there." *Haines*.

**ILMINGTON.** I.—*Inscription. The Brent Family. 1531—1666.*

A plate about 30in. by 24in. on the wall of the N. transept, not mentioned by *Haines*.

THE BRENTS OF STOKE HAVE HAD A PLACE OF BVRIAL HERE SINCE | THE COMING OF THEIR AVNCESTER OVT OF SOMERSETSHIRE | ABOUT THE YEARE 1487 BY THE CONCEALED NAME OF JOHN | BVSTON WHO MARRIED MARGERY DAUGHTER OF GEORGE COLCH | ESTER THEN OF STOKE AND ADMINGTON ESQVIER ABOUT THE YEARE | 1498 AND DYED 1531 |

THEIR SON WILLIAM BRENT LORD OF STOKE AND ADMINGTON DYED | 1595 WITH ELIZABETH HIS WIFE HERE BVRIED | THEIR SON RICHARD BRENT MARRIED MARY DAUGHTER OF JOHN HVGGEFORD | ESQVIER AND KATHERINE HENNAGE HIS WIFE 1572 AND DYED 1587 HERE BVRIED | THEIR SON RICHARD BRENT MARRIED ELIZABETH DAUGHTER OF | GILES REED ESQVIER AND KATHERINE GREVILL HIS WIFE ANNO 1594 AND | DYED 1652 HE WAS HERE BVRIED BVT HIS WIFE AT BREDON WITH | HER FATHER.

THEIR SON RICHARD BRENT MARRIED MARGARET DAUGHTER OF  
S<sup>r</sup> JOHN | PESHALL BARONET AND ANNE SHELDON HIS WIFE A<sup>n</sup>o  
1622 FOVROF WHOSE | CHILDREN (VIZ) FRANCES, MARY, ELIZABETH,  
AND GILES LYE HERE BVRIED ANNO 1657 | THE S<sup>p</sup> MARG.  
BRENT DIED JvNE 10TH 1666 HERE BVRIED |

Cui Familiae propicietur deus  
Tempus eday rerum, peritunt et nomina saga  
Omnia mors poscit, lex est non pœna perire.

The Latin is very faulty.

II.—*Inscription.* *Egidius Palmer, 1665.*

A plate about 27in. by 13in., in moulded tablet, with  
shield of arms, on the wall of N. transept. Not in Haines.

EGIDIUS PALMER DE COMPTON ARMIG. FILIVS 8<sup>VS</sup> JOHANIS  
PALMER ET ELEANORAE ROVSE OBIIT 16<sup>TO</sup> DIE 8<sup>BRE</sup>IS A<sup>n</sup>o 1665  
ANNO AETATIS 50<sup>o</sup> IN CVIVS MEMORIAM MAESTISSIMA VXOR ELIZ  
FILIA HENRICI JONES DE CHASTLETON IN COM<sup>o</sup> OXON ARMIG<sup>r</sup>.  
HOC VLTIMV<sup>o</sup> AMORIS MONVMETV<sup>o</sup> POSVIT.

*Reliquit Supstites Johana<sup>m</sup> unicu<sup>m</sup> Filiu<sup>m</sup> tres Filias viz  
Elizabetha<sup>m</sup> Anna<sup>m</sup> et Maria<sup>m</sup>.*

POSTQVA<sup>m</sup> HIC MILITIA<sup>m</sup> COMPLEVISSET (IN REBELLES SCOTOS  
VEXILLARIVS  
ANNO 1638 IN REBELLES HYBERNOS DVX ANNO 1642 IN  
REBELLES ANGLOS DVX MAJOR ANNO 1645) PER GRADV<sup>s</sup>  
MILITARES SVMMV<sup>o</sup> IN PATRIA HONORE<sup>m</sup> OBTINUIT.

III.—*Inscription.* *Edmund Jones, 1667.*

A plate 10in. by 8in., on the wall of N. transept. Not in  
Haines.

HERE LIETH THE BODY  
OF EDMVND JONES GENT  
THE 6<sup>TH</sup> SONNE OF HENRY  
JONES OF CHASTLETON  
IN THE COVNTIE OF  
OXON ESQ<sup>r</sup> WHO DECEAS-  
ED THE 14<sup>TH</sup> DAY OF  
FEBRVARY A<sup>n</sup>o D<sup>n</sup>i 1667  
ET AETATIS SVÆ 44.



With this is a small shield emblazoned with a gryphon, and the motto *Silentio et diligentia*. The same shield occurs in several places on the floor of the transept.

IV.—*Inscription. Dorothea Palmer, 1763.*

A plate 16in. by 12in., in a moulded tablet. Beneath a lozenge emblazoned with the arms of Palmer and Lyttelton, impaled, is the following inscription:—

NEAR THIS PLACE LYES INTERED  
THE BODY OF DOROTHEA PALMER  
THE WIDOW AND RELICT OF  
GILES PALMER LATE OF COMPTON SCORPHIN  
ESQUIRE, AND ONLY DAUGHTER OF  
HVMPHREY LYTTELTON LATE OF  
SHERIFFS NAVNTON, IN THE COVNTY OF  
WORCESTER ESQUIRE DECEASED:  
WHO DIED THE THIRTY-FIRST  
DAY OF MARCH 1763  
IN THE 77<sup>TH</sup> YEAR OF HER AGE.

*FINIS.*



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