

THE CHURCH MONUMENTS OF DERBYSHIRE

THE SIXTEENTH AND SEVENTEENTH CENTURIES, PART I

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THE medieval monuments in Derbyshire churches were recorded by J. C. Cox, and articles on the military effigies by Henry Lawrance and T. E. Routh have appeared in this *Journal*. Post-Reformation monuments have been considered only in a single article by Mrs. Arundell Esdaile.¹ A comprehensive survey of these monuments in Derbyshire from the 16th century to the present day has now been completed. In the first section there is inevitably some overlapping with earlier work, but by giving references to these studies it has been reduced as much as possible.

Derbyshire is extremely rich in monuments of the 16th and 17th centuries, which well illustrate the changes that took place in the pattern of English sculpture. In order to show the development of this art more clearly, the monuments have been divided into seven groups:

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| I. Incised slabs | V. Wall monuments |
| II. Tomb chests | VI. Tablets |
| III. Tomb chests with effigies | VII. Cartouches |
| IV. Wall tombs | |

The present paper covers only groups I-III.

I. INCISED SLABS

Incised alabaster grave-slabs were made in great numbers in medieval times at Burton-on-Trent, and so it is not surprising to find them in Derbyshire. This form of monument was the challenge made by the alabaster workers to the market so successfully exploited by the medieval brass makers. Extremely effective and easy to make, it consists of a flat rectangular slab of alabaster incised on the upper face with the figures of the deceased and their children, within an architectural setting. The inscription was contained within a narrow border round the edge of the slab. This was in effect a copy of the monumental brass and doubtless much cheaper to produce. The finished product could either be inserted over the grave, flush with the paving within

¹ J. C. Cox, *The Churches of Derbyshire*, 4 vols., 1875-9; H. Lawrance and T. E. Routh, "Medieval Military Effigies in Derbyshire", *D.A.J.*, XLVI-XLIX (1924-7); Mrs. Arundell Esdaile, "Post Reformation Monuments, mainly in Derbyshire", *D.A.J.*, LX (1939), 84-104.

the church, or placed on the top of a tomb chest. Derbyshire has a number of these monuments, which have been fully listed by J. C. Cox.

II. TOMB CHESTS

These occur in several forms. One is constructed entirely of stone with a plain, flat, upper slab; this type may also have brasses fixed in the sides and top. There is also a composite type consisting of a stone chest, on top of which was placed a flat, incised, alabaster slab. The stone chest was often the work of a local mason, but the brasses and alabaster slabs were the products of craftsmen from appropriate workshops, often further afield. In some cases the entire tomb chest was made of alabaster, but this type was only one part of a specialized industry centred in the midlands. Consequently the decoration of the side panels of these tomb chests varies from the simple architectural design at Staveley (no. 2) to the lavish display of weepers on the Foljambe tomb (no. 3) at Chesterfield.

1. SHIRLAND, *St. Leonard*

Unknown tomb. *c.* 1500

Stone and alabaster. The large ogee-headed recess in the north wall of the chancel contains a low tomb chest; this has a front panel of alabaster, on which are carved twenty-one shields, suspended on throngs. The plain upper slab appears to be a later addition.

2. STAVELEY, *St. John Baptist*

Peter Frecheville and his wife Matilda (Wortley). 1503

Stone. A tomb chest standing on the north side of the chancel with a flat top in which are fixed brasses. These consist of a knight in armour, a fine emblem of the Trinity and four shields. The sides of the chest are decorated with panels of tracery containing a number of original armorial shields of brass. [Cox, I, 355-7.]

3. CHESTERFIELD, *St. Mary and All Saints*

Henry Foljambe and his wife Benedicta (Vernon). 1510

Alabaster. A tomb chest with a flat marble top, on which were fixed the original brasses; it is on the north side of the chapel south of the chancel. On the walls of the chest is carved a fine array of weepers set within a series of double-headed niches, without a central support and separated by buttresses. At the head of the chest are three niches, that in the centre containing a knight and lady, flanked by an angel holding a shield. On the south wall of the chest are five niches, the central one being double the size of the others, with a four-headed canopy, under which are grouped two knights with their ladies. The two niches on the dexter side each contain a knight and lady, while the niches on the sinister side have two knights, and a knight and lady respectively. This tomb was made by Henry Harpur and William Moorecock of Burton-on-Trent for £10.² The figure in armour kneeling on a cushion at the east end of the tomb is not contemporary and appears to consist of a headless effigy, to which has been added a tilting helm. [Cox, I, 146-7.]

² J. Nichols, *Collectanea Topographica et Genealogica*, I, 354.

4. ETWALL, *St. Helen*
 Sir John Port and his two wives Jane (Fitzherbert) and Margaret (Trafford). *c.* 1527
 Stone. A tomb chest beneath an arched opening between the chancel and the Port Chapel in the north aisle. On the top slab are the remains of the brasses of the knight and his two wives. [Cox, III, 167.]
5. ASHBOURNE, *St. Oswald*
 Sir Thomas Cokayne and his wife Barbara (Fitzherbert). 1537
 Stone and alabaster. A stone chest with a flat alabaster top incised with the figures of the knight and his wife; the walls of the chest are divided into foiled panels. It was built at a cost of about £8 and now stands in the north transept. [Cox, II, 384-5.]
6. SHIRLAND, *St. Leonard*
 John and Margaret Revell. 1537
 Alabaster. This tomb stands against the wall of the north aisle and has a flat top incised with the figure of the "knight" and his wife; their three sons and five daughters are shown below. He is depicted in armour with his feet resting upon a dog, but the sons are wearing civilian costume. The front wall of the chest is divided into three panels by spiral pilasters, each containing the Revell arms set within a quatrefoil. The head and foot of the chest are each separated into two panels by a similar pilaster. [Cox, I, 336.]
7. ASHBOURNE, *St. Oswald*
 Francis Cokayne and his wife Dorothy (Marrowe). 1538
 Stone. A table tomb with a flat top, to which are fixed the brasses of the "knight" and his wife. He is shown in armour wearing a tabard emblazoned with the Cokayne arms. The panelled walls of the chest are carved with angels holding shields. The monument stands in the north transept. [Cox, II, 386.]
8. WIRKSWORTH, *St. Mary*
 Ralph Gell and his two wives Godeth (Ashby) and Emma (Beresford). 1564
 (Plate IIIb.)
 Alabaster. A tomb chest standing in the north chapel with a flat top and a moulded plinth. The angle pilasters are incised with a Florentine vase motif, and the walls of the chest decorated with weepers. On the north panel are three sons and five daughters, all in civilian costume, and on the south panel are five daughters and one son. The figures stand with hands clasped in prayer and are individually placed upon corbels. At the head of the chest a male figure, dressed in a long gown, holds a wreath enclosing a plain shield; the end wall is blank. Incised on the top slab are the figures of Ralph and his two wives; he is shown bareheaded, wearing a long gown with hanging sleeves. Above the heads of the figures is inscribed a contemporary poem and carved on the top string is the inscription, "Here lyeth Raff Gell of Hoptun, sun of John Gell of Hoptun, and Godythe and Emme his wyffes, which Raff deceased ye viith day of June Anno Dni M'V'LXIII". [Cox, II, 558.]
9. CRICH, *St. Mary*
 John Claye and his wife Mary (Carlton). 1632
 Alabaster. A low tomb chest standing in the north-east corner of the chancel. The top slab is incised with the figures of the deceased and his wife, and with three shields

charged with the arms of Claye; Claye impaling Carlton; and Carlton. There is also a partially obliterated verbose inscription. The front wall of the chest is divided into three panels by flat pilasters, which are incised with the kneeling figures of the three daughters. Above the heads are inscribed the names, Susanna, Mary and Penelope, and on the angle pilaster is the date "1601". The head of the chest has two panels, on which are incised the figures of the two sons, William and Theophilus. Both are shown beardless and wear doublets and padded breeches. [Cox, IV, 57-8.]

10. MORLEY, *St. Matthew*

Henry Sacheverell (d. 16 September 1662). 1662

Marble. The tomb chest has a plain, flat, upper slab with a moulded edge and stands against the north wall of the north chapel. The chest has plain angle pilasters, and the end wall facing east carries the inscription, while that facing west has the mantled arms of Sacheverell. The front of the chest is divided into two panels by a flat pilaster; on each panel are four shields carved from white marble. [Cox, IV, 339.]

11. MORLEY, *St. Matthew*

William Sacheverell (d. 9 October 1691) and his second wife Jane (Newton) (d. 24 March 1709). 1691

Marble. A plain tomb chest standing on the opposite side of the chapel to no. 10. The chest has square angle pilasters; the front wall is divided into two panels, inscribed to the husband and wife respectively. The arms are carved on the panel at the head of the chest, while the other panels are blank. [Cox, IV, 339.]

III. TOMB CHESTS WITH EFFIGIES

During the late medieval period the finest effigies and monuments were made from alabaster. This material enables the carvers to execute the finest detail, far better than on any local stone; it takes colour and gilding extremely well. It was accordingly used by the leading craftsmen. As alabaster was quarried locally from the finest deposits in the country at Chellaston, at Ratcliffe-on-Soar in Nottinghamshire and around Tutbury in Staffordshire, it became a virtual midland monopoly.

Although alabaster was used as early as about 1170 on the inner order of the west doorway at Tutbury Priory, it does not seem to have come into general use until the second quarter of the 14th century. The earliest example of an alabaster effigy is that of a knight, *c.* 1303, at Hanbury, Staffordshire. It is obviously the work of an itinerant mason, who completely missed the opportunities offered by this medium and merely turned out a conventional figure of a cross-legged knight of the period. The possibilities of this material were, however, soon realized, and workshops were set up at the quarries about the middle of the century. These soon built up a flourishing trade, but during the 15th century the main workshops appear to have moved into the nearby towns of Burton-on-Trent and Nottingham.

Documentary evidence shows that the Chellaston workers were well established by the third quarter of the 14th century,³ and the effigies that remain

³ P. B. Chatwin, "Monumental Effigies in the County of Warwick", *Trans. Birmingham Arch. Soc.*, XLVIII (1924), 37.

from this period in the surrounding counties give some indication of the extent of this trade. The alabaster from the Chellaston quarries is a pure creamy colour and is less veiny than that mined in Staffordshire. A contract of 1418 between Thomas Prentys and Robert Sutton "kervers" of Chellaston, and Katharine, the widow of Ralph Greene of Lowick, Northamptonshire, stipulates that the carvers shall make a tomb for her and her husband for £40.⁴ The excellence of this tomb, which still remains in Lowick Church, indicates that the firm possessed first-class craftsmen and must have been well established by this period.

By the middle of the 15th century, Nottingham had become the main centre of the alabaster industry, probably as a result of the carvers moving their workshops from Chellaston and elsewhere. A feature of the Nottingham trade was the making of retables, but Derbyshire may well have supplied the prototype for the foundation of this industry with the small monument to Sir Godfrey Foljambe (d. 1376), at Bakewell. The composition of this delightful and important tablet is simple, yet effective; the demifigures are carved in the recumbent position with hands clasped in prayer, but when placed upon the wall the effect is that of upright figures. This is further emphasized by the three-headed canopy above the heads, which in an upright position is transformed into a man and woman looking out of a window. The carved alabaster panel was the obvious outcome of a memorial such as this. The assumption that the same carvers were responsible for both the tombs and the retables is perhaps open to question. It has been pointed out that the retables were carved with harsh cutting, which is unpleasant from close quarters, but effective from a distance. Such treatment was not used on the panels of the tomb chests now to be described, with perhaps the exception of a fragment at Shirland (Plate Ib). This is part of a side panel from a tomb, that is now built into the south wall of the chancel. It contains the mutilated figures of two men and their wives, each kneeling before a prayer desk. The folds of the skirts and gowns over the feet indicate that it came from a Burton workshop. The most probable answer may be that the tombs and retables came out of the same workshop, which kept two groups of workers, one dealing with the tombs and the other carving retables; this would explain the finer technique found on the monuments.

The evolution of the tomb chest and its decoration is well illustrated in Derbyshire. In the early stages it was used simply for the display of heraldry, as on the tomb at Longford, where the front wall is divided into six panels, each containing a shield.⁵ This treatment sometimes went to extreme lengths, as can be seen at Shirland (no. 1), where twenty-one shields are suspended. Soon figures were introduced on to the side panels, following the pattern set up on the royal tombs. The Chellaston carvers were using angels to hold shields, as on the Greene tomb at Lowick in 1419; examples in Derbyshire are found at Ashbourne, Sir John Cokayne (d. 1438), Cubley, Sir Nicholas Montgomery (d. 1435), Dronfield, Sir Richard Barley (d. c. 1460), Tideswell,

⁴ F. H. Crossley, *English Church Monuments*, 1933, 30.

⁵ *D.A.J.*, XLVII (1925), plate III.

Sir James Foljambe (d. c. 1440) and Youlgreave, Thomas Cokayne (d. c. 1488). On the early 15th-century tomb of a civilian and his wife at Aston-on-Trent the angels supporting the shield at the head of the chest are shown kneeling. Seated bedesmen and angels are carved on the tomb of John Vernon (d. 1477) at Bakewell. The figures were usually placed in niches formed by a series of buttresses supporting arched canopies, or simply inserted into traceried panels, and by the third quarter of the century these appendages became extremely fine. At Norbury, on the Fitzherbert tombs of 1473 and 1483,⁶ the beautifully carved figures, placed singly and in pairs, exhibit a magnificent array of armour and costume. On the damaged panel of the tomb to Sir Nicholas Montgomery (d. 1494) at Cubley, the treatment of the niches is somewhat different, as each single figure or pair stands under a double-headed canopied arch. The posture of one weeper on this monument, with its distinctive, trefoiled, panelled background, is so like that of another figure on the Vernon tomb of 1517 at Tong, Shropshire, that both appear to have come from the same workshop. It is possible to locate the Cubley tomb through a contract of 1508 to the premises of Henry Harpur and William Moorecock of Burton-on-Trent.⁷ The same firm was responsible for the Foljambe tomb at Chesterfield (no. 3). Both these Derbyshire monuments exhibit the double-headed niche, a feature which is repeated on the tomb chest of Thomas Babyngton (d. 1518) at Ashover (no. 13, Plate XVIa), which includes saints among the figures. This was the finest period of the Burton alabaster carvers.

The arrangement of the weepers on the incised tomb chest of John Rolleston (d. 1482) at Swarkeston is important and marks another phase in the style of midland sculpture. The front wall of the chest is divided into four panels. Those on the end each contain a winged angel holding a shield; on the central panels, seven sons and seven daughters face each other, gracefully kneeling and grouped in two tiers. This attractive posture was repeated and developed at Youlgreave on the delightful tablet to Robert Gylbert (d. 1492), where he and his wife kneel on either side of the Blessed Virgin, with seven sons in two tiers behind the father and the nine daughters in three tiers behind the mother (Plate Ia). Burton workers used this form of religious imagery very successfully on the walls of the tomb chest, as can be seen on the monument to Thomas Kinardesley (c. 1500) at Uttoxeter. The knight and his third wife kneel on either side of a crucifix, and the group is flanked by the kneeling figures of his first and second wives. At Ross-on-Wye, Judge Rudall (d. 1529) and his wife and family are shown kneeling behind the angel and the Blessed Virgin. The grouping of the entire family on either side of a crucifix was taken a stage further on the Nethermyl monument of 1539 at Coventry and occupied the whole panel as a single entity.⁸ The Reformation completely extinguished this form of religious sculpture, but the Burton workers persisted with the graceful arrangement of kneeling weepers until

⁶ *D.A.J.*, XLVIII (1926), plate IV.

⁷ L. Stone, *Sculpture in Britain, The Middle Ages*, 1955, 231.

⁸ This was destroyed in World War II, see Chatwin, 148, plate XXI.

the beginning of the second half of the century.⁹ The monument to Katherine Babington (d. 1543) at Morley (Plate II) is a typical example of their work.¹⁰ The final phase of this grouping can be seen at the feet of the chests on the tombs to Sir Thomas Andrews (d. 1564) at Charwelton and Sir Thomas Cave (d. 1558) at Stanford-on-Avon, Northamptonshire and that to Sir George Cornewall (c. 1545) at Eye, Herefordshire; these monuments apparently came from the Royleys' workshops at Burton-on-Trent.

THE ROYLEYS

(The references given in this section apply only to the map and the inventory of Royley monuments)

The firm of Richard and Gabriel Royle, alias Cartwright (Royley or Roiley, the name is spelt in several forms) of Burton-on-Trent, appears to have been in operation during the last half of the 16th century. They built up a large business in the midlands, establishing a virtual monopoly in the area. This was a remarkable achievement at this period, when English sculptors were facing the competition of versatile sculptors from the Low Countries who had settled at Southwark. Little is known of the Royleys, but two of their contracts still exist. One was an agreement between George Shirley of S'aunton Harold and Richard Roiley and his son Gabriel in 1582, to make a tomb to Thomas Fermor and his wife at Somerton in Oxford.¹¹ The other was for a monument to John Shirley in 1585 at Breedon-on-the-Hill to the order of the same George Shirley, and the name Roiles appears in connection with the tomb of John's father and mother, Francis and Dorothy Shirley, in 1571 at Breedon.¹² The style and workmanship of this earlier tomb is so similar to that of John Shirley, that it must have come from the same workshop. An entry in the Burton parish register on 31 January 1581, recording the marriage of "Richard Wharton, apprentice to Rich. & Gabriel Cartwright, Allablasters, to Joyce Hamp, of Winshill" shows that the Royleys were in partnership at this date. Richard died in 1589 and there are entries in the appropriate register of wills and probate act book for a grant of administration of his estate to his son Gabriel. Unfortunately no grant of administration, or will, now survives, so it is impossible to estimate the size of his fortune. Although

⁹ This extinction of religious imagery presented the sculptors with the problem of finding subjects to replace such scenes as the Crucifixion, the Madonna or any of the saints popular during the Middle Ages as a centre-piece for the weepers. This was solved on the Babington monument by grouping the weepers on either side of a shield, charged with the family arms. On the Lowe monument of 1555 at Wirksworth a tall faldstool was used for this purpose. It was a device that became extremely fashionable and was extensively used during the next hundred years.

¹⁰ The Babington monument appears to have come from a Burton workshop that was particularly active during the second quarter of the 16th century. Although no attempt at portraiture was intended, the effigies are well carved; this is particularly true of the females, who lie in a very dignified position. Similarity of style indicates that the same workshop was responsible for the Mynors monument (1536) at Duffield. Also the following monuments: Sir George Manners (1513), Windsor, Berks.; Robert Hazelrig (1529), Castle Donington, Leics.; Judge Rudall (1529), Ross-on-Wye, Hereford; Elizabeth Swillington (1530), Coventry; Sir Robert Brudenell (1531), Deene, Northants; Richard Astley (c. 1532), Patshull, Staffs.; Sir George Foster (1539), Aldermaston, Berks.; Margaret Gyffard (1539), Middle Clayton, Bucks.; Ralph Sacheverell (1539), Ratcliffe-on-Soar, Notts., and Lord Chief Justice Bromley (1555), Wroxeter, Salop.

¹¹ Crossley, 32-33.

¹² Chatwin, 141.

the extent of the Royleys' business was large, their prices appear to have been extremely low, so Richard's estate may have been very modest.¹³ This assumption is strengthened by the apparent closure of the business some ten years later, and so far no will for Gabriel Royley has been found. The general style and standard of workmanship of the firm during the last decade of the century show that the establishment was in decline. The marriage registers of Burton, which go back to 1542, do not record the marriage of Richard Royley; this could indicate that he was married prior to this date and was working in the alabaster trade during the third decade of the century. Indeed, as will be shown later, this was most probably the case and would explain the use of many motifs on the Royley monuments. There appears no entry of marriage for Gabriel Royley, so it is possible that he was a bachelor, although he may have been married elsewhere. The Royleys were evidently a local family, with branches in Derbyshire and Staffordshire, as is shown by the wills or administrations still existing for Thomas Royle, 1556 at Shenstone; George Royle, 1570 at Mugginton; John Royle, 1594 and Alice Royle, 1601 at Tattenhill.

The contracts for Breedon and Somerton are explicit and reveal many details connected with the style and manufacture of the monuments by the Royleys. From these it is possible to identify the work of this firm over a wide area (Fig. 1). The work of the Royleys has been severely criticized, and their later monuments fully merit such treatment (see Plates X and XI).¹⁴ This was, however, only one phase in the history of the firm, and it must be pointed out that their earlier monuments reached a fair standard, although admittedly somewhat inferior to the artistic achievements of the earlier Burton workers (see Plates V and VIb). Their business acumen was outstanding, and over sixty monuments still remain in the midlands and farther afield that by their style and execution may be attributed to this remarkable firm. These do not fully represent the total output of the Royleys for two reasons. First, the Royleys included incised alabaster slabs as part of their trade. These, a favourite form of memorial in the midlands during the 16th century, were often placed flush with the paving of the church and so became worn smooth with the passage of years. Numbers of these were removed during the extensive restorations of churches in the 19th century, and doubtless among them were slabs made by the Royleys. Secondly, alabaster monuments are easily damaged, and a number have vanished through neglect and vandalism from parishes where the family line became extinct.¹⁵

The Royleys were the last of the outstanding local Burton alabaster workers, and their success was largely due to business efficiency and to the conservative attitude of their clients, who still favoured the outdated Gothic altar tomb as a memorial.¹⁶ During the second half of the 16th century, the English sculptors were faced with a new form of tomb sculpture made at Southwark.

¹³ The cost of the Shirley monument of 1585 was £22 and that at Somerton £40.

¹⁴ E. Mercer, *English Art 1553-1625*, 1962, 234.

¹⁵ H. H. Prince, *Old West Bromwich*, 1924, plate 21 records the loss of five monuments.

¹⁶ The Harpurs of Swarkeston and the Giffards of Chillington, Staffs., both use this type of memorial during the 17th century.

At this period, Burton-on-Trent was the centre of the midland alabaster industry and, although the output had suffered through the Reformation, was still turning out a large number of tombs, all in the Gothic style. As Dr. Whinney has pointed out, England had very little contact with continental art during the Reformation, and the local craftsmen were at a great disadvantage

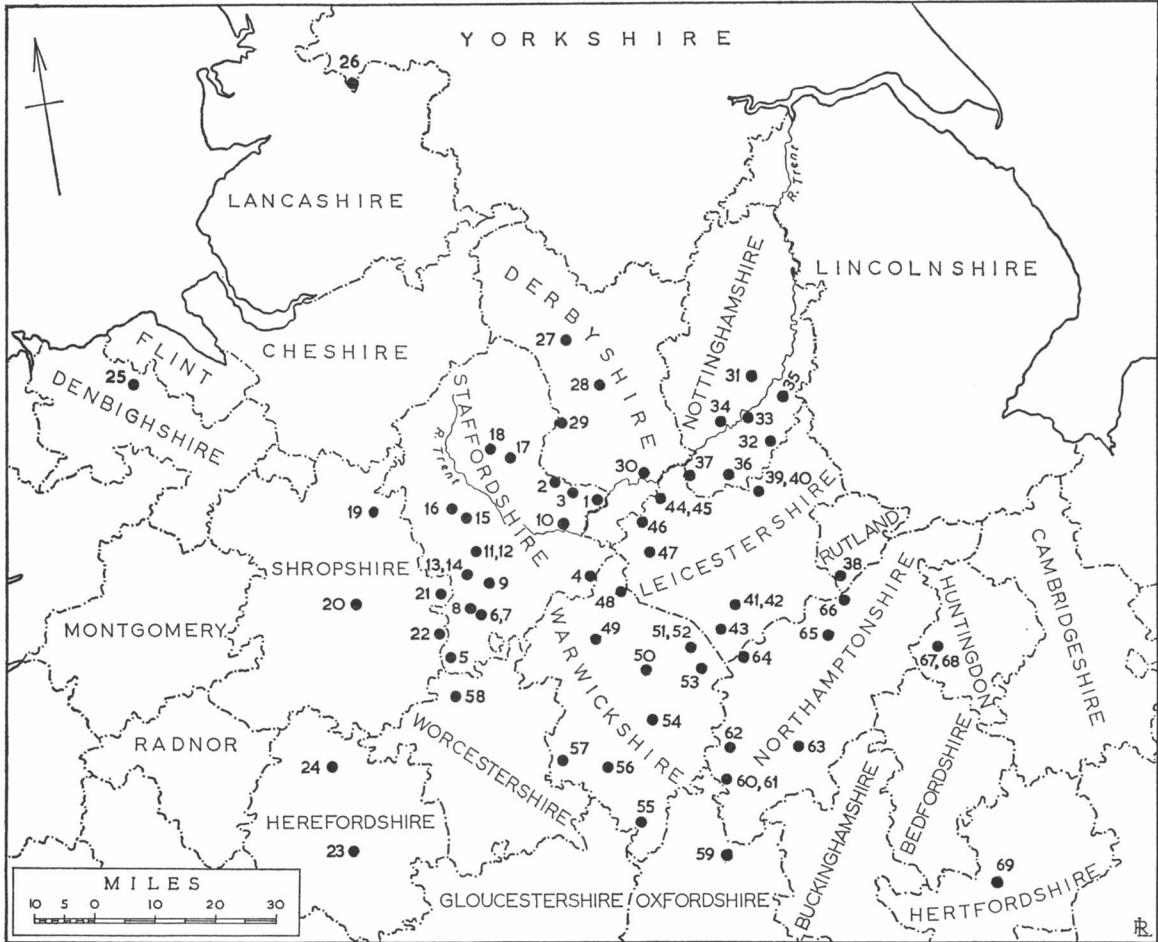


FIG. 1. Distribution map of the Royley monuments.

because of the immigrant sculptors at Southwark and their Renaissance monuments.¹⁷ The Royleys met this competition in the only way possible, with mass production methods; they standardised their monuments and were able to cut costs and sell their work more cheaply than could their rivals.

¹⁷ M. Whinney, *Sculpture in Britain, 1530 to 1830*, 1964, 1.

For a time this policy was most successful, and the Royleys forced their local competitors out of business and obtained control of the midland trade. From 1555 to 1570 the standard of the monuments was reasonably good (Plates IV, V and VI); this was doubtless due to the fact that, as their rivals were forced to close down, the Royleys were able to employ the best workmen in the area. This policy was bound to end in failure; constant repetition and the gradual retirement of the older skilled workers were soon apparent, the quality of the workmanship gradually declined between 1570 and 1578, and from this date rapidly reached a very low artistic level.

The work of the Royleys falls into four phases. Phase 1, *c.* 1547-55, was a brief period of experiment, in which the Royleys evolved their stock patterns. The monument to Sir George Vernon (d. 1567) at Bakewell (Plate IIIa) appears to come within this category. Several features point to this: the knight is portrayed with the idealized features that became so prominent during the early work of this firm; and a double chain of gold is worn over the shoulders, a favourite device of the Royleys, which signifies no mark of rank. The Royley contracts at Breedon and Somerton both specify this particular feature. Although the tomb chest at Bakewell has no weepers, it is furnished with elaborate escutcheons with interdispersed balusters on deep bases, and the angle pilasters are incised with a Florentine vase motif. Both features were frequently used by this firm; the balusters became very debased towards the end of the century (see Plates X and XI). These balusters are described as "Frenche pilasters" in the Shirley contract at Breedon. The lack of dates on the Bakewell monument indicates that it was carved during the lifetime of the subject; this is also the case with the monuments of Sir George Cornewall (d. 1563) at Eye (no. 24) and Sir Thomas Andrews (d. 1564) at Charwelton (no. 62). On these last two monuments and that of Sir Thomas Cave (d. 1558) at Stanford-on-Avon (no. 64), the Royleys used an entire panel depicting the weepers grouped together in the earlier Burton manner; apparently this method was too costly to maintain, for later it ceased to appear on their monuments. The typical weepers holding shields are found on the chest at Ratcliffe-on-Soar (no. 37), and the elaborate escutcheon within a circular strap is featured at Charwelton and Stanford, as are the idealized faces of the male effigies. It is also possible that the Royleys were concerned in the manufacture of the monuments of Sir William Fielding (no. 51) at Monks Kirby and perhaps of Lord Huntingdon at Ashby-de-la-Zouche (no. 46).

Phase 2, *c.* 1555-70, contains their best work; the monuments to Sir Edward Littleton (d. 1558) at Penkrige (Plate VIb) and to Thomas Grey (d. 1559) at Enville (Plate V) are good examples of this period. The idealized face of the bearded knight was copied from earlier Burton work such as the effigy of Lord Parr (d. 1546) at Horton, Northants. No effort at portraiture was intended, as the contracts specify "a very fair decent and well proportioned picture of a gentleman", although some modification could be executed as at Monks Kirby (no. 51). Here the deceased, Sir William Fielding, was apparently bald, and this effect was obtained by the simple process of the hair being cut back and then smoothed down; a similar effort was made on

the head of Sir Thomas Giffard (d. 1560) at Brewood (Plate IV). A curious feature of these monuments is the way in which the heads of the effigies are held stiffly poised above the helmet or cushion, as at Penkridge (Plate VIb). The standardized knight is shown wearing a shaped cuirass, with large pauldrons, over which is looped a double chain of gold. The elbow cops and knee cops have a double volute flange; these with the band of chased ornament on the armour protecting the arms and legs are typical features of the Royleys' work, as are the fluted and scalloped taces strapped to the fauld, with the skirt of mail below (Plates V and VI). Where a client insisted upon the male effigy being represented in civilian costume, the Royleys would oblige, as at Claverley (no. 22) Stoke-on-Tern (no. 19) and Yoxall (no. 10, Plate VIIa). The costume of the female effigy varied according to the fashion of the period, although from the beginning the facial features were plump and rounded. The pilasters of the tomb chest are mainly of a spiral type, as can be seen at Brewood, Enville, Stafford and Yoxall (Plates IV, V and VII), although a square variety was also used as at Draycott (no. 18, Plate VIa). The incised Florentine vase motif is found at Wirksworth (no. 28, Plate IIIb); this became very fashionable during the final phases and its evolution has been thoroughly traced by Philip Chatwin.¹⁸ The weepers are poised singly as at Brewood, Draycott and Wirksworth (Plates IV, VIa and IIIb), or singly and in pairs supporting a shield with their arms, as at Enville and Stafford (Plates V and VIIb). At Penkridge (Plate VIb) the weepers are placed on the north panel of the tomb chest, and the opposite panel is divided into three sections, each bearing an elaborate escutcheon within a circular strap. At Yoxall (Plate VIIa) no weepers are shown, the chest carrying escutcheons, with and without straps; it is noticeable on this monument how the standard of the sculpture has fallen, for the faces have become flattened. The elaborate escutcheon within the strap was extremely popular and is found on most of the monuments in this phase, although the same type of escutcheon was occasionally used without the strap. At Draycott (Plate VIa) and Alcester (no. 57) two putti support the arms on the foot of the chest; these had been copied by the earlier Burton workers from the tomb of Henry VII at Westminster by Pietro Torrigiano, as was the Florentine vase motif, found at Wirksworth (Plate IIIb).

Phase 3, *c.* 1571-80, shows a marked deterioration in workmanship through constant repetition. The facial features altered, becoming flatter with receding chins and globular eyeballs, and the effigies stiffly recumbent on the tomb chest. The effigies of Richard and Jane Harpur (*c.* 1573, Plate VIIIb) are typical examples, although the man is wearing the flat cap and judicial gown of his calling. The lady is dressed in the current costume, and the clumsy portrayal of the shoes within the undergarments is a feature of the later work of the Royleys. The two, small, kneeling figures on either side of the skirt are unique, and replace the customary dog nestling in the folds of the dress near the feet. These two children, with their curious rounded heads, are the prototypes of the figures that appear on the wall tablets made during the final phase of this

¹⁸ Chatwin, 139.

firm's existence. The Harpur monument is interesting as only the effigies are carved from alabaster and rest upon a stone tomb chest, which is obviously the work of a local mason. The armour of the male effigy differs little from the earlier phases; occasionally minor details, such as the flanges of the knee cops and elbow cops, are altered, and on the Leveson monument at Wolverhampton (no. 6) the man is shown clean shaven. Again the ladies' costume varies according to the fashion of the day, and it is customary for both husband and wife to hold prayer books in their clasped hands (Plate VIIIa). The figures of the weepers become a little more animated and hold shields, whilst the ornament on the pilasters becomes more varied, the incised vase and carved baluster motifs are used as well as the spiral (Plates VIIIa and IX).

During phase 4, *c.* 1581-1600, the workmanship became even coarser and clung to the Gothic tradition until the firm became extinct. The features flatten still further as at Ashbourne and Seighford (Plates XIb and XIa); attempts are made to vary the armour, such as laminated taces and jointed sabatons, but in general it is outdated. The double chain of gold is still worn around the shoulders, but in some cases the lion at the feet of the knight becomes a most curious beast (Plate XIa). The pilasters take the form of carved balusters, or the "Frenche pilaster", or are incised with the vase motif (Plates IX and X). The weepers are ill-proportioned with large heads and tiny feet, and at Ashbourne hold gloves in a pathetic attempt to give some variation from those on earlier monuments (Plate XIb). At Rockingham (no. 66), Chesterton (no. 54), Newbold-on-Avon (no. 53) and Hanbury (no. 3) the weepers kneel in a similar manner to the two small figures at Swarkeston (Plate VIIIb). At Chesterton (no. 54), Stratford-on-Avon (no. 56) and Kidderminster (no. 58) the side panel of weepers has been raised above the effigies on the back wall, in a feeble attempt to offer some competition to the wall tombs of the Southwark sculptors. At Clifton (no. 34) the side panel below the female effigy is extremely clumsy, with a tiny figure inserted between poorly designed shields. At Edgcote (no. 61), Breedon (no. 45) and Swepstone (no. 47) there are no weepers, simply shields separated by "Frenche pilasters". Towards the end of its life the firm turned towards the tomb carrying an incised flat slab above, examples being found at Marchington (no. 2), Hanbury (no. 3) and two at Peatling Magna (nos. 41, 42); at Hanbury the weepers are shown kneeling, but on the others they stand stiffly poised, with hands clasped in prayer. It is also possible that the firm was responsible for the panel of weepers on the tomb chest to Archbishop Sandys at Southwell (no. 31), and they may have played a minor rôle in the setting up of the monument to Edward Burnell at Sibthorpe (no. 35). Their efforts with wall tablets were not very successful: that to Sir Edward Broughton at Newbold-on-Avon (no. 53) is in two tiers, the upper figures kneel and those on the lower tier stand awkwardly holding shields; the tablet at Grendon (no. 48) is similar in shape to a side panel of a tomb chest, the lower portion bearing three shields separated by "Frenche pilasters" and the upper part is inscribed, framed by fluted side columns with debased capitals. The pilasters at Newbold, Hanbury and Peatling Magna are also in this debased Renaissance style, which marks the end of the firm.

INVENTORY OF THE ROYLEY MONUMENTS

Map	Phase	Place	Description	Attribution	Tomb Chest and Weepers	Special Features
1	II	STAFFORDSHIRE Burton-on-Trent	K	Unknown, c. 1560-80	—	Mutilated figure with crossed legs and a square shield
2	IV	Marchington	Incised slab	Walter and Mary Vernon, 1592	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 4 males, 2 females and 3 in swathing bands.	The cushions below the heads of the females are incised with crosses
3	IV	Hanbury	Incised slab	Ralph Adderley and his two wives, 1595	Debased classical pilasters. Weepers: 7 males, 4 females, all kneeling and 4 in swathing bands	Mutilated effigy of a knight
4	II	Tamworth	K	Unknown, c. 1570	—	
5	II	Enville	K, L	Thomas and Anne Grey, 1559	Spiral pilasters. Weepers: 5 males, 5 females, some holding shields and 3 in swathing bands.	Inscriptions above the heads of the weepers
6	III	Wolverhampton	K, L	John and Joyce Leveson, 1575	Elaborate escutcheons in strap	The knight is shown clean-shaven
7	IV	Wolverhampton	K, L	Thomas and Katherine Lane, 1582	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 3 males, 6 females and 2 in swathing bands. Elaborate escutcheons in strap	Panel from foot of chest in the wall above the effigies
8	IV	Tettenhall	K, L	John and Elizabeth Wrottesley, 1580	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 4 males, 6 females and 2 in swathing bands. Elaborate escutcheons in strap	Inscriptions above the heads of the weepers. This monument was destroyed by fire in 1950
9	II	Shareshill	K, L	Humphrey and Cassandra Swynnerton, 1562	—	Effigies only, the knight shown clean-shaven
10	II	Yoxall	C, L	Humphrey and Mary Welles, 1565	Spiral pilasters. No weepers. Escutcheons with and without straps	
11	II	Penkridge	L, K, L	Sir Edward Littleton and his two wives, 1558	Spiral pilasters. Weepers: 5 males, 3 females and 2 in swathing bands. Elaborate escutcheons in strap	Weepers on one panel only, escutcheons on the others
12	III	Penkridge	K, L	Sir Edward and Lady Alice Littleton, 1574	Pilasters: various, incised Florentine vase and carved balusters. Weepers: 6 males, 7 females, some holding shields and 2 in swathing bands	
13	II	Brewood	L, K, L	Sir John Giffard and his two wives, 1556	Pilasters: various, square and spiral. Weepers: 1 male, 3 females and 14 in swathing bands	
14	II	Brewood	L, K, L	Sir Thomas Giffard and his two wives, 1560	Spiral pilasters. Weepers: 7 males, 6 females, 4 in swathing bands	Knight shown as bald
15	II	Stafford	K, L	Sir Edward and Lady Joan Aston, c. 1567	Spiral pilasters. Weepers: 8 males, 6 females some holding shields, 3 in swathing bands. Names above	Foot of chest in wall above the effigies. The knight is headless; both are without hands
16	IV	Seighford	K, L	William and Mercy Bowyer, 1593	Pilasters: various, carved baluster and Frenche pilasters. Weepers: 1 male, 4 females and 1 in swathing bands	

Map	Phase	Place	Description	Attribution	Tomb Chest and Weepers	Special Features
17	IV	Checkley	K, L	Godfrey and Margaret Fojjambe, 1560	Fluted pilasters. No weepers. Shields only	
18	II	Draycott-le-Moors	K, L	Sir Philip and Lady Elizabeth Draycott, 1559	Pilasters: various, square and spiral. Weepers: 6 males and 6 females	
19	II	SHROPSHIRE Stoke-on-Tern	C, L	Sir Reginald and Lady Corbett, 1556	Spiral pilasters. Weepers: 4 males and 2 in swathing bands. Elaborate escutcheons in circular straps	Male effigy in the robes of a Justice of the King's Bench
20	III	Wroxeter	K, L	Sir Richard and Lady Newport, 1570	Spiral pilasters. Weepers: 2 males, 4 females, all holding shields	A peacock nestles in the skirt at the feet of the lady
21	II	Albrighton	K, L	Sir John and Lady Talbot, 1555	Pilasters: various, square and spiral. Weepers: 4 males. Escutcheons in circular straps	The knight is clean-shaven
22	II	Claverley	L, C, L	Sir Robert Broke and his two wives, 1558	Spiral pilasters. Weepers: 6 males, 3 females, 1 in swathing bands. Escutcheons in circular straps	Male effigy in legal robes
23	I	HEREFORDSHIRE Hereford Cathedral	K, L	Alexandra and Ann Denton, c. 1556	Pilasters incised with Florentine vase motif	
24	I	Eye	K, L	Sir George and Lady Cornewall, 1563	Pilasters incised with Florentine vase motif	Weepers grouped around the Annunciation
25	III	DENBIGHSHIRE Denbigh	K, L	Sir John and Lady Joan Salusbury, 1578	Pilasters: various, carved baluster and Frenche pilaster. Weepers: 8 males, 4 females. Escutcheons in circular straps	
26	IV	YORKSHIRE Mitton	K, L	Sir Richard and Lady Sherburne, 1594	Pilasters: various, carved baluster and Frenche pilaster. Weepers: 3 males, 3 females and shields	
27	I	DERBYSHIRE Bakewell	L, K, L	Sir George Vernon and his two wives, c. 1567	Pilasters: various, incised Florentine vase and carved baluster. No weepers. Escutcheons	Knight wears a tabard
28	II	Wirksworth	Incised slab	Ralph Gell and his two wives, 1564	Pilasters incised with Florentine vase motif. Weepers: 5 males, 10 females and escutcheon in a wreath	
29	IV	Ashbourne	K, L	Sir Humphrey and Lady Elizabeth Bradbourne, 1581	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 7 males, 5 females some holding shields, 3 in swathing bands	
30	III	Swarkeston	C, L	Richard and Jane Harpur, 1573	Stone tomb chest. Two children kneel by the skirts of the mother	No foot rest for the male effigy
31	IV	NOTTINGHAMSHIRE Southwell	C	Archbishop Sandys, 1588	Panel of 9 kneeling weepers	
32	II	Langar	K, L	John and Mary Chaworth, 1558	Spiral pilasters. Weepers: 2 males, 8 females, 5 in swathing bands. Escutcheons in circular straps	Foot of chest in wall above the effigies. Putti support the shield of arms
33	IV	Shelford	L	Ann Stanhope, 1587	Pilasters incised with Florentine vase motif. Weepers: 3 males, 2 females, some holding shields, 1 in swathing bands.	Defaced female effigy
34	IV	Clifton	L, K, L	Sir Gervaise Clifton and his two wives, c. 1591		
35	IV	Sibthorpe	C	Bishop Edward Burdell, c. 1590		

Map	Phase	Place	Description	Attribution	Tomb Chest and Weepers	Special Features
36	III	Wysall	K, L	Hugh and Mary Armstrong, 1572	Square pilasters. Weepers: 2 males, 5 females, some holding shields, 1 in swathing bands. Escutcheons in circular straps	
37	I	Ratcliffe-on-Soar RUTLAND	K, L	Henry and Lucy Sacheverell, 1558	Pilasters incised with Florentine vase motif. Weepers: 2 males, 12 females, 4 in swathing bands, all holding shields	
38	IV	Stoke Dry	K, L	Kenelm Digby and his wife, 1590	Carved baluster pilasters. Weepers: 3 males, 4 females, 1 in swathing bands	
39	I	LEICESTERSHIRE Old Dalby	K, L, K	Wife with her two husbands, John Hopton and Sir Thomas Tyrell, c. 1555	Pilasters incised with Florentine vase motif. Weepers: 4 males and 1 female, all kneeling at head of chest. Single shield on side panel	
40	I	Old Dalby	L, K, L	Andrew Noel and his two wives, 1562	Pilasters incised with Florentine vase motif. Weepers: 6 males and 4 females	Knight wears a tabard
41	IV	Peatling Magna	Incised slab	William and Katherine Jervis, 1597	Pilasters: various, incised Florentine vase and fluted columns. Weepers: 8 males, 4 females, 6 in swathing bands	
42	IV	Peatling Magna	Incised slab	William Jervis and his two wives, 1614	Pilasters: various, carved baluster and fluted columns. Weepers: 3 males and 2 females. Escutcheons in circular straps	
43	II	Misterton	K	Sir Michael Poulteney, 1567	Spiral pilasters. No weepers. Escutcheons with and without straps	
44	III	Breedon	K, L	Francis and Dorothy Shirley, 1571	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 2 males, 4 females, some holding shields, 1 in swathing bands. Escutcheons in circular straps	
45	IV	Breedon	K	John Shirley, 1585	Pilasters: various, incised Florentine vase and French pilaster. No weepers. Shields, with and without straps	
46	I	Ashby-de-la-Zouche	K, L	Lord and Lady Huntingdon, c. 1561	Pilasters incised with Florentine vase motif. Weepers: 5 females with interdispersed shields on panel below the mother	
47	IV	Sweepstone	K	William Humphrey, 1591	Pilasters: various, incised Florentine vase and Frenche pilaster. No weepers, 7 shields	Fluted columns and pilasters
48	IV	WARWICKSHIRE Grendon	Tablet	John Chetwynd, 1592		
49	II	Coleshill	K, L	John and Ann Digby, 1538	Pilasters: various, square and spiral. Weepers: 3 males and 1 in swathing bands. Escutcheons. Winged putti support the arms	A Royley effigy added to an earlier monument. Destroyed in World War II
50	II	Coventry	K	Thomas Essex, c. 1555		
51	I	Monks Kirby	K, L	Sir William and Lady Fielding, 1547	Square pilasters. No weepers. Escutcheons. Pilasters incised with Florentine vase motif.	Knight somewhat bald
52	IV	Monks Kirby	K, L	Basil and Godith Fielding, 1580	Weepers: 4 males, 4 females, some holding shields, 5 in swathing band. Putti support the arms	

Map Phase	Place	Description	Attribution	Tomb Chest and Weepers	Special Features
53	Newbold-on-Avon	K, L	Sir Edward and Lady Elizabeth Broughton, 1583	Fluted columns. Weepers: 2 males, 2 females and 3 in swathing bands	Two-tiered wall monument
54	Chesterton	K, L	Humphrey and Ann Peyto, 1585	Frenche pilasters. 4 shields on side panel. Putti support the arms	Side panel in wall above effigies. Weepers: 5 males, 4 females, 1 in swathing bands
55	Barcheston	K, L	William and Ann Willington, 1555	Spiral pilasters. Weepers: 7 females, 6 in swathing bands. Escutcheons in circular straps	
56	Stratford-on-Avon	K, L	William and Anne Clop-ton, 1592	Pilasters: various, carved baluster and Frenche pilaster	Side panel in wall above effigies. Weepers: 1 male, 3 females, 3 in swathing bands with the names above
57	Alcester	K, L	Fulke and Elizabeth Greville, 1559	Spiral pilasters. Weepers: 6 males, 6 females, 3 in swathing bands. Putti support arms	
58	WORCESTERSHIRE Kidderminster	K, L	Thomas Blount and his wife, c. 1568-95	Pilasters incised with Florentine vase motif.	Side panel in wall above effigies with 2 males, 2 females, 1 in swathing bands
59	OXFORDSHIRE Somerton	K, L	Thomas Ferrer and his wife, 1582	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 1 male, 2 females, 1 in swathing bands. Putti support arms	
60	NORTHAMPTONSHIRE Edgcote	L, K, L	Toby Chauncey and his two wives, 1579	Pilasters: various, incised Florentine vase and carved baluster. Weepers: 3 males, 2 females, some holding shields, 3 in swathing bands	
61	Edgcote	K, L	William and Joan Chauncey, 1585	Pilasters: various, incised Florentine vase and Frenche pilaster. No weepers. Shields, with and without straps	
62	Charwelton	L, K, L	Sir Thomas Andrews and his two wives, c. 1555-64	Pilasters incised with Florentine vase motif. Escutcheons in circular straps	Kneeling weepers grouped together on the foot panel
63	Gayton	Incised slab	Francis and Bridget Tanfield, 1558	Spiral pilasters. No weepers, shields on chest	
64	Stanford-on-Avon	K, L	Sir Thomas and Lady Cave, 1558	Pilasters: various, square and spiral. Escutcheons in circular straps	Kneeling weepers grouped together on the foot panel
65	Rushton	K	Sir Thomas Tresham, c. 1559	Spiral pilasters. No weepers, shields on chest	Knight wearing the robe of a Lord Prior of Knights Hospitallers of Jerusalem
66	Rockingham	K, L	Sir Edward Watson, 1584, and lady	Panel of 9 kneeling weepers, 3 males, 6 females	Two separate effigies
67	HUNTINGDONSHIRE Leighton Bromswold	L	Katherine Tyrwhitt, 1571	Modern chest	Female effigy only
68	Leighton Bromswold	K, L	Sir Robert and Lady Elizabeth Tyrwhitt, 1572	Pilasters: various, incised Florentine vase and Frenche pilaster. Weepers: 1 female, 2 in swathing bands. Escutcheons in circular straps	Male effigy damaged
69	HERTFORDSHIRE Wheatthamstead	K, L	Sir John and Lady Margaret Brockett, 1558	Spiral pilasters. Weepers: 5 males, 3 females, all holding shields	Foot panel in wall above the effigies

Another factor linking these monuments is to be found by investigating the relationships of a number of midland landed gentry and comparing their memorials. First, from the Giffards of Chillington, who have two (nos. 13, 14), Frances Giffard married Sir John Talbot of Albrighton (no. 21); Cassandra Giffard married Humphrey Swynnerton of Shareshill (no. 9); and Dorothy Giffard married Francis Shirley of Breedon (no. 44). The Shirleys have another tomb (no. 45), and George Shirley was a trustee for the Fermors at Somerton (no. 59). John Giffard married Joyce Leveson of Wolverhampton, and the family patronised the Royleys with a tomb (no. 6); also a Leveson married one of the Brooke family who have a tomb at Claverley (no. 22). Secondly, the Littletons of Penkridge have two tombs (nos. 11, 12). Thomas Littleton married Cassandra Lane of Wolverhampton, where the Lanes have a monument (no. 7), and Mary Littleton married Walter Vernon of Marchington (no. 2); both the Wrottesleys of Tettenhall and the Astons of Stafford (nos. 8, 15) are connected to the Littletons by marriage. Thirdly, from the Willingtons of Barcheston (no. 55), Margery Willington married Sir Ambrose Cave of Stanford, where there is a tomb (no. 64); Elizabeth Willington married Edward Broughton of Newbold-on-Avon (no. 53); Godith Willington married Basil Fielding of Monks Kirby (nos. 52, 51); Ann Fielding married Humphrey Peyto of Chesterton (no. 54); William Cave married Eleanor Grey of Enville (no. 5); and Katherine Grey married Walter Blount of Kidderminster, where there is a tomb (no. 58). Fourthly, Humphrey Welles of Yoxall married Mary Chetwynd (no. 10), and the Chetwynds of Grendon have a tablet (no. 48). Fifthly, there are John Digby of Coleshill (no. 49) and Kenelm Digby of Stoke Dry (no. 38). Finally, there is Henry Sacheverell of Ratcliffe-on-Soar (no. 37), whose daughter Mary married Henry Armstrong of Wysall (no. 36).

During the third quarter of the 16th century, when the Royleys were turning out their best work, they appear to have enjoyed a virtual monopoly in the midlands. As their work deteriorated during the last quarter of the century, local rival workers appeared on the scene. The names and location of these workers are as yet unknown, but the distribution of their monuments does not exclude the possibility of their works being in Derbyshire.

The first local major competitor was responsible for a group of six monuments; two are in Staffordshire, Sir William and Anne Sneade (d. 1571) at Wolstanton (Plate XIVa), and William and Clare Sneade (d. 1613) at Keele; two in Derbyshire, Walter and Cassandra Powtrel (d. 1598) at West Hallam (Plate XIVb), and Humphrey and Elizabeth Dethick (d. 1599) at Hartshorne (Plate XVa); Sir Thomas and Lady Smith (d. 1614) at Wybunbury, Cheshire¹⁹; and William Sacheverell and his wife (d. 1616) at Barton-in-Fabis, Nottinghamshire. The Sacheverell family patronage of another firm of tomb makers at this late date supports the suggestion that the Royleys were out of business. The extraordinary feature of these monuments is that they were still executed in the Gothic tradition. The only trace of Renaissance influence on the

¹⁹ R. Richards, *Old Cheshire Churches*, 1947, plate 352.

Derbyshire and Staffordshire monuments is found in the strapwork enclosing the inscribed tablet and the decoration of the pilasters on the tomb chest. This further emphasizes the fact that Burton was during this period a back-water, isolated from the new forms of art that were emerging from the workshops at Southwark. Although these local memorials qualify as wall monuments by virtue of all originally being under an arched niche in the fabric, they were conceived as effigies upon tomb chests in the usual medieval manner and placed in recess purely for convenience, or perhaps in a feeble attempt to copy, and so compete with the fine wall tombs that were being made by the Southwark sculptors. The standard of workmanship on these six monuments is mediocre, with elongated slender effigies lying stiffly upon the chest; the attenuated weepers, hands clasped in prayer, are self-consciously poised on corbels along the wall of the chest.

By far the most important of these rivals were the carvers responsible for the astonishing collection of monuments in Chesterfield parish church, commissioned by Godfrey Foljambe *c.* 1592, and that of his father Sir Godfrey, who died in 1585. These include the large wall tomb of Godfrey (d. 1594) (no. 23) and his wife; their effigies lie upon a large sarcophagus, heavily decorated with garlands and sirens. The back wall is completely Renaissance in style, with the inscribed tablet flanked by standing allegorical figures; the scroll pediment is surmounted by the family arms, flanked by reclining figures. The tomb chest bearing the effigies of Sir Godfrey and his wife (no. 22, Plate XII) is Gothic in style, yet it is covered with Renaissance ornament. The posthumous memorial to Sir James Foljambe (d. 1558, Plate XII) is a three-tiered monument, carved with the kneeling figure of the knight; kneeling below are his children and the whole monument is lavishly decorated. Adjacent to this is another three-tiered monument to an unnamed ancestor (probably a brother of Sir James, Godfrey died in 1559); the central panel contains the shrouded corpse, with the trophies of death below, and on the upper tier is carved the figure of death, flanked by childhood and old age, with a gable pediment above. The question now arises of the source of these monuments; a number of features suggest that they were carved locally and not in London. In the first place, they appear to be carved entirely from alabaster; had they been the work of a London craftsman, it would be reasonable to expect in addition a liberal use of other material at this period. Secondly, the curious mixture of Gothic and Renaissance, both in design and sculpture, suggests that these could be the work of an immigrant from the Low Countries, who settled in the midlands. This was the case with Jasper Hollemans, who moved to Burton-on-Trent about the same period.²⁰ Sir Godfrey Foljambe was only following the conservative tradition of the midlands in insisting upon the altar type of tomb chest for himself and his wife. The choice of his son Godfrey of a sarcophagus, a few years later, must have been an innovation for the county! Thirdly, attention must be drawn to a number of monuments in the area that appear to have come from the same workshop. The effigy of Anthony

²⁰ S. A. Jeavons, "Monumental Effigies of Staffordshire", *Trans. Birmingham Arch. Soc.*, LXXI, 1-2.

Gell (d. 1583) at Wirksworth (no. 21, Plate XIIIa) is similar to those at Chesterfield, and the tomb chest is lavishly decorated with Renaissance ornament and shields. The posthumous Beresford monument of the late 16th century at Fenny Bentley (no. 20) carries two shrouded corpses that are reminiscent of those at Chesterfield; in addition, the chamfered edge of the tomb chest is carved with trophies of war, similar in style to those on the Foljambe monuments. The tomb chest of the monument to John Bullock (d. 1607) in Derby, St. Alkmund (no. 26, Plate XIIIb), is heavily carved with ornament similar to that found at Chesterfield. The curious effigy, with its elongated figure and tiny head, is not unique but occurs at Bakewell in the weepers of the monument to Sir John Manners (d. 1611). The large wall tomb of Thomas Cockayne (d. 1592) at Ashbourne may well have come from this workshop, although by comparison the carver was very restrained in the use of ornament. The monument of William and Mary Acton, erected in 1584 at Tenbury Wells, Worcestershire, with a lavish use of Renaissance decoration and similar well carved effigies lying upon a mat has much in common with this group of Derbyshire monuments. Finally, the location of the monuments does not suggest Burton-on-Trent as the source, and there are no monuments in Staffordshire of this type. This is not surprising as Jasper Hollemans appears to have stifled all opposition in the county. Derby could well have been the centre from which these monuments came. It was extremely unlikely that Thomas Greenway was the only carver of monuments in the town during the first part of the 17th century.²¹

The monument of Edward Mundy (d. 1607) at Mackworth (no. 27) is a feeble copy of the earlier Burton work, entirely devoid of inspiration. The monument of Sir John and Lady Harpur (d. 1627) at Swarkeston (no. 28, Plate XVb) is executed in the Gothic style of the previous century. Although completely outdated, it is a competent and vigorous piece of local craftsmanship and was made some time before his death. The monument of John Milward (d. 1632) at Thorpe (no. 29) is again an anachronism, taking the form of a tomb chest in relief placed in a recess. The weepers (Plate XVIc), placed singly on corbels, are very similar in style to those on the Sacheverell monuments of 1580 at Ratcliffe-on-Soar.

12.

SCROPTON, *St. Paul*

Nicholas Agard and his two wives Margaret (Vernon) and Isabel (Ferrers). *c.* 1510

Alabaster. The "knight" is clad in armour with his head resting upon a helm and the feet on a dog. The two wives lie on either side with their heads resting upon two cushions, supported on each side by angels. They wear similar clothes, with long pedimental head-dresses, kirtles with tight sleeves and long skirts draped over the shoes. Around the hips are ornamental girdles, to which are fastened a short chain and ball. Both wear mantles secured by long cords ending in tassels, and pet dogs nestle at the feet. The walls of the chest are carved with angels holding shields, standing in niches. [*D.A.J.*, XLVIII (1926), 48-9.]

²¹ A. Esdaile, "Post Reformation Monuments", *D.A.J.*, LX (1939), 93.

13.

ASHOVER, *All Saints*

Thomas Babington and his wife Editha (Fitzherbert) (Plate XVIa). 1518

Alabaster. Thomas is shown wearing a long gown with wide sleeves, his head resting upon a cushion supported by angels. He is clean shaven; the hair is worn long at the back and cut straight across the forehead. Beneath the gown is worn a *côte-hardi*, the collar of which is visible. A double chain of gold is looped over the shoulders, and suspended from the belt is a purse that rests upon the right hip. It appears that he originally wore a short sword or dagger, but this is now missing. The hands are clasped in prayer, and the broad-toed shoes rest upon a lion. The wife lies with her head resting on two cushions supported by angels and wears a pedimental head-dress which allows some of the hair to be seen. The kirtle has tight sleeves and a narrow waist; the long skirt entirely covers the shoes. A small dog nestles in the folds of her mantle, which is secured by two long cords ending in tassels. The foot of the chest is built against the east wall of the south aisle, the inscription round the top string is badly worn. The weepers, standing under double-headed ogee arches, form a fine group. The panel below the male effigy contains six niches with the following figures: (1) a male, dressed as the effigy, standing between two women dressed as the wife, minus the mantle but wearing a short chain and ball, with a rosary hanging from the girdle and holding a shield; (2) a male wearing a short tunic, over which is thrown a cloak secured by a large cross-shaped brooch; he holds a sword over the right shoulder and a shield in the left hand, near which is standing a bedesman; (3-5) a male holding a shield in the left hand and a woman with hands clasped in prayer; (6) three males, the central figure clad in a tunic. The wall at the head of the chest has five niches: that in the centre contains St. Catherine and a bishop; on either side kneel the deceased and his wife, each with a scroll overhead; the outer niches both contain an angel holding a shield. The panel below the wife has six niches: the first contains the figures of two males holding shields and clasping the hands of a female standing between them; all the other niches have a male with shield and a female standing with hands clasped in prayer. [Cox, I, 27-9.]

14.

DUFFIELD, *St. Alkmund*

Sir Roger Mynors and his wife Alice (Myll). 1536

Alabaster. The beardless knight is clad in armour with the head resting upon a helm and the feet on a lion. His wife lies with her head resting upon two cushions, a watching angel on either side. She wears a short pedimental head-dress ornamented around the sides and a fall over the shoulders. The tight dress has an embroidered high neck and wide padded sleeves; the skirt practically covers the broad-toed shoes. A sash is worn around the waist, and a small dog rests in the hem of her mantle, which is secured by twin cords and a brooch. The hands of both effigies are clasped in prayer. The weepers are bedesmen and angels holding shields. The tomb is in the chapel north of the chancel. [*D.A.J.*, XLVIII (1926), 49-50.]

15.

MORLEY, *St. Matthew*

Katherine Babington (née Sacheverell) (Plate II). 1543

Alabaster. This monument is placed against the north wall of the chapel in the north aisle. She lies with hands clasped in prayer, her head resting upon two cushions. She wears a rounded French hood with a fall at the back. The bodice of the gown has a V-shaped neck with a wide collar and a long full skirt. The sleeves are very wide, exposing the full, slashed under-sleeves that fit at the wrists over the frills of fine

linen. Hanging from a sash at the waist is a pomegranate pomander box. The shoes have very broad toes. The tomb chest has spiral angle pilasters, with a shield on the panel at the head of the chest. The front panel has an eight-quartered shield of Babington in the centre, with the figures of five daughters on the dexter side and eight sons on the sinister side. All are shown kneeling, the sons arranged in two rows, and the group retains the graceful composition of the earlier Burton monuments. Round the top string is inscribed "Here lyeth y bodye of Kat'yn Babyngton, late wyfe of Thomas Babynto' & daught' to Sir Henrye Sacheverell, kny. ye whyche said Kat'yn dyed ye xxij day of August in ye yere of O Lord God M'ccccc'xliii". [Cox, IV, 334.]

16.

WIRKSWORTH, *St. Mary*

Anthony Lowe (d. 11 December 1555). 1555

Stone. This monument, which stands against the south wall of the chancel, consists of a tomb chest on which rests the recumbent effigy of a knight in armour. The back-plate is carved with the royal coat of arms enclosed within short, fluted, Corinthian pilasters supporting a flat moulded cornice with curious urns above. This monument, the earliest example of the Renaissance style in the county, is most unlikely to be the work of a local craftsman. The winged putti supporting the shield on the front panel of the chest are obviously copied from those used by Torrigiano on the tomb of Henry VII in Westminster Abbey. The adaptation of this carver is much more realistic than that used by the Royleys some time later. The classical pilasters predate anything to be found in this area, and the use of a skull as a foot-rest for the effigy is a complete innovation. Another important feature is found on the panel at the head of the chest; here the carver used a faldstool as a centre-piece to separate the male and female weepers. This was a simple but highly successful substitution of a religious symbol for religious imagery, a practice that was repeatedly used during the next seventy-five years. The carver may well have been a religious refugee from the continent, who was able to satisfy a somewhat conservative provincial client by successfully combining the Renaissance and Gothic styles. [*D.A.J.*, XLIX (1927), 333-5, plate V; LXXXIII (1963), plate V.]

17.

BAKEWELL, *St. Werburgh*

Sir George Vernon (d. 9 August 1567) and his two wives Margaret (Tallbois) and Maud (Longford) (Plate IIIa). 1567

Alabaster. The knight lies between his wives on a tomb chest in the Vernon chapel. He is shown bareheaded with a beard, the head resting upon a helm. He is clad in armour and wears a tabard, an unusual feature at this late date. Each wife wears a rounded French hood, well back on the forehead and exposing some of the hair. Each gown has a well-fitting bodice, with a high neck and stiff lace collar supported on a wire frame. The sleeves are full and reach below the elbow with wide cuffs, exposing the full under-sleeves that fit tight at the wrists. The skirt is split and bowed in the front, displaying the rich petticoat. A little dog nestles at the feet. The angle pilasters on the chest are incised with a Renaissance vase motif, and the wall panels carry shields separated by balusters on deep narrow bases. Carved on the top string is the inscription "Here lyeth Sir George Vernon, Knight, deceased ye . . . daye of . . . an^o 156 . . . , and dame Margaret his wyffe, daughter of Sir Gilbert Tayleboys, deceased ye . . . daye of . . . 156.; and also dame Mawde his wyffe, daught^r to S^r Ralphe Langford, deceased ye . . . daye of . . . anno 156 . . . whose solles God pardn". [*D.A.J.*, XLIX (1927), 335-7; Cox, II, 20-3.]

18.

SWARKESTON, *St. James*

Richard Harpur and his wife Jane (Findern) (Plate VIIIb). 1573

Stone and alabaster. The tomb is in the south-west corner of the Harpur chapel, and the alabaster effigies are placed upon a stone tomb chest. Their heads rest upon tasselled cushions carved with the relevant arms. He is beardless and wears a flat cap and long robe reaching the feet, with wide hanging sleeves. A ruff is worn and over the shoulders is looped an S S collar. His hands, clasped in prayer, hold a missal, as does the wife. She wears a French hood, high on the forehead, showing the hair, with an arched fall at the back. The gown has a well-fitting bodice, with short padded sleeves exposing the tight undersleeves with frills at the wrists. The skirt is split and bowed in the front, revealing the rich petticoat, and the soles of the heel-less shoes are seen in the folds of the undergarments. A mantle is fastened over the shoulders by twin cords ending in tassels. Kneeling in the folds of the skirt on either side of the feet is a son with a curious rounded head and flattened features. Carved on the top string is the inscription "Here under were buryed the bodyes of Richard Harpur one of the justices of the Comen Benche at Westminster and Jane the wife sister and heyer of and unto Thomas Fynderne of Fynderne Esquyer. Cogita mori". Below the effigies on the chamfered edge of the stone chest is fixed a brass ribbon bearing the same inscription; on each of the chest walls is a round medallion enclosing a brass shield, but that from the head of the chest is now missing. It appears that Richard originally ordered a stone tomb chest with brasses for his monument. On completion he changed his mind, and obtained the effigies from the Royleys at Burton and placed them on top of the chest. The top brasses may still be *in situ* under the alabaster figures. [Cox, III, 497-9.]

19.

ASHBOURNE, *St. Oswald*

Sir Humphrey Bradbourne and his wife Elizabeth (Turvile) (Plate XIb). 1581

Alabaster. This monument standing in the north transept was obviously made at the workshops of Richard and Gabriel Royley of Burton-on-Trent. It exhibits many of the characteristics that mark the final phase of this firm, with the flattened features, receding chins and protruding eyeballs. The armour differs little from that carved thirty years earlier; the taces are laminated; and the flanges of the knee and elbow cops are slightly different. A double gold chain is worn over the pauldrons, but this was a stock appendage not a mark of rank. The lady lies on his left with her head resting upon a cushion; she wears a small hood with a falling lappet at the back, exposing some of the hair. The gown has a V-shaped neck showing the fine undergarment gathered up to the throat under the ruff. The long sleeves are tight on the wrists and end in ruffles; the gown is long and split showing a rich petticoat. A short mantle is worn over the shoulders. Both effigies are shown with hands clasped in prayer holding a book. The tomb chest has angle pilasters incised with a Florentine vase motif. The panel at the head of the chest has a shield of six quarterings of Bradbourne impaling the four quarterings of Turvile. The side panel below the knight is carved with the figures of the four eldest sons, each wearing the same type of armour as the father, and holding a shield; a "Frenche pilaster" separates these from two younger sons in civilian costume and three children in swathing bands. The panel below the mother shows the four eldest daughters, dressed as the effigy and each holding a shield, and two younger daughters without shields, again divided by a pilaster. The distorted proportions of these figures reveal the decline in standards of this once competent firm of craftsmen. Carved on the top string is the inscription, "Here lyeth the bodyes of Sir Humphrey Bradbourne, Knight, which deceased the xvij of April

in the year of our Lord God 1581, and Dame Elizabetha his wyffe, daughter of Sir William Turvyle of New hall in the Countye of Leicester, Knight, who deceased the . . . day of . . . in the yeare of our Lorde God . . .'. [*D.A.J.*, XLIX (1927), 337-9; Cox, II, 389, 391.]

20. FENNY BENTLEY, *St. Edmund King and Martyr*

Posthumous monument to Thomas and Agnes Beresford (Plate XVIb). *c.* 1580-5

Alabaster. A tomb chest on the north side of the chancel, on which rest two shrouded effigies; only the bare outlines of the corpses are shown, as the shrouds are tied above the heads and below the ankles. On the top string of the chest are incised trophies of war, including helmets, breastplates, gauntlets, shields, swords, pikes, drums, trumpets and banners, all within scrollwork. The panel at the head of the chest is incised with five shrouded figures, representing the daughters, and a Latin inscription. The side panel is divided into two sections by a wide pilaster incised with the quartered coat of Beresford and Hassall. Each section contains eight shrouded figures and a Latin inscription. On the panel at the foot of the chest is inscribed, "Here lyes the corps of Thomas Berisforde Esquire the Sonne of John Berisforde late Lorde of Berisforde in the counties of Stafford Esquire and Agnes his wife the daughter and heire of Robert Hassall in the countie of Chester Esquire who had issue XVI sonnes and five daughters. Thomas departed this life the XXth day of March in the yeare of our Lord God 1.4.7.3. and Agnes departed this life the XVI day of March in the yeare of our Lord God 1.4.6.7. here also lyeth the corps of Heughe third Sonne of the sayd Thomas and Agnes". [Cox, II, 467-8.]

21. WIRKSWORTH, *St. Mary*

Anthony Gell (Plate XIIIa). 1583

Alabaster. The tomb is placed against the east wall of the north chapel. He is shown with a small pointed beard and moustache, the head resting upon a tasselled cushion. He wears a long gown with fur facing and hanging sleeves; a ruff is worn round the neck and the hands are clasped in prayer. The chest has a wide moulded top string heavily carved with Renaissance ornament and strapwork. The large square angle pilasters have moulded necks and bases and are covered with strapwork. A flat pilaster with similar decoration divides each of the side walls into two panels, containing inscribed tablets in strapwork. The head of the chest is carved with the Gell arms. The foot panel has been built into the wall above the tomb and is inscribed, "Heere yn this tombe lyethe buried the Bodye of Anthonye Gell, late of Hopton Esquire, and somtyme one of the worshipfull companie of the benche in the Innar Temple, in London. Hee at his onlye coste and charges founded a free Grammar Schoole and an almshouse in this towne of Wirkesworthe. And hathe geven lande worth by yeare tenne poundes for ever for the mainteynance of the said schoole, and hathe lykewise charged his manner of Wirkesworthe, called ye Holland lande, with a rent of xx poundes by yeare towards the mantenance of five poore aged and impotent persons, in ye sayd almshouse for ever. He dyed ye xxix day of June an° di. 1583". [Cox, II, 558-9.]

22. CHESTERFIELD, *St. Mary and All Saints*

Sir Godfrey Foljambe and his wife Trothea (Tyrwhitt) (Plate XII). 1585

Alabaster. The knight and lady lie on a tomb chest built against the east wall of the chapel south of the chancel. He is shown with his head resting upon a helmet, with short hair and a pointed beard. He is clad in armour with a ruff around the neck

and ruffles at the wrists; looped over the pauldrons is a heavy gold chain. The lady lies with hands clasped in prayer, her head resting upon an elaborate cushion. She wears a small hood, dipped in front with a fall behind; the long gown has puffed sleeves with ruffles of fine linen. The open neck of the gown exposes the linen undergarment which is gathered up to the throat under the ruff. The tomb chest has a wide, ornate chamfered top string heavily decorated with acanthus leaves and foliage, set with twenty shields. The square angle pilasters are enriched with swags and are flanked by further pendant pilasters framing the panels on the chest. These are capped by corbels decorated with masks that break over the top string. The two side walls are divided into two panels by a similar central pilaster. On the panel at the head of the chest is a many-quartered shield supported by two seated angels and three winged heads above. On the side panel below the knight is a large shield of twenty quarterings of Foljambe and a Latin tablet, both within strapwork and angels. The two panels on the opposite wall each contain a rectangular inscribed tablet; the plinth of the chest is decorated with a trail of foliage. The end of the tomb chest is carried up as a back plate against the east wall. It takes the form of a rectangular framed tablet, flanked by caryatids supporting the round shield of arms above. [*D.A.J.*, XLIX (1927), 339-40; Cox, I, 149.]

23. CHESTERFIELD, *St. Mary and All Saints*

Godfrey Foljambe and his wife. 1594

Alabaster. This monument is placed against the south wall of the chapel. The effigies lie upon a sarcophagus heavily decorated with garlands, sirens and winged hybrids; beneath them is a mat rolled up under the heads to form a pillow, Godfrey is shown bareheaded with a beard and wearing civilian costume with hands clasped in prayer. His wife on his left wears a hood with an arched fall at the back. The gown has puffed sleeves and a low neck with the fine under-linen drawn up to the throat under the wide ruff; a farthingale is also worn. The framed rectangular inscribed tablet with an escalloped pediment is centrally placed in the large back-wall, flanked by allegorical figures standing in niches between columns, with a scroll pediment carved with hybrids and bunches of fruit. Above is a large framed panel containing the arms and the date "1592", flanked by reclining allegories. The date indicates that the monument was erected before Godfrey's death.

24. WEST HALLAM, *St. Wilfrid*

Walter Powtrel and his wife Cassandra (Shirley) (Plate XIVb). 1598

Alabaster. The "knight" and lady lie with hands clasped in prayer on a tomb chest standing in front of an arched recess in the north wall of the chancel. He is clad in richly decorated armour, the head resting upon a helm. He wears a beard, and the hair is turned up in quiff over the forehead. His wife on his right with her head resting upon two embroidered cushions wears a round hood with a fall at the back. The pleated gown has heavy sleeves; it is bowed down the front, and the skirt is split exposing the petticoat. The low neck shows the fine under-linen drawn up to the throat under the ruff; the shoes are shown within the folds of the under garments. The tomb chest has square angle pilasters decorated with Renaissance strapwork, and the south wall of the chest is divided into two panels by another pilaster. Carved on the dexter panel are the three sons; Thomas and John in armour stand on either side of John, who died in infancy and is shown dressed as a boy. On the sinister panel are the four daughters, Dorothy, Eleanor, Francis and Jane; one is shown in swathing bands and the others dressed as the mother. All hold shields, with the exception of the one daughter whose

shield is shown above. Unusual arched corbels above the figures give the impression of the weepers standing in niches. At the head of the chest are two shields, Powtrel quartering Strelley and the nine quarterings of Shirley; at the foot are the arms Powtrel impaling Shirley. On the wall above the effigies is a tablet set in strapwork inscribed: "HERE LIE THE BODIES OF WALTER POWTRELL ESQ^r LORD OF THIS TOWNE & PATRON OF THIS CHURCH AND CASSANDRA HIS WIFE DAUGHT^r OF FRAUNCIS SHIRLEY OF STAUNTON IN YE COUNTIE OF LEICESTER ESQ^r BY WHOM HE HAD ISSUE 3 SONNS & 4 DAUGHTERS W^{ch} WALTER DIED YE 16 DAIE OF SEPTEMB^r ANN^o 1598". [*D.A.J.*, XLIX (1927), 340-1; Cox, IV, 225.]

25.

HARTSHORNE, *St. Peter*

Humphrey Dethick and his wife Elizabeth (Plate XVa). 1599

Alabaster. The monument now stands in the north-west corner of the church. He is clad in armour with hands clasped in prayer, the head resting upon a helm, and wearing a beard. On his left lies the wife, her head resting upon two tasselled cushions and wearing a small rounded hood that exposes some of the hair. The gown has a plain bodice with tight sleeves and a pleated skirt with a farthingale. A mantle is worn secured by two long cords ending in tassels; the hands are missing. The tomb chest has square angle pilasters decorated with pendants, repeated on the central pilaster dividing the south wall of the chest below the "knight". Carved in the dexter panel are the figures of the three sons, Francis, John and William; the central son is clad in armour and flanked by a son in swathing bands and one in civilian costume. On the sinister panel are the three daughters, dressed as the mother. The figures stand beneath shallow, detached, arched canopies. The foot of the chest is in two panels containing the arms of Dethick impaling Longford and Ferrers impaling Longford; above these shields are the arms of Longford in a lozenge. In the second panel are the quartered arms of Longford. Built into the west wall above the effigies are the crest and quartered arms of Dethick with a tablet below in strapwork inscribed: "HERE LIE YE BODIES OF HUMPHREY DETHICK OF NEWHALL ESQ^r AND ELIZA HIS WIFE, BY WHOM HE HAD ISSVE 3 SONS & 3 DAVGHTERS THE W^{ch} HVMPHREY DIED YE 8 OF DECB 1599. AFTER SHE MARRIED S^r HUMPHREY FERRERS OF TAMWOURTH KNI: & DIED YE FIRST OF APRIL 1611". [*D.A.J.*, XLIX (1927), 343-5; Cox, III, 383.]

26.

DERBY, *St. Alkmund*

John Bullock (buried 13 October 1607) (Plate XIIIb). 1607

Alabaster. This tomb stands at present in the south-east corner of the south aisle. The effigy is attenuated with a tiny head held above a book placed upon an embroidered cushion; it is shown wearing a short pointed beard and moustache. The head is inclined towards the right with the right hand held beneath the chin; a book is held in the left hand which is extended by his side. He wears a doublet, belted at the waist, with wide sleeves and ruffles at the wrists, which match the ruff. Over this is worn a long gown, with slit hanging sleeves. The chamfered top string of the chest is decorated with billet ornament and scrollwork; the square angle pilasters are heavily carved with strapwork, each having a central rose medallion. A similar pilaster divides the side wall into two panels, each containing a rectangular tablet surrounded by Renaissance ornament, the inscriptions from which have vanished. The panel at the foot of the chest is carved with the crest and the mantled shield of Bullock set in strapwork. [Cox, IV, 121.]

27. MACKWORTH, *St. Francis*

Edward Mundy. 1607

Alabaster. The monument stands in the south-east corner of the south aisle. He is shown with a beard, and the head rests upon a cushion, with the hands clasped in prayer. He is wearing a belted doublet with heavy sleeves and knee-length breeches; a long gown with hanging sleeves covers the feet, only the toes of the shoes visible. The side wall of the chest is divided into two panels by a flat pilaster, each panel containing the figures of four weepers, representing the two sons and six daughters. On the foot of the chest are the arms of Mundy impaling Burnell within a wreath. The panel from the head of the chest is inserted in the wall above the monument and is carved with the arms of Mundy quartering Browne. Carved on the top string is the inscription: "HERE LYETH EDWARD MVNDY ESQVIER. HE DYED JVNE YE 7, 1607, AND JANE HIS WIFE, DAUGHTER TO WILLIAM BVRNELL OF WINKBURNE, ESQVIER, JVNE YE 17, 1611". [Cox, IV, 289.]

28. SWARKESTON, *St. James*

Sir John Harpur and his first wife Isabel (Pierpoint) (d. 7 October 1627) (Plate XVb). 1627

Alabaster. The effigies lie with hands clasped in prayer upon a tomb chest in the south-east corner of the Harpur chapel. The knight is clad in armour, his head resting upon a helmet. The lady on his left rests her head upon a large tasselled cushion and wears a gown with a low neck exposing the fine under-linen which is gathered up to the throat under the ruff. The bodice has a deeply pointed waistline and the skirts cover the shoes; the long sleeves are padded and have tight cuffs. The hair is dressed over a roll in the front, and she wears a small cap with a falling band at the back. Carved on the side panel of the chest below the mother are the kneeling figures of the seven sons and five daughters, facing each other over a prayer desk. Over the figures are shields containing their arms, with the relevant name above. On the panel at the head of the chest is a large shield bearing the arms of Harpur quarterly impaling Pierpoint quarterly. The panel from the foot of the chest has been placed on the wall above the effigies and contains a Latin inscription within a border decorated with branches of fruit and the emblems of death. [*D.A.J.*, XLIX (1927), 346-8; Cox, III, 499.]

29. THORPE, *St. Leonard*

John Milward (d. 28 January 1632) (Plate XVIc). 1632

Alabaster. Built into the north wall of the chancel is a monument taking the form of the front side of a tomb chest with a flat chamfered upper slab, on which stand the mantled arms of Milward impaling Blount. The wall of the chest is divided into three panels by flat pilasters. The central panel, now blank, originally contained the inscription; on the dexter panel are two sons, each standing upon a corbel with hands clasped in prayer. Both are shown bareheaded with long curly hair, moustaches and short pointed beards. They wear tight-fitting small-waisted doublets and knee-length breeches, decorated with bows and boots with turn-down tops. Both have short cloaks with wide collars. On the sinister panel are the two daughters wearing gowns with stiffly pointed fronts and full puffed sleeves with light veils. [Cox, II, 533.]

INDEX OF PLACES

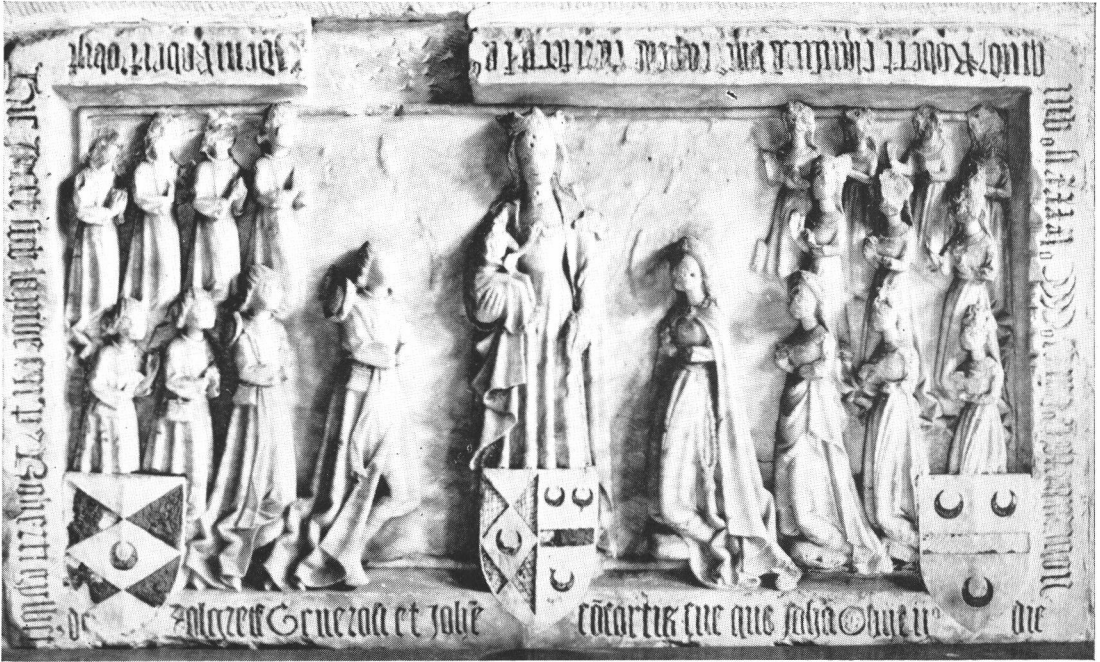
- Albrighton, Salop, 65-6, 68
 Alcester, Warwick, 62, 67
 Aldermaston, Berks., 58
 Ashbourne, 54, 56, 63, 65, 70, 73
 Ashby-de-la-Zouche, 61, 66
 Ashover, 57, 71
 Aston-on-Trent, 57
- Bakewell, 56-7, 61, 65, 70, 72
 Barcheston, Warwick, 67-8
 Breedon, Leics., 58-9, 61, 63, 66, 68
 Brewood, Staffs., 62, 64
 Burton-on-Trent, 57-8, 60, 64, 69, 70, 73
- Castle Donington, Leics., 58
 Charwelton, Northants., 58, 61, 67
 Checkley, Staffs., 65
 Chellaston, 55-6
 Chesterfield, 53, 57, 69, 70, 74-5
 Chesterton, Warwick, 63, 67-8
 Claverley, Salop, 62, 65, 68
 Clifton, Notts., 63, 65
 Coleshill, Warwick, 66, 68
 Coventry, Warwick, 57, 66
 Crich, 54
 Cubley, 56-7
- Deene, Northants., 58
 Denbigh, 65
 Derby, 70, 76
 Draycott-le-Moors, Staffs., 62, 65
 Dronfield, 56
 Duffield, 71
- Edgcote, Northants., 63, 67
 Enville, Staffs., 61-2, 64, 68
 Etwall, 54
 Eye, Hereford, 58, 61, 65
- Fenny Bentley, 70, 74
- Gayton, Northants., 67
 Grendon, Warwick, 63, 66, 68
- Hanbury, Staffs., 55, 63-4
 Hartshorne, 68, 76
 Hereford, 65
 Horton, Northants., 61
- Keele, Staffs., 68
 Kidderminster, Worcs., 63, 67-8
- Langar, Notts., 65
- Leighton Bromswold, Hunts., 67
 Longford, 56
 Lowick, Northants, 56
- Mackworth, 70, 77
 Marchington, Staffs., 63-4, 68
 Middle Clayton, Bucks., 58
 Misterton, Leics., 66
 Mitton, Yorks., 65
 Monks Kirby, Warwick, 61, 66, 68
 Morley, 55, 58, 71
- Newbold-on-Avon, Warwick, 63, 67-8
 Norbury, 57
 Nottingham, 55-6
- Old Dalby, Leics., 66
- Patshull, Staffs., 58
 Peatling Magna, Leics., 63, 66
 Penkridge, Staffs., 61-2, 64, 68
- Ratcliffe-on-Soar, Notts., 55, 61, 66, 68,
 70
 Rockingham, Northants., 63, 67
 Ross-on-Wye, Hereford, 57
 Rushton, Northants., 67
- Scropton, 70
 Seighford, Staffs., 63-4
 Shareshill, Staffs., 64, 68
 Shelford, Notts., 65
 Shirland, 53-4, 56
 Sibthorpe, Notts., 63, 65
 Somerton, Oxon., 58-9, 61, 67-8
 Southwark, 58-60, 69
 Southwell, Notts., 63, 65
 Stafford, 62, 64, 68
 Stanford-on-Avon, Northants., 58, 61,
 67-8
 Staveley, 53
 Stoke-on-Tern, Salop, 62, 65
 Stratford-on-Avon, Warwick, 63, 67
 Swarkeston, 57, 63, 65, 70, 73, 77
 Sweptstone, Leics., 63, 66
- Tamworth, Staffs., 64, 76
 Tenbury Wells, Worcs., 70
 Tettenhall, Staffs., 64, 68
 Thorpe, 70, 77
 Tideswell, 56
 Tong, Salop, 57
 Tutbury, Staffs., 55

- Uttoxeter, Staffs., 57
 West Hallam, 68, 75
 Westminster, 62, 72
 Wheathampstead, Herts., 67
 Windsor, Berks., 58
 Wirksworth, 54, 62, 65, 70, 72, 74
 Wolstanton, Staffs., 68
 Wolverhampton, Staffs., 63-4, 68
 Wroxeter, Salop, 65
 Wybunbury, Cheshire, 68
 Wysall, Notts., 66, 68
 Youlgreave, 57
 Yoxall, Staffs., 62, 64, 68

INDEX OF PERSONS

- Acton, William, 70
 Adderley, Ralph, 64
 Agard, Nicholas, 70
 Andrews, Sir Thomas, 58, 61, 67
 Armstrong, Hugh, 66
 Astley, Richard, 58
 Aston, Sir Edward, 64, 68
 Babington, Katherine, 58, 71-2
 Babington, Thomas, 57, 71
 Barley, Sir Richard, 56
 Beresford, Thomas, 74
 Blount, Thomas, 67
 Bowyer, William, 64
 Bradbourne, Sir Humphrey, 65, 73
 Brockett, Sir John, 67
 Broke, Sir Robert, 65, 68
 Bromley, Lord Chief Justice, 58
 Broughton, Sir Edward, 63, 66, 68
 Brudenell, Sir Robert, 58
 Bullock, John, 70, 76
 Burnell, Edward, 63, 65
 Cave, Sir Thomas, 58, 61, 67
 Chauncey, Toby, 67
 Chauncey, William, 67
 Chaworth, John, 65
 Chetwynd, John, 66
 Claye, John, 54
 Clopton, William, 67
 Cockayne, Francis, 54
 Cockayne, Sir John, 56
 Cockayne, Sir Thomas, 54
 Cockayne, Thomas, 57, 70
 Cornwall. Sir George, 58, 61, 65
 Corbett, Sir Reginald, 65
 Denton, Alexander, 65
 Dethick, Humphrey, 68, 76
 Digby, John, 66, 68
 Digby, Kenelm, 66, 68
 Draycott, Sir Philip, 65
 Essex, Thomas, 66
 Fermor, Thomas, 58, 67
 Fielding, Basil, 66, 68
 Fielding, Sir William, 61, 66
 Foljambe, Sir Godfrey, 69, 74
 Foljambe, Godfrey, 56, 65, 69, 75
 Foljambe, Henry, 53
 Foljambe, Sir James, 57, 69
 Foster, Sir George, 58
 Frecheville, Peter, 53
 Gell, Anthony, 70, 74
 Gell, Ralph, 54, 65
 Giffard, Sir John, 64, 68
 Giffard, Sir Thomas, 62, 64
 Greene, Ralph, 56
 Greenway, Thomas, 70
 Greville, Fulke, 67
 Grey, Thomas, 61, 64
 Gyffard, Margaret, 58
 Gylbert, Robert, 57
 Harpur, Henry, 53, 57
 Harpur, Sir John, 70, 77
 Harpur, Richard, 57, 62, 65, 73
 Hazelrig, Robert, 58
 Hollemans, Jasper, 69, 70
 Hopton, John, 66
 Humphrey, William, 66
 Huntingdon, Lord, 61, 66
 Jervis, William, 66
 Kinardesley, Thomas, 57
 Lane, Thomas, 64
 Leveson, John, 64
 Littleton, Sir Edward, 61, 64
 Lowe, Anthony, 72

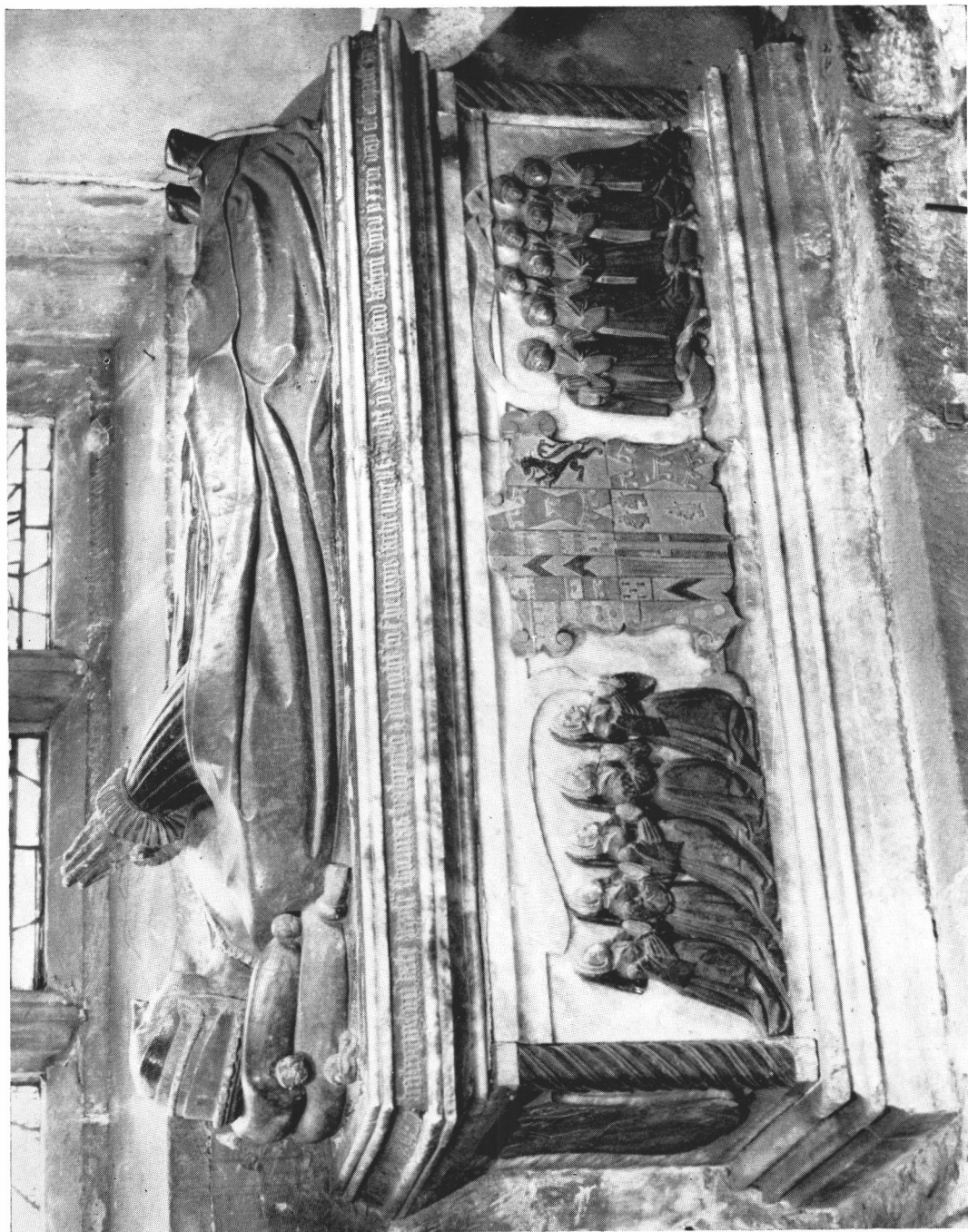
- Manners, Sir George, 58
 Manners, Sir John, 70
 Milward, John, 70, 77
 Montgomery, Sir Nicholas, 56-7
 Moorecock, William, 53, 57
 Mundy, Edward, 70, 77
 Mynors, Sir Roger, 71
- Nethermyl, 57
 Newport, Sir Richard, 65
 Noel, Andrew, 66
- Parr, Lord, 61
 Peyto, Humphrey, 67-8
 Port, Sir John, 54
 Poulteney, Sir Michael, 66
 Powtrell, Walter, 68, 75-6
 Prentys, Thomas, 56
- Revell, John, 54
 Rolleston, John, 57
 Royley, Richard and Gabriel, 58 9, 73
 Rudall, Judge William, 57-8
- Sacheverell, Henry, 55, 66, 68, 70
 Sacheverell, William, 55, 68
 Salusbury, Sir John, 65
 Sandys, Archbishop, 63, 65
- Sherburne, Sir Richard, 65
 Shirley, Francis, 58, 66, 68
 Shirley, John, 58, 66, 68
 Smith, Sir Thomas, 68
 Sneade, Sir William, 68
 Sneade, William, 68
 Stanhope, Ann, 65
 Sutton, Robert, 56
 Swillington, Elizabeth, 58
 Swynnerton, Humphrey, 64, 68
- Talbot, Sir John, 65, 68
 Tanfield, Francis, 67
 Tresham, Sir Thomas, 67
 Tyrell, Sir Thomas, 66
 Tyrwhitt, Katherine, 67
 Tyrwhitt, Sir Robert, 67
- Vernon, Sir George, 61, 65, 72
 Vernon, John, 57
 Vernon, Walter, 64, 68
- Watson, Sir Edward, 67
 Welles, Humphrey, 64, 68
 Willington, William, 67
 Wrottesley, John, 64



a. YOULGREAVE. Robert and Joan Gylbert. 1492.



b. SHIRLAND.



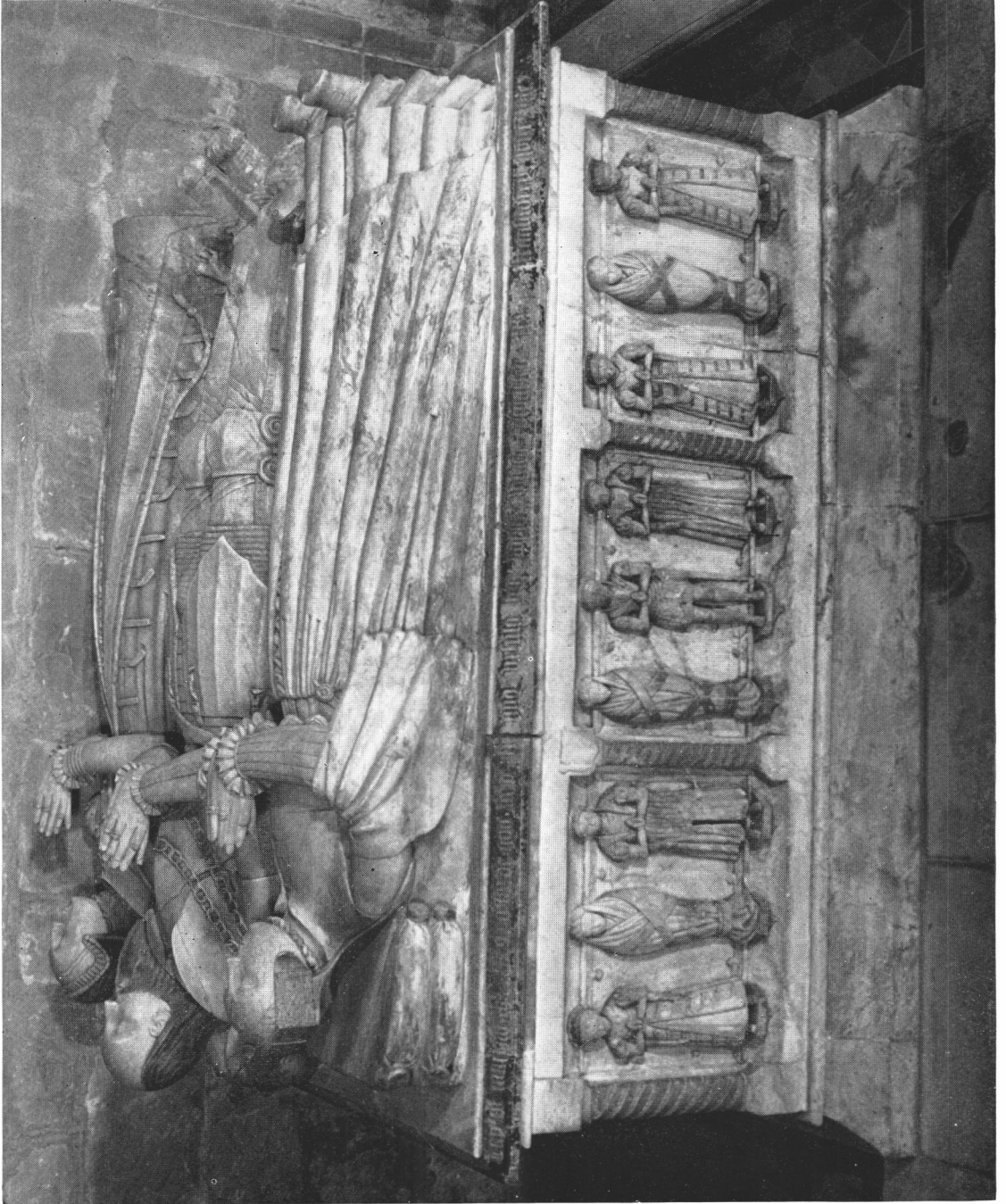
MORLEY. Katherine Babington. 1543.



a. BAKEWELL. Sir George Vernon and his two wives. 1567.



b. WIRKSWORTH. Ralph Gell and his two wives. 1564.



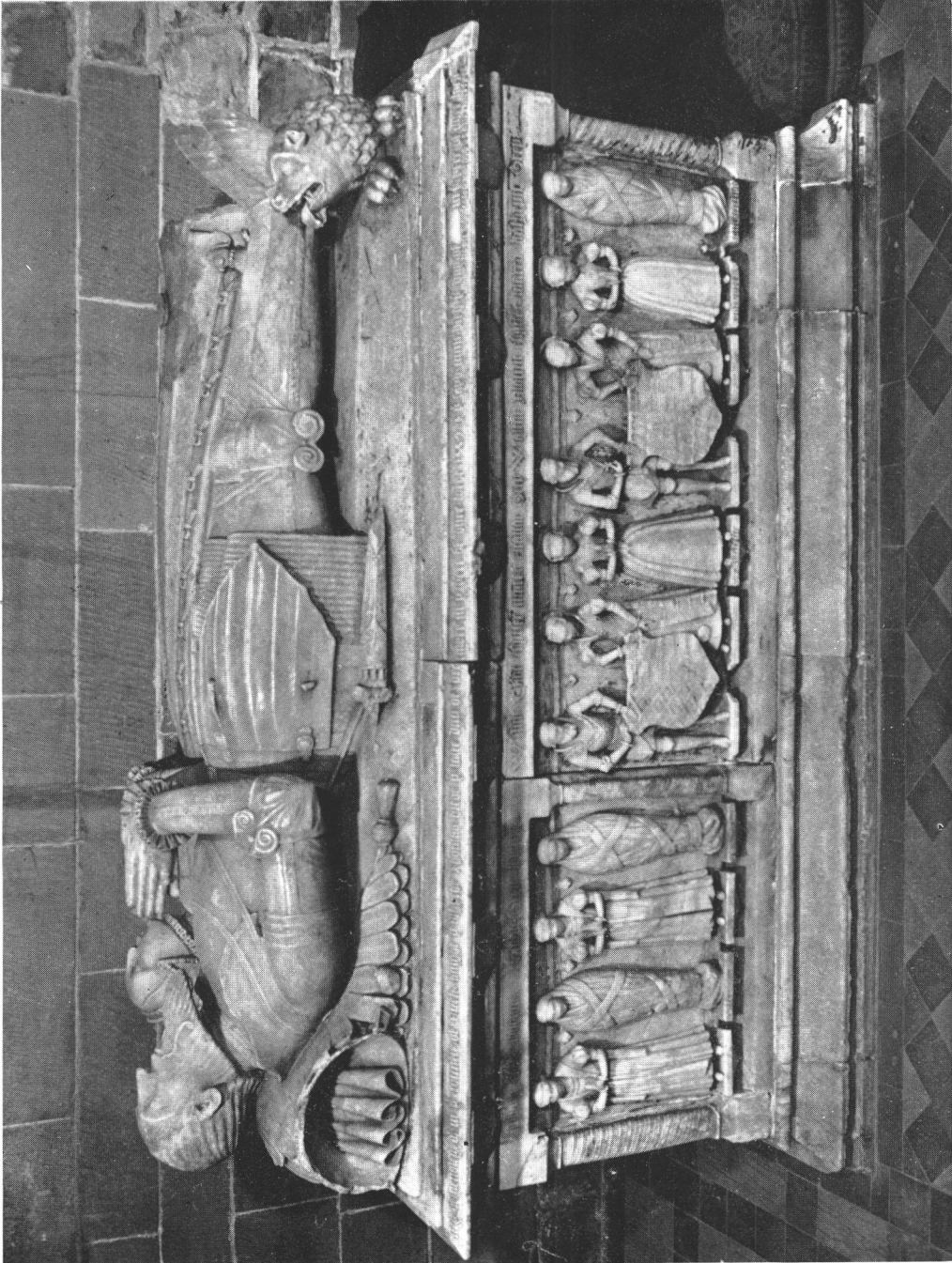
BREWOOD, Sir Thomas Giffard and his two wives. 1560.



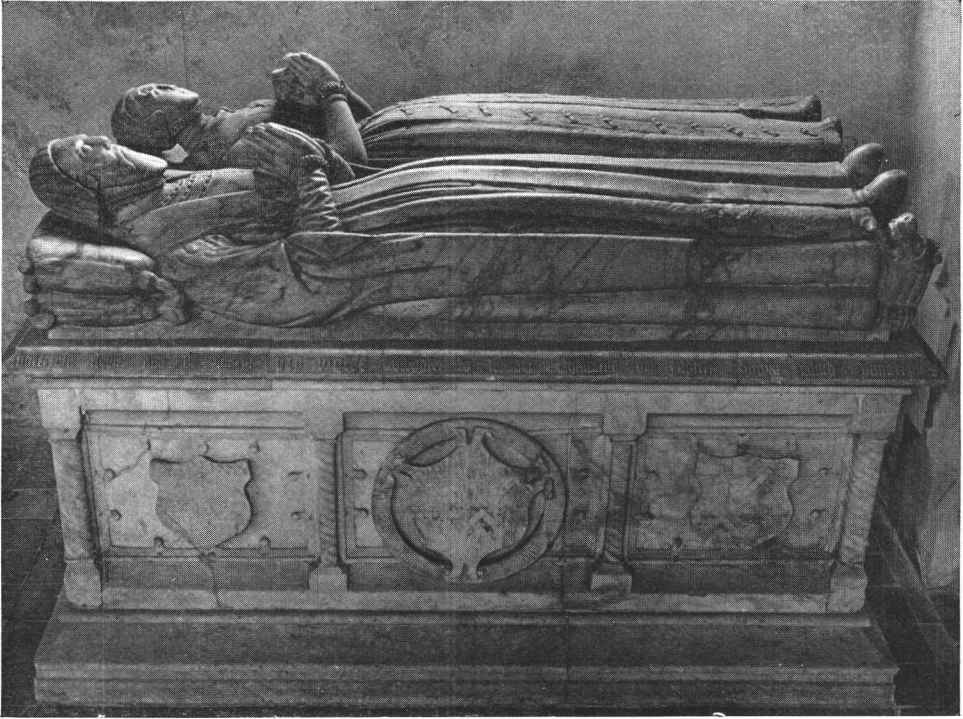
a. DRAYCOTT. Sir Phillip and Elizabeth Draycott. 1559.



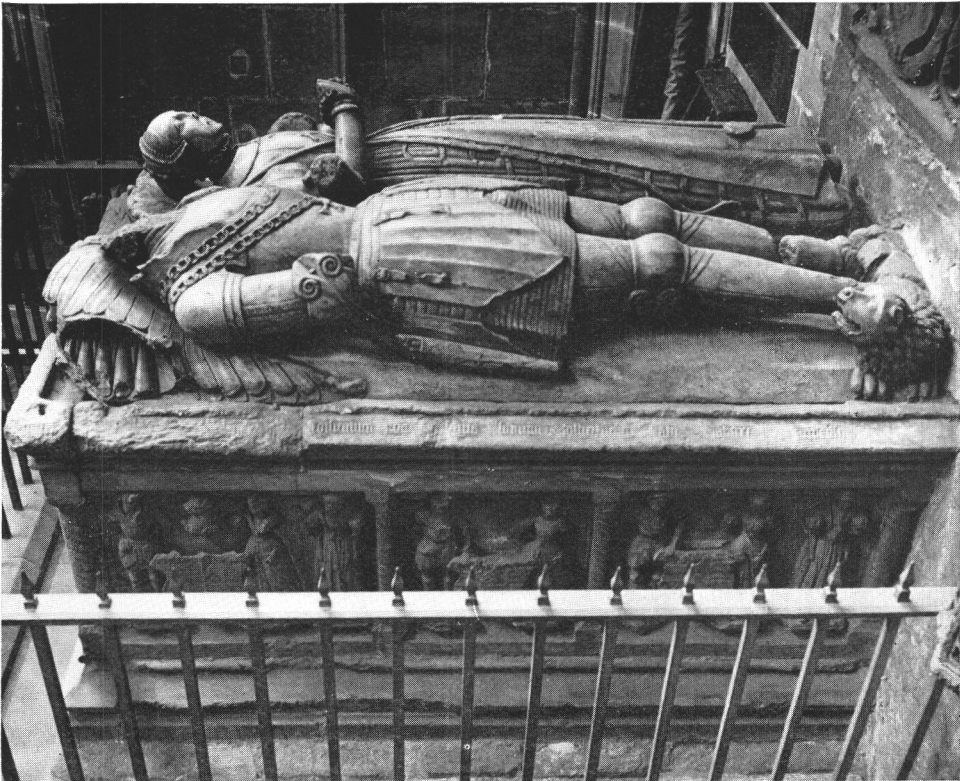
b. PENKRIDGE. Sir Edward Littleton and his two wives. 1558.



ENVILLE, Thomas and Anne Grey, 1559.



a. YOXALL. Humphrey and Mary Welles. 1565.



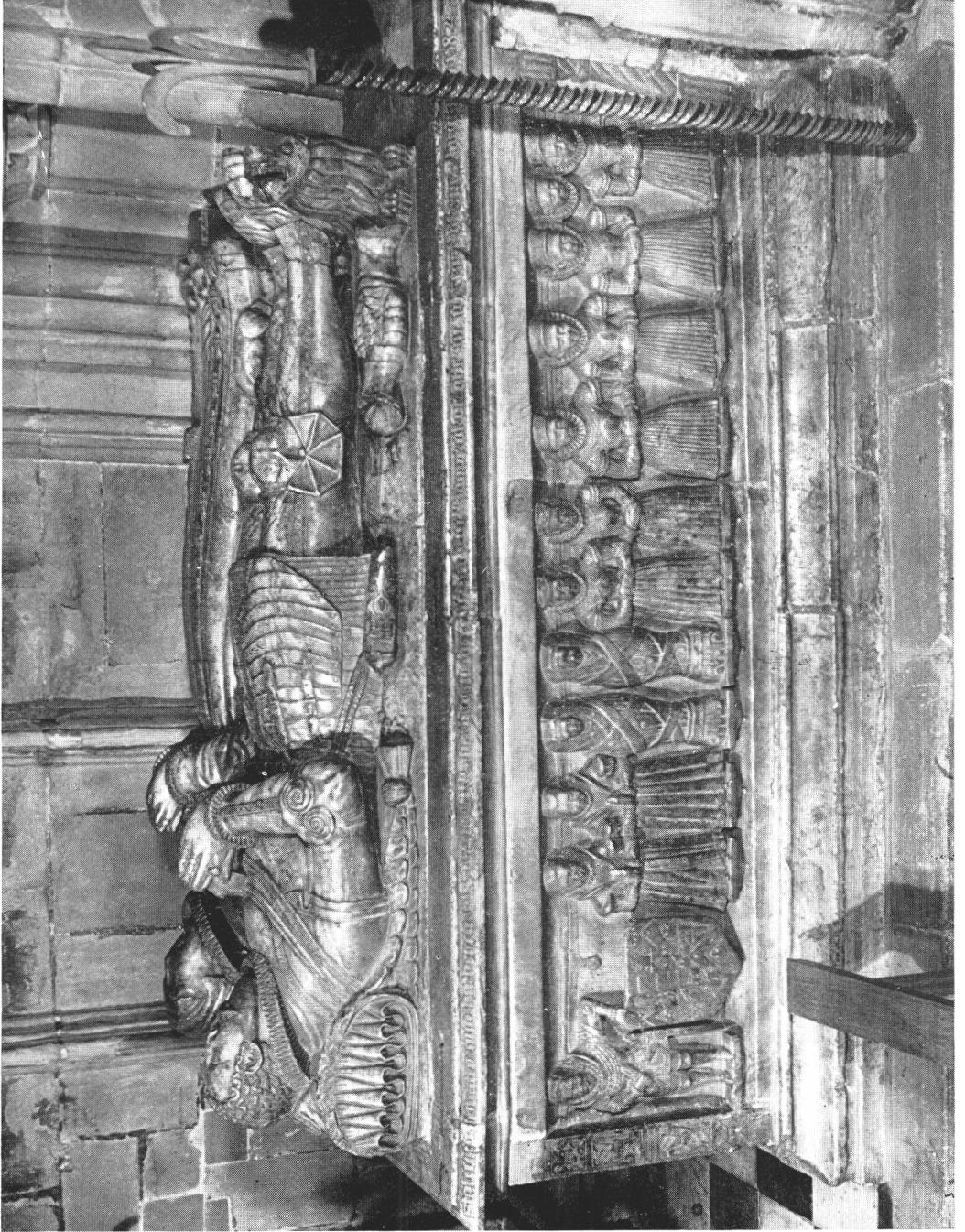
b. STAFFORD. Sir Edward and Joan Aston. 1567.

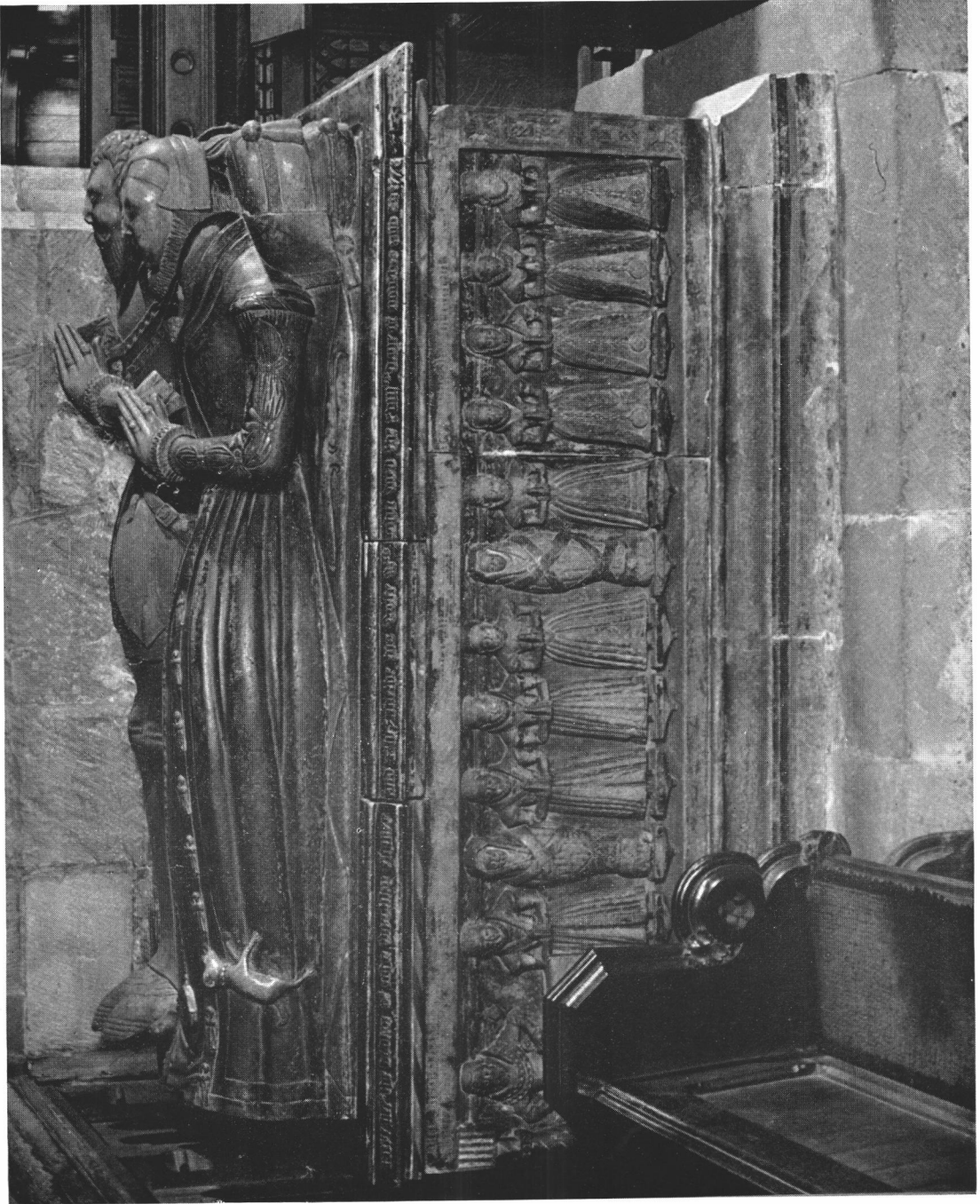


a. PENKRIDGE. Sir Edward and Alice Littleton. 1574.



b. SWARKESTON. Richard and Jane Harpur. 1573.





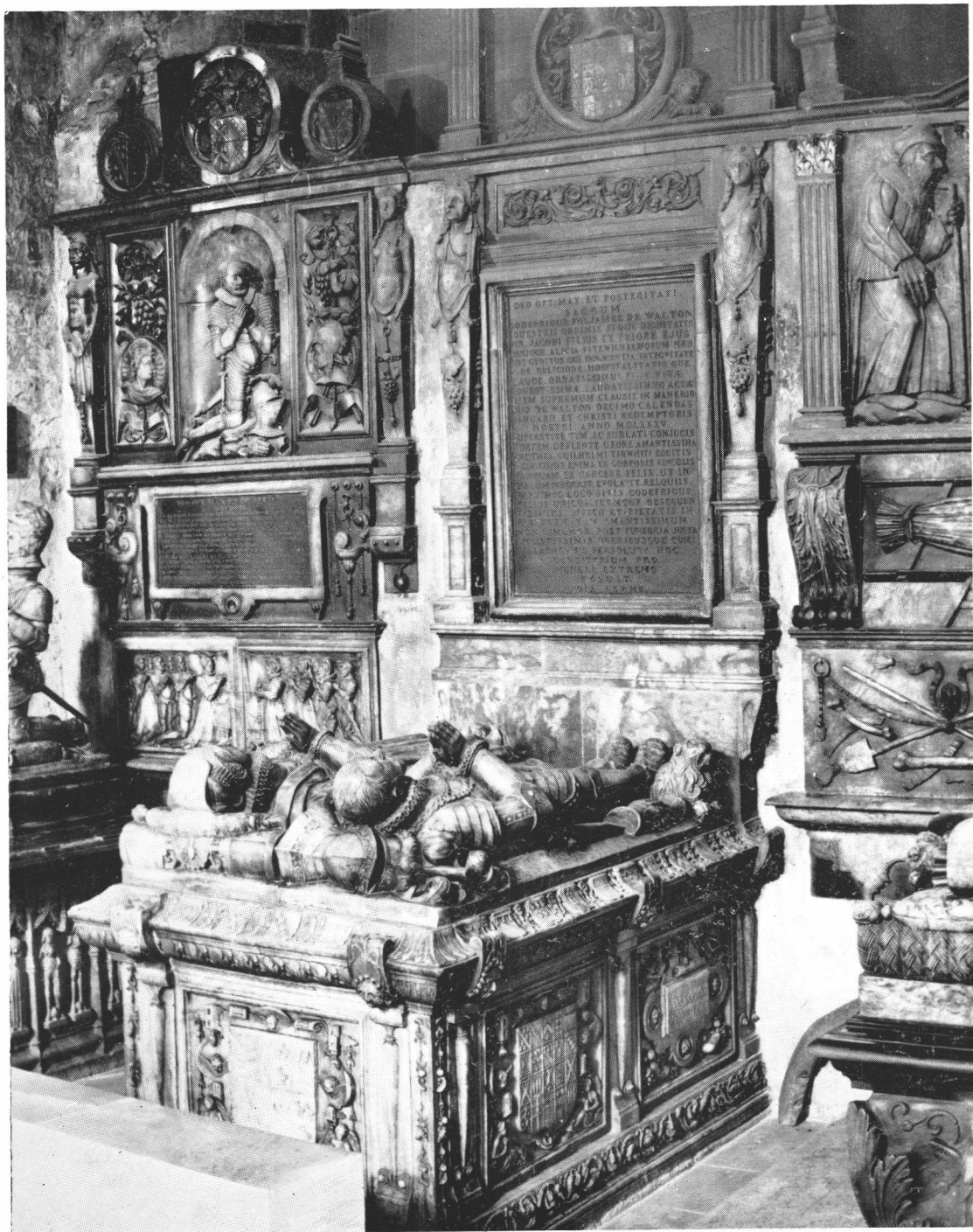
TEITENHALL. John and Elizabeth Wrottesley. 1580.



a. SEIGHFORD. William and Mercy Bowyer. 1593.



b. ASHBOURNE. Sir Humphrey and Elizabeth Bradbourne. 1581.



CHESTERFIELD. Sir Godfrey and Trothea Foljambe, tomb chest with effigies. 1585.
 Sir James Foljambe, wall monument. 1558.



a. WIRKSWORTH. Anthony Gell. 1583.



b. DERBY, St. Alkmund. John Bullock. 1607.



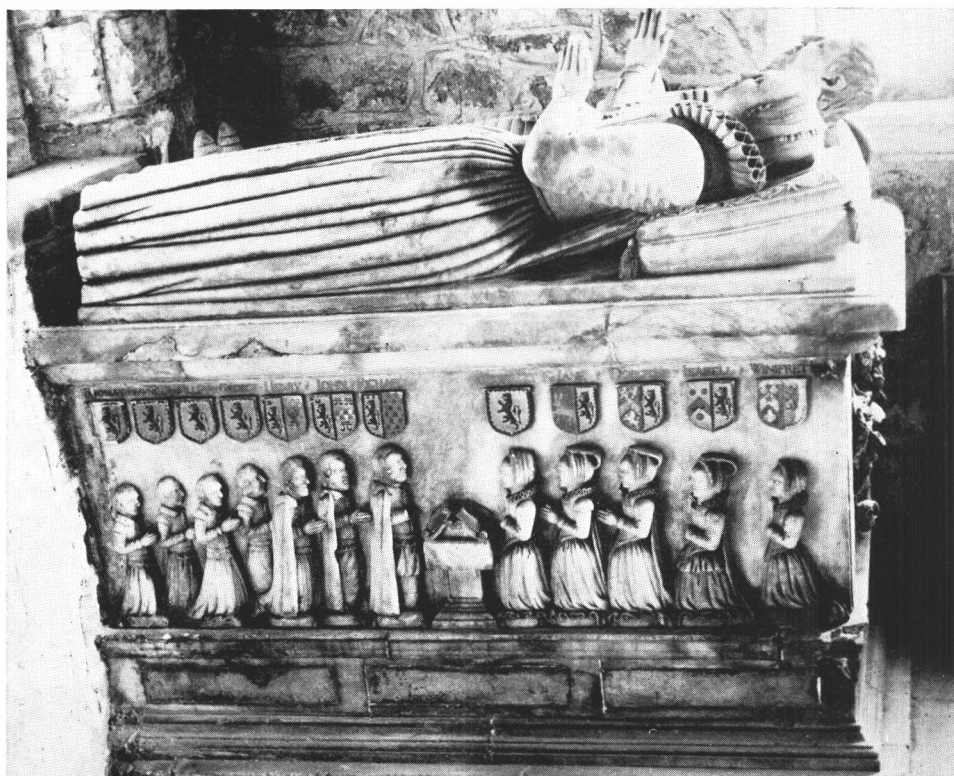
a. WOLSTANTON. Sir William and Anne Sneade. 1571.



b. WEST HALLAM. Walter and Cassandra Powtrell. 1598.



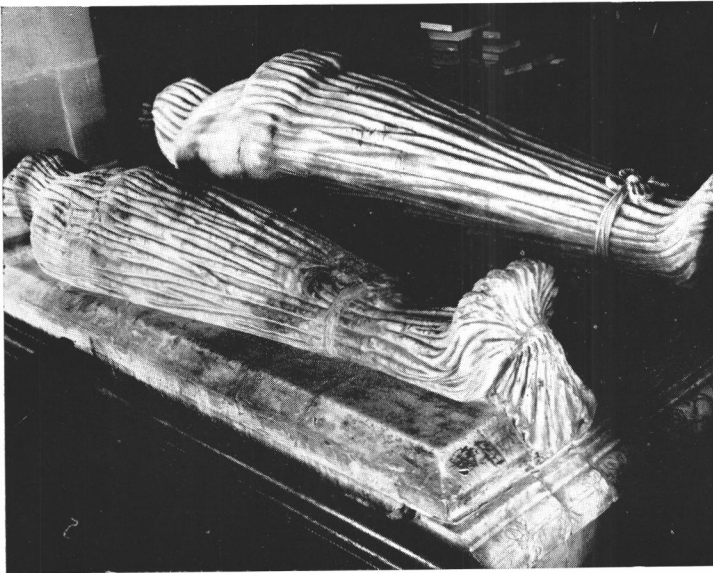
a. HARTSHORNE. Humphrey and Elizabeth Dethick. 1599.



b. SWARKESTON. Sir John and Isabel Harpur. 1627.



a. ASHOVER. Thomas and Editha Babington. 1518.



b. FENNY BENTLEY. Thomas and Agnes Beresford. c. 1580-5.



c. THORPE. John Milward. 1632.