

## NOTES ON THE MONUMENTS OF THE COBHAM FAMILY AT LINGFIELD.

By J. G. WALLER, Esq.

---

**I**N Mr. Flower's paper on these Monuments, so full of interesting research, there are a few errors of description, and omissions, which at the time he had no means of supplying. I undertake, therefore, in these notes, to give the few additional facts required. This I shall do by taking the monuments mainly in their chronological order.

### TOMB OF REGINALD, FIRST BARON COBHAM OF STERBOROUGH. DIED 1361.

This tomb stands in its original position in the north chapel, at the boundary between it and the chancel. The present church, at least as regards the interior, must have been built around it at the time of the foundation of the college. The oaken screen, made at the same time, had its lower portion panelled, and this obscured one side of the tomb, thereby concealing several coats of arms. This panelling has been recently removed during some restorations effected at the cost of F. C. Brooke, Esq., of Ufford, and the shields are now exposed to view.

The tomb is constructed of Caen stone, but the effigy is of firestone, a member of the upper green sand, which is abundant in Surrey, and which was used in London as a building stone for churches before the Great Fire. For effigies, during the 13th and 14th centuries, it was much employed. It is easily worked, and allows of being carved

to almost the thinness of paper, and is durable for internal use. When employed for military effigies, it was usual to execute the *mail* in stucco, not by a *stamped* process, but by a manipulation similar to that found in early paintings, and which is described in the curious treatise by Cennino Cennini,<sup>1</sup> cap. exxiv. It was composed of “*gesso*” and size, and worked with a hair-pencil. The garter was executed in the same method. The whole work was admirably performed. The studs or rivets of the *genouillères*, studs upon the spur-straps, and, most likely, the *stars* of the arms on the emblazoned jupon, were made of lead. The figure is habited in plate-armour; the head is protected by a bascinet with camail attached to it. The hauberk of mail is seen at the armpits, and at the inner part of the upper arm, and the skirt of it appears beneath the jupon. Beneath the hauberk was a breastplate, or *plastron de fer*, and over all was a jupon, emblazoned with the arms of Cobham of Sterborough. The baldric had its jewelled-work represented by a kind of varnish over blue-black, the basis of which was red lead. The thighs were defended by *pourpointerie* of a deep-red colour, showing gilded studs; and I strongly suspect that the legs and fore-arms were intended to indicate a covering of *cuir-bouilli*, because in neither case is the hinge represented, which would have been essential if they were of plate. The gauntlets also show the same material, the back of the fingers only being defended by plate. These were gilded, but the inner part was coloured red. The *epaulières*, *coudes*, *genouillères*, *sollerets*, and spurs, as also the staples and cordon which fastened the camail to the bascinet, were gilded, the rest of the armour being black. His head rests upon a tilting helmet with the crest of a Moor’s head; and it is to be remarked that this was not peculiar to this branch of the Cobham family, but was also used by the Cobhams of Cobham. One cannot help thinking, therefore, that it is a consequence of an ancestral tradition derived from the Crusades. Two youthful figures, clad in white, are seated by the helmet

<sup>1</sup> *Trattato della Pittura.*

on each side of the knight's head. These were never winged, and therefore are not intended for angels. As many effigies have a similar arrangement, it is probable that they represent glorified spirits, thus attendant upon the deceased warrior. But the most remarkable part of the whole monument is the figure of the "Soldan" at the feet, which tends to confirm my previously-expressed opinion of a tradition brought from the East at the Crusades. It is reclining in an easy posture, the head supported by the right arm, the left extended to the upraised left knee. The costume is excellent, quite a typical Oriental attire. It consists of a loose white tunic, loose trousers fastened at the knee, of the same colour, bare legs, and feet in black slippers. A white turban with hood covers the head, reticulated in its folds, red and white; and he wears a red cloak, and hood lined with green. There is nothing in this at all anomalous, or which might not suit an Oriental at this day. But the most remarkable feature in this figure, as in the crest, is the *green* hue of the flesh, and the red beard. Had one seen this only in the crest, one might have assumed it to be intended for the colour of death. But the living attitude of the "Soldan" dispels that notion, and we must seek for another solution.

It appears that in Arabia, on the borders of the Red Sea, is a race of half-castes, called "green men." They are not a despised class, but are often admitted to offices of trust. This suggests a solution to the question before us. In pursuing it, we find that in Arabic the term for green, "akthar," also serves for a variety of shades of colour between white and black.<sup>1</sup> We have only, then, to imagine that in the vague expressions of ideas received from the East of the Saracens by pilgrims, the term "green," as applied to their complexions, may have obtained currency. Nor let us forget, that we now give the term "*olive*," itself a shade of *green*, to express the complexion of many Southern peoples of Europe. The mediæval artist is merely a literal interpreter, and

<sup>1</sup> The Arabs habitually confound green, black, and brown.

with the addition of a *red* beard, paints the old enemy of the Christian creed in peculiar colours, as if a being not of the same mould. The table upon which the figure lies is, like it, of firestone, and is slightly formed *en dos d'âne*, so that, lying upon a ridge, the under part of the effigy is seen, and is worked as elaborately as any other portion. It was coloured black; thus forming a background for the whole. It may here be stated, that traces of all the colouring and gilding remained, even to exact shades and tints, the beard and moustache of the effigy showing a warm brown, or auburn colour.

The heraldry of the tomb must here have some consideration. Mr. Flower only knew of eight shields, four, as before stated, being concealed by the screen. Neither was any information respecting them in Dethick's Collections in the College of Arms, for the same cause. Mr. Flower, reasoning from the very natural point of view, that arms on a tomb represent alliances, as, indeed, is usually the case, could not reconcile those found here, without assuming that they were more recent than the rest of the tomb. This is not the case; they were certainly of the same date. Arms upon tombs do *not always* represent alliances, but are often complimentary, as those of personal friends, or rather, perhaps, of companions-in-arms. Thus, on that of Lord Burghersh, in Lincoln Cathedral, are the arms of this very Sir Reginald Cobham, as well as of many others, in no way connected with the deceased by marriage. The tomb under notice is a very interesting example of this custom.

At the head of the tomb, the west end, are the personal arms of deceased; viz., *gules*, on a chevron *or*, 3 estoiles *sable*. Also those of his wife, Joan Berkeley; viz., *gules*, a chevron between 10 crosses patée, 6 in chief, 4 in base, *argent*. On the north side we have, first, the arms of his son, Sir Reginald, and in the place he would have occupied as chief mourner, if we could think it probable that these are arms of pall-bearers. They consist of Cobham of Sterborough, impaling *gules*, a chevron *argent*, the arms of his first wife, Elizabeth Stafford. It is the only impalement on the tomb. Next is, *or*, a fesse

## ERRATA AND ADDENDA, VOL. V.

---

Page 190, line 2, for "*azure*," read "*gules*."

Page 190, ,, 5, for 1373, read 1375.

Page 190, ,, 7, after "second," insert "over all an inescucheon *argent*."

Page 191, line 4 of inscription, for "*cunctis*," read "*cuntis*," and last line, for "*cælo*," "*celo*."

Page 193, line 5, read 1375.

Page 193, ,, 12, read 1420.

Page 198, ,, 3, read *Hadreshm̃*.

Page 198, ,, 19, after *deus*, add *Amen*.

Page 198, ,, 30, read *Joñis*.

Page 199, ,, 3, read *de*<sup>s</sup>.

Page 280, ,, 26, for "layman," read "lay-woman," as opposed to a nun.

Page 281, line 23. "Herrade was abbess of S. Odile, in Alsace."

Page 284, ,, 26, for "bag," read "bags."

Page 294, ,, 28, read "and remained there *from* the hour of his death *until* the hour of his resurrection, *when* he," &c.

Page 295, line 21, for "Lenthius" (as incorrectly in Hone's edition), read "Leucius."

Page 300, line 23 : "In the system of Buddha, Yama, king of justice," &c. : so M. Maury, but incorrectly. Yama belongs to the Hindu mythology. In Buddhism it is Shinje, lord of the dead, also called Choigal ; in Sanscrit Dharma Raja, the king of the law, who is soul-weigher. See "Buddhism in Tibet," E. Schlagintweat.

*Note*.—Page 290, line 18, "Ball of spun wool," or of flax, anciently called the *clew* : still so in Scotland and some of the midland counties. In Latin *glomerus*, i. e., the ball of thread wound from the distaff upon the spindle. In Vives's "Instruction for a Christian Woman," the following passage shows how the implements of spinning were considered as appropriate emblems of female occupation : "What a foule thing is it, to see a woman instead of hir wool-basket to handle the table-board, and for hir spindle the dice, for hir *clewe* or prayer booke to turn the cards."

between 4 gemelles, *gules*, for Giles, Lord Badlesmere, ob. 1338. The third, *azure*, 3 water bougets, *argent*, for William, ninth Baron de Ros, of Hamlake, ob. 1352. Fourth, *azure*, a cross fleury, and a martlet in first quarter, *or*, for Sir Walter Paveley, ob. 1373. Passing to the south side, we first come to, *azure*, 3 bars, *or*, in chief between 2 esquires based, 2 pallets of the second, the arms of Roger Mortimer, second Earl of March, ob. 1360. Next, *azure*, a bend, *argent*, between 2 cottices and 6 lions rampant, *or*, for Humphrey de Bohun, Earl of Hereford and Essex, ob. 1361. Then quarterly, *gules* and *or*, and in the first quarter a mullet, *argent*, for John de Vere, Earl of Oxford, ob. 1360; and fourthly, *gules*, a lion rampant, *or*, for Arundel, being the arms of Richard Fitz Alan, Earl of Arundel, ob. 1376. At the east end of the tomb, on *azure*, 3 roses, *or*, for Sir Stephen Cosenton, or Cossington; and last, paly wavy, *or* and *gules*, within a bordure ermine, for Valognes, an eminent Kentish family, but which individual member is here represented cannot at present be decided. Many of these names are not only those of companions-in-arms of the deceased, but were honourably associated with him as among the first Knights of the Garter,—for instance, Bohun, Mortimer, and Paveley.

Several are recorded in the pages of Froissart in company with Sir Reginald de Cobham, serving with him in many battle-fields, as well as in council, and they appear here, by their armorial bearings, honouring the tomb of their departed friend and fellow-soldier.<sup>1</sup> It adds greatly to the interest of this otherwise most interesting tomb. It is not improbable that originally an inscription was painted upon one of the mouldings of the plinth. Some indications exist which seemed to mark the presence of Longobardic capitals, by a better preservation of the surface of the stone where the paint had been applied. But as the colouring matter was in tempera, it has all been washed off and obliterated.

Before I leave this monument, I must notice one of a

<sup>1</sup> It will be seen that some of these died before Sir Reginald.

similar date to Sir John Wingfield in Wingfield Church, Suffolk, executed in the same materials and in similar style.<sup>1</sup> It is evidently by the same hand; and it is remarkable that the brass to a Wingfield, now in Letheringham Church, in the same county, is also by the same hand as that to Sir Reginald Cobham, on which I now purpose to add a few notes. Doubtless some friendly relations may have subsisted between the families.

SIR REGINALD DE COBHAM, SECOND BARON COBHAM  
OF STERBOROUGH. DIED 1403.

This tomb, according to the will, must originally have stood at the head of that of his father. I do not know when it was removed, but it was doubtless to make pews in its place; and we must ascribe the injuries which the tomb has received to its removal. The quatrefoil paneling somewhat resembles that of his father's tomb, but it is very inferior in execution. It is composed of fire-stone, and has a slab of Purbeck marble on the top, into which the brass figure, &c., has been inlaid. The brass is interesting, as showing the progress of plate-armour, yet retaining some almost obsolete fashions, such as the gorget of mail. There is no mail appearing beneath the taces, but a fringe, which probably terminates the leathern shirt beneath. The inscription in Mr. Flower's paper is taken from an inaccurate transcript, which, however, is not unusual, for it is rarely printed correctly. It is as under, following the contractions:—

De Steresburgfi domini de Cobham sic Reginaldus  
Hic jacet hic ualidus miles fuit ut leopardus  
(Sagax in guñris satis audax oñib; horis  
In cunctis terris famam predavit honoris  
Dapsilis in mensis formosus moregerosus  
Largus in expensis imperteritus generosus  
Et quando placuit messie qd moreretur  
Expirans obiit in celis glorificetur  
Mille quadringeno t(erno Julij numeres tres)  
Migravit coelo sit sibi vero quies. Amen. Pater noster.

<sup>1</sup> Engraved in Stothard's *Monumental Effigies*.

The authority for the reading of "terno" instead of "trino," which is usually given, is a rubbing taken by E. J. Carlos, Esq., before this part was destroyed. The parts in brackets are supplied from the College of Arms.<sup>1</sup> And from the same source, we get the arms which were formerly upon the tomb, which, on the sinister side, impaled those of Maltravers, his second wife; viz., *gules*, a fret, *or*. Mr. Flower seems hardly to be assured if there were two wives; but this does not even admit of a doubt.<sup>2</sup>

I have departed a little from chronological order in taking this memorial before that which I am now about to note; the reason is, it is the more convenient, as the next monument is certainly to Sir Reginald's *first* wife.

BRASS OF ELIZABETH STAFFORD, FIRST WIFE OF SIR REGINALD DE COBHAM, SECOND BARON COBHAM OF STERBOROUGH. DIED 1374.

By the side of the tomb of Sir Reginald, first Baron Cobham, is a large female figure in brass, arms and inscription gone, and neither are recorded in the MSS. at the College of Arms. The head had lost part of the attire, and there was also a cushion, as the matrix of it was visible. Mr. Haines's opinion, that it represents Lady Joan, cannot, as Mr. Flower has mentioned, be maintained, as she, in her will, directs her body to be buried in St. Mary Overy's. Still less can it be to the memory of Isabella Cobham de Gatwick, as her memorial yet remains, although the figure is gone, and the date of it, 1460, is nearly a century later than the style of this brass. It cannot be to the memory of Eleanor Maltravers, second wife of Sir Reginald, third baron, for she was buried at Lewes. We have then to consider whether it may not be that of Elizabeth Stafford. We may at once assert that it certainly is to a member of the Cobham family, for it lies in the chapel devoted to them. The brass, as

<sup>1</sup> Dethick's Collections.

<sup>2</sup> *Vide* Rot. Orig. in Curiâ Scaccarii Abbreviatio, 49 Edw. III.

regards the figure, is a complete counterpart of that of Maud, the wife of Sir Thomas de Cobham of Rondal, in Cobham Church, Kent, who died in 1380, and is assuredly by the same hand. Now, Elizabeth Stafford died in 1374, only six years earlier; the dates, therefore, are near enough to each other to warrant a similar costume, and treatment, even if both brasses were executed immediately after death. There is no other member of the family to whom it can possibly refer, so as to be consistent with the date, and style of execution.

BRASS OF ELEANOR COLEPEPPER, FIRST WIFE OF SIR  
REGINALD DE COBHAM, KNT., WHO DIED 1422.

This brass is of elegant design, and execution, like most others of its date. There is authority for the armorial bearings in the College of Arms. Besides the arms of Cobham of Sterborough, there are those of Colepepper, *argent*, a bend engrailed, *gules*, and one shield at the foot, a fesse between two chevrons, which possibly belongs to the Colepepper pedigree, but is not yet identified. The colouring of this brass can yet be made out. It is red, green, and black, disposed in the architectural members of the canopy. It lies beside the tomb of Sir Reginald, second baron, and had lost all the arms, the head, three symbols of evangelists, a small fragment of the inscription, containing the word “*dña Eleonora*,” and the bases of the shafts of the canopy.

BRASS OF ISABELLA COBHAM DE GATWICK.  
DIED 1460.

This memorial consisted of a figure with the mitred head-dress, and an inscription at the feet thus:—“*Hic jacet Isabella Cobham nup uxor Reginaldi Cobhã de Gatewayk armig<sup>o</sup> que obiit ij die Aprilis A<sup>o</sup> dñi M<sup>o</sup> CCCC<sup>o</sup> lx<sup>o</sup> cuj<sup>o</sup> aie ppiciet<sup>o</sup> de<sup>o</sup> ame<sup>o</sup>.*” In 1840 this lay in the north chapel, but was removed from it to the chancel, when the church was repaired many years ago. It has now been reinstated in its former place. So also the

little figure of Katherine Stoket has been removed back into the same chapel, where it originally lay. There is a matrix of a similar kind and size, probably a record to another servitor of the family, which is now also preserved in the chapel.

TOMB OF SIR REGINALD COBHAM AND LADY  
IN CHANCEL.

This very fine monument is a large and lofty altar-tomb of firestone, embattled, and the sides panelled with shields of arms and heraldic emblems. The arrangement of these is extremely simple; those appertaining to the knight are on *his* side of the monument, those belonging to his lady upon *hers*, each end of the tomb having the arms impaled, Cobham and Bardolf. The heraldic device, which accompanies alternately each coat of arms on the knight's side, is *not* a lion rampant, but is an animal having a wolf's head and body, with the hinder feet webbed like a duck. The same is at the knight's feet, and differs from any of the crests that I recognize as those of the Cobham family. That on the lady's side is a wivern, the same as at her feet, and belongs to the Bardolf family, being also introduced at the feet of her sister in the very fine monument of alabaster in Dennington Church, Suffolk, and is, without doubt, by the same hand as this at Lingfield. Very few effigies of the date are finer in execution than these. The face of the knight is very remarkable, but not for beauty, and is certainly a portrait, on account of the character, and the individuality, it exhibits. The lady is in widow's attire, as is usual in one who survived her husband; her mantle has the blazoning of her paternal arms, viz. Bardolf. It is extremely probable that, originally, the whole of the effigies were coloured, as traces of colour are visible in many places, but not sufficiently clear to display the entire scheme. There are also indications that some metal-work enriched part of the figures. The knight probably had a collar of roses and suns, the Yorkist device, as the studs for fixing it remain. It is also

probable that the lady had a cordon to her mantle, of metal, perhaps brass: there are holes in the effigy, which cannot be understood, unless they were for this purpose.

There is a large table-monument of Purbeck marble, whose style of execution and design shows it to be of the latter part of the 15th century. It never had any inscription, although there is a moulded chamfer all round the edge of the table to receive a brass fillet. There is no doubt whatever, from the style of the work, and from its original position in the church, which was on a line with that of Sir Reginald, first Baron Cobham, on the east, between the chancel and north chapel, that it is the tomb of Sir Thomas Cobham and Anne his wife, erected by her after his death, which took place in 1471, and in which she was interred, according to the terms of her will quoted by Mr. Flower. The monument has received much ill-usage, arising from the very pernicious custom which so often obtains, during the repairs of a church, of removal to another position. This took place about twenty-five years ago. Previously to that, the tomb had been opened for the purpose of placing therein the coffin of Sir John Burrow, whose tablet, in the chancel, is remarkable for announcing the "convivial character" of the deceased. At the time of the removal there were still a few bones left; but it is probable the greater part of those of the original owners were turned out to make room for the "convivial" Sir John. The removal of monuments from their original sites is very unjustifiable, yet nothing is, in these days, more frequently practised; it ought in every way to be discouraged by archæologists; injury being thereby done to them as works of art, as well as to their historical value.

---

In the will of Joan Berkeley, Lady Cobham, there is a bequest of 100 shillings to John de Cobham of *Deverschirche*. This is omitted in the translation by Mr. Flower. This must mean "John de Cobham of Devenschir," who

lies buried at Hever, in the tower of the church, with an inscription in brass to his memory.

I must entirely differ from Mr. J. G. Nichols in his rendering of the passage “*unum magnum librum curiosè illuminatum et operatum cum Mortumalo et Genevyles in principio libri,*” &c., and agree with Mr. Flower and Mr. French in interpreting “*Mortumalo et Genevyles*” as alluding to the arms of “*Mortimer and Genevyle*” illuminated, as was so customary at the commencement, *i. e.* the first page of the volume. The circumstance that the Latin is imperfect is altogether immaterial, since this was of but too common occurrence. “*In principio libri*” must refer to the first page, and not to the external cover. In the same will, further on, is “*Item lego Katerinæ quæ fuit uxor Cadentis de Layton unum librum ad cuius principium est imago de Sancto Johanne Baptista et aliæ imagines depictæ.*” This clearly means figures painted (*depictæ*) at the beginning or first page of the book; and this must be the interpretation of the other like reading.

In the will of Eleanor Arundel we have the “*trentals of St. Gregory*” mentioned, *i. e.* thirty masses called of St. Gregory, and thus explained by Abate Manni in his “*Istoria del Decamerone di G. Boccaccio.*” Fir. 1732, p. 223 :—

“The origin of the thirty masses of S. Gregory we have in the History of S. Gregory the Pope, lib. iv. cap. lvii., how that thirty masses served for the liberation of Fra Giusto, proprietary. S. Antonino, the Archbishop, in his ‘*Somma,*’ holds also that it is derived from thence. The Church continues now the rite of celebrating thirty masses in aid of the dead that is called *il trentesimo* (*i. e.* trental), and our ancient Tuscans called it *il trigesimo*. And in the records in the ‘*Fiorità d’Italia,*’ a book, as it is thought, written in 1335 by Messer Armano Armani of Bologna, the friend of Dante, or even by Fra Guido del Carmine, a native of Pisa, about this same time, we read, ‘The people mourned thirty days, and thence it came that Christians make a trental for the dead.’”

The Mass of St. Gregory, or, as it is sometimes called, “*St. Gregory’s Pity,*” is a very common subject for illustration in mediæval times. In 1850, a piece of sculpture was discovered, at Stoke Charity Church, Hants, repre-

senting this subject. (*Vide* Journal of British Archaeological Association, vol. v. p. 257.) The Golden Legend tells the story of a woman, who doubted that the consecrated Host underwent any change; and St. Gregory, having put himself to prayer, on rising from it, "saw the Holy Sacrament in figure of a pyece of fleshe as grete as the lytall finger of an honde, and anon after, by the prayer of St. Gregorye, the fleshe of the Sacrament turned in the semblaunce of bread as it had been to fore. And therewyth he houseled the woman, whych after was more relygyous, and the people more ferme in the fayth."

In the same will, "un tablett d'or ou ymagerie de *cokile*" Mr. Flower suggests may mean "a tablet of gold with imagery of *cokile* (*i.e.* cameos of shell)." The shell-cameo, however, is of too modern an introduction, probably not earlier than the 17th century; but if it were not so, the term "*cokile*" simply means the cockle-shell, or the scallop, the sign of St. James of Compostella. In Cotgrave's Dictionary will be found "*cokile de S. Jacques*," and also "*cokile de S. Michel*."

The word "*toret*" has received ample illustration by Mr. J. G. Nichols.<sup>1</sup> I may, however, add the fact that it is not even now obsolete, but exists in the "*terret*" of the harness-makers, the ring on the saddle, through which the reins pass. There cannot be a doubt but that many old words are constantly in use by artisans in different trades, which it would be extremely useful to collect.

Besides the memorials to the Cobham family, there are a number of monumental brasses worthy of note on the floor of the chancel. One of these near the large tomb is a small female figure with long hair, denoting a maiden. It is in a simple costume, and has a chain with cross attached to it, about the neck, and is a very pretty example of the date, probably 144-. The inscription is lost.

But the most important of these monuments is a figure in armour, and two coats both alike—a fesse between

<sup>1</sup> *Surrey Archaeological Collections*, vol. iii. p. 354.

three lions' heads in chief, in base as many lucas or. The inscription runs thus :—

Hic jacet Johes Hareshñi qui obiit in festo Apłor<sup>o</sup> Symonis & Jude.  
Anno dñi Millo CCC<sup>o</sup> xvij<sup>o</sup> Cui<sup>o</sup> añe ppicietur đs amē.

This is an excellent example of the military costume of the first quarter of the 15th century, and is engraved by Mr. Boutell in his work on Brasses. Originally this monument was an altar-tomb, and attached to the wall of the north aisle, for, upon raising it from the floor to place it where it now is, in the north chapel, a moulding was found upon three sides of the slab, the other side (the north) being arranged to enter into the wall.

There is a series of brasses of priests, connected with the college. The earliest of these is a demi-figure to the memory of John Wyche, a master of the college, who died in 1445, with this inscription :—

Hic jacet dñs Johes Wyche q<sup>o</sup>ndñ magist<sup>o</sup> isti<sup>o</sup> Collegii Sñi Petri de  
Lynfeld qui obiit xxix<sup>o</sup> die Mens<sup>o</sup> Maj<sup>o</sup> A<sup>o</sup> dñi M<sup>o</sup> CCC<sup>o</sup> xlv<sup>o</sup>  
Cuius añe ppicietur deus.

It was formerly (1840) in the south aisle.

A similar figure is to the memory of a priest of the college — James Velidon — who died in 1458. The inscription is :—

Hic iacet dñs Jacobus Velidon q<sup>o</sup>ndā presbet<sup>o</sup> isti<sup>o</sup> collegij q<sup>o</sup> obiit xxix  
die Maj<sup>o</sup> A<sup>o</sup> dñi M<sup>o</sup> CCC<sup>o</sup> lvij<sup>o</sup> Cuj<sup>o</sup> añe ppicietur de' Amē.

This was (1840) in the south chapel.

In the nave (1840) was a figure of a priest to the memory of John Swetecok, master of the college, who died in 1469. The inscription :—

Orate p<sup>o</sup> aña Johēs Swetecok nup Mñi istius Collegij qui obiit xix die  
Maj<sup>o</sup> A<sup>o</sup> dñi millmo CCC<sup>o</sup> lxix<sup>o</sup> Cuj<sup>o</sup> añe ppicietur deus Amen.

There is also a mutilated fragment of a brass of a priest, of about the date of 1430, or thereabouts. What remains is very much worn.

The latest example is to the memory of John Knoyll,

master of the college, date 1503, and is a figure with a scroll from the head with these words—"Sc̃ia trinitas vn<sup>o</sup> de miserere nobis." The inscription at the feet is as follows:—

Here lyth Master Johñ Knoyll sumtyme Master of this eolege which Master Johñ deceased the iiij day of July the yere of oure lord thousand CCCCC ij on whose soull Jhñ haue merey amen.

All these brasses are now in the chancel, having been removed thither during repairs to the church many years ago.

Whilst speaking of the monuments, one ought not to omit noticing the curious examples of memorials made of tiles, but incised in the manner of brasses. There are remains of two, one sufficiently perfect to show a rude design of a male figure in short tunic and wide-toed shoes, fixing the execution to the early part of the 16th century. On this example can be traced "Hic jacet," and this is all that was ever inscribed. Possibly a fuller inscription was added on another tile, which is now lost. These are unique instances of figures being made in this material.

---