

MONUMENTAL BRASSES IN SHROPSHIRE.

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[Read at Shrewsbury, July 25th, 1894.]

Shropshire, although large in area, does not contain many examples of this class of monument. Twenty brasses with effigies and one inscription with devices have been noticed, but others may still be found, especially in the remoter districts.

The brasses of the county as at present known, may be roughly divided as follows :—

Armed figures alone	...	...	...	...	1
" " with ladies	...	...	...	...	4
Civilians alone	...	...	...	...	3
" " with ladies	...	...	...	...	5
Ecclesiastics	...	...	...	...	4
Ladies alone	...	...	...	...	2
Miscellaneous	...	...	...	...	2

21

Inscriptions only are not included, some few are given, but the list is not complete.

The effigies at Harley, Tong (Ralph Elcok, 1510), and Withington exhibit marked peculiarities and are probably the work of some local artists, possibly of a school of metal-workers established at Coventry in the adjoining county of Warwick during the latter half of the fifteenth century. Much of their work may be found in the counties of Northampton, Stafford, and Warwick. The fine brass at Acton Burnell may possibly belong to this class, but in this case a northern origin must be looked for, and in all probability it may be attributed to the earlier provincial school established either in Lincolnshire or Yorkshire, more probably the latter, at the close of the fourteenth century. Nothing is known of the history of these local engravers except in the case of Norwich where some trace of a family named Brazier, bellfounders and braziers, has

come down to us. At Upton Cressett on a late brass, 1640, there occurs a maker's name, "R. Grigs, sculpsit," but this is the only instance which has been noticed in the county.

The finest military figures are those at Acton Burnell to Sir Nicholas Burnell, 1382, and at Tong to Sir William Vernon, constable of England, 1467. The later examples at Harley, c. 1475, and Withington, 1512, belong to the local school. At Adderley is a very late example of date 1560.

The earliest figure of a civilian is that of William Maynwaring, 1497, at Ightfield, all the other seven examples belong to the last half of the sixteenth century, and present no points of interest.

Of ecclesiastics there are four examples, but one, unidentified, either an abbot or a bishop, c. 1390, at Adderley, is of great interest. The mitred head and the inscription are unfortunately lost, the vestments are the amice, albe, dalmatic, maniple, and chasuble, but neither the tunic, stole, sandals, nor gloves appear. In the right hand is a crozier, and in the left a book. All attempts at identification have so far failed. At Tong is a small figure to Ralph Elcok, 1510, a brother of the college, in cassock, surplice, and almuce. This brass is of local origin, and the inscription is somewhat blundered. In the same church is a fine figure to Sir Arthur Vernon, warden of the college and rector of Whitechurch, 1517, representing him in the dress of a master of arts of the University of Cambridge. Above the figure is a pretty little chalice with a rayed wafer inscribed with the letters "Ihc." The last of the series is a figure in cassock, surplice, almuce, and cope, to Adam Graffton, "the most worshipful priest living in his days," but somewhat of a pluralist according to the inscription. Amongst his many preferments he was parson of Withington and was there buried in 1530.

Of ladies alone there are two fine examples, one at Burford, unfortunately mutilated, to Dame Elizabeth Cornewaylle, c. 1370, and one at Ightfield to Dame Margery Calveley, widow of Philip Egerton, she died in 1509, but the brass was engraved in her lifetime, c. 1495, after her marriage with her third husband, Sir Hugh Calveley. This brass has a fine triple canopy with a

curious figure of St. John the Baptist on the centre finial.

Of ladies accompanying their husbands the fine figure of Lady Vernon at Tong is a good example of a widow's costume. At Harley is an example of the butterfly head-dress, but the rest of the series calls for no special comment. At Edgmond is a curious brass to Francis Yonge, 1533, representing him in a shroud, whilst his wife Anne, who predeceased him, is in ordinary attire.

At Clun is an inscription, on a quadrangular plate, to Sir Robert Howard, K.B., 1653, with a running pattern of flowers and leaves with various devices in the angles.

Of canopies there are but two examples, at Acton Burnell, 1382, and at Ightfield, c. 1495; the former is a single canopy of the cinquefoiled ogee shape, and is an early example of the use of groining, the head of the figure being carried into the midst of the groining. The latter is triple, but of debased character with much ornament and heavy crockets.

Heraldry is well represented on the Vernon brasses at Tong; early examples of shields also occur at Burford, and at Edgmond there was until recently a shield bearing the emblems of the Passion. The arms of the town of Coventry appear on the Onley brass at Withington.

An account of the brasses in the destroyed church of St. Alkmund, Shrewsbury, is attempted, principally drawn from *Owen and Blakeway's History of Shrewsbury*, and from a manuscript in the British Museum, viz., Add. MSS. 21, 236-37. *Drawings of Monuments and Inscriptions from churches and chapels in Shropshire, executed by the Rev. Edward Williams, 1792-1803, with indexes, 2 vols., paper, folio.*

The writer is indebted to the Rev. T. Auden, F.S.A., chairman of the council of the Shropshire Archæological Society, to Mrs. and Miss Auden, the Rev. J. E. Field, the Rev. R. M. Serjeantson, and to other friends for the loan of rubbings and for much kind assistance in the preparation of this paper.

ACTON BURNELL.

I.

SIR NICHOLAS BURNELL, 1382.

Full length effigy in complete armour of the "cmail" period; the bascinet is acutely pointed and to it is attached by laces the cmail, the hawberk also of mail is covered by the jupon, whilst the shoulders are defended by epaulières composed of overlapping plates, the arms by brassarts and vambraces, the elbows by coutes, and the hands by gauntlets. The thighs, knees, and legs are protected by plate alone, the sollerets are extremely pointed and have rowel spurs buckled over the instep. At the feet is a very fine lion, the sword is suspended diagonally behind the body from a richly ornamented bawdric and to it on the right hand side, in front of the body, is fastened the misericorde or dagger.

A good single canopy of the cinquefoiled ogee shape surrounds the figure, it has, for this early date, the unusual feature of groining and the head of the figure is carried into the centre of this groining. The bases of the pinnacles are ornamented with wolves' heads and the base of the canopy itself, with large quatrefoils filled with foliage.

The inscription, in three lines black letter, is at the head of the canopy and not as usual under the effigy. It reads:—

Hic iacet dñs Nichus Burnell miles dñs
De holgot' qui obiit xix^{to} die Januarii Anno
Dñi Mmo CCCmo Lxxxii^o Cui aie ppiciet' dñs am.

Two shields of arms and parts of the finials of the canopy are lost.

The brass lies on a high tomb in the north transept. The figure is 46 inches in height and the size of the whole composition is 6 feet 6 inches by 2 feet. It has been engraved in *The Archæological Journal*, vol. ii, p. 329; *Boutell's Monumental Brasses and Slabs*, p. 54; *The Oxford Manual of Brasses*, p. 70; and *Haines' Manual*, Introd., p. 138.

Iste iacet das Arminis Burcell miles das
 de bolgot qui obijt xij die .iuniaru . Anno
 Dni .m .ccc .lxxij . die .x . m .ia . d .



SIR NICHOLAS BURNELL, KNT.

1382.

ACTON BURNELL, SALOP.

Maud Burnell, the heiress of the Burnell estates, married for her second husband John de Handlo, who died in 1346, leaving one son, Sir Nicholas, who assumed his mother's name and eventually succeeded to the estates. For an account of Sir Nicholas' controversy with Robert de Morley concerning his right to bear the Burnell arms, see *the Archæological Journal*, vol. ii, p. 330.

II.

ELISA WHITNEY, c. 1650.

Inscription only. Size of plate 21 by 7 inches.

RESVRGAM.

*Filia Doctoris Bright, whitney chara marita
Dormit Elisa solo corpore, mente polo
Lucida nubae viae, patriae splendore refulget.
Candoris plenam vestit et alba stola.*

Now mural. Chancel.

III.

MARGARET SMYTH, 1655.

Inscription only. Size of plate $13\frac{1}{2}$ by $6\frac{1}{4}$ inches.

HERE LYETH THE BODY OF MARGARET
SMYTH THE WIFE OF THOMAS SMYTH
OF RVCKLEY GEN: BEING THE ELDEST
DAUGHTER OF THOMAS UNTON OF
DREYTON ESQ: SHE DEPARTED
THIS LIFE THE 5TH OF FEBRUARY
1655 BEINGE 54 YEARES OF AGE.

SHE HAD ONE SON 13 YEARS OF AGE THE 22TH OF FEBRUARY, 1655.

Now mural. Chancel.

IV.

MARTHA TROVELL, 1660.

Inscription only. Size of plate 15 by $6\frac{1}{4}$ inches.

I : AM : SVRE : THAT : MY : REDEEMER : LIVETH : AND :
 HE : SHAL : STAND : THE : LAST : ON : THE : EARTH : AND : THOVGH :
 AFTER : MY : SKINNE : WORMES : DISTROY : THIS : BODY :
 YET : SHAL : I : SEE : GOD : IN : MY : FLESH : WHOM : I : MY-
 SELFE : SHALL : SEE : AND : MY : EYES : SHALL : BE : HOLD : AND :
 NO : OTHER : FOR : ME : THOVGH : MY : REINS : ARE :
 CONSVMED : WITH : IN : ME : MARTHA : TROVELL :

VIRGO : FOURE : SCORE : AND : NEINE : OF : AGE : IN : MARCH : LAST : 1660.

Now mural. Chancel.

ACTON SCOTT.

THOMAS MYTTON, AND WIFE ELSABETH, 1571.

Effigies kneeling at prayer desks on which lie open books and on the side panel of each desk is a lozenge enclosing a skull. Thomas Mytton, "a gentle by race" is in civil costume and behind him are the kneeling figures of his nine sons. His wife Elsabeth, a daughter of Sir Edward Gryvell, "a Warwykeshere knight," wears the "Paris Hede", a small ruff and an overgown with turned back collar and short sleeves puffed at the shoulders, the gown is confined round the waist by a girdle. Behind her are the kneeling figures of her two daughters in similar dresses.



AN ECCLESIASTIC.

C. 1390.

ADDERLEY, SALOP.

Below the figures is a black letter inscription in eleven lines:—

Here lyeth entombed in claye the carcase
 of Elsabeth Mytton who late was the wyffe
 of Thomas Mytton a Gentle by race
 wth issue aleben god blessed their lyffe
 They Joyed together and liffe ledd aright
 descended of Gentrye, and dought^e she was
 of Sr Edward Grybell a Warwykeshere knight
 She yelded her breath and ended her race
 the alebenth of march and ye yere of grace
 a thousand fybe hundred seventye and one
 to whome god grant a Joyfull resurrection.

The male effigy measures $11\frac{1}{2}$ inches in height and the female $10\frac{1}{2}$ inches. The size of the whole composition is about 20 by 21 inches. It is now mounted on an oak panel and hangs in the chancel.

ADDERLEY.

I.

AN ECCLESIASTIC (ABBOT OR BISHOP), c. 1390.

Full length effigy (head with mitre lost), in amice, albe, dalmatic, maniple and chasuble, holding in the right hand a crozier (head lost) encircled with the vexillum, and in the left a clasped book. Neither the tunic, stole, sandals, nor gloves are represented.

The inscription, the head of the figure and the head of the crozier are lost.

This figure presents an early instance of an ecclesiastic holding a book. Later examples may be found at Beeford, Yorks., 1472, and at Carlisle Cathedral, 1496. After the Reformation the practice becomes common.

In its present condition the figure measures 41 inches in height and lies on the chancel floor.

All attempts at identification have so far failed. The brass is not mentioned by the Rev. Edward Williams although he visited the church on September 1, 1794 (Brit. Mus. Add. MS. 21, 236, fol. 176). Randle Holme also visited the church at a much earlier period but only notices some shields in glass (Harl. MS. 2, 129, fol. 154a).

II.

SIR ROBERT NEDEHAM, AND WIFE AGNES, 1560.

Full length effigies turned sideways. Sir Robert is represented bare-headed in armour, his hands are without gauntlets and frills appear at the neck and wrists. The figure is badly proportioned and very clumsy, the armour is of the usual type of this period and calls for no comment. His wife wears the "Paris hede" together with the usual over and under gown accompanying this style of head-dress.

Below the figures is a five line inscription in black letter :

*Here lieth buried under this stone the bodies of Syr Robert
Nedeham knight and dame Agnes his wyffe daughter of John
Maynwaring of peber esquire which sayd Robert decessed the
iiii daye of June Anno domini 1556 and the sayd Agnes
decessed the ii daye of maye Anno domini 1560.*

Below the inscription are the smaller effigies of seven sons in civil attire and two daughters in similar costume to their mother.

The male effigy measures 19 inches in height and the female 18 inches. The size of the whole composition is 3 feet 6 inches by 2 feet, and lies in the chancel.

Sir Robert Nedeham married Agnes, a daughter of John Maynwaring, Esq., of Pever or Peover, Cheshire.

III.

JOHN PODMORE, RECTOR, 1673.

Inscription only. Size of plate 9 by $7\frac{1}{2}$ inches.

SUB SPE RESURRECTI-
 ONIS HIC SITUS EST IO-
 HANNES PODMORE QU-
 ONDAM HUIUS RECTOR
 ECCLESIE OBIIT ANNO ÆT-
 ATIS SVÆ LXXIII ANNO
 QUE DOMINI 1673.

Nave.

ALVELEY.

JOHN GROVE, 1616.

Full length effigy turned sideways and wearing ruff,
 doublet and gown with long false sleeves.

Inscription in Roman capitals:—

HERE LYETH BVRIED THE BODY OF JOHN GROVE
 GENTLEMAN AND A FREEMAN OF THE RIGHT WORS^{FL}
 COMPANY OF GROCERS OF LONDON WHO WAS BORNE
 IN THIS PARISH OF ALVELEY AND HATH GIVEN FOR
 EVER TO A SCHOOL MASTER TO TEACH SCHOL-
 LERS WITHIN THE SAID PARISH OF ALVELEY AND
 OTHER TEN POVNDES TO FIVE POORE AGED MEN &
 IMPOTENT WHO HAVE BIN LABORING MEN OF HONEST
 CONVERSATION AND HAVE BIN DECAIED THROVGH
 AGE OR INFIRMITY HE DYED THE XII DAY OF DECEM-
 BER ANNO DNI 1616 BEING OF THE AGE OF FIFTY
 SIX YEARES.

Above the figure are two shields of arms:—

(Dexter)—(*Erm.*) *on a chevron engrailed (gu.) three escalps (arg.).* GROVE.

(Sinister)—*Arg., a chevron gu. between seven cloves 4 and 3 sa.* COMPANY OF GROCERS.

This brass was formerly in the chancel but is now on the south side of the nave.

Jon Grove, gentleman and freeman of the Grocers' Company of London, founded the school at Alveley and was likewise a benefactor to the parish as stated in the inscription.

BURFORD.

DAME ELIZABETH DE CORNEWAYLLE, c. 1370.

Large full length effigy, head resting on embroidered cushion, lower part of figure restored in recent times.

Dame Elizabeth, wife of Mons. Esmon de Cornewaylle, wears a close cap with its front edges plaited, carried straight across the forehead and down the sides of the face. Over this is a veil or kerchief falling on the back and shoulders. The tight fitting sleeves of the kirtle are seen at the wrists; the close fitting overgown has also tight sleeves and curious slits or pocket holes in front through which may be seen the plain girdle of the kirtle. Over all is worn a long mantle fastened across the breasts by a short cord.

Of the marginal inscription only a few words remain, it is in French in thick black letter:—

✠ Icy gist dame Elizabeth feme a mons' Esmon de Cornewaylle q
morust

Two shields of arms above the head are lost, two others, one on each side of the neck bear:—

(Dexter)—*Arg., a lion rampant gu., armed and langued az., ducally crowned or, within a bordure engrailed sa. bezantee.* CORNEWAYLLE impaling two lions passant in pale. . .

(Sinister). . . two lions passant in pale. . .
perhaps ERDINGTON—or, two lions passant in pale az.



DAME ELIZABETH DE CORNEWAYLLE. C. 1370.
BURFORD, SALOP.
About $\frac{1}{10}$ linear.

The effigy now measures 66 inches in height, the restored part being 9 inches. It lies on the chancel floor.

An engraving of this brass may be found in *Haines' Manual of Brasses*, Intro., p. 167.

CLUN.

SIR ROBERT HOWARD, K.B., 1653.

A quadrangular plate measuring 22 by $15\frac{1}{2}$ inches. In an oval in the centre is the inscription with four shields of arms, one at the top, one at the bottom, and one on each side. In the four corners are a skull, a skeleton holding a dart, an hour glass and a pair of crossed thigh bones. The remainder of the plate is entirely covered with a running pattern of flowers and leaves enclosed within a border of leaves.

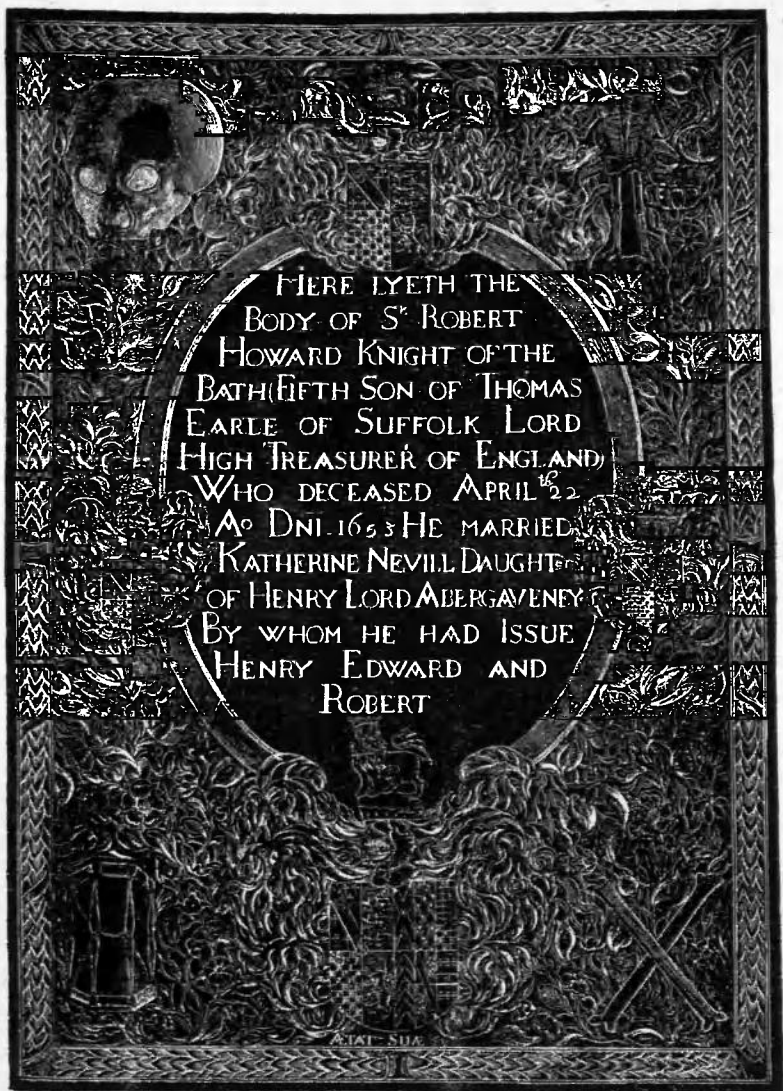
The inscription reads :—

HERE LYETH THE
BODY OF S^R. ROBERT
HOWARD KNIGHT OF THE
BATH (FIFTH SON OF THOMAS
EARLE OF SUFFOLK LORD
HIGH TREASURER OF ENGLAND)
WHO DECEASED APRIL TH22
A^O DNI. 1653 HE MARRIED
KATHERINE NEVILL DAUGHTER
OF HENRY LORD ABERGAVENEY
BY WHOM HE HAD ISSUE
HENRY EDWARD AND
ROBERT

At the bottom of the plate under the lowermost shield is :—

ÆTAT—SUX 63.

The upper and two side shields bear the Howard arms with crest and mantling, viz.—Quarterly. I. *Gu.*, on



HERE LYETH THE
BODY OF S^r ROBERT
HOWARD KNIGHT OF THE
BATH (FIFTH SON OF THOMAS
EARLE OF SUFFOLK LORD
HIGH TREASURER OF ENGLAND)
WHO DECEASED APRIL 16th 22
A^o DNI. 1653 HE MARRIED
KATHERINE NEVILL DAUGHTER
OF HENRY LORD ABERGAVENNY
BY WHOM HE HAD ISSUE
HENRY EDWARD AND
ROBERT

SIR ROBERT HOWARD, K.B.

1653.

CLUN, SALOP.

a bend between six crosses crosslet fitchy arg., an escutcheon or, charged with a demi-lion rampant pierced through the mouth with an arrow, within a double tressure flory counter-flory of the first. HOWARD. II. *Gu., three lions passant guardant in pale or, in chief a label of three points arg.* BROTHERTON. • III. *Chequy or and az.* WARRENNE. IV. *Gu., a lion rampant arg., armed and languid az.* MOWBRAY. *Over all a crescent. . . for difference.*

Crest :—*On a chapeau gu. turned up erm., a lion statant guardant crowned and ducally gorged or.*

The lower shield bears Howard as above impaling Nevill, Lord Abergavenny—Quarterly of six. I. *Gu., on a saltire arg. a rose of the first, seeded or, barbed vert.* NEVILL, LORD ABERGAVENNY. II. *Or, fretty gu., on a canton per pale erm. and of the first a ship with sails furled sa.* NEVILL of Bulmer. III. *Chequy or and az.* WARRENNE. IV. *Or, three chevrons gu.* CLARE. V. *Quarterly arg. and gu., in the second and third quarters a fret or, over all a bend sa.* LE DESPENCER. VI. *Gu., a fess between six crosses crosslet or, the fess charged with a crescent. . . for difference.* BEAUCHAMP.

Crest as above.

This plate was formerly attached to a handsome marble monument on the south wall of the chancel but is now fastened to the east wall of the north aisle of the church. A lithograph facsimile has recently been published.

Sir Robert Howard, K.B., was the fifth son of Thomas Howard, Earl of Suffolk and Lord High Treasurer of England. He married Katherine, daughter of Henry Nevill, Lord Abergavenny, by whom he had three sons, Henry, Edward, and Robert. Sir Robert died on the 22nd of April, 1653.

The Rector of Clun—The Rev. Prebendary Warner—has very kindly searched the registers for entries relating to the Howard family, but as the earlier register is missing the search proved fruitless.

DIDDLEBURY.

I.

RICHARD BAWDEWIN 1623, AND WIFE MARGERY, 1614.

Inscription and shields of arms.

QVI MARE QVI FERRVM DVRÆ QVI VINCULA TVRRIS
 QVONDAM TRANSIVIT NUNC INGENS ATROPOS OCCA
 NOMEN SI QVÆRAS SOBOLES QVOT QVÆ FVIT VXOR
 OCCVBVIT QVANDO QVÆ SVBSVNT RÆC TIBI MOSTRA
 THOMAS PRIMOGENITVS RICHARDI BAWDEWIN DE
 DIDDLEBURY ET MARGIRÆ VXORIS EIVS FILLE LAW-
 RENCH LUDLOWE DE MOREHOWSE DVXIT IN VXORE
 GERTRVDAM FILIAM ROBERTI CORBET DE STAND-
 WARDINE DE QVA GENVIT TRES FILIOS EDWARDVM
 IOHANNEM ET RICHARDVM ET DVAS FILIAS DORO-
 THEAM ET SUZANNA ET VALEDICIT MVNDO
 ANNO DNI 1614 ÆTATIS SVÆ LXVIII

ET OBIT
 4 APRILIS
 1623.

Arms :

(1). Quarterly I. Arg., a saltire sa. BALDWIN. II. Barry of six az. and arg. a chief erm. WIGLEY. III. Gu., a chevron erm. between three eaglets close arg. CHILDE. IV. Per pale gu. and or, a fleur-de-lys counterchanged. ACHELEY.

Crest :—On a mound vert a cockatrice with wings addorsed arg., beaked, combed, ducally gorged and lined or. BALDWIN.

(2). BALDWIN impaling or, a lion rampant sa. LUDLOW

Mural. North wall of chancel.

II.

CHARLES BALDWYN, ESQ., 1674.

Small quadrangular plate with inscription and shield of arms.

M. S.

Carolus Baldwyn de Elsieh

Armiger Hic situs est

Obiit 14 Die Februarii

Anno Dni 1674.

Arms :

Quarterly I. BALDWYN. II. WIGLEY. III. CHILDE IV. ACHELEY, with a crescent for difference in the centre.

Crest—BALDWYN, with helmet and mantling.

Mural. North wall of chancel. Engraved in *Miscellanea Genealogica et Heraldica*, 2 S. Vol. iii. p. 136.

DRAYTON.

ROWLAND CORBET, c. 1580.

Quadrangular plate, 24 inches by 18 inches, with small kneeling effigy of Rowland Corbet in civil dress with a scroll from his mouth inscribed :—

Miserere mei deus.

He wears a long gown, open down the front and fastened round the waist by a cord, the sleeves are close fitting and from the shoulders hang long false sleeves.

Below is a black letter inscription in eight elegiac verses :—

Roulandus patris Corbeti iudicis heres
 Draytonæ studiis tempora lata terens
 Incidit in morbum subito bitaq; migravit
 Destituens chari dulcia vota patris
 Dotibus hunc bariis natura benigna creavit
 Mors nulli parcens inuidiosa tulit
 Nunc fruster Christo celesti sede receptus
 Precessit breuiter nosq; sequemur eum.

On the upper part of the plate are two shields of arms:—

(Dexter)—Quarterly of seven—I. *Or, a raven ppr.* CORBET. II. *Az., six lioncels rampant 3, 2 and 1 within a bordure engrailed or.* LEYBOURNE. III. *Gu., semée of crosses crosslet a lion rampant or.* HOPTON. IV. *Gu., semée of crosses crosslet three lucies hauriant 2 and 1 or.* LUCY. V. *Arg., three chevronells sa.* ARCHDEACON. VI. *Gu., two bars vair.* SAYE. VII. *Barry of six sa. and or, on a chief of the second two pallets of the first, an escutcheon of pretence erm. charged with three bars gu.* BURLEY. *Over all a mullet . . . for difference.*

(Sinister)—*Az., two bars arg., on a canton sa., a chevron between three pheons of the second, charged with a wolf's head erased between two mullets gu.* HILL. These arms were allowed to Alice Corbet by William Hervey, Clarendieux, in 1562 (See *Trans. Shropshire Arch. Soc.*, vol. vi, p. 449).

Below the inscription are the two shields impaled.

The whole is enclosed within an ornamental border and is fixed on the east wall of the chancel.

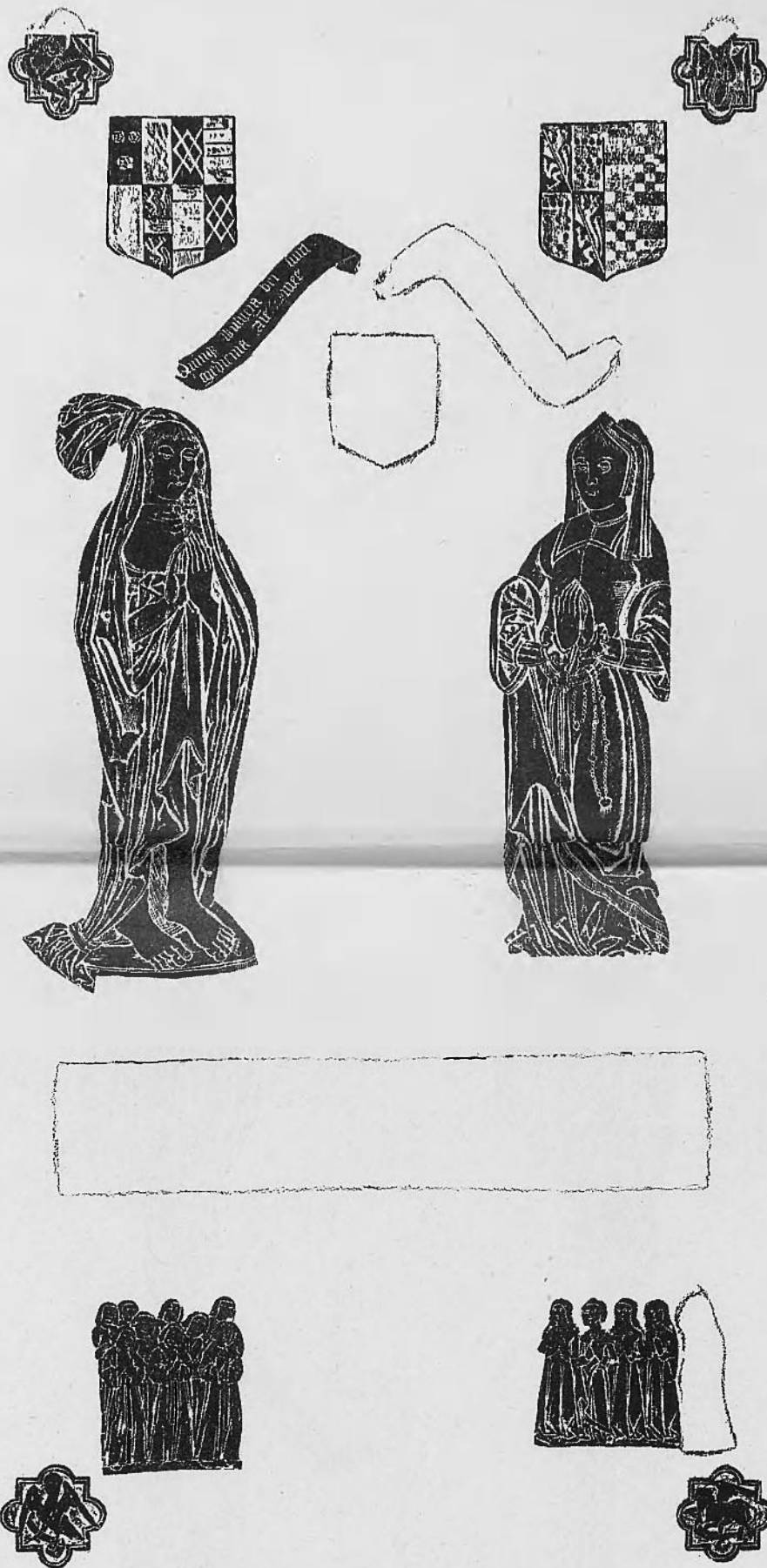
Rowland Corbet was son and heir of Reginald Corbet, a judge of the Common Pleas, 1559–66, by his wife Alice, a daughter of John Gratewood, by Jane, sister of Sir Rowland Hill, Knt., Lord Mayor of London.

EDGMOND.

FRANCIS YONGE, ESQ., 1533, AND WIFE ANNE.

A curious brass originally consisting of two figures, an inscription, two groups of children, a shield with the emblems of the Passion and two scrolls, two shields of arms, and the symbols of the Evangelists. The inscription, the shield of the Passion, one scroll, and one daughter now lost.

The effigies are turned sideways. Francis Yonge in a shroud open at the top and bottom to show the bust and feet and gathered up under the right arm, his hair is long and curly.



0 26"

FRANCIS YONGE, Esq., AND WIFE ANNE.
1538.

EDGMOND, SALOP.

Anne his wife is represented in ordinary attire, she wears the kennel shaped head-dress, an undergown with tight slashed sleeves with frills at the wrists, an overgown cut low at the neck and having short wide sleeves. This gown is looped up in front, trimmed with fur and fastened round the waist by a girdle with an ornamented buckle from which hangs a chain terminating in a pomander box. A rosary is also suspended from the girdle.

Below the figures was the following inscription, now lost, but here given from Randle Holme's transcript in the British Museum, Harl. MS. 2,129, fol. 194 b (or 145):—

"Of ye charity ye shall pray for ye soulls of ffancis Dunge some-
tymes of Capnton Esq; sone & heire of Sr Will Dunge kt: &
dame margt his wife dau. of Rich: Cpton Esq; wch ffancis
depedt this world ye last day of march ye yeare of our Lo: M^o
CCCCC^o xxxij^a. & for ye sol of Ane late wife to ffancis dau: of
Rich chocton of Appley Esq; & Elisabet his wife doughter to
Will Mayntwaryng of Iohthfeld Esq; wch Ane decessed xxiiij day of
August ye yeare of our Lord M^o C^o vij on whos souls Ihu have
mercy Amen."

Below the inscription and under the man is a group of nine sons in civil dress. Note the curious position of their heads. Under the lady is a group of five daughters, the fifth unfortunately lost, the first, third, and fourth have long flowing hair with close fitting gowns with fur cuffs and edging. The second has a somewhat similar dress with the addition of an overgown with large turned back collar, her hair is confined in a sort of cap. These figures are rather worn.

Between the heads of the principal figures was a shield bearing the emblems of the Passion. This has disappeared within recent years. Above the shield were two scrolls, but one only remains on the dexter side. It bears the following inscription:—

Quinq; Vulnera dei sunt
medicina Aie mer

The sinister was lost before 1793, but is given by Randle Holme as bearing;—

"Ora pro me scie
Johannes Baptista "

Above the figures are two shields of arms, that over the man bears;—

Quarterly I. Or, three roses 2 and 1 gu. YONGE. *II. Arg., seven lozenges conjoined each charged with an ermine spot.* HELSTOW. *III. Arg., a pale nebuly sa.* CAYNTON. *IV. Or, a fess between three lions rampant gu.* BENARTON. *impaling Quarterly I and IV. Or, a fret az.* EYTON. *II and III. Gu., two bars erm.* PANTULF.

That over the lady bears:—*Quarterly I and IV. Or, a lion rampant gu., debriused by a bendlet, arg.* CHARLTON. *II and III. Gu., ten bezants, 4, 3, 2, and 1.* ZOUCHE. *impaling Quarterly I and IV. Arg., two bars gu.* MAYNWARYNG. *II and III. Chequy arg. and sa.* WARREN.

At four corners of the stone are the symbols of the Evangelists, St. Mark in the upper dexter, St. Matthew in the upper sinister, St. John in the lower dexter, and St. Luke in the lower sinister corner.

The effigies are 30 inches in height, and the size of the whole composition is 7 feet by 3 feet 6 inches. It is on the nave floor.

Randle Holme gives a sketch of the brass perfect, and notes "this gravestone in the middle ile over against the pulpit."

Francis Yonge, Esq., of Caynton, was the son and heir of Sir William Yonge, Knt., sheriff of Shropshire in 1492, by Dame Margaret his wife, a daughter of Nicholas Eyton, Esq., of Eyton. Francis Yonge married Anne, a daughter of Richard Charlton, Esq., of Appley, by his wife Elizabeth, a daughter of William Maynwaryng, Esq., of Ightfield. Francis died in 1533, and Anne in 1507. The *Visitation of Shropshire*, 1623, gives the names of their children, viz., Cecilia, Anne, Elizabeth, Margaret, William, Roger, Richard, John, Thomas, John, George, Anthony, Adam. The sixth son, John, succeeded his father, the rest seem to have died early or childless. All the daughters were married.

The heraldry on this monument is somewhat singular, for in each case there is the impaled shield of the father and mother of the persons commemorated, but there is no shield showing the alliance between husband and wife.

The brass is also curious from the fact that the survivor is represented in a shroud. The wife, who died in 1507,

is here shown in the ordinary costume worn at the date of her husband's death. There does not seem to be any record of a second wife who survived him, and the heraldry points conclusively to his wife Anne Charlton. Had there been a second and surviving wife, she would either have added her own figure with her shield of arms properly displayed, or have caused the first wife to be represented like her husband in a shroud. Figures of husband and wife in shrouds are not uncommon, but in the case of one surviving the other it is more usual to find the survivor represented in ordinary attire.

GLAZELEY.

THOMAS WYLDE, ESQ., 1599, AND WIFE ELIZABETH.

Full length effigies turned sideways. Thomas Wyld in doublet, ruff, trunk hose and cloak, with long sword suspended from a narrow belt. His wife Elizabeth, daughter and heiress of Richard Cooke, Esq., wears the "Paris hede," a large ruff, a long peaked stomacher, an embroidered petticoat, and an upper or overgown with a large farthingale extending the dress from the hips.

Below the figures is an inscription in five lines :

HERE LYETH BVRYED THE BODYE OF THOMAS WYLDE
ESQ. DECEASED, WHO MARRYED WTH ELIZABETH THE
DAUGHTER & HEIRE OF RICHARD COOKE ESQ. BY WHOM
HE HAD ISSVE 4 SONNES & 2 DAUGHTERS, AND ENDED
THIS MORTALL LIFE THE XX DAY OF IVNE A^O. DNI. 1599.

On plates below the inscription are the effigies of the four sons and two daughters. The two elder sons are in doublet, trunk hose and cloaks, the two younger in long tunics alone; the elder daughter, a larger figure than any of the children, wears a costume similar to that of her mother, with the addition of a high-crowned hat; the younger daughter, a very much smaller figure, is in a similar costume with the exception of the hat, but much plainer in detail.

Above the figures are three coats of arms. The centre one on a square plate with helmet, crest and mantling bears—Quarterly I and IV. *arg.*, a chevron, *sa.*, on a chief *gu.* three martlets of the first. WYLDE. II and III. . . a cross . . . charged with a crescent for difference Crest. A lion passant *gu.* resting the dexter paw on an escutcheon *arg.* WYLDE.

The shield on the dexter side bears—Quarterly.

I. . . a chevron between three beasts' heads erased . . . COOKE. II. *Erm.*, on a chevron . . . three escallops or. III. . . a fess between three birds' heads erased . . .

IV. (*sa.*), three goats passant (*arg.*), within a bordure (or) pellety. STANFIELD.

The shield on the sinister side bears WYLDE impaling COOKE.

The effigies measure 28 inches in height and the brass is now placed on the chancel wall.

HARLEY.

A MAN IN ARMOUR (OF THE LACON FAMILY?) AND WIFE, C. 1475.

A curious brass evidently the work of some local school of engravers, most probably from Coventry. The male effigy is in complete plate armour, bare headed with head resting on tilting helmet. Round the neck is a chain composed of plain links. The shoulder pieces are of a curious shape and have upright ridges. The elbow pieces are small; the gauntlets have overlapping plates and large peaked cuffs. The skirt of taces is composed of two layers only but has fair sized tuilles strapped to the lowermost layer on the sides of the thigh. The knee pieces have plates above and below and larger plates spreading out behind. The sollerets are long and pointed with unguarded rowel spurs. At the feet is a greyhound. The sword is suspended from a narrow belt crossing the taces diagonally, and a small dagger is suspended on the right side.



pueri lepis caro coluntur ut fuit ager
 carit' cu' d'ato de' crigat c'heri clero
 et f'u p' d'et'ra ponat' t'nde rep'ulla
 s'ia qu'ra lit' lacruua leuy' am'illa

Q'us quis r'is qu'nd'et is d'ia p'lor' p'lor'
 S'u quod e'us t'ura q' quod es p'ur' d'oy' q'ra
 a'ois u'ra mar'at' a'iam x'ps q' r'endat
 u'ra f'ia t'igat' h'irtus' alta p'rat'



2 31"

A MAN IN ARMOUR (OF THE LACON FAMILY?) AND WIFE.

C. 1470.

HARLEY, SALOP.

The lady wears the butterfly or wired head-dress which necessitated the figure being turned sideways in order to show it to advantage. Her overgown is cut low at the neck and has fur edging and cuffs, the long skirt is gathered up and hangs over the left arm.

Below the figures are eight Latin verses in black letter, four under each figure :

Putrida lapsa caro consumit^o bt fim^o agro
 Carne cū flato de^o erigat ethere claro
 Et sui p^o dextra ponat^o sorde repulsa
 Gloria nexa sit lacrima semp auulsa.

Quis quis eris qui trāsieris sta plege plora
 Su quod eris fuera qz quod es p me p^o cor ora
 Mors bita mactat aiām xps qz reuibat
 Terra t^o ra tegat spiritus alta petat.

Which may be expanded thus :

Putrida lapsa caro consumitur ut finis agro
 Carnem cum flato deus erigat ethere claro
 Et sui præ dextra ponatur sorde repulsa
 Gloria connexa sit lacrima semper auulsa.

Quis quis eris qui transieris sta perlege plora
 Sum quod eris fueram que quod es pro me precor ora
 Mors vitam mactat animam Cristusque revivat
 Terram terra tegat spiritus alta petat.

Of this the Rev. J. E. Field has kindly made the following translation :

"Rotting and wasting away is my flesh like dung in the furrow :
 That flesh upon heaven's bright way may God's Breath upraise on
 the morrow ;
 Set it at His right hand, and from all pollution deliver,
 Where is the glory attained, and the tear is banished for ever."

"Who so thou art that passeth this part, stay and read with
 contrition :
 I am what thou shalt be and I once was like thee : bid for me thy
 petition.
 Though my life by death's hand be slain, yet my soul may Christ
 quicken again :
 Though my dust in the dust may lie, let my spirit be wafted on
 high."

Below the inscription are the smaller effigies of eight sons (the heads of three lost) in civil dress, and of five daughters (the head of one lost).

One shield only remains, now above the man's head, it bears—*Quarterly per fess indented (erm.) and (az.), in the first quarter a bird . . . LACON. impaling . . . three bends . . . , again impaling . . . on a chief . . . a bird . . .*

Three other shields and, according to the *Shropshire Transactions*, a double canopy above the figures are lost.

The male effigy measures $26\frac{1}{2}$ inches in height and the female 25 inches.

The brass was formerly in the north aisle but at the restoration was moved into the Tower. It is engraved in the *Transactions of the Shropshire Archæological Society*, vol. vi, p. 329.

IGHTFIELD.

I.

DAME MARGERY CALVELEY, WIDOW OF PHILIP EGERTON,
DEC. 1509, BUT BRASS ENGRAVED, C. 1495.

Large full length effigy under good triple canopy with marginal inscription. The figure turned slightly to the right, is represented wearing the kennel-shaped head-dress with long ornamented lappets, a plain close fitting gown, cut square at the neck and having large fur cuffs at the wrists. Round the hips is an ornamented girdle clasped by three rosettes from which hang a long chain terminating in a bell-shaped ornament. On the right, at the feet of the figure, are the small effigies of four sons in civil dress. On the left are four daughters in kennel-shaped head-dresses and close fitting gowns. From the mouth of the figure of Dame Margery proceeds a scroll inscribed:—

See Johannes baptista Ora pro me

Above the figure is a triple canopy of a debased character, highly decorative but heavy in its detail; in the



DAME MARGERY CALVELEY.
C. 1495.
IGHTFIELD, SALOP.



ST. JOHN THE BAPTIST, FROM THE BRASS TO
DAME MARGERY CALVELEY, C. 1495.
IGHTFIELD, SHROPSHIRE.
 $\frac{1}{2}$ linear.

centre pediment is a quatrefoil enclosing a shield on which is the initial P. M. E. for Philip and Margery Egerton. The centre finial terminates in a small figure of St. John the Baptist holding in his left hand a book whereon is the Holy Lamb and banner. A curious feature in St. John's raiment is the representation of the camel's neck and head forming a pendant to his skin robe. Some of the smaller finials of the canopy are lost.

A marginal inscription in black letter encloses the whole:—

Here lyeth dame Margery Calveley dowghter To William
Maynwaryng late of Ightfeld Sutyne wyf unto Philipp Egerton
late of Egerton squyer by the which Philipp she had thise Children
the which Deceasyd the day of the yere of owre lord
MCCCC on whos soule thu habe mcy ame.

At the four corners in the place of the usual symbols of the Evangelists are four shields all apparently bearing *cheguy* (*arg.*) and (*sa.*), for WARREN, of Ightfield.

The effigy measures 42 inches in height and the size of the whole composition is 7 ft. 6 ins. by 3 ft. 6 ins. It lies at the west end of the north aisle.

Dame Margery, a daughter of William Maynwaryng, of Ightfield, was thrice married; firstly to Philip Egerton, Esq., of Egerton, who was aged 26 years in 38 Hen. VI., and died 13 Edw. IV. (*Inquis. post mort.*). Of their children, John, the eldest son was 15 years of age at the time of his father's death, and died 1 Ric. III. (*Inquis. p. m.*). The second son, Sir Ralph, was chief ranger of Delamere forest and standard bearer of England. The other two may have died young. The daughters were Anne, Katherine, Ellen, and Elizabeth. all subsequently married. Dame Margery's second husband was Thomas Hurleton, of whom no details are known; her third, Sir Hugh Calveley, Knt., of Lee, who was aged 12 years in 11 Hen. VI. and died 10 Hen. VII. (*Inquis. p. m.*). Dame Margery died 1 Hen. VIII. (*Inquis. p. m.*).

The brass was laid down in her lifetime and after her third marriage, but the date of death has never been filled in.



Here lyeth the Good William maynwaryng the second sone of hertford maynwaryng
 & margaret his wyf daughter & heire of hertford & earl of Northfolke whiche
 William was Alperall butefor to this Lande and he dyed the xxij day of
 Marche Anno dñi millo cccc lxxviii on the xxvii dayes god almighty have mercy Amen

0 20"

"THE GOOD" WILLIAM MAYNWARYNG.

1497.

IGHTFIELD, SALOP.

II.

WILLIAM MAYNWARYNG, 1497.

Full length effigy, head lost, wearing a long tunic lined with fur, the sleeves full, of uniform breadth and edged with fur. The close fitting sleeves of an under-dress appear at the wrists. The tunic is confined round the waist by a girdle to which are attached a rosary, one end of which is secured by a tassel and the other by a hook from which hangs a signet ring, a gypcière or pouch and a long anelace with a small knife, called the "bastardeau," placed beside the hilt. This is a late example of the use of the anelace; the same method of carrying the knife may be seen on a stone effigy of a knight at Yatton, Somerset, and on the effigy of William Canyngs, at St. Mary Redcliffe, Bristol. The shoes are broad with round toes.

Below the figure is a black letter inscription in four lines:—

Here lyeth the Good William Maynwaryng the Second sone of
Hawkyng Maynwaryng
z Margarete his wyf doughter z heire of Gryffyn Waren z Lady of
Ightefelde whiche
William was Aspeciall benefactor to this Churche and he dyssesyd
the Lxxi day of
Marche Anno dni millio CCCC lxxxxi on whos Soles
god almyghty haue m'ercy Amen.

The figure in its present condition measures 39 inches in height and 14 inches from elbow to elbow. The inscription plate measures 28 inches by 5 inches. The head was lost previously to 1793.

"The good" William Maynwaryng was the second son of Hawkyng Maynwaryng by his wife Margaret, daughter and heiress of Gryffin Waren, and Lady of Ightfield. He was also a special benefactor to the church.

For many years this brass has been missing from the church. It disappeared during a restoration, in fact passed as a builder's perquisite, probably because it wanted a head. However, within the last few months it has

been fortunately recovered and is now in the possession of the Rev. J. Cooper Wood, the Clive Vicarage, Shrewsbury, to whom the writer is indebted for facilities for taking the rubbing from which the illustration is reproduced. Mr. Wood proposes to replace the brass in its original place.¹ Of its identification there can be no doubt, in the British Museum, Add. MSS. 21,236, fol. 266, is a sketch of the brass made in Ightfield Church on August 28th, 1793. It is also mentioned in *Haines' Manual* under Ightfield.

MYDDLE.

Haines' in his *List of Brasses*, under Middle mentions the existence of (1) A man in armour, c. 1490, peculiar (*i.e.*, by a local or Warwickshire artist); (2) A fragment, seven sons (Corbet family?), c. 1530.

Of these two brasses there is no record. No mention of them occurs in *Gough's History of Myddle*, nor is anything to be found in the various manuscript collections of Shropshire church notes in the British Museum. The present rector, who has held office for nearly fifty years, has never seen any trace of them.

I.

ARTHUR CHAMBRE, 1564, AND WIFE MARGARET.

Full length effigies turned sideways. Arthur Chambré in ruff, doublet, trunk hose, and fur-lined gown, with long false sleeves. His wife wears the "Paris hede," ruff, overgown with turned back collar and puffed and slashed sleeves, from the waist the overgown is open showing the undergown and from a long cord hangs an ornament, perhaps a pomander-box.

¹ Since the above was written the brass has been placed in the hands of Mr. A. P. Heywood Lonsdale, patron of the living of Ightfield, who is about to

have it placed in a new slab and laid down in the church; the head is to be restored and a short inscription stating this added.

Below the figures is a black letter inscription in six lines:—

Here lyeth buried In the mercy of Ihesus Christ ye bodye of Arthure
Chambre getylmā trewe Patrone of this pisshe church of Mid-
dle and Margarett his wyfe by hir he had issue one sonne and
one doughter whiche Arthure deceassyd the xix day of August
in the yere of our lord god a **MCCCCCLXiii** whois bodye &
soull God graunte a Joyefull resurrecyon Amen.

Below the figures are the small effigies of a son and a daughter on a single plate.

Above the figures is a shield of arms:—

*Arg., a fess compony or and az. between three lions' heads
erased sa., within a bordure gu. charged with eight escallops
of the first. CHAMBRE. impaling, Quarterly I. and IV.
Or, a lion rampant gu. CHARLTON. II. and III. gu. ten
bezants 4. 3. 2. and 1. ZOUCH.*

The effigies measure 21 inches in height and the brass lies on the chancel floor. It has been relaid.

Arthur Chambres, "de Petton," married Margaret, daughter of Francis Charlton, of Appley, Salop.

II.

RAPHE KINASTON, M.A., PARSON, 1629.

Inscription only. Size of plate $17\frac{1}{2}$ by $10\frac{1}{4}$ inches.

HERE LYETH Y^e BODY OF RAPHE KINASTON
M^r OF ARTS, PREBEND OF S^t ASAPH, CHAP-
LAIN TO KING IAMES, PARSON OF MIDDLE
WHEARE AFTER 33 YEARES HE HAD CARE-
FULLY AND RELIGIOVSLY PERFORMED HIS
CALLING, HIS SOVLE WENT VNTO HIS
MAKER TO GIVE ACCOVMP^t THEREOF
NOVEMBER THE 8 : ANNO : Dⁿi 1629
ANNO : ÆTAT : 69

Chancel.

III.

SARAH, WIFE OF JOSHUA RICHARDSON, 1651.

Inscription only. Size of plate 26 by 11½ inches.

HEERE LIETH INTERRED THE BODY OF SARAH THE
WIFE OF IOSHVA RICHARDSON OF BROVGHTO GEN^T
BY WHOME HEE HAD TENNE SONS, & SIX DAUGHTER^s
SHEE DEPARTED THIS LIFE THE XITH DAY OF MAY. An^o

Dni: 1651 Anoz Etatis suae sexagesima

THY GAINE MY LOSSE MY GREIFE I MUST SVPPRESSE
LEAST I SHOVL D SEEME TO GRVDGE THY HAPPINESS
MY STARR IS SETT ON EARTH IN HEAVEN TO SHINE
RISE SOVLE EMBRACE THE SVN THY LOSSE IS GAINE
Chancel.

ONIBURY.

DOROTHY PYTT, 1657.

Inscription only.

*In obitum dorothe pytt
charissimæ uxoris E. p.*

HERE LIES DIVORCED FROM HER HVSBAND'S SIDE
ONE THAT BY DEATH IS MADE HER SAVIOVR'S BRIDE
FOR ON GOOD FRIDAY HE DID HER BETROTH
VNTO HIMSELF FOR EVER WHERE HE GOTH
AND THVS VNITED SHE A GVEST BECAME
VNTO THE MARRIAGE SVPPER OF THE LAMBE
LEAVING HER EARTHLY MATE GRIEFE TO SVSTAIN
TILL DEATH BY STRICKING HIM WEDDS HER AGAINE
OH LANGVISH THEN MY SOVLE VNTILL I SEE
MY DEAREST WIFE IN HER FELICITIE.

1657.

South wall of chancel.

SHIPTON.

Inscription only.

This Chauncell was reedified and builded
of newe from the foundation and glazed
at the chardges of John Lutwich youngest
sonne of Richard Lutwich of Lutwiche
in the xxxi yeare of the Gracious
reigne of Queene Elizabeth 1589.

North wall of chancel.

SHREWSBURY, ST. ALKMUND.

LOST BRASSES.

“At the hasty and most shameful destruction of the church of St. Alkmund, Shrewsbury, about the close of the last century, ‘no care was taken to preserve the numerous gravestones, brasses, tombs, and other ancient memorials with which the aisles and chapels abounded. They were involved, with very few exceptions, in the general havoc, *the brasses were sold by weight*, and the gravestones dispersed and converted to common uses.’” *Haines’ Manual*, Introd. p. 258 quoting *Owen and Blake-way’s Hist. of Shrewsbury*, II. p. 299.

“In 1794 a gentleman went to copy the inscriptions on the brasses at St. Alkmund’s, Shrewsbury, and found that they had been sold by order of the churchwardens to a neighbouring brazier.” *Gent. Mag.*, 1794, pt. II, p. 1,087.

“Some of the Shrewsbury brasses are probably in the possession of a gentleman in the neighbourhood.” *Haines*, Introd. p. 258.

The gentleman referred to was Mr. — Smith, of Radbrook, near Shrewsbury, in whose possession were the following:—I. A civilian, c. 1520. II. A civilian, c. 1520. III. A lady, c. 1520. IV. A civilian and wife, c. 1530, *Haines*, Private Possession, &c., p. 235. See also *Notes and*

Queries, I S, vol. xi, p. 499. Mr. Smith has been dead for many years and all trace of these brasses is now lost.

In the British Museum, Add. MSS. 21, 236–37, are two volumes entitled—*Drawings of Monuments and Inscriptions from churches and chapels in Shropshire executed by the Rev. Edward Williams, 1792–1803, with indexes to each volume. Paper. Folio.* Some of the St. Alkmund brasses are drawn in 21, 236, fol. 71, *et. seq.*, under date May 24th, 1793. Others are figured in *Owen and Blakeway's History of Shrewsbury*, vol. ii, p. 286, principally taken from Mr. Mytton's MSS.

The volume containing Mr. Mytton's drawings is not with his other collections now in the British Museum. A MS. of Dugdale's also referred to by the Shrewsbury Historian is not now to be found.

From the above and other minor sources the following account is drawn.

I.

SIMON WALSHÉ AND WIFE JOAN, C. 1370.

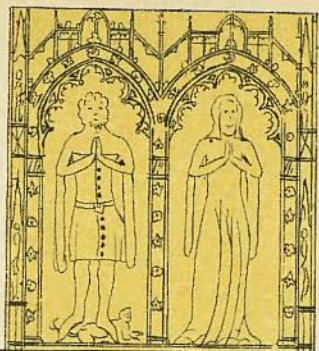
Owen and Blakeway, vol. ii, p. 288, give a rough engraving of this brass and the following account:—

“A rich brass, in the middle aisle, of a man and woman under two rich niches. He in a coat to his knees, and short cloak, with a beast at his feet, and this inscription on a plate of brass fixed on a large marble”:—

“hic jacent Simon Walshé & Johana uxor ejus quorum animabus p^opicietur imprecor deus.”

The Rev. Edward Williams' drawing in Add. MS. 21, 236, fol. 74, taken May 24th, 1793, makes the brass small but set in a very large stone. The indent of the inscription plate is shown as long and narrow. The brass was then “in the middle of the nave on a grey marble slab.” Unfortunately neither Blakeway nor Williams give the dimensions of the slab or the size of the brass.

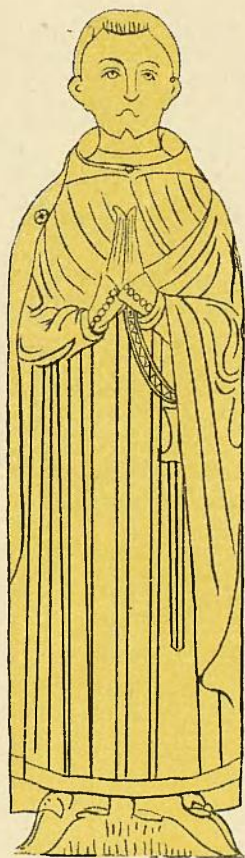
This brass must have been a very curious one, and may have been of foreign origin, but neither of the drawings are satisfactory, and leave much to be desired. The general design showed the figures of a civilian and wife,



SIMON WALSHE AND WIFE JOAN.

C. 1370.

SHREWSBURY, ST. ALKMUND.



A CIVILIAN.

C. 1400.

From drawings in Brit. Mus., Add. MS. 21,236, fols. 74, 83.

c. 1370, under a double canopy. Below was a narrow inscription plate. The man was represented with long hair and beard, and wore the short tight fitting cotehardie with cape and hood; from under the cape hang the long liripipes or streamers of the hood. Round the hips was an ornamented belt, and the legs were clothed in tight hose. At his feet was a "beast," but whether lion, dog, or what, it is impossible to say.

The lady apparently wore some sort of head-dress with a veil, and according to Blakeway's engraving a tight fitting kirtle, but Williams' drawing gives in addition long liripipes hanging from the shoulders.

The canopy consisted of two arches with cusping in the heads, the shafts ornamented with quatrefoils carried round the heads. The outer buttresses divided into niches with small figures (saints or weepers?) therein, two on each side, and finished with pinnacles. Over the main arches was a mass of tabernacle and finial work.

The design of the canopy is somewhat similar to that of the Flemish example at North Mimms, Middlesex c. 1360. As regards size, if Mr. Williams' drawing is to be relied upon, the small Flemish brass at Aveley, Essex, may be compared with this example.

II.

A MAN IN ARMOUR AND WIFE, c. 1380.

Add. MS. 21, 236, fol. 82, gives only the figure of the lady together with the canopy, but the engraving in *Owen and Blakeway* shows the lower portion of the man. When the Rev. Edward Williams made his drawing on May 24th, 1793, the brass was "under north wall of chancel on west side of north transept."

The figures had their right hands joined, the left hand of the man grasped his sword belt, whilst his wife held the cord of her mantle. Judging from Blakeway's engraving the man seems to have worn the bascinet and camail with a tight fitting jupon over his body armour. A rich bawdric supported his sword, on the centre boss

was the letter **R**. The legs were protected by cuisses, large genouillières, and jambs of plate. The feet were then wanting.

The lady wore the nebule head-dress with the hair falling to the shoulders, a close-fitting kirtle buttoned down the front, the sleeves tight and buttoned underneath, the cuffs large and reaching to the knuckles.

Over all was a mantle fastened across the breast by a short cord. From her left hand hung a short chain terminating in a small ornament. At her feet was a small dog with a collar of bells.

Over each figure was a triple canopy with an entablature above, and according to the drawings the canopy was groined. There appears also to have been a marginal inscription.

Nothing is known of the persons represented on this brass. *Owen and Blakeway* give an illustration, Vol. ii, p. 286, and the following account :—

“An extremely rich brass, representing a warrior and lady hand in hand, under two most elaborate Gothick canopies: at her feet a little dog. This is unnoticed by Dugdale; and the upper half of the man was stripped off before Mr. W. Mytton saw it. It was let into a very large slab of granite, 8 feet by 3 feet 7 inches; but without either arms or legend to indicate the persons intended. The stone, however, had been subsequently employed to record the interment of another person by the following inscription, which ran along the ledge :—

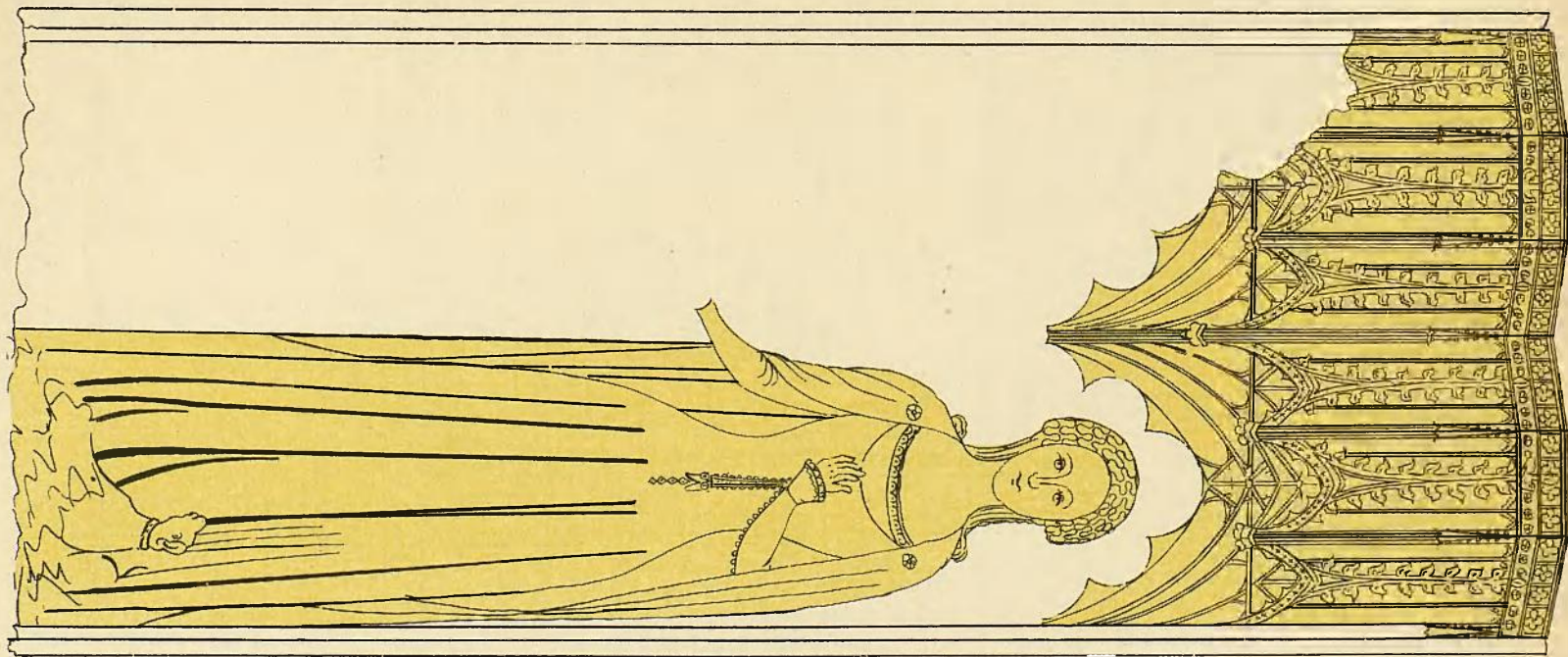
MARY DAUGHTER TO IHON OTTELEY GENT. AND WYFE TO
RICHARD OWEN MERCER GENT. DECESSED AN'O D'NI 1568.

The fourth word of this legend must, we conceive, be the remains of THOM.: for Mary, the daughter and co-heir of THOMAS Ottley, of Shrewsbury, *did* marry Richard Owen of the same town, and we can find no other family of the names in which so many particulars concur. The time agrees as well as the names, for the articles of the marriage bear date, Oct. 9, 23 Hen. VIII. 1531, and from this union sprung the learned judge Thomas Owen.”

III.

A CIVILIAN, c. 1400.

In *Owen and Blakeway*, vol. ii, p. 288, is a rude engraving of a brass “supposed Barker’s,” showing the figure of a civilian, with mantle and anelace, under a



A MAN IN ARMOUR (LOST) AND WIFE.

C. 1380.

SHREWSBURY, ST. ALKMUND.

From a drawing in Brit. Mus., Add. MS. 21,236, fol. 82.

single canopy, the side shafts then existing but the upper part lost and shown in outline only. The indents of two shields above the canopy are also shown, one on the sinister apparently a merchant mark as the cross and streamers appear above the shield proper. The following account is also given:—

“On a stone 7 feet 8 inches by within the rails of the communion table towards the south, a brass of a man in a gown, with a dagger by his side, standing under a rich canopy. In Mr. Mytton's time this was ‘supposed to be one of the Barkers of Haghmond’: but that family did not settle there till after the Dissolution, and this brass seems much more ancient. If the dagger did not oppose the notion, we should call the figure an ecclesiastick.”

The Rev. Edward Williams' drawing in Add. MS. 21, 236, fol. 83, dated May 24th, 1793, represents the figure alone, and is apparently reversed; his drawing may perhaps have been copied from an impression taken by means of printer's ink, and the fact that he was drawing from a reversed impression overlooked. That Mr. Williams occasionally made such impressions is proved by a copy of the Pontesbury inscription taken at this date and now bound into his collections.

The figure represented a civilian with close cropped hair and forked beard. The closely buttoned tight-fitting sleeves of an under-dress appeared at the wrists, over this was a tunic with close fitting sleeves, and over all an ample mantle buttoned on the right shoulder and gathered up under the left arm. From an ornamented belt passing over the left shoulder hung an anelace. The shoes were long and pointed. To the mantle was attached a hood. Similar figures exist at Northleach, c. 1400, and at Chipping Campden, 1401, both in Gloucestershire, and engraved in *Boutell's Series of Monumental Brasses*.

IV.

THOMAS CORBET, ESQ., 1436, AND WIFE ANCARET.

Owen and Blakeway, vol. ii, p. 287, give an engraving of this brass and the following account:—

“A large slab, 10 feet 7 inches by 4 feet 9 inches, in the south aisle, thereon brasses of a warrior and lady: he is helmeted and in plate

armour, his face disclosed, his hands joined in prayer, by his side a sword and dagger; his feet resting on a lion. The lady in a flat but highly adorned head-dress, her veil thrown back: robed in a long open mantle; at her feet two small dogs. Four shields decorated this tomb: three of which had disappeared in Mr. Mytton's time: but when Dugdale visited the church, that over the man's head bore the single raven of Corbet, and the fourth, under the lady's feet, bore the same coat, impaling three pallets surmounted of Barry of seven: intended, no doubt, for the arms of Barre. There was no inscription remaining, but Mr. Mytton describes the stone as remaining in the Talbot's chancel, and said to be of that family: and he afterwards found in a book of William Salusbury's of Rûg, the great genealogist, the following inscription, which proves the correctness of the tradition."

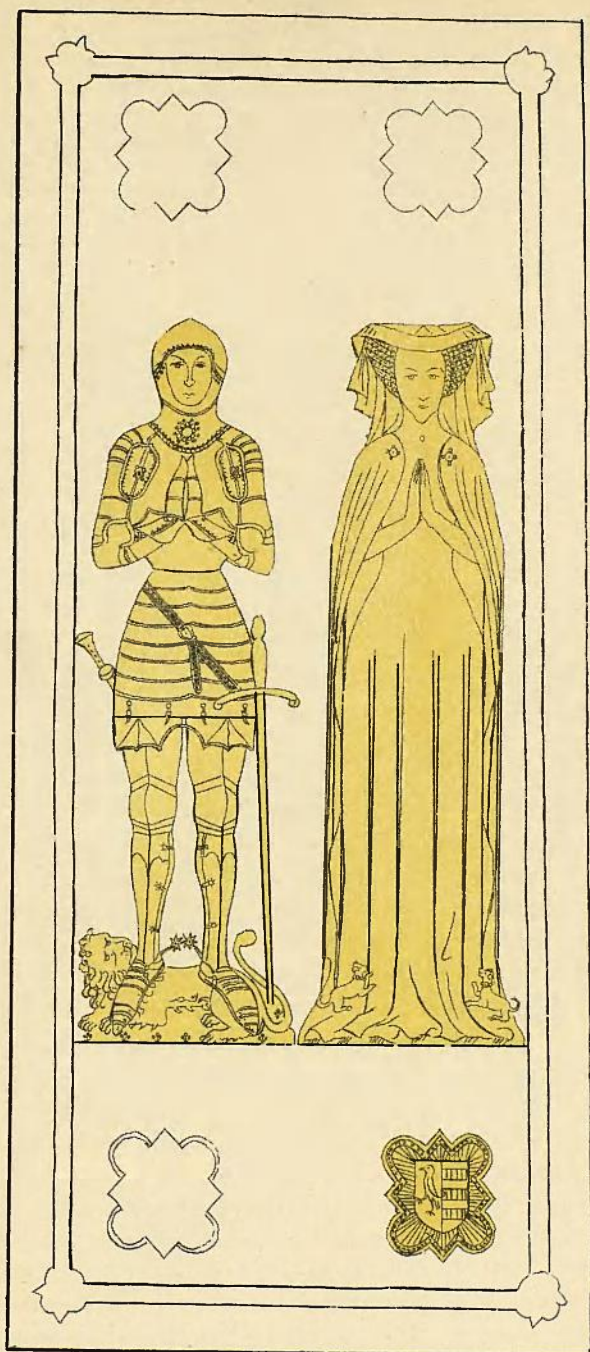
"*Hic jacent Thomas Corbet de Morton armiger et Anachoreta uxor ejus filia Thomae Barre militis junior & dnæ Alicia uxoris ejus soror Johis dñi Talbot qui quidem Thomas obiit M. CCCC-XXXVI & p̄ca Ankareta obiit die anno.*"

The Rev. Edward Williams gives a very careful drawing of this brass in Add. MS. 21, 236, fol. 71, under date May 24th, 1793, and notes that it was then in the "South Chancel."

The brass consisted of two effigies, four shields of arms on large quatrefoils, and a marginal inscription with, probably, the symbols of the Evangelists at the corners. Thomas Corbet was represented in complete plate armour, wearing the slightly pointed bascinet, plate gorget, epaulières composed of overlapping plates, cotes slightly heart shaped, gauntlets with large peaked cuffs, breastplate with pallets to defend the armpits. A long skirt of taces with two small tuilles buckled on the bottom, cuisses, genouillières, and jambs protect the legs, the feet being encased in pointed solerets with rowel spurs. The sword was suspended from a narrow ornamented belt crossing the skirt of taces diagonally. At the left side was fastened the misericorde. Under the feet was a lion.

His wife Ancaret, wore the horned head-dress with flowing veil, tight fitting kirtle and mantle. At her feet were two small dogs with collars of bells.

The lower sinister quatrefoil, the only one remaining in 1793, bore a shield charged with—*Or, a raven sa.* CORBET, impaling *Paly arg. and sa. four bars gu.* BARRE.



THOMAS CORBET, ESQ., AND WIFE ANCARET.

1436.

SHREWSBURY, ST. ALKMUND.

From a drawing in Brit. Mus., Add. MS. 21,236, fol. 71.

Thomas Corbet, Esq., of Morton, married Ancaret, a daughter of Sir Thomas Barre, Knt., by his wife Alice, sister of John, Lord Talbot. Thomas Corbet died in 1436 without issue. His widow is said to have afterwards married Jenkin Hanmer, Esq., of Hanmer.

V.

JOHN HERVY, 1470, JOHN HUMFRESTON, 1497, AND THEIR WIFE MARGERY.

BRASS ENGRAVED C. 1500.

Owen and Blakeway give no illustration but supply the following account in vol. ii, p. 288 :—

“A marble 6 feet 11 inches by 2 feet 11½ inches, towards the ascent to the altar, with the brass of a woman between two men in long gowns edged with fur: under the man on the left hand three daughters and a son: under the other man, six sons and as many daughters. At the two left hand corners, *i.e.*, over and under Humfreston, a shield of his arms: an eagle displayed, debriused by a chevron charged with three roses: at the upper right hand corner a tradesman's mark.”

The Rev. Edward Williams under date May 24, 1793, gives a sketch of this brass in Add. MS. 21,236, fol. 73, and notes it was then “On the north side of the chancel bet^w y^e seats & the steps leading to y^e communion table.” The figures of the children were then lost.

From Owen and Blakeway's account and from Mr. Williams' drawing a full account of the brass is obtainable.

In the centre was the figure of the wife turned sideways so as to be looking towards her second husband John Humfreston whose figure was on her right hand, on her left was the figure of John Hervy. Both the husbands were represented full face and wore similar dresses, viz., long fur-lined gowns with wide sleeves also lined with fur. Both had long hair and broad round toed shoes. Attached to their girdles were gypcières or pouches.

Their wife Margery wore the kennel shaped head-dress and the close fitting gown with fur edging and cuffs usually associated with this head-dress. Round the hips was a broad ornamented belt with a long pendent end

terminating in ornamented metal work. Below the figures was a black letter inscription in five lines:—

Hic jacent Johes Herby et Johes Humfreston Burgenses ville
 salopie et Margeria uxor eor^u
 et pdict^u Johes Herby obiit A^o dñi millio CCCCXXX et poiet^u
 Johes Humfreston obiit ultimo
 die mes^{is} marci A^o dñi millio CCCC nonagesimo bti ac etiam
 Margeria uxor pdictor^u obiit
 die mensis Anno dñi millio quingentesimo quor^u
 Animab^u ppiciet^u de^u amē

Below the inscription were the groups of children. Under Humfreston three daughters and one son in two groups; under Hervy six sons and six daughters also in two groups.

At the four corners were shields, the upper and lower dexter charged with the arms of HUMFRESTON:—*Arg., an eagle displayed sa., over all a chevron gu. charged with three roses of the first*—; the upper sinister bore the merchant mark of John Hervy, the lower sinister was lost in 1793 but probably contained a similar mark.

Owen and Blakeway state that “John Humfreston was a vintner in Shrewsbury, and a son of William Humfreston, of Humfreston. He was admitted a burgess of Shrewsbury in 15 Edw. IV.”

Margery survived her second husband and caused the brass to be made about the year 1500, leaving a blank for the date of her own death. This blank, as usual, had never been filled in.

THOMAS PONTISBURY, 1514, AND WIFE ELIZABETH.

Mentioned in *Owen and Blakeway*, vol. ii, p. 288:—

“The earliest memorial with a date was the following, noticed by Dugdale. On another plate of brass let into marble”:

“Hic jacent Thomas Pontisbury quondam mercator stapule
 Calisie qui obiit 26 die Martis ano dñi 1514 et Elizabetha uxor
 ejus que obiit nono die Septembris a^o 1513.”



JOHN HERVY, JOHN HUMFRETON, AND THEIR WIFE MARGERY.

C. 1500.

SHREWSBURY, ST. ALKMUND.

From a drawing in *Brit. Mus., Add. MS. 21,236, fol. 73.*

"The person here recorded was bailiff of the Town three times between 1469 and 1489. He was not the first of the name interred in this church: for our MS. Chronicle, under 1400, says, 'this yeare Wm. Ponsbury died, and lyethe in St. Alkmoond's,' and another William Pontysbury, the same, no doubt, who was bailiff in 1493, in his will, the probate of which bears date 15 March, 1510, and in which he mentions Elizabeth his wife, and Helyne and Dorothy his daughters, the former of them then married to Thomas Buryton, orders himself to be buried in this church."

There is no mention of this brass in the Rev. Edward Williams' collections.

VI.

GEORGE PONTESBURY, 1550, AND WIFE JANE, 1553.

WITH ADDITIONS IN 1636.

In Add. MS. 21,236, fol. 83, is an unfinished drawing of the armed figure of George Pontesbury. At fol. 88, is an impression taken with printer's ink, "from a brass plate lying in the closet on the north side of St. Alkmund's church, Shrewsbury, originally fixed in a marble monument in the chancel of that church, Oct. 4, 1793."

This was the inscription below the figures.

In *Owen and Blakeway*, vol. ii, p. 289, is an engraving of the brass, here reproduced, and the following account:—

"A marble inlaid with brass. The inscriptions are given thus by Dugdale, somewhat more fully than in the engraving."

"*Hic jacet Georgius Pontisburi et Jana uxor ejus et eorum duo filii viz Thomas Pont: et Georgius Pontes: necnon Dorothea Owen una cum Sara una filiar^o Richardi Outley de Pitchforke armigeri quae fuit uxor Edwardi Owen ar. filii dictae Dorotheae qui et ipse hic situs est in domino Monumentum autem hoc secundum voluntatem patris fieri fecit filius ejus Pontesbury natu maximus A^o M. CCCCXXXVI.*"

"On a plate at the feet of their portraitures":

Here lyeth George Pontesbury ye sone of Thomas Pontesbury late of Adbryghtlye wch dyed the tenth day of October A^o dni 1550 and in ye fforth yere of the rapgne of Ryndre Edward the sixt and also Jahne his wiffe one of the doughters of Sir Richard Laton knight which died the last day of June in the seventh yere of ye rapgne of ye abobe named worthie p^{nce} kinge Edward ye sixt on whom ye lord for Jesus Christ' sake have marcp."

"And below":

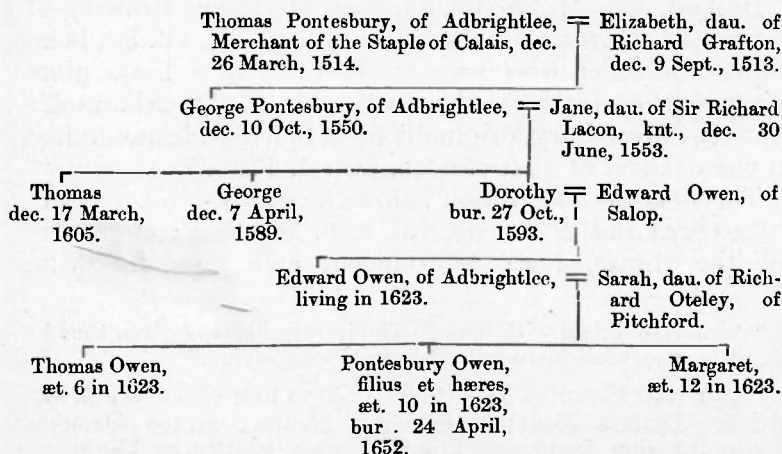
"Thomas Pontesbury
obiit a^o dⁿⁱ MCCCCCV."

"Georgius Pontesbury
obiit 1589 April VII."

"The fourth shield, now a blank, bore in Dugdale's time, the arms of Ottley."

"The inscription as engraved, and also as it exists in Dugdale's transcript, presents an insurmountable difficulty, making the stone to have been laid down in 1536 to the memory of persons, all of whom, except one, died many years after that date. But Mr. W. Mytton's drawing supplies the deficient century by adding a sixth C: and the inscription was assuredly cut in 1636. There is exactly the same mistake of a century in the date of the second Thomas Pontesbury, who certainly died in 1605, as is proved by the parish register and here also Mr. Mytton supplies a sixth C."

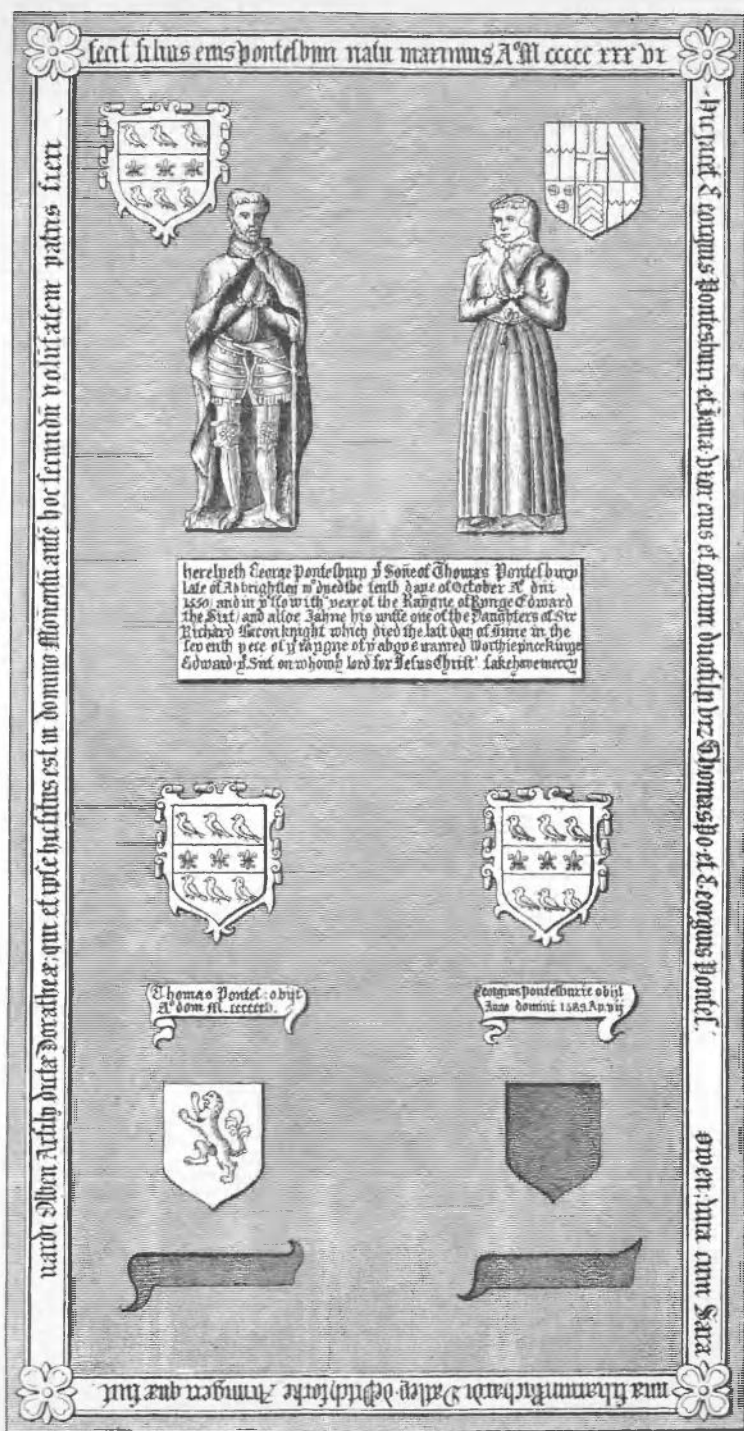
A short pedigree will better show the relationship of the persons mentioned in the inscription:



The brass consisted of two effigies, an inscription below, six shields of arms, four scrolls and a marginal inscription. Two scrolls and one shield were lost at the time the drawing was made.

The figure of George Pontesbury was in armour with a mantle over it. His wife wore the "Paris head" with depressed centre, an overgown and apparently a ruff.

Of the shields the upper dexter and two centre bore the arms of PONTESBURY—*Sa., on a fess between three martlets or as many fleur-de-lys az.* The upper sinister LACON—*Quarterly of six I and VI. Quarterly per fess indented erm. and az. LACON. II. . . a cross engrailed*



SHREWSBURY, ST. ALKMUND.
 "THE PONTESBURY BRASS."

From Owen and Blakey's History of Shrewsbury.

. . . III. *Or, a bend cotised sa.* HARLEY. IV. *Az., three round buckles or,* REMEVILL. V. . . . *two chevrons within a bordure engrailed* . . . The lower dexter, OWEN—*Or, a lion rampant gu.* The lower sinister according to Dugdale, OTLEY—*Arg., on a bend az., three oat garbs or.*

The marginal inscription states that Pontesbury Owen caused the monument to be placed in 1636, but the costume of the figures agrees more with the date of the deaths of George and Jane Pontesbury. Most probably Pontesbury Owen added the marginal inscription and the various shields to the two figures and inscription already on the stone.

VII.

RICHARD PROWDE, 1608, AND WIFE ALICE.

Mentioned by *Owen and Blakeway*, vol. ii, p. 290 :

"In the south aisle. On a plate of brass, having the figures of a man and woman, the man in a gown, and under them this inscription":

"HERE LYETH THE BODY OF RICHARD PROWDE DRAPER, HUSBAND OF ALICE PROWDE, DECEASED THE 25 DAY OF AUGUST 1608, AND HAD YSSUE 2 SONS RICHARD & JAMES & SIX DAUGHTERS, ANNE, MARY DECEASED, ELIANOR, MARY, SARAH, MARGARET."

SHREWSBURY, ST. MARY.

JOHN GARDINER, 1628.

Inscription with shield of arms. Size of plate 22 by 7 inches.

IN MEMORIAM SPECTATISSEMI VIRI DOMINI
JOHANNIS GARDINERI

GRATIA SANCTA DEI TIBI FVLSIT CHARE JOHANNES

EX RE NOMEN HABES HOC TVA VITA PROBAT

HORTI CVLTOR ERAS TIBI CVRA SOLOQ POLOQ

PLANTAS EGREGIAS ADDERE SVMA FVIT

RESVRGENTIS LETITIA

HINC SVRGO PROPERAT MEDIATOR IN AERE CHRISTVS

OBVIVS HVIC RAPIOR SEMPER EROQ COMES 1628.

In the lower sinister corner is a shield charged with the arms of GARDINER—*per fess arg. and sa. a pale counter-changed and three griffins' heads erased of the second.*

Mural. North Transept.

TONG.

I.

SIR WILLIAM VERNON, 1467, AND WIDOW MARGARET.

Full length effigies of Sir William Vernon in armour, and Dame Margaret in widow's attire, seven sons, five daughters (two lost), eight shields of arms and marginal inscription.

For good workmanship, general effect, and wealth of heraldry this is the finest example in the county.

Sir William is represented in armour, bare-headed, his head resting on a tilting helmet having the Vernon crest—*a boar's head*—and rich mantling. His armour consists of a collar of mail with vandycked edge, breast-plate with demi-placcates, pauldrons or shoulder pieces differing in shape, that on the left arm being further strengthened by a serrated ridge, the coutes or elbow pieces are of an extravagant size, the gauntlets are shell backed with long peaked cuffs, the fingers defended by small overlapping plates, the skirt of taces is long and terminates in a mail fringe over which are buckled two large and heavy tuiles, the genouillières have plates behind, and the sollerets are long and pointed with unguarded rowel spurs. The sword is suspended diagonally in front of the body, from a plain narrow belt whilst the misericorde is attached to the taces on the left side. Above the figure is a scroll inscribed ;—

Benedictus deus in donis suis.

Dame Margaret is represented in widow's attire. She wears the veil head-dress, a barbe covering the shoulders like a cape, a gown with tight sleeves and a sideless cote-hardie; over all is a mantle lined with ermine and fastened by a cord and tassels. At her feet is a curious repre-



SIR WILLIAM VERNON, KNT., AND WIDOW MARGARET.

1487.

TONG, SALOP.

sensation of an elephant, and from her mouth proceeds a scroll bearing :—

Ihū fili dauid miserere nobis

Below the effigies are the small figures separately inlaid—except in the case of the two youngest sons and the two eldest and two youngest daughters—of seven sons and five daughters. The sons are all in civil costume; from the mouth of the eldest proceeds a scroll inscribed :—

Sp'au in dno et crepiat me.

From the mouth of the second son :—

fili dei memento mei.

From the mouth of the fourth the scroll is lost.

From the mouth of the fifth :—

Dne leuau aiām meā ad te.

The third, sixth, and seventh sons have no scrolls.

The daughters—originally five in number but the figures of the two youngest are now lost—wear a modified type of the butterfly head-dress and close fitting gowns cut low at the neck; the figure of the third daughter is somewhat larger than the others, her gown is trimmed with fur, and from her mouth proceeds a scroll inscribed :—

Ihū fili marie pietat miserere nobis

There are eight shields of arms inlaid in the slab, three at the top, three at the bottom, and two in the centre between the figures.

Top row :—

(Dexter). *Az., three bars or.* PEMBRUGE.

(Centre). *Az., crusily two pipes or.* PYPE.

(Sinister). *Sa., a fess chequy az. and or, between six escallops arg.* DURVASSALL.

Centre :—

(Upper). *Arg., fretty sa.* VERNON.

(Lower). *Arg., a lion rampant gu, collared and crowned or.* STACPOLE.

Bottom row :

(Dexter). Az., *three lions passant in pale arg.* CAMVILLE.

(Centre). VERNON impaling PYPE.

(Sinister). Arg., *a bend engrailed gu.* (?). TREAMTON (?)

This last coat occurs amongst the Vernon quarterings on the tomb of Sir George Vernon, "the king of the Peak," 1567, in Bakewell church, Derbyshire. (See *Notes on the Churches of Derbyshire*, by J.-Charles Cox, vol. ii, p. 22).

A marginal inscription inlaid in the chamfered edge of the tomb surrounds the whole :—

✠ Hic iacent dñs Willms Vernon Miles Quondm Miles
constabularius Anglie filius et heres dñi Ricardt Vernon Militis
qui quondm erat Thesaurarius Calesie qui quidem dñs Willms
obiit ultimo die Mensis Junii Anno Domini Millimo CCCC^o
LXXVII Et Margareta uxor dici Willi filia Et hereditar^o dñi
Roberti Pypis Et Spemores Militis que quidem Margareta obiit
die Mensis Anno Domini Millimo CCCC^o LX
quorum Animabus Propicietur Deus AMEN.

The figures measure 3 feet in height and the size of the whole composition is 7 feet by 3 feet. It rests on a high tomb in the nave.

Engravings of this brass may be found in *Waller's Series*, pt. xi, and in *Griffiths' History of Tong*, p. 42.

Mr. Waller gives the following account of the persons commemorated by this brass :—

"Sir William Vernon, of Tong, Shropshire, also of Haddon, Derbyshire, and Harlaston in the county of Stafford, was son of Sir Richard Vernon, speaker of the parliament held at Leicester in 1426, and Treasurer of Calais 1445–51, by Benedicta, daughter of Sir John Ludlow, widow of Sir Fulk de Pembruge. Sir William held the appointment of knight constable of England, at what date does not appear, but probably as successor to Sir Sampson Meverill, who held it from, and in the lifetime of, John duke of Bedford. The knight constable was deputy of the lord high constable of England and kept the constable court. A statute passed 13 Ric. II, 1389, c. ii., declares the jurisdiction of the constable of England, and the power of the court in the pleas which might be

held in it. 'To the constable,' says the Act, 'it pertaineth to have cognizance of contracts touching deeds of arms and of war out of the realm, and also of things that touch war within the realm which cannot be determined nor discussed by the common law.' Sir William Vernon inherited from his father large possessions chiefly in the counties of Derby, Leicester, Salop, and Stafford, and became interested by marriage in other estates to which his wife was heiress. By his will, made on Sunday before the feast of SS. Peter and Paul, 1467, two days before his decease, Sir William Vernon, 'myghty of mynde,' desired to be buried in the church of St. Bartholomew at Tong, where a tomb was to be made after his own 'devyse,' and a priest to sing thereat for three years. He leaves to his wife Margaret the lordship of Marpul or Tong for life, in lieu of her jointure, which she had given up to their son Henry and his wife; to his four daughters Elizabeth, Margaret, Benett, and Alice, a marriage portion of 500 marks each, provided they dispose themselves according to the wishes of their mother; to his son William an annuity of twenty marks; to Richard the manor of Hasilbach for life; to Ralph the manor of Reworth in fee and all the testator's purchased lands for life; and he appointed Margaret his wife executrix with William Cumberforth and John Penyston, priest. The testator died on the 30th of June, 1467, and the will, still preserved at Somerset House, was proved at Lambeth 27th of June 1468, chaplain Penyston renouncing the executorship."

"Margaret, wife of Sir William Vernon, only daughter and heiress, as it appears, of Sir William Swynfen, of Pipe Ridware, Staffordshire, by Jocosa or Joyce, younger daughter and co-heir of Sir William Durvassal *alias* Spernore, senior, is described upon the brass as 'daughter and heir of Sir Robert Pype and Spernore,' an error which at one time caused much perplexity to genealogists, who found the addition at variance with authentic records. In a deed dated 13 Hen. IV, 1435-6, quoted by Shaw in his *History of Staffordshire* from a manuscript in the Harleian collection, John de la Hay, rector, grants to Richard Whitehill for life a moiety of certain lands in Rushale and Walllesal, co. Stafford, remainder to Margaret

wife of William de Vernon, daughter and heir of *Jocosa*, late wife of William Swynfen, Esq., and to her heirs for ever. William Swynfen, who inherited the Pype estate from his mother Agnes, sister of Sir Robert Pype, styled himself in 1415 William de Pype, and Lady Vernon as heir to her father was sometimes called Margaret de Pype, being, in fact, not daughter, but grandniece to Sir Robert. The Spernore lands she inherited from her mother Jocosa, so that the style 'Sir Robert Pype and Spernore' is altogether a misnomer. The original clause of the inscription, before its obscuration by the scribe or engraver, was perhaps not very different from the following:—*Et Margareta uxor dici Witti filia dni Willi Pypis et hereditar' dni Roberti Pypis et dni Witti Spernores Militis, &c.*" (*Waller, Mon. Brasses.*)

"In Dr. Ducarel's *Anglo-Norman Antiquities considered in a tour through Normandy*, London, fol. 1767, this brass and tomb are described as being in the church of Vernon, in Normandy. Whether a duplicate memorial to Sir William and Lady Vernon ever was erected there cannot now perhaps be ascertained, and is in fact very unlikely, but the engraving which illustrates the author's text is an undoubted, though somewhat inaccurate, reduction of the monument at Tong." (*Ibid.*)

II.

RALPH ELCOK, 1510.

Full length effigy, 25 inches in height, wearing cassock, surplice, and almuce.

Black letter inscription:

Hic iacet Radulph^o Elcok cel^{er}is cōfrat^{er} isti^o collegii
 qui natus fuit in villa stopfordie infra comitatu
 Eestrie qui obiit in festo sct katerine virginis
 et martr Anno dni millmo CCCC^o desimo.

A peculiar figure evidently the work of a provincial artist, possibly made at Coventry. The word following the surname may be intended for a contraction of "cellerarius" but it is not at all clear.

The figure is a good deal worn especially in the upper part. It is now mural in the South Aisle, and is engraved in Griffiths' *History of Tong*, p. 96.



Hic iacet Radulphus filius Ricardi regis Anglie
 qui natus fuit in villa Stapfordie infra comitatum
 Staffordie qui obiit in festo sancti Michaelis virgatus
 et maritus anno domini millesimo CCCo et octavo

RALPH ELCOK.

1510.

TONG, SALOP.

III.

— SIR ARTHUR VERNON, M.A., 1517.

Full length effigy in the dress of a master of arts of the University of Cambridge, viz., cassock, surplice, tippet and hood. Above the head of the figure is a chalice (7 inches in height) with conical bowl, open work knop and spreading base with small knops at the points of the feet. Above this is the wafer with a rayed edge and inscribed in the centre with “*ih̄c.*”



FROM THE BRASS TO SIR ARTHUR
VERNON, 1517.
TONG, SALOP.
 $\frac{1}{2}$ -linear.

Below the effigy is a black letter inscription in three lines:—

Orate specialetur pro aia dñi Arthuri Vernon
In Artibus magri bñib^s sitatis cantibrigie qui obiit
xbo die Augusti Ao dñi M^o CCCC^o xbi^o cui^o aie ppiciet^o de^o

At the corners of the stone are shields of arms:—

- I. (Upper dexter)—*Arg., fretty sa.* VERNON.
- II. (Upper sinister)—Quarterly of six, I. VERNON.
II. *Az., three lions passant in pale arg.* CAMVILLE.
- III. *Arg., a lion rampant gu., collared and crowned or.* STACKPOLE. IV. *Barry of six or and az.* PEMBRUGE.
- V. VERNON with a canton gu. VI. *Az., crusily two pipes or.* PYPE.

III. (Lower dexter) as No. II.

IV. (Lower sinister) as No. I.

The effigy measures 42 inches in height and the size of the whole composition is 8 feet 6 inches by 4 feet. It is on the floor of the Vernon Chantry where it was found during the restoration in 1892. Cole, the Cambridge antiquary, noted the figure on the occasion of his visit in 1757, but there is no notice of it in the Rev. Edward Williams' Collections (Add. MSS. 21, 236–37), taken between 1792–1803, so that it was probably floored over sometime between 1757–1803.

The brass is engraved in Griffiths' *History of Tong*, p. 55.

Arthur Vernon was the fifth son of Sir Henry Vernon by his wife Anne, daughter of John Talbot, second Earl of Shrewsbury. He was a master of arts of the University of Cambridge, rector of Whitchurch and warden of the college of Tong. He died 15 August, 1517, and must have been one of the first persons buried in the chapel erected by his father and only completed in 1515. By will dated the last day of September, 8 Hen. VIII, he desires his body to be buried "in the same parish church where I die" and to have a stone "what myn executours thinke best for me and my picture drawn therupon and for the making of my stone I bequeth xxxs." (P. C. C., *Holder*, fol. 35v.)

In the west wall of the same chantry is a curious stone half effigy under a canopy with shields of arms to the same Arthur Vernon.



Orate fratres pro anima domini arthuri de veron
in artibus magistri universitatis cantuarie qui obiit
anno domini millesimo quingentesimo octavo die
viginti octavo mensis augusti a domino in ecclesia sancti andree apud
cantuariam in pace requiescat amen



9

30"

SIR ARTHUR VERNON, M.A.

1517

TONG, SALOP.

IV.

DAME ELIZABETH DAUNSEY, 1549.

Inscription with shield of arms. Size of plate $17\frac{1}{2}$ by $10\frac{1}{2}$ inches.

Here under lynth interred the bodie of Dame Elizabeth
Dabnsey descended of the house & family of y^e Peckes
first married to Sir John Skeffington knighte
sometyme Sheriffe of Londo & after married
to Sr John Dabnsay knighte. Obiit A^o dni. 1549.

Thouche virtues rare did in this wighte abounde
And welthe at will this worthie ladie did pcesse
Yet nothinge in y^e ende her praise did more resounde
then faith in Jesus Christ with sober godlines
An eie to blynd a lyme to lame she was
To poore a frend Of kynne in eche degre
Both honoured & beloued too loe this dothe vertu pas
To place appointed by the lorde where blessed nt shal be.

Below this plate is a smaller one measuring $9\frac{1}{2}$ by $3\frac{1}{2}$ inches with the initials J. R., G. S., J. T., in a lozenge between the words

“Posuerunt Pietatis Monumentum.”

Above the inscription is a shield bearing the Skeffington quarterings impaling PECKE or Peche—*Or, three eagles displayed az., the upper dexter one charged on the breast with a crescent for difference.*

For the Skeffington quarterings see No. V.

Mural. Chancel. Engraved in Griffiths' *History of Tong*, p. 86.

V.

WILLIAM SKEFFINGTON, ESQ., 1550.

Inscription with arms, crest, helmet and mantling. Size of plate $17\frac{1}{2}$ by $9\frac{1}{2}$ inches.

Here under lynth interred the bodie of William Skeffington late of the White Ladies Esquire sonne and heire of Sir John Skeffington sometyme of Londo knighte. Obiit Ano dni. 1550

An esquier he was righte hardye to the fealde
 And faithfull to his Prynce in quiet tyme of peace
 But when his course on earthe he had fullfild
 The Lorde of worldly woes did him release
 And to his kingdom then his soule did call
 His bodye to dust returned from whence yt came
 Which rayse agayne he will to Joy celestiaall
 Where bodye and soule shall ever prayse his name.

Below is a smaller plate similar in all respects to the one on No. IV.

Above is a square plate rounded at the top, bearing the arms, crest, &c., of Skeffington.

Quarterly of six, I. *Arg.*, three bulls' heads erased sa.
 SKEFFINGTON. II. . . . a bend between two cotises
 and six mullets . . . III. . . . three birds . . .
 IV. . . . a fess dancettée between three crescents . . .
 V. *Erm.*, a bend . . . VI. *Erm.*, on a chief indented
 . . . three escallop shells . . . In the fess point a
 crescent . . . for difference.

Crest:—*A mermaid with comb and mirror, all proper.*

Mural. Chancel. Engraved in Griffiths' *History of Tong*, p. 84.

UPTON CRESSETT.

RICHARD CRESSETT, ESQ., AND WIFE JANE, 1640.

A quadrangular plate measuring 23 by 20½ inches. In the centre are the effigies of Richard Cressett and his wife Jane kneeling at a prayer desk on which lie open books. Richard Cressett wears a doublet with square turned-back collar, trunk hose, high boots and long cloak. Two sons in similar costume kneel behind him. His wife wears a close-fitting hood with lace edging, a gown with large turned-back collar also edged with lace, the sleeves puffed at the shoulders, slashed on the fore arms and terminating in short lace-edged cuffs. Three daughters in similar attire kneel behind their mother. All kneel on cushions on a chess-board pattern floor and are enclosed by a flat-topped arch, from the centre of which hangs a

shield bearing the arms of CRESSETT—*az., a cross engrailed within a bordure also engrailed or*—impaling HUXLEY of Edmonton—*erm., on a bend cotised gu. three crescents or.*

Below is an inscription in Roman capitals :

P. M. S.

REQVIESCIT SVB HOC CESPITE DEPOSITVM Janæ cressett
Richardo cressett ARMIGERO MARITATÆ Georgio Huxley
ET Catharinæ VXORI DE Wyrehall IN PARETIÆ EDMVNTON
AGRI MIDDLESEXESII (SED ILLE Cestria ORIVNDO) PROG-
NATÆ. QVÆ POST DUODECENNIVM CONIVGIALE OCTONAQ
PVERPERIA SVPERSTITIBVS QVINQ LIBERIS ROBERTO ET RICH-
ARDO MASCVLIS, Catharina Elizabetha ET Alisia FÆMELLIS.
REBVS HVMANIS EXCEDENS PLACIDE OBDORMIVIT.

DIE VIIBRIS VI
AN̄O DN̄I MDCXL
ÆTATIS XXIX

{ Ne quod MNEMOSYNVM desit marmorq;
dolorq; Coniugis æterno NECTARE Nomen
asunt Pignoraq; ingeniis et matrissantia
formis Tot stant Historiæ tot Monumenta
tibi.

R. GRIGS SCVLPSIT.

This seems to be the only plate in the county upon which a maker's name appears. Instances of the maker's or engraver's names are scarce. Two inscriptions dated 1654 and 1656 at Darley, Derbyshire, were made by "Robert Thorpe in Sheffield the carver"; an inscription dated 1629 at Nunkeeling, East Yorkshire, ends "Gab. Hornbie Sculp."; at Rudston and Lowthorpe, both in the same Riding, are inscriptions bearing "Tho. Mann Eboraci sculp." They are dated 1665 and 1677. Another inscription at Ormskirk, Lancashire, 1661, reads "Richard Mosok Sculpsitt."

The Cressett brass is on the wall of a chapel on the south side of the chancel. This chapel is said to have been a mortuary chapel belonging to the Cressett family, but is now used as a vestry.

Richard Cressett, Esq., married Jane, a daughter of George and Catherine Huxley, of Edmonton, Middlesex.

She died on the 6th of September, 1640, aged 29, leaving issue two sons, Robert and Richard, and three daughters, Catherine, Elizabeth and Alice.

WENLOCK, MUCH.

RICHARD RIDLEY, 1592, AND WIFE ELEANOR.

Small effigies kneeling on cushions at a table whereupon lie open books. Richard Ridley wears the usual civilian dress of the period. His wife has the "Paris hede," ruff and overgown.

Below is a black letter inscription in ten lines.

Heer unto this place lyeth buried the body of Richard Ridley, sonne
And heire of Raynold Rydley of Lynley Gent' z of Alice Leighton
his

Wife, firste married to Thomas Hownsloe of Caughley GENT,
by whome she had

Issue one sonne z 6 daughters. The sayd Richard liued in good
name z

Report z was thysse Bayly of this towne of Wenlock z ye fran-
chises

thercof. He married Eleanor Daughter of John Sydenham of
Chilworthyp in

Co. Somerset z had no Issue. He departed out of this transitory
lyfe the iii

of January 1592 z the sayd Eleanor his wyfe suruiving him caused
this

Monument to be sett up for a perpetuall token of her singular z
obedient

loue toward hi

Above the figures are three shields of arms:

Dexter—*Arg. on a mound vert a bull statant gu., armed*
or. RIDLEY of Lynley.

Centre—RIDLEY impaling SYDENHAM as in the sinister
shield.

Sinister—Quarterly of six—I and VI. *Arg., three rams*
passant 2 and 1, sa. SYDENHAM, of Combe, co. Somerset.
II. *arg., a bend fusilly sa.* KITSFORD. III. *arg., a cross*
engrailed gu., in the dexter-chief a mullet. IV. *Barry of*

six erm. and gu. V. sa., a bend or between six fountains ppr. STOURTON.

The effigies are $9\frac{1}{2}$ inches in height and the size of the whole composition is 19 by 20 inches. It is on the north wall of the chancel.

Richard Ridley, son and heir of Raynold Ridley, of Lynley, by his wife Alice Leighton, widow of Thomas Mownslow of Caughley, by whom she had one son and five daughters, was twice Bayley of Wenlock and married Eleanor, daughter of John Sydenham, of Chilworthy, Somersetshire, by whom he had no issue. He died 3rd January, 1592, and his widow erected the monument to his memory.

II.

ROBERT THORNE, 1645.

Inscription and three shields of arms on a small quadrangular plate on the north wall of the chancel.

NERE VNTO THIS SCVLPTVRE LYETH INTERRED YE BODY
OF ROBERT THORNE GENT. LATE OF SPONHILL WHO
SEVERALL TYMES WITH PRVDENCE FIDELITY AND JVSTICE
DISCHARGED THE OFFICE OF BAYLIFFE IN THIS ANCIENT
CORPORATION OF WENLOCK HE LIVED A LOYAL SVBJECT
TO HIS KINGE A LOVING SERVANT TO HIS COVNTREY AND
IN ALL ENDEAVOVS MANIFESTED HIMSELF A TRVE HON-
NOVRER OF THE NOBLE FAMILY OF THE LAWLEYS THVS
HE LIVED THEN DIED THE 18 DAY OF MARCH AO 1645
AGED 70 YEARES FOR WHOSE PIOVS MEMORIE HIS MOVERN-
FULL KINSMAN EDWARD THORNE HATH FOR SVRVIVING
AGES LEFT THIS TESTIMONY OF HIS LOVE AND GRIEFE

Arms on the dexter and sinister *three
lozenges in fesse* THORNE

In the centre—THORNE impaling *a chevron
between three leopard's faces*

WHITCHURCH.

I.

MATTHEW FOWLER, M.B., 1677.

Inscription with shield of arms, crest, helmet and mantling. The whole enclosed in an ornamented border. In the upper part are a candlestick, hour-glass and skull and crossbones.

Size of plate 24 by 24½ inches.

M. S.

MATTHÆI FOWLER GEN^{si}: ET IN MED:
 BACC: QVI LVTETIÆ PARISIORVM VARIOLIS EXTINGT^{us},
 PEREGRINATIONI SVÆ MVNDANÆ FINEM POSVIT ET IN
 CÆLESTI PATRIA SEDEM FIXIT PERPETVAM VLTIMO
 DIE JANVARIJ A D. 1677⁸ ANNO ÆTATIS SVÆ 24^{to}
 OPTIMÆ SPEI JUVENIS, CORPORE FORMOSVS:
 DOTIBUS ANIMÆ INSIGNIOR, PIETATIS ERGA:
 DEVM, ET PARENTES, VERACITATIS, PRUDENTIÆ,
 CASTITATIS, COMITATIS, MORUM DENIQ; BONORVM
 OMNIVM LAVDABILE EXEMPLAR, EXTERIS ET
 IGNOTIS GRATVS, AMICIS CARVS, PARENTVM DVM
 VIXIT SOLATIVM NON MEDIOCRE ET POST
 MORTEM LVCTVS EXTREMVS;

*Qui Filia Unica hac Quale eumqz Monumentum, ne
 Inutilia Uixisse Videatur, Maesti Posuerunt.*

Arms:—Az., on a chevron arg. between three lions passant guardant or, as many crosses pattée sa., a mullet in chief for difference. FOWLER.

Crest:—An owl arg., ducally gorged cr.

Mural. North Aisle.



Hic iacet Joanes onley filius et heres dñi roberti onley
 militis civitatis canonicus qui obiit xix die mensis Januarii dñi
 nullius et Johanna vx eius quorū animas precatur deus



JOHN ONLEY AND WIFE JOAN.

1512.

WITHINGTON, SALOP.

II.

JAMES EGERTON, 1735.

Inscription with skull and crossbones. Size of plate
13 by 9 inches.

*Here lyeth the Body of
James Egerton son of the Hon^{ble}
And Right Rever^d Henry Lord
Bishop of Hereford and the
Right Hon^{ble} Elizabeth his Wife
Who Departed this life
The 6th of Aug^r., 1735
In the 4th year of his age.*

Chancel.

 WITHINGTON.

JOHN ONLEY, 1512, AND WIFE JOAN.

John Onley, son and heir of Sir Robert Onley, of the town of Coventry, is represented bare-headed with long hair, his armour consists of a plate gorget, a breast-plate strengthened with demi-placcates, pauldrons of a curious shape, small coutes, gauntlets with shell backs and peaked cuffs, short skirt of taces with mail fringe, over which are strapped the tuiles, large knee pieces with plates behind, jambs and round-toed sabbatons with rowel spurs. The sword is suspended diagonally in front of the body from a narrow belt once inlaid with colour. There is no misericorde. The left arm of the figure is broken away.

His wife Joan is represented slightly turned to the right, she wears the kennel-shaped head-dress with plain lappets, a close-fitting overgown cut square at the neck, showing the finely plaited partlet and undergown below, the cuffs are large and edged with fur, whilst the long skirt is gathered up under the left arm.

Below the figures is a three-line black letter inscription :

Hic iacet Johes onley filius et heres dñi roberti onley
milit^o civitat^o cobente qui obiit XXX^{mo} die mens^o Junii A^o dñi
millmo CCCCXXIII et iohna ux^o ei^o quor^o aiab^o ppicir^o de' ac

Below the inscription there were on the original slab a group of seven sons in civil dress under the father (these still remain); and under the mother the indent of a group of three or four daughters (the latter were lost before 1795).



ARMS OF THE TOWN OF COVENTRY.
 $\frac{1}{2}$ linear.

At the four corners of the slab were originally shields of arms (the upper dexter was lost before 1795); the upper sinister (now placed under the brass of Adam Graffton) bears—

Quarterly I. and IV. *or, three piles gu., on a canton of the second a pierced mullet of the first.* ONLEY. II and III. . . . *three stirrups 2 and 1.* . . . The lower dexter bears the arms of the TOWN OF COVENTRY—*Per pale gu. and vert an elephant, on his back a tower triple towered*



he & his wife buried under Adam Graffton the most worshipfull knight
 living in his days sumerme chawle me to the famous prince knight
 Edward the 3rd & prince Arthur archidrou of Staff Warde n of the bested
 ffield in any of seint cristen Tollerne in Salow & pson of this knyght
 whiche deceased v xxiiij day of July a d m c ad = xxxi whos soul god

0

21"

ADAM GRAFFTON.

1580.

WITHINGTON, SALOP

or. The lower sinister (now lost) bore—. . . *a bend between six birds.* . .

In the British Museum (Add. MSS. 21, 236, fol. 109) is a sketch of this brass taken June 6, 1794, showing it in its original slab then in the nave. Some years ago the church was rebuilt, the brass taken from its slab; this disappeared and the brass itself was for some time in the custody of a neighbouring rector. It is now nailed on the north wall of the tower in a somewhat irregular fashion.

The figures are $22\frac{1}{2}$ inches in height.

This brass possesses considerable interest in that it is the work of a "local" or Warwickshire school of engravers, most probably settled in the town of Coventry. Compare the figure at Harley.

II.

ADAM GRAFFTON, PARSON, 1530.

Full-length effigy in cassock, surplice, almuce and cope.

Black-letter inscription in five lines :—

Here lyeth burned Master Adam Graffton the most worshipfull
prest
lyvyn in hys days sumtyme chapleyne to the famous princys kynge
Edward the Vth & pryncce Arthure archedecon of staff^e Warden of
the battell
felld Deane of seynt Mary College In Salop & pson of thys
Churche
whych deceassyd y^e xxvii day of Juli A^o dni M^o CCCC whos soul
god r(est)

A shield of arms belonging to the Onley brass is now inaccurately fixed below this inscription.

The figure measures $29\frac{1}{2}$ inches in height and formerly lay in the nave, it is now fastened to the south wall of the tower. The original stone is lost.

Master Adam Graffton, LL.B., was not only "the most worshipful prest lyving in his days" but also warden of Battlefield College, to which post he was admitted 17 November, 1478; chaplain to Edward V. and Prince

Arthur ; vicar of St. Alkmund's Shrewsbury, 1473-1489 ; rector of Upton with Withington, 1494 ; canon of St. Chad's 1494 ; prebendary of Lichfield, 1497 ; archdeacon of Salop, 1504-1514 ; archdeacon of Stafford and dean of St. Mary's Salop. He erected or completed the tower of Battlefield church in 1503. See *Battlefield Church, by the Rev. W. G. Dimock Fletcher, F.S.A.*

CHRONOLOGICAL LIST OF BRASSES WITH EFFIGIES.

- c. 1370. BURFORD. Dame Elizabeth Cornewaylle.
- 1382. ACTON BURNELL. Sir Nicholas Burnell.
- c. 1390. ADDERLEY. An ecclesiastic (abbot or bishop).
- 1467. TONG. Sir William Vernon and wife Margaret.
- c. 1475. HARLEY. A man in armour and wife.
- c. 1495. IGHFIELD. Dame Margery Calveley.
- 1497. IGHFIELD. William Maynwaryng.
- 1510. TONG. Ralph Eleok, priest.
- 1512. WITHINGTON. John Onley and wife Joan.
- 1517. TONG. Sir Arthur Vernon, M.A., priest.
- 1530. WITHINGTON. Adam Graffton, priest.
- 1533. EDMOND. Francis Yonge and wife Anne.
- 1560. ADDERLEY. Sir Robert Nedeham and wife Agnes.
- 1564. MIDDLE. Arthur Chambie and wife Margaret.
- 1571. ACTON SCOTT. Thomas Mytton and wife Elisabeth.
- c. 1580. DRAYTON. Rowland Corbet.
- 1592. MUCH WENLOCK. Richard Ridley and wife Eleanor.
- 1599. GLAZELEY. Thomas Wylde and wife Elizabeth.
- 1616. ALVELEY. John Grove.
- 1640. UPTON CRESSETT. Richard Cressett and wife Jane.
- 1653. CLUN. Sir Robert Howard, K.B. (inscription with devices).

LIST OF BRASSES ACCORDING TO COSTUME.

ARMED FIGURES:—

(a) alone :

ACTON BURNELL, Sir Nicholas Burnell, 1382.

(b) with ladies :

TONG. Sir William Vernon and wife Margaret, 1467.

HARLEY. A man in armour and wife, c. 1475.

WITHINGTON. John Onley and wife Joan, 1512.

ADDERLEY. Sir Robert Nedeham and wife Agnes, 1560.

CIVILIANS :

(a) alone :

IGHTFIELD. William Maynwaryng, 1497.

DRAYTON. Rowland Corbet, c. 1580.

ALVELEY. John Grove, 1616.

(b) with ladies :

MIDDLE. Arthur Chambre and wife Margaret, 1564.

ACTON SCOTT. Thomas Mytton and wife Elsabeth, 1571.

MUCH WENLOCK. Richard Ridley and wife Elianor, 1592.

GLAZELEY. Thomas Wylde and wife Elizabeth, 1599.

UPTON CRESSETT. Richard Cressett and wife Jane, 1640

ECCLESIASTICS :

ADDERLEY. An abbot or bishop, c. 1390.

TONG. Ralph Elcok, 1510.

Sir Arthur Vernon, M.A., 1517.

WITHINGTON. Adam Graffton, 1530.

LADIES :

BURFORD. Dame Elizabeth Cornewaylle, c. 1370.

IGHTFIELD. Dame Margery Calvey, c. 1495.

MISCELLANEOUS :

EDGMOND. Francis Yonge (in shroud) and wife Anne, 1533

CLUN. Sir Robert Howard, K.B., 1653 (inscription with devices).