

THE BRASSES OF MIDDLESEX

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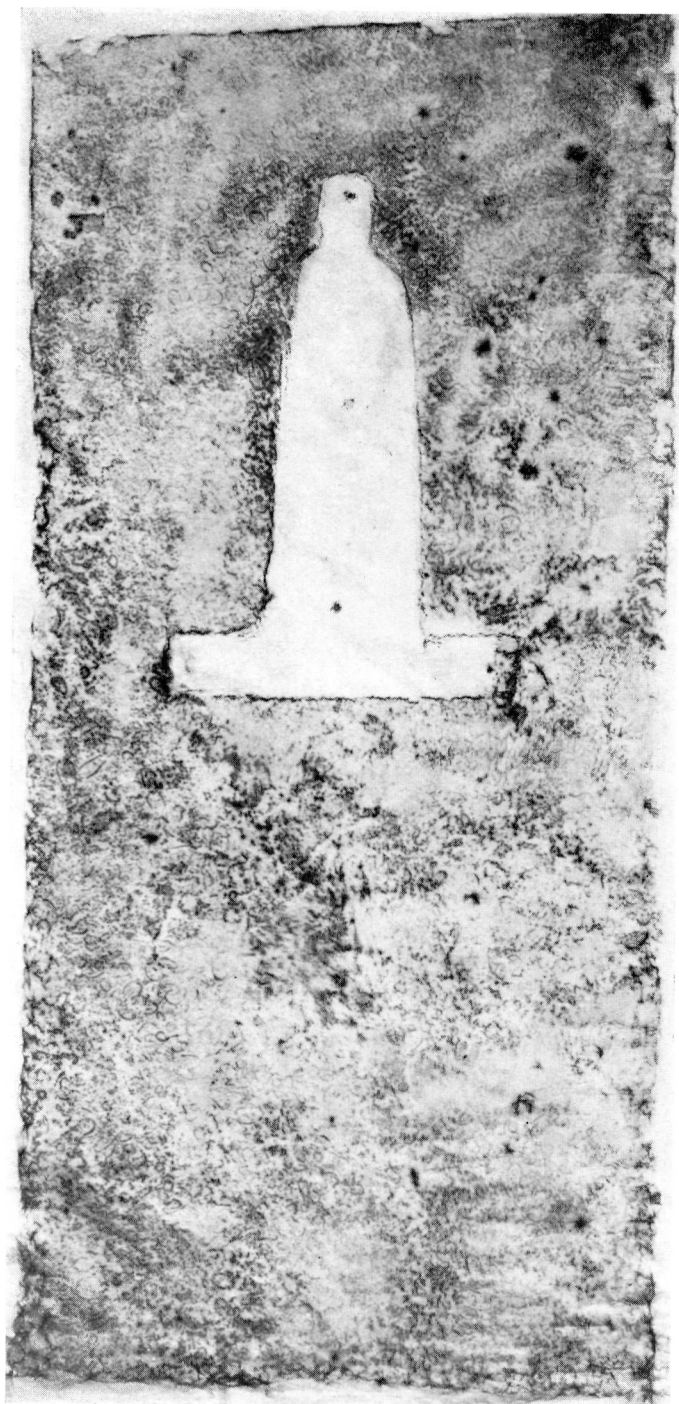
III.

CHELSEA

I. Lady Jane Guyldford, Duchess of Northumberland, 1555; lady in heraldic mantle, kneeling, with eight sons (effigies lost) and five daughters, also kneeling; two shields remaining. Inscription cut in alabaster. Mural, at back of altar tomb in South chapel.

This distinguished lady is commemorated by an elaborate Tudor chantry tomb. It is difficult to picture the original composition from its present mutilated condition, but drawings are still in existence showing the original form. These drawings, from the Lansdowne MSS. in the British Museum and from the collection of Sir Edward Coates, Bt., are reproduced, with recent scale drawings and three photographs, in the L.C.C. Survey of London, Vol. VII, Chelsea, Pt. III, published in 1921. The monument is also illustrated by a photograph (Plate 15), in the volume on West London of the Royal Commission on Historical Monuments (1925). In this photograph the altar tomb itself is absent, but it has in part been restored since that time.

The monument is against the South wall of the South aisle (or More chapel), at its eastern end. (This aisle is all that remains of Chelsea Old Church after the recent war.) There is a recess in the wall, flanked on either side by Purbeck marble shafts with spiral flutes. These shafts support a flat canopy, the soffit of which is carved to resemble fan tracery. The front pediment of the canopy is now missing. On the drawing in the Lansdowne MSS. it appears that there were seven lozenge-shaped shields, each bearing a coat of arms and each surmounted by a coronet, along the front of the pediment of this canopy; also, three shields are shown on the side of the altar tomb. This altar tomb occupies part only of the space beneath the canopy and projects beyond the canopy into the chapel. The wall at the back of the tomb is divided into three bays by buttresses and on this wall are several brass plates the arrangement of which can be seen in the illustration. In the wide



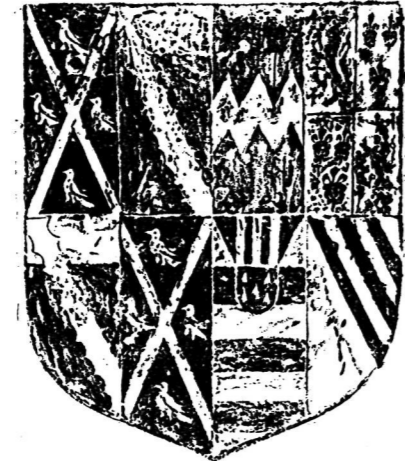
INDENT I. CHELSEA.



INDENT IV. CHELSEA.



Robert Anthon John Hamerham



HERE LYETH Y^E RIGHT NOBLE AND EXCELLENT PRYNCE
 LADY IANE GYLDDEFORD LATE DVCHES OF NORTH
 BERLAND DAUGHTER AND SOLE HEYRE VNTO Y^E RIGHT
 HONORABLE S^R EDWARD GYLDDEFORD KNIGHT LORD
 WARDEYN OF Y^E FYVE PORTES Y^E WHICH S^R EDWARD
 WAS SONNE TO Y^E RIGHT HONORABLE S^R RICHARD
 GYLDDEFORD SOMET YMES KNIGHT AND COMPA
 NION OF Y^E MOST NOBLE ORDRE OF Y^E GARTOR AND
 THE SAID DVCHES WAS WYFE TO THE RIGHT HIGH
 AND MIGHTY PRINCE IOHN DV DLEY LATE DVKE
 OF NORTH BERLAND BY WHOME SHE HAD YSSEW
 XIII CHILDREN THAT IS TO WETE VIII SONNES AND
 V DAUGHTERS AND AFTER SHE HAD LYVED YERES
 XLVI SHE DEPARTED THIS TRANSITORY WORLD AT
 HER MANER OF CHESE Y^E XXII DAYE OF IANVARY IN
 Y^E SECOND YERE OF Y^E REIGNE OF OWR SO
 VEREYNE LADY QVENE MARY THE
 FIRST AND IN A M D LV ON
 WHOSE SOVLE IESV HAVE M^{CY}



John Hamerham



centre panel is a large alabaster tablet bearing the following inscription in incised Roman capitals:

HERE · LYETH · Y^E · RIGHT · NOBLE · AND · EXELLENT · PRYNCES
 LADY · IANE · GUYLDEFORD · LATE · DVCHES · OF · NORTHV̄
 BERLAND · DAUGHTER · AND · SOLE · HEYRE · UNTO · Y^E · RIGHT
 HONORABLE · S^R · EDWARD · GUYLDEFORD · KNIGHT · LORD
 WARDEYN · OF · Y^E · FYVE · PORTES · Y^E · WHICH · S^R · EDWARD
 WAS · SONNE · TO · Y^E · RIGHT · HONORABLE · S^R · RICHARD
 GUYLDEFORD · SOMETYMES · KNIGHT · AND · COMPA=
 NION · OF · Y^E · MOST · NOBLE · ORDRE · OF · Y^E · GARTOR · AND
 THE · SAID · DVCHES · WAS · WYFE · TO · THE · RIGHT · HIGH
 AND · MIGHTY · PRINCE · IOHN · DVDLEY · LATE · DVKE
 OF · NORTHV̄BERLAND · BY · WHOME · SHE · HAD · YSSEW
 XIII · CHILDREN · THAT · IS · TO · WETE · VIII · SONNES · AND
 V · DAUGHTERS · AND · AFTER · SHE · HAD · LYVED · YERES
 XLVI · SHE · DEPARTED · THIS · TRANSITORY · WORLD · AT
 HER · MANER · OF · CHELSE · Y^E · XXII · DAYE · OF · IANVARY · IN
 Y^E · SECOND · YERE · OF · Y^E · REIGNE · OF · OWR · SO
 VEREYNE · LADY · QVENE · MARY · THE
 FIRST · AND · IN · A^O · MDLV · ON
 WHOSE · SOVLE · IESV · HAVE · M^{RCY}

Above this tablet is a circular brass plate $8\frac{1}{2}$ in. in diameter on which is a shield of arms surrounded by the Garter. The shield bears the arms of Sir Edward Guildford, father of Lady Jane:

Quarterly 1 and 4, or a saltire between 4 martlets sable (Guildford); 2 and 3, argent, a chief sable over all a bend engrailed gules (Halden). To the left of the inscription as it is viewed is another brass shield 8 in. wide and $9\frac{1}{2}$ in. high, bearing the above quartered arms, impaling: *quarterly, 1, argent, a fess dancettée sable (West); 2, quarterly i and iv, gules a lion rampant argent armed and langued azure between eight crosses crosslet fitchée in orle of the second (la Warr); ii and iii, azure, 3 leopards heads jessant-de-lis, argent (Cantelupe); 3, barry of six or and azure, on a chief of the first two pallets between two base esquiterres of the second, over all an inescutcheon ermine (Mortimer); 4, gules, 3 bendlets enhanced or (Grelle).*

To the right of the inscription is the indent for a lozenge-shaped shield. This, too, had the arms of the duchess, according to the drawings referred to earlier, reproduced in the L.C.C. Survey. This lozenge was surmounted by a coronet.

In the right hand bay, as viewed, there is still the brass of the lady, kneeling, in heraldic mantle with arms in enamel upon it. These are quarterly of six: 1, Guildford quartering Halden; 2, West; 3, La Warr; 4, Cantelupe; 5, Mortimer; 6, Grelle. (Lysons comments that the original enamel had gone and a new filling had been painted. The present appearance suggests a painted finish.)

The lady's head-dress is particularly attractive; the costume conforms to the period. The head-dress may have had colour, while the heraldic robe has an ermine collar.

Behind the lady are the kneeling figures of five daughters, and on a brass fillet above are their names in black letter.

Mary, M'garet, Katerin, Kat'yn & Temperanes.

There is evidence on the stone—an extended indent and a remaining rivet—that the original plate accommodated at least one more daughter. When the error was realised this was cut off, leaving the straight right hand edge. It also looks as though there were two rivets formerly holding a plate which, from its position and likely dimensions, was a scroll issuing from near the lady's head.

Upon the left hand bay was affixed a plate with the kneeling effigies of eight sons, now lost. There still remains above this indent a brass fillet with their names. Reading from left to right, the youngest first, they are:—

Charls, Harry, Gilford, Robert, Ambros, John, Thoms & Harry.

The R.C.H.M. volume on West London incorrectly describes this indent as for "husband and sons."

Lady Jane was the only child and heiress of Sir Edward Guildford of Halden in Rolvenden (Kent). After his death she became a ward of Sir John Dudley, to whom she was later married. The royal manor of Chelsea was granted by Edward VI in the year of his death (1553) to the Duke and Duchess of Northumberland and, although the Duke's property was forfeit on his attainder, his widow continued to live at Chelsea, where she died and was buried in the church on 1st February, 1555-56. Of the children, Charles, Thomas and three girls died young. The elder Harry was killed at the siege of Boulogne and the younger at St. Quentin. John and, at his death, Ambrose became Earls of Warwick. Robert Dudley became the celebrated Earl of Leicester, while Guildford was beheaded in the

Tower with his wife, Lady Jane Grey. Mary married Sir Henry Sidney and had, as a son, Sir Philip Sidney. Catherine married Henry, Earl of Huntingdon, and was buried near her mother in Chelsea church in 1620.



II. Sir Arthur Gorges, 1625, in armour, and second wife, Elizabeth, six sons and five daughters, all kneeling, on rectangular plate. Achievement on separate plate. Inscription lost. Mural, North wall of South aisle.

There remains of this monument two brass plates. One rectangular plate, $10\frac{3}{4}$ in. high and $22\frac{1}{4}$ in. wide, bears upon it the kneeling figures of Sir Arthur Gorges and Elizabeth, his second wife, with six sons kneeling behind their father and five daughters kneeling behind their mother. The father and the first son are in armour, the remaining sons in civilian clothes. Sir Arthur and his wife are kneeling before a table, on opposite sides. All the figures are turned forward to give a three-quarters full face view; they kneel on cushions on a chequer pattern tessellated floor. The central table is covered with a cloth with a fringe and two open books lie upon it, one in front of each of the principal figures. Sir Arthur died in 1625 and the costume is a fair example of the early Carolingian period, not enhanced in beauty by the engraving. The plate indeed is very lightly incised. A reversed impression taken as an engraving (by Faulkner) is in the collection of rubbings in the Society of Antiquaries library. The illustration of this plate facing p. 120 in Randall Davies' book on Chelsea Old Church (1904) is from this or a similar impression.



II. SIR ARTHUR AND LADY GORGES, 1625. CHELSEA.

The second plate, now mounted on the wall near the first, is $8\frac{1}{2}$ in. wide and $9\frac{1}{8}$ in. high. On this is a shield of arms surmounted by helm, crest and mantling. The arms are:—quarterly, 1, lozengy or and azure, a chevron gules (Gorges); 2, argent, a gorges (or whirlpool) azure (Gorges); 3, argent, on a chief gules 3 besants (Russell of Dyrham); 4, sable, 3 fusils in fesse between 3 stags' heads cabossed argent (Budockshead), impaling, argent, 6 crosses crosslet fitchée sable, three, two and one, on a chief azure 2 mullets or pierced gules (Clinton).

The crest is a greyhound's head erased and collared.

John Bowacke (*The Antiquities of Middlesex*, 1705-6) describes "A monument rais'd about four foot from the ground, with the effigies of Sir Arthur Gorges, his lady, three [sic!] sons and five daughters, in brass plates fix't thereon, and this inscription:

In Obitum Illustrissimi Viri Domini/Arthuri Gorges Equitis Aurati Epicedium.

Te defient, nati, natae, celeberrima conjux,
 Te dolet argutae moesta Caterva Scholae,
 Ast Lucanus Ait, se vivo, non periturum.
 Arthurum Gorges, transtulit ipse Deus;
 Aethereas cupiens Arthurus adire per auras,
 Et Novus ex ejus Nomine natus adest."

Lysons (*Environs of London*, Vol. 2, p. 104, 1795) says that "no trace of this remains." Faulkner says the same, but in a letter to the *Gentleman's Magazine* (1832; p. 602) he describes a "thorough interior reparation" of the church. During the relaying of the pavement the two remaining brasses were recovered from under the floor of the chapel. Faulkner made his impressions at that time and no doubt the brasses were then set in the wall where they are now.

A full account of Sir Arthur Gorges and his family is given by Randall Davies (*Chelsea Old Church*, 1904, and also, with illustration, in *Trans. Mon. Brass Society*, Vol. II, p. 329). Sir Arthur was the third son of Sir William Gorges, Vice-Admiral of the Fleet, and Winifred, daughter and co-heiress of Roger Budockshead of South Budeaux in Devonshire and his wife Frances, daughter of Sir Philip Champernowne of Modbury. Sir Arthur was therefore a first cousin of Sir Walter Raleigh.

Arthur Gorges married Douglas Howard, a grand-daughter of Sir Thomas Howard, third Duke of Norfolk, in 1584. Her death in 1590 inspired an elegiac poem by Spenser, a friend of Arthur Gorges. The only child of this marriage, a daughter, died in 1600.

As his second wife, Sir Arthur married Lady Elizabeth, the only daughter of Henry, second Earl of Lincoln. Lincoln resided at Chelsea until his death in 1615 and his daughter and son-in-law would appear to have built Gorges House before this time, but after 1597. Sir Arthur was buried at Chelsea on 10th October, 1625, and Lady Elizabeth on 29th July, 1643.

The children of this marriage were:

- William, born 1599 and died within the year;
- Arthur, buried at Chelsea, 1661;
- Timoleon, killed in 1629, aet. 28, and buried at Chelsea;
- Egremont, buried at Chelsea in 1637-8;
- Carew and Henry, the latter buried at Chelsea in 1641.

The daughters were:

- Frances 1, Frances 2, Elizabeth and Dudley.

III. Humphrey Peshall, died 1650, inscription only (coffin plate) engraved in 18th century; mural in South aisle.

This plate was on the South wall of the nave. It became detached during the war and has been kept, with much of the

other furnishings of the old church, in the crypt of a neighbouring church.

The plate is only $2\frac{1}{2} \times 3\frac{1}{2}$ in. but bears the following inscriptions:—

M.S.

Humfri Peshall de Halne Par. Halys Owne
Sallop. fil. Dni. Johis. de Horsly Staff
Bti. obt. Febre Londini Juli 12^o 1650.
Aet. 51. Ex ux. Maria fil. Rici. Blount de
Rowlege Staff. et Jana Leighton de
Coates Salop. tres filōs religit Sup̄stes
Johane, Lauru and Humfru.

The lettering of this inscription is clearly a good deal later than 1650 and there is evidence that this plate is false testimony by a claimant to a baronetcy, but no evidence of why it is to be found at Chelsea. The Peshall baronetcy became extinct in 1771 and thereafter the Rev. John Pearsall, of a family resident at Hawne for several generations, changed his name to Sir John Peshall, and altered the name of his grandfather on his tombstone. Nash (*Collections for the History of Worcestershire*, 1781, Vol. 1, p. 534) quotes under Hales Owen an epitaph similar (in character) to that on this plate. There seems no doubt therefore who was the author of the inscription in Chelsea church and that it was engraved ca. 1771-2.

There is no record that Peshall was buried at Chelsea.



IV. HENRY GORGES, 1674. CHELSEA (formerly STECHFORD)

IV. *Henry Gorges, 1674, coffin plate, inscription only, mural, south aisle.*

This is a brass coffin plate, 6 in. square, to a member of the Gorges family. It was found in an antique shop in Chelsea in 1916 and was purchased by the Rev. W. H. Stewart, the incumbent at the time. He was unable to trace any connection with the Gorges at Chelsea. Correspondence in *The Times Literary Supplement* in 1920 suggested that it might have come from the church at Stetchworth, near Newmarket. The incumbent wrote that he would willingly restore it if it could be shown that Stetchworth was indeed its rightful home. However, this does not appear to have been established and the plate was affixed to the wall of the More chapel, next to the two plates of Sir Arthur Gorges, in 1948-49.

The inscription reads:—

HENRY GORGES
ESQ^E ONELY CHILDE
OF RICHARD LORD
GORGES, WHO DYED
Y^E 27TH OF APRILL
1674 IN Y^E NYNETEENT^H
YEARE OF HIS AGE

In the church at Stetchworth, against the east wall of the north aisle, is a tomb in black and white marble, with half length figures of Lord and Lady Gorges; and before them on an altar tomb the effigy of a young man in Roman military habit.

An inscription (in Roman capitals) above the effigies reads:—
“Richard Lord Gorges Baron of Dundalk in Ye Kingdome of Ireland and Bridget his wife onely daughter of S^r. Henry Kingsmill of Sydmonton in the County of Southampton K^t by whom he had onely two Sonns Edward who dyed in few dayes after he was borne and Henry Gorges of the age of nineteen yeares and was buryed here in this vault the sixth day of May 1674, to whose memory his sad and afflicted Father and Mother erected this monument.”

There seems little doubt that the brass coffin plate refers to the same person and is from his coffin at Stetchworth. Access to the vault was by an opening outside the church on the north side, but this is bricked up.

INDENTS REMAINING

I. On the floor of the former Chancel, on the North side and at the foot of the "Bray" tomb, is an almost rectangular slab measuring 6 ft. 1 in. along one side and 6 ft. 3 in. along the other and having a uniform width of 2 ft. 11 in.

On this is still clearly to be seen (the slab is now exposed to weathering) the figure of a priest (in cope)—from outline judged to be late 15th century or early 16th. Below was a rectangular inscription plate. The figure of the priest is 25 in. high and the inscription is 18½ in. by 3¼ in.

II. The second indent mentioned in the Royal Commission volume on West London (1925) is described as being to a man in armour and wife, with scrolls, inscription plate and four shields, much worn, of the late 15th century. This, too, was on the chancel floor at the entrance to the North Chapel. A similar description is given in the L.C.C. Survey (1921) and, from his observation, by Randall Davies.

Notes made by Mr. Greenhill, F.S.A. Scot., when he visited the church in December, 1923, record a very faint indent of a scroll on the sinister side. The slab was 43 in. long by 55½ in. wide.

It is now so worn that its very identity must be in doubt and, being now in the open, is likely to wear even more rapidly.

III. A third indent recorded by the Royal Commission book on West London is described simply as "partly hidden by altar step." This cannot be identified.

IV. On the North side of the Chancel, still existing and in part protected by remaining wall, is an altar tomb in a recess. On the tomb is a moulded slab, sunk round the chamfered edge for a brass fillet, and having indents for a figure and inscription plate and two shields. This is said to be the tomb to Edmund, first Lord Bray, 1539, and John, Lord Bray, 1557.

Sir Edmund, Lord Bray, in his will (18th October, 1539) ordains that his body shall be buried at Chelsey beside that of John Bray, his father (who was buried there presumably before 1510). Lysons in 1795 describes an ancient altar tomb without any inscription on the North side of the Chancel. He adds that "John, brother of Sir Reginald Bray, K.G., is said to have been buried under a high tomb, in the midst of the Chancel."

Weever records the following inscription in his time:—

“Of your charitie pray for the soul of Edmund Bray,
Knight, Lord Bray, cosin and heire to Sir Reignold Bray,
Knight of the Garter . . .”

He says further: “His brother Reignold Bray Esquire, lieth buried by him [meaning presumably his father John, brother of Reignold], but their monuments are so defaced, that I can finde no further remembrance, neither of their lives nor of the time of their death.”

Edmund's son, John, the second and last Lord Bray, who died in 1557, was also buried at Chelsea “in the myddest of the hyghe chauncell there, with his father and grandfather undre one highe tombe there.” (See Lysons, *Environs*, Vol. 2, p. 93.)

Faulkner, in his *History of Chelsea*, illustrates the brasses of the two Lords Bray in colour! That his enthusiasm outstripped his accuracy is clear; he uses the same illustrations, plain not coloured, for two brasses in Fulham (*History of Fulham*, 1812). The latter attribution may be correct.

The tomb, partly protected by the arched recess in which it stands, is not large. The flat surface of the top slab measures 5 ft. × 1 ft. 10 in. and on three sides is a chamfer with indent for a marginal inscription $1\frac{1}{4}$ in. wide. The indent on top is curious, as the illustration reveals. First, the two shields at the top are lacking their upper halves. This means that either this slab was not originally on the altar tomb, or, if properly there, was already palimpsest in the sense that the stone was being used a second time; it has evidently been cut down.

There has been at least one inscription on a rectangular plate and there is a curious and unsymmetrical projection below it, possibly children, or the bottom of a winding sheet of a shrouded figure. If the curious projection at the top is indeed a helm and crest (the Bray crests were: a winged lion statant gules, wings vair; and, gules, a hemp bray or), the smooth rounded outline on the dexter side is difficult to reconcile with an armed figure unless it is cloaked with, for example, the mantle of the Order of the Garter. If it is a side or three-quarter view of a late 15th century lady the head-dress is of peculiar outline. The indent may show the outline of two successive brasses.

It seems highly conjectural whether this was the Bray tomb; Lysons evidently was doubtful. And the issue is further complicated by an inscription, erected in 1902, purporting to be an original on, approximately, the lines of Weever's quotation.