

## THE BRASSES OF MIDDLESEX VIII

By H. K. CAMERON, Ph.D., F.S.A.

### ENFIELD

*1. Joyce, daughter and coheiress of Sir Edward Charlton, Lord Powys, wife of Sir John Tiptoft, ob. 1446, brass engraved ca. 1470, figure of lady in heraldic mantle and coronet, triple canopy with 6 shields, marg. inscr., on altar tomb between chancel and north chapel.*

This brass, undoubtedly the finest in the county, has been many times illustrated and described. It is part of a large canopied tomb on the north side of the chancel. The original altar tomb, set up probably between 1460 and 1470, is of painted stone, with a marble slab on top in which is set the brass. (For illustration see R.C.H.M., Middlesex, Plate 58.)

The figure of the lady is 4 ft. 7 in. high. The overall length of the brass is 8 ft. 6 in. and width 3 ft. 5 in. At a later date, about 1530, a painted stone canopy was erected on this altar tomb which partly covers the brass inscription at top and bottom.

For a description of the tomb, its history and construction, reference should be made to the R.C.H.M. for Middlesex, p.21, or to Gough's *Sepulchral Monuments*, Vol. II, p.136 et seq. Gough gives a full account of the family and of his own examination of the tomb to discover the vault beneath; it is interesting to recall that Gough was himself resident at Enfield.

The account given by Robinson<sup>1</sup> is taken, almost verbatim, from Gough, and includes the two plates drawn by Schnebbelie of the tomb and of the brass.

Utting's woodcut illustrations were used by Boutell<sup>2</sup> in his illustrated *Series of Brasses* and his descriptions of this brass at Enfield in our own *Transactions*. The same illustrations have been used by Hodson & Ford<sup>3</sup> and by Mill Stephenson,<sup>4</sup> who acknowledges indebtedness to the L.M.A.S. for loan of the blocks.

The lady is shown wearing a close fitting kirtle and a sideless cote hardie trimmed with ermine. Over this is worn an armorial mantle held together by a long cord over the chest with slide and tasselled ends hanging down in front. A ring is worn on the right hand and a wide band necklace with a pendant in front. The hair is collected in large side cauls with rich drapery or lace covering. An upper veil is carried over to the back of the head and hangs almost to the shoulders. On this elaborate structure rests a coronet, much curved to fit between the horns of the headdress.

The figure is set beneath a fine triple canopy, somewhat heavily crocketed, with  $\text{Ih}\tilde{\text{n}}$  in the spandrel of the centre pediment and  $\text{merry}$  and  $\text{I}\tilde{\text{g}}\tilde{\text{u}}\text{sre}$  in the two side pediments. Six shields of arms are suspended from the main shafts of the canopy, three on each side.

Around the whole is a marginal inscription, formerly with the four evangelistic symbols at the corners. Only that of St. Matthew remains, at the upper sinister corner. Gough's illustration shows only the lower dexter symbol, that for St. Mark, missing at that time.

On the lady's mantle are portrayed her armorial bearings, on the dexter side—*Or, a lion rampant gules*, for Charlton, and on the other side—*England (Gules, three lions passant guardant or) within a bordure argent*, for Holland.

There are six shields suspended from the side shafts of the canopy. The arms borne are, on the dexter side:

1. Charlton
2. Per pale Tiptoft, Holland and Charlton
3. *Argent a saltire engrailed gules*, for Tiptoft.

On the sinister side,

1. Tiptoft impaling Charlton
2. Charlton and Holland quartered
3. Charlton.

The inscription starts on the short strip at the head of the brass (the west side). A hand issuing from a cloud points to the opening word, which however has been covered for upwards of four hundred years by the later stone canopy. At the end of the strip can be seen sufficient lettering to recognise  $\text{dn}\tilde{\text{a}}$

One remarkable feature of this inscription is the interposition between all the words of a small engraving representing a human head or a variety of beasts, bird or fish, or leaf or flower. It would be interesting in more favourable economic circumstances to illustrate and describe these in detail.

Along the north or sinister side, the inscription continues:

*Jocosa quondam filia et una hered' Carolè dñi Powes ac etiam filia  
et una hered' honorabilissime dñe Marchie et uxor famosissimo*

Along the bottom:

*Militi (Johanna Tiptoft que obiit xx) ii*

Those words in brackets are covered by the stone canopy. They are recorded by Gough who states they were "laid open by me."

Along the dexter or south side:

*die Septembr A° dñi M CCCC xlii Cuius Anime Et omnium fideliu'  
defunctor' Ihs pro sua sacratissima passione miserent'*

Lady Joyce was the younger daughter and co-heiress of Edward Charlton, fourth baron Charlton of Powys, by Eleanor, daughter of Thomas Holland, Earl of Kent, and widow of Roger Mortimer. She was born in 1404 and married Sir John Tiptoft, who in 1426 was created a baron.

Sir John, in right of his wife, carried the title of Lord Tiptoft & Powys, and was summoned to Parliament (20 Henry VI) with that title. In 1 H.IV he was retained in the King's service and in 8 H.IV was made Chief Butler of England: next year he was appointed Treasurer of the King's Household, later becoming Seneschal of Aquitaine and Ambassador to the King of the Romans. After the French wars, he became Treasurer of Normandy and held other posts of State before his death in 1443, three years before his wife.

There were five children of the marriage. The son John was created Earl of Worcester in 1449. He was a noted scholar and was appointed by Edward IV Chancellor of Ireland and Constable of England. During the short period of Henry VI's restoration in 1470 he was deprived of his honours and beheaded on Tower Hill. His son was restored by Edward IV, but he died without issue in 1485 when the earldom of Worcester became extinct and the barony of Tiptoft fell into abeyance.

From the style of the brass, it evidently was engraved some years after Joyce Tiptoft's death in 1446. It seems likely that the tomb was made by order of her son, the Earl of Worcester, shortly before his own end.

For a further account of this brass and the family history, the reader is referred to Gough or to the first volume of our *Transactions* in which Rev. Charles Boutell (loc. cit.) described this brass and the Bohun brass in Westminster Abbey, under the title "The Monumental Brasses of London and Middlesex", Part I.

As this brass has been many times illustrated before (for a list see Mill Stephenson's List of Monumental Brasses, 1926, p.298) and no loss has occurred since the Utting engraving, it is not again reproduced here for reasons of economy.

## II. Lovell, four shields, 15th or early 16th Century

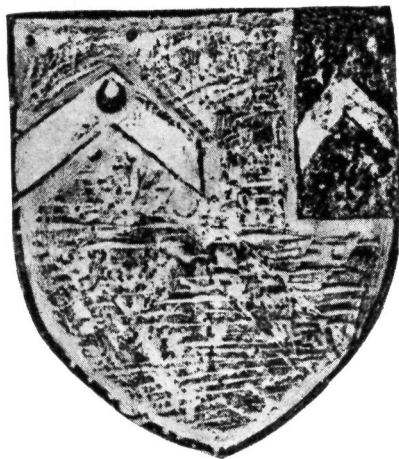
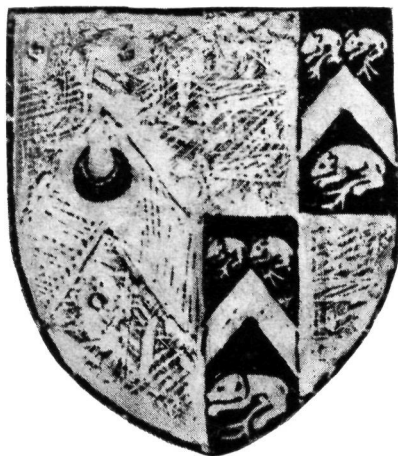
Four shields, each about  $4\frac{3}{4}$  in. wide and  $5\frac{3}{4}$  in. high are now mounted in a glazed frame and kept in the vestry. It is believed that they were found in 1881 while preparing foundations for a new organ. Their appearance suggests that they have at some time been exposed to fire.

These shields bear the following arms:—

1. *Argent, a chevron (azure) charged with a crescent or for difference between 3 squirrels (gules), for Lovell of Norfolk and Middlesex, impaling, Argent three lions couchant guardant (gules).*
2. *Lovell, as above, impaling quarterly, 1 and 4, barry nebuly of 6, or and (gules), 2 and 3, or a chevron (gules) between 3 ermines, for Lovell of Tarent Rawson, Dorset.*
3. *Lovell of Tarent Rawson, impaling, Argent on a bend (gules) 3 mascles or, for Pert of Arnold, Essex.*
4. *Quarterly, 1, Lovell of Norfolk, 2, Lovell of Dorset, 3, Argent 3 lions couchant, 4, Pert.*

It has been suggested in the R.C.H.M. volume on Middlesex that these shields may perhaps be from the memorial of Thomas Lovell of Enfield who died in 1521. This gentleman is described in his will<sup>s</sup> as of Endefelde, and he makes a bequest to the church there. He also leaves money to the church at Chesterton in Cambridgeshire; rather

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II. LOVELL, 4 SHIELDS

more indeed as it would seem to be his parental home, enough to "pay for a priest of goode name to preche and teche the wordes of God and he to syng . . .". He endows at Chesterton a mass for the soules of Thomas Lovell his father and Anne his mother. Among the others to be remembered are two with the name of Thomas Lovell, one with wife Jane and one Elynor. There is further mention of a priest to "syng for me and my wife Jane".

There is therefore some presumptive evidence that he might have been buried, or at least commemorated, at Enfield. There is however no mention of any monument in either Weever (1631) or in Lysons (1795).

He is not to be confused with Sir Thomas Lovell, K.G., treasurer of the household, who lived for many years at Enfield and died there in 1524. He lived at the manor called Worcesters, after the Earl of Worcester, son of Lady Tiptoft. The property had passed to Thomas Lord Roos who married one of her daughters. When Edmund, Lord Roos, died in 1508, the manor came to Sir Thomas Lovell, who married Isabel, his sister and co-heir. It is believed that he erected the stone arch over Lady Tiptoft's tomb in memory of her brother-in-law. Upon this appears Sir Thomas Lovell's arms, being *Argent a chevron azure between 3 squirrels gules, an annulet for difference* for Lovell, quartering *vert on 2 chevrons argent 6 roses gules* for Muswell.

This coat and the Roos connections are unlike any quarterings on the brass shields.

It is interesting to note that among the executors appointed by the Thomas Lovell who died in 1521 is one "master Thomas Pert Doctour of Lawe and master of the prerogatyve". The Pert quartering appears on the brass shields.

### *III. Robert Rampston, inscr. only, describing his benefaction, 1585, mur., north chapel.*

An interesting and unusual feature in this church is a wooden bread shelf of the early 17th century. This is mounted on the east wall of the north chapel. A shelf some 3 ft. 6 in. wide and projecting 6 in., supports three carved columns with an entablature. At the back are framed side by side two rectangular sheets of brass on which are inscriptions recording local benefactions. The exposed area of these two

brasses is identical, being 15½ in. wide and 6½ in. high. That on the dexter side records in eight lines of black letter the benefaction of Robert Rampston, as follows:—

Robert Rampston of Chingford in the County of Essex Gent. deceased as he was carefull in his life tyme to releive the poore soe att his ende by his Testament he gave ££II<sup>l</sup> yerely for eber to ye poore of dib's p'ishes and prysons whereof to the poore of this p'ishe of Enfeild, he hath giben yerely foreber £ 1 s To be paid in the moneth of November he departed this mortall lyfe time the thirde daye of August, 1585



The metal used for this plate is very thin, the incised lettering is shallow and filled with dust and wax, and, as the illustration shows, the plate is in poor condition. The plate is splitting in two places and holes through the metal are apparent at the base of some of the incised letters. It is possible that this brass is palimpsest, but the metal is very thin and appears to be compressed by the wooden frame. This and the proximity of wood for so many years may have caused splitting and season-cracking of the metal.

The whole bread shelf is illustrated on Plate 24 of the Royal Commission on Historical Monuments Volume for Middlesex.

The other brass inscription is described as No. V below.

Robert Rampston's will<sup>6</sup> of the 1st August confirms that he resided at Chingford and left instructions to be buried in the parish church there. After gifts to, among others, his sister Elizabeth Capon, and to a Robert Smith "the somme of fyve poundes of lawfull money of England to buye

him books w<sup>th</sup>", and to the poor of Chingford, he leaves the residue to his wife Margaret if she does not marry again. On the next day, 2nd August, being the day before he died, he added a codicil, in which he gives sums totalling £22 yearly to the poor in many parishes and prisons, in amounts of 20s. and 40s.

In addition to this record at Enfield, similar brass inscriptions still exist commemorating Rampston's benefaction in the parish churches at Chigwell, East Ham, Leyton, Waltham Abbey, Walthamstow and Woodford in the county of Essex.

The will mentions also Lowton, West Ham and Wanstead as well as to the poor of the prison of Newgate, and of the two Counters of Wood Street and other prisons.

At Chingford where he was buried there was earlier a brass to Robert Rampston and his second wife Margaret, who died in 1590, with an inscription and one shield. The indent remains and a rubbing of the brass is in the collection at the Society of Antiquaries, but the brass was lost soon after the disuse of the church in 1844. So also is the brass inscription formerly in the same church recording his benefaction to the poor of Chingford.

On this brass he was shown dressed in the costume of a yeoman of the guard; his figure was illustrated in Planché's *Costume* and in Clinch's *Costume*, as well as by Haines. The complete brass is illustrated and very fully described by Miller Christy, W. W. Porteous, and E. B. Smith in their account of "Some Interesting Essex Brasses".<sup>7</sup>

#### *IV. William Smith and wife Joan, civilian dress, 1592, on north wall of south chapel.*

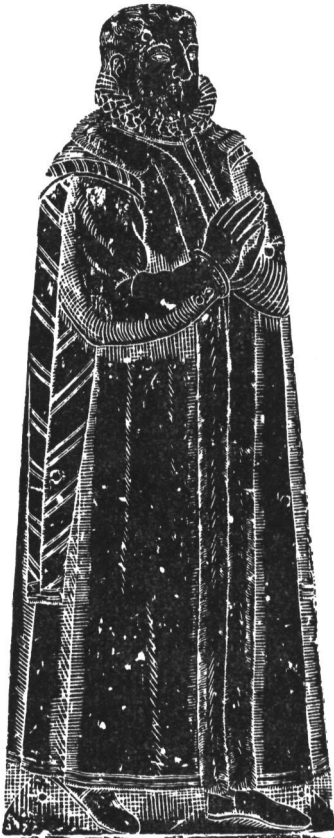
The figures of a man and woman in threequarters face view, turning towards one another with their hands in the attitude of prayer.

The male figure, 25½ in. high, is in a long fur-trimmed gown with false sleeves. A close fitting doublet is buttoned up to the neck in front, showing only where the gown opens in front. The head is uncovered and the beard hangs over the ruff. The lady is in simple costume for the period without evidence of embroidery or pattern. The ruff is not flat, but is elegantly lifted at sides and back. She wears a hat with brim and high crown, an early example of this rather austere looking headgear. This figure is 23¾ in. high.



Below the figures is a rectangular plate, 25½ in. x 4½ in., on which is engraved the following five line inscription in black letter:—

Here under lyeth William Smith and Jone his wife who in his life served King Henrie the viii, King Edward the vi, Queene Marie the first. And now Queene Elizabeth. He of his devotion hath given iiij<sup>l</sup> yearly out of his lands in Enfield to the godlie poore thereof to be paid xx<sup>s</sup> quarterlie for ebermore. He deceased y<sup>e</sup> XXX<sup>th</sup> day of Septemb' 1592



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According to Robinson this brass was in the north aisle, though he records that it was taken up in 1767 to make room for a brick grave. "There were also effigies of two groups of children, also in brass, on the same slab, but now gone."

The benefaction recorded on the inscription is given in greater detail in his will<sup>8</sup>. The money is to be distributed by the vicar and churchwardens "at fower severall times of the yeare To witt at the feaste of our Savioures nativitie Twentie shillings At the feaste of the annūciacon of the blessed virgin Marie Twentie shillings At the feaste of St. John the Baptiste Twentie shillings And at the feaste of St. Michaell tharchangell Twentie shillings."

There is no mention of his wife among the beneficiaries from which it is evident that she predeceased him. He left money to his maids Lettice and Alice and to his kinswoman Elizabeth. The house in which he lived at Enfield and the pasture and other lands about it he left to Thomas Walton his sole executor. He also leaves money to the poore of the town of Stretton where he was born.

*V. Jesper Nicoles, inscr. only, describing his benefaction, 1614, mur. north chapel.*

This is the second inscription framed on the sinister side at the back of the bread shelf described above under No. III. This plate is also 15½ in. x 6½ in. and has upon it a nine line inscription in Roman Capitals. It is very lightly engraved and is in poor condition, though not cracking like its companion.

The inscription reads:—

JESPER NICOLIS OF ST SEPULCRES LONDŌ YOEMAN  
 DECEASED WHO BY HIS TEASTAMENT GAVE TO YE POORE  
 OF THIS PISH OF ENDFEILD 50<sup>LI</sup> STARLING WTH WCH MONĒ  
 YE PISHONERS WTH YE CONSENT OF HIS EXECUTORS HAVE  
 PURCHASED AN ANUITIE OF 3<sup>LI</sup> P ANNŪ WHEREOF  
 THEIR IS TO BE BESTOWED IN BREAD ON YE POORE  
 OF THIS PISH 52<sup>S</sup> YEARELY & THE RESIDUE TO  
 BE BESTOWED BY YE DISCRETION OF YE  
 MINISTER & CHURCHWARDĒS 1614

This bequest to the poor of Enfield (and also of Waltham) is described at some length in his will<sup>9</sup>. He desires to be buried in St. Sepulcres in London, but Stowe does not record his monument.

His will is of considerable interest, less for its verbosity which is marked than for the account of the disposal of his personal effects.

VI. *Rev. Joseph Gascoign, S.T.P., 1721, inscr. mural, pillar on N. side of chancel.*

In a wooden frame attached to a pillar in the chancel is a thin brass rectangular plate lightly engraved with an inscription in memory of this former vicar of the church. The plate is 19½ in. high and 16 in. wide.

The inscription, partly engraved in script and partly in Roman letters, reads as follows:—

In Dormitorio  
infra hanc Epigraphen  
In Spem beatae Resurrectionis  
requiescit in Domino  
Depositum  
Reverendi Josephi Gascoign S.T.P.  
Coll: SS: Trin: Cantab: olim Socii  
Qui in Dei Gloriam, Curam  
Animarum in hoc Pago 40 Annos  
Fideliter exercuit.  
Vir Orthodoxus, Literatus, Pius,  
Nulla non Laude dignus  
Sui ipsius Monumentum  
Aere perennius.  
Obüt Julü XI<sup>mo</sup> Anno Christi  
MDCCXXI Aetatis suae LXXX.  
Qui legis haec, pii Viri Exemplum  
imitare et  
Memento Mori  
Multis ille Bonis flebilis occidit,  
Nulli flebilior quam mihi  
R: U. LL D.

It is recorded by Robinson (*loc.cit.*) that this epitaph was composed by Gascoign's most intimate friend and contemporary, Dr. R. Uvedale, master of the grammar school (adjacent to the church). He says that "so great was the friendship between them, that they agreed, the survivor should bury the other. Dr. (sic) Gascoigne died first, and the painful task fell upon his surviving friend, who was so much affected, that he could not go through with the ceremony without frequent interruptions. He also preached a funeral sermon the following Sunday."

Joseph Gascoign, M.A., was presented to the living on October 29, 1681, by the Master, Fellows and Scholars of Trinity College, Cambridge,

the Patrons of the living. He was one of a long succession of Fellows of his College who were presented to this living. Gascoign was followed as vicar by Robert Uvedale, D.D., son of the Dr. Robert Uvedale who was Gascoign's friend.

### *BRASSES FORMERLY IN THE CHURCH*

In Robinson's account of the monuments in the church (*loc.cit.*) he notes one brass no longer existing and a number of indents of brasses already missing. Only one of these indents is now recognisable.

In Volume II and on page 35 he says:—

"A little within the vestry room [now the n. chapel], and near the door, there is a blue slab on which there were formerly a brass figure in a shroud, and four scrolls (similar to those on the Barrington slab, at Hatfield Broad-oak) but they have long since disappeared under the ravages of time, and it is not known at this day to whom it belonged."

There is no trace of this indent now. Shrouds occur from about 1430 onwards, being most plentiful in the reign of Henry VII and Henry VIII. The use of scrolls with shrouded figures would point to pre-reformation date.

On p.58—in the north aisle:—

"There are three grey stones, which formerly had several brasses of small figures with inscriptions: the furthest had a shield with two scrolls over it, but now gone."

On p.64—in the north aisle:—

"By this north door there are some stones with the upper half of a cross flory on a blue stone; the brass gone. And there is a stone before the altar which has traces of a cross; probably these may have been for the early vicars or chaplains."

On p.67—in the Cross aisle (now S. chapel):—

"On a brass plate on a stone. Arms: two bars, on each three mascles, on a dexter canton a leopard's face, for Gery [These on a lozenge as shown in an illustration on p.68]

Here lies enterr'd  
one that scarce err'd

A virgin modest, free from folly,  
A virgin knowing, patient, holy,  
A virgin blest with beauty here,  
A virgin crown'd with glory there;

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Holy virgins, read, and say,  
 We shall hither all one day.  
 Live well; yee must  
 Be turn'd to dust.

To the precious memorie of Anne  
 Gery, daughter of Richard Gery, of  
 Bushmead, in y<sup>e</sup> Coun' of Bedford, esquire  
 who dyed the 31st of August, A<sup>o</sup> D<sup>m</sup>. 1643."

This brass has disappeared since Robinson recorded it.

On p.70:—

" . . . there is a large stone which had formerly the brass effigies of two knights, and an effigy of a female in a kneeling posture before them, with a shield over each of the knights, and over and under the lady, as also under the right hand knight; but under the other knight the brass effigies of three children kneeling."

This is possibly the one remaining recognisable indent, on the floor of the chancel at the opening to the south chapel. It is much worn and it is difficult to produce from it a rubbing or dabbing suitable for illustration. There is evidence of a marginal inscription and of two shields at the head and at least one below. There were three effigies; a lady in the middle, with the appearance of a horned headdress and the sinister figure undoubtedly in armour of the early 15th century. The dexter figure is too worn to be identifiable. The only point in Robinson's description with which one would disagree is that the lady is in kneeling posture. This is not evident, nor is it likely. The lady's effigy must have been about 2 ft. 11 in. high and that of the knight on her left side about 3 ft. What is left of the stone measures about 5 ft. by 3 ft.

- 1 W. Robinson; *The History and Antiquities of Enfield*; 1823.
- 2 C. Boutell; *A Series of Engravings of the Monumental Brasses of England*; 1849. Trans. L.M.A.S., I, 68 et seq. (in particular pp. 95-105, and 108).
- 3 G. H. Hodson & E. Ford; *A History of Enfield*; 1873.
- 4 M. Stephenson; *Notes on the Monumental Brasses of Middlesex*; Trans. St. Paul's Ecclesiological Soc., IV, p. 227 et seq.
- 5 P.C.C. 22 Maynwaring.
- 6 P.C.C. 40 Brudenell.
- 7 Trans. Essex Archaeological Soc., N.S., X, 186 (1907).
- 8 P.C.C. 77 Harrington.
- 9 P.C.C. 66 Wood.