

## THE BRASSES OF MIDDLESEX VII

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### EDMONTON

1. *John Asplyn and Godfrey Askew and Elizabeth the wife of both, ca. 1500, mur., S. splay of tower arch.*

Three small figures in civilian dress are shown, the lady,  $8\frac{1}{2}$  in. high, in the middle, the two male figures about  $\frac{1}{2}$  in. taller. They are in three-quarter face view, the lady facing to the dexter and the men facing inwards toward her. The men have hair falling to the shoulders and wear open necked gowns, fur lined and faced on the lapels and on the wide cuffs. The lady wears a pedimental headdress and has a long pendant from the waist. The costume indicates a date about the turn of the century.

Immediately below the figures is a three line black letter inscription on a plate 14 in. x  $2\frac{1}{2}$  in., reading:—

Pray for the soulls of John Asplyn & Godfrey  
Askew and Ellizabeth the wyfe of them bothe  
for ther soulls & all crestyn a pat'nost' & aue



Pray for the soulls of John Asplyn & godfrey  
Askew and Ellizabeth the wyfe of them bothe  
for ther soulls & all crestyn a pat'nost' & aue

On the floor under the tower is a stone with the indent of this brass, showing that the present arrangement is correct and complete. A line illustration of this brass, crude and inaccurate, is on p. 108 of W. Robinson's History of Edmonton (1819).

The name of Askew is found locally in the following generation. The wills of John Askew, ob. 1545, and of Richard Askewe, ob. 1551, both of Edmonton are preserved at Somerset House.

*II. Nicholas Boone, 1523, in civil dress, and wife Elizabeth, inscr., mural, W. end of nave.*

The two effigies are shown in three-quarter face view, looking towards one another. Their height is 2 ft. and they are of that early sixteenth century period when engraving was still bold but the portrayal stiff and formal, without great artistic merit.

His long overgown is lined with fur, with a broad lapel and wide sleeves. A large pouch is carried at the waist. The lady's dress is simple, with fur showing only at the cuffs. Around the waist is fastened a girdle with long pendant hanging in front. The headdress is a good example of the pedimental style.

Beneath each figure is a small rectangular plate on which is engraved, respectively,

*Nicolas Boone and Elizabeth Boone*

Adjoining and immediately below is a rectangular plate, 9½ in. high and 2 ft. wide, on which is engraved an eight line black letter inscription in English verse:—

Of dethe we have tastyd the mortall rage  
 Now lying bothe to gedder under thys stone  
 That somtyme were knytt by bond of mariage  
 For terme of lyfe two bodyes in one  
 Therefore good peple to god in throne  
 Pray frone the one body two soulyz procede  
 The whiche is one copany to hebyne may gone  
 That teporall mariage eberlastyng succede

The use of verse is not uncommon at this period, but the emphasis on the theme of temporal and eternal marriage is unusual. Where, in the engraving, the lines are short, the space has been filled by leaf scroll patterns.

A crude illustration of this brass was given by Robinson<sup>54</sup> who records it as then on the floor at the east end of the north aisle.



Nicolas Boone



Elizabeth Boone

Of dethe we haue taltvd the mortall rage  
Soulis lymg bothe to gedder vnder thys stone  
That loutynic were knytt by bond of marriage  
ffor terme of lyfe tllso bodyes in one  
Therefore good peple to god in throne  
pray ffor the one body tllso soules procede  
The whiche in our covaynt to hevyn may goue  
That ttemporal manag vnterlastyng succede

NICOLAS BOONE and Wife, 1523  
EDMONTON



HERE LYETH BVRIED THE BODIES OF EDWARD NOWELL  
 THE SONNE OF HENRY, THE SONNE OF CHARLES THE  
 FOWRTH SONNE OF ROGER NOWELL OF LITTLE MERLEY  
 IN THE COVNTY OF LANC: ESQUIRE AND MARY HIS  
 WIFE THE DAUGHTER OF WILLIAM ISHAM OF ILDBYERS  
 IN THE COVNTY OF SOMERSETT ESQUIRE THEY HAD  
 ISSVE THREE SONNES AND ONE DAUGHTER VIZ HENRY  
 ISHAM EDWARD AND KATHERINE HENRY DYED IN THE FIRST  
 SVRYND THIS EDWARD DYED THE 18. DAIE OF NOVEMBER  
 1616 AND MARY DYED THE 25. OF FEBRVARY 1600.



EDWARD NOWELL, 1616, Wife  
 and 4 Children  
 EDMONTON

The original Brass top to bottom is 52". For the purpose of this illustration  
 the four corner pieces have been closed up vertically.

The will of Nicholas Boone<sup>55</sup> reveals what the brass does not, namely that he was twice married. In a testament dated 1st December, 1523, he requests his "bodye to be buried in the chapell of our lady within the parishe church of Alhalow at Edelmeton nere unto the Buriall of my late wife". He bequeaths money "unto the high awter of the same church for my tithes and oblacions nethegently forgotten and not doon", "unto the repacion of the same church" and "also to the sustentacion of our Lady light".

He leaves "one gowne one doblet and one Jaket" to "my brother Bede" and also to "John Barnefelde my brother"—presumably his brother-in-law. To his servant John Grymston he leaves a gowne and a doblet only.

As was common at the period he made financial provision for a chantry priest. The whole will is not long, but a substantial portion of it is devoted to the establishment of this chantry and may be quoted as an example of its kind in a country parish church. "Also I will that immediatly after my buriall there be provided a preest of good and honest conversation to synge the space of one hole yere at the awter w<sup>th</sup>in the said chapell of our Lady for the soules of me and of Elizabeth late my wife. for the soules of Thomas and Agnes late my fader and mother and for the soules of Thomas Burghier and dame Agnes his wife for the soule of Thomas Bourghier late Cardenall and for all xpen soules. And he to be bound all the said tyme to help the divine service that shalbe saide and songe the holy day win the said church of Alhalowen."

The residue of his estate is left to his wife Rose whom he appoints sole executrix. He appoints John Rodys to be the overseer and to be assistant to his wife and for his "payne and labour" he is to receive "iiij yards of black for a gowne". He leaves all his lands and tenements to his wife Rose and after her death all those in the parish of Edmonton or elsewhere in the shire of Middlesex to go to Bede Bone his brother and his heires males lawfully begotten, or if he has no issue, then to William Bone, son of William, another brother. His lands and tenements in Chigwell, Essex, shall, after the death of his wife, go to Thomas Ashby "my wyfe sonne".

It therefore appears that after the death of his first wife Elizabeth (née Barnefeld?) he married a widow, Rose Ashby, who brought him property from Chigwell. There is no mention of this wife on the brass, the inscription on which dwells rather on the first marriage with its spiritual continuation in heaven.

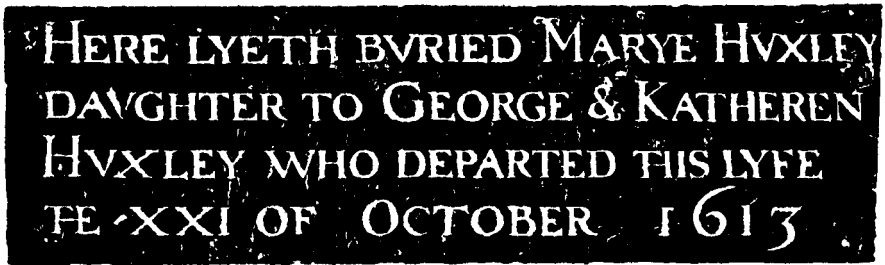
*III. Marye Huxley, 1613. Inscr. only, mur., S. splay of tower arch.*

On a rectangular plate 14 in. wide and 4½ in. high is the following inscription in four lines of Roman capitals:—

HERE LYETH BVRIED MARYE HVXLEY  
DAUGHTER TO GEORGE & KATHEREN  
HUXLEY WHO DEPARTED THIS LYFE  
THE XXI OF OCTOBER 1613

According to Lysons<sup>56</sup> Wier or Wyer Hall in the parish of Edmonton belonged to a Jasper Leeke in 1581 and passed from him to the Huxley family who continued to live there at least until Lysons' day. The house was rebuilt in 1611 by George Huxley, who died in 1627. A monument to himself and his wife Catharine (Nedham) is against the north wall of the chancel, erected by his son and heir, John Huxley. On the south wall of the south aisle is a tablet in memory of Anne, daughter of George Huxley, who died 1653/54 and another to John Huxley, 1661. This brass inscription to Mary, also a daughter of George Huxley, being of date 1613, must commemorate a daughter who died young.

On the floor of the chancel, on the north side and near to the monument of George Huxley, is a black marble slab 3 ft. 3 in. wide, and 3 ft. 6 in. long. Upon it, with the lower edge 6 in. from the bottom (East) of the slab, is an indent corresponding exactly in size and rivet spacing to this inscription to Mary Huxley.



HERE LYETH BVRIED MARYE HVXLEY  
DAUGHTER TO GEORGE & KATHEREN  
HVXLEY WHO DEPARTED THIS LYFE  
THE XXI OF OCTOBER 1613

*IV. Edward Nowell, 1616, in civil dress, and wife Mary, 3 sons, 1 daughter, 2 shields, scroll and inscr. mural, N. splay of tower arch.*

The original dark marble slab in which this brass was set remains, on the floor at the east end of the nave. The indents for the various brass plates are still clear in outline. The brasses have been removed at some time since Robinson wrote his book and assembled on the wall at the west end of the church (probably at the restoration in 1889). The

eight pieces associated with the Nowell brass are now closely spaced in a random manner. They are all badly worn as is evident in the illustration in which rubbings of the brasses have been correctly mounted on a dabbing of the stone.

The principal dimensions of the memorial are:—

stone 5 ft. 6 in. x 2 ft. 10 in.  
 main figures 15½ in. high.  
 inscription 7¼ in. x 18½ in.  
 shields 5½ in. wide x 6 in. high.

Although worn, it is still possible to discern the costume worn by the two main figures. They are shown in three-quarters face view, facing towards one another. The man has short but curly hair and a pointed beard. His gown is evidently edged with fur down the front opening and has large pendant false sleeves. A large ruff is worn around the neck and smaller ones are on the cuffs. The shoes have raised heels in the manner of to-day and elaborate bows.

The lady's stomacher and dress is plain and not beautifully embroidered as are so many of this and the Elizabethan period. The overgown hangs off the shoulders and again, a large ruff is worn around the neck.

On a rectangular plate 7 in. high and 6 in. wide are the figures of three sons. They, too, have short curly hair and beards and wear doublet, breeches and hose—with elaborate bows to the garters below the knee—and shoes like their father. Over this they wear the short knee-length cloak thrown wide open in front. The figure of the single daughter on another plate is too worn to be clearly seen, but she wears a hat with broad brim and high crown.

Immediately below the two main figures is the rectangular plate on which is the inscription in ten lines of Roman capitals. This reads:  
 HERE LYETH BVRIED THE BODIES OF EDWARD NOWELL THE SONNE OF  
 HENRY THE SONNE OF CHARLES THE FOVRTH SONNE OF ROGER NOWELL  
 OF LITTLE MERLEY IN THE COVNTY OF LANC: ESQVIRE AND MARY HIS  
 WIFE THE DAUGHTER OF WILLIAM ISHAM OF ILBRVERS IN THE COVNTY OF  
 SOMERSET ESQVIRE THEY HAD ISSVE THREE SONNES AND ONE DAUGHTER  
 VIZ HENRYE ISHAM EDWARD AND KATHERINE HENRY DYED THE REST  
 SURVIVE THIS EDWARD DYED THE 18 DAYE OF NOVEMBER 1616 AND MARY  
 DYED THE 25 OF FEBRVARY 1600.

The engraving of this inscription looks to have been clear and good, but the inferior quality of the metal and the wear to which the brass has been subjected make the present condition poor. It is interesting that, in the last line but one, the script is cramped at the beginning.

It must, belatedly, have been clear that, in giving the date of death of the Edward commemorated by the brass, he must be distinguished from Edward the son mentioned in the line above. The word "THIS" was therefore introduced. The lettering of "THIS" and of the last three letters of "SURVIVE" before it, are appreciably smaller than the remainder of the script.

A black marble tablet in the north aisle records that Edward the younger died in 1650, aet. 84.

Above and between the two main figures was a curved scroll on which is a Latin inscription in four lines of Roman capitals. This is already too worn in parts to be legible and was apparently so in Robinson's time. However a copy of Lyson's *Environs of London* in the Guildhall Library has, among the extra illustrations bound in, a drawing of this brass in which a clear transcript is given.

CVRSV̄M CONSVMAVIMVS LICET DICERE VTINAM  
 ILLVD BONV̄ CERTAMEN CERTAMIMVS  
 RELIQA REPOSITA EST NOBIS VOS  
 LECTORIS ILLVD IDEM AGITE SAGITE.

At the top of the stone were the two shields. One shows three covered cups and is evidently (though all in brass) *argent 3 covered cups sable, a crescent—in chief for difference* for Nowell.

This shield is now mounted on the wall above the lady, but bears his arms and was on the dexter sire above his figure. This is confirmed in the rude drawing of this brass illustrated opposite page 105 of Robinson's book.

The other shield shows these same arms impaling the arms of his wife. These appear to be those of Isham of Lamport in Northants rather than Isham of Somerset. The former, according to Burke, are *gules a fess wavy & in chief 3 piles also wavy, points meeting in the fess, argent* and this corresponds with the arms engraved on the shield.

#### INDENTS

##### 1. *Man in armour and widow, 2 groups of children, ca. 1460.*

On the floor in the north-east corner of the chancel is a stone, from its appearance probably reduced in size from its original state, in which are the indents of two principal figures, about 2 ft. 6 in. high and, below, two groups of children. The indents have been filled with cement-like material and no rivets are therefore visible. This is illustrated in Figure (No. 1).



The figure on the dexter side is evidently of a man in armour. The shape of the helmet suggests a *salade* and this, coupled with the outline of somewhat exaggerated elbow plates and the slanting hang of the sword suggests a date about 1460. The smooth and rounded outline of the lady's head suggests that she is in widow's habit.

Norden<sup>57</sup> writing in 1593, describes a tomb of grey marble, circumscribed thus:—

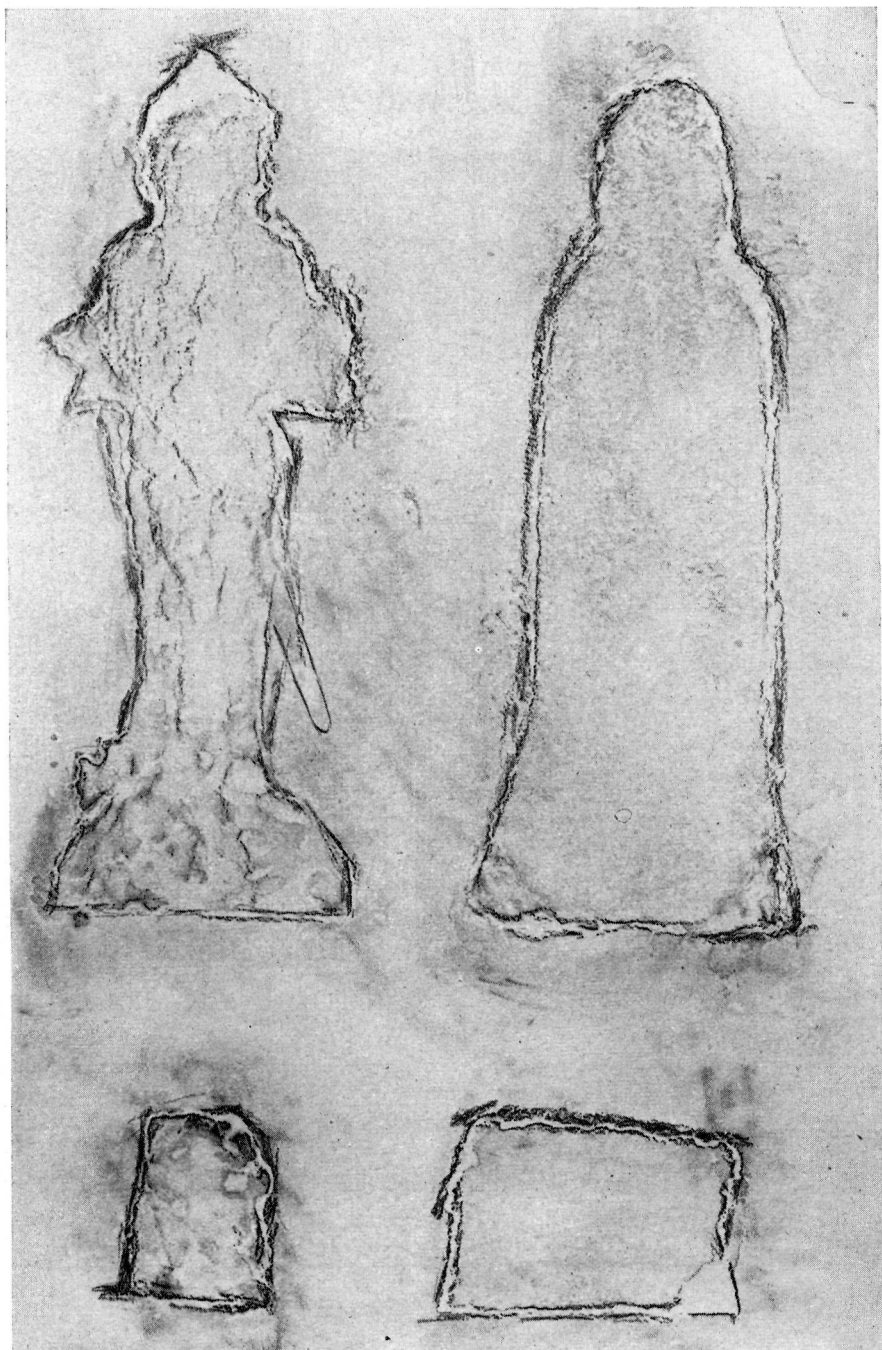
Hic iacent corpora Thomae Carleton quondam d'ni istius ville qui obiit xxi die Februar. A° dni MCCCC XLVII et Elizabethe uxoris ejus filie Ade Francis militis per quam habuit dominium . . .

Norden describes the arms as: *azure a chevron between 3 swans argent and per fess or and gules a lion rampant*. The tricking of the latter as he shows it would suggest rather *per bend sinister a lion rampant counterchanged*, and this, with the tincture *or and sable* is given by Burke as the arms of Fraunceys, Lord Mayor in 1352 and 1353.

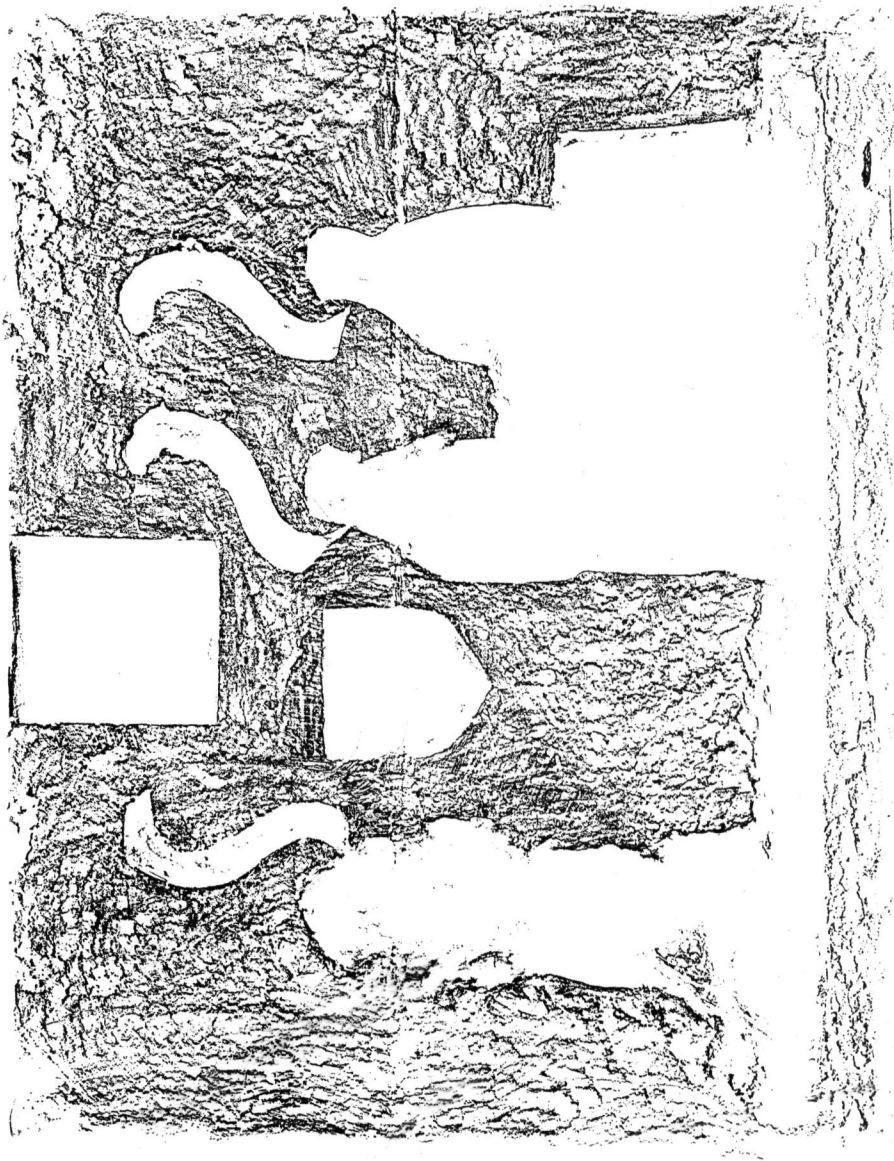
Gough<sup>58</sup>, repeating this, further identifies it by saying "this is probably the alter tomb on the north side of the chancel, robbed of its ledge, shields, and the brass figures of a knight and lady, with 3 sons and 7 daughters, which Weever says was like most of the monuments in this church shamefully defaced".<sup>59</sup> Weever says that Sir Adam Francis, his father-in-law, was Lord Mayor of London about 1353. The difference in date is too great however for this to be likely. Indeed Weever mentions another inscription, presumably brass, then in the church that read: "Adam et Elizabeth les Infants Monsieur Adam Franceys iesent icy: Dieu de son almes eit mercy". This sounds typical fourteenth century and one may well assume that Elizabeth Carleton was the daughter of Adam Francis, a descendant of the Lord Mayor.

Although the date given by Norden for the death of Thomas Carleton is 1447 there is no doubt that the indent of the male figure is, on stylistic grounds, at least ten years later. Assuming Gough is correct in his attribution, this discrepancy in date could be explained if the brass was laid on the death of his wife at a later date. The indent suggests widow's dress and the inscription recorded by Norden gives no indication of her death.

It is just possible that Gough has confused two monuments. Norden (loc. cit. p. 19) also records: "There lyeth one whose name I cannot truly learne, his tombe is verie auncient, covered with a faire marble stone, his body figured in brasse, armed with a gorget of mayle, under his feete a lyon cochant, at his helme there seemeth to be figured a lyon with his two fore paws raised towardes his mouth, his hinder

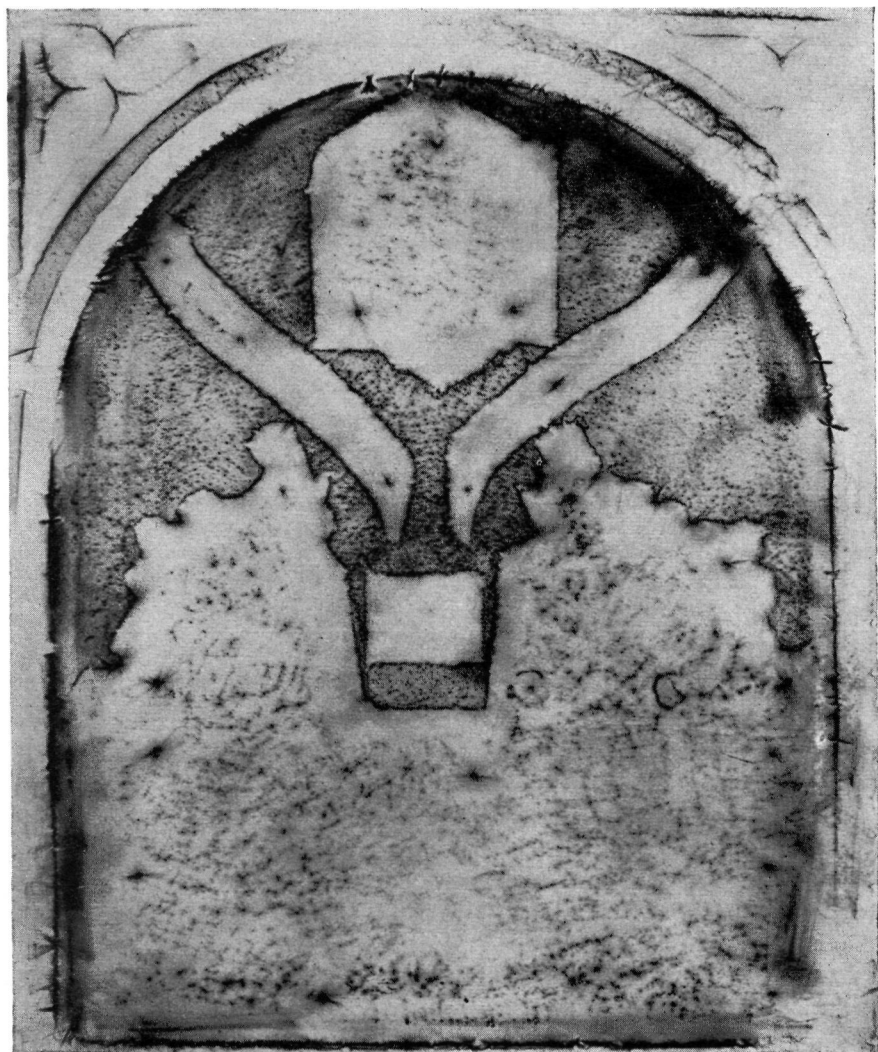


Man in armour and Widow  
Ca. 1460, Edmonton



JOHN KIRTON and 2 Ladies  
Ca. 1530, Edmonton

INDENT No. 3



ROWLAND MONOUX, Wife and  
seven Children  
Ca. 1560, Edmonton

partes as it were mantuled, it is defaced and much obscured, his wife is there also intombed, on the monument are these arms”.

He then tricks three shields: 1. *A chevron between 3 crosses patonce on a chief a lion passant guardant.* 2. *an inescutcheon within an orle of 8 martlets.* 3. *Per bend sinister a lion rampant counterchanged, impaling a chevron between 3 escallops, on a chief a lion passant guardant.*

Weever (loc. cit) also records this brass, with the observation that “he is thought by some to be one of the ancient and honourable family of the Mandeviles, by others to be of Darcies. These verses remain:—

Erth goyth upon erth as mold upon mold  
Erth goyth upon erth al glysteryng in gold  
As thogh erth to erth ner turne shold  
And yet must erth to erth soner then he wold.’

One coat of arms attributed to Darcy by Burke is: *argent an inescutcheon sable within an orle of 8 martlets gules.*

Norden’s description of a crest “at his helme” of a lion is not to be seen in this indent and Gough’s attribution of this indent to Thomas Carleton may be accepted as correct.

## 2. *John Kirton and 2 ladies, ca. 1530.*

Against the south wall of the modern south aisle has been placed a tomb, with traceried front below and a recess above flanked by shafts and surmounted by a cornice. On the cornice are three shields in stone. On the first are the arms of Kirton, the second is blank and on the third, Bellers, quartering Houby and Rusken. At the back of the recess is the indent, illustrated on Figure (No. 2). This shows the kneeling figure of a man (in armour?) and facing him two wives with, perhaps, children behind. The stone is here cut in rectangular shape. Beneath the figures was a long inscription plate, 37 in. x 2 in. upon which there could have been not more than two lines of script.

Weever (loc. cit.) records an inscription in this church: “Of your cherite . . . of John Kirton and John Kirton the sonne of John Kirton & Anne his wyf & all Christian sowlys”. This inscription appears to be in two lines, but if it is truly recorded and if it belongs to the brass it is peculiar in mentioning two men and one woman, whereas the indent is clearly the reverse of this.

Between the upper part of the man’s figure and that of the first wife was a shield of arms and, above, a rectangular plate that may have

been heraldic or perhaps, from the disposition of three invocatory scrolls issuing from the mouths of the three principal figures, a Trinity or other religious symbol.

The outline of this indent, except for the male figure, is remarkably clear and well preserved, despite the long time since the brass itself disappeared. It is clear that the ladies are wearing the pedimental headdress and this confirms the date of the architecture of this tomb as early sixteenth century.

A good illustration of the whole monument appears on Plate 53 in the Middlesex volume of the Royal Commission on Historical Monuments.

3. *Rowland Monoux, wife and 7 children, inscr., sh., scrolls, ca. 1560.*

Against the N. wall of the N. chapel is a mural stone with round headed arch, entablature and side columns in low relief in the manner of the mid-sixteenth century. The enclosed frame, 20 in. wide and 25 in. maximum height, has the indent of an interesting brass upon it. On the dexter side was the kneeling effigy of a man, bareheaded and with hands in the attitude of prayer, kneeling at a prie-dieu or table. Behind him is the outline of two smaller figures, probably sons. Facing and opposite is the similarly kneeling figure of a lady and, behind, her five daughters. *Filling the whole of the frame beneath was a rectangular inscription plate, measuring 8½ in. x 19 in. Between the two figures was a small rectangular plate, only 3 in. x 2¼ in., too small to be heraldic unless a rebus or mark, possibly with chrysome or some supplication. Rising apparently from this, but evidently associated with the two main figures, were two scrolls, upon which might have been names, but more likely were supplications. At the top is the indent of a heraldic plate, with shield of arms and achievement.*

A dabbing of the stone Figure (No. 3) reveals a number of rivets still present.

In the Guildhall library is a copy of Lysons' *Environs of London* (1795) into which have been bound a number of additional illustrations. Under Edmonton appear two illustrations of this brass, the first showing the whole stone with the brass set therein (although indicating that the two scrolls and the small rectangular plate were already missing), and the second being a yellow tinted drawing of the remaining brass. This confirms closely the description given above. The man is in armour, with bare head. A helmet as well as an open Book lie upon his prie-dieu. The two sons are in civilian dress with short jackets, doublet and hose.

Upon the lady's desk is an open Book only. Her head is missing, but the three elder daughters wear ruffs and Queen Mary bonnets.

The inscription plate beneath has upon it ten lines of black letter script, reading as follows:—

Behold what droupinge dethe maye doe consume y<sup>e</sup> corse to duste  
 What dethe maie not (shall lybe for aye) in spite of dethe his luste  
 Thoughe Rowlande Monoux shrowdeth here yet Rowlande Monoux libes  
 his helpynge hand to nedys want a fame for eber gebes  
 Hys worde and dede was eber one his credyth neber quagilde  
 his zeall to Christ was stronge tyll dethe w<sup>th</sup> latest pang<sup>e</sup> asaylde  
 twyse thre and one he children had, two sones, one kepes his name  
 and dowghters fyve for home he carde, y<sup>h</sup>ne in honeste fame  
 What booteth more, as he be kynde did come of Jentyll race  
 So Rowlande Monoux good deserts this grave can not deface

Behold what droupinge dethe maye doe, consume ye corse to duste  
 What dethe maie not (shall lybe for aye) in spite of dethe his luste  
 Thoughe Rowlande Monoux shrowdeth here yet Rowlande Monoux libes  
 his helpynge hand to nedys want, a fame for eber gebes:  
 Hys worde and dede was eber one, his credyth neber quagilde  
 his zeall to Christ was stronge, tyll dethe w<sup>th</sup> latest pang<sup>e</sup> asaylde  
 twyse thre and one, he children had, two sones, one kepes his name,  
 and dowghters fyve for home he carde, y<sup>h</sup>ne in honeste fame.  
 What booteth more, as he be kynde did come of Jentyll race.  
 So Rowlande Monoux good deserts this grave can not deface.

The heraldic plate above shows upon it a shield, bearing the arms of Monoux, with helm, crest and mantling. The arms correspond with those given by Burke: *Argent, on a chevron sable between 3 oak leaves vert as many bezants, on a chief gules a dove between 2 anchors of the first.* These are the arms granted 10th June, 1561, to Monox of Walthamstow, Essex. Similar arms are given for Monoux of Bedford and London except that the bird is a martlet and not a dove. The illustration shows very clearly feet upon this bird. On the other hand the crest appears more like the Bedford one of a dove holding in the beak an oak branch than the Walthamstow dove holding in the beak three acorns.

It is difficult to date this drawing and so the time at which the brass was in this condition. It is cruder than Fisher, not unlike some of Cotman, and possibly made at the turn of the century (i.e., about 1800).

Robinson<sup>60</sup> writing in 1819 says that "near the door is a brass plate to the memory of Rowland Monoux". Ethert Brand<sup>61</sup> records that the

inscription was picked up in a second hand shop by Sir Wollaston Franks and deposited by him in the British Museum, as he could not find whence it came. The transcription above is taken from the brass, which is still in the British Museum, and is more accurate than that given by Brand or Robinson. It should be recorded that this plate is not palimpsest. The illustration of the inscription is from a rubbing.

Of the other monuments in this church Weever gives in full a seven-line inscription in latin to John Innocent, priest and Under Treasurer of England.

### COFFIN PLATES

Against the west wall of the church are two coffin plates.

1. The one is 16 in. high and 12 in. wide. In the upper part is an achievement with a shield bearing the following arms, *gules a fess embattled counterembattled argent between in chief two saltires and in base a garb or* (Walbancke) impaling, *argent a cross engrailed gules overall a bend azure* (Newnham). The crest is also a garb on a wreath.

Below is the following inscription:—

Mr. Edward Walbancke  
Died 25th Feby  
1784  
Aged 52 Years

2. The other is 18 in. high and 13 in. wide. It has the same arms at the head and the following inscription below:—

Mrs Sarah Walbancke  
The Beloved Wife of  
Edward Walbancke  
Departed this Life  
Sepr 27th 1778  
in the 42nd Year  
of her age  
Who bore with great  
Fortitude & Resignation  
to the Divine Will  
a long Indisposition

Beneath are six lines in small script very lightly engraved.

54 *The History and Antiquities of the Parish of Edmonton*, 1819, p. 108.

55 P.C.C. 7 Bodfelde.

56 Lysons, *Environs of London*, 2, Middlesex, 1795, p. 259.

57 Norden, *Speculum Brit.* (1593), 1st part, Middlesex; p. 18.

58 Gough, *Sepulchral Monuments*, 1796, Vol. 2, p. 146.

59 Weever, *Ancient Funerall Monuments*, 1631, p. 534.

60 Robinson, *loc. cit.*, p. 100.

61 Ethbert Brand, *An Edmonton Brass in the B.M.*, Middx & Herts. N. & Q., ii, 141 (1896).