

THE BRASSES OF MIDDLESEX PART XI

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

HACKNEY

The monumental brasses of Hackney church have already received full and excellent treatment in an article by the Rev. J. F. Williams, M.A., F.S.A.¹ This article describes upwards of twenty brasses that existed formerly in the parish church. This old church was demolished in 1798 after the consecration of a new church nearby. The old church was particularly rich in monuments and good records exist in several manuscripts, in Weever's *Ancient Funerall Monuments*, 1631, in Stow's *Survey of London* (Strype's revised edition of 1720) and in particular in a collection of very accurate drawings made by T. Fisher shortly before the old church was destroyed.

Some of these drawings of indents by Fisher and also of the then existing brass to John Elrington and wife, 1504, are reproduced in Williams' article.

Among the brasses noted in Hackney by Weever (p. 536) is the following unique specimen:—

“For the sowl of Allis Ryder of your cherite,
Say a Pater Noster, and an Ave . . . 1517.
Her portraiture is in brasse with a milke pale upon her head.”

Until recently four remaining brasses at Hackney had been assembled in the north-east vestibule, and three were illustrated in a composite photograph on plate 94 of the Royal Commission for Historical Monuments volume on *East London*, published in 1930.

The church and monuments survived the war of 1939-1945, only to be ravaged by fire in 1955. When the church was reconsecrated in 1958 it was discovered that two of the four brasses had disappeared.

That to John and Margaret Lymsey, with 3 sons, 4 shields and a marginal inscription with evangelistic symbols at the four corners has been illustrated, as a woodcut drawing by Utting, on page 231 of Haines' *Manual of Monumental Brasses* (1861). A rubbing of the almost complete brass, also by Haines, still exists in the library of the Society of Antiquaries.

The figure of the wife, of the children, and of one shield, the evangelical symbols and parts of the inscription disappeared during the

later part of the nineteenth century. One shield is recorded as having been stolen in 1902. Until 1955 there remained the male effigy, a small piece of inscription and the symbol of St. John, and two shields. They were set in the original stone which was up-ended and fixed against the chapel wall as shown in the R.C.H.M. illustration. Since the restoration of 1955-58 the stone is still there and in good condition, with the pitch remaining *in situ* and obviously unaffected by the heat of the fire that destroyed the building. No brass remains and one is reluctantly forced to the conclusion that this was stolen while the church was under repair.

The figure of John Lymsey was a re-used plate engraved some thirty years before the date of his decease in 1545. The two shields remaining until the fire were also palimpsest and on the reverse had parts of an early 16th century Flemish brass showing the upper part of the figure of St. John the Baptist with diaper work and architectural ornament in the background. These shields were described and illustrated by Mill Stephenson² in his account of palimpsest brasses.

The other monument that has disappeared is that commemorating a former vicar, Hugh Johnson. This consisted of a mural stone frame on which were three brass plates. The upper plate had upon it a figure in ordinary civilian costume, in gown with false sleeves and with ruff round the neck. He was shown in a pulpit. Below were two inscription plates, the upper with a script inscription in Latin and the lower in Roman capitals in English. Hugh Johnson was vicar of Hackney for 45 years, dying at the age of 72 in 1618. An illustration of this brass appeared in the *Girls' Own Paper*, Vol. XV, p. 26.

The two brasses remaining are: —

I. Christopher Urswic, D.C.L., Rector, almoner to Henry VII, in cap and cope, 1521, 1 shield, on altar tomb.

This figure, 38 in. high, is an excellent example of a priest in professional vestments: cassock, surplice with full sleeves, almuce and cope, with orphreys of geometrical design. He wears a pointed cap on his head. A defaced shield of arms with the word MISERICORDIA on the upper part, is above his head. The altar tomb was erected by Urswic during his lifetime on the north side of the altar of the old church, and may have been used as an Easter sepulchre. The brass was originally laid in a slab in front of the tomb, but with the building of the new church was placed upon the tomb itself. On the wall at the back



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I. CHRISTOPHER URSWIC, 1521

of the tomb is a rectangular brass plate, on which is the following inscription, now indistinct by corrosion in places:—

Cristoforus urswicus regis henrici septimi elemosinarius vir
sua . etate . clarus
summatibus atq' infimatibus iuxta charus ad exteros reges undecies
pro patria
legatus decanatum Ebor' Archidiaconatum Ricmundie decanatum
bindesore
habitos bibens reliquit; Episcopatum Norwicensem oblatum recusabit
magnos honores tota vita sprebit. frugali vita contentus hic bibere
hic mari
maluit plenus annis abut ab omnibus desyderatus funeris pompam
eciam
testamento betuit . hic sepultus carnis resurreccionem in aduentu
christi expectat
Obiit Anno Christi incarnati M. D. xxi die xxiiii marcii anno
etatis sue lxxiiii

Christopher Urswic was a prominent cleric and statesman, being chaplain and almoner to Henry VII, eleven times an ambassador, Registrar of the Order of the Garter and of the Bath. He was a great pluralist, holding simultaneously many prebends and archdeaconries. He was successively Dean of York and of Windsor. He asked to be buried at Hackney, where he was Rector from 1502 until his death in 1521.

The brass has been previously illustrated in Boutell, *Brasses & Slabs*, 105 (head only); *Gentleman's Magazine* 1848, ii, 603 (head only); Haines, *Manual of Monumental Brasses*, 228; Waller, Pt. 2.

II. Arthur Dericote, Draper, in armour, 1562, and 4 wives and 2 sons, kneeling; with inscription.

This brass is set in a mural stone slab under a round arch carved in low relief.

The five principal figures are 10½ in. to 9½ in. high. They are all kneeling and facing towards the dexter. Each kneels at a prayer desk upon which is an open book. The male figure, in armour, is bare-headed, with short cropped hair and long beard. His helmet is placed upon the ground in front of the desk.

Behind him are the four wives. The third is in slightly earlier costume than the others. Two sons, in gowns with false sleeves, kneel behind their Mother, the fourth wife.

Below these figures is a rectangular plate 11 in. high and 22½ in. wide, on which is engraved in blackletter the following inscription:—



Here under fote lieth Arthure dericote who buried was of late
of London Somtyme Citizen and of Esquiers state
Of Drapers Whilome Copanie but laste of Hackneie towne
A parisschner he was full good all vice he leaid a dowlne
Wives fower by mariage had that lawfull was and righte
Marie Emme and Margarete and Jone the fourthe she highte
By whome two children heare he had and ended then his lyfe
The xiiij day of November moneth one childe alibe and wyfe
A thousand and five hundreded and Sixtie yeares and two
Sence Christes Incarnacion he ganne to live a new
God graunt to Christians all of life such race to rune
That at the lenghe thei may receave of Christ a Joyfull Dome

HACKNEY

II. ARTHUR DERICOTE AND HIS FOUR WIVES, 1562

Here under fote lieth Arthure Dericote who buried was of late
of London Somtyme Citizen and of Esquiers state
of Drapers Whilome Copanie but laste of Hackneie towne
A parisschner he was full good all vice he leaid a dowlne
Wives fower by mariage had that lawfull was and righte
Marie Emme and Margarete and Jone the fourthe she highte
By whome two children heare he had and ended then his lyfe
The xiiij day of November moneth one childe alibe and wyfe
A thousand and five hundreded and Sixtie yeares and two
Sence Christes Incarnacion he ganne to live a new
God graunt to Christians all of life such race to rune
That at the lenghe thei may receave of Christ a Joyfull Dome.

This brass is illustrated in the *Trans. of the Monumental Brass Society*, Vol. 5, p. 69 and the whole monument is shown on Plate 94 in the Royal Commission Volume for *East London*.

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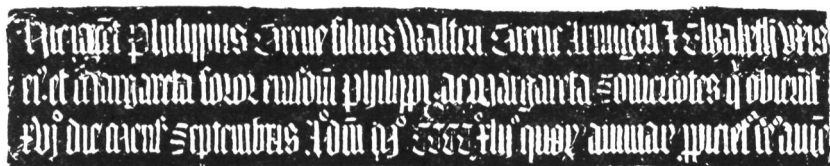
(or Monken Hadley)

- I. *Philip and Margaret Grene and Margaret Somercotes, 1442, inscription with two small figures of ladies, mural, East wall of South Chapel.*

There are three pieces of this memorial assembled in a marble stone that has been placed against the wall.

The two ladies' figures, 12 in. high, are identical in size and style. They are full-faced, wearing the high-waisted bag-sleeved gown of the first half of the 15th century and with a headdress with flattened horns surmounted by cauls of lace or net over the ears.

Associated with these figures is a Latin inscription in three lines of blackletter, on a plate measuring 19 in. x $3\frac{7}{8}$ in. This reads:—



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- I. PHILIP and MARGARET GRENE and MARGARET SOMERCOTES, 1442

Hic ince't Philippus Grene filius Walteri Grene armigeri et
 Elizabeth' ux'is
 ei' et Margareta soror eiusd'm Philippi ac Margareta
 Somercotes q' obieru't
 X^{mo} die mens' Septembris A^o d'ni M^occcc^o xlii^o quor' animar'
 ppiciet' de' ame'.

This records the death of three people all on the same day, 16 September, 1442, and presumably in this parish of Hadley. One wonders what sudden accident or, more likely, fever or pestilence struck so rapidly. A brother and sister who pre-deceased their father by fourteen years and their brothers by some forty years must have died young; and associated with them another, presumably young, lady of no obvious relationship.

The father, Walter Grene, was buried at Hayes in Middlesex, having died "in ffesto concepçois bē Marie Virginis videlt' octavo die Decembris" 1456. He is there commemorated by a fine brass on an altar tomb, but without wife. *Elizabeth (Warner) was his second wife, who survived him until 1471.* Their connection with Hadley is not clear although early in the century there is record of a Roger Grene resident in the parish. There is also record of a grant of land to a William Somercotes in Hadley in 1423.

There is something perplexing about this memorial. The two small figures are almost identical, and the costume agrees with the date on the inscription, yet elsewhere in the church are indents for these two figures in separate stones, one in the north chapel and one in the Sanctuary. There is no remaining indent for a male effigy, nor for the inscription, on either of the stones on which the ladies' effigies were, or elsewhere in the church. There does not necessarily seem to be any connection between these two female effigies and the inscription, other than that the costume is contemporary.

There is no mention of this brass by Weever, but Lysons records (1795) "on a wall underneath the stairs leading to the gallery, is a brass plate to the memory of Philip son of Walter Grene", etc., but makes no reference to any figures. Haines, in 1861, describes the inscription and adds that the male effigy was lost and the rest of the brass was now placed in different parts of the church. In 1910 one of the ladies was still on the chancel floor and one on the north wall of the chancel, the inscription being in the South transept.

The Rev. F. C. Cass writing in 1880³ in his account of the church says: "Certain of the brasses that remain carry us back to an early period of the parish history. As a rule they do not occupy the positions originally belonging to them. Several of them, preserved in a closet at the rectory previous to the church's restoration [by G. E. Street, 1848-1850] were at that time inserted in the pavement more with an eye to picturesque effect than to the sites from which they had become detached. Earliest in date comes the small scroll affixed to the east wall of the South transept." He then quotes the Grene inscription, but does not mention anywhere in his book the two ladies' figures.

II. Walter Tornor and wife, Agnes, 1494, inscription only, mural, South aisle.

This inscription has been moved since it was described by Cross in 1880, when it was on the floor of the South transept. It is now on the wall of the South aisle, mounted above and looking now to be part of No. III. On a rectangular plate, measuring 18½ in. x 3 in. is the following blackletter inscription:—



Hic iacet Walterus Tornor et Agnes uxor eius qui quidam
Walterus obiit xiiii^o die mensis Januarii Anno Domini millio
cccc lxxxiiii^o Quorum Animabus ppicietur Deus Ame.

In his will⁴ Walter Tornor asks to be buried "in capella beate marie de Monkynhadley". He leaves money to the church of St. Paul (in London), to the church at "Monkynhadley" and to the improvement of the roads. He leaves a silver gilt cup to his daughter Agnes and allows the further disposal of other wealth for the good of his soul to his executor William Turnour.

III. William Turnour, 1500, in civil dress, and wife Joan, with four daughters and inscription, now mural, South aisle.

This brass is associated with No. II, being immediately below it on the wall of the South aisle where it has been placed during restora-



hic iacent Willielmus Turnour et Johanna vxor eius cuius quidem
 Willielmus obiit vi die mensis Nouembrys a dno m^o v^o et medietate
 Johanna obiit die a dno m^o quatuordecim^o mensis Junij de



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 III. WILLIAM TURNOUR, 1500, AND WIFE JOAN

tion of the church. An indent is on the floor of the South chapel and has been filled with cement; the outline is still clear.

The figures of William Turnour and his wife are standing on grass mounds, half turned towards each other, with the husband on the dexter side. His figure is about 18½ in. high and 1 in. taller than the lady's figure. The engraving is bold if rather crude, with much cross hatching to provide shadow. As is often the case the hands, shown in the attitude of prayer, are disproportionately large. A rosary is shown suspended from the belt at the man's waist, while from the lady's hangs a gipcière.

Beneath the two main figures is a three line inscription in black-letter, on a plate measuring 20½ in. x 3½ in., which reads as follows:—

Hic iacent Willius Turnour et Johna uxor eius qui quidem
 Willius obiit hi^o die mensis Nobembris A^o dni m^occ^o et predicta
 Johna obiit die A^o dni m^o quoru aiabs ppiciet' des.

This memorial was evidently laid down at, or shortly after, his death and the date of decease of his widow was never filled in.

Beneath this inscription and underneath the woman's figure is a small plate showing four daughters upon it, in simplified but similar costume to their mother, but with long flowing hair. This would indicate that they were unmarried, although the stylised pattern and reproduction of plates of children may or may not provide reliable guidance on this point.

The will of William Tornor⁵ was proved on 14 November by his widow Joan, the other executors named renouncing. (He had named also John Goodyer the elder (see brass No. IV) and Roger Wright). The will makes bequests to his three daughters "Katern, Elizabeth and Agnes" and goes on to mention one son. "Also I will that Johane my wife shall have the rewle and keping of John my son during his none age, and after the decesse of Johane my wife I will and charge that John my son have all the frehold and copyhold that I have."

There is therefore an error in the engraving of this brass in showing four daughters, assuming this plate is correctly associated.

IV. *John Goodeyere, 1504, and wife Joan, 2 shields and inscription, now in Rectory.*

This brass was formerly on the floor of the North chapel where members of this family were buried. It was moved to the wall of the South chapel at the restoration, but it became loose and is now kept at the Rectory. From the indent, still on the floor of the North chapel, it is evident that only the lady's figure was shown in this memorial. This is 17½ in. high and is a graceful figure with high-waisted dress, fur-edged cuffs, a girdle with long pendent reaching almost to the ground, and with a long and turned-back veil and pedimental head-dress.

Beneath is a rectangular plate 25 in. x 2 in. on which is a black-letter inscription in two lines, reading:—

Hic iacet Johes Goodeyere Gentilman & Johanna uxor eius qui
quidem Johes obiit
No die august A^o dni M^occcciiii quor' aiabz
ppiciet' de amen.

Above the figure are two shields 5½ in. high. The one bears *Gules, a fess between two chevrons vair* for Goodeyere, and the other , a fess , between three lions passant or.

John Goodeyere's name occurs among those appointed to be commissioners for Middlesex in 1496. His will⁶ dated 10 May, 1504, is long and comprehensive and provides an interesting description of the material property of a man of standing and substance of that time.

Among his effects were several books, on parchment and printed. This will is transcribed in the book on this church written by the Rev. F. C. Cass in 1880.

John Goodeyere asks to be buried in the chapel of St. Anne (the north chapel or transept) at Hadley by Joan his wife, who had evidently predeceased him. He left money "to the works of my mother church of Seint Powle within the Ciete of London" and to the parish church at Hadley for tithes "negligently withholden", and "to the making of the first flowre of the stepull in the saied church of hadlegh as moch as it wull cost the making of Carpentry". He left money to many neigh-

bouring parish churches. Much of his personal possessions he leaves to his wife Margaret, while he names his eldest son John his sole executor, leaving gifts to his other children Richard, William and Walter, and to married daughters.

The brass may have been laid at or soon after the death of the first wife. Only the date of his death appears on the inscription and this was added subsequently to the original engraving of the inscription. (In the second line the date "V" has been engraved in a space left for more figures; "August" has been added on a different level from the rest; the fifth "C" and "iiii" have been added. The original engraving was therefore executed before the turn of the century.) It is curious that the symmetry of the brass as indicated by the indent suggests that there never was a figure to John Goodyere himself, although Mill Stephenson and Haines record "male effigy and children lost".

This brass has been previously illustrated in Cansick, F.T., *Epitaphs of Middlesex*, p. 251, published in 1875. This shows a disposition of the figure and inscription similar to that of the indent, from which the present illustration has been reconstructed. However, a rubbing by the Rev. H. Haines which must have been taken 100 years or more ago, and which is now in the library of the Society of Antiquaries, shows clearly that there was a male figure, already missing, on the dexter side with the lady's figure well over to the sinister side with respect to the inscription below. There were also indents below the inscription for two groups of children.

One is forced to the conclusion that probably all the indents remaining in Hadley church are Victorian fabrications, prepared as the Rev. Cass said (see under I) "with an eye to picturesque effect".

V. Thomas Goodyere, 1518, in civil dress, and wife Joan; inscription and shields lost, now mural, South wall of chancel.

John Goodyere the younger, eldest son and heir of No. IV, did not long survive his father, dying in 1513. His eldest son Thomas was his executor. Thomas himself died five years later and was commemorated by this brass, first placed on the north side of the church. The inscription and shields have long since been lost, although a rubbing of one shield showing Goodyere impaling Hawte is in the collection of the Society of Antiquaries (*or a cross engrailed gules for Hawte*).

His widow Joan, by whom he had four children, was eldest daughter



Hic iacet Johannes Goodeyere viri cuiusdam et Johanna eius quae quidem Johanna abbatissa de Auren

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IV. JOHN GOODEYERE, 1504, AND WIFE, JOAN

of Sir Thomas Hawte and remarried Robert Wrothe of Enfield and by him had six children.

The two figures are now screwed to the South wall of the chancel. The male effigy is 19 in. high and that of the lady half an inch shorter. They are shown half turned towards one another. His outer robe is richly trimmed with fur and at his waist belt hangs a pouch or purse. The shoes are particularly square-toed. The lady's belt has a long pendant hanging almost to the floor, while the headdress may at one time have been coloured by pigment in the cutaway background.



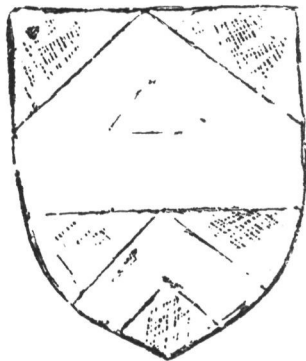
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V. THOMAS GOODYERE, 1518, AND WIFE, JOAN

These plates are not palimpsest.

VI. *Anne [Goodyere] wife of Thomas Walkeden, 1575, inscription and shield (another lost), mural, North chapel.*

This Anne was sister to Sir Henry Goodyere of Newgate St., daughter of William Goodyere of Hadley, who in turn was son of Henry Goodyere of Bermondsey, alderman of London and younger brother of



I go here the Scer of Wemenkynd,
 A perfitt Patterne you mane beue,
 Of one that was (whilt that she was)
 A matrone wilde, a narrow trewe:
 ANNE WALKEDEN A feythfull wyfe,
 Discreit of GOODERES amment race,
 Who hath so longe, her earthlye Courte,
 That she hath wonne, the goole of grace.
 (One) loude of all, but loved best,
 Of God wth whom her soule doth rest.
 Buried the xth of December 1575

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VI. ANNE (GOODYERE), WIFE OF THOMAS WALKEDEN, 1575

Thomas Goodyere (No. V). She became the first wife of Thomas Walkeden, of the Inner Temple.

The remaining (sinister) shield has upon it the Goodyere arms, *gules a fess between two chevrons vairé*. The dexter shield, now missing, was no doubt for Walkeden.

The inscription is in 11 lines of English verse, in blackletter, on a plate about 12½ in. wide and 8½ in. high.

Too here the Sexe of Wemenkynd
 A perfitt Patterne you may bewe
 Of one that was (whilst that she was)
 A matrone milde, a mirroure trewe :
 ANNE WALKEDEN a fagthfull wife,
 Descend of GOODERES auntyent Race,
 Who hath so ronne her earthlye Course,
 That she hath wonne, the goole of grace,
 (One) lobde of all, but lobed best,
 Of God ;wth whom her Soule doth rest.
 Dycied the 3th of December MCCCCXXIII,

VII. *William Gale, 1610, and two wives, with five sons and eight daughters, text and inscription; chancel floor.*

To the north of the altar lies the marble stone in which this brass is set. The three principal figures are now lost, but their outline is clear. In the centre was the man in full face view, evidently bare-headed and wearing a high shouldered and full length gown. His two wives stand on either side, half turned towards him. There is a clear difference in the headdress worn by the two, that on the dexter side having the broad-brimmed high-crowned hat of that time and the other wife wearing the commoner headdress of the Elizabethan period, derived from the "Mary bonnet". These figures were 15½ in. to 16½ in. high. Above the man's head is a small rectangular plate, 9 in. wide and 2½ in. high, upon which in Roman capitals, is the text:—

BLESSED ARE THEY Y^e CONCE
 DERE^tH Y^e POORE & NEEDIE

Beneath the three figures is an inscription in six lines of Roman capitals, on a plate 24¾ in. x 5½ in.:—

HERE LYETH THE BODYE OF WILLIAM GALE, CITIZEN & BARBER CHYRVRGION OF LONDON WHO DYED THE XIXth DAYE OF NOVEMBER 1610. THEN BEING Y^e SECOND TYME MASTER OF HIS COMPANY, HE HAD 2 WIVES ELIZABETH & SUZAN & HAD ISSVE BY ELIZABETH V SOÑES AND 8 DAUGHTERS, AND WAS LX AND X YEARES OF AGE OR THEREABOUT AT Y^e TIME OF HIS DEATH.

Below this are two plates, that on the dexter side, 6½ in. x 5 in., showing the five sons, and the other 9¼ in. wide and tapering from 5 in. to 4 in. with eight daughters. The engravings are lightly executed and rather worn, but show a variety of costume. As far as can be seen two of the sons have beard and moustache, the eldest with long gown and ornamental false sleeves hanging from the shoulder. Two wear a shorter cloak and the other two, who may be young, appear to be dressed in a schoolboy fashion (e.g., Christ's Hospital). Three of the eight daughters are wearing the high-crowned hat and the remainder bonnets. Apart from this their costume is alike. This William Gale, born in Yorkshire, was evidently a man of substance. In his will,⁷ he leaves to his wife Susan, among other things, a "coach with the twoe gueldings to it", and to the vicar of Hadley church a little grey ambling mare.

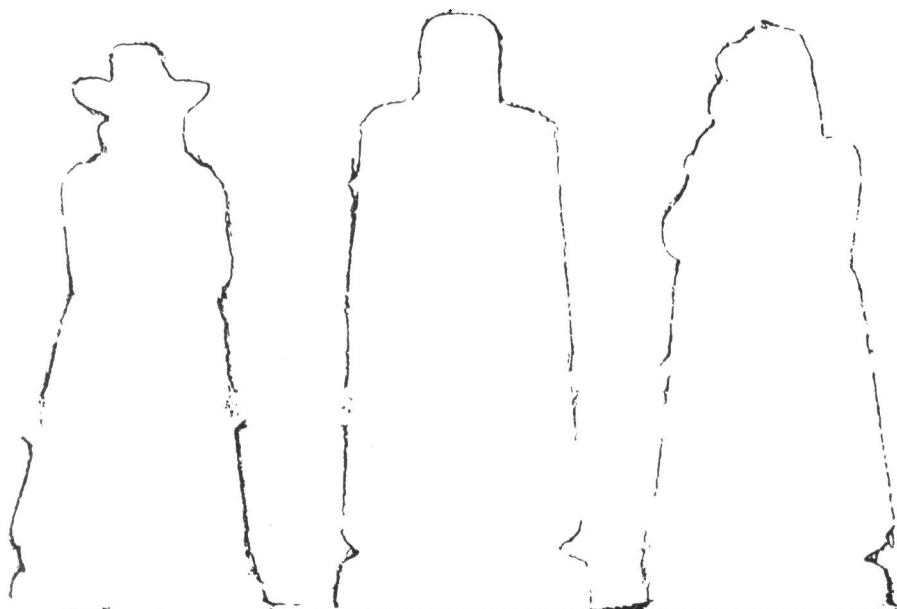
VIII. William Gale, 1614, in civil dress and wife Anne, with 2 sons, 1 shield and inscription, Chancel.

This monument lies on the floor south of the altar, in the corresponding position to No. VII on the north side. It commemorates William, the eldest son of the other William Gale, and his family. This second William survived his father by only four years and the two brasses could have been the work of the same engraver, the engraving and the wording of the inscription being alike.

The brass comprises the figure of William Gale, 18¾ in. high and that of his wife, 1 in. shorter, with an inscription of seven lines in Roman capitals immediately below on a plate 23½ in. wide and 6¾ in. high. Below this are the figures of the two sons on separate plates, that on the dexter side 5½ in. and the other 7½ in. high. Above and between the two principal figures is a shield 6 in. in height.

The two figures, the male on the dexter side, are in three-quarter-face view, half turning towards one another. Their costume is typical of the period, without outstanding features. The male figure is shown in doublet, breeches, and hose, with laced shoes and wearing overall a

BLESSED ARE THEY Y CONCE
DERETH Y POORE & NEEDIE



HERE LYETH THE BODYE OF WILLIAM GALE, CITIZEN & BARBER
CHYRVURGION OF LONDON WHO DYED THE XIX DAYE OF NO-
VEMBER 1610. THEN BEING Y SECOND TYME MASTER OF HIS
COMPANY, HE HAD 2 WIVES, ELIZABETH: & SVZAN: & HAD ISSE,
BY ELIZABETH V. SONES AND 8 DAUGHTERS, AND WAS LX AND X
YEARES OF AGE OR THEREABOUT AT Y TIME OF HIS DEATH.



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VII. WILLIAM GALE, 1610, AND TWO WIVES, WITH FIVE SONS AND EIGHT DAUGHTERS



HERE LYETH THE BODYE OF WILLIAM GALE GENT SOMTIME
 M^r OF ARTS IN OXFORD, WHO HAD TO WIFE ANNE GALE,
 THE DAUGHTER OF ROGER BRAGGE GENT AND HAD
 BY HER 2 SONNES WILLIAM AND NICHOLAS Y^e SAID
 NICHOLAS DECEASED BEFORE HIS FATHER. YA BOVE SAID
 WILLIAM GALE DYED THE XXX^e DAYE OF MARCH AN^o DN^o
 1614 BEINGE A BOVT THE AGE OF FORTYE YEARES



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VIII. WILLIAM GALE, 1614, AND WIFE ANNE, WITH TWO SONS

long gown with false sleeves. Both wear ruffs round the neck and the lady's underdress is patterned; she wears a Mary bonnet on her head. Both figures are standing on a flat round piece of paving, not uncommon at this time, a curious small pedestal or isolated pavement looking very much like a pancake or flat scone!

The shield above is engraved brass and, unlike shields of earlier date, has no erased ground for showing coloured pigment. The arms are:—*Azure on a fess between 3 saltires argent as many lions' heads erased of the field, langued gules* for Gale, impaling *or (or argent) a chevron between 3 bulls sable* for Bragge.

One son is shown in doublet, breeches and hose, with a three-quarter length cloak over his shoulders. He is beardless and bareheaded. The other child, who predeceased his father and presumably died young, is shown in a long skirt. Both are standing on flat round stones.

The inscription, in English, reads:—

HERE LYETH THE BODYE OF WILLIAM GALE GENT. SOMTIME
MR OF ARTS IN OXFORD WHO HAD TO WIFE ANNE GALE
THE DAUGHTER OF ROGER BRAGGE GENT AND HAD
ISSVE BY HER 2 SONNES WILLIAM AND NICHOLAS Y^e SAID
NICHOLAS DECEASED BEFORE HIS FATHER: Y^e ABOVE SAYD
WILLIAM GALE DYED THE XXXth DAYE OF MARCH AN^o DÑI
1614 BEINGE ABOUT THE AGE OF FORTYE YEARES.

This inscription, like that to the father, reveals a lack of certainty of the age of the deceased. There is record that this William Gale, of London, matriculated from Merton College on 6 April, 1593, being then aged 18. He desired in his will⁸ to be buried near his father and left his property to his wife Anne as long as she remain unmarried, thereafter to go to his son William. This brass has been previously illustrated as the frontispiece to Cansick, *Epitaphs of Middlesex*, as a line drawing.

NOTES

- 1 *Transactions Mon. Brass Society*, V, pp. 53-73.
- 2 *Trans. M.B.S.*, Vol. IV, pp. 321-323.
- 3 *Monken Hadley*, by F. C. Cass, Rector, 1880.
- 4 P.C.C. Vox 21.
- 5 P.C.C. Moone 17.
- 6 P.C.C. Holgrave 12.
- 7 P.C.C. Wingfield 107.
- 8 P.C.C. Lawe 27.