

## THE BRASSES OF MIDDLESEX

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

### FINCHLEY

*I. Lady, c. 1480, now mural, S. aisle, on west wall.*

This brass is much worn. In Lysons' day<sup>1</sup> it was on the floor of the nave, and even at that date the inscription was missing.

The figure is 2 ft. 4 in. high and is of a lady in the elegant fashion of the Yorkist period, with narrow waisted dress cut low at the neck and hanging on the shoulders, and long sleeves turned down at the cuffs to expose only the ends of the fingers. The headdress of this period is carried high behind the head on a wire frame and is described, according to shape, as "steeple" or "butterfly". It is common on brasses of the period to show the figure in a sideways stance which reveals the elegance of the headdress, but in this example the figure is three quarters full face, with an effect rather uncommon on brasses.

Lysons' description "a brass figure of a woman, in the dress of the fifteenth century—the inscription gone" carries a footnote: "The arms are those of Hampson, three hemp-hackles." The brass has been refixed in new stone on the west wall of the church and there is no evidence in the church of the indent to show the original composition. There is no mention of this brass in Haines' list, published in 1861, but there is a record<sup>2</sup> that during the restoration of the church in 1872-73 by Billing a 15th century brass was discovered under the flooring of the chancel.

*II. Richard Prate, 1487, effigy in civil dress lost, and wife Joan, inscription; figures of children also lost, in original stone now raised against the N. wall of N. chapel.*

The figures were very small, both being there in Lysons' time. The male effigy is now lost. The lady, a figure 9½ in. high, is shown full face with hands in the attitude of prayer. Her gown has fur cuffs and lapels. A simple covering to the head shows the frontlet not folded back.

Beneath is a rectangular plate 13¼ in. wide and 2½ in. high, upon which, in black letter, is a Latin inscription in three lines.

Hic iacēt Ricardus Prate et Johāna uxor eius qui  
quidē Ricardus obiit primo die mens' Novembris  
A<sup>o</sup> dñi millē CCC<sup>o</sup>lxxxvii<sup>o</sup> quōr ātābs ppiciet de' amē

Beneath are the indents of two plates which appear to have represented children; the stone has flaked badly and the indent outline is not very clear. The stone itself is some 5 ft. long and 2 ft. wide.

This brass was said by Lysons to have been on the floor of the north aisle.

*III. William Blakwell and son Richard, ca. 1500, inscription only, mural, on W. wall of S. aisle.*

This inscription is now mounted on the same new stone as No. 1. This, too, was on the floor of the nave in Lysons' time. The plate is 13 in. wide and 2½ in. high. The engraving of the inscription, of two lines in black letter, is of poor quality and is in part illegible as a result of wear. It reads, as far as it can be deciphered:

Pray for y' souls of Willm Blakwell & Richard  
(his son on whose soules) god habe mercy amē



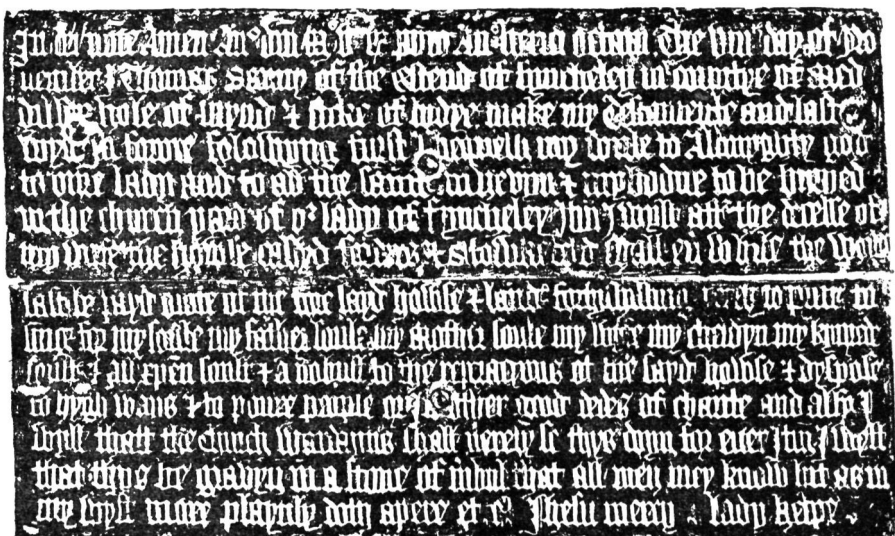
*IV. Thomas Sanny, 1509, an inscription recording part of his will, on north wall of N. chapel.*

This inscription, in fourteen lines of black letter, is engraved on two equal sized brass plates in juxtaposition. The width is 15¼ in. and the total height 9¼ in. The condition of these plates is not very good; there is evidence of earlier wear and corrosion.

The inscription reads :—

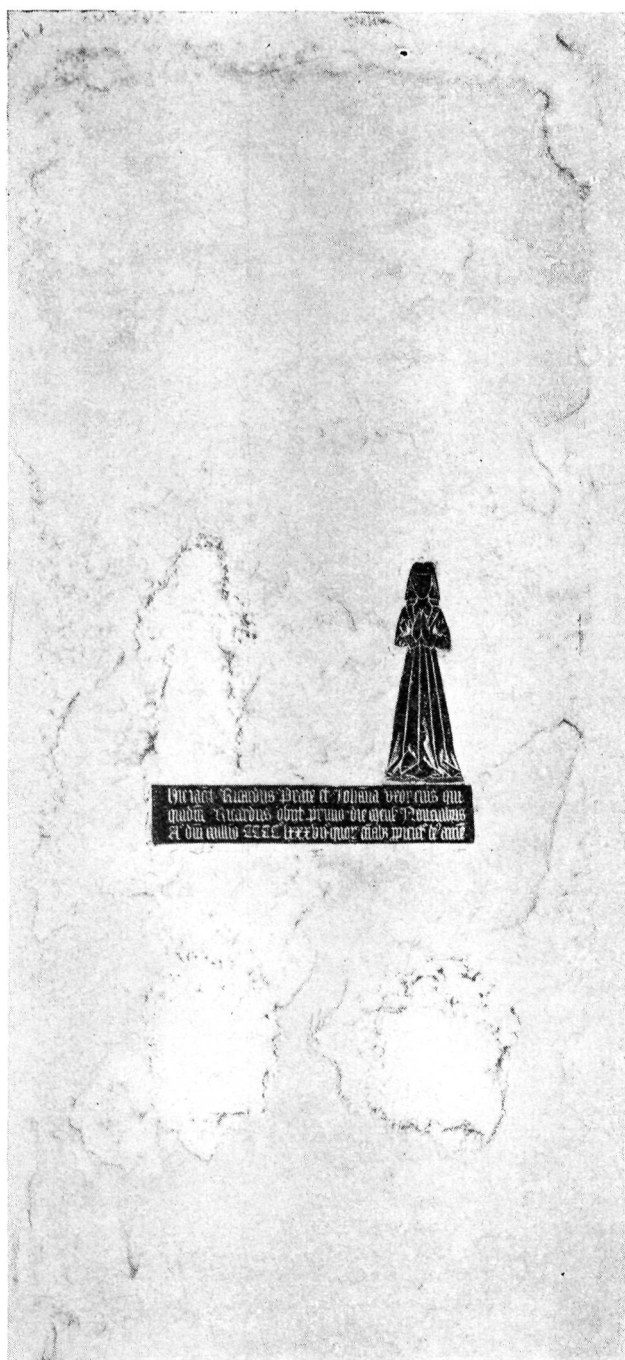
In dei n̄me Amen An<sup>o</sup> dñi m<sup>o</sup>cc<sup>i</sup>x prim<sup>o</sup> An<sup>o</sup> henrici octavi The viii<sup>th</sup> day  
of No  
vember I Thomas Sanny of the Estend of Fyncheley in v<sup>r</sup> countye of Med  
dylsex hole of mynd & sicke of hodye make my Testamente and last  
wyll in forme folowynng first I bequeth my soule to Allmyghty god  
to oure lady and to all the saints in Hevyn & my hodye to be buryed  
in the church yard of o<sup>r</sup> lady of Fyncheley. Itm I wyll aft<sup>r</sup> the decease of  
my wife the howse callyd Fordes & Stowkefeld shall be while the world  
last be payd owte of the fore sayd howse & land<sup>s</sup> forty shilling<sup>s</sup> yerely to  
prest<sup>s</sup> to

singe for my soule my father soule my mother soule my wyfe my cheldyn  
 my kynrede  
 soull<sup>s</sup> & all xpen soules & a nobull to the repracions of the sayd howse  
 & dyspose  
 to hygh ways & to poure people or in other good dedes of charite and also I  
 wyll thatt the church wardanns shall yerely se thys donn for eber I tū I wyll  
 that thys be grabyn in a stone of mbul that all men may know hit as in  
 my wyll more playnly doth apere et C<sup>o</sup> Jhesu mercy. Lady helpe.



This is a most unusual brass, being a literal copy of the will expressed in the language to be found at Somerset House in all contemporary wills, and not the commoner form such as was noted at Enfield of an extract giving details of local benefactions. Unfortunately the will in which Thomas Sanny says these things are set down "more playnly" is not to be found among those proved in the Consistory Court of Canterbury, nor in the Hustings of London.

There are many wills in which mention is made of the desire to be commemorated by a monument in brass (see, for example, an article on Testamentary Brasses by R. H. D'Elboux, M.C., F.S.A. The Antiquaries Journal, XXIX, 1949, p.183), but this is, as far as I am aware, the only example in the country of a brass in a church being used as so complete a conveyance of the terms of a will.



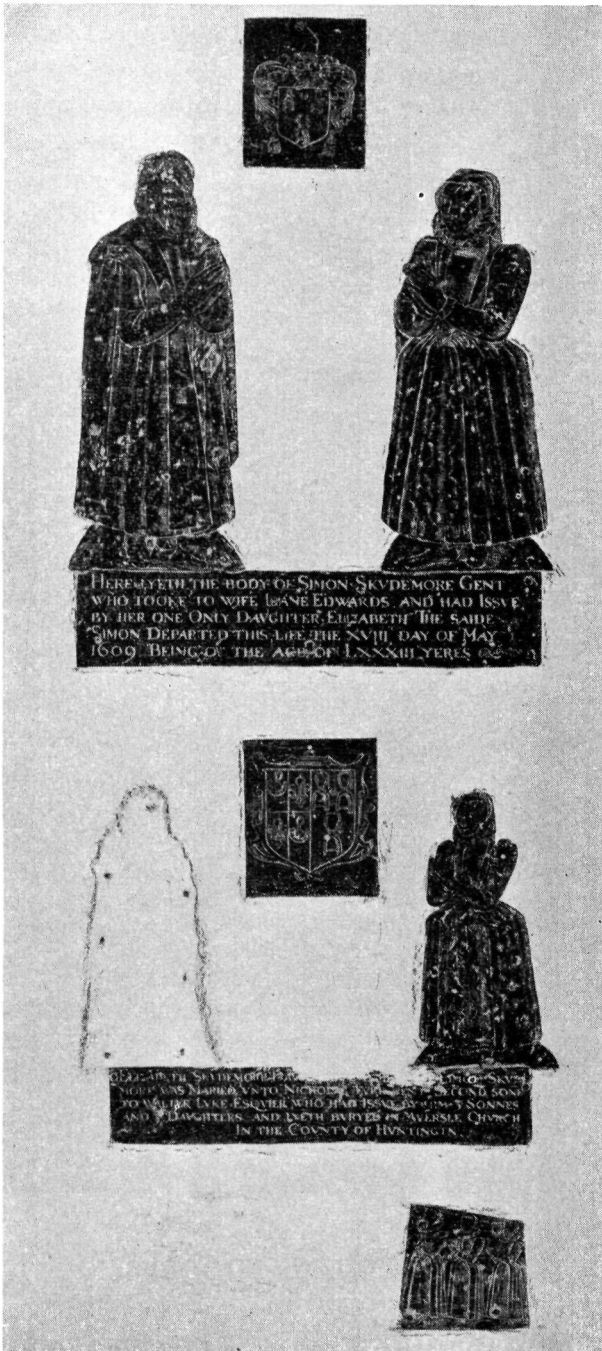
Hic iacet Richardus Prate et Johanna uxor eius qui  
morte Richardus obiit primo die mensis Februarii  
a<sup>o</sup> d<sup>ni</sup> milib<sup>o</sup> 1555. Et Johanna obiit diebus post festum

II. FINCHLEY, MIDDLESEX  
RICHARD PRATE, 1487, AND WIFE, JOAN

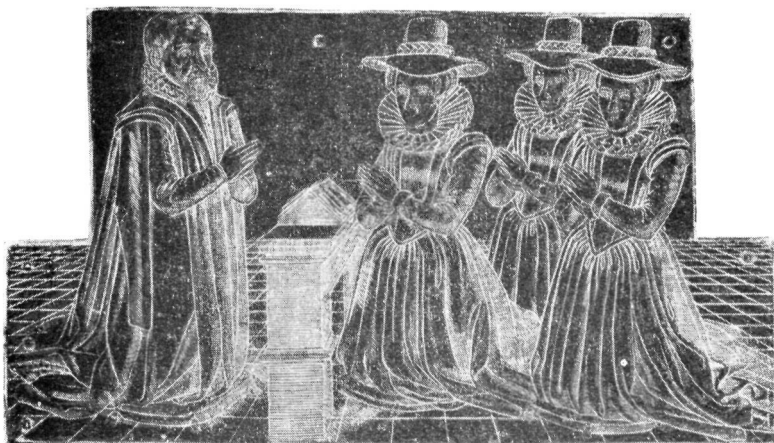


the xxiiij<sup>th</sup> of December 1575:  
Godolphin his Rale to Rest hath the Rime  
where grace Records felicitie  
his death is now his best hath Rone  
Struall perpetuallie.  
Wholpbe William his corpes here drad dothe the  
Barnes thurth to hem shall never dye.

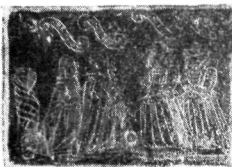
V. FINCHLEY, MIDDLESEX  
WILLIAM GODOLPHIN, 1575



VI & VII. FINCHLEY, MIDDLESEX  
SIMON SKUDEMORÉ, 1609, and wife and daughter  
Elizabeth and her husband, Nicholas Luke



HERE LYETH BYRIED THE BODY OF THOMAS WHITE SOME  
TIME CITIZEN AND GROCER OF LONDON WHO DECEASED  
THE 19 DAY OF JANVARY IN THE YEARE OF OVR LORD GOD  
1610. WHO HAD THREE WIVES BY MARY HIS FIRST WIFE  
HEE HAD ISSVE THREE SONES AND TWO DAUGHTERS. & BY  
MARY HIS SECOND WIFE HEE HAD ISSVE ONE SONE & THREE  
DAUGHTERS AND BY HONNOR HIS LAST WIFE HEE HAD  
ISSVE THREE SONNES AND ONE DAUGHTER.



VIII. FINCHLEY, MIDDLESEX  
THOMAS WHITE, 1610 and 3 WIVES

V. *William Godolphin, 1575, effigy lost, inscription and 2 shields, in original stone raised against the N. wall of the N. chapel.*

The original stone, 5 ft. long and 2 ft. 3 in. wide, was lifted from the floor and put against the north wall in 1953. Near the head of the stone are two shields, each  $5\frac{1}{2}$  in. high and  $4\frac{3}{4}$  in. wide. Between them is a rectangular indent,  $4\frac{5}{8}$  in. wide and  $2\frac{1}{8}$  in. high. Beneath is the now much worn indent of the figure, which must have been about 2 ft. 6 in. high. Immediately below this is a rectangular plate, 17 in. wide and 6 in. high on which are seven lines of English inscription in black letter, the last six being in verse. The inscription reads :—

the xxiii<sup>th</sup> of December. 1575.  
 Godolphin his Rase to Rest hathe Rune  
 Where grace Records felcrynne.  
 His death is gone his lyeff hath wonne  
 Eternall perpetwitye.  
 Thoughe William his corppes here dead dothe lye  
 Barnes sayeth to hem shall never dye.

This highly protestant and not very graceful poem excites some curiosity in its last line.

The two shields are also curious. The family of Godolphin was long established in Cornwall. Godolphin, in Cornish, had the meaning of white eagle, which was always borne in the arms of this family (Burke's General Armory). The Earldom of Godolphin, extinct in the 18th century, bore the following arms:

*Gules an eagle with two heads displayed between three fleurs-de-lis argent.*

The crest is given by Burke as,

*A dolphin naiant embowed proper.*

The sinister shield is therefore a simple version of Godolphin, but the metal used for the eagle is the brass of the shield which is customarily used to represent *or* or gold. The other shield is a rebus with the initials W.G. and a dolphin as used for the family crest, but again engraved in brass.

The clue to the mystery of who was Barnes, in the last line of the inscription, is found by examination of the will.<sup>3</sup> This is dated 15 December, 1575, or eight days before his death as recorded on the brass. It was proved on the 13 February following. William Godolphin, of



Ballard Lane in the parish of Finchley, asked that his body should be buried in the new chapel in the parish church at *Finchley if he dies in the parish*. He contributes 10/- to the poor mens' box and asks that his forgotten tithes be paid. He leaves £8 to John Coplestone and £5 to Jone Coplestone, the children of his sister. To his cousin Francis Godolphin Esquier he leaves his best bedstedd with his best bed bolster and pillow, to cousin Margaret, the wife of Francis Godolphin, thirty shillings to buy a ring; to his cousin William Godolphin, brother of Francis, his best gown and his satin cassock "garded" with velvet; and to his cousin William Godolphin, the eldest son of Francis, his damask coat garded with velvet. So much for his family, with these modest bequests. The rest of all his goods as well as the lease of his house with all its appertenances in Ballard Lane in Finchley, and the parts of his lease of Gwallant and Ludsvan (which sound to be in Cornwall?) guaranteed to William Godolphin by virtue of the *Queen's letters patent, and all debts owing to him, he gives to Robert Barnes "my man" and Helen his wife, whom he appoints his executors for the faithful performance of this, his last will. He renounces and revokes all former wills and ordains as overseers of the will John Spendlove, clark parson of Finchley and Robert James, "clark & peticanon of Paul's."*

There is evidence of some dispute of the will by Francis Godolphin, but it was upheld in the court and no doubt his man, Robert Barnes, succeeded to such estate as there was. It would therefore seem that the same Barnes caused the brass to be engraved in memory of his dead master, to be placed on his tomb in the north chapel at Finchley.

The references to the Godolphin "cousins" in the will do help to place him in relation to the main branch of the family, whose seat was the manor of Godolphin, near Helston. The lineal descent of this family, from Norman to Tudor times, from father to son with one break in the male line in the 14th century, has been traced in Vivian's *Visitations of Cornwall* and in Maclean's *History of the deanery of Trigg Minor*. An account of the family of Godolphin was published in 1930 by Brig. General F. G. Marsh, to which additions and corrections were made in 1943. Even so, the actual relationship of the subject of the brass is still unclear and the dates of his contemporaries at the manor uncertain. One Sir William Godolphin of Godolphin Kt. was born about 1480. He married in about 1509 and had four children, two of whom were sons. William the eldest was born about 1510, married about 1536, and had two daughters only. The second son Thomas, born ca. 1512, appears to have succeeded the father in 1547 (although the date of his elder brother's

death is given as 1575). Thomas, who was governor of Scilly around 1550, married twice. By his first wife he had two sons and one daughter. The sons were Francis and William, who were no doubt the two brothers referred to in the will. William, the second son, was born ca. 1540, became M.P. for Helston, 1586, and was buried at Breage in Cornwall in 1611. Francis succeeded to the manor of Godolphin, and married Margaret, daughter of John Killigrew of Arwenneck in June 1552 at Breage. The son William referred to in the will was aged over 40 at the time of his father's death (in 1608) and must therefore have been a small boy when he was left a damask coat. He succeeded his father, becoming Sir William Godolphin of Godolphin and was buried at Breage in 1613.

Marsh's reference to the Finchley William appears to be conjectural. He says he was a younger son of the Sir William first mentioned, second of the same name! Vivian says that William Godolphin of Windsor was third son to Sir William and that from him Guy Godolphin was descended, this Guy being alive in 1620. Marsh goes so far as to say he was styled "of Windsor" and was father of William of Chalfont St. Giles and grandfather of Guy, who was buried at St. Giles Cripplegate in 1625. There is a reference<sup>4</sup> to William Godolphin of Chalfont St. Giles, Bucks., Administration of the estate was granted to his relict, Alice, on 10 May, 1564. It is curious that our William at Finchley makes no mention of nor bequest to his direct descendents and one can conclude that he had none. In his will he is stated to be simply of Ballards Lane of the parish of Finchley.

The term "cousin" was in fairly general use in Shakespearean times, but if he were in fact a son of the first Sir William, then Francis Godolphin was his nephew. It seems more likely that he was collateral in descent from a brother of Sir William and that he died without leaving widow or any issue.

*VI. Simon Skudemore, 1609, in civil dress, and wife Jeane, achievement and inscription; mural in N. chapel.*

This brass was, in Lysons' time, on the chancel floor within the communion rails. This and the following brass No. VII are all on the one stone and this has been lifted against the north wall of the church. The condition of these two brasses is not good; the thin metal used at this time has suffered much indentation. The two figures are shown standing partly facing towards one another. On the dexter side the male effigy.

19½ in. high, is shown in long gown, with plain turned back cuffs and with a ruff round the neck. The lady, ¾ in. shorter, has a pointed stomacher and wide dress without ornament. She also wears a ruff and Queen Mary bonnet.

Immediately below the effigies is a rectangular plate, 21 in. x 4½ in., bearing an English inscription of five lines in Roman capitals :—

HERE LYETH THE BODY OF SIMON SKVDEMORRE GENT  
WHO TOOKE TO WIFE IEANE EDWARDS AND HAD  
ISSUE BY HER ONE ONLY DAUGHTER, ELIZABETH THE  
SAIDE SIMON DEPARTED THIS LIFE THE xviii<sup>TH</sup> DAY  
OF MAY 1609. BEING OF THE AGE OF Lxxxiii YERES.

Above is a small rectangular plate, 7 in. x 5½ in., with a shield, mantling and crest. The shield bears (*gules*), 3 *stirrups leathered and buckled (or) with a crescent for difference* for Skudemore.

The crest is a bear's paw proper.

Below the inscription and on the same stone is No. VII. Simon Skudemore's will<sup>s</sup> is short and simple. He is described as yeoman of Finchley. His wife survived him, was his executor, and inherited his property at Finchley. Bequests are made to his grandchildren, to his tenants' children, and 40/- to the poor householders of Finchley.

*VII. Nicholas Luke, effigy lost, and wife Elizabeth, daughter of No. VI, 3 sons lost, 3 daughters and shield; engraved 1609 and on same stone as No. VI.*

This brass is mounted on the same stone and immediately below No. VI.

The lady, a figure 12½ in. high, is facing partly towards the right hand with her hands pointing forward in prayer. The bodice of her costume is without pattern but the dress is ornamented. Her neck ruff is moderate in size. The husband's effigy is missing. Below, is an inscription in 5 lines of Roman capitals on a plate 19¼ in. x 3½ in., but partly damaged.



ELIZABETH SKVDEMORRE DAV                      SIMON SKVDE  
MORE WAS MARRIED VNTO NICHOLAS LVKE GENT  
SECOND SONE TO WALTER LVKE ESQVIER WHO HAD  
ISSVE BY HIM 3 SONNES AND 3 DAUGHTERS AND  
LYETH BVRIED IN AVERSLE CHVRCH IN THE COVNTY  
OF HVNTINGTN

Three daughters, in similar dress to their mother, are shown on a small plate about 6 in. square below this inscription. A similar plate with effigies of the three sons is now missing.

Above and between the effigies is a rectangular plate  $7\frac{1}{2}$  in. x 6 in. on which is a shield with the following arms:

*Quarterly 1 and 4 (argent) a bugle horn (sable) stringed (vert), 2 and 3, (gules) a fleur-de-lis (argent) for Luke, impaling (gules) three stirrups leathered and buckled (or), for Skudemore.*

The pedigree of Luke<sup>6</sup> in the Visitation of Bedfordshire is shown deriving from Sir Walter Luke of Copley (or Cople) who was a judge of the King's Bench and who is described on his brass at Cople as justice of the pleas. On this very fine monument he is shown in legal robes and his wife Anne, daughter and one of the heirs of Sir Thomas Launcelyn, also of Cople, in a heraldic mantle. She is described as "norysthe" or nurse to Henry VIII. She died in 1538 and Sir Walter Luke, who was her second husband, in 1544. His heir was Nicholas Luke, also of Cople, who became baron of the exchequer and is also shown in legal robes on his brass in Cople church. He married Cecyle, daughter and one of the heirs of Sir Thomas Waulton of Basney in Bedfordshire, by whom he had five sons and four daughters. He died in 1563. His second son Walter Luke married Anne widow of Thomas Spencer and daughter of Robert Bulkeley. The eldest son of this marriage and heir of the estate was Oliver Luke who died without issue. The second son was Nicholas, of Payton or Paxton parva in Huntingdonshire. He married Elizabeth Scudamore as his first wife and had by her three sons and three daughters. The plate with the three daughters remains but the missing plate of the sons would have therefore had three figures on it. One of these sons was called Scudamore Luke, and is specially mentioned in his grandfather's will (see VI supra). Bequests were also made to the three daughters, Anne Collins, wife of Edward Collins of London, Elizabeth wife of William Francis, and Mary Luke, evidently unmarried at the death of her grandfather but subsequently the wife of Edward Bernard of Barnet.

The visitation arms of Luke are given as *argent a buglehorn sable stringed of the same tasselled or*. The quartering *gules a fleur de lys argent* derives from Launcelyn.

One of the manors belonging to the Luke family was at Abbotsly alias Abersley in the County of Huntingdon, and it was no doubt here that Elizabeth Luke died, the place being misspelt Aversle on the inscription at Finchley.

*VIII. Thomas White, 1610, in civil dress, and three wives and children, all kneeling, on a rectangular plate, with inscription, also three shields of arms; mural in N. chapel.*

This monument is set in a mural marble slab mounted high on the north wall of the north chapel. Much of the brass is set within a round-headed recess in the marble, but two of the shields are on the upper face of the stone in the spandrels of the arch created by the recess. The marble slab is 39 in. high and 30 in. wide.

The brass, apart from the shields, has the appearance of a rectangular plate, but is in fact made up of five separate pieces. The main figures are on the upper plate, 13½ in. high and 23 in. wide, reduced in width to 18 in. for the upper part of 7 in. in order to fit within the span of the recessed arch. The inscription plate immediately below is 7 in. high and 23 in. wide and below this are three separate plates, each 5 in. high and 6¾ in. wide separated by mouldings in the stone and each with figures of children by the three wives.

The kneeling figure of Thomas White is on the dexter side of the plate, in three quarter face view with hands before him in prayer. On the opposite side of a prie-Dieu are his three wives, all similarly kneeling on cushions and in three quarter face view turning towards him. The background to the upper (and narrow) part of the plate is plain; the lower part is covered with a simple tiled paving shown in perspective. The engraving throughout is of a high quality and, for its date, well preserved. There is a great deal of hatching and the engraving may well have been the work of a goldsmith. There is some evidence that the brass was gilt and, in addition to paint on the shields, there is painted behind the man's head, in capitals, the following:

ÆTAT  
SVÆ  
57

From his mouth issues a scroll, also painted, with the words: "Blessed are the dead which die in the Lord", also in small capitals.

The costume worn by Thomas White and his wives is simple and plain yet of good appearance. There is little evidence of fur or lace. All wear the ruff, the ladies' being wider than their husband's.

The interesting feature of the ladies' costume is the excellent portrayal of the hat, with broad brim and high wreathed crown, a fashion that first appeared some twenty years earlier. The wreath worn by each

of the three ladies is differently ornamented, but the figures are in all other respects identical. The bodice is shown with pronouncedly pointed stomacher, but there is no embroidery on any part of the costume and the impression is that of an austere and perhaps puritan city merchant and his wives.

Below is the inscription in eight lines of Roman capitals, clearly and well engraved. This reads:—

HERE LYETH BVRIED THE BODY OF THOMAS WHITE SOME  
TIME CITIZEN AND GROCER OF LONDON WHO DECEASED  
THE 19TH DAY OF IANVARY IN THE YEARE OF OVR LORD GOD  
1610. WHO HAD THREE WIVES, BY MARY HIS FIRST WIFE  
HEE HAD ISSVE THREE SONES AND TWO DAUGHTERS & BY  
MARY HIS SECOND WIFE HE E HAD ISSVE ONE SONE & THREE  
DAUGHTERS, AND BY HONNOR HIS LAST WIFE HE E HAD  
ISSVE THREE SONES AND ONE DAUGHTER.

Below this inscription are the three separate plates with the children by each of his wives. On the dexter plate are five figures, the three sons on the dexter side and the two daughters facing them, all in three quarter face view except the left hand son, a chrysom. The other four figures are kneeling on cushions. The sons appear clean shaven, unlike their father who has a beard, and they have a wide collar in place of the ruff. The two daughters are dressed much as their mother, including the wide brimmed hat. Scrolls above these figures bear the names of the children. Reading down the line, the sons are Anthony and Abraham; the third, in swaddling clothes, was unnamed. The two girls were Jone and Mary.

The centre plate shows the children of the second wife, one son and three daughters. All are named although two are shown as chrysons. The son, a chrysom, was called Thomas, and the three girls Martha, Anna and Elizabeth. Anna is shown as a chrysom, the other two are dressed like their half-sisters, but without hats.

On the third plate are Honnor's children, three sons and one daughter. Again reading down the line, the sons were Samuel, Nathaniel and Thomas, of whom Samuel is shown as a chrysom and the other two are dressed as their half-brothers. The daughter is Hanna and is shown as a small figure, dressed in similar bodice and skirt to the others, but with a high collar instead of the ruff and with long false sleeves hanging off her shoulders. She also is without hat.

Above this whole composition, in the head of the arched recess, is a shield of arms, in brass and painted (the appearance suggests at a 19th

century restoration). This bears *argent a chevron sable between three roses gules barbed and seeded proper*. On the top surface of the stone and in the spandrels above the arch are two other brass shields, also painted. That on the dexter side bears the arms of the City of London, *argent a cross gules, on the dexter chief quarter a sword erect of the second*. On the sinister side are the arms of the Grocers' Company, *argent a chevron gules between nine cloves sable, three, three, and three*.

Thomas White in his will<sup>7</sup> dated 20th January, 1610, divided his property, after payment of his debts and funeral expenses, into three equal parts. The one part he left to his wife Honnor who survived him, and a second part to his children not yet "advanced", presumably to maturity, these being named as Elizabeth White, daughter of his second marriage, and his sons Nathaniel and Thomas by his third wife, as well as to the child "that my wife nowe goeth withall". This no doubt was the daughter Hanna, shown as a small figure on the brass, who was unborn at the time of her father's death. The third part of his "goodes and chattelles" he disperses as follows:—if the child beneficiaries of the second part do not receive the full sum of £300 each then this shall be made up to them. He then leaves £400 to Mary Evans, widow, one of the daughters by his first wife. To her son Thomas he leaves £100 of which half is to be paid out of the present estate and—an interesting sidelight on his merchanting activities as a citizen and grocer—"fittie poundes more out of the first proffitts that God shall hereafter send from beyond the seas out of the gaine of my East India Stocks after my principall stocks received". After further bequests of £20 each to Sara Hutchins and Elizabeth Brabron and £5 each to Susan Phillips and Francis Hutchins and 40/- to his Kinswomen Anne May and Anne Sparkes, he gives £5 to the poor of the town of Stepell Aston in Wiltshire, to the parson and churchwardens to be employed for the good of the poor as the ten pounds that his father gave was employed. "And to the poore of Finchley to whom I was accustomed to give almes three tymes as much as I usuallie gave them at one tyme. And I estimate fortie shillinges will perform this legacie". Here is evidence of the careful book-keeping merchant.

He leaves small legacies to six ministers of God's word, including 10/- to John Barkham who became rector in 1608. According to Lysons, this Barkham was a man of learning, publishing several anonymous works, and the author of the *Display of Heraldry*, which goes under Guillim's name!



Good clothing was costly and part of a good inheritance. Thomas White left to his old friend Henry Bunche "my third cloake my best breeches and best sleeves and best hatt and all my ruffe bandes".

After payment of rent for a carefully forecast number of years, he left the lease of his house in London to his daughter Johane Haddyn, wife of Francis Haddyn, goldsmith. This must be the other daughter of his first marriage. A legacy of £50 each goes to Rebecca and to John, their children, and £27 to Francis Haddyn.

To his wife Honnor he leaves the two needlework cushions and pillows, "which were of her owne makeinge" as well as the use of the house and lands at Finchley. He appointed his wife, his loving brother Mr. Hughe Wollaston, draper, and his loving friend Mr. Richard Langley, merchant tailor, as his executors.

It is difficult to trace connection between this merchant and others of his name who flourished at around this time. His coat of arms differs from any described under the name White in Burke's General Armory. At the London visitation of 1664<sup>8</sup> the arms of White are *gules a chevron between three boars heads couped argent*, and refer to Sir Stephen White of Dalston, who was citizen and grocer and master of the Company in 1659. However, his father, Thomas White, merchant of London, married Anne Stephens, and his grandfather, Thomas White, came from Norfolk. The bequest to the poor of Steeple Ashton in Wiltshire suggests that Thomas White of Finchley came to London from Wiltshire. The records of the Grocers Company show that two Thomas Whites were apprenticed about the same time, one to Robert Wolleston in 1580 and one to Thomas Pigott in 1583. Unfortunately, this is all to be found in the record. It is interesting to note that one of the executors of Thomas White of Finchley was "my loving brother" Hugh Wolleston, although he was a draper. One could speculate on Thomas marrying a daughter of the merchant to whom he was apprenticed.

This could be solved by finding the maiden names of his three wives. The marriage records at Finchley, although dating from 1560, contain no reference to Thomas White and it seems evident that he only came to reside in the parish after marrying his third wife Honnor. Her four children were all baptised in the parish—Samuel on 17th September, 1605; Nathaniel on 25th February, 1607; Thomas on 6th June, 1609; and Hannah on 7th April, 1611, nearly three months after the death of her father. Thomas White's burial is recorded on 2nd February. None of the children of the first two wives was baptised in this church.

*IX. Charles Brydges, 1729, arms and inscription; mural on north wall.*

In a stone frame set on the north wall is a very lightly engraved plate, about 12 in. square with a round head extension, making the maximum height  $16\frac{1}{2}$  in. On the square part of the plate is the following inscription:—

UNDER THIS GROUND  
 LYETH THE BODY OF  
 CHARLES BRYDGES GENT  
 OF ST CLEMENT DANES  
 LONDON  
 DYED 17<sup>TH</sup> SEPT 1729  
 IN THE 17<sup>TH</sup> YEAR  
 OF HIS AGE

In the head of the plate is a shield and crest, the arms being a cross with a leopard's head thereon and the crest a saracen's head and shoulders.

### BRASSES FORMERLY EXISTING

1. Standing outside the church and against the wall at the east end is a slab that must formerly have covered an altar tomb in the church. This is bevelled around the sides with stone mouldings and has the indent of a marginal inscription on the chamfer.

On the face of the stone are the indents of five shields, one at the centre and one in each corner. Rivets remain. The date of this slab would be 15th or early 16th century.

2. In the Royal Commission on Historical Monuments book on Middlesex, published in 1937, Mill Stephenson, who accurately described the brasses then existing, recorded an inscription and shield, mural in the north chapel, in memory of Roger Hayton, 1663. This is not now to be found in the church and its whereabouts is unknown.

A dabbing of this plate is in the library at the Society of Antiquaries. The plate was rectangular,  $12\frac{1}{2}$  in. high and 9 in. wide, and had at the top an achievement too likely engraved to appear in the dabbing. It is recorded as a shield bearing, *on a bend engrailed 3 bulls' heads erased*, with a crest of a *bull's head coupé gorged with a coronet*.

The inscription below was as follows:—

Mr Roger Hayton  
late of this Parrish  
Deceased y<sup>e</sup> 1 of May  
Anno 1663 Gave to y<sup>e</sup>  
Poore of this Parrishe  
12<sup>s</sup> p Annū for ever to  
be paid (viz) every  
Lords day 12<sup>d</sup> in Bread

The plate was nailed on the north wall of the north chapel in 1920 when the dabbing was taken.

3. Norden<sup>9</sup> records the following in Finchley church:—

“Lord Frowyke, Lord chiefe Justice of England, in the time of H.6. lyeth under a Marble toombe where hath beene his picture and armes in brasse, with circumscription about the toombe, but now defaced, his armes onely remaying in the chauncell window in this manner.

“There is also another Marble stone having the picture of a woman whereon is inscribed thus.

*“Joan la feme Thomas de Frowicke gist icy, & le dit*

*“Thomas Pense de giser aveque luy.*

*“There lyeth also buried under a Marble stone in the Chauncell of the Church one Thomas Aldenham Esquire sometime Chirurgion to King Henrie the sixt who died in Anno 1431, his armes.”*

#### NOTES

- 1 Lysons, *Environs of London*, 1795, Vol. 2, p. 338.
- 2 L.M.A.J. *Trans.* N.S., VI, p. 662.
- 3 P.C.C. 57 Pyckering.
- 4 Admon. P.C.C. 1564.
- 5 P.C.C. 50 Dorset.
- 6 Harleian Society, XIX, 1884, *Visitation of Beds.*, p. 39.
- 7 P.C.C. 11 Wood.
- 8 Harleian Society, XCII, 1940, p. 149.
- 9 John Norden, *Speculum Britanniae*, p. 20.