

THE BRASSES OF MIDDLESEX

Part XII

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HAMPTON

I. *James Darell, Clerk of the Spicery, 1638; inscription and achievement; Nave (Plate 1).*

On the floor of the nave, about half-way down, and apparently undisturbed by successive restorations in this church is a marble slab, about 78 in. × 40 in. in size. Inlaid in this slab are two brass plates of good quality and excellent engraving. The upper one is an oval plate (15 in. high and 13½ in. wide at its maximum) upon which is a shield with helm, crest, and mantling.

Spaced 11½ in. below this is a rectangular plate, 9½ in. × 26 in., on which is engraved an inscription in English in seven lines of Roman capitals. A single engraved line around this plate makes a narrow plain border.

The inscription reads:

HERE RESTETH Æ BODY OF IAMES DARELL ESQ. SOMETIMES
CHEEFE CLARKE OF Æ SPYCERE TO OVR LATE SOVERAIGNE
KINGE IAMES OF BLESSED MEMORY & TO HIS MATHE THAT NOW
IS. 3^D SON TO IOHN DARELL OF CAILE HILL IN Æ COVNTY OF KENT
ESQ. AND HAD ISSEW 4 SONNES AND ONE DAUGHTER BY
HIS LATE WIFE KATHERIN WAIDE DAUGHTER TO ROBERT
WAIDE GENT' & DEPARTED THIS LIFE Æ 2 DAY OF SEPT: 1638

The pedigree of this family in the Visitation of Kent⁽¹⁾ for 1619 shows descent from James Darell of Cadehill, who died on 5 October 1521 and whose wife, Anna, daughter of Nicholas Dyker of Rotherfield Pipard (Berks.), died on 12 January 1562. Their son, George, married Mary, daughter of George Whithed of Normans Court, Hants. George died on 2 July 1578 and his wife on 21 June 1585. Their son, John Darell of Cadehill, married Anna, daughter and heir of Robert Horne of Winchester, by whom he had *first* George, who died *sine prole*; *second* Robert, who was made a Knight by James I on 1 April in the 12th year of his reign, and who died on 23 February 1643 at the age of 76; and *third* James, the subject of the present brass, who by his wife Catherine had children named by the Visitation as John, Robert, Marmaduke, Elizabeth and Anna. However, the inscription on the brass says he had four sons and one daughter.

The arms on the brass are described by Burke under Darell of Sesay Co. York, Cale Hill and Scotney, Co. Kent, with property also in Wiltshire, Sussex and Cornwall, all descending from William de Orrell. The shield bears *azure a lion rampant or armed langued and crowned gules, a mullet in dexter chief for difference*. There is clearly shown on the brass a cross crosslet fitchée on the body of the lion.

On the helm above is shown the crest: *out of a ducal coronet or a Saracen's head couped at the shoulders proper bearded sable wreathed about the temples argent and azure on the head a chapeau of the last, fretty of the third, tasselled or, turned up ermine*.

II. *Robert Tyrwhytt, Master of the Buckhounds, 1651, and Jane, his sister, 1656.*

The whereabouts of this brass is at present unknown. Of the two monuments in the church which commemorated this man, only one now remains. When Lysons wrote, it was on the south wall of the chancel, but it is now on the east wall of the north aisle, beside the organ. This is a stone monument to Robert Terwhit, second son of Robert Terwhit of Camringham, in Lincolnshire, by Anne Basset. It is a slate and stone tablet with moulded frame, entablature and pediment, with the figure of a woodman and shield.

The other monument was a rectangular brass plate, engraved with the following inscription in Roman capitals:

IN MEMORIE OF ROBERT TYRWHYTT ESQ^R MASTER
OF THE BVCKHOVNDES, AND ELDEST ESQVIRE OF THE
COVRT TO KING CHARLES; AS ALSOE OF HIS MOST
VS SISTER M^{RIS} LANE TYRWHYTT WHO
IN WISEDOM AND GODLINESS (LIVEING AND
) WAS A TRVE PATTERN TO HER SEX,
SHE DYED VPON ST THOMAS DAY THE XXITH OF
BER 1656 AND IS BVRIED IN CAMRINGHAM
CHURCH IN LINCOLNE SHIRE; WHERE IS A
MONVMENT IN REMEMBRANCE OF HER AND
HER PARENTS, THIS HER BROTHER DYED IN
HAMPTON COVRT THE VITH OF IANVARIE 1651 &
IS BVRIED VNDER THIS MARBLE, OF WHOME THE
MONVMENT IN THE WALL FVRTHER MENTIONETH.

This inscription is transcribed from a rubbing in the library of the Society of Antiquaries in London. The rubbing is dated 7 September 1936 and, according to a marginal note, the brass was set on a blue marble slab with incised border, in the middle of the new chancel. It was partly covered and obscured by a heavy oak altar table. The measurements of the slab are given as about 71 in. × 35 in. The height of the inscription plate was 15 in., and the part exposed about 20 in. wide. Some 3–4 in. were covered and this part of the inscription, printed on the left of the vertical rule above, is conjectural.

Neither the marble slab nor the brass inscription could be found in the church in 1961.

It was recorded in the R.C.H.M. volume on Middlesex that an indent of a brass to a man and wife, with inscription, scrolls and shields of early 16th century date was lying in the churchyard, by the west doorway. There is a worn stone, but it is no longer possible to identify a composition.

HAREFIELD

The brasses in this delightful and still rural parish church commemorate members of two of the families who lived in the parish. In this account each family is dealt with in turn, and the brasses assigned numbers to indicate their chronological place in the combined series.

The Manor of Harefield was held by the Bacheworth family for many generations prior to 1284, when Roger de Bacheworth was Lord of the Manor paying a small quit rent to the honour of Clare.⁽²⁾ On his death his brother Sir Richard inherited, but in 1315, on becoming a Knight Hospitaller, and his wife taking the veil, he granted the Manor to Simon de Swanland who had married the daughter of Roger de Bacheworth. His son, William de Swanland, died in 1395, leaving the Manor to his only surviving son William, with Joanna his daughter as co-heir. William de Swanland died without issue, leaving Harefield for life to his wife Dyonisia and then to the heir of his sister Joanna. Joanna married first John Newdegate, the great-grandson of Sir Henry de Newdegate, of Newdegate and Charlwood in the County of Surrey. His elder brother William de Newdegate was Sheriff of Surrey and Sussex, 25 Edward III, and several times M.P. for Surrey. John Newdegate served in the wars of Edward III, was knighted and granted a fleur-de-lys as crest.

The son of John Newdegate and Joanna de Swanland, also John Newdegate, was living in Henry V's reign and married as his first wife Elizabeth, daughter of Walter Knoll of Crawley, by whom he had a son William who inherited the Manor of Harefield after the death of his great aunt Dyonisia (who was living at Harefield in 1445).⁽²⁾

This William died and was buried at Harefield in 1458, surviving his wife by fourteen years. The earliest brass now in the church commemorates this wife, who was Editha, daughter of John Bowett Esq., of Surrey.

The Manor of Harefield thereafter remained in the holding of the Newdegate family until 1585, when John Newdegate exchanged it (except for Brackenbury Farm which continued uninterruptedly in the family possession) with Sir Edmund Anderson, Lord Chief

Justice of the Common Pleas, for the Manor and lands of Arbury in Warwickshire. Harefield was ultimately bought back by Sir Richard Newdegate of Arbury in 1674, and Arbury and Harefield have remained in the possession of this family ever since.

- I. *Edith Newdegate, 1444, with inscription; two shields now missing; Mural, South Aisle (Plate 2).*

A small figure, 14 in. high, is of a lady in high-waisted gown with ornamental belt and full sleeves, her hair covered by a horned head-dress. On either side of the head are indents for shields now lost. Immediately below the figure is a rectangular plate 4 in. × 18 in. with a Latin inscription in three lines of blackletter, which reads.:

*Hic iacet Editha quondam ux Willi Newdegate
que obiit xi° die Septembr Anno dni m° cccc°
xliiii° cuius anime ppicietur deus Amen*

This lady was the daughter of John Bowett, Esq., of Surrey, and the wife of the first of the Newdegates to inherit the Manor of Harefield. An illustration of this brass appeared in *The Home Counties Magazine*, XI, 32.

- IV. *John Newdegate, 1528, in costume of a serjeant-at-law, and wife Amphylisia, 1544, in heraldic mantle, with 10 sons and 7 daughters and inverted inscription; Trinity lost; on recessed tomb chest at east end of south aisle (Plate 3).*

On a tomb chest recessed into the east wall of the south aisle, this brass is in a stone that has suffered considerable wear and flaking. The two principle figures are each about 18 in. high, the man on the dexter side and the lady close to the back wall of the tomb. They are turned slightly towards one another, with the hands in the attitude of prayer. Although the quality of the engraving is undistinguished the costume worn is of unusual interest. John Newdegate was a serjeant-at-law and is dressed in the costume of his rank. The serjeants-at-law, or *servientes ad legem*, were chosen from the barristers much as today Queen's Counsel are chosen, but their status and privileges were greater. They shared with Judges the wearing of the coif, which was a close-fitting skull-cap, tied beneath the chin and frequently covering the ears. It was made of white lawn or silk. The other garments bear similarity to ecclesiastical costume — in this instance a long cassock-like robe with close fitting sleeves, over which is another quite long robe with wider sleeves (like a surplice). An academic hood or tippet is worn over the shoulders with turned-down hood or collar. John Newdegate is holding a rolled-up scroll in his hands.

The interest of the lady's costume is in the armorial decoration of her gown. This representation of arms on gowns is not uncommon in early Tudor times and usually shows the impalement of the lady's own arms with those of her husband. In this instance the arms shown on either side are those of Neville (*gules, a saltire ermine*).

Apart from the armorial gown, the lady wears a fine pedimental head-dress, a large cross suspended by a chain around her neck, and a large girdle around her waist with three quatrefoil ornaments in the front from which is suspended a long pendant. The cuffs are turned back and show fur lining.

A scroll rises from the mouth of each figure to what was a representation of the Trinity above and in the centre. This is now lost. The man's prayer reads, 'Sancta Trinitas Un° deus'; that from the lady, 'Miserere nobis, miseris'.

Below the two figures is a Latin inscription in four lines of blackletter on a rectangular plate $4\frac{5}{8}$ in. \times $23\frac{1}{2}$ in. This has been laid upside down, a practice sometimes adopted when it was easier to read the inscription when placed this way round, although it is not evident that this reason would explain why this has been done on this tomb. The inscription reads:

Hic iacet humata corpa [sic] Johis Newdegate sebiens ad legem et Am
philisie uxor' ei' filie et Hered Johnis Nebell Armigi qui quidem
Johes Newdegate obiit xiiii^o die Augusti An^o dni m^ov^oxxviii, et p̄dicta
Amphilisia x^o die Julii An^o dni m^ov^oxlvi^o quor aiabs p̄piciet de^o.

Beneath the inscription are two plates, that on the dexter side having upon it the figures of ten sons in civilian costume, and the other seven daughters, each with pedimental veil but uncovered hair, and the eldest with a girdle about her waist.

This John was son of John Newdegate of Harefield and Crawley in Surrey who in turn was son of William and Editha, the subject of brass No. I. His mother was Elizabeth, daughter of Thomas Young, Justice of the Common Pleas, and heir to her brother Thomas Young of Bristol.

In the Visitations of Surrey⁽³⁾ Amphilis is described as the daughter of Thomas Nevill of Rolleston in the County of Nottingham. The ermine saltire on the heraldic mantle is ascribed to this branch of the family by Burke, but the inscription on the brass says 'daughter and heir to John Nevill'. The Visitations of Warwickshire⁽⁴⁾ describe her as the daughter of John Nevill of Mablethorp. William Vernon in his *Notes on the Parish of Harefield* published in 1872, shows in his pedigree chart of Newdegate that Amphilisia was the daughter of John Nevill of Sutton in Lincolnshire, and this descent is also given by Burke in his *Landed Gentry*. However, Vernon's chart contains a number of inaccuracies: he describes the monument and brass of John and Amphilisia at Harefield, but gives their dates of death as 1545 and 1550 respectively and states that they had ten sons and four daughters. As Sutton and Mablethorp are but three miles apart and the brass confirms the name of the father as John Neville, the Warwickshire Visitation comes closely to the description in *Burke* and may be accepted.

The names of some of the seventeen children are given in the Harleian Society pedigrees referred to above. In the Surrey Visitations appear Sibbell, who professed a religious life at Halywell, and Mary, who professed at Syon; John, William, Sebastian, Dunstan, Arther, Silvester, Jane, Barbara and Dorathey. In the Warwickshire Visitation are quoted, John, Sebastian, William and Charles, Mary a nun at Sion, Barbara wife of John Crug (see brass No. VII), Jane wife of Robert Dormer, and Isabell. Vernon in his chart describes Silvester and Duncan (*sic!*) as Knights of St. John, while he states that after the death of his wife in 1524 Sebastian became a Carthusian monk and suffered in 27 Henry VIII for opposing the King's supremacy.

John Newdegate not only held the Manor of Harefield, but held lands and property in the neighbouring counties of Buckinghamshire and Hertfordshire. In his will⁽⁵⁾ his first bequest is to his son and heir John a salt of silver with a cover, a standing cup with a cover of silver that 'was my faders', and a plain goblet without a cover. To his son William he left his lands and tenements in Chalfont St. Peter, in 'Rickmersworth' and in the City of London in the parish of St. Alphege Cripplegate. To Sebastian he left property in

Uxbridge. He left the Manor of Oxheyhall in the parish of Watford and other property in Watford to his wife Amphelis; after her death it was to be divided between his sons George and Dunstan and their lawful male issue, failing which it was to be given to John and Anthony, sons of his son John, and failing them, to Francis and Thomas, two other sons of his son John. To his wife he also left his manor called Herefeld Court. To his son John he bequeathed 'my cheyne of golde weying fourty pounds and more soo that he be good kynde and loving to his said moder and to his brethern'. He also left twenty pounds in money to William, and to Sebastian, George and Dunstan 'three score pounds of lawful money, that is twenty each and if any of them dies before he has his part delivered then his part to be divided between the other two'. The residue of his goods and chattels he bequeathed to his wife, whom he appointed his sole executrix. His son-in-law John Crugge was the overseer of his will.

VI. *John Newdegate, Esq., 1545, in civil dress, and wife Anne, with 8 sons and 5 daughters, all kneeling; inscription; mural at back of a recessed tomb on south side of chancel (Plate 4).*

This brass commemorates the son and heir of John Newdegate, the subject of brass No. IV. It is excellently engraved on good quality metal (almost certainly re-used plate) and comprises the kneeling figures of a man in civilian costume and his wife, with prayer desks before them, and children kneeling behind them. These figures are grouped on two plates, that on the dexter side having on it the figure of John Newdegate, with eight sons behind him (the head of one is lost), all on a tiled pavement and with a desk before the kneeling man having upon it an open Book. The man's costume is rich in appearance and beautifully portrayed. He has a shirt or undergarment with linen or lace collar high and close around the neck. Over this is a close-fitting coat or gown turned slightly open at the collar and with long sleeves ending in tight lace cuffs around the wrists. Over all is a fur-lined robe with long false sleeves. Fur lining can be seen on the turned-back collar, all down the front edges and inside at the bottom, where the folds lie on the floor. Square-toed shoes are worn, with plain buckle and strap. The hair is worn long, reaching to the bottom of the jaw and covering the ears. The sons behind are dressed like the father, but in simpler materials without fur.

On the other plate, facing towards her husband, is the lady kneeling before a desk decorated in a different way from her husband's and with an open Book upon it. Her costume is also rich with lace and fur, with a high-necked partlet buttoned at the neck, long slashed sleeves with lace cuffs and an over-gown with wide short sleeves, fur-lined at the sleeves, down the front opening and revealed by the folds on the floor. The collar is turned back and edged with ornamental material. A girdle around her waist is fastened by an ornament in front. The headdress is a very fine example of the pedimental style and, in the falls behind the shoulders, retains resin residue that at one time would have been coloured. Behind the lady kneel five girls whose costume is similar though simpler. Their head covering is somewhat unusual, being in the form of a bonnet over the back of the head coming over the ears on either side and with a straight and simple veil hanging down from the crest behind them. The girdles and pendant differ with each figure.

Although in general style and facial expression these two plates are closely similar, there are one or two noticeable contrasts. The lady's face and her hands are bigger in size than her husband's and the man's hands are more stiffly drawn.

The height of the two figures is 15 in. and the width of the plates 16 in. and 13 in. respectively.

Beneath these two plates is a rectangular plate $6\frac{1}{2}$ in. \times $29\frac{1}{4}$ in. Inside a thin line border to the plate is a well engraved inscription in five lines of blackletter:

Off yo^r charite pray for the Soules of John Newdegate Esquyer & Anne
his wyff y^e whiche John Decessyd the xixth day of June in the yere of o^r Lorde
God a Thousand fyve hundred fourtie & fyve and the said Anne Decessyd y^e
day of in the yere of o^r Lorde God a Thousand fyve hundred
On whose Soules and all Christen Soules Jhu have mercy Amen.

The brass was evidently put up at or shortly after the death of John Newdegate, his widow surviving him, but the date of her death was never filled in. Indents indicate that there were prayer scrolls arising from the mouths of the two figures and also that there were two shields at head-height on either side of the principal figures.

This very fine tomb chest in the chancel, with recess and canopy above (illustrated on Plate 53 in the Middlesex volume of the Royal Commission for Historical Monuments) is clearly of early 16th century design, yet this brass to John Newdegate and his family is not part of the original monument. There has been an earlier brass associated with the tomb. This can be identified by a rather uncertain outline of indent of scroll between the two principal figures of the later brass, and by the much more clearly defined indent for an inscription-plate in the position of the present one, of the same height, but extending $2\frac{1}{4}$ in. on the dexter side beyond the present inscription. On top of the tomb itself there is also an indent of a figure in shroud, illustrated herewith (*Plate 6(a)*).

It is noteworthy that this brass is probably a palimpsest. The two figure-plates are of thick sheet which, at the edges, shows evidence of incised lines on the reverse side. The inscription plate is of three pieces which have been neatly joined. Although the destructive practice of polishing is no longer practised in this church, there has been a period within recent times when it was, and the effect on this plate has been to reveal the different colour of metal plugs in former rivet holes, this again suggesting previous use.

In a parish in which the Newdegate family were so prominent it would seem unlikely that they could appropriate to their own use a tomb of this magnificence so soon after its construction unless it had been built by them; and the most reasonable explanation would be that the earlier brass commemorated a recent member of the family, or even John himself, and that the wife had a new brass erected to include herself and the children with an inscription devoid of Catholic sentiment. The date, following closely upon the Reformation, would support the view that the family had complied with the royal wishes and removed an earlier inscription, replacing it with one in the current idiom. This is of course pure speculation. If it is a correct assumption, Mrs. Newdegate and her executors must have learnt worldly wisdom from the fate of Sebastian Newdegate eight years earlier.

Anne Newdegate was, according to the Warwickshire Visitations, the daughter and heir of a Hilton; Burke's *Landed Gentry* calls him Nicholas Hylton of Cambridge, and this is repeated by Vernon, who says she died in 1546, but as all his other dates are wrong little reliance can be placed on this.

A probable son of this family, born posthumously to John Newdegate, was George, son of John Newdegate, whose baptism on 18 October 1545, occurs in the Parish registers. The grandfather's will mentions other sons: John, Anthony, Francis and Thomas.

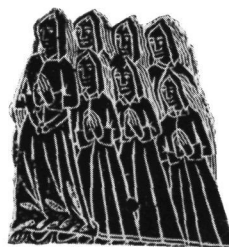


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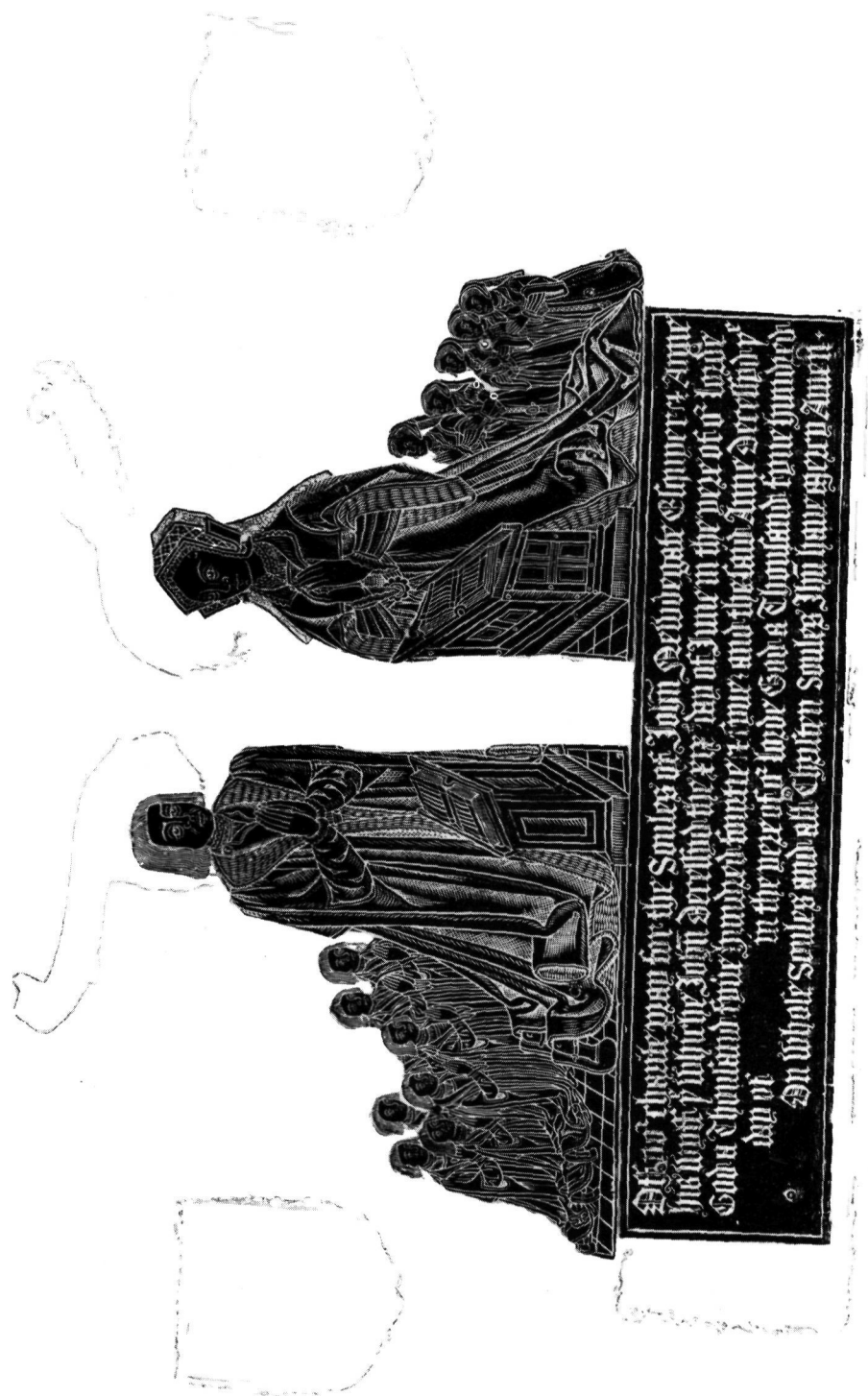
HAMPTON I
 James Darell, Esq., 1638



HAREFIELD I
Edith Newdegate, 1444



HAREFIELD IV
John and Amphilisia Newdegate, 1528



HAREFIELD VI

John and Anne Newdegate, 1545

VII. *John Crugge, gent, 1533, and wife Barbara [Newdegate]; inscription only; now hung in the vestry (Plate 5(a)).*

John Crugge, as quoted above, was overseer of the will of John Newdegate, serjeant-at-law (brass No. IV), whose daughter Barbara he had married.

The brass is a rectangular plate, now 5 in. × 20 in., broken and mutilated, which has been repaired and mounted in a frame. It is palimpsest, having on the reverse side part of the figure of a skeleton engraved some thirty years earlier (*Plate 6 (b)*). On the obverse is the following inscription in five lines of blackletter, some now being lost at the ends:

“... Charite pray for y^e sowll^e of Johⁿ Crugge son of Will^m Crug ...
 ... Exest^e gentilmā & Barbara his wif whiche Johⁿ Crugge died at Here ...
 ... y^e Countie of Midd^e y^e xviii day of december An^o dni m^o v^o xxxiii ...
 ... y^e reign of Kyng Henry y^e eight xxvth & y^e said Barbara died ...
 ... ay^e of An^o dni m^o v^o o whose soull^e Ihu have m...”

The date of death of the wife was never filled in. The inscription describes John Crugge as the son of William Crugge of Exeter. The Devon connection is further established by John Crugge's will,⁽⁶⁾ in which he leaves lands and the manor of Coveton in the County of Devon to his wife Barbara for the term of her life. There is also mention of property at St. Madron in Cornwall. The will refers to his sons John and William and to a daughter. This brass was for some time in the church at Astley in Warwickshire. It is mentioned by Lysons in his account of Middlesex parishes as being then (1800) at Harefield, on the floor of the Brakenbury chapel, or south aisle. A rubbing in the Society of Antiquaries' library made in 1896 records that it was then at Astley, but a note in Mill Stephenson's handwriting tells of its return to Harefield in 1913. It is loose and is now kept for safety in the vestry.

* * * * *

In another part of the parish of Harefield is a mansion known as Breakspear and said by Camden to have been so called after a family of that name. A member of this family, Nicholas Breakspear, appears to have been elected Pope in 1154 under the title of Adrian the Fourth. This mansion was in the possession of the Ashby family from the 15th to the late 18th century. The first of the family of whom there is record is George, the subject of brass No. II.

II. *George Assheby and wife Margaret, 1474; inscription only; mural in north chapel. (Plate 5(b))*

A rectangular plate, 3 in. × 17 in., has upon it the following inscription in Latin in three lines of blackletter:

Orate p̄ aiabz Georgii Assheby et Margarete ux̄is sue qui
 quide Georgi^o obiit xx die februarii & dict^a Margareta xxiiii^o
 die Septēbr^{is} A^o dni millio CCCC^o lxxiiii^o q^{uo} aiabz ppiciet de’.

- III. *George Assheby, Esq., one of the Clerks of the Signet to Henry VII, and Chief Clerk of the Signet and Councillor to Henry VIII, in armour, 1514, and wife Rose [Eden] with 4 sons [repaired in 1912] and 3 daughters, 3 shields and inscription; engraved ca. 1537 at the same time as (V); on the floor of the north chapel.*

This brass, on the floor of the Breakspear (North) chapel, consists of three shields, the figure in armour of George Assheby and of his wife, standing and facing towards one another in three-quarter-face view, with a rectangular inscription-plate below their feet, and below this, one plate (mutilated) with four sons and another with three daughters.

Although the date of Assheby's death is given as 1514 the style of costume portrayed on the brass is some twenty years later, and it may be concluded that this was engraved at the same time as the brass to his son (No. V).

The two principal figures are each 26 in. in height, the man in armour of the mid-Tudor period with skirt of mail, but otherwise covered by plate, with hands bare and head uncovered. The sabatons are very square-toed and he stands upon a mound of grass.

The lady's costume is closely similar to that of Margaret Newdegate (No. IV) with slashed sleeves to the dress and wide fur-edged and fur-lined shorter sleeves to the over-mantle. The buttoned lace neck treatment of the partlet is very much like the Newdegate brass, but the pedimental headdress is rather more stiff in appearance on this Assheby figure.

The inscription, on a plate 5 in. × 28 in. is in five lines of blackletter and reads:

"Here lyethe George Assheby Esquier one of the Clerk of the sygnet to Kynge
Henry the vii and Chyeff Clerke of the sygnet and Counsellor to Kynge Henry
the viiith and Rose his wyffe whiche George Decessyd the xiiiith day of Marche
in the yere of o^r lorde God M^occccxiiii and the sayd Rose Decessyd the ...
day of in the yere of o^r lorde God M^oV^o whose soules God ydon".*

The effigies of the four sons below are in plain civilian costume. A corner is broken from this plate and the upper part of the two eldest boys is missing. The three girls are in simple dresses with caps and veils hanging behind their heads.

The three shields at the top of the brass measure $6\frac{3}{4}$ in. × $5\frac{3}{4}$ in. and bear the following arms: the dexter shield has *azure a chevron or between three eagles displayed, double-headed argent*, for Ashby; the centre shield has Ashby impaling *quarterly 1 & 4 sable a cross engrailed or for Peyton, 2 & 3 argent a bear rampant sable muzzled or for Bernard*; that on the sinister side has Ashby impaling *argent on a fess gules three garbs or between two chevrons azure each charged with three escallops of the field* for Eden. The Eden impalement is for his wife, Rose, whose brother Richard Eden is referred to in George's will.⁽⁷⁾ This will includes the following interesting items: he asks to be buried either at the 'blake ffryers in London or else at the monastery of Christeschurch'; he requests the executors to find 'some honest priest' to intercede for his soul; and he leaves 20s. to the building of Harefield church, sums of money to his daughters Anne Assheby and Elyn, and a 'guylt cupp' to Anne. To his wife, Rose he leaves 'such goods as shall sufficiently find my sonne Thomas

to scole and to be put to such learning as she her brethren and other my ffrendes shall think . . . till he shall come to the age of 21 years'. He bequeaths to 'my saide sonne my signet wth my Armes in it which was my Granntfathers and bequeathed unto me by my ffader in his last will'. After these specific bequests he leaves the residue of his estate to his wife Rose who is the sole executor.

(It is interesting to recall (mentioned in Part VII of these notes⁽⁸⁾) the brass at Edmonton to Nicholas Boone and his wife, on which the inscription dwelt upon the translation of temporal into eternal marriage. Nicholas Boone's will of December 1523, revealed that in fact he had married twice, his second wife being Rose Ashby, a widow, to whom he in turn left the residue of his estate and whom he made his sole executrix. He left his property in Edmonton to Rose, but after her death it was to go to his brother Bede Bone and his lawful heirs. However, his land and tenements in Chigwell, Essex (which at the time of writing I perhaps erroneously said were left to Rose) were to go, after the death of his wife, to Thomas Ashby 'my wyfe sonne'.

(The similarity of names and the evidence that Thomas Ashby was well under 21 in 1514/15 when his father's will was proved makes convincing the theory that Rose Ashby who, curiously with four sons, is shown on this brass at Harefield, having buried her husband, subsequently moved to Edmonton with her son Thomas under age and lived to bury another husband, whose grave was adorned with a brass put down at the death of his first wife.)

Shortly after the death of George Assheby, in 1516, one Prior Docwra leased Moor Hall farm (whereon was the Knights Hospitallers' Chapel, recently so wantonly destroyed) to Rose Assheby for 40 years, at £19 per annum, to maintain a chaplain for the parish church, and to administer the Sacrament to the parishioners. In 1520 another lease was granted to Rose Bower, widow, at £20 per annum.⁽⁹⁾ At first sight this might be thought a mis-spelling for Boone, but would there have been a need for a new lease to the same person after only four years? Moreover, Rose Boone was not widowed until 1523. The date 1520 may more likely be that of Rose Assheby's move to Edmonton and perhaps marriage to Nicholas Boone.

This brass to George and Rose Assheby, having become loose, was repaired in 1912, when it was found that the whole composition, with the exception of the plate with the sons upon it, was palimpsest. Parts of no fewer than eight earlier brasses were re-engraved on the reverse side to make up the Assheby memorial. A full account of these reverses, and illustrations of both obverse and reverse, have been given by Mill Stephenson.⁽¹⁰⁾ The main effigies and children were also illustrated in Vol. XI of *The Home Counties Magazine*.

V. *William Assheby, gent, in armour, and wife, Jane, 1537, with one son and seven daughters and inscription, 2 shields now lost; on the floor of the north chapel.*

This brass lies on the floor of the north chapel alongside No. III. It is smaller but engraved at about the same time. The two standing figures are again turned towards one another. The armour worn by William Assheby is similar to that of George and typical of this period. The lady's costume resembles that of Rose, but is simpler. There is no fur edging shown down the front of the overmantle but there is a long pendant from the girdle

with pomander at the end. The two figures are 20 in. high and immediately below is the inscription in five lines of blackletter on a plate 5½ in. × 21 in.:

Off þoʀ charyte þy for yʰ good Astate of Wm Assheby gantyllmā
and for the Soule of Jane his wiff which Jane decessyd yʰ xxviiith day
of October the yere of oʀ lord God M V^cxxxvii and yʰ said Wm
Assheby decessyd yʰ day of the yere of oʀ lord god
M V^c on whose Soules Jhu have mercy Amen.

The brass was evidently laid down on the death of the wife, and the date of William's death was never filled in. Below the inscription is on the dexter side the small figure of a son in civilian dress and on the other side seven daughters. Above are the indents for two shields, now lost.

Vernon in his account of the church describes this William as the son of George, but Mill Stephenson refers to him as his brother. The only son mentioned by name in the will of George Assheby was Thomas, a minor at the time of his father's death. And provision was made for Thomas Ashby in the will of Nicholas Boone, suggesting he may have had no inheritance at Harefield. However, the brass of George Assheby shows four sons. Also there is record in the parish registers of the baptism on 5th February, 1540, of Francis, son of Thomas Ashby.

Like the other Ashby brass described above, this is made from re-used metal taken from six earlier monuments. These too, have been described and illustrated by Mill Stephenson⁽¹⁰⁾ while the obverse has been illustrated in *The Home Counties Magazine*, volume XI.

NOTES

- 1 *Harl. Soc.*, 42, 1898, p. 186.
- 2 See Lysons, *County of Middlesex*, 1800, p. 105; taken from a cartulary compiled by John Newdegate in the reign of Henry VIII.
- 3 *Harl. Soc.*, 43, 1899, p. 27.
- 4 *Harl. Soc.*, 12, 1877, p. 39.
- 5 P.C.C. 37 Porch.
- 6 P.C.C., 12 Hogen.
- 7 P.C.C., 10 Holder.
- 8 *Lond. & Mdsx. Arch. Soc. T.*, Vol. XIX, Pt. 2.
- 9 See *St. Paul's Eccles. Soc. Trans.*, II, p. xlii.
- 10 *Mon. Brass Soc. T.*, VI, pp. 235-240; *P.S.A.*, 2 S, XXIV, 214, 215.