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BRASSES OF  
NOTTINGHAMSHIRE

1904

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1842

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THE

# Monumental Brasses

OF

## Nottinghamshire

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I.

### Stanford-on=Soar

**T**HIS mutilated brass, the existing portion of which measures  $3\frac{1}{2}$  inches in length, represents a priest in full eucharistic vestments. It lies on the floor of the Church of S. John Baptist, Stanford. No record exists of the inscription, but from the style of the engraving (the only reliable test of age in brasses) it is circa 1400, and probably commemorates Geoffrey Simon de Dresham, who was instituted to the living in 1380, or John Clyff, who was instituted in 1412 and died in 1423. It is noticeable as being the earlier of the two (only) existing specimens of ecclesiastical brasses in Notts., and further as the earliest remaining instance of a priest holding a chalice.

Ecclesiastics in almost all existing monuments of pre-Reformation date, whether represented in stone, brass, or in painted glass, are shown vested in either eucharistic vestments (as in this example), in processional vestments, or in academic dress. Of the last two costumes we have, I believe, no specimens in Derbyshire or Nottinghamshire.

Concerning the origin and significance of the eucharistic vestments volumes have been written, mostly from a controversial standpoint, with which we have nothing to do; but it may be useful to enumerate and describe the various vestments known under the general term "eucharistic."

A



First of these is the *alb*, or *albe*, a long, close linen vestment reaching to the feet, and having tightly-fitting sleeves ; it is always represented on brasses, as here, with an embroidered square or oblong patch on the wrists, and at the bottom, in the front. This piece of embroidery is called the "apparel," from the Latin "parare"—to ornament. Mention of the alb as a vestment is made as early as the IV. Council of Carthage, A.D. 398. The alb was gathered round the waist by

The *girdle*, or *cingulum* (not shown here), which was of cord ; the alb was drawn up by this so as to prevent any portion of the alb from dragging on the ground. Over the alb was worn

The *amice*, an oblong piece of linen with an embroidered apparel on one edge ; it was fastened round the neck by strings, then drawn down, folding upon the shoulders with the apparel encircling the neck ; so that this apparel of the amice has sometimes been mistaken for an embroidered collar on the chasuble. This vestment was gradually introduced during the 7th and 8th centuries. Over the left wrist was worn

The *maniple*, a narrow strip, originally of linen, but after the 9th century of silk embroidered, generally with the same pattern as the stole, and fringed at the ends. This was worn over the left wrist. It is mentioned as early as A.D. 600 by S. Gregory the Great.

The *stole*, which was a long band of embroidered silk, was hung over the nape of the neck, crossed upon the breast, and confined to the waist by being placed under the girdle, with the ends (which, like those of the maniple, were fringed) hanging down to the shin. Over all was worn

The *chasuble*. This vestment was of various materials. Its original form was circular, but on brasses it assumes the form of a pointed oval. In the centre was an aperture for the head, but none for the arms, so that when these were raised it fell over them into folds. The chasuble was frequently richly decorated by orphreys, *i.e.*, strips of embroidery around the edge or down the front and back. In this instance the chasuble is perfectly plain. We learn from the will of Perpetuus, Bishop of Tours, that this was a priestly vestment before A.D. 474.

The embroidered patterns on the vestments have been classified into five divisions, *viz.* :—

- 1 Geometrical.
- 2 Geometrico-floral.
- 3 Floral ; also grotesque figures and animals.
- 4 Personal and heraldic.
- 5 Sacred emblems and effigies.

This example comes under the second of these divisions. The orphreys here, on both stole and maniple, consist of a series of plain uncusped lozenges, in each of which is inserted another lozenge containing a quatrefoil, while the orphrey of the apparels



of the amice and alb consist of squares, containing alternately a quatrefoil, the leaves of which spring from a circle at the centre, and are divided by dots ; and a quatrefoil, with a trefoil ornament between each leaf. The chalice is a very plain example, being totally destitute of ornamentation. In comparing this with the other ecclesiastical brass in this county, viz., that to Radulphus Babynton, A.D. 1521, at Hickling, we notice the greater care in the execution of the earlier example, the engraving being all in pure line, without any cross-hatching to produce shading ; and still more noticeable is the way in which the hair is represented in these two examples : the present specimen having fine wavy lines, while the latter simply represents the hair conventionally, by coarsely-cut straight lines.

This brass is mentioned by Throsby, who gives (vol. 1, pl. 6, fig. 7) a rude sketch of the upper portion. It is also mentioned and engraved in Godfrey's "Notes on the Churches of Notts."

It should be placed on record that after the sumptuous restoration, or rather rebuilding, of this church, in 1893-4, at the cost of Richard Ratcliff, Esq., of Stanford Hall, the utmost care was taken of all the monuments, which were relaid in precisely the positions they formerly occupied.



## Hickling

THIS brass, which is not mentioned in Haines' "Manual of Monumental Brasses," lies on the chancel floor of the Church of St. Luke, Hickling. It is set in a slab of green Derbyshire marble. Its position is somewhat unusual, the feet of the effigy being turned away from the altar. Dr. Lee, in his Glossary (sub burial), says: "It was the custom for the laity to be placed with their heads towards the west and their feet towards the east, so that at the second coming of the Son of Man they might rise and face Him in the general resurrection. The clergy were buried in an opposite direction because they are rulers with Christ." The figure, which is 19 inches in length, is a good specimen of the period, though far inferior both in design and execution to that at Stanford-on-Soar. The stiff conventional lines of the hair, the poverty of the design of the apparel of the alb, and that of the orphrey of the chasuble and stole, the shading, expressed by cross-hatching, all mark a much later and decadent period. This specimen (like that at Stanford) is vested in full eucharistic vestments, bearing a chalice with the consecrated wafer issuing therefrom—a device almost peculiar to the first twenty-five years of the 16th century. The chalice in this example is what is commonly termed "mullet-footed," *i.e.*, indented as to the foot, not—again comparing this with the Stanford brass—round, as in that example. De Vert says that the reason of thus indenting the feet of chalices arose from an ancient practice of laying the chalice to drain in the paten after the celebrant had received, and by the indentations they remained steady in that position.

The figure is surmounted by a scroll containing the words taken from Psalm cxv. 13 (Vulgate Version): "Calicem salutaris accipiā x nomē dni. invocabo," *i.e.*, "I will receive the cup of salvation and call upon the Name of the Lord."

There is a longer inscription above the figure upside down. It is as follows:—"Orate p. aiā magri' Radi Babyngton filii Thome Babyngton | de dethyk in Com' Derb Armigr in decretis bacularii quondam | rector de hyklyng qui mansū rectorie ejusdem de novo reparavit et | plura editicia de novo construxit, et obiit xxix. die Augusti A<sup>o</sup> | dni. M<sup>o</sup> V<sup>o</sup> xxj<sup>o</sup> post Septimum Annum Regiminis sui Cujus anime | propicietur deus. Amen." The translation of which is:—"Pray for the soul of Master Radulph Babyngton, son of Thomas Babyngton, of Dethick, in County Derby, knight, bachelor in Canon Law, formerly rector of Hickling, who restored anew the dwelling-house of the same rectory, and built afresh many structures, and died the 29th day of August, in the year



Uam, suo adpando ad  
annu suuq; in suuud de pene pumidq; pod hā. q; in m  
s mubis. no a. x. uo q; p. l. ad apes mon. q; de dha pange  
p. m. d. r. mon. q; m. q; m. d. r. q; m. d. r. q; m. d. r. q; m. d. r.  
m. p. a. n. d. h. a. p. r. e. q; p. a. r. d. o. m. i. n. i. s. q; m. o. r. m. y. a. n. d. o. q;  
u. p. d. i. a. q; s. t. m. o. h. e. t. q; p. u. p. d. i. a. q; s. t. q; p. s. p. d. o. v. o. r. t. a. p. p. e. t.



of the Lord 1521, after the 7th year of his rectorate. On whose soul may God have mercy. Amen."

It has been suggested that the "plura editicia" mentioned are the rafters in the roof of the present church, which appear to be of that date; also some oak benches with grotesque carving.

There are the remains of two shields at the head of the brass. These were formerly blazoned in their proper colours and enamel inlaid, but all traces of this have disappeared. The shield on the dexter side can be identified as having contained the Arms of Babington—Argent, ten torteaux, 4, 3, 2, 1, over all a label of 3 points azure.

The shield on the sinister side contained Babington impaling Fitz-Herbert of Norbury. These are: Argent, a chief *vaisé* or and gules, over all a bend sable. Radulph Babington's mother was Edith Fitz-Herbert, of Norbury, in the County of Derby. The rector of Hickling, together with his parents, two brothers, and sister are represented in effigy on a memorial tomb in Ashover Church, Derbyshire, of which place Dethick, their seat, was only a chapelry, in which burials were not allowed. Radulph, rector of Hickling, as shown in the accompanying pedigree, was the third son. On this Dethick monument he is represented vested in alb, tunicle, and tippet, his right hand upheld in benediction, in his left a book.

His grandfather, John Babington, was slain in 1485 at the battle of Bosworth Field by Sir John (?) Blount, the Marshall.

In Nicholls' "Collectanea Topographica," vol. viii., p. 331, in a paper entitled "The Pedigree of the Family of Babington of Dethick and Kingston," occurs the following passage: "ix. 3 (*i.e.*, third son of Thomas Babington, No. viii.), Ralph Babington, Bachelor of Laws and parson of Hintlesham, Co. Suffolk, I.L.D. Cambridge, 1503; rector of Hickling, Co. Notts.; a trustee, 23 Hen. VII., 1509, of his sister's marriage settlement with Greenhalge. In 1518, an executor under his father's will. Ob. 29th August, 1521; buried in Hickling Chancel.

In this account we have to express our thanks to the Rev. C. L. Hulbert for permission to use his paper on this brass read by him before the Cambridge University Association of Brass Collectors, of which this is practically a copy; as also to the editor of that society's "Transactions" in which Mr. Hulbert's paper appeared.

*Arms*: Argent, 10 torteaux,  
4, 3, 2, 1, over all a  
label of 3 points azure.

PEDIGREE OF BABINGTON OF DETHICK.

Lord John de Babington = . . . . .  
(temp. Henry III.)

Lord John de Babington = Benedicta, daughter and heiress of Simon Ward, co. Cambridge.

Thomas B., of Dethick = Isabella, da. and h. of Robert de Dethick, co. Derby, d. 1435. — Lord William B. = Margery, da. and chief baron Hen. V., and justice Hen. VI. — Arnold B., a citizen of Norwich. — Norman B., of E. Bridgford, co. Devon. — John B., of Aldington, co. Devon.

John B., = Isabella, da. of Henry slamat Bosworth, 1485. — Bradburne, of Hough.

Elizabeth B. = Thomas Neville, of Rolleston. — Robert B.

Thomas B., of Dethick = Edith, da. of Radulphus d. March 13, 1518 (1). — Fitz-Herbert, of Norbury.

John B. — Etheldena B. = (1) . . . Eltonhead (2) . . . Delves.

Anthony B. = (1) Elizabeth, da. of John Ormond, of Alfreton. — (2) Katherine, da. of John Ferrers, Kt.

John B., commander of the preceptory of Dalby and Rothley, co. Leicester. — RADULPH B., d. 1521. — Elizabeth B., from whom descend the Babingtons of Rothley Temple, co. Leicester.

Thomas B., of Dethick, = Katherine, da. of Henry d. 1561. — Sacheverell.

John B. = Saunchia, da. and h. of Richard Stanhope, of Rampton.

Henry B., of Dethick = (1) Francis, da. of John Markham = (2) Moma, da. of George Lord D'Arcy. — The Babingtons of Rampton.

Anthony B., = Margery, d. of John Drayest, executed for conspiracy to liberate Mary Queen of Scots, 1586 (3). — of Paynsley.

Francis B. = . . . da. of . . . Roe, of London. — George B. = . . . da. of . . . Vine.

Ferdinand B. = Anna, da. of Robert Alvey, of Carcolston, co. Notts.

John B., d. 1672, aged 32. — Ferdinand B. — Cornelius B.

(1) Buried at Ashover Church, Derbyshire. On his tomb his son, Radulph, rector of Hickling, is represented in priest's robes. (2) Anna and James Rolleston are buried at Ashover Church, Derbyshire, where is a brass to their memory. (3) The Manor of Dethick, by his attainder and the unthriftiness of his brother Francis, came into the hands of Gilbert, Earl of Shrewsbury, and was sold by his daughter, the Countess of Kent, to the Lady Hide.

### III.

## East Markham

**T**HIS fine brass, the figure of which measures 3ft. 9½in., and the whole composition 5ft 5½in., is inlaid in a slab of grey granite at the east end of the south aisle of the Church of S. John Baptist, East Markham. It is quite perfect, with the exception of two shields, which were formerly just above the head of the effigy, at either side, one of which probably bore the paternal arms of the lady, the other those of her husband, impaling her own. The marginal inscription gives us the following account of her:—"Hic Jacet Dna. Millicentia Meryng, quondam uxor Willim. Meryng, Militis, que obiit xxvii. September, Anno Dni. m°cccc°xix. cujus aie ppicietur deus. Amen"; or, in English, "Here lies the lady Millicent Meryng, formerly wife of William Meryng, Knight, who died the 27th of September, in the year of the Lord 1419. On whose soul may God have mercy."

The dress of the lady much resembles that on a brass at South Kelsey, Lincolnshire. The huge head-dress, extraordinary as it appears to our eyes, was a development of a fashion in vogue a little before, viz., the "Crespine" head-dress. In this, the hair was gathered tightly into an embroidered or netted caul, confining the front hair over the forehead, and that at the side in bunches over the ears; with this was worn a kind of wreath, or fillet, encircling the head to keep the hair in position. Over this, again, was worn a veil, called a "couvrechief," or kerchief, which fell down behind, and upon the shoulders. From this fashion, as we have said, the style shown in this example developed, for gradually the side bunches of the hair were extended upwards, the couvrechief thrown over them thus being more outspread; and at last the raised hair (as in this case) was suspended, and kept in position by a wire frame. The development of this fashion reached its height 1430-1460, when the sides of the head-dress were so raised and the centre depressed as to give the appearance of horns; and was, in fact, called a "horned" head-dress. Around the lady's neck a gold chain is worn, to which is attached a jewelled cross. A square collar, turned down over the shoulders, covers the upper part of the dress. The gown is very short-waisted, and girt with a girdle on which are the letters **III** twice repeated, and alternating with trefoils. The sleeves of the gown are very large, and resemble surplice sleeves in being very deep, and open at the wrists so as to reach the ground even when the hands were raised. The tightly-fitting inner sleeves which cover the wrist are those of the kirtle. At the feet of the lady is the representation of her pet dog, with a belled collar around its neck. The



whole composition is well executed, the figure well proportioned, and the lines of the drapery bold and free; and, altogether, this brass is a good specimen of the art of this period.

As regards the pedigree, one is bound to say that, although copied from the Heralds' Visitations, it must yet be viewed with a certain amount of suspicion. The words of Professor Burrows, of Oxford, with reference to the "received" pedigree of the Brocas family, may be applied, *mutatis mutandis*, to the present case:—"The established and 'authenticated' pedigree gives us a succession of three persons named 'Alexander Mering' in succession, all of whom are knights, succeeded by a second list of three, each bearing the name of 'William Mering.' This is incredible. It is a mere repetition of one known name, dated back and repeated by way of emphasis. But how could the College of Arms pass such a pedigree? The officers of that institution will not hesitate to tell us that this is only one out of hundreds of cases in which the 'Visitations' of the seventeenth century betray their source. The earlier officers of the College have received, and so modern ones re-issue, these legends, and—shrug their shoulders!" And further, it is a most extraordinary coincidence, to say the least, that a Margery Mering should marry a Thomas Bassett, of Flamborough, and that another Margery, two generations later, should also marry a Thomas Bassett of the same place.

It is not quite clear from the annexed pedigree of which Sir William this lady was the wife, but we know that she was thrice married: first, she became the wife of Sir Nicholas Burdon, then of Sir John Markham, and lastly she married Sir William Mering. The arms of these were as under:—

Burdon=Argent, 3 palmer's staves, meeting in base gules.

Markham=Party per fess, or and argent, a demi-lion rampant, gules.

Mering=Argent, on a chevron sable, 3 escalops, or.

*Arms* Argent, on a chevron sable, 3 escalops, or.  
*Crest*: A horse's head erased sable beanted, in the nose an annulet, or.

Sir Gilbert Mering, Knt.  
 Gilbert Mering, Esq.  
 Sir Alexander Mering, Knt.  
 Sir Alexander Mering.  
 Sir Alexander Mering.  
 Sir William Mering.  
 Sir William Mering.  
 Alexander Mering.

Sir William Mering, of Mering, co. Notts. . . . . Peter Ffoune, of Little Markham, co. Notts. . . . .

Alexander M., of Mering = (1) Maud, d. of Sir John Hercey = (2) Eleanor, d. of Sir Hugh Cressy. Francis M.

Thomas M., of Mering = Elizabeth, d. of Peter Ffoune. John Ffoune (O.S.P.)

Alexander M., of Mering = Maud, d. of Sir John Peckering. Alexander M., Dean of York.

William M., of Mering = Elizabeth, d. of Thomas Neville, of Rolleston. John M. Elizabeth M. Alexander M. = . . . . Margery M. Thomas Basset of Flamborough.

(1) John Stralley.  
 (2) James Savage.

Sir William M., of Mering . . . . d. of . . . . Laughton, co. York. Sir Thomas M., Knt., of The Rhodes. Elizabeth M. = Sir Robert Markham, Knt.

Sir William M., of Mering . . . . d. of . . . . Hall, in Grantham. Margery M. = Thomas Basset, of Flamboro'. Thomas M. = . . . . d. of . . . Thwaites.

John M. = Catherine, d. and c. h. of Humphrey Hercy, of Grove, co. Notts. Thomas M. (O.S.P.)

Sir William M. = Margaret, d. of Sir Thomas Cave, of Stamford.

Thomas M. William M. Ambrose M. Ann M. Elizabeth M. Catherine M. Alice M. Mary M. = Thomas Humphrey, of Sweptone, co. Leicester. Margaret M. Jane M.

(1) . . . Rigs. (2) Giles Iforster.

#### IV.

### Strelley

THE church of All Saints', Strelley, contains many memorials of the Strelley family, and among these is the mutilated remains of a once fine brass, which lies on the floor of the chancel. It is somewhat difficult to trace exactly what the original memorial was, owing to the worn condition of the stone; but from a careful examination it appears to have been as follows:—At each of the four corners was a shield; that over the knight was, no doubt, charged with the Arms of Strelley, viz., "paly of six, azure and argent"; that over the wife bore, probably, her paternal Arms of Kempe—gules, 3 garbs within a bordure engrailed, or; while the two shields at the bottom probably bore Strelley impaling Kempe. Powdering the slab were nine (?) roundels, each charged with an etoile or star—the Strelley badge. Of these roundels only one remains. Above the effigies of the knight and lady is a helmet, mantled and surmounted with the Strelley crest. Of the latter only a fragment now remains. Immediately below the helmet was a coat of arms—probably that of Strelley. It is unfortunate that the crest is lost from this brass, as otherwise it would have cleared up the uncertainty which exists concerning the Strelley crest, which is variously given as:—

1. A Saracen's head, gules.
2. A cock's head argent, combed and wattled gules, gorged with 2 bars nebulée azure.
3. An o'd man's head, coupé and affrontée proper, on his head a cap, or, turned up sable.
4. An old man's head in profile, coupé at the neck, sable round the forehead, five bells or.
5. A man's head, coupé at the shoulders, swart, crined sable, encircled by a band gules, belled or.

This last is given in the Harleian Society's volume, "The Visitations of the County of Nottinghamshire."

The matter is further complicated by the fact that when we compare the existing fragment of the crest on this brass, it does not seem to correspond with any. Of course, we know that the crest is not a "fixed quantity," as is the coat of arms; still, it was not changed capriciously in ancient days.

Below the mantled helmet are the figures of the knight and lady, and below these again an inscription of four lines, which is as under:—"Hic Jacet dñs Robert Strelley de Strelley milit et Issabella Uxor ei' qui q'dm | Robert obiit apud Strelley xvii. die mēs Januarii Anno dñi Millio cccc° | lxxxvii. et antedca Issabella

obiit apud Oxton et sepulta de Cancellia ecclie | de Strelley vii. die februaryi A° dni mcccclviii° quor aiabs ppiciet de' amen. The translation of which is:—Here lies Sir Robert Strelley of Strelley, knight, and Isabella, his wife, which said Robert died at Strelley, the 17th of January, in the year of the Lord 1487; and the aforesaid Isabella died at Oxton, and was buried in the chancel of the church of Strelley, the 7th of February, in the year of the Lord 1458. On whose souls may God have mercy. Amen.”

Beneath the inscription were originally two groups of children—the males beneath the father's effigy, the females beneath that of the mother; both are now lost. The indents on the stone are nearly effaced, partly by wear, and still more by a brass plate, dated 1783, commemorating William Goodday, a former rector of the church, and Ruth, his wife, which plate partially covers the indents. They are, therefore, not shown in the illustration. The matrices of the two bottom roundels and shields are shown rather nearer to the inscription than is their actual relative position. This was done from considerations of space.

On the costume of the figures a few words are necessary. The knight is represented wearing his hair long; at a little earlier period, 1445-1475, it was usually cropped short. (Compare for example the brass to Roger Bothe and wife, 1467, in Sawley Church, Derbyshire.) The throat is defended by a “standard,” or collar of mail; the shoulders and upper part of the arms by “pauldrons,” *i.e.*, plates of armour; and the elbows by “coudieres,” or elbow plates. Both the “pauldrons” and “coudieres” are attached to the arms and shoulders by “arming points,” or spring pins. “Demi-placcats” are worn over the cuirass.\* These are additional plates, wide at the lower part, and narrow towards the neck, below which they are fastened to the breast-plate by straps. These straps are not visible on brasses, owing to the raised position of the hands. The cuirass has a projecting edge in front, called a *tapul*. The gauntlets have large overlapping plates to defend the wrists, and smaller plates to guard the fingers. Beneath the cuirass is a short skirt of plate armour called “the taces,” consisting of a series of oblong plates, to which are fastened two small plates, which hang down as a defence for the thigh. These are called “tuiles,” so called from their resembling tiles in appearance. In cases where these were very small they were called “tuilettes.” The legs are defended by “genouillieres,” and the feet by long pointed “sollerets.” The sword hangs diagonally in front of the body, and the “misericorde,” or dagger of mercy, at the right side. The “sollerets” are armed with rowel spurs, and the knight is

\* In some medieval illuminations, figures are represented as wearing “demi-placcates” over coloured garments. Probably, therefore, they were worn over a quilted garment, and not over the cuirass.

represented as standing on a lion. This, by the way, is a very late instance of such a representation.

The lady is represented wearing a "butterfly," or "wired" head-dress. This was in fashion 1470-1490. The hair was combed back from the forehead and put into a richly-ornamented cap at the back of the head, over which a veil of fine material was extended, being kept in position by supporting wires. The dress consists of a closely-fitting gown, cut low at the neck and tight at the waist, with fur cuffs which come over the hands. Over all is a flowing mantle, fastened at the neck by an arrangement of silk cords, an unusual adjunct at so late a date. At the feet of the lady are depicted her two pet dogs.

It is surprising how little mark this great family have left upon the history of their time or county—a few scattered notices of transfers of land, and of the amounts of their contributions to the expenses of government from time to time, as they occur in the Pipe Rolls,\* practically exhaust the information we have respecting them. It may, however, be as well to quote one or two of these, which illustrate the history of the times.

In the 7th year of Richard I., we find Samson de Strelley paid four marks "because he was with Earl John" (*i.e.*, in insurrection against King Richard). This refers to that very "stirring time" for Nottingham when Richard I., having gone with his followers to the third Crusade, left William Longchamp, Bishop of Ely and Lord Chancellor, as justiciar or protector of the kingdom. The Bishop, who pretty well knew his man, suspected Earl John, the King's brother, of attempting to usurp the throne, and thought it prudent to take Nottingham Castle out of his hands. (This had been granted to John, with other possessions, after William Peveril had been deprived.) But John, who was then fairly popular, or, rather, popular in comparison with Longchamp, gathered round him a number of friends and adherents, among whom was Samson de Strelley, and speedily recaptured Nottingham and other castles. Again surrendered to Longchamp, it was a second time recaptured by John and his allies, until the elevation of Hubert Walter to the See of Canterbury restored order to England, Richard to his country, and caused our friend Samson de Strelley to be a poorer man by four marks.

In the fourth and fifth scutage of King John, Samson de Strelley was assessed at three and four marks respectively for one knight's fee. A knight fee, it may be observed, is a land measure, generally estimated as equalling 200 acres.

Philip de Strelley is recorded as paying £4 as scutage for the Mill of Burg, assessed for the coronation expenses of King John, the first illegal exaction of that monarch's reign.

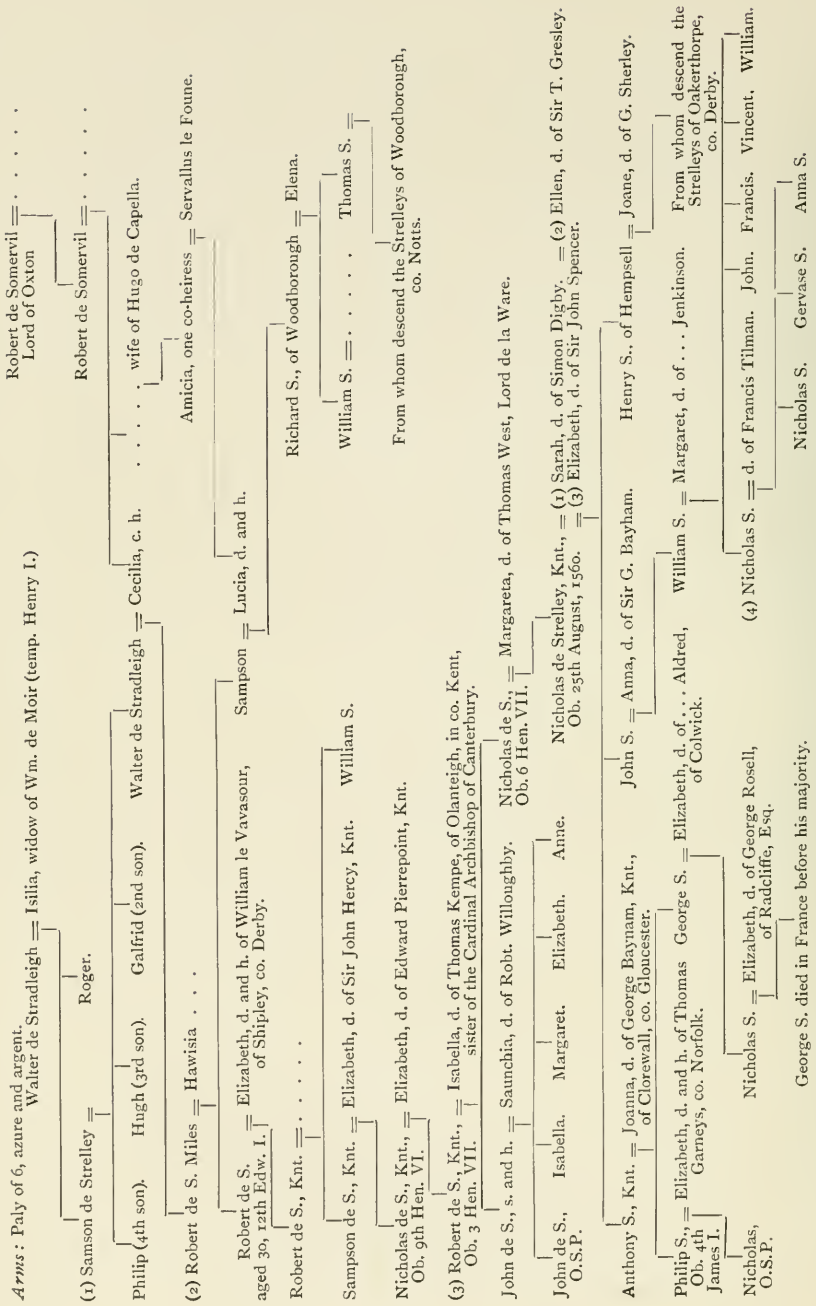
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\* Pipe Rolls, from Latin "pipulum," a scolding or railing, thence "a rating;" finally it came to mean the rating of the accounts of the nation (*i.e.*, The Budget).



In the 16th year of the reign of John, one Galf, son of Peter, pays 100 shillings and one good palfrey for having the custody of the heir of Walter de Strelley. The idea of anyone now paying handsomely to the Court of Chancery for having a ward of that court, and getting what pickings they could out of his estate during his minority, would, we think, rather shock modern ideas; but an hour's study of contemporary records modifies our opinions of "good old days."

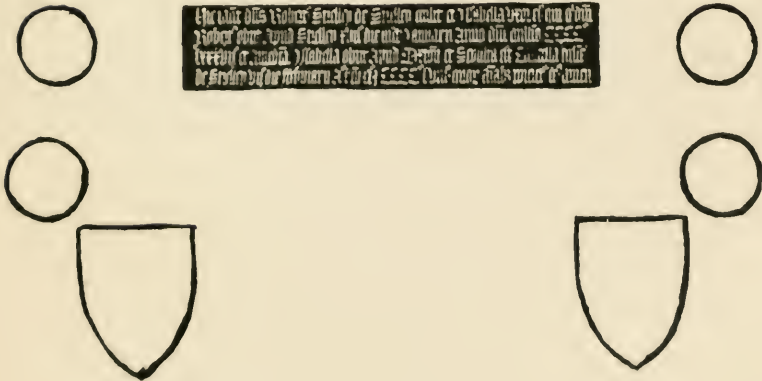
The pedigree shows some of the principal members and alliances of this family. The Strelleys of Woodborough bore the Strelley arms, as given on page 16, with a cinquefoil gules for difference. The Linby branch bore Strelley, a roundel for difference.



(1) Suffered at the hands of Richard I. for being in rebellion with Earl John. (2) Taken at Kenilworth as the King's enemy (50, Hen. III.).  
(3) Subject of this memorial brass. (4) At one time so impoverished that he had to obtain his living by blowing glass.



Die xlviii dies mensis Septembris de Anno d'ni m' cccc' lxxviii  
Indictione xviij. Pontificatus Gregorij pape p'ncipi  
die xlviii. Pontificatus Gregorij pape p'ncipi  
die xlviii. Pontificatus Gregorij pape p'ncipi  
die xlviii. Pontificatus Gregorij pape p'ncipi



## Willoughby

**T**HIS, the earliest specimen of a "military" brass in the county, now lies upon an altar tomb on the north side of the chancel in the church of S. Leonard, Wollaton. It commemorates Sir Richard Willoughby, who died 1471, and his wife Anna, who died 1467. Beneath the slab in which this brass is inlaid is a stone effigy of a skeleton, which same representation also occurs beneath another monument to one of the Willoughby family in this church; such representations (many of which occur), displaying, above, the person commemorated in all "the boast of heraldry, the pomp of power," and below, in the grisly semblance of death, are alluded to by Gough in his "Sepulchral Monuments," p. cx. "I have observed one," he says, "in almost all the Cathedral Churches throughout England—one in York Cathedral so ancient as 1241, and one in Bristol Cathedral so late as 1558." After alluding to a common story, "told by the sextons who show the churches, to the effect that the person commemorated endeavoured to fast 40 days, in imitation of Our Lord, thus reducing himself from the figure represented above to the condition of that below, or that this change was wrought by a protracted sickness," he proceeds: "Both these are vulgar causes, calculated to astonish their holiday visitors, for by these sculptures it was only meant to inculcate the vanity and mutability of human felicity and greatness, and to remind the spectator that every man, however rich, powerful, dignified, adorned, or handsome, must inevitably, some time or other, put on the disgusting appearance there represented, and thus was nothing more than a striking exemplification of the change of condition made by death contrasted with the appearance of the party on the upper part of the tomb."

The inscription is a "chamfer" one, *i.e.*, it runs round the sloping and projecting edges of the slab on three sides, and was as follows, in black letter characters:—

✠ Hic Jacet Ricus Wyllughby | Armiger qui obiit vii. die  
 Octob. Anno Dni. nri. Jhu. xri. Millimo cccc°LXXI. Et Anna  
 Ux ejus que obiit xxiii. die Mensis July A ejusdem dni.  
 m°cccc°LXVII. |

[Cujus animæ propicietur deus. Amen.]

The portion enclosed in brackets, which formed the east strip, is now lost, and is supplied from Thoroton's Nottinghamshire.\*

The translation is: "Here lies Richard Willoughby, knight, who died the 7th of October, in the year of our Lord Jesus Christ 1471, and Anna, his wife, who died July 23rd, in the year of the same Lord, 1467. On whose soul (souls?) may God have mercy. Amen."

Over the head of the knight is a shield bearing the arms of Willoughby—Or, 2 bars gules, charged with 3 water bougets 2 and 1 argent. Over the lady is a similar shield bearing her paternal arms of Leek—Argent, on a saltire engrailed sable, 9 annulets or; while below are the same impaled. The slab was also powdered with eight whelk-shells (the Willoughby badge), seven of which still remain, and the feet of the knight rest upon a whelk-shell. A scroll (now lost) was formerly over the head of each effigy. The armour of the male figure is of that peculiar type found on a few effigies 1455-1470. He is represented as bareheaded, with the hair closely cropped (compare this with the long hair on the brass of Sir Robert Strelley a few years later). Around his neck is the "standard," or collar of mail.

The "pauldrons," or shoulder defences, are distinguished in this example by their angular shape, and by the use of ridges to strengthen that on the left shoulder; and the "coudieres," or elbow-plates, are noticeable for their enormous size, and are also strengthened by ridges, like the pauldrons (we may compare both the pauldrons and coudieres in this example with those on the later brass to Sir Robert Strelley). Then, too, in the present example the gauntlets have the cuffs in one piece—not formed by three overlapping plates; the hands are covered to the finger-tips by plates, and the gauntlets are more pointed than in the Strelley brass. The body is defended by a "cuirass," or breastplate, to which is attached a skirt of five "taces," or plates, to which two large and pointed "tuilles" are fastened. The legs are guarded by "genouillieres" and the feet by "sollerets," the latter being acutely pointed. The sword-hilt is ornamented with cross cords and fringes, and is suspended diagonally in front of the body by the "guige," or sword-belt, and at his right side is the "misericorde," or short dagger. The knight's head rests upon a "heaume," or tilting helmet, richly mantled, and surmounted with the Willoughby crest, "An owl argent, crowned and legged or."†

\* Is not this a mistake of Thoroton's? We should have expected the plural form, "QUORUM ANIMABUS," etc. Or was the inscription thus placed when only the lady was buried, leaving the dates blank for the husband's death, and with the intention, when that took place, of filling these in and removing the end strip; replacing it with one bearing the prayer for *both*, which latter was never done?

† Another crest was sometimes used by this family, viz., "a gryphon, argent."



The dress of the lady is as follows:—Upon her head is a “horned” head-dress, in vogue c. 1424-1470. This instance is by no means an extravagant example of this fashion (compare that on the brass to Jane Kerriell, 1460, in Ash Church, Kent). She wears a tightly fitting “kirtle,” or bodice, cut low at the neck, with close-fitting sleeves; over this is worn the “cote hardie.” Over all is a mantle confined around the shoulders by an arrangement of cords. A gold chain, to which is appended a richly jewelled cross, ornaments her neck, and at her feet two pet dogs are represented playing.

The dimensions of the brass are as follows:—Length of the whole composition, 6ft. 9 inches; height of the male figure, 3 feet, and of the female figure, half an inch less.

The appended pedigree gives the principal members of this family.

The Willoughbys, of Normanton-on-Soar, descend from the Wollaton family, but the exact descent is not known.

*Vide* Pedigree. 1. This Richard de Willoughby acquired the Manor of Wollaton, with estates in Wollaton, Cossall, Risley, and elsewhere. His chief seat was at Wollaton, where he was buried.

2. This Sir Richard was an eminent lawyer, and Justice of the Common Pleas. In 1338 he had licence to found a Chantry of S. Mary at Willoughby, Notts., for which licence he gave 10 marks in the year following. There is a fine monument to his memory at Willoughby-on-the-Wolds, co. Notts.

3. A brass exists in Middleton Church, Warwickshire, to this Margaret, and her second husband, Sir Richard Bingham. He died 1496.

Thoroton mentions the following brass as being in the church (now lost).

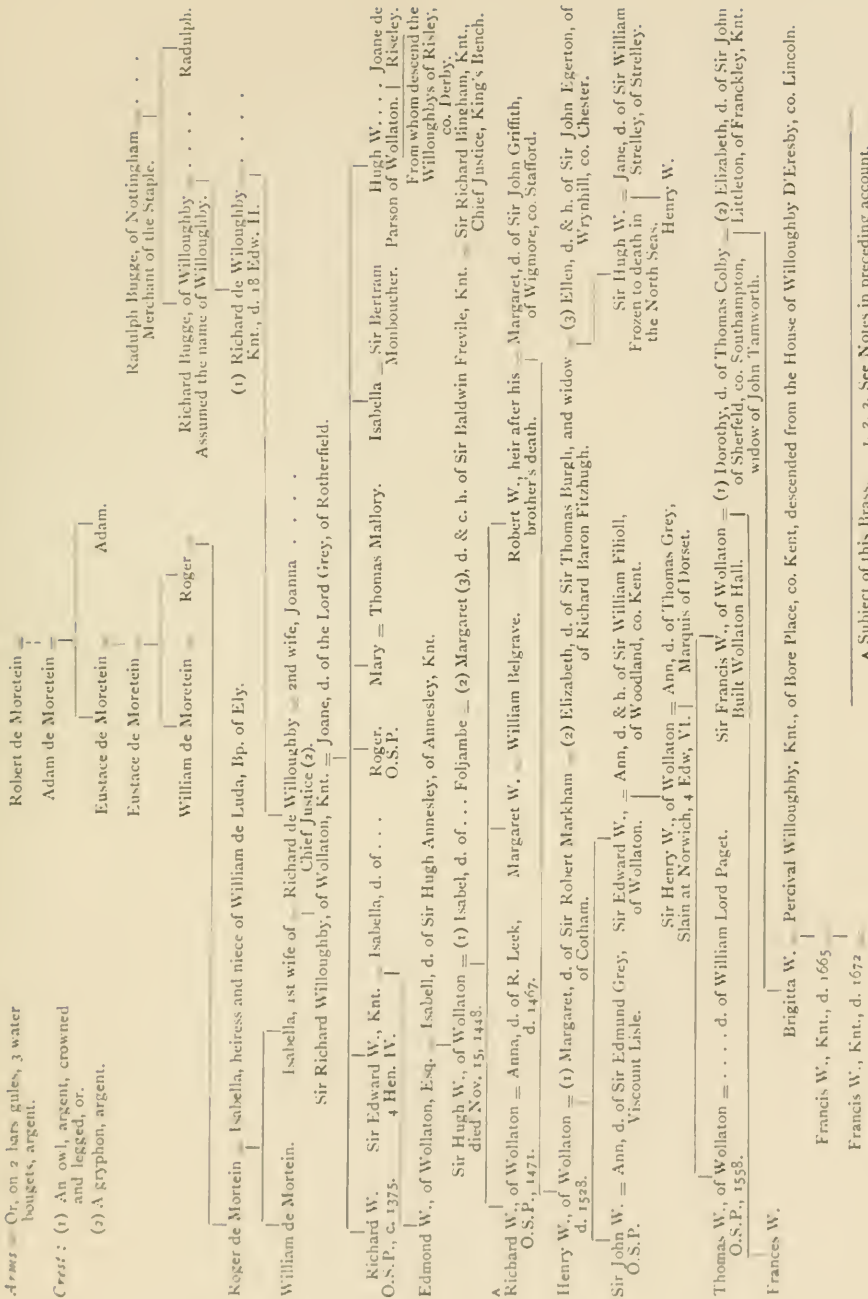
In the chancel the following inscription, with many quarterings:—“*Hic Jacet Robertus Willoughby, Armiger Dominus de Wollaton filius et haeres Hugonis Willoughby Militis & Dominae Margareta uxoris ejus . . . filia Johannis Griffith quae obiit die . . . Mensis . . . MCCCC . . . quorum animabus propicietur Deus.*”

This Robert (as the pedigree shows) inherited the estates after the death of his brother Richard, in 1471.

As the plate is lost, we do not know whether the engraver or the copyist is to blame for the very shaky Latin.

*Arms* = Or, on 2 bars gules, 3 water bougets, argent.

*Crest*: (1) An owl, argent, crowned and legged, or.  
(2) A gryphon, argent.



<sup>A</sup> Subject of this Brass. 1, 2, 3. See Notes in preceding account.

## Peckham

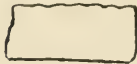
THIS brass lies upon an altar tomb, just within the chancel of the Church of the Holy Rood, Ossington. It is not mentioned in Haines' list of brasses. It consists of the effigies of the man and his wife, both of which have somewhat suffered—the head of the male effigy being broken, while two pieces are missing from the bottom of the dress of the lady. Beneath the male figure were formerly the effigies of several sons, and beneath the female a group of daughters; these are now lost. Below these, again, is an inscription in black-letter which runs as follows:—"Of your charite py for ye sowlle of Reynolde Peckhm of Wrothm | In the Countie of Kente Esquyer whiche Decessyd the xxi. day of | July in the yere of o<sup>r</sup> Lorde God MCCCCLI. whose sowlle God perdon."

Around three sides of the tomb ran a chamfer inscription, now much mutilated. Of the bottom strip (on the north end) only three words remain:—" . . . shall loke upon." The west side of the tomb has the following:—"Ryse from the yerthe and shall be cladde a gayne wy and none oth ne and in my owne flesshe I shall se God whome I my selfe shall se and myne eyes." The south strip has disappeared, it is said, lately.

The reading here is, as will be seen, somewhat confused; but the explanation is a simple one: a portion of the original inscription (from Job xix. 25-27) was lost, and has been made up again, regardless of sense, by the insertion of a fragment from another part of the inscription. It should run:—[For I am sure that my Redeemer liveth, and that I shall] Ryse from the yerthe and shall be cladde a gayne wy[th this skyn]ne and in my owne flesshe I shall se God whom I my selfe shall se and myne eyes shall loke upon and none oth[er]. The missing portions, enclosed in brackets, are supplied from Coverdale's Version of the Bible; but this was not the one which was before the engraver of the brass.

On the west side of the altar tomb are three shields. In the accompanying plate these shields are shown beneath the foot inscription. One shield, formerly on the north end, is now lost. These shields bear the following arms:—

1. Quarterly 1st and 4th, ermine, a chief quarterly, or and gules = *Peckham*.
- 2nd and 3rd, gules, on a chevron argent, three talbots sable = *Burgoyn*, impaling.



At your charge in the 10th Volume of the Records of the Court of the Admiralty in the County of Kent. Whereby the 22nd day of July in the year of our Lord God 1544. The whole said God be praised.



11

Quarterly 1st and 4th, argent, on a chevron azure, between three cranes\* sable, as many cinquefoils pierced, or = *Cranmer*.  
2nd and 3rd, argent, five fusils gules, each charged with an escallop, or = *Aslacton*.

2. Peckham, quartering Burgoyne.
3. Burgoyne.

The lost shield probably bore the arms of Cartwright. The male figure, which measures  $24\frac{1}{4}$  inches in height, is on the dexter side of the lady, and is shown in the full armour of the period, viz.: Pauldrons, with passguards; the coutes, with odd bow-like attachments on the inside; the tuilles small, and attached to the cuirass; a skirt of mail; the sword worn diagonally behind the figure from the sinister side; the misericorde straight on the dexter side. The hands are bare, and the wrists covered with a loose ruffle or cuff. The head is also bare, and rests upon the helmet. The feet are shod with curious sabbatons, and are on a couchant greyhound. The cuirass is protected by demi-placcates and the projecting edge-like front, or "tapul."

The lady's effigy is  $23\frac{1}{2}$  inches in height. She is represented in a gown with deeply turned-down collar (ladies, I believe, now call a similar style a "revers"), and very ample sleeves, disclosing the forearm in tight embroidered sleeves. She wears a pronounced form of what is called a "Paris head-dress" or "French hood," bordered with pearls, and has a pomander suspended from her girdle.

Near this tomb, on the floor of the south side of the chancel, is a brass plate,  $26\frac{1}{4}$  inches wide by 9 inches in depth, which also Haines does not mention. The inscription is as under, in Roman capitals:—



The appended pedigree shows the connection between the

\* Strype's "Cranmer," p. 126, gives the now well-known story of King Henry VIII. changing the 3 cranes of the Cranmers in the Archbishop's coat to 3 pelicans, telling him, these birds should signify unto him that he ought to be ready, like the pelican, to shed his blood for his own; adding, "you are ike to be tasted at length if you stand to your tackling."



Cranmers, Cartwrights, and Peckham ; also between those commemorated in the two brasses in this church. A question one would like answered is : Why should Reynold Peckham be buried at Ossington, and not at his native place at Wrotham, Kent, where now no fewer than four brasses exist to members of his family? But surmise is useless.

For some help in preparing these notes we are indebted to a paper by H. K. St. J. Saunderson, M.A., which appeared in No. XI. of the Transactions of the Cambridge University Association of Brass Collectors.

PEDIGREE OF CARTWRIGHT OF OSSINGTON, CO. NOTTS.

*Arms of Cartwright* = Ermine, a fess between 3 fire balls sable, issuant flames proper.

*Crest of Cartwright* = A wolf's head erased or, pierced through the neck with a sword blade broken off or, the hilt proper.

*Arms of Peckham* = Ermine, a chief quarterly or and gules.

Hugh Cartwright = Maud, d. of . . . Coo.

Thomas Cranmer = Agnes, d. of Laurence Hatfield, of Aslacton, co. Notts. of Willoughby.

Rowland Cranmer = . . . Pettinger.

Edmond C. = Agnes, d. of T. Cranmer, of Ossington, sister of Archbp. Craumer.

Legatt.

William C. of Jennett, d. of . . . Legatt.

Malbeck & Norwell, co. Notts.

Edmond C. of Malbeck = . . . . .

George C. of Normanby, co. Linc. In.

William C. = . . . . .

Hugh C.

Thomas, Dora, Ann,\* William, Peter, John, Paul.

(1) Ann, d. of . . . Bond.

(2) Jane of Malling, Kent; He was of Malling, Kent; Rosney, Beds.; and Ossington, Notts.

Fulke C. = Mary Pierrepont.

William C. = Frances, d. of Reginald Peckham, by Elizabeth, d. of Edmond C., of Ossington.

Thomas C.

William C. = Katherine, d. of . . . Marshall.

George C.

William C. = . . . . .

Colonel George C. = Christian, d. of Christopher Beresford.

George C.

Charles C.

Dorothy, d. and h. of Wm. Molinsaux, of Haughton, co. Notts, and widow of Wm. D'Abridgecourt, of Ossington.

Elizabeth C. = (1) Reginald Peckham = (2) Richard Richers, of Wrotham, Kent. died 1599. Frances.

William C., died 1602, heir to his uncle Hugh.

Hugh. William. J.chn. Mary. Thomas. Elizabeth. Christian. Dorothy.

Grace D'Abridgecourt, of Langdon Hall, co. Warwick.

William C. = Christian, d. of Christopher Beresford.

George C.

Charles C.

<sup>a</sup> Elizabeth and Reynold (Reginald) Peckham are commemorated by this brass. <sup>b</sup> Inscription on a brass plate to this lady in Ossington Church.

\* A brass exists in Wrotham Church, Kent, to the memory of this lady, Ann (Cartwright) and her husband, William Clerke, Esq. (1611).

## VII.

### Darlington

**F**IGURES of a man in armour and a lady now hang, each fastened in a separate wooden frame, on the walls of the tower in S. Giles' Church, Darlington. Evidently both belong to one monument, as is shown by the exact similarity in style, date, and height, each measuring  $27\frac{3}{4}$  inches. All trace of the inscription has long gone; for Thoroton, in his "History of Nottinghamshire," in speaking of Darlington Church, mentions these effigies in the following words:—"Here are two brass figures of a man and woman, but no inscription."

Haines, who mentions these brasses, assigns to them the date c. 1510, which is probably correct.

The armour of the male figure is as follows:—The "pauldrons," or shoulder defences, are much smaller than those of an earlier date (compare those on the brass at Wollaton, in this county), and have projecting edges, rising perpendicularly; that on the left shoulder being much the higher, to defend the neck from a sweeping sword-stroke. The "tuiles" attached to the taces are small, and are worn at the sides as well as in front; and a deep skirt of mail now appears. The sword is suspended diagonally from the left side *behind* the figure, not in front, as in earlier examples; and the "misericorde" hangs diagonally from the right, the latter weapon being of a larger size than those previously worn. The "genouillieres," or knee defences, have small plates above and below, and the feet are encased in large and clumsy "sabbatons," which have a gusset of mail at the instep. The spurs are guarded at the rowels by a thin plate of steel (\*). A narrow collar of mail protects the throat. Both head and hands are bare, and the hair is represented long and flowing.

The lady wears a head-dress of that kind which succeeded the "Butterfly" type. It is a species of bonnet usually made of velvet and known by various names, but commonly called the "Kennel" head-dress. This type, like its predecessor, was supported by wires at the back, while from the side of the head two long embroidered streamers fell midway to the elbow. The gown is cut square at the neck, and trimmed with fur at the neck, cuffs, and at the bottom of the skirt. Around the waist is an ornamented girdle, with rich clasps. From this depends a chain of quadrangular links, at the end of which is a pomander (?).

Both figures are coarsely cut, and are represented as standing upon grassy ground, conventionally represented by perpendicular lines.

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(\*) This is sometimes said—but without much proof—to show that the wearer held some Court office.



## VIII.

### Ballard

**T**HIS brass is now mural in the choir aisle, on the south side of S. Mary's Church, Radcliffe. The church has undergone a two-fold "restoration"—first, in 1859, the old chancel was pulled down and rebuilt; afterwards, the old nave was demolished, and rebuilt to the new chancel. A former resident in the parish, who knew the old church well, informs us that the brass occupies as nearly as possible the same position in the new church as it did in the old.

The brass is a quadrangular plate, measuring  $27\frac{1}{4}$  inches in length and  $21\frac{1}{4}$  inches in breadth. It is surrounded by an "Oxford frame," which renders it somewhat difficult to rub. The upper portion of the plate contains the effigy of the lady and accessories; the lower part bears the inscription (in Roman characters) of eleven lines, as follows:—

Neere to this place lyeth interred ye  
body of Anne Ballard ye wife of Will-  
iam Ballard of Wimeswold in ye County  
of Leicester Esqr by whome he had issue  
six sonnes viz George Adrian Myles  
Daniell Bowet & Gabriell who havinge  
lived in good reporte to ye age of fowre-  
score & three yeares deseassed this life  
the 9th day of December Anno Dni 1626  
Aske how shee liu'd & thou shalt know her ende  
Shee dyed a saint to God to poore a Freinde.

The upper portion of the brass is divided into three compartments. The central one contains the effigy of the lady, beneath an arch supported by pillars with square capitals; in each spandrell of the arch is an heraldic rose. She stands at a desk, carved at the base, and covered with a fringed cloth. Upon the desk is a book-rest, with a book of devotion thereon. Her right hand holds this book, and in her left hand is a circular box, pierced with holes, possibly a pomander; if so, this a very late example, though many brasses of the sixteenth century show these worn as an adjunct to a lady's dress (see the female figure on the brass at Ossington, 1551). Usually these pomanders are worn suspended from the girdle by a chain and ring; they contained aromatic compounds, either intended as perfumes or preventative of contagion.\* The attire of the lady is distinguished by extreme

\* Cavendish, in his description of Cardinal Wolsey going in term time to Westminster Hall, speaks of the Cardinal "holding in his hand an orange, the meat or substance thereof being taken out and filled again with a part of a sponge-full of vinegar and other confections, against pestilent airs, the which he most commonly held to his nose when he came to a press, or when he was pestered with many suitors.



simplicity for this period (compare it with that on the brass to Elizabeth Culpepper, at Ardingly, Sussex). Is this to be accounted for by her advanced age and widowed state? or is it to be presumed that the lady had Puritan sympathies, shown in plainness of dress? It is said, the usual sign of a Puritan lady, about this date, is her being represented wearing a broad-brimmed hat (see the brass to one of the Seliard family at Biddenden, Kent). In the present example the head is covered with a kerchief, which falls behind down to the waist. Around the neck is a rather large ruff, starched to keep it stiff, below which is a plain collar. The gown is long and flowing, with closely-fitting sleeves and plain cuffs, and is confined around the waist by a plain band of ribbon, with a bow in front.

The compartments on each side are filled with a quasi-monumental structure, surmounted by an urn. Upon this structure a shield is suspended by a knotted "guige."

The shield on the dexter side bears: "Sable, a griffin segreant ermine, beaked and armed or," for Ballard, impaling . . . a chevron charged with three roundels? between three demi-lions coupé, a chief indented or and sable; for . . . The shield on the sinister side bears the latter coat alone. This brass is not mentioned by Haines.

The appended pedigree shows as much as I have been able to discover concerning this family. To some members I have been unable to assign their due place therein.\* The following entries from the Wymeswold registers refer to these:—1562, 22 Feb., bapt. erant Robtum Calton et Isabellam Ballarde.† These may have been two separate baptisms, in spite of the blundering accusative; or else it was a wedding, and should have been "Nuptiæ celebratæ erant inter." 1614, Sepult 10 Sep., Thomas Ballard, gener.‡ 1617, Sepult 3 Feb., Thomas Ballard, gener.

For much of the information concerning this family I have gratefully to acknowledge the assistance of the Rev. R. C. Green, vicar of Wymeswold, who most kindly searched his registers and parish chest for details. He also furnishes the following:—"The Ballards behaved rather suspiciously about some charity lands, and it would seem as though there was a sort of conspiracy between them and one Blount § (a tenant of the land) to fileh the land away from the feoffees and the parish. A law-suit raged from 1588 to 1595 between William Leake (a feoffee) and William Ballard, Leake trying on behalf of the parish to recover deeds

\* A Ballard of the county of York married Faith Sherman sometime towards the end of the 16th century.

† See this question discussed later on in this paper.

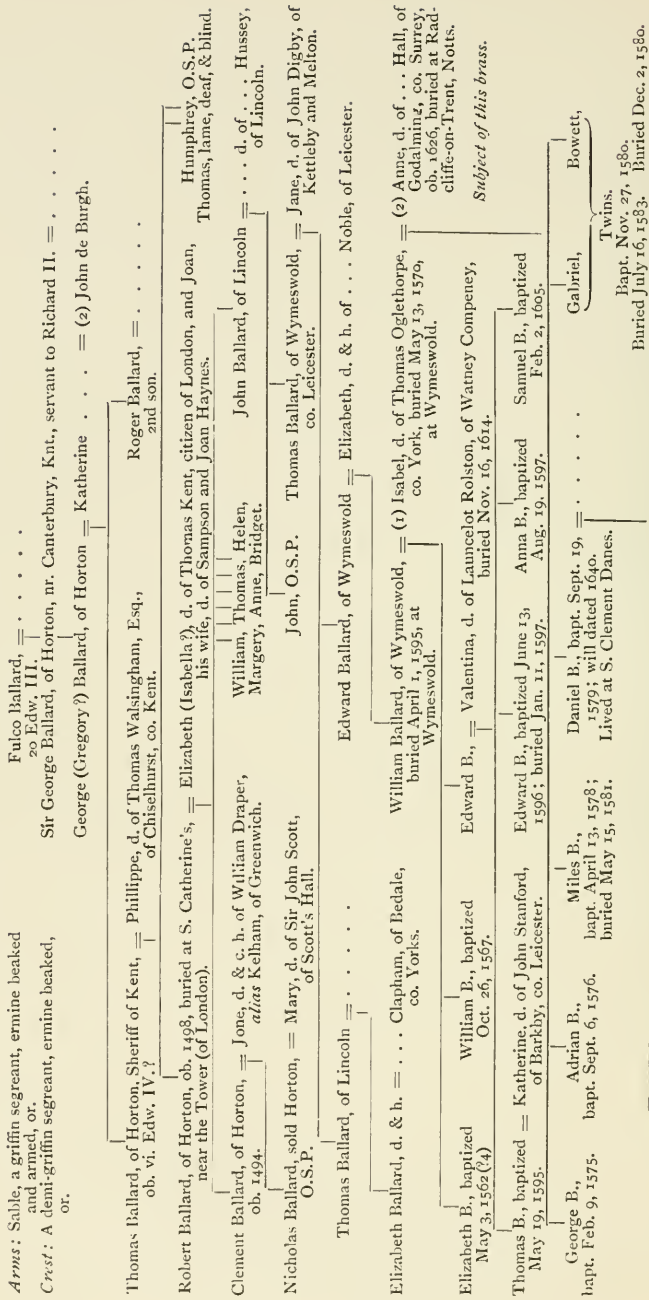
‡ *i.e.*, Generosus = Gentleman.

§ Some of the Blounts have resided at Rempstone (an adjoining parish to Wymeswold) until quite recently. A whole row of tombstones in Rempstone Churchyard commemorate various members of this family.

that were 'detained unlawfully' by Ballard; but the suit failed somehow. Later on, however, when further complaints were made in London, a Royal Commission was issued by King James I., which sat in Loughborough, 1605-6, and brought the Ballard and Blount families to book; the deeds had to be delivered up by Edward Ballard and Edward Blount, and certain rents were ordered to be paid as of old time by the tenants. An old 'counsel's brief' is preserved in the parish chest, which document is very amusing. From this it appears that there were, in 1588, *three* manors in the parish—one belonging to Trinity College, Cambridge; one to Sir Francis Willowbee, Knyght; and the third to Willyam Ballard and Edward Calton. The registers of the church of S. Mary the Virgin, Wymeswold, for the first period, viz., 1560-1598, seem to have been originally on paper, and were copied on parchment by the then vicar, one Peter Rathbone, in 1598, and he may have made slips in his copying. I have often suspected that the little charity gift of Daniel Ballard may have been prompted by a feeling that his father, William, and his kinsman (what?), Edward, did not use the parish very well in the above business."

The name of Ballard occurs repeatedly in documents of the 16th and 17th centuries, especially in the neighbourhood of London; but it is impossible to form from these any connected pedigree: almost certainly they were not all of one family. One entry, however, occurs in the Marriage Licence Lists (Harleian Society's publications), which must refer to the grandson of the Daniel Ballard who bequeathed the charity gift to Wymeswold parish, viz.:—December 20th, 1675. Richard Ballard, of St. Clement Danes, Middlesex, Goldsmith, Bachelor, about 27 years, and Ann Robson, about 26 years, of Christ Church, London, at St. James, Clerkenwell.

PEDIGREE OF BALLARD, OF WYMESWOLD, CO. LEICESTER.



## Stanhope

**I**N the north aisle of S. Mary's Church, Willoughby, is a small oval brass plate (not mentioned in Haines' list), measuring 13 inches in length by 11 inches in width, bearing the following inscription :—

Here lyes the Body of  
Collonell Michael Stanhope  
Who was slayne in Willough-  
by Feild in the Month of  
July 1648 in the 24th  
Yeare of his age being  
A Souldier for King  
Charles the First

Above the inscription is a skull and cross-bones, and below a winged hour glass.

Who was this Michael Stanhope? Strangely enough, there is no satisfactory reply. Thoroton in his history furnishes us with no details beyond those given in the inscription, nor does he give this Michael's name in the Stanhope pedigree. The pedigrees printed in the Harleian Society's volume for Nottinghamshire do not come down later than 1614; and Mr. E. Peacock, in his valuable "Army Lists of the Roundheads and Cavaliers," mentions no Michael Stanhope, although he does give other members of the family.\* One passage, however, in the "Memoirs of the Life of Colonel Hutchinson" may perhaps give us a hint as to who this Michael Stanhope was, for they mention that one "Mr. William Stanhope left the Parliament (that of 1642) and came home disaffected to them, whose eldest son was afterwards slain in the king's service." This son of William Stanhope may

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\* He mentions *Philip Stanhope*, 1st Baron Stanhope, of Shelford, co. Nottingham, and Earl of Chesterfield, and his two sons, viz., *Ferdinand Stanhope*, 4th son, who was M.P. for Tamworth in the Parliament of 1640, and D.C.L. Oxon in 1642. It was this Ferdinand who commanded the 7th regiment for King Charles, and was slain at Bridgford; and *Philip Stanhope*, 5th son, who lost his life at his father's house at Shelford when it was taken by storm, October 27th, 1645.

The arms of Stanhope are—"Quarterly, Ermine, and Gules."

probably be the Michael Stanhope commemorated by this brass. The question can, no doubt, be cleared up when the State Papers (Domestic Series) for 1648 are accessible, but these are not yet published.

The fight at Willoughby occurred at that period of the Civil War when it seemed as though the Roundheads' triumph was about to turn to complete defeat. Charles was at Carisbrooke Castle, and the Scots had resolved to march to his support. Even some of the leading men of the Long Parliament were wavering, and, to quote Green,\* "at the close of May (1648) the news from Scotland gave the signal for fitful insurrections in almost every quarter. London was only held down by main force; old officers of the Parliament unfurled the royal flag in South Wales and surprised Pembroke. The seizure of Berwick and Carlisle opened a way for the Scotch invasion. Kent, Essex, and Hertford broke out in revolt. The fleet in the Downs sent their captains on shore, hoisted the king's pennon, and blockaded the Thames."

Among these numerous risings was an expedition which left Pontefract Castle on Friday, June 30th, 1648, numbering 400 horse and 200 foot. These crossed the Trent and proceeded to Lincoln, where they liberated the prisoners from the gaol, who took up arms and joined their deliverers. Thence they went to the Bishop's palace, in which arms and money were stored. This was stoutly defended by Captain Bee, who had with him a garrison of some 30 men, but after an assault of three hours' duration it was surrendered on promise to the defenders of protection for person and estate. After taking what arms they could, both here and elsewhere in the town, they marched to Gainsborough. Colonel Rossiter, who then occupied Belvoir Castle, hearing this, rallied what force he could muster from the vicinity to repel the Royalist advance. His adherents assembled on Sunday evening, and, being further reinforced by a troop of horse from Lynn, marched in pursuit. After some marching and counter-marching and skirmishing between the advance guards of the Roundheads and the rear of the Cavaliers, the latter drew up their forces in a large bean-field at Willoughby and gave battle. After a stubborn fight, Rossiter's troops defeated the Cavaliers, with the loss of all their arms, colours, and baggage. About 200 escaped from the field, but about 100 of these were taken in the course of the following day, among them being Sir Philip Moncton. In the affray the casualties on the Roundhead side were—Colonel Rossiter badly wounded; as was Colonel Hacker (commander of the Leicester horse) and Captain Greenwood (commander of the Derby troop); and a Cornet and 30 men killed. On the Cavalier's side about

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\* "History of the English People," vol. 3, p. 256.



500 soldiers and 50 gentlemen (among whom was Gilbert Biron, Major-General of the Royalist Army) were taken prisoners, and about 100 slain.

The Journal of the House of Commons of the 8th July, 1648, has the following entry : \*—" A letter from Colonel Edward Rossiter, of the 6th of July, 1648, giving notice of the great victory it hath pleased God to bestow upon the forces under his command against the Pontefract forces under the command of Sir Philip Mouncton, General, on the 5th of July, 1648, in Willoughby fields."

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\* Quoted in "Memoirs of the Life of Colonel Hutchinson."

## Fleming

**T**HIS magnificent brass differs from all others in the county, being what is styled a "Flemish Brass," and is noteworthy as one of the twelve perfect specimens remaining in England.\* These "Flemish brasses" differ from the English, in consisting almost invariably of a quadrangular plate, or number of plates joined so as to form a quadrangle; the centre of the brass having the effigy of the person commemorated, with the feet resting on some grotesque figure, or figures, such as fighting dogs, or monsters, while beneath is a landscape with figures (as in this Newark example), a banqueting scene, or some incident from the life of a saint. Over the principal figure is a superbly wrought canopy, enriched with niches, crocketed, and having elaborate tracery containing small figures, frequently those of the apostles and saints. The upper portion of the canopy immediately over the principal effigy has usually a representation of the soul of the departed (in the likeness of a naked infant) upborne by angels, and presented to a throned figure, which is said by some to represent Abraham (in reference to S. Luke xvi. 22), and by others to be intended for God the Father. The latter

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\* The other examples are as under :—

Adam de Walsoken and wife, A.D. 1349, Lynn, Norfolk.

Thomas de la Mare (abbot), (c.) A.D. 1360, S. Alban's Cathedral.

Sir Simon de Wensley (priest), (c.) A.D. 1360, Wensley, Yorkshire.

A Priest, (c.) A.D. 1360, North Mimms, Hertfordshire.

Thomas de Topclyff and wife, A.D. 1362, Topcliff, Yorkshire.

Robert Branche and two wives, A.D. 1364, Lynn, Norfolk.

Ralph de Knevynnton, A.D. 1370, Aveley, Essex.

Roger Thornton and wife, A.D. 1429, All Saints', Newcastle-upon-Tyne.

Thomas Pownder and wife, A.D. 1525, S. Mary Quay, Ipswich.

Margaret Svanders, A.D. 1529, Fulham, Middlesex.

Andrew Evyngar and wife, A.D. 1535, All Hallow's, Barking, London.

One perfect specimen, formerly in a Belgian Church, and bought at a curiosity shop in Antwerp, is now in the Museum of Economic Geology, London. It commemorated Lodewyc Cortewille and wife, 1504.

To this list may be added two brasses of the Flemish "school," *i.e.*, which bear traces of Flemish influence in design and execution, *viz.* :—

Laurence de S. Maur, A.D. 1337, Higham Ferrers, Northamptonshire.

Sir Hugh Hastings, A.D. 1347, Elsing, Norfolk.

Fragments of Flemish brasses are preserved in the British Museum (the head of an abbot, c. 1360, under a fine canopy, formerly in the possession of the late Mr. A. W. Pugin), at Harrow Church, Middlesex, and at Mawgan-in-Pyder, Cornwall,

view is probably the correct one. On either side of the throned figure are represented angels, swinging censers, bearing processional lights, or playing various musical instruments, like the pictures of Angelico's angels in the Uffizi Gallery, Florence; the whole canopy being roofed with masonry and tile-work, supported with flying buttresses, and crowned with a cluster of pinnacles and spires. Around the plate is a rich border, consisting of a running conventional pattern, interspersed with which is the inscription in bold characters. The corners and centres of this border are charged with the symbols of the evangelists, armorial bearings, or merchants' marks; the whole of the plate, not occupied by these designs, being filled up with an elaborate diaper pattern of scroll work, or with conventional figures of birds, dragons, &c. Such represents the ordinary type of a "Flemish" brass.

The difference between these and the English type are clear and unmistakable. The latter consist of several separate pieces, cut into the shape of the figures represented, and with the inscription either on a marginal ribbon of brass or on a separate foot-plate, and having therefore no background of brass, but simply imbedded in the stone matrix.\* Then, again, Flemish brasses differ in the style of engraving from English. The former show the folds of the drapery by very broad lines cut through the ornamentation on the dress; the latter, more artistically, show the ornamentation blending into the drapery folds. Again, the tool with which the principal lines were incised was different. In Flemish brasses a "scorper," or chisel cutting tool, was employed, while English artists invariably used a "burin," or graver, which is lozenge-shaped.

Tastes, of course, differ as to the respective artistic merits of the two "schools," but each may decide the question for himself by comparing the finest specimen of each; the Flemish artists being represented by the "Braunche" brass at Lynn, the English by that to Prior Nelond at Cowfold Church, Sussex.

So far we have dealt with Flemish art. It should be noticed that three brasses still remain in England which are either French or of the French "school," viz., those to Margaret Lady Camoys, 1310, Trotton, Sussex; Sir John de Northwode and lady, c. 1330, Minster, Kent; John de Horsmonden (priest), c. 1340, Horsmonden, Kent.

These are almost the only examples of French art in this

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\* It is true that a few late English brasses (*e.g.*, one to Dame Anne Danvers, c. 1535, in Dauntsey Church, Wiltshire) are engraved on quadrangular plates, the whole of which is filled by the design; but these can never be mistaken for Flemish work by one who has seen an example of the latter. On the other hand, two Flemish brasses, viz., those at North Minnis and Wensley, are not on quadrangular plates, but these could not, on that account, be taken for English work.

department, scarcely a specimen remaining in France. Despite the two great Church-plundering eras of the Reformation and the Commonwealth in England, more than 4,000 figure brasses (and probably double that number of fragments and inscriptions) still remain in our churches, while on the continent only about 100 specimens remain in Germany, about 70 in Belgium, and a very few scattered throughout other countries.

Enormous as some of these Flemish brasses are—the “Braunche” brass, at Lynn, measuring 8ft. 10in. in length by 5ft. 1in. in breadth, and the “De la Mare” brass at St. Alban’s Cathedral, 9ft. 3½in. in length by 4ft. 3½in. in width—yet these were dwarfed by some English examples, now lost, but the matrices of which still remain. For example: the brass commemorating Bishop Haselshawe, in Wells Cathedral, measured 15ft. by 6ft. 4in., and that of Bishop Beaumont, at Durham Cathedral, 16ft. by 9ft. The brass to Alan Fleming, at Newark, which forms the subject of these notes, is the largest of the twelve Flemish brasses in England, measuring 9ft. 3in. in length by 5ft. 7in. in width, and is made up of sixteen pieces of various size, one of which—that at the lower sinister corner (to use heraldic terminology)—is a modern restoration.

The brass is now fastened on the west wall in the south transept of the Church of S. Mary Magdalene, Newark. Its original situation was on the floor of this transept. It was first removed in 1823, when it was placed in the Lady Chapel, on the back of the reredos, and during Sir Gilbert Scott’s restoration (or ought we to say re-building?) it was placed as now. Some of the finer details of the work are obliterated by wear, but the general design is perfectly clear. The composition may be described as follows:—In the centre of the plate is the effigy of Fleming, in a closely-fitting tunic reaching below the knees, partly open, and having two pockets in front. This tunic has tight sleeves extending to the elbows, and these being slit above hang down in long “lirripes” (a feature common to both sexes towards the end of the reign of Edward III.). The fore-arm shows the tight sleeve of an inner garment, closely fastened down to the wrist by many small buttons. Over his shoulder is a short hood, having a standing cape which falls in front. The legs are clothed in hose. The shoes are sharp at the toes, fit tightly at the ankle, and are laced on the upper side. The hair is long and flowing. The hands are raised, as usual, in an attitude of prayer. Across the breast is a scroll bearing the legend—

“Miserere mei Domini meus Deus.”

The right foot rests upon a grotesque figure with a semi-human head. His head is resting upon an embroidered cushion supported by angels. The effigy thus described stands beneath a magnificent

triple groined\* canopy, the two upper tiers of niches containing saints holding scrolls, or bearing the emblems of their martyrdom, and angels presenting the soul to an enthroned figure (*vide ante*). The lower niches of the canopy bear tiers of figures, not of saints, but apparently "weepers," or mourners—six on either side, men and women in pairs, clad in the mourning garb of civilians of the period. Below is a compartment, or "predella," which has suffered more than any other part of the brass from wear, but apparently containing a hunting scene in the middle, dancing animals on one side, and a tournament (?) of animals on the other.

The marginal inscription in black letter runs as follows:—  
 "Hic jacet Alanus Fleming, qui obiit | anno dni millmo. cccxi.  
 in die Sti Helenæ, cui aia per dei misericordiam requiescat  
 in (quatrefoil with Fleming's mark) pace amen credo quod  
 Redemptor meus vivit et in novissimo die de terra sur-  
 recturus sum et rursus circumdabor pelle mea et in carne mea  
 videbo Deum Salvatorem | meum quem visurus sum ego ipse et  
 oculi mei conspecturi sunt et (quatrefoil with mark) non alius.  
 Reposita est hic spes mea in sinu meo." Or in English:—"Here  
 lies Alan Fleming, who died on S. Helena's Day, in the year of  
 the Lord 1361. May his soul, through the mercy of God, rest  
 in peace, Amen. I believe that my Redeemer liveth, and that I  
 shall rise again at the last day from the earth, and shall be  
 clothed again with my skin, and in my flesh shall see God my  
 Saviour, whom I myself shall behold and mine eyes shall look  
 upon, and not another. This hope is laid in my breast."

At each corner of the inscription is the quatrefoil, and a border of foliage surrounds the whole composition. All the plate not occupied as described is filled up with a diaper pattern very similar to that on the brass at St. Alban's Cathedral. The device which occurs in the quatrefoils is commonly said to be Fleming's "merchant's mark," and is so called by both Haines and Boutell, the great authorities on brasses. Mr. Cornelius Brown, in his "Annals of Newark," thinks it is the mark or cypher of the graver of the brass—in fact, an "artist's mark," and this opinion is supported by a recent expert, on the two-fold ground of its not being blazoned on a shield, and on account of its small size. To this latter view, however, we are unable to assent, as it does not seem probable that those who were responsible for laying down the brass would permit the engraver to place his mark in so prominent a place as to be liable to be mistaken for the mark of the person commemorated.

This brass has been engraved in Dickinson's "History of Newark," 1819, p. 323 (caricatured would perhaps best describe

\* "Groining" in canopies does not become common until about 1470; in fact, this is the earliest instance we are aware of.



this production). A fine print on satin (artist unknown) is in the possession of Mr. J. Potter Briscoe, F.R.H.S. A plate of the effigy only is in Boutell's "Monumental Brasses." Mr. Cornelius Brown, in his "Annals of Newark," p. 22, gives a very clear photographic illustration. A most careful photo-lithographic illustration (large size) has for some time been in preparation, and will, we believe, shortly be published by O. J. Charlton, Esq., B.A., of Newcastle-upon-Tyne.

This Fleming family must, judging even from the few scattered notices we have of them, have been one of considerable importance in the fourteenth and fifteenth centuries. Of Alan Fleming, the subject of this brass, we have the following mention:—"May 25th, 1349. Alan Flemyng, of Newark, founded in the chapel of Corpus Christi, within the church at Newark, a chantry for one secular chaplain to celebrate for the souls of Wilham de la Zouch, Archbishop of York, of himself, the said Alan Fleming, and Alice his wife, and of other his friends; and for his support appointed five marks of silver to be yearly paid by the Prior and Convent of Shelford. The patronage after the death of Alan Fleming to be in the Vicar of Newark and four faithful men in the name of the parishioners thereof."\* This endowment must, however, have been subsequently increased, for the "Valor Ecclesiasticus" mentions the chaplain as having another pension of one mark from Thurgarton Priory, and also certain rents in Newark.

On St. Bartholomew's Day, 1350, his name appears as a witness to a confirmation of a grant of premises belonging to St. Leonard's Hospital, Newark; and again, in the same year, as one of the witnesses of a grant from Thomas de Sibthorpe, parson of Beckingham, of one messuage in Newark to the Hospital of St. Leonard's, Newark, for the maintenance of certain chantry priests.† Tradition says that Alan Fleming was builder of the church and brother to Bishop Hugh Fleming. This, however, must be incorrect, as the Diocesan lists give no prelate of that name. There was a Richard Fleming, Bishop of Lincoln, 1420-1431. His brother was dean of Lincoln at the same time. Both these were probably of this family.

Alan Fleming's wife, Alice, was evidently like-minded with her husband as regards church endowments, for we find Alice Fleming, widow of Alan Fleming, founded "a common mansion house of all the chantry priests in Newark to the intent that they should converse and associate together, as by the licence of King Edward III. doth appear." ‡

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\* *Vide* Torres' Collectanea in the archives at York Minster, quoted in Brown's "Annals of Newark," p. 21. † Brown's "Newark."

‡ *Vide* Chantry Certificates, Notts. Roll, Sec. 11, quoted in Brown's "Newark."

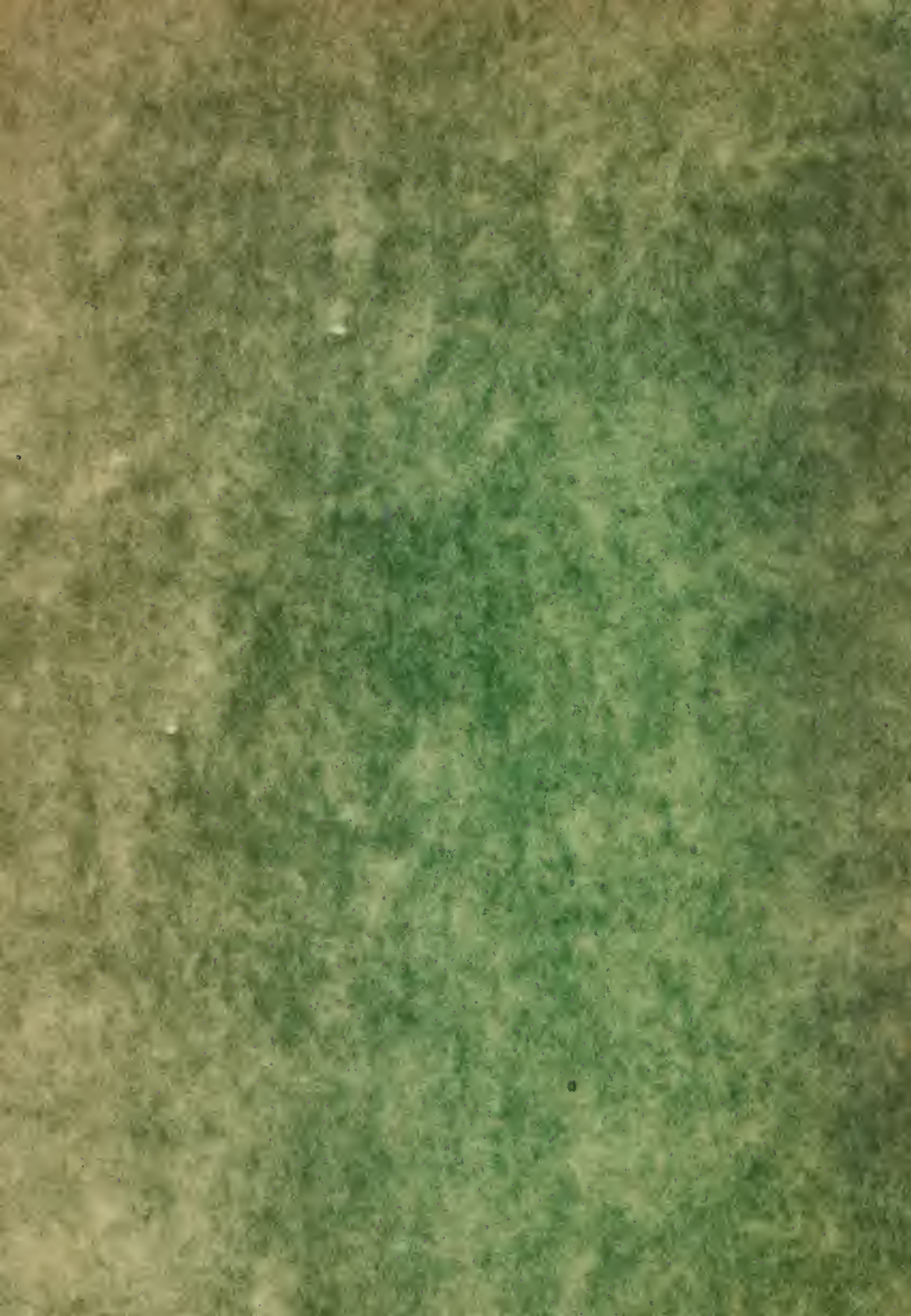
# Monumental Brasses

PART I.

1904.

& Nottinghamshire







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