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Rural Deanery of Bisley

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- 11.—Mutilations and restorations.
- 12.—Present position in Church or Churchyard [and former position if removed]. Mention any local traditions connected with effigy or monument.
- 13.—Where illustrated and described.
- 14.—General remarks, as to condition, &c., &c.
- 15.—Historical notes: give authorities, with references.

Note.—It is assumed that most effigies are recumbent (*i.e.* lying on the back), but variations, such as figures kneeling, lying on the side, or resting the head on the hand, &c., should be noticed.

Care should always be taken to record cross-legged effigies of Knights (which should *not* be described as “Templars” or “Crusaders”), and to note whether ladies accompanying them are shown cross-legged also.

WILLIAM BAZELEY,

Hon. Gen. Secretary.

RURAL DEANERY OF BISLEY.

By ST. CLAIR BADDELEY

I. AND II.

MISERDEN, CHURCH OF S. ANDREW.

MONUMENTS IN MANORIAL CHAPEL IN THE SOUTH AISLE.

1. Knight and Lady. Sir William Sandys and Margaret Colepepper. 1644.
2. Recumbent effigies, lying west to east.
3. Fine English alabaster.
4. Life-size.
5. (1) Sir William Sandys, recumbent, with hands in attitude of prayer: wears his beard square-cut, moustachios long, and long hair. He wears a falling (saffron) band. He is represented in full armour of the period in the brassarts and grevieres hinged, and cuffs upturned and lace edged. His scarf descends from over his right shoulder to below his left thigh. The sword hilt is gilded and deeply hollowed.

Almain rivets and tuilles. Four-strapped skirt of mail, with scalloped lining, over full hose of the period.

His feet with round-toed solerets, much bestudded, and gilded spurs.

7. (1) At his feet, for crest, a griffon.

5. (2) Lady Sandys wears her hair in bushy locks, not ringlets (longer than is usually the case in effigies of the time), descending as low as her collar. A long veil edged with lace falls from a coverchief over a hood as far as her left hip, where it reappears from concealment, and thence continues down to the left ankle.

She wears a double cape stiffly collared, which is fastened by a cord ending in two little tags with small beads. It likewise is edged with broad lace roses, with buds and leaves formally displayed in escallop. The left arm, reposing on her bosom, presses up the two folds of this cape, so as to display well the sculptor's skill. The sleeves are worn loose, and end in large stiff-edged cuffs bordered with lace. Both wrists are encircled with double-row bracelets of pearls. The right hand holds at her side, at full length of arm, a closed volume by its back. The straps of it are red and unloosed. The stomacher is pointed, and the lady wears a plated surcingle with a quadrangular clasp. Her shoes are square-toed. Skirt full.

6. (2) Head rests on a cushion.

7. (2) At the feet (for covert) a falcon wearing a gilded bell upon each tarsus.

8. (1) On the north flank of the tomb, between three shields, are shown his three sons kneeling to east, upon tasselled cushions. All are in armour; but one of them only is in full armour, the eldest, who holds in his right hand a skull. The middle of these wears a (buff) coat, remarkable for the unusual elaboration of its buttoning back and front.

The shields bear: (1) Or, a fess dancetty between three crosses crosslet fitchy, gules; and (2) Arg., a bend gules, for Culpepper. The faces are strikingly good-looking. Two wear moustachios and peaked beards. The monument

measures—length, 7 feet; width, 5 feet; and height from ground, 3 feet.

13. Bigland's *Hist. of Glos.*, Vol. II., p. 224—227, gives engraving and description.

14. The whole monument is in excellent preservation.

8. (2) At the western flank of the monument are represented an infant swaddled, two little children sleeping, with a skull under their respective left hands, and one grown-up daughter, kneeling. On the south flank are three more daughters, kneeling, in succession, having bows to their sleeves.

15. Bigland states that the sculpture "is very accurately copied from two paintings of Sir William Sandys and his Lady, by Sir Cornelius Johnson (Jansen?), which were sent to Italy for that purpose. This superb monument cost £1,000." Vol. II., p. 224.

There is, however, no ground whatever for attributing the workmanship to other than English hands. The treatment is purely and representatively English. The figures are depicted with their eyes open as living; and if we compare them with the well-known effigies of William Lord Spencer and his Lady, and other works, by Nicolas Stone (who died in 1647), we shall inevitably come to the conclusion that we have here another masterpiece of that artist.

The monument is often stated to be Italian. I took Mr. Albert Hartshorne to see it for this reason, and he states there can be no question as to its origin in the workshop of Nicolas Stone. He died August 24th, 1647, and the non-appearance of these effigies in his note books, now in the Soane Museum, is accounted for by the probability that they were almost the last of his works, and were probably not paid for at the time of his death.

III.

PARTRIDGE MONUMENT.

1. (4) Civilian. Gentleman and Lady. Anthony and Alice Partridge. 1625.

2. An architectural-frame monument in classic style, containing the two kneeling figures of man and wife, divided by a predella. It is in the north wall of the chancel.

3. Of stone.

4. Smaller than life-size.

5. (1) The gentleman wears a flattened ruff, his hair short, with beard, in a peak. Mantle loose, no armour; bag-breeches, leather-topped boots, a sword strap (sword?).

5. (2) The lady wears a stiff ruff, and tight sleeves with turned-up cuffs. Her hood is a Paris one, from which falls a long veil. She wears a mantle and buttoned gown.

8. Monument consists of a deep plinth inscribed, and upheld by three stone brackets, which carries two classical columns, which in turn support a cornice, panelled underneath with rosettes. Within the central space the kneeling figures face one another—the husband on the left and the wife to the right of the spectator. Above them are three escutcheons, bearing: (1) "Chequy (arg. and sa.) on a bend (gu.), three escallops (or)"; (2) same, impaling Cartwright. (3) "Or, a fess embattled between three cart-wheels (sa.)"; Cartwright alone.

9. Inscription given in Bigland, p. 226, vol. ii.

14. Condition good.

MISERDEN.

KINGSTON MONUMENT.

IV.

1. Gentleman in armour. William Kingston, Esq., High Sheriff of Gloster.

2. Recumbent effigy. 1614.

3. Stone.

4. Life-size.

5. Hands raised in prayer. Short hair and beard. Stiff band and cuffs. Bag-breeches, six-strapped skirt: elaborate bows beside knees. Wrinkled Spanish leather

boots, round-toed. An overflap on the front of each shoe is fastened to the spurstrap.

6. A cushion, bordered and tasselled.

7. A goat.

8. Altar-tomb. On the front are two shields in relief, bearing: (1) "A saltire between four leopards' head or"; (2) same impaling, but unfilled up.

"Azure a cross or between four leopards' faces argent"; impaling (2), "Argent on a fess gules three roses of the first between six martlets of the second." Washbourne (a poor reading.)—F.W.

9. Here lyeth the body of William Kingston, of Miserden, Esquier, and heire to Anthony Kingston, Esquier, who married Mary, daughter to John Washbourne, of Wickenford, in the County of Worcester, Esquier, &c. Given correctly in Bigland, vol. ii., 226.

12. Eastern wall of Sandys' Chapel.

BISLEY—CHURCH OF ALL SAINTS.

1. (2) Military. Unknown Knight. (Perhaps a Mortimer?).

2. E.E. canopy tomb, with armoured effigy of a knight of thirteenth century (early).

3. Stone.

4. Life-size.

5. Helm, ridgy and hinged. Shield (ecu.) worn on left arm, guige for same passes over right shoulder and around the neck. Belt worn loose at waist. Epaulette plates (épaulieres). Hands upon breast, together.

7. A dog at feet. At this early date a dog is so general it can scarcely be armorial.

9. No inscription or heraldic bearings.

12. Outer S. chancel wall.

Atkins says (*Hist. of Glos.*, p. 282): "Effigies of a knight-templar, supposed to be for the Founder."

14. This effigy is considerably worn down, and it is therefore difficult to detect the chain-mail.

15. According to Atkins (p. 282), this effigy was formerly in the S. Aisle of the Church. It may be decided, however, on grounds of style, that it does not belong to the canopied recess wherein it now lies, the said canopy obviously being of later date than the effigy.

SAPPERTON—CHURCH OF ST. KENELM.

POOLE MONUMENTS.

I. & II.

1. Knightly. Sir Henry Poole and Anne his wife, daughter of Sir Wm. Wroughton, of Broad Hinton, Wilts.

2. Architectural classic.

3. Fine pink-veined alabaster.

4. Life-size.

5. (1) Sir Henry Poole, bearded and moustachioed, kneels opposite to his lady. He is in armour, with full breeches to knees, and wears his mantle ermine lined. He has epaulettes and loose-braided sleeves, a stiff band, free of the gorget, which, like his breastplate, is richly chased in relief. His skirt of taces has three straps each side. The sword strap is patterned. Armlets hinged. Cuffs upturned. Leather boots, turned over and down at calf.

5. (2) Kneeling figure of Lady Poole, praying, on a cushion. Wears stiff ruff, and a necklet, gilded and jewelled, with long ropes of pearls. Her mantle has epaulettes and collar. Her hair is in ringlets, and it is fastened behind with a flowered circlet set upon a red bandlet. The flap of her Paris hood is turned back so as to project, overshadowing her forehead. Her bodice is bestudded; gown tastefully looped up around hips and across body. Cuffs, and pearls again for bracelets.

Free of the central monument, behind Lady Poole, kneels a male member of the family, holding a tilting lance-head in his gauntleted right hand. Wears a flattened ruff, an elaborate sash and sword-guard, legging leather boots, tag of boot worn loose.

Similarly, to the rear of Sir Henry Poole, kneels Sir Deverux Poole, who was knighted by Henry IV. of France, in 1590. He is represented, however, on a smaller scale than the foregoing figures, in complete armour, over which is a tabard, the back of which is embossed. He wears a stiff ruff, and the tabard bears "azure, semée fleurs-de-lis or, charged with a lion rampant, argent." On his right shoulder, a label.

Arms on central monument :

Quarterly (1 and 4), "Az. semée fleurs-de-lis or, a lion rampant arg." (Poole).

(2 and 3), "Arg. a chevron az. between three stags' heads caboshed gules" (Buerton—impaling also quarterly—

(1 and 4), "Arg., a chevron gules between three boars' heads coupée, or"—false, really "sa. armed or" (Wroughton).

(2 and 3), "Arg. three chevronels az. a crescent for difference gules." Really, "az. three chevronels arg. and crescent for difference of the second." (Lewknor).

12. At north end of N. transept.

III.

On E. side of N. transept in a canopied niche lies an armoured figure of another Poole.

1. Military.
2. Effigy, recumbent. 1574.
3. Poor stone, ill-fashioned.
4. Life-size.

5. Complete scale armour. Hands raised together in prayer. He wears longish beard, and moustachios, and a short ruff. Elaborate genouillieres, pointed sollerets. Has worn an Order, now gone; but three chains which sustained it remain.

14. Bad condition.

IV.

SIR ROBERT ATKINS (JUNIOR), 1711.

In S. transept E. wall.

1. (4) Civilian.
2. Effigy represents him as living, and in a reclining attitude on a slab.
3. White marble.
4. Life-size.
5. Lies on his left side, leaning with elbow upon a cushion. His left hand holds a closed volume; his right arm rests upon his right thigh. He looks upward. Clean shaven; wears a full wig. His shirt open at throat. Loose-ruffed cuffs. Buttons down centre of coat; loose mantle over his legs. Square-toed shoes, buckles; no rings on fingers.
8. Arms: "Arg. a cross cotised demi fleurs-de-lys on the sides (azure) between four mullets pierced sable" (Atkins); impaling—"Gules five (really four) fusils in fess argent." (Rudder "Or"). Carteret.
12. E. wall of S. transept.
14. Good condition.

STROUD PARISH CHURCH.

DEDICATED TO S. LAWRENCE.

I.

1. (5) Judicial.
2. Architectural Jacobean frame monument, with a man in attitude of prayer.
3. Alabaster, mostly painted over.
4. Nearly life-size.
5. Wears tight slashed doublet, buttoned up the chest. Gallic hose, stuffed and slashed, bows beside the knees; stockings; Over all a furred, loose mantle, with long loose sleeves. Under sleeves of doublet tight slashed, and terminating in ruffs. On the head (wearing moustachios and short, pointed beard) a close-fitting cap (legal coif). Kneels on an embroidered and tasselled cushion, praying at a cushioned desk.

8. A single-panelled round arch, forming a niche between two disengaged classic columns, painted black, and having composite capitals rising from a deep plinth, and in turn supporting an elaborate cornice, bearing in centre a crested and mantled shield between two rectangular pillars, each topped by a golden ball. At foot of shield, right and left, diminutive figures, a cupid and a bearded nude male. (Time ?).

Arms: On shield—Quarterly, 1 and 4, "Per chevron az. and arg. in chief two eagles rising or" (Stephens); 2 and 3, "gules on a bend plain cotised argent a bendlet wavy azure" (Lugg, of Hereford).

For crest, a demi eagle displayed (or).

On central voussoir of the arch below, the first coat impales—"az. a fess argent, between two lions statant quadrant or," 2 and 1.

"The first coat impales "Az a fess argent between two lions statant quadrant or, 2 and 1." Query: "Az a fess arg. between three lions statant guardant or, 2 and 1." Thomas Stephens=Elizabeth Stone: the nearest London coat of stone I can find is, "Sable a fess between three tigers passant or."—F.W.

In spandrels of the arch each of these coats occurs separately.

9. Inscription of Thomas Stevens, armiger, Attorney-General to Henry and Charles, sons of King James I., 1613. With punning Latin quatrain. This is given in *Notes and Recollections of Stroud*, Fisher.

10. Colour and gilding well preserved.

12. E. wall of S. transept. Original position not known. Probably S. aisle ?

14. A conventional type of head and feature; probably not a portrait.

II.

(2) In tower on N. wall. An oval medallion in white marble, bearing profile of William Knight, Esq. 1786. Upon pyramidal slab of yellowish breccia marble.

PAINSWICK—CHURCH OF S. MARY THE VIRGIN.

N. aisle terminal chapel. N.W. not *in situ*.

1. (5) Judicial. Known to belong to John Seaman, D.C.L., *obit.* 1623, and his wife, Anne Norton, whose arms are described by Rudder as having been seen by him "on the tomb," which, however, has long since vanished.

2. The kneeling and praying figures have, without doubt, belonged to a framed monument of James I.'s time.

3. Alabaster.

4. Slightly under life-size.

5. His figure and costume compares closely with that of Thomas Stephens, in Stroud Church, and the description given of that conventional one will do for this example. They appear to be works of the same artist.

The female figure, which, like that of the man, has the hands gone, has also lost the front of the Paris hood, and her nose, and the tassels of cushion on which she kneels. Her hair is worn in ringlets, and she has a long veil, ruff, cuffs turned back, full gown, short stomacher buttoned down the front.

SOUTH FOREST RURAL DEANERY.

By M. E. B. OAKELEY.

CHURCH OF ALL SAINTS, NEWLAND

I.

1. (2) Knight in armour.
2. Recumbent effigy.
3. Stone.
4. Life-size.
5. *See* below.
6. Tilting helme.
7. Lion.
8. No heraldry; no weepers; on modern, high tomb: a bad copy of the old one destroyed at restoration of church.