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Monumental Effigies (I)

by I. M. Roper
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MONUMENTAL EFFIGIES.

By IDA M. ROPER.

RURAL DEANERY OF FOREST (NORTH). FLAXLEY ABBEY.

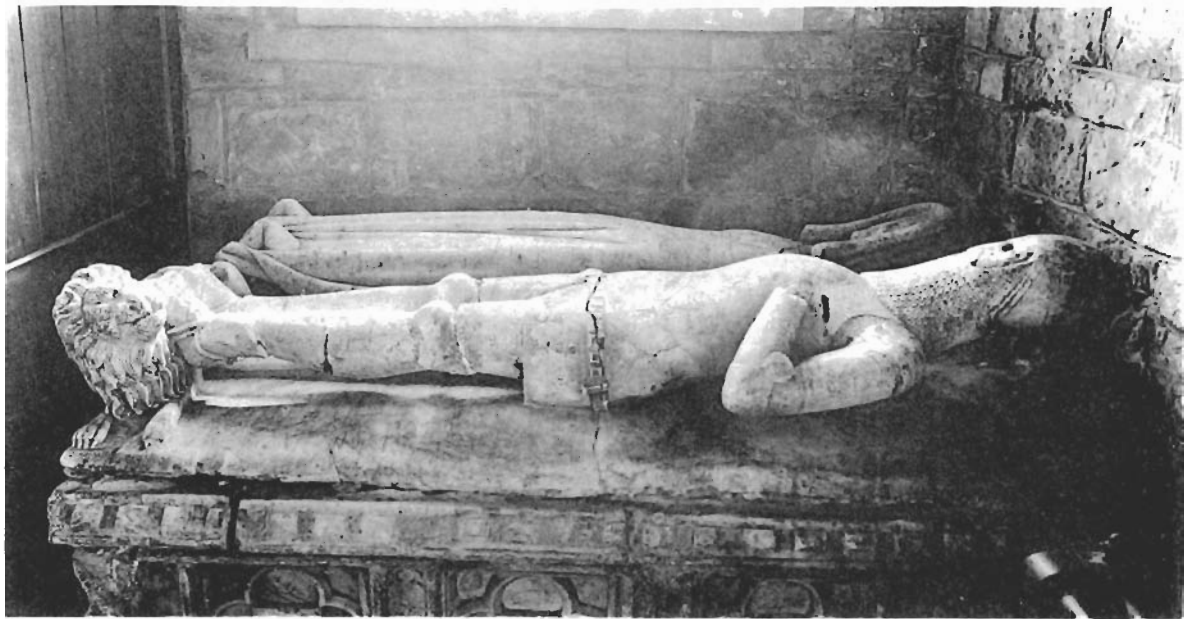
THERE is a stone coffin slab in the grounds of Flaxley Abbey on which is carved a forearm in the tight sleeve of the alb, the hand grasping an abbot's pastoral staff with a foliated head and pointed end. It was discovered in 1788 beneath the site of the chapter-house, and is still preserved on the corresponding part of the lawn.

Flaxley Abbey was a Cistercian house, founded in 1140 under Robert de Betune, Bishop of Hereford, and it was the custom of that Order to bury their abbots in the chapter-house, no one under the rank of a bishop being allowed interment in the church.¹

The slab appears to be of thirteenth or fourteenth-century work, but it is not known whom it commemorates. The abbots about that period whose names are recorded are Nicholas, died 1288, and William de Rya, died 1314. It is in fair condition, and is illustrated in Nicholls' *Forest of Dean*, page 180.

There are examples showing a hand grasping a staff at Dorchester, Oxfordshire, about 1349 (indent of brass); on the abbot's counter seal in the chapter-house of Westminster about 1316; at Welbeck Priory, Nottinghamshire (coffin slab); and on the seal of Odo, Bishop of Bayeux, about 1060; but the heads of the staves on the last two are of a much simpler form than at Flaxley.

¹ *Trans. B. & G. Arch. Soc.*, vol. vi. p. 283.



NEWENT CHURCH—Dedicated to the Virgin Mary.

A Knight, about A.D. 1370, and Lady.

1. Military. Knight in armour.
Lady.
2. Recumbent effigies.
3. Alabaster.
4. Life-size.
5. The knight is in mixed armour of chain and plate as worn about 1370.

A hauberk reaches to about the middle of the thighs with a straight edge, and the breast protected apparently by a steel plate with gussets of mail at the armpits. Over it is worn a slightly shorter jupon with a dagged border in the shape of leaves. On the head is a very pointed bascinet with a camail of chain, the fastening of it by a narrow cord passing through staples being clearly shown. On the arms are laminated epaulières of four plates, brassarts and vambraces of plate and small coudes with plain roundels. The legs are covered by jambs of plate or cuir bouilli, the thighs by cuisses of "studded armour" or jazerant, and the knees by small rounded genouillères. Laminated solerets cover the feet with gussets of mail showing at the ankle, and narrow straps buckled across the instep, to which would have been attached rowel spurs.

A baudric of large square medallions is buckled in front, the end passed garterwise and hanging down straight; traces remain of the fastenings of a sword on the left side and a misericorde on the left.

The hands were probably in the attitude of prayer, but parts of the arms are broken away. The eyes are open and the moustache long and drooping.

The costume is particularly interesting, because the knight is shown with "studded armour," which appears only on about twenty effigies in all England, and on one only in this county, and that is on the monument of Sir Edward Bradston, 1360. at Winterbourne St. Michael.

Studded armour was a light form of protection for the thighs, not for use in battle, and was made by riveting together small thin plates of iron, and covering these with velvet or rich stuff fastened down by gold-headed studs, the whole being strengthened by a backing of canvas.

The lady wears a sideless gown to the feet, decorated down the centre by a row of large quatrefoil ornaments with smaller ones edging the square-cut neck. Beneath is visible the tight-fitting *côte-hardie*, but as the arms are broken off, the tight sleeves buttoned on the underside are wanting. From the shoulders hangs a loose mantle, reaching to the feet, fastened by narrow cordons arranged in loops over the breast and passing through large circular fermails.

The head-dress is a peculiar form of the reticulated; the hair is confined in a jewelled caul or cap of network forming a wide pad on either side of the face, reaching below the chin, with a short veil falling at the back. The feet are covered by very pointed shoes visible beyond the folds of the gown.

A similar head-dress is shown on the effigies of Lady Berkeley, 1385, Berkeley Church, and Lady Katherine, the wife of Thomas Beauchamp, 1370, St. Mary's, Warwick.

6. The knight's head rests on a tilting helm surmounted by a wreath and heraldic panache formed of several rows of feathers set erect and clustered together; and the lady's on the remains of two tasselled pillows, the top one set diagonally.

7. The knight's feet rest on a lion couchant facing the figure, with the tail crossing the body, and the lady's against a hound partly hidden by the gown.

8. The effigies rest on a table tomb of alabaster. The front has four square panels each containing a plain shield within a quatrefoil, and divided by narrow panels with cusped tops; above is a row of billets. The lower end, which is visible, has two similar panels.

9. There is no inscription.

An unknown KNIGHT, died about 1370, and LADY.

It is stated in Bigland (*History of Gloucestershire*, p. 237) that they represent members of the Clifford family, and in Rudder (*History of Gloucestershire*, p. 564) that they were "designed it is supposed for a Lord Grandison," but neither of these identifications can be confirmed. The Clifford family had left the district before 1300, and there is no married member of the Grandisons to correspond with the date of the costume, as the John Grandison who died in 1375, and owned the estates at Oxenhall and Dymock, was a bachelor, and the succession passed to his aunts.

10. Traces of red paint are visible on the baudric and the lion's mane.

11. The knight's right arm is broken off at the shoulder, and the left hand and the toes of both feet are broken away. The sword, misericorde and spurs are missing, and the features and baudric are worn and mutilated. The legs are broken across.

The lady's arms are broken off at the shoulders, and the pillows are mutilated and worn.

Between Bigland's time and 1860 the effigies were subjected to much ill-treatment, and the broken portions piled up in a disordered heap.

About 1860 the whole monument was repaired.

12. Placed against the south wall at the west end of the Lady chapel.

13. Illustrated in Bigland, *History of Gloucestershire*, page 237.

14. The figures are now well looked after.

RURAL DEANERY OF FAIRFORD.

COLN ST. ALDWYN'S CHURCH—Dedicated to St. John the Baptist.

No traces are to be found of a monument with effigies of GEORGE FETTIPLACE, a Justice of South Wales, died A.D. 1578,

his wife and six children, with a coat of arms formerly erected in the chancel.¹ The church was repaired in 1853.

In 1716 a member of the Fettiplace family left the sum of £20 for the poor of the parish.

DOWN AMPNEY CHURCH—Dedicated to All Saints.

SIR NICHOLAS DE VALERS, about A.D. 1300.

1. Military. Knight in armour, cross-legged above the knee.

2. Recumbent effigy.

3. Purbeck marble.

4. Rather more than life-size, 6 ft. 5 in. long.

5. This is the effigy of a knight who actually fought in the last Crusade. He is enveloped in a complete suit of chain mail, as worn at the end of the thirteenth century. A hauberk, which covers the body from the neck to the middle of the thighs, where it is cut up, has long sleeves extended to cover the hand like a muffler.

A hood of mail protects the head and shoulders, and a narrow strap round the temples keeps it in place. Chausses of mail cover the legs and feet, with straps buckled on the instep and passing under the foot, but no spurs are attached; at the knees are small poleyns, probably of cuir bouilli. Over all is worn a long flowing surcoat, cut open below, and so full about the waist that the cingulum is hidden. Buckled across the hips is a very broad sword-belt, barred at intervals for the buckle tongue, which hangs straight down, and ends in a studded scape, the long end being passed twice round the scabbard of a cross-hilt sword. Borne upright, and low on the left arm, is a heater shield charged with the de Valers arms: "On a cross 5 escallops"; it is fastened to a broad guige buckled on the breast, and passing over the right shoulder disappears beneath the hood of mail.

¹ Rudder, *History of Gloucestershire*, p. 385; Bigland, *History of Gloucestershire*, vol. i. p. 413, note.



W. G. HAYWARD, Photo.

PLATE 56.

SIR NICHOLAS DE VALERS, C.1,300.
DOWN AMPNEY CHURCH.

The knight is in the act of sheathing the sword, the right hand on the pommel, whilst the left appearing from under the shield steadies the scabbard.

6. The head rests on a large oblong pillow.

7. The feet are pressed against a lion couchant, holding the end of the sword in its mouth.

8. A low plain stone tomb supports the effigy and slab.

9. There is no inscription.

Supposed to be SIR NICHOLAS DE VALERS, died about 1300.

A slab of Purbeck marble, let into the floor at the side of this monument, bears an inscription. It was read by Lysons to contain the name (Nicholas) de Villers—XXXIII., and by Mr. St. Clair Baddeley (1907) (Margareta) de Valers—MC(CC)XVI. The latter is known to be the daughter of Sir Nicholas, and was lady of the manor of Down Ampney in 1316.

10. The links of nail are carved on the stone.

11. The surfaces of the features, the right arm, leg and feet are worn away; the edge of the shield is broken, and the pommel of the sword gone.

12. Placed on the floor of the south transept in front of the tomb to an unknown lady.

13. Illustrated in Lysons, *Coll. of Gloucestershire Antiq.*, plate vi.

14. The effigy is very well executed, and is in fairly good preservation.

15. Sir Nicholas de Valers was the son of Alexander Villers, of Brokesby, co. Leicester, and accordingly, on becoming a knight, bore the paternal arms: "Sable three cinquefoils argent," in allusion to the cinquefoil, the ancient arms of Beaumont,¹ Earl of Leicester, in whose county the family had settled. He appears to have become a Knight Templar in his youth, and in connection with that Order he assisted in founding the church at Down Ampney in 1260, the manor of which had a few years previously belonged to Baldwin de Redvers, of the Devon family,¹ and in the following year he obtained the grant

¹ *Trans. B. & G. Arch. Soc.*, vol. xxx. p. 42.

of it for himself from Edmund, Earl of Lancaster, second son of King Henry III.

Nicholas became of increasing importance, and thought right to give up his paternal coat of arms, and assume instead the Cross of St. George, charged with five escallop shells, and about the same time he joined Edward, Prince of Wales, at the Holy War in Tunis, and thence at the last Crusade. He watched over the interests of the Knight Templars, for in 1268 he procured for that Order the donation of the impropriated tithes of the church of Down Ampney from the Prince of Wales. After his safe return from the last Crusade he appears to have settled on his manor, and it is on record he proved his right to Frankpledge of it in 1286.¹ Later he must have got into debt, as in the Coram Rege Rolls, page 31, A.D. 1297, he is shown to owe £333 6s. 8d. to P. de Custance, and if he did not pay by the Octave of Holy Trinity the Vicecomes should seize the value in land and cattle. Some compromise appears to have been effected, and Sir Nicholas continued in possession till his death, about 1300, being succeeded by his daughter, Petronilla (who held a quarter of a knight's fee at Down Ampney in 1303), and afterwards by his other daughter, Margaret de Valers, lady of the manor in 1316.

At her death the manor appears to have remained in the family, but the old debt in favour of P. de Custance was evidently not paid off, so that we find William de Custance held the land in 1346, and it passed finally from the de Valers family in 1363.

AN UNKNOWN LADY, about A.D. 1320.

1. Lady.
2. Recumbent effigy.
3. Oolite.
4. Life-size, 6 ft. 3 in. long.
5. The lady wears a long kirtle to the feet, with tight

¹ Rudder, *History of Gloucestershire*, p. 416; Lysons, *Coll. of Glos. Antiq.*, p. 3, note.

sleeves, and over it a sleeveless *côte-hardie* with large slits at the sides for the arms, though not large enough for it to be called "sideless"; it falls in full folds to the feet. From the shoulders hangs a long mantle, fastened across the breast by a drooping cordon.

The neck and chin are covered with a wimple drawn up on either side of the face to the ears, and there slightly distended to show the hair. A plain veil falls over the forehead and backwards to the shoulders. The shape of the feet in pointed shoes is seen beneath the kirtle. The hands are raised in prayer.

Similar costume is shown on the wooden effigies of two ladies of the Reynes family, about 1266 and 1310, Clifton Reynes, Bucks.

6. The head rests on two pillows, the under one oblong and tasselled, the upper square and set diagonally.

7. The feet rest on a dog lying down with a tufted tail.

8. The effigy, on a raised tomb, is placed within a recess under a high oggee arch of the early fourteenth century, cusped and decorated with a border of ball flowers, and ending in a beautiful floriated finial. At each side is a moulded pillar, ending in a tabernacled pinnacle.

The front of the tomb is decorated with quatrefoils within diamonds.

9. There is no inscription.

AN UNKNOWN LADY, about 1320.

10. The figure is not painted.

11. The features are very much worn, and the centre of the body is cracked across in three places. The hands and wrists are restored; also the pinnacles and portions of the canopy.

In Rudder's¹ time the effigy was much defaced and broken.

12. Placed in a recess on the south side of the south transept, the effigy is probably in its original position, because the decorations are of the same period, although the slab is too long, and does not quite fit the recess.

¹ Rudder, *History of Gloucestershire*, p. 417.

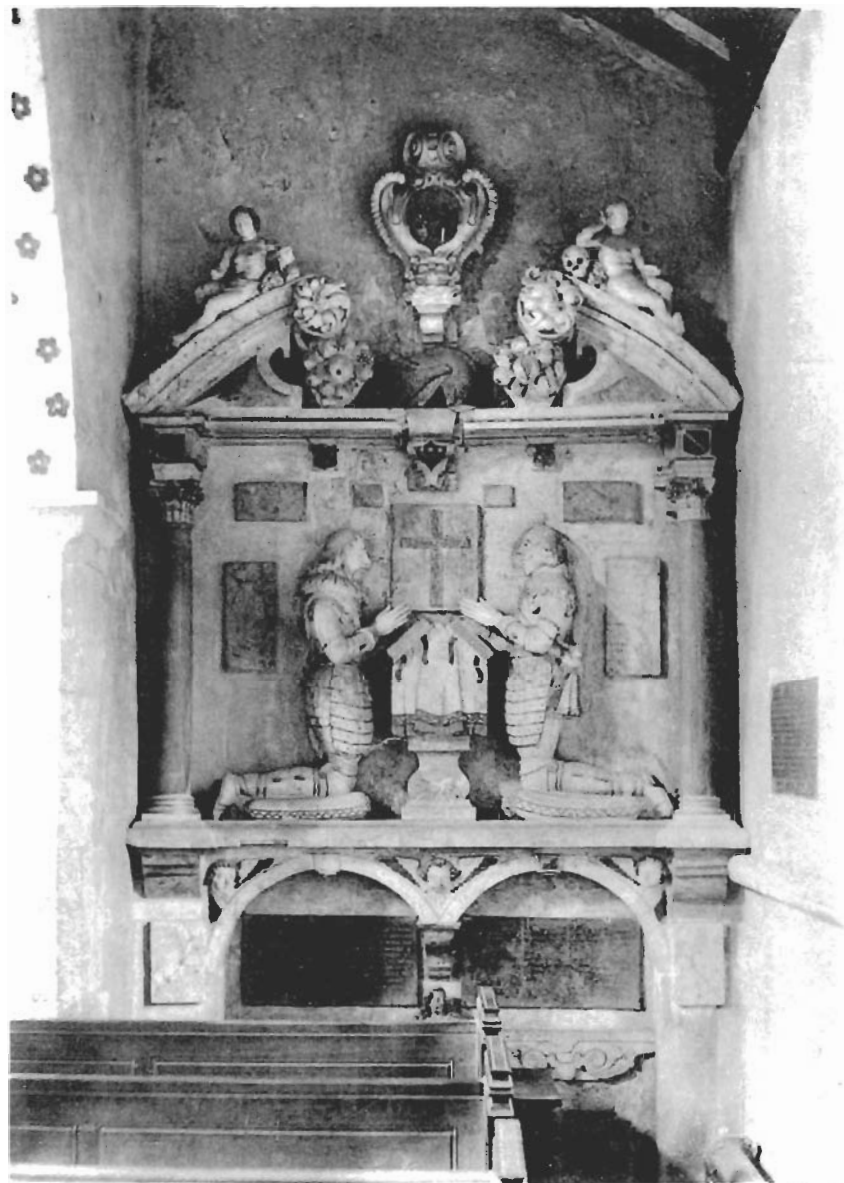
13. Illustrated in Lysons, *Coll. of Gloucestershire Antiq.*, plate vi.
14. The figure has been carefully restored.
15. It is not known whether the lady be of the de Valers family.

SIR JOHN HUNGERFORD, A.D. 1634, and SON.

1. Military. Knights in armour, Father and son.
2. Kneeling effigies.
3. Alabaster, with pillars of black marble.
4. Less than life-size.
5. The elder figure kneels on the right, and wears a short buff coat beneath a metal cuirass with tapul. The shoulders and arms are protected by pauldrons, hinged brassarts, cup-shaped coudes, and vambraces covered by the plain cuffs of the buff coat. A very full falling ruff is fastened round the neck by a cord and tassels over a gorget of two or three plates, and a folded scarf passes over the right shoulder, but no weapon is attached. Tassets of seven Almayne rivets buckled twice to the cuirass are strapped across full trunk hose, gathered into a band above the knee. Below are small genouillères, hinged jambs and short leather boots with thin soles. The hair is worn in long curls on the forehead and round the head, a square-cut curly beard and drooping moustache. The hands are raised in prayer.

The son on the left is dressed in the same style of armour, but instead of the ruff he has a large falling collar edged with vandyke lace, tied with cord and tassels, and the scarf twisted and knotted round a sword in a plain scabbard, and with a curved cross-hilt. The beard is small and peaked, and the moustache upturned.

7. The figures kneel on oblong tasselled cushions decorated with a band of scrollwork. Between them is a faldstool, covered by a deep cloth, fringed and embroidered, and on it rest two open books with ribbon straps



W. G. HAYWARD, Photo.

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SIR JOHN HUNGERFORD, 1634; AND SON.
DOWN AMPNEY CHURCH.

8. A mural monument with a shallow canopy, supported by two Ionic pillars, with a pediment of an interrupted arch. In the centre of the latter is a real helmet, an escutcheon above it, and on either side nude figures reclining, with the elbow resting on a skull.

At the back of the canopy are five small shields with arms, at equal distances, and a small tablet in the centre bearing a Latin cross.

Below the effigies are two arches containing inscribed tablets, with an upright figure between in classic costume holding a coronet.

The escutcheon over the pediment, from its situation and condition, cannot be easily read, but the late Rev. Canon Jackson, in plate xli. of Aubrey's *Wills*, gives an engraving of it as follows, and Mr. Francis Were is of opinion this description is likely to be the true reading, in preference to that given by Bigland :—

(1) "Sable two bars argent and in chief three plates,"
HUNGERFORD.

(2) "Per pale indented gules and vert a chevron or,"
HEYTESBURY.

(3) "Barry of six ermine and gules," HUSSEY.

(4) "Azure three garbs 2 and 1 a chief or," PEVERELL.

(5) "Gules on a chevron or three eagles displayed sable,"
COBIAM.

(6) "Or three torteaux a label of as many points azure,"
COURTENAY.

(7) "Or a lion rampant azure," REDVERS.

(8) "Argent two bars gules in chief three torteaux," MOELS.

(9) "Argent a lion rampant sable crowned or within bordure azure," BURNELL.

(10) "Or a saltire engrailed sable," BOTETOURT.

(11) "Or three bendlets azure a canton gules," BOTETOURT.

(12) "Quarterly or and gules in first and fourth quarters a bend of the last," BEAUCHAMP.

(13) "Or two lions passant in pale azure," SOMERY.

(14) "Or a cross flory sable," (?)

(15) "Gules ten bezants 4.3.2.1. a label of five points azure," ZOUCHE.

(16) "Gules a fess or a label of five points azure," (?)

(17) "Gules a fret or," AUDLEY.

(18) "Or a cinquefoil pierced ermine," (?)

(19) "Gules a pale or," (?)

(20) Hungerford as (1), HUNGERFORD.

On five small shields, starting on the right :—

(1) "Gules a chevron ermine between ten crosses patée argent," BERKELEY OF STOKE GIFFORD.

(2) "Gules a chevron vairy (should be vair) between three crescents or (should be argent)," GODDARD.

(3) HUNGERFORD.

(4) "Gules three luciers (pikes) haurient argent semée crosses crosslets or," LUCIE.

(5) "(Argent on a bend sable) three eagles displayed (or)," EARNLEY.

9. Inscriptions on tablets beneath figures :—

"Mors mihi Lucrum.

"In this Chapell lieth the body of Sr John Hungerford Knight (lineally descended from Walter, Lord Hungerford, Knight, of the noble order of the Garter) who was Honble in his life, serviceable to his King & Country, liberall to his friends, charitable & courteous to all. Hee first married Mary, the daughter of Sir Richard Barkley, Knight, by whom hee had three sonnes & fower daughters: and afterwards Anne the daughter of Edward Goddard Esq. Hee died the XVIII. day of March in the LXIX year of his Age, Ano R.R.Caroli decimo, Ansq Dni 1634."

"Christus mihi Vita.

"Sr Anthony Hungerford, Knight, now living (eldest sonne to this Sr John Hungerford Knight) was first married to Eliz. Lucy daught'r of Sr Th: Lucy

Knight, by whom hee had two daughters (one died yong, Bridget survived & was married to Edmund Dunch Esq) and afterwards ye said Sr Anthony married Jane Earnly, daughter to Michael Earnly Esq by Susan Hungerford, daughter & one of ye co-heires of Sr Walter Hungerford of Farley, Knight. Hee erected this Monument in ye LIIth year of his age, for ye honour of his deare Father and in remembrance of his owne mortality. Sept XXX Ano R R Caroli XIII Ano Dni 1637."

SIR JOHN HUNGERFORD, died March 18th, 1634, aged 68.

SIR ANTHONY HUNGERFORD, died after 1637.

10. The figures are not painted, but all the ornamentation and details of the armour are gilded, and the sword painted black.

11. The left feet of the figures are broken away, and the pommel and lower part of the sword are missing.

12. Placed against the west wall of the north aisle. It was formerly in the north transept or the "Hungerford aisle."

13. No illustration is known.

14. The monument is in good condition, but neglected.

15. Sir John Hungerford, Kt., was the son of Anthony Hungerford, of Down Ampney, and of his wife, Bridget, daughter of John Shelley, of Michell Grove, co. Sussex. On a brass tablet against the north wall is an inscription to the first wife of Sir John Hungerford, Mary Barkly, who claims descent from King John through Richard Plantagenet, Count of Cornwall. Descendants down to the present day from Bridget, one of their daughters, are traced in the *Genealogist*, October, 1883.

An effigy of his sister, Dame Jane Hungerford, is in Farleigh Castle, Wilts. The personal history of the two knights is given in the inscriptions.

FAIRFORD CHURCH—Dedicated to St. Mary the Virgin.

ROGER LYGON, Esq., about A.D. 1558, and WIFE.

1. Military. Esquire in armour.

¹ *Gloucestershire Visitation*, p. 89.

1. Lady.
2. Recumbent effigies.
3. Freestone.
4. Life-size. Man, 6 ft. long ; lady, 5 ft. 8 in. long.
5. The man wears a suit of Elizabethan plate armour.

The body is encased in a breastplate slightly peascod fastened to a backplate, the shoulders being protected by small pauldrons attached to epaulières of three plates ; on the right breast is the remains of a lance rest. On the arms hinged brassarts, vambraces and tight-fitting coudes. Attached to the breastplate are two short tassets of Almaine rivets over equally short, puffed breeches. The legs are in hinged cuisses and jamps, fastened on the outside by latch and staple, and meet laminated, square-toed solerets with rowel spurs screwed to the heels ; the genouillères being of several plates, close-fitting with trefoil sides. Round the throat is a heavy gorget of three plates, two of which are shown to be fastened on the right by a round-headed stud in a slot. Inside the gorget is a small ruff of a single fold, and at the wrists narrow ruffles. A slender belt is hooked round the waist, and carries on the left side a movable slide, to which is hooked the hangers of two broad straps to support a cross-hilt sword (mutilated). The hair is worn short and curly, with side whiskers and drooping moustache. The hands are modern work, raised in prayer, and are held secure by a large ring placed over each thumb. The figure is remarkable for showing the small details of fastening on the armour, which are so often omitted in monumental effigies.

The lady is dressed in a fashion prevailing about the middle of the sixteenth century. She wears a kirtle with five or six scalloped flounces round the skirt, and a full-pleated gown thrown open from the waist downwards. Its bodice is tight-fitting, cut square and confined at the waist by a thick, knotted scarf. The sleeves are separate and fastened on at the arm-holes by a cording, they are full above, slashed below the elbow, and end in narrow, pleated cuffs. The partlet is pleated

and gathered in round the neck, and has above an outstanding ruff of two folds with the addition of a broad, turned-back collar, which extends to the waist beneath the girdle. The hair is hidden by a small cap with closely-plaited frill and an early form of the Paris hood, its veil falling straight behind. Suspended from the waist by a long cord is a small, clasped book. On the feet are broad-toed shoes with thick soles, and the arms are in the attitude of prayer. The face has a refined expression.

6. The man's head rests on a tilting helm with the visor closed, whilst the lady's head and shoulders rest on a rectangular cushion with small tassels.

7. The man's feet are on a block of stone shaped like a mound, and the lady's are shown amidst the folds of the gown with the heels on a smaller block.

8. The effigies, on their slabs, rest on a high and wide table tomb, its front having two rectangular panels and its side one, containing shields charged with arms but without tinctures. The panels are separated by narrow, decorated pilasters, and round the edge is an oval beading.

Shield on side of tomb: "(Argent) two lions passant, the tails fourchée (gules)," LYGON.

Crest: On esquire's helmet and wreath, with foliated mantling, a lion passant, tail fourchée (gules).

Shield in left panel on front of tomb: LYGON, impaling quarterly.

(1) "(Gules) a bend engrailed (azure) between three leopards' faces jessant de lys (or)," DENNYS.

(2) "(Or) [a raven proper] within a bordure (gules) charged with ten bezants," CORBET.

(3) "(Argent) on a chief (gules) three bezants," RUSSELL.

(4) "Lozengy (or and azure) a chevron (gules)," GORGES.

The right panel is plain.

9. There is no inscription. Known to be ROGER LYGON, Esq., died about 1558, and KATHERINE, his wife, died 1560.¹

¹ Bigland, *History of Gloucestershire*, vol. i. p. 572, note.

10. The figures are not painted.

11. The pommel and scabbard of the sword are broken away, and the tilting helm is chipped. The man's hands have been restored since Bigland's time. The details of fastening the jambs and cuisses are shown on the right leg only.

The lady's nose, wrists, hands and toes are broken off. The tomb has lost one charge from the shield, and the corner of the beading is broken away.

12. Placed in the north-east corner of the Chapel of the Virgin Mary, or "Tame" Chapel, in the north aisle.

13. Tomb illustrated in Bigland, *History of Gloucestershire*, vol. i. p. 572. The female effigy illustrated and described by Mrs. Bagnall-Oakley in *Trans. B. & G. Arch. Soc.* vol. xvi. p. 123.

14. The tomb is in good preservation.

15. Roger Lygon was a member of an ancient family from which is descended the present Earl Beauchamp.

His wife, Katherine, was the daughter of Sir William Dennys, Kt., of Pucklechurch, county Gloucester, died 1534, and had already had two husbands. First in 1532 Sir Edmund Tame, the younger, who died in 1544, and three years later Sir Walter Buckler, Kt., a Canon of Oxford, and one of Queen Elizabeth's Privy Councillors.¹ After his death she married Roger Lygon, and surviving him, died herself in 1560. There was no issue of any of her marriages, and she, together with her two last husbands, by virtue of the manorial rights they possessed, were buried in the north chapel.²

HATHEROP CHURCH—Dedicated to St. Nicholas.

(?) WALTER DE HATROP, living A.D. 1301.

1. Ecclesiastical. Priest in Eucharistic vestments.
2. Recumbent effigy in high relief.
3. Freestone.
4. Life-size, 6 ft. long.
5. The figure is attired in the vestments for the celebration

¹ Wood's *Fasti*, vol. i. p. 686. ² Joyce, *Fairford Windows*, p. 36.

of the Mass. He wears the plain amice, very open at the throat, a full alb to the feet with long, tight sleeves, and over it a long, pointed chasuble. The ends of the stole are not visible, but he bears a plain maniple on the left arm. The head is not tonsured, but the hair is rather bushy at the sides. On the feet are pointed shoes, and the hands, uncovered, are crossed on the breast.

6. The head rests on a flat, oblong pillow.

7. At the feet is a block of stone.

8. There is no tomb. The slab with effigy rests temporarily on the stone seat round the chapel.

9. There is no inscription.

Might be WALTER DE HATROP.

To judge from the clean-shaven features, long pointed chasuble with pliant folds, and the position of the crossed hands, the figure represents a priest of the early part of the fourteenth century.

The living of Hatherop was in the patronage of the Abbey of St. Peter, Gloucester, from 1301 to 1435, and Walter de Hatrop was appointed rector in 1301.

10. The figure is not painted.

11. The features are defaced and the surface is very much worn and weathered.

Parts of the slab and pillow have been cut away. The figure has fortunately escaped restoration, but about 1870 a so-called duplicate of the effigy was made in London, and this has been placed under an arch a few feet above the present resting-place of the original.

12. Placed on the north-east side of the mortuary chapel of De Mauley at the east end of the south aisle.

It was probably in the churchyard for some time.

13. No illustration is known.

14. The figure is clean and protected.

15. Walter de Hatrop would have been trained in the Benedictine Abbey of St. Peter, Gloucester, before his appointment as Rector of Hatherop.

KEMPSFORD CHURCH—Dedicated to St. Mary.

A PRIEST, about A.D. 1450.

1. Ecclesiastical. Priest in choral vestments.

2. Recumbent effigy.

3. Freestone.

4. Life-size, 5 ft. 9 in. long.

5. The figure is clothed in the cassock reaching to the feet, with rather wide sleeves turned back at the wrists to form cuffs; the surplice shorter than the cassock, with long, hanging sleeves, and over it the almuce of fur like a deep cape, covering the neck and shoulders to the elbows, and edged with small, pendent tails or tufts of the fur. Its hood rests on the shoulders, and the two long fur ends hang down in front with similar tufts. He wears the tonsure with long and bushy hair. The feet, in square-toed shoes, are just visible beneath the cassock, and the hands are raised in prayer.

6. The head rest on a square and tasselled pillow.

7. The feet rests on a deer, crouched down.

8. The effigy on its slab lies on a table tomb, within an arched recess, beneath a fine Perpendicular canopy about 9 ft. high. This has a pediment decorated with quatrefoils, with two shallow niches above, each with ogee-headed and crocketed arches supported by flat pilasters panelled in tiers. Within the niches are figures, 3 ft. high, representing God the Father and the Virgin and Child, both seated. These were originally well carved in high relief, but have been deliberately cut down nearly flat. The front and sides of the tomb are a series of cusped niches without figures. At the back of the recess are three angels standing with arms outstretched, and joined to hold a wide scroll. The arms of the angels are feathered.

9. There is no inscription.

An UNKNOWN PRIEST of about the middle of the fifteenth century. The almuce is usually represented with an edging of tufts of fur at about this period, and the effigy cannot be later than 1499, because the angels are shown feathered. The

Manor and Church of Kempsford were held by the Collegiate Church of St. Mary-the-Less in the Castle of Leicester from 1354 to 1547,¹ which would account for the use of the tonsure, and it may be assumed that the effigy represents a priest appointed from that collegiate church, the absence of a cope showing he was not a canon or high dignitary.

10. The figure is not painted.

11. The nose and fingers are broken off, and most of the tufts of fur are worn away. The figures on the canopy are sadly mutilated, the surface being cut nearly flat. The words on the scroll are obliterated.

12. Placed against the north wall of the chancel, half of the monument being within the sanctuary rails.

13. No illustration is known.

14. It is in fairly good condition, and well cared for.

LECHLADE CHURCH—Dedicated to St. Lawrence.

MISTRESS ANNE SIMONS, A.D. 1769.

1. Lady.

2. Oval medallion, with bust in low relief.

3. White marble, the monument of grey marble and slate.

4. Life-size.

5. The head is in profile, showing the wavy hair parted in front and drawn up to the top of the head, where it falls away in loose curls. A portion of a high bodice, with a narrow, rolled-back collar, is visible, and a frilled fichu covers the shoulders.

8. A mural monument, shaped like a cone, with a pilaster of grey marble about 5 ft. high, placed in the centre, bearing the medallion and a lozenge shield with arms above. On the top is an urn, from which falls on either side a heavy, fringed pall. At the side of the pilaster stands a life-sized cherub in tears, pointing to the medallion. Below is a framed tablet with inscription.

¹ Atkyns, *History of Gloucestershire*, p. 257.

The arms are : " Argent (may be or) a bend engrailed vert (may be azure) between two fireballs gules," SIMONS.

9. Inscription on tablet :—

" Near this Place
Lie the Remains
of Mrs Anne Simons

Whose Life completed the true Character
of the Gentlewoman, the Friend and the Christian

She was Sincere in her Friendship
Affable and candid in her Charity

Her Acquaintance have Lost a Real Friend

The Poor a daily and constant Benefactress

She lived to a good Old AGE.

And tho' She declined gradually

Thro' the weakness and Infirmary of Body

Yet she Retained a chearfull temper

And Vivacity of Spirits to the last.

SHE IS GONE TO RECEIVE THE REWARD OF HER VIRTUE

AND HAS LEFT HER FRIENDS TO IMITATE HER EXAMPLE

She died the 24th of September 1769

Aged 76."

MISTRESS ANNE SIMONS, died Sept. 24th, 1769, aged 76.

10. The heraldry only is painted.

11. A four-leaved ornament on the frame of the tablet is broken away. The medallion is delicately sculptured. On the right-hand corner is : " N^s Read inv^t et Sculp^t."

12. Placed against the south wall of the chancel.

13. The inscription is given in Rudder, *History of Gloucestershire*, p. 520.

14. It is in excellent condition.

15. Mistress Anne Simons was probably the unmarried daughter of Robert Simons, died 1722, and Anne his wife, a daughter of Edward Pleydell, of Cricklade, a monument to whom is in the church.

MEYSEY HAMPTON CHURCH—Dedicated to St. Mary.

JAMES VAULX, A.D. 1626, and two WIVES.

1. Civilian and two ladies.
2. Half-length, upright effigies.
3. Stone.
4. Life-size.

5. The central figure, turned slightly to the left, represents the husband, and he is dressed in a doublet closely buttoned down the centre, with tight sleeves, fastened by twelve buttons, and ending in deep muslin cuffs. Much of the figure is covered by a robe with wide sleeves to the elbow, trimmed with six rows of gold lace and rosettes, and round the neck is a deep, falling ruff of three folds. The hair is curly and brushed off the forehead and ears, the beard pointed, and the moustache long. The fingers of the left hand are within the leaves of an open book, and the right elbow is supported by a skull. There is a ring shown on the fourth finger of each hand.

The lady on his right represents his first wife. She is turned towards him, and is dressed in a tight, long-waisted bodice, with a plain stomacher cut square at the neck, the sleeves being tight with narrow epaulets cut and laced. The partlet is pleated, and has above a round, outstanding ruff of three folds. The waist is confined by a narrow belt, its mode of fastening worn away. The golden hair, shown wavy over the ears, is confined by a cap with two rows of vandyke lace and a hood à caleche reaching to the shoulders, with a coronal of large beads outside it. The right hand rests on a skull, and the left on the breast.

The lady on the left is the second wife. She wears a short-waisted bodice, cut low and fastened in front by three large, flat bows. It has a narrow basque, battlemented and confined at the waist by a folded girdle and bow. The sleeves are very full, slashed and tied at the elbow to show the full muslin sleeves and deep cuffs of the high-necked chemisette. Over the shoulders is worn a muslin kerchief, the ends tucked into

the bodice, and above a round, falling collar, both being edged with lace. Hanging from the neck is a chain or cord with a ring attached, but no pendant. The hair is worn in curls to the shoulders, with a coverchief falling from the back of the head. The right hand rests on a clasped book standing on end, and the left holds an open pomander. Jewelled rings are shown on the fourth fingers, and five rows of beads at the wrists.

8. A wide and lofty mural monument, having an arcade of three arches and pilasters to support three shallow-arched niches, formed by fluted Corinthian columns, with cherub heads in the spandrels, to hold the demi-figures of the man and his wives; above being an architrave consisting of another arch with a pediment on either side, on which are grouped seven statuettes. Above each effigy are inscriptions on tablets and coats of arms on escutcheons, and beneath them two groups of children in low relief, and another tablet.

The children on the right consist of the eldest son, dressed like the father, and seated at a low table with his hands resting on an open book; and behind him a group of nine boys kneeling on cushions and dressed in doublets, gartered breeches, tight hose, short cloaks and lace-edged, falling bands, except the first, who wears a falling ruff. In front of them are two babes, their heads in tight caps and lying on a pillow.

On the left a son kneels on a tasselled cushion before a faldstool, on which is an open book, and is dressed in a doublet, gartered breeches, tight hose, high-heeled shoes and falling ruff. At his feet lies a babe on a cushion covered by a pall, both embroidered; and behind him kneel two girls in full gowns with buttoned bodices, pendent sleeves, falling bands and loose curly hair.

The heraldry is as follows:—

Shield over man's head: Quarterly.

(1 and 4) "Argent a bend chequy or and gules," VAULX.

(2 and 3) "Sable a pelican argent vulned proper," LYNDE.

In the centre a crescent for difference.

Crest: On esquire's helmet, with mantling and wreath, eagle's head erased sable, beaked, collared and studded or.

Motto: "Hodie et non cras."

Shield beneath: VAULX impaling "Chequy (or lozengy) argent and vert on a bend gules three stags' heads erased," ? YONGE.

Shield over first wife: "Argent (should be sable) three covered cups or," JENNER.

Shield beneath: VAULX impaling "blank."

Shield over second wife: Quarterly.

(1) "Sable three bendlets engrailed argent a canton or," HORTON.

(2) "Argent a bend sable with a file of three points gules," ST. LOE.

(3) "(Gules) a fess chequy or and azure," WHITTINGTON.

(4) "Argent a lion rampant sable" (really, "Between six crosses crosslet fitchée of the second"), HAUTEVILLE.

Shield beneath: VAULX impaling HORTON.

The statuettes, seven in number, on the pediment represent Faith, Hope and Charity and four other Virtues, whose symbols are too mutilated to be recognised.

Inscription on three tablets above effigies:—

"Here resteth the body of Editha Jenner
who the (18) day of (August 1617) being called
to the joyes of a better world, lefte
behind her IX sonnes and III daughters
all of them the pledges of that coniu-
gall love that was betweene herselfe
and her surviving husband who was

That famous practioner in Physicke &
Chirurgery JAMES VAULX Esquier
who deceased March 17th 1626 to the
generall losse of the whole Countrey,
the private Greefe of all his Friendes
more particularly of his most sorrowfull
then wife who was

Philip Horton, Daughter to William Horton of Staunton, in the Countie of Worcest : Esq who in greife and heaviness partinge with her dearest Comfort is Left behind to cherish ye hopes of 3 sonnes now living, one Daughter being called to heaven before her father."

On tablet beneath man :—

"Stay, mortal stay and looke upon
The language of a speakeing stone,
Nor wonder if 't, that hee should give
Speech to a stone who . . . men live
When nature bid them dye, 'tis hee
By whom I live, not hee by mee
This said I may againe be dumbe.
I 've spoke enough to tell whose tombe
This is & thou mayest greeveing knowe
That none but VAULX can lye belowe.

"Hoc monumentii quo melius apud posseros patris delectissimi uigeat memoria non sine lachrim : fieri fec : fil natu maxs. Frs. Vaulx."

JAMES VAULX, died March 17th, 1626.

EDITHA JENNER, his first wife, died August 18th, 1617.

PHILIP HORTON, his second wife.

10. The whole monument is painted in colour. The garments of the three figures are painted black with details in white, and the features flesh coloured. The statuettes are in different bright colours.

11. The hands of the effigies and the statuettes and the articles they hold are mostly broken away or chipped. The paint is peeling off.

12. Placed against the west wall of the south transept. It stood formerly in the chancel.¹

¹ Atkyns, *History of Gloucestershire*, p. 290.

13. No illustration is known. Part of the inscription is given in Bigland, *History of Gloucestershire*, vol. ii. p. 209.

14. The monument is in fairly good condition.

15. James Vaultx, a famous doctor in his day, lived at Marston in the parish of Meysey Hampton.¹

His name does not appear in the Roll of the College of Physicians.

SOUTHROP CHURCH—Dedicated to St. Peter.

SIR THOMAS CONWAY, about A.D. 1560, and LADY.

1. Military. Knight in armour.

Lady.

2. Recumbent effigies.

3. Freestone.

4. Life-size. Man, 6 ft. 1 in. long; lady, 5 ft. 9 in. long.

5. The knight wears a suit of Elizabethan armour. The body is encased in a breastplate, slightly peascod, fastened to a backplate, the shoulders being protected by small pauldrons and equalières of a single plate, and on the right breast is the lance rest. On the arms are hinged brassarts, vambraces and small heart-shaped coudes. Attached to the breastplate are two short and narrow tassets of Almayne rivets over equally short puffed breeches. The legs are in hinged cuisses and jambs fastened on the outside by latch and staple, and meet laminated, square toed solerets with rowel spurs screwed on the heels, the genouillères being heart-shaped and of several plates. Round the throat is an upstanding gorget, and its fastening of a round-headed stud in a slot is shown on the right side. A small ruff of one fold falls over the gorget and tiny ruffles appear at the wrist; at the edges of the armour the leather lining is shown. A narrow belt is hooked round the waist and carries on the left side a movable slide, to which is hooked the hangers of three straps to support a long cross-hilt sword, with a shell design on the top of the scabbard. The hair is worn rather

¹ Atkyns, *History of Gloucestershire*, p. 290.

long, and is brushed back from the forehead and ears, the beard being spade-shaped according to the military fashion of the period, and the moustache drooping. The hands are raised on the breast over an egg-shaped article (not identified), and a large signet ring is shown on the left thumb.

The lady is dressed in a fashion prevailing about the middle of the sixteenth century. She wears a kirtle with four scalloped flounces round the skirt, and a full pleated gown thrown open from the waist downwards. Its bodice is pleated, cut square and confined at the waist by a twisted girdle knotted in front. The sleeves, which are separate and fastened at the armholes by a cording, are quite plain and end in narrow cuffs; from the shoulders behind hang pendent sleeves. The partlet is pleated and gathered in round the neck with a deep falling ruff above of a single fold. On the bodice is a broad turned-back collar, the narrow ends passed through the girdle and reaching to the bottom of the gown. The hair is brushed off the forehead and confined by a loose Paris hood pointed in front, its veil falling straight behind. The hands are raised on the breast over a small upright book. On the feet are square toed shoes. The costume and details resemble so closely the effigies of Roger Lygon and his wife, 1560, in Fairford Church, that they were probably the work of the same sculptor.

6. The man's head rests on a tilting helm with the visor closed, whilst the lady's head and shoulders rest on an oblong cushion with small tassels.

7. The man's feet are on a block of stone shaped like a mound, and the lady's are shown amidst the folds of her gown.

8. The effigies, on their slabs, are raised a foot from the floor. They were originally placed on a table tomb; but this has disappeared. Fixed in the north-west wall of the chancel is a shield with a coat of arms and a crest which originally belonged to this monument.

The arms are: Quarterly, 1 and 4, "(Sable) on a bend cotised argent a rose (proper) between two annulets (gules)."

CONWAY. 2 and 3 "(Azure) a cross of the field fimbriated and cotised (or)," CREUIKERE.

Crest: On esquire's helmet and wreath, with heavy tasselled mantling, a Moor's head in dexter profile couped (proper) wreathed about the temples (argent and sable).

9. There is no inscription.

Stated to represent SIR THOMAS CONWAY and his WIFE.¹

The figures are shown in the costume worn about 1560, but no Sir Thomas Conway can be traced at that date. It was Sir John who was knighted in 1560. The first Thomas on record has his name given variously as John or Thomas, and his date was 1603. The well-known father and son, Thomas, were knighted together as late as 1624.

10. The figures are not painted.

11. The features of the man are worn and the tips of his fingers are broken away. The lady has her garments slightly clipped.

12. The figures are placed on the floor of the chancel within the altar rails, the man against the south wall, his wife against the north.

13. No illustration is known.

14. The figures are in excellent preservation.

15. Sir Thomas Conway was formerly lord of the manor.²

¹ Rudder, *History of Gloucestershire*, p. 681.

² *Ibid.*