

From the *Transactions* of the
Bristol and Gloucestershire Archaeological Society

Monumental Effigies

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1909, Vol. 32, 219-259

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MONUMENTAL EFFIGIES.

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RURAL DEANERY OF CHIPPING CAMPDEN.

ASTON SOMERVILLE CHURCH—Dedication unknown.

SIR JOHN DE SOMERVILLE, about A.D. 1290.

1. Military. Knight in armour.
2. Recumbent effigy.
3. Stone.

4. Rather more than life-size, 6 ft. 10 in. long.

5. The knight is enveloped in a complete suit of chain mail as worn at the end of the thirteenth century. A hauberk reaches nearly to the knees with long sleeves covering the hands. The hood is continuous over the head and is shown to overlap on the right side, where it is fastened by a ring passed through a staple, a narrow cord across the forehead helping to distribute the weight on the iron skull cap beneath. Chausses of mail cover the legs and feet, with straps buckled on the instep to which are attached prick spurs; at the knees there would have been poleyns of cuir bouilli, but they are now worn quite flat. Over the hauberk is a flowing surcoat, reaching below the knees behind, cut open in front and probably girdled, but the position of the arm hides the cingulum. Fastened loosely across the hips is a broad sword-belt to support obliquely a cross-hilt sword, but the details of the fastening are worn away. Upon the left arm is borne a plain heater shield fastened to a narrow guige passing over the right shoulder. 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 deep rectangular pillow.

7. The feet, rather wide apart, rest against a block of stone which might have represented an animal.

8. The effigy lies on a flat slab, narrowed towards the bottom, and this is placed on top of a stone coffin which may have been the original tomb of the knight, as it is of the same extreme length.

9. There is no inscription.

Supposed to represent a member of the SOMERVILLE family.¹

The style of armour shows that the figure belongs to the end of the thirteenth century, and it probably represents Sir John de Somerville, who held the Manor of Aston Somerville in 1250, but the date of his death is unknown.

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

11. The figure is sadly mutilated, and has been shamefully treated by the villagers, who at sheepshearing were allowed to whet their knives and shears on it.² The top surface is worn flat, and portions of the legs, arms and shield have been sawn away.

12. Placed at the west end of the nave at the entrance to the belfry tower. In the earlier church, rebuilt in 1688, it was in the south or Somerville aisle, and later in a niche on the south side of the church.³

13. No illustration is known.

14. The figure is now well preserved and cared for. It must have been a good example of the period.

15. The Manor of Aston Somerville had been in the family of that name from the time of the Conquest, and was held by Sir John de Somerville in 1250. From him it passed to the Musard family, who held it in trust for the Abbot of Evesham until 1304, when Sir John's son, Sir William, came

¹ Rudder, *History of Gloucestershire*, p. 241. ² *Ibid.*, p. 242.

³ *Ibid.*, p. 241.

into possession and paid a fine of one hundred marks, and he would have been the one to erect this monument to his father. His son William was seized of the manor in 1326. ¹

ASTON-SUB-EDGE CHURCH—Dedicated to St. Andrew.

No traces are to be found of a mural monument with a half-length effigy of the REV. THOMAS FAWSET, Rector, died A.D. 1636, formerly erected on the north side of the chancel. ²

The church was rebuilt in 1797 on the site of an older one.

CHIPPING CAMPDEN CHURCH—Dedicated to St. James.

THOMAS SMITH, A.D. 1593.

1. Military. Esquire in armour.
2. Recumbent effigy.
3. Freestone.
4. Life-size, 6 ft. long.

5. The figure is dressed in a suit of Elizabethan armour without the usual elaborate decoration. A breastplate, ridged and peascod, has attached a backplate and small pauldrons with epaulières of two plates, and on the right breast is the remains of a lance rest. Round the throat is a gorget of three plates with a narrow ruff inside, of a single fold, and on the arms hinged brassarts, vambraces and tight coudes with narrow ruffles at the wrists. Attached to the breastplate are two short tassets of Almayne rivets (not shown divided) over equally short puffed breeches. The legs are in cuisses and jambes, both hinged and fastened on the outside by latch and staple, and they meet laminated solerets with rowel spurs screwed to the heels; the genouillères are of three plates, close fitting, with the side pieces heart-shaped. Passed twice round the neck is a long chain of open links to the waist. A narrow sword-belt is hooked at the waist, and a sword with basket hilt is on the left

¹ Rudder, *History of Gloucestershire*, p. 241.

² Bigland, *History of Gloucestershire*, p. 88.

supported by a sliding hanger from the right, and a narrow sling hooked on the other side. The hair is shown short and wavy with pointed beard, side whiskers and drooping moustache. The hands are raised in prayer and show a signet ring on the first finger of the right hand.

6. The figure lies on a platted mattress rolled under a tilting helm on which the head rests.

7. The feet are placed against the crest: Two wingless wyverns addorsed and entwined.

8. A lofty Renaissance monument placed in a corner against the wall. A handsome rectangular canopy is formed of five fluted columns with Renaissance capitals supporting a narrow frieze ornamented with scrollwork in relief, and above, a pointed pediment containing the coat of arms and crest. The vaulting is panelled, and at the back and side are inscribed tablets framed in scroll- and strap-work. Round the base of the tomb are three panels with figures in low relief of the two wives and their respective children, fifteen in all, divided by pilasters bearing heraldic shields.

In the right-hand panel kneels the first wife facing outwards, dressed in a girdled gown with partlet and ruff over a plain kirtle; a Paris hood with flowing veil, and a small book hanging from the waist by two cords. At her feet lies a chrysom babe, and behind her kneel on cushions and a rush mat four daughters, one shorter than the others, dressed like their mother.

The family is continued in the west-end panel, where there are four sons, including a twin and a little girl. Three of the boys are dressed in armour like their father, the other in doublet and false-sleeved gown.

In the left-hand panel kneels the second wife, in similar costume, except that a long chain hangs from the waist, ending in a lozenge-shaped ornament. At her feet is also a babe, and behind her kneel two sons in buttoned doublets, narrow puffed breeches and tight hose, the elder in a gown with false sleeves, the younger in a short cloak and holding a book in the right hand. Behind them are two daughters dressed like the mother.

The heraldry is as follows:—

On pediment :

“(Sable) a fess between three saltires (or),” SMITH.

Crest on esquire’s helmet with mantling and wreath :

Two (amphibames)¹ wingless wyverns addorsed and entwined azure langued gules.²

Three shields on front of base :

(a) SMITH.

(b) SMITH, impaling quarterly—

(1) “(Gules) on a chevron argent three bars gemelles (sable),” THROCKMORTON.

(2) “Argent a fess embattled between six crosses crosslet fitchy 3 and 3 (gules) [should be on the fess three crescents of the field],” OLNEY.

(3) “(Sable) a chevron between three crescents (or),” SPINEY.

(4) “(Gules) three bird-bolts, points downwards, argent,” BOSON.

(c) SMITH, impaling quarterly—

(1 and 4) “Argent a chief vairy (or and gules) over all a bend (azure) and on bend a crescent of the first for difference,” FITZHERBERT.

(2 and 3) “(Azure) a cross moline quarter pierced (or),” MOLYNEUX.

Two shields at west end :

(a) SMITH.

(b) The crest on wreath as above.³

The arms and crest were granted to Thomas Smith by Sir C. Barker, Garter, on September 4th, 1542, and confirmed by Sir G. Dethick, Garter.⁴

¹ *i.e.* serpents who can go backwards and forwards; heraldically drawn as a flying serpent, with two dragon’s feet and the tail ending in a serpent’s head, and with a dragon’s head.

² Harl. MS., 1359. ³ *Trans. B. and G. Arch. Soc.*, vol. xxv, p. 197.

⁴ See *Grants and Certificates of Arms*, quoted in *The Genealogist*, N.S., vol. xxvi, p. 122.

9. Inscription at back of tomb:—

“Hic jacet sepultus, vir verus Christianus, Thomas Smith Armiger quondam Manerii de Campden Dominus A pueritia sua aulicus, qui suo tempore fuit, e consiliis Regiis marchie Walliae bisque vicecomes comitatus Glocestrie ac justitiarius pacis eiusdem comitatus usque ad extremu ætatis; qui habuit duas uxores primam Elizabetham Filiam et Hæredem Eustali Fitzharbert Armigeri: secundam Katharinam filiam Georgii Throckmorton Militis cum filius and filiabus ut hic patet qui obiit die . . .

An^o. Dom. 1593.”

At east end:

“Credo videre bona domini in terram viventium.

Psal XXVII.”

THOMAS SMITH, died 1593, aged about 72.

10. The crest, helmet and mantling are the only parts painted.

11. The lower part of the sword is broken away, also the heads of the wyverns at the feet.

12. Placed in the north-east corner of the chancel within the sanctuary.

13. Illustrated in *Trans. B. and G. Arch. Soc.* vol. xxiv, p. 53, and in *Notices Relating to Thomas Smith of Campden*, by C. P. Groilt, London, 1836, privately printed. The inscription is given in Rudder, *History of Gloucestershire*, p. 323.

14. The general condition is good. The effigy is finely carved, and the details and fastenings of the armour are faithfully represented.

15. Thomas Smith, who was a wealthy member of an old Campden family, obtained for himself a grant of arms at an early age in order to add to his dignity. He held the lordships of the Manor of Campden in the time of Henry VIII, having acquired the whole of it partly by inheritance and partly by purchase. He is described as a courtier, and was sheriff of the

county in 1571 and 1583, as well as a member of the Council of Wales. He was twice married, his first wife, who died in 1559, being Elizabeth, daughter and co-heiress of Eustace Fitzherbert, and his second, Catherine, daughter of Sir George Throckmorton, Knt., and widow of Robert Winter.

His son Anthony sold the Manor of Campden in 1609-10 to Sir Baptist Hickes, afterwards Viscount Campden, whose effigy lies in the church. ¹

BAPTIST LORD HICKES, 1ST VISCOUNT CAMPDEN, A.D. 1629,
and WIFE.

1. Civilian and lady. In coronation robes.
2. Recumbent effigies.
3. White marble, the canopy of Egyptian marble.
4. Life-size. The man 6 ft. and the lady 5 ft. 9 in. long.
5. The Viscount wears the robes in which he was invested

according to the rules laid down by James I, viz. the surcoat and mantle. The surcoat is shown as a loosely-fitting garment, girdled at the waist, with tight sleeves fastened by four buttons and ending in narrow ruffles. The velvet mantle is gracefully draped about the body, and turned back in places to show the lining of miniver. A cape or tippet, doubled with three rows of miniver, reaches to the elbow, and the fur hood belonging to the surcoat is pulled out round the neck and appears below the large outstanding ruff of four folds. On the head he wears a viscount's coronet, a circlet of gold with sixteen "pearls" or balls closely set round the upper edge, and its velvet cap turned up with miniver and a bullion tassel on the top. The hair is rather curly, the beard small and pointed, and the moustache drooping. The left hand clasps a sword with curved hilt, the blade of which disappears within the folds of the mantle; the right hand lies at his side. The feet are in high-heeled shoes with thick soles and square toes.

The Viscountess wears the coronation mantle over her ordinary dress, of which is visible only a tight-fitting bodice with

¹ Percy C. Rusken, *Handbook of Chipping Campden*, p. 4.

pleated partlet and full handruffs at the wrists. The mantle is shown lined with miniver like her husband's, with a cape over the arms doubled with three rows of fur. It is draped about the body, and is fastened at the throat by a massive brooch of gold and jewels, and above is a large fluted ruff of one fold. The hair is closely curled and confined by a narrow, lace-edged cap, over which is arranged a coverchief reaching to the waist behind, and on top a small viscount's coronet of sixteen "pearls" or balls without the velvet cap. The hands are folded at the waist, and the feet are hidden by the mantle.

6. The head and shoulders of both figures rest on a full cushion with large tassels, and decorated with cording on the one and wide gimp on the other.

7. There is nothing at the feet.

8. On a high rectangular table tomb, with panels on the four sides, is a very handsome lofty monument consisting of an entablature, supported by twelve massive columns of Egyptian marble, with plain-moulded capitals and bases forming a peristyle, within which on a fourteen-inch black marble slab rest the effigies. Above the entablature is an interrupted pediment on each side to contain the coats of arms and inscribed tablets.

In general appearance the monument resembles those of Queen Elizabeth, died 1603, and of Mary, Queen of Scots, erected after 1616, in Westminster Abbey, but the canopy is not so elaborate.

The heraldry is as follows :—

At west end :

"Gules a fess wavy between three fleurs-de-lis or," HICKES.

Crest on a peer's helmet, out of viscount's coronet, with wreath and mantling : A buck's head couped or.

Supporters : Two bulls argent armed or.

At each end :

HICKES, impaling—

"Gules a fess between eight billets or," MAY.

Above is a viscount's coronet supported by two cherub heads.

9. Inscription in gold lettering.

On the north side :—

“ To the Memorie of her deare and deceased husband Baptist Lord Hickes, Viscount Campden. Borne of a worthy family in the Citie of London ; who by the Blessing of God on his ingenious endeavors, arose to an ample estate, and to the foresaid degrees of Honour ; and out of those blessings, disposed to Charitable uses, in his lifetime, a large portion, to ye value of 10000L who lived religiously, vertuously and generously, to the age of 78 yeares : and died Octo 18. 1629.

“ Elizabeth Viscountesse Campden

“ His deare consort, borne of the family of the Mays, lived his wife in all peace and contentment, the space of 45 yeares, leaving issue by her said Lord and husband two daughters, Juliana married to Edward Lord Noel, now Viscount Campden and Maria married to Sr Charles Morison Knt and Baronett, hath piously and carefully caused this monument to be erected as a testimonie of their mutuall Love, where both their bodies may rest together in expectation of a joyfull resurrection.”

On the south side :—

“ Ad terram Campdenicam

“ Campdena fælix, possides largas opes ; corpus patroni quæ recondis optimi ; dominum potentum prædiis, et qui addidit istis honorum flosculos terris novos. Domino sepulchrum prebeas ; ille ædibus decoravit amplis, hortulis nitidis, agrum tuum, nec ædem negligi est passus Dei, sed indigentes forte sustinuit pia vivo voluptas, mortuo fac sis quies.

“ Hic et pudicam, quæ socia vitæ fuit, tenes matronam corpus hoc geminum foue resuscitandum et contegas almo sinu.”

BAPTIST LORD HICKES, 1st Viscount Campden, died October 18th, 1629, aged 78.

VISCOUNTESSE ELIZABETH, his wife.

10. The inscription and heraldry are the only parts painted.

11. There are no mutilations. The monument was erected by Viscountess Campden.

12. Placed in the centre of the south chapel of the chancel. A covenant, dated August 30th, 1629, between Lord Baptist and the parish, entitles him to sole property to this chapel for the burial of his family.¹

13. Illustrated in *Trans. B. and G. Arch. Soc.* vol. xxiv, p. 54, and the inscription is given in the county histories.

14. The monument is in excellent condition.

From Nicholas Stone's diary it is known that about this time he was engaged on a monument for Sir Charles Morison, of Cashiobury, co. Herts, whose wife was the younger daughter of Lord Baptist, and therefore it is not unlikely that Stone or his sons were also the artists for this monument.²

15. Baptist Hickes, born in 1551, was the third and youngest surviving son of Robert Hickes, a rich London retail mercer, and grandson of John Hickes, of Tortworth, co. Gloucester. Baptist continued his father's flourishing business at the White Bear, Cheapside, and supplied the Court with silken goods as well as lending large sums of money to James I, who in return knighted him at his coronation in 1603. Seven years later Sir Baptist bought the Chipping Campden estates from Anthony Smith and others, and built a splendid mansion there, to be, however, ruthlessly destroyed by fire in 1645 during the Civil War by Sir Henry Bard, the Royalist, to prevent its conversion into a garrison for the Parliamentarians. In 1620 he was created a baronet, and in 1628 Charles I raised him to the peerage as Baron Hickes of Ilmington, co. Warwick, and Viscount Campden, with special remainder to his son-in-law, Edward Lord Noel.

In 1585 he had married Elizabeth, daughter of Richard May, a member of the Merchant Taylors Company, London, and sister of Sir Humphrey May, the eminent statesman.

¹ Bigland, *History of Gloucestershire*, p. 282, note.

² *Ibid.*

By her he had two sons and three daughters, of whom Juliana, afterwards Lady Noel, and Maria, the wife of Sir Charles Morison, alone survived him and were his co-heirs.

A long list of his benefactions are given in Stow, *Survey of London* (ed. 1633), pp. 760, 761.

Sir Michael Hickes, secretary to Lord Burghley and the ancestor of the present Hicks-Beach family, was the eldest brother of Baptist. ¹

HON. PENELOPE NOEL, A.D. 1633.

1. Lady.

2. Half-length figure.

3. White marble, the recess of alabaster with pillars of black marble.

4. Life-size.

5. The lady is represented in a tight-fitting bodice of ribbed material, loosely laced in front, cut low, and edged with a beautiful pattern of Vandyke lace, above being visible the puffed border of the muslin chemisette. Large padded sleeves reach nearly to the wrists, and end in pleated hand-ruffs edged with rich lace. Close round the neck is a string of beads. The hair is arranged in small tight curls, a loose strand being brought forward over the left shoulder. The right hand presses a small oblong book against the breast, whilst the left holds a tasselled work-bag at the waist.

8. The figure is placed within an arched recess with panelled vaulting and two plain columns. Reclining on the arch are two nude and winged cherubs holding an elliptical wreath of bay and twisted ribbons, which frames the coat of arms. Below the figure is an inscribed tablet resting on a cherub's-head bracket.

The arms on a lozenge shield are :—

Quarterly of 6—

(1) "Or fretty gules a canton ermine," NOEL.

(2) "Gules semée of nine crosses crosslet fitchy a lion rampant or," HOPTON.

(3) "Azure semée of nine crosses crosslet, three boars' heads coupéd close or," HEVYN.

(4) "Argent semée of eight (should be nine) crosses crosslet, sable and azure, two organ pipes in pile, mouths in chief gules," DOWNTON.

(5) "Barry of six or and gules," ST. OWEN.

(6) "Azure a lion rampant argent within bordure engrailed or," TYRELL.

9. Inscription below figure :—

"The Most Exquisite Model of Nature's best Workmanship.
Ye Richest Magazin of all Divine and Mortal Vertues.

PENELOPE NOEL.

Having added to the Nobilitie of her Birth a brighter Shyne of true Noblenesse, ye Exemplarie sweetness of her Conversation her Contempt of earthly vanities, and her Zealous affection towards Heaven, after 22 yeares Devotions commended her Virgin Sowle unto ye hands of its true Brydegroome JESUS CHRIST May 17 A^o 1633. Over whose pretious Dust here reserved her sad Parents Edward L^o Noel Visc Campden and the Lady Julian his Wyfe dropt their Teares and Erected this Marble to the Deare Memorie of their invaluable losse.

Superata tellus Sidera donat."

HON. PENELOPE NOEL, died May 17th, 1633, aged 22.

10. The details of the recess are gilded, as well as the hair of the cherubs, and the leaves of the wreath are green.

11. There are no mutilations.

12. Placed on the south-east wall of the south chapel of the chancel.

13. No illustration is known. The inscription is given in Rudder, *History of Gloucestershire*, p. 323.

14. In excellent condition. The drapery is finely carved, and must have been done by a sculptor whose work, although

of the same period, is superior to that often attributed to Nicholas Stone and his workmen.

15. Penelope was the youngest and third daughter of Edward Noel, 2nd Viscount Campden, and Juliana, eldest daughter and co-heir of Baptist Lord Hickes.¹

She was the subject of "An Elegy," written in English by Alexander Gill, D.D.² A monument to her parents is in the same chapel.

LADY ANNE NOEL, A.D. 1636.

1. Lady.

2. Half-length figure.

3. Alabaster with pillars of black marble.

4. Life-size.

5. The lady wears a tight-fitting bodice with three-quarter sleeves, slashed lengthways to show the puffed sleeves of the chemisette beneath, ending in spreading ruffles, and over them from the shoulders short, false sleeves loosely fastened above the elbow. There is a deep, rounded collar, edged with wide lace, and round the throat is a string of beads with a pendent cross, and stretching from shoulder to shoulder are two other rows of beads with a large cinquefoil ornament in the centre. The hair hangs loose about the neck in numerous curls, and the hands are folded in front over a small book.

8. The figure is placed within a very shallow arched recess, with two plain columns to support an interrupted pediment and coat of arms. Below are two tablets, the lower one alone inscribed, and resting on a Death's-head bracket.

The arms are : " Or fretty gules a canton ermine," NOEL.

Impaling " Argent on a fess azure three lozenges or,"
FEILDING.

9. Inscription below figure:—

" To the Sacred Memorie of the Lady Anne Noel, second
Daughter of William Earle of Denbigh, who was married

¹ Burke, *Peerage*.

² See *Calendar of Domestic State Papers*, 1633-4, p. 373.

to M^r Baptist Noel, eldest Sonne of Edward Lord Noel and Hicks Viscount Campden, shee changed this Life for a better the 24th of March in the Yeare of Salvation 1636. Shee had yssue by her said Husband 3 sonnes, the eldest Charles, also the second Charles, and the third Edward which 3 Sonnes deseased before eyther of them accomplished the age of 2 yeares."

LADY ANNE NOEL, died March 24th, 1636.

10. The edges of the book and the details of the recess are gilded.

11. There are no mutilations.

12. Placed on the north-east wall of the south chapel of the chancel.

13. No illustration is known. The inscription is given in Bigland, *History of Gloucestershire*, page 283.

14. In excellent condition.

15. Lady Anne was the second daughter of Sir William Feilding, 1st Earl of Denbigh, and Susan, daughter of Sir George Villiers, Kt., of Brokesby, co. Leicester. She became the first wife of Baptist Noel, 2nd Baron Noel and 3rd Viscount Campden, the elder son of Lord Edward Noel and Lady Juliana, whose monument is in the same chapel. ¹

EDWARD LORD NOEL, 2ND VISCOUNT CAMPDEN, A.D. 1642,
and WIFE.

1. Civilian and lady.

2. Standing effigies.

3. White marble with part of the tomb of black marble.

4. More than life-size.

5. Both figures are standing draped in their shrouds, which fall about them in full folds to the feet and are knotted above their heads. Amidst the drapery are shown plain undergarments fastened at the throat. The man wears his hair in long curls to the shoulders, and has a heavy moustache and small imperial beard. With his left hand he holds his

¹ Burke, *Peerage*.

wife's right hand, whilst the other brings the edge of the shroud forward over the body. The lady's hair falls loose to below the shoulders, and her left hand is pressed against her breast. To show an easy pose, a bare foot of each is placed a little forward.

7. Both stand on rounded pedestals five inches high.

8. A lofty, upright, arched sepulchre or vault with its doors, on hinges, thrown back to disclose within the standing effigies hand-in-hand turned slightly towards each other. It is supported nearly four feet off the ground on a plain base, and is framed on either side by a massive Corinthian pillar bearing a cornice and heavy interrupted pediment with the coat of arms and crest. In the centre of the cornice is a wreathed Death's head, and in the spandrels are three shields with arms, and a fourth framed in scrollwork is at the back of the vault between the heads of the figures.

The arms without tinctures are as follows:—

At the top of the tomb: “(Or) fretty (gules) a canton ermine,” NOEL.

Crest on a peer's helmet out of viscount's coronet with wreath and mantling: A buck statant at gaze (argent) attired (or).

Supporters: Two bulls (argent) armed and unguled (sable) surmounted by viscount's coronet.

The motto is missing.

Shield in centre: NOEL as above.

On dexter spandrel: Quarterly of 6—

(1) “(Or) fretty (gules) a canton ermine,” NOEL.

(2) “(Gules) semée of nine crosses crosslet fitchy a lion rampant (or),” HOPTON.

(3) “(Azure) semée of nine crosses crosslet three boars' heads coupéd close (or),” HEVYN.

(4) “(Argent) semée of nine crosses crosslet (sable and azure) two organ pipes in pile mouths in chief (gules),” DOWNTON.

(5) “Barry of six (or and gules),” ST. OWEN.

(6) “(Azure) a lion rampant (argent) within bordure engrailed (or) (may be argent),” TYRELL.

On sinister spandrel, quarterly—

(1 and 4) “ (Gules) a fess wavy between three fleurs-de-lis (or) with crescent in chief,” HICKES.

(2 and 3) “ (Gules) a chevron ermine between three clarions (or),” ARTHUR.

At back of vault :—

“ (Or) fretty (gules) a canton ermine,” NOEL.

Impaling “ (Gules) a fess wavy between three fleurs-de-lis or,” HICKES.

9. Inscription on the inner side of the open doors :—

On the right—

“ This Monument

Is erected to preserve

The Memory and Pourtrait

of the Right Honorable

Sir Edward Noel Vicount Campden

Baron Noel of Ridlington

and Hicks of Ilmington :

A Lord

of Heroik high parts and Presence

He was Knight Banneret

in the Warrs of Ireland

being Young :

And then Created Baronet

Anno 1611. He was afterwards made

Baron of Ridlington.

The other Titles came unto him

By Right of Dame Juliana his Wife

Who stands Collaterall to him

in this Monument :

A Lady

of Extraordinary great

Endowments both of Vertue

and Fortune

This Goodly Lord

Died at Oxford at ye beginning

of the late Fatall Civil Warrs,

whither he went to Serve

and assist His Sovuerain Prince
 Charles the First:
 And so was Exalted
 to the Kingdome of Glory
 8^o Martij 1642."

On the left—

"The Lady Juliana
 Eldest Daughter, and Coheire
 (of that Mirror of his time)
 Sr Baptist Hicks Vicount Campden
 She was married
 To that Noble Lord
 Who is here Engraven by her
 By whom she had Baptist
 Lord Vicount Campden now living
 (Who is Blessed
 With a Numerous & Gallant Issue)
 Henry her second Son
 Died a Prisoner
 For his Loyalty to his Prince.
 Her eldest daughter Elizabeth
 was Married
 to John Vicount Chaworth.
 Mary her Second Daughter
 To the very Noble Knight
 Sr Erasmus De la Fontaine.
 Penelope
 Her Youngest Daughter
 Died a Mayd.
 This Excellent Lady
 for the Pious
 And Unparalleld affections
 She retain'd to the Memory
 of her Deceased Lord
 Caused this Stately Monument
 To be Erected in her lifetime
 in September
 Anno Dom 1664."

EDWARD LORD NOEL, 2ND VISCOUNT CAMPDEN, died March 8th, 1642.

LADY JULIANA, his wife, died November 25th, 1680, aged 95.

10. The inscription is the only part gilded.

11. There are no mutilations.

"Joshua Marshall Lond. Sculptor fecit" is inscribed on a narrow band of the cornice.¹

12. Placed against the south wall of the south chapel of the chancel.

13. The monument is partly illustrated in *Trans. B. and G. Arch. Soc.*, vol. xxiv, p. 54, and the inscription is given in the county histories.

14. The general condition is excellent.

15. Edward Noel was the eldest son of Sir Andrew Noel, Knt., of Dalby, co. Leicester, and Mabel, sixth daughter of Sir James Harrington, Knt. When young he was made a knight banneret during the wars in Ireland, was created a baronet in 1611, and elevated to the peerage, by letters patent, dated March 23rd, 1616-17, as Baron Noel of Ridlington in the county of Rutland. He married in 1605 Juliana, eldest daughter and co-heir of Sir Baptist Hickes, Knt., who was in 1628 further advanced to the peerage as Baron Hickes and Viscount Campden for life with remainder after death to this son-in-law. On the breaking out of the Civil War Lord Noel raised forces for the royal cause, and died in his garrison at Oxford in 1642, and was succeeded by his elder son, Baptist, whose heir by his third wife was created Earl of Gainsborough in 1682.²

Lady Juliana, who bore him two sons and three daughters, erected this monument to her husband's memory twenty-two

¹ Joshua Marshall was master mason to Charles II, and lived in Fleet Street. He and his brother Edward were the successors of Nicholas Stone, and monuments by them are found in several counties."—*Gentleman's Magazine*, 1818, p. 493, note.

² Burke, *Peerage*.

years after his death, and survived him thirty-eight years, dying at Exton, co. Rutland, in 1680, aged 95.¹

CLIFFORD CHAMBERS CHURCH—Dedicated to St. Helen.

SIR HENRY RAINSFORD, A.D. 1622, and WIFE.

1. Military. Knight in armour.

Lady.

2. Kneeling effigies.

3. Alabaster, with columns of black marble.

4. Life-size.

5. The man wears a backplate and peascod breastplate, with large pauldrons fastened to epaulières of three plates; brassarts, rounded coudes and vambraces. From the breastplate two tassets of Almayne rivets hang loosely over half cuisses, strapped in two places across full trunk hose to the knees. The legs are shown protected by rounded genouillères and hinged jambes, which meet laminated solerets without spurs. Round the neck is a falling ruff of three folds, at the wrists deep pleated cuffs, and at the edges of the armour the leather lining is shown. A slender sword-belt, hooked on the left, passes diagonally across the tassets, but no weapon is attached. The hair is worn long and curly, brushed off the forehead, with a small spade beard and moustache. The hands are raised in prayer.

The lady is dressed in a flowing gown covering the feet, with a tight-fitting bodice and plain pointed stomacher, without the usual girdle. Over it she wears a sleeveless mantle falling in folds behind, with plain epaulets and a falling ruff of a single fold. At the wrists are deep plain cuffs. The hair is brushed back over pads, and confined by a tight-fitting Paris hood with upturned veil (mutilated). The hands are raised in prayer.

7. The figures kneel on oblong tasselled cushions, decorated with a band of scrollwork. Between them is a faldstool with

¹ Bigland, *History of Gloucestershire*, p. 283, note.

elaborate pedestal of scrollwork, covered by a fringed cloth, and on it rest two open books. At the base of the stool is shown a pair of gauntlets, and on the wall above the man's head a knight's helmet in relief.

8. A mural monument with a shallow recess, supported by two Renaissance pillars on plinths and corbels, bearing a plain entablature and semi-circular canopy, with panelled vaulting and three wild birds pitched on top. Beneath the vaulting are the escutcheon and crest and inscribed tablet, and above the lady's head her arms on a lozenge. Below the monument, on a panel, are the figures of two sons in high relief, about a foot high, standing facing outwards and dressed in armour like the father, with the addition of a sword and dagger attached to their belts. Beside them is a baby boy in swaddling clothes, with bib and wide cap. On either side of them are framed tablets, the one only bearing an inscription.

The heraldry is as follows :—

Escutcheon in centre, quarterly of 15—

(1) “ (Argent) a cross (sable),” RAINSFORD.

(2) “ (Azure) an eagle displayed (argent) ducally gorged (or),” WYLCOTT OF WYLCOTTS.

(3) “ (Azure) an eagle displayed (argent) beaked (or),” WYLCOTT OF GREAT TEW.

(4) “ (Sable) on a chief (argent) three lozenges gules,” MOLLINS.

(5) “ (Argent) an eagle displayed gules,” HALL.

(6) “ Gules a chevron ermine between three stags trippant (or),” GREENE.

(7) “ (Argent) a chief indented (azure),” GLANVILLE.

(8) “ Per pale (or and azure) a chevron ermine,” LIONS.

(9) “ Gules on a chevron (argent) between three garbs (or) a cinquefoil of the field,” SCOCATHE.

(10) “ (Argent) a chevron between three cinquefoils gules,” WAKESTED.

(11) “ (Argent) a chevron engrailed between three escallops (sable),” ADDERBURGH.

(12) "Vairée gules and (argent) on a bend (sable) three boars' heads coupéd close (argent) tusked (or)," PURSCCELL.

(13) "(Or) three bears' heads muzzled, erased (sable)," BERWICKE.

(14) "(Argent) three bendlets (azure), on a canton (sable) a lion passant (or)," SHERSALL.

(15) "(Or) three chevronels interlaced (sable) on a chief gules three plates," PRATTELL.

Crest on knight's helmet, with wreath and tasselled mantling: a reindeer's head erased proper.

Motto on scroll: "Tous jours Loyall."

On lozenge: "(Argent) a cross (sable)," RAINSFORD.

Impaling "(Gules) a fess between two chevrons vair," GOODERE.

9. Inscription between the figures:—

"Sir Henry Rainsford of Clifford in the County of Gloc^r Knight (Sonne of Hercules Rainsford Esq) Died the 27th of January 1622 in the yeare of his age 46: He married Ann, Daughter and Co-Heire of S^r Henry Goodere of Polsworth in the County of War: Kni wth whom he lived 27 yeares and had issu 3 sons. Williã Died: Henry married Elianor Daughter and Co-Heire of Robert Boswell of Combe in y^r County of Southamp^r Esq and Francis . . ."

On tablet beneath the man:—

"Henrico (heu charū caput) Herculis Fi. Rainsffordi Eq. . . .
 Aur. huiusq dum vixit villæ Dnō: Ingentis animi vir o
 nec ideo prudentis aut mitis minus. Ad honesta
 quæcunq; nato, ad meliora regresso, fratri charissimo
 & (quod pulchrius) amico. Cum lectissima &
 luctuosissima coniuge eius eorunq; duobus filiis
 patrizantibus. Henricus, Guliel: Fi: Gooderus tanti
 vix damni & doloris superstes dum suis & suorum
 lachrymis indulget,

merentissimè
 marentissimus P.L.

Nec minus exultat in memoria & exemplo

Tantæ	{	Charitatis	}	cuius testis	{	Uxor, familia, amicorum
		Industriæ				consensus
		Pietatis ..				Patria, patriæq; colonia Virginia
						Deus.

Nec sibi exoptat aliud monumentum aut meliorem
famam quam quod tantarum virtutum testis sit

HENRICUS GOODERUS."

Over head of infant : " Of such is the Kingdom of God."

SIR HENRY RAINSFORD, Knt., died January, 27th, 1622,
aged 46.

ANN, his wife.

The date of his death is given wrongly in *Trans. B. and G. Arch. Soc.*, vol. xiv, pp. 93 and 98.

10. The figures are not coloured, but traces of red paint are visible on the sword-belt ; the gauntlets are black and the cloth on the faldstool green. The tinctures on the shields are worn away except the gules.

11. The top of the lady's veil is broken away, and the figures of the sons are mutilated about the head and arms. The long and slender hands of the effigies are probably restorations.

12. Placed on the north wall of the chancel within the sanctuary.

13. No illustration is known. The inscription is given in the county histories and in *Trans. B. and G. Arch. Soc.*, vol. xiv, p. 93.

14. The monument is in good condition.

15. The Rainsford family came originally from the counties of Lancashire and Oxon., and in 1561 Charles Rainsford, the grandfather of this Sir Henry, purchased the Manor of Clifford Chambers which had formerly belonged to the Abbey of Gloucester, and it remained in the family until 1649, when it was sold to the Deightons. Sir Henry Rainsford, born in 1576, was the only son of Hercules Rainsford, and married Ann, daughter and co-heir of Sir Henry Goodere, Knt.,

of Polsworth, co. Warwick, by whom he had three sons: William, died before his father; Henry, baptised 1599 and knighted at Tutbury in 1624; and Francis, knighted at Theobalds in 1632.¹ For a few years before his death he was a member of the Court of the Virginian Company of London.

DIDBROOK CHURCH—Dedicated to St. George.

In the churchyard, lying in the grass and overgrown with moss and lichen, is a small stone coffin slab, about four feet long, and on it is carved in low relief a man's head under a gabled canopy; beneath it is a floriated Latin cross.

The church of Didbrook was founded in 1475 by the last Abbot of Hayles, whereas this slab probably belongs to the end of the thirteenth century, and must therefore have been brought to this church from some earlier edifice. It may have come from Hayles Abbey itself, where it commemorated an important ecclesiastical living there during the first fifty years of its foundation.

An illustration is given in *Trans. B. and G. Arch. Soc.*, vol. xxiii, p. 14.

HAYLES ABBEY.

During the excavation of the presbytery in 1900 fragments of a stone effigy in chain mail were discovered, which it is suggested were part of the effigy erected to the memory of Edmund, Earl of Cornwall.²

The pieces consist of a portion of an arm in mail showing the relieving strap at the wrist, a hand grasping the hilt of a sword, and a portion of the thigh, also in mail, the rings carved in the stone. These are now preserved under glass in the small museum established in the grounds.

The Cistercian Abbey of Hayles was founded by Richard, a brother of King Henry III, who held the title of King of the

¹ Bigland, *History of Gloucestershire*, p. 385; *The Genealogist*, ii, 106.

² *Trans. B. and G. Arch. Soc.*, vol. xxiii, p. 44.

Romans from the year 1257, and married Sanchia of Provence, a sister of Eleanor, Henry III's Queen. Their second son, named Edmund, was born at Berkhamstead on December 26th, 1250, and seventeen years later he purchased on the Continent a relic of the Holy Blood brought from Jerusalem, and in 1270 endowed with it the Abbey of Hayles in honour of his father, Richard. This added immensely to the importance and wealth of Hayles, and caused the abbot to be willing to receive his body when he died at Ashridge, Bucks, in 1300, and probably to erect a handsome tomb to him and his wife over the place of burial in the north-west corner of the presbytery. Hayles surrendered to the King on December 24th, 1539, and was in later years levelled to the ground.¹

DUMBLETON CHURCH—Dedicated to St. Peter.

SIR CHARLES PERCY, KNT., A.D. 1628 and WIFE.

1. Military. Knight in armour.

Lady.

2. Kneeling effigies.

3. Stone.

4. Nearly life-size.

5. The man is represented as a short, stout figure, dressed in a backplate and peascod breastplate with pauldrons, brassarts, large heart-shaped coudes and vambraces. Buckled twice to the rim of the breastplate are two tassets of seven Almayne rivets reaching to the knees and strapped across long, puffed breeches. The legs are shown protected by rounded genouillères and hinged jambs, which meet pointed solerets with rowel spurs fastened to the heels (rowels broken off). Round the neck is a deep falling collar, at the wrists narrow cuffs, and at the edges of the armour the leather lining is shown. Encircling the waist and knotted on the left side is a heavy

¹ Rudder, *History of Gloucestershire*, p. 488; *Trans. B. and G. Arch. Soc.*, vol. xxiii, pp. 7, 7, 278.

scarf, but no weapon is attached. The hair is worn long, with a pointed beard and moustache. The right hand rests on the breast, and the left hangs at the side.

The lady is dressed in a flowing gown covering the feet, with a tight-fitting bodice laced down the centre. It has a narrow basque, battlemented and girdled by a folded scarf tied in a bow. At the neck it is cut square to show a plain partlet and large ruff of a single fold, whilst the sleeves are full with pleated cuffs. The long, curly hair is enveloped in a coverchief arranged in folds over the forehead and reaching to the feet behind, with one end brought forward and held by the left hand, the right hand being at the waist.

7. The figures kneel facing one another on square, tasselled cushions on either side of a faldstool, with two open books on a fringed cloth. At the base of the stool a babe lies sideways on a tasselled cushion wrapped in swaddling bands, with a bib and lace-edged cap and coverchief.

8. A mural monument with a deep arched recess, supported by two Renaissance pillars from plain corbels that bear a cornice with cinquefoil bosses, and a square panel with the escutcheon and crest in the centre, and an obelisk on either side. The vaulting is panelled, enclosing large foliated quatrefoils, and at the back between the figures is a shield with arms.

The arms on escutcheon, quarterly—

(1 and 4) "Or a lion rampant azure," ANCIENT ARMS OF THE DUKE OF BRABANT AND LOVAINE.

(2 and 3) "Gules three lucies hauriant argent," LUCY.

Crest on knight's helmet and a chapeau gules turned up ermine: a lion statant, the tail extended azure.

Supporters:—

Dexter: A lion rampant azure.

Sinister: A lion rampant guardant or ducally crowned of the last, gorged with a collar gobony argent and azure.

There is no motto on the scroll.

On shield above effigies, quarterly—

(1 and 4) DUKE OF BRABANT AND LOVAINE.

(2 and 3) LUCY.

Impaling "Sable a chevron between three stags' attires fixed to the scalps argent," COCKS.

9. Inscription on tablet beneath effigies :

"Here lye the Bodies of S^r Charles Percy, Knight 3rd Sonne of the Earle of Northumb: and of Dame Dorothy his Wife, the Daughter of Thomas Cocks of Cleeve Esq and of Anne their Daughter. S^r Charles was buried the 9th Day of July, An̄o Dōni 1628 ; Dame Dorothy the 28th of June, An̄o Dōni 1646."

SIR CHARLES PERCY, Knt., died July, 1628.

DOROTHY, his wife, died June, 1646.

ANNE, their daughter.

10. The features are painted flesh colour, the armour black, with breeches and scarf red ; the lady's garments black, and those of the babe red. The details of the canopy are gilded, and the cushions painted red and green.

11. The noses of both figures are chipped, and two fingers of the lady are broken off.

12. Placed on the north wall of the chancel within the sanctuary.

13. No illustration is known. The inscription is given in Rudder, *History of Gloucestershire*, p. 421.

14. The monument is in good condition. The figures are coarsely carved.

15. Sir Charles Percy, Knt., was the fourth son (not the third, as stated in the inscription) of Henry Percy, 8th Earl of Northumberland, died 1596, and Katherine, the eldest daughter and co-heir of John Nevill, Lord Latimer. He adopted a military career, and married the widow of Edmond Hutchins, Esq., and daughter of Thomas Cocks, a younger branch of an important Kentish family, which removed into Gloucestershire in the time of Henry VIII. ¹

His only child, Anne, predeceased him.

¹ Burke, *Peerage* ; Rudder, *History of Gloucestershire*, p. 420.

CHARLES COCKS, A.D. 1654.

1. Civilian.

2. Bust.

3. Stone.

4. Life-size.

5. The bust represents a middle-aged man with curly hair, a close-cropped beard and drooping moustache. The shoulders are heavily draped with a knotted scarf, leaving the throat bare.

8. The bust on a small pedestal is placed within a narrow oval recess, which is wreathed with oak leaves, knotted drapery and flowers. Below is an inscribed tablet, framed in acanthus leaves, and resting on a cherub's head with flowing locks.

9. Inscription :—

“ Memoriae Sacrum
 Caroli Cocks Arm filii quarti Thomæ Cocks
 De Cleeve in Agro Gloucestriensi Armigeri
 Qui obiit decimo quinto die Augusti
 Anno ætatissuæ octogessimo tertio
 Annoq Dni MDCLIV
 Richardus Cocks Bar nepos eiusdem Caroli et
 Cui maximam hæreditatis suæ partem legavit
 Carolus Hoc monumentum amoris
 et gratitudinis ergo
 extruxit.”

CHARLES COCKS, died August 15th, 1654, aged 83.

10. There is no painting.

11. The bust is not mutilated.

12. Placed on the north wall of the chancel.

13. No illustration is known. The inscription is given in Rudder, *History of Gloucestershire*, p. 421.

14. The monument is in very good condition.

15. Charles Cocks was the fourth son of Thomas Cocks, of Cleeve, co. Gloucester, and on the death of his sister Dorothy, the widow of Sir Charles Percy, Knt., he inherited the lordship of the Manor of Dumbleton.¹

¹ Rudder, *History of Gloucestershire*, p. 420.

EBRINGTON CHURCH—Dedicated to St. Ethelburga.

SIR JOHN FORTESCUE, about A.D. 1480.

1. Judicial.
2. Recumbent effigy.
3. Freestone.
4. Rather more than life-size, 6 ft. 7 in. long.
5. The figure is represented in the legal robes of a Lord Chief Justice. He wears a full, long robe, reaching below the ankles, cassock-like, with wide sleeves and upright collar, and over it the long judicial cloak fastened on the left shoulder beneath the ermine tippet and hood. The hair is brushed off the forehead, and hangs down straight below the neck. The feet are in pointed shoes, and the hands raised in prayer.

The description of the costume of this effigy is of more than usual interest, because there has come down to us a detailed account of the habit of a Chief Justice written by the very man himself whose effigy is here described. By comparing his description with the present figure we see the coif is not represented, the sleeves are not turned up with ermine, and the cloak is fastened on the wrong shoulder.¹

6. The head rests on a square, tasselled cushion set diagonally, and supported on either side by an angel lying down clothed in an alb.

7. At the feet is a lion couchant with open jaws and protruding tongue.

8. The effigy with its slab rests on a wide table-tomb, which is divided equally into two parts by a second wide slab parallel to the top. The lower part consists of six square panels containing quatrefoils within circles with sprays of foliage, and Tudor roses—typical fifteenth-century work. The upper part is also in six panels, filled alternately with ogee-crocketed canopies and shields with arms. The sides of the tomb are enriched in a similar manner.

¹ Sir John Fortescue, *De Laudibus Legum Angliæ*, c. li.

The cornice has a row of small blank shields, quatrefoils and Tudor roses alternating. On the wall above there is a large inscribed tablet, of later date, between two Ionic pillars of black marble, which support the cornice with the escutcheon and two shields. The inscription states that the monument was erected in 1677, which must refer only to the mural portion, because the effigy and table-tomb belong to the period of Sir John Fortescue's death.

Anthony à Wood, the antiquary, visited Ebrington in 1676, and saw the tomb with "thereon the proportion of a man lying on his back, habited in certain long robes," and Thomas Hearn, another antiquary, died 1735, puts on record his opinion of the early date of the tomb.

The heraldry is as follows :—

On escutcheon : " Azure a bend engrailed argent between two cotises or," FORTESCUE.

On nobility helmet with wreath and mantling a " scutum " argent.

Supporters : Two boars proper langued gules.

Motto : " Forte scutum salus ducum."

Dexter shield : FORTESCUE, impaling dimidiated coats.

(1) " Gules three clarions or," GRENVILLE.

(2) " Argent three crosses crosslet in bend sable,"

NORTHCOTE.

Sinister shield, quarterly of 6—

(1 and 6) FORTESCUE.

(2) " Or a raven sable," CORBET.

(3) " Gules (should be sable) a mullet in chief and crescent in base or (should be argent)," DENSELL.

(4) " Argent on a bend sable (should be vert) between six crosses crosslet fitchy gules three crossier staves or," WERE.

(5) " Gules a fess vair between six crosses patée fitchy or."

FILLEGH.

Three shields on front of tomb and two at side marshalled, FORTESCUE.

9. Inscription on mural tablet :—

“ In fœlicem et immortalem memoriam
 Clarissimi viri Dni JOHANNIS FORTESCUTI militis
 grandævi
 Angliæ judicis primarij, et processu temporis sub
 HENRICO VI
 Rege, et EDUARDO principe, Summi Cancellarij, Con-
 siliarij Regis
 Prudentissimi Legum Angliæ peritissimi, nec non
 earundem
 hyperaspistis fortissimi, qui corporis exuvias, lætam
 resurrectionem expectantes, hic deposuit.
 Marmoreum hoc Monumentum positum est
 Anno Dni MDCLXXVII
 Voto and expensis ROBERTI FORTESCUTI Armij ejusdem
 familiæ hæredis nuper defuncti.

Angligenas intra Cancellos juris et æqui
 Qui tenuit cineres jam tenet urna viri
 Lex viva ille fuit, patriæ lux splendida legis.
 FORTE bonis SCUTUM, sontibus et scutica
 Clarus erat titulis, clarus majoribus, arte
 Clarus, virtute ast clarior emicuit.
 Iam micat in tenebris veluti carbunculus orbi,
 Nam virtus radios non dare tanta nequit.
 Viuit adhuc FORTESCUTUS laudatus in ævum ;
 Viuet et in LEGUM LAUDIBUS ille suis.”

SIR JOHN FORTESCUE, died about 1480, aged nearly 90.

10. The features are painted flesh colour with brown hair, the robe and cloak red, and the tippet and hood to imitate ermine. The collar of the robe is painted black instead of red. The wings of the angels and the tassels of the crimson cushion are gilded.

11. There are no mutilations.

On a small slab below the tablet is the following :—

“ To perpetuate the Memory of that learned and excellent Man CHANCELLOR FORTESCUE This Monument was repaired by his descendant MATTHEW LORD FORTESCUE in the year 1765.”

On a brass plate still lower on the wall :—

“ Restored by the Rt. Honble. Hugh 3rd Earl Fortescue A.D. 1861.”

12. Placed against the north wall of the chancel within the sanctuary.

13. Tomb illustrated and described in *Trans. B. and G. Arch. Soc.*, vol. xxiv, pp. 59 and 194, the effigy illustrated in W. H. Hamilton Rogers, *Ancient Sepulchral Effigies of Devon* (1877), Plate 13, and the inscription given in Bigland, *History of Gloucestershire*, p. 350.

14. The general condition is good. The figure is very coarsely carved and was probably of local workmanship.

15. Sir John Fortescue was the second son of Sir John Fortescue, who fought at Agincourt, and of Joan, daughter of Henry Norreis, of Devon. He was brought up to the Bar, and in 1442 was constituted Lord Chief Justice of England, and was, perhaps, made Lord Chancellor by Henry VI when he fled with that monarch into Scotland, but he never exercised the duties. He was an eminent judge and the author of the celebrated treatise *De Laudibus Legum Angliæ* and many other works. He married, about 1436, Elizabeth, or Isabella, heiress of John Jamyss, of Philip's Norton, near Bath, who brought him property thereabouts, and by her he had an only son, Martin, died 1471, and two daughters.

After the final overthrow of the Lancastrians, Sir John retired to his seat at Ebrington, and dying there at an advanced age was succeeded by his elder grandson, John, and through him the estate at Ebrington has come down in direct succession to its present owner, Earl Fortescue.¹

¹ *Trans. B. and G. Arch. Soc.*, vol. xxiv, pp. 193-250.

SIR JOHN KEYT, Bart., A.D. 1662, and WIFE.

1. Civilian and lady.
2. Busts.
3. White marble, the canopy of black and white marble.
4. Life-size.
5. The man is represented clean-shaven with long, straight hair parted in the middle, and with the shoulders loosely draped, leaving the throat bare.

The bust of the lady is similarly draped, and she wears her hair parted in front with long curls to the shoulders.

8. A mural monument with the busts on small pedestals placed within shallow-arched recesses, supported by two Ionic columns on fluted corbels with hanging flowers and fruit. Above is a moulded entablature with the escutcheon and crest and two small shields. The spandrels are decorated with festoons of drapery, and below the busts is a large inscribed tablet.

The arms are :—

On the escutcheon, quarterly of 6—

(1 and 6) “(Azure) a chevron between three kites’ heads erased (or) with an inescutcheon of the baronet’s badge of Ulster,” KEYT.

(2) “(Sable) three church bells 2 and 1 argent a canton (ermine),” PORTER.

(3) “(Sable) three salmons hauriant 2 and 1 (proper),” SALMON.

(4) “Argent a bend (azure) between in chief a pierced mullet and in base an annulet (gules),” SAMON.

(5) “(Gules) a fess between six billets argent,” STYVELEY.

On escutcheon of pretence—

“(Ermine) on a chief indented (gules) three escallops (or),” TAYLOR.

Crest on baronet’s helmet with mantling and wreath: a kite’s head erased (or).

Two shields: TAYLOR marshalled with KEYT.

9. Inscription :—

“ Dominus Ioannes Keyt, Io: Fil: Guil: Nep:
 Baronetris
 (qui nuperis motibus ex parte Regis
 proprijs sumptibus Hipparchus fuit)
 Ex Margareta, Guil: Tayler, Armig: Hærede
 Sobolem suscepit
 D. Guil: Keyt Baronetum
 Ioannem, Thomam et Franciscum
 Filios:
 Elizabetham Uxorem Io: Talbot, de Lacock
 Eq: Aur:
 Margaretam uxorem Io: Pakington, fil: et
 Hæredis Io: Pakington Baroneti
 Diem obiit ille 26 die Aug Diem obiit illa 28 die Jun
 : AD MDCLXII | AD MDCLXIX

SIR JOHN KEYT, Bart., died August 26th, 1662, aged 47.

MARGARET, his wife, died June 28th, 1669.

10. There is no painting.

11. The monument is not mutilated.

12. Placed against the south wall of the chancel.

13. No illustration is known. The inscription is given in Rudder, *History of Gloucestershire*, p. 436.

14. The monument is in excellent condition.

15. Sir John Keyt, a member of a family resident in Ebrington for some 300 years, was the son of John Keyt, Esq., sometime Sheriff of the counties of Gloucester and Worcester. He married Margaret, daughter and sole heiress of William Taylor, of Middleton Cheney, and Alice, daughter of Nicholas Odell, *alias* Woodhull, of co. Northampton, by whom he had six children.¹ He was created a baronet on December 22nd, 1660, on account of his loyalty to Charles I, for whom he raised a troop of horse at his own charge, and was succeeded by his son William.²

¹ Metcalfe, *Northampton Visitation*, p. 200.

² Rudder, *History of Gloucestershire*, p. 435.

HINTON-ON-THE-GREEN CHURCH—Dedicated to
St. Peter.

ABBOT WILLIAM HALFORD, after A.D. 1490.

1. Ecclesiastical. Abbot.
2. Incised figure.
3. Stone.
4. Life-size, 5 ft. 6 in. long.
5. The abbot is represented in a flowing cassock covering the feet, having wide, open sleeves and no undergarment visible at the wrists, with a plain tippet and a hood thrown back. The head is tonsured, with straight hair across the forehead, and no cap. The hands are pressed against each other on the breast, and passed through the left arm, inclining to the right side, is a handsome tabernacled pastoral staff with foliated crook.

This is not an ecclesiastical costume, nor does it quite correspond to any of the recognised academical costumes, because of the shape of the simple wide sleeves of the cassock and the absence of the cap. It may, however, represent the figure in the academical dress of a bachelor-of-law with the additional insignia of the pastoral staff, derived from his being at one time an abbot.¹

6. The head rests on a tasselled pillow, its covering loosely laced on the right side.

7. There is nothing at the feet.

8. The slab, $7\frac{1}{2}$ ft. by $3\frac{1}{2}$ ft., with an inscribed border, is set upright in the wall. Above the head of the figure is an incised Gothic canopy of three pointed arches, cusped and crocketed with pinnacles between. About the middle of either side are two roundels, probably bearing the signs of the Evangelists, but they are so obliterated that only the winged lion of St. Mark can be deciphered.

9. Inscription in Gothic characters :

“ [Hic sepelitur] D'ni Will 'mi Halfordiaë, quondam Abbatis

¹ Compare the brasses of Nicholas Wotton, 1482, Great St. Helens', London, and of Richard Spekynton, 1490, All Souls', Oxford.

de Bordesleya, qui feliciter obiit XII die Septembris Anno D'ni millesimo CCC nonagesimo cujus aie propicietur [Deus].”

ABBOT WILLIAM HALFORD died after 1490.

10. The incised lines are painted black.

11. The upper part of the canopy on the right is nearly obliterated, and the lower left corner of the slab is broken away.

12. Placed against the north wall of the chancel within the sanctuary. It was discovered in 1740 lying face downwards in the churchyard.¹

13. No illustration is known.

14. The slab is in fairly good condition.

15. From the records of the Abbey of Bordesley, co. Worcester, it is known that William Halford made his profession of obedience on November 12th, 1452, and that another abbot, William Bidford, was ruling in 1460; but all traces are lost why William Halford was superseded and what he was doing with himself till his death, which occurred after 1490. On the other hand, it is not known if he were buried in this church, as no connection has been ascertained to exist between Hinton and the Abbey of Bordesley, although it possessed amongst its properties land at Campden and other neighbouring places.²

Lying on the floor, near the pulpit on the south side of the nave, are two pieces of a stone figure, discovered about 1890, when making a new path in the village. Only its lower portion remains, and may represent the alb of an ecclesiastic or, more likely, the shorter gown of a civilian in hose or pointed shoes. The form of the stone against which the feet rest may suggest the figure stood upright in a niche rather than that it was lying down as an effigy. On the flat underside of the stone is cut a raised Greek cross about 4 in. in length, the object of which might give rise to several surmises.

¹ Rudder, *History of Gloucestershire*, p. 501.

² Dugdale, *Monasticon Anglicanum*, 1825, vol. v, p. 407.

QUINTON CHURCH—Dedicated to St. Swithin.

SIR WILLIAM CLOPTON, Knt., A.D. 1419.

1. Military. Knight in armour.

2. Recumbent effigy.

3. Stone.

4. Rather more than life-size, 6 ft. 8 in. long.

5. The knight is represented in the armour of the first years of the fifteenth century. A hauberk, pointed in front, reaches to the middle of the thighs, reinforced by a steel breastplate, and both covered by a slightly shorter jupon with an scalloped edge and charged with the Clopton arms: "(Argent) two bars (gules) fretty (or) ;" at the waist an annulet. On the head is a rounded bascinet with a camail of chain attached by a narrow cord passed through small staples. The shoulders are further protected by epaulières of three plates, the arms by brassarts and vambraces with tight-fitting coudes, and the hands by cuffed gauntlets. Cuisses and jambes with small genouillères meet pointed solerets with straps buckled across the instep to carry the rowel spurs. A cross-hilt sword is supported upright on the left side by a narrow belt passed diagonally across the jupon, and further steadied by two small straps twisted round it. Over the hips is a handsome baudric of large, square medallions fastened by a massive buckle in front, the end passed garterwise and hanging down straight. Attached to it on the right side is a misericorde with cross hilt. The hands are in the attitude of prayer.

The meaning of the annulet on the jupon is unknown ; it can hardly be the cadency mark of a fifth son, because Sir William Clopton appears to have been the only son of his father.

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

7. The feet rest on a dog lying down with outstretched paws.

8. A low table-tomb of freestone, over which the bevelled edge of the slab with the effigy projects two inches all round.

9. There is no inscription.

Known to be SIR WILLIAM CLOPTON, Knt., died September 7th, 1419.¹

10. The mail was represented in gesso, and traces of it remain on the camail and hauberk.

11. The features are defaced; half of the sword, misericorde and feet are broken away; the hands and baudric are very worn, and the dog is headless. The lower edge of the slab has been cut away.

12. Placed under the middle arcade of the south aisle.

This is probably not its original position.

13. Illustrated and described in *Trans. B. and G. Arch. Soc.*, vol. xiii, plate xi, p. 166.

14. The effigy is well preserved and cared for.

15. Sir William Clopton, Knt., was the only son of John Clopton, of Clopton and Radbrook, co. Gloucester, and Mary, the daughter and heiress of Sir Roger Charlton, Knt. The family had lived there since 1271, and acquired an interest in a number of manors, to which Sir William's wife brought large additions. She was Joanna, second daughter and co-heiress of Alexander Besford, *alias* Pearsford, of Besford, co. Worcester, by whom he had a son and daughter. The son Thomas was aged 16 at his father's death, and died probably unmarried, because his sister Joanna, the wife of Sir John de Burgh, became her father's heir. Sir William died in 1419, and his widow lived on for a further eleven years in a religious house, and was buried near him at Quinton under a still existing brass.²

SAINTBURY CHURCH—Dedicated to St. Nicholas.

REV. WILLIAM WARBARTON, B.D., A.D. 1649.

1. Ecclesiastical.
2. Painting of half-figure.
3. Stone.

¹ *Trans. B. and G. Arch. Soc.*, vol. xiii, p. 172.

² *Trans. B. and G. Arch. Soc.*, vol. xiii, pp. 163, 166.

4. Under life-size.

5. The figure, turned slightly to the right, is represented in the simple dress of a clergyman. Over a doublet, with tight sleeves, narrow muslin cuffs, and falling collar, he wears the clerical gown with false sleeves and a skull cap. He is shown as an old man with a pointed beard and moustache holding a clasped book in the left hand.

8. A mural slab, 3 ft. by 2 ft., set in a moulded frame of stone. On it is painted the figure and its setting. It is a medallion framed in scrollwork, with a cherub's head above, placed within an archway supported by four Corinthian pillars. Beneath are painted the arms:—

“ Azure a chevron argent between three choughs proper ”

? WARBARTON.

This is a doubtful coat, and it is not pure heraldry; the nearest to it is Warburton, of Salop, “ Argent a chevron sable between three Cornish choughs proper.”

Crest: A Saracen's head affrontée coupée at shoulders proper temple wreathed argent and gules issuing therefrom three ostrich feathers.

9. The inscription beneath the figure is nearly obliterated, and only the following can be deciphered:—

“ Wilhelmus Warbarton Sacræ Theologiæ
Baccalaureus Teneris Unguiculis Scholaris
Collegii Etonensis Juxta Windesoram
Inde Cooptatus in Album Sociorum
Coll: Regalis Cantab . . .

[Four lines illegible, and Rudder (p. 636) ends with]

Expedita fuit ista Delineatio

Anno Xni MDCXLVII¹

Annoque Aetatis LXIX.”

REV. WILLIAM WARBARTON, B.D., buried November 8th, 1649, aged about 71.²

10. The features are painted flesh colour, the gown and

¹ Rudder gives 1644, but must have copied it wrongly.

² Rudder, *History of Gloucestershire*, p. 636.

cap black, and the collar white. The background is red with white, gold and black details.

11. The paint is peeling off, so that the whole is becoming indistinct.

12. Placed on the east wall of the chancel on the south side. It was there in Rudder's time, who states it was brought from the parsonage house.

13. No illustration is known. It is mentioned in Sir Thomas Phillipps's *Excerpta ex Registris Parochialibus in Com. Gloucester*, 1854, p. 54, and part of the inscription is given in Rudder, *History of Gloucestershire*, p. 636.

14. The painting is in fairly good preservation.

15. Rev. William Warbarton was born in London about Christmas time in 1578 or 1579, and after being at Eton College from his childhood he was admitted as scholar at King's College, Cambridge, on August 24th, 1596, being then either 17 or 18 years of age. Exactly three years later he was admitted a Fellow of the same college, and took his degrees of B.A. in 1600 and M.A. in 1603-4, occupying the position of lecturer for the year 1603. He regularly signed his name in the college books as Warbarton. He ceased to be a Fellow between the early months of 1604 and Michaelmas, 1605, probably on account of his appointment as Vicar of Long Compton, co. Warwick, in 1605, on the presentation of Eton College. In the same year, on August 30th, he incorporated at Oxford, and proceeded Bachelor of Divinity on July 9th, 1612, from Merton College. It was in 1617 that he became Rector of Saintbury (spelt St. Burie), where he remained till his death in 1649.¹

TODDINGTON CHURCH—Dedicated to St. Leonard.

THOMAS-CHARLES, 5TH VISCOUNT TRACY, A.D. 1756.

1. Civilian.

2. Bust in relief on a medallion.

¹ Kindly extracted from the Records of King's College, Cambridge, by Mr. F. L. Clarke.

3. White marble, the slab of grey marble.

4. Life-size.

5. The bust is shown in profile with curly hair, dressed in a coat with turned-down collar, a muslin cravat and drapery arranged round the shoulders.

8. A mural slab with pointed top, in the centre of which the medallion is shown suspended by a hook beneath a winged cherub's head. Below are an inscribed tablet and a small shield with the arms. Quarterly—

(1 and 4) "Or an escallop in chief point sable between two bendlets gules," TRACY.

(2 and 3) "Argent on a chevron sable between three pellets (as many roses of the first)," BALDINGTON.

9. Inscription:—

"The body of this church was rebuilt in the year of Our Lord One Thousand seven hundred and twenty-three by the Right Honorable Thomas-Charles Lord Viscount Tracy Who died on the 4th of June 1756 in the sixty-sixth year of his Age."

THOMAS-CHARLES, 5th Viscount Tracy, died June 4th, 1756, aged 66.

10. The heraldry only is painted.

11. There are no mutilations.

12. Placed on the east wall of the north chancel chapel.

It was transferred from the old church to the present one, which was rebuilt in 1877.

13. No illustration is known.

14. The slab is in excellent condition.

15. Thomas-Charles Tracy, 5th Viscount, was the only son of William Tracy, 4th Viscount, by his second wife, Jane, daughter of the Hon. Sir Thomas Leigh. He was twice married, first to Elizabeth, daughter of William Keyt, of Ebrington, and secondly to Frances, daughter of Sir John Pakington, Bart., of Westwood, co. Worcester, and by them had a numerous family.¹

¹ Burke, *Extinct Peerage*, p. 537.

WESTON-SUB-EDGE CHURCH—Dedicated to St. John the Baptist. Formerly to St. Laurence.

Two CIVILIANS, about A.D. 1450.

Placed upright, lying against the east wall of the chancel, are two diminutive stone figures, 2 ft. high, each beneath its own canopy, with shafting and single circular arch decorated with crockets. The feet rest against long-eared hounds lying down, from which it can be seen that the figures were originally recumbent. They are much mutilated, the arms being broken off and the features defaced, but enough remains to show they are both represented with bushy hair, in the gown of a civilian, without a girdle, but reaching to above the ankles, cut open at the bottom and turned back showing the tight hose and pointed shoes. Nothing is known of their history, but they are supposed to have been put in their present position at the restoration of the church in 1861.
