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Monumental Effigies

by I. M. Roper
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MONUMENTAL EFFIGIES.

By IDA M. ROPER, F.L.S.

RURAL DEANERY OF BRISTOL.

THE CATHEDRAL.¹—Dedicated to the Holy and Undivided Trinity.

ABBOT DAVID, A.D. 1253.

IN the north transept, let into the floor, is a coffin slab of Purbeck marble, 5 ft. long, on which is carved in high relief a man's head with curled hair, and below it the remains of a handsome foliated Latin cross in low relief. The surface of the stone is so scaled that the features are defaced, and the right arm of the cross is alone visible. The slab commemorates David, the third abbot of St. Augustin's Abbey, who succeeded in 1216. From Abbot Newland's Roll² we know that Abbot David was buried "under a Marbull Stone with a hedde and a C osse made of the same in the elder chapelle of oure Lady the yere of our Lord M C C L IIJ," which fixes the identity of this monument, and shows that the site of the grave must be only a short distance from the present resting-place of the slab. By the same authority it is further recorded that Abbot David ruled nineteen years, and resigned in 1234, not, however, dying until July 3rd, 1253. That he was buried in the Elder Lady Chapel after he had so long ceased to rule suggests that he was the

¹ The other monuments in Bristol Cathedral have been already recorded in vol. xxvi. pp. 215-52.

² *Trans. B. and G. Arch. Soc.*, vol xiv. p. 127.



DAME JOAN YOUNG. 1603.
BRISTOL CATHEDRAL.

builder of that portion of the abbey. The slab is illustrated in Pryce, *Middle Ages in Bristol*, 1850, and sketched by M. H. Holmes, 1820.¹

DAME JOAN YOUNG,² A.D. 1603.

1. Lady.

2. Recumbent effigy.

3. Stone.

4. Under life-size, 4 ft. 11 in. long.

5. The lady is dressed in the costume of the early part of the seventeenth century. She wears a very full gown reaching to the feet over a moderate farthingale, the bodice is tight-fitting with a long, pointed and pleated stomacher, to which is fastened a full flounce falling over the hips, and a narrow girdle tied in a bow. The sleeves are padded, and finished with small ruffles. At the throat is a large round ruff of a single fold above the plain square collar of the bodice, and on the head is a small form of the Paris hood, which partly conceals the short curly hair; the veil is turned up over the forehead. Only the pointed toes of the shoes are visible below the gown. The hands are raised in prayer; a plain ring is on the third finger of the left hand.

6. The head rests on two large square tasselled cushions, the top one ornamented with bands of scroll-work.

7. The feet rest on the slab only. They had originally a small cushion beneath them.

8. A table tomb, about 4 ft. high, with two crouching angels placed as caryatides in the front to support a thick stone slab, with ornamental verge, on which is placed the recumbent effigy. Two black marble columns with Corinthian capitals support a lofty rectangular canopy with an entablature decorated with cherubs, and above, a square heater-shaped shield with arms on a square panel of scroll

¹ Braikenridge Collection, Bristol Art Gallery.

² An account of this effigy in its broken condition is given in vol. xxvi. p. 240.

and strap-work. At the back of the canopy is an inscribed tablet in an ornamented frame with small figures in high relief on either side, and beneath it two shields with arms and crests. On the front of the tomb between the angels are sculptured in relief diminutive kneeling figures of the eight children of the two families, divided by a double faldstool with open books upon it. On the right are three sons and two daughters of the first marriage to Sir Gyles Strangwayes. The inscription mentions four sons, but probably one died in childhood. The sons are in armour of the period: in peascod breastplates, pauldrons, short tassets over puffed breeches, and drooping swords attached to a narrow sling hooked to the waist-belt.

The daughters are dressed the same as the mother, except that the stomachers are embroidered, the girdles jewelled, whilst lace-edged cuffs take the place of ruffles.

On the left are one son and two daughters by the second marriage to Sir John Young. They are dressed similarly to the others, except that the son has no sword, although handsome hangers is suspended from the waist-belt. All the figures kneel in prayer on square cushions.

The angels on either side are dressed in low-cut gowns with short puffed sleeves, and hold in their hands emblems of Time—one the sand-glass, the other a small clock with a bell on the top forming a dome. The latter emblem is an unusual adjunct, and suggests that the family was proud of possessing what was a luxury at that date.

The arms above the canopy are:—

“Gules a chevron between three roses argent,” WADHAM.

On shield at back of canopy over the head of the effigy:—

“Lozengy argent and vert upon a bend azure two ibex heads erased or,” YOUNG.

Crest on esquire's helmet with mantling and wreath: an ibex head erased or.

On shield over the feet:—

“Sable two lions passant in pale, paly of six argent and gules,” STRANGWAYES.

Crest on esquire's helmet with mantling and wreath : a lion passant paly of six argent and gules.

Mr. F. Were points out that these shields would better define their heraldic meaning had the top one borne the full paternal Wadham quarterings (for which fourteen there was no room), and had the two shields at the back both impaled Wadham.

This is a much restored and altered monument. From an account written in 1669 in Savage's Manuscript Book, now at Aslton Court, Somerset, and from a water-colour sketch by J. Manning, dated 1827, in the Braikenridge Collection (Bristol Art Gallery), it is known that when erected the tomb had figures of the two husbands kneeling behind the recumbent figure of Dame Young. These nearly life-size figures were separated by a double faldstool, and were dressed alike in late Elizabethan armour of breastplate, tassets and steel jambs, with a linen collar falling over the gorget. They were bareheaded with close-cropped hair and pointed beards. By 1843 these kneeling figures had disappeared, and the whole monument had been repaired and changed in minor details. This was followed by its being completely pulled to pieces in 1861, and left in the cathedral burial-ground and cloisters until in 1908 it was carefully restored and re-erected in its present form and place.

9. Inscription on tablet :—

“ Here lyeth the bodies of Sir John Young, Knight, and Dame Joane, his wyfe. By him she had yssue, Sir Roberte, Jane and Margaret. She was first married to Sir Giles Straingewayes, Knight by whom shee had yssue Johu, Edward, George, Nicholas, Ann and Elizabeth. She was daughter to John Wadham Esquier and shee departed this mortall lyie the 14th. June 1603 aged 70 yceeres.”

DAME JOAN YOUNG, died June 14th, 1603, aged 70.

10. The monument was originally painted, but traces

of colour are only left after restoration on the front of the tomb and on the angels.

11. The children are headless and much mutilated.

The monument was pulled down in 1861 at the time of the remodelling of the cathedral, and the fragments of the tomb were preserved, with the effigy broken in half, with the features defaced and the hands gone. The collected fragments were put together in 1908, and the monument thoroughly restored.

On the verge of the original tomb was painted :—

“ Samuel Baldwin made this Monument An. 1606.”¹

12. Placed between piers in the north-west of the nave. It stood originally in the south wall of the sanctuary adjoining the altar on the spot where Sir John Young and his wife were buried. Beautiful sedilia were destroyed to make room for it. In his will dated January 15th, 1585, Sir John Young directed to be buried in the Cathedral of Bristol “ in the upper end of the quire on the right hand amongst the seats there with a vault under the same by the right patterne of the Tombe of Alderman Bonde in St. Ellen’s Church London.”² But the erection of the monument was not carried out, and it was not until after the death of the widow in 1603 that this monument of quite a different pattern was erected over the place of burial.

13. Tomb with effigy and two knights, illustrated by J. Manning (1827) (Braikenridge Collection, Bristol Art Gallery); mentioned in Savage’s Manuscript Book (1669), Aslton Court; in Browne Willis’ *Survey of the Cathedrals* (1727), p. 767; in Barrett, *History of Bristol* (1789), p. 302; in Britton, *Bristol Cathedral* (1830), p. 61; in S. G. Tovey, *The Churches of Bristol* (second edition, 1843), p. 25. Illustrated without the two knights in Markland, *Remarks on English Churches* (1843), and described by Sir John Maclean, *Trans. B. & G. Arch. Soc.*, vol. xv. p. 239. Inscript-

¹ Browne Willis, *Bristol Cathedral* (1727), p. 767.

² Brown, *Abstracts of Somersetshire Wills*.

tion given in Wallis, *History of Cathedral Churches*, vol. i. p. 767, and in Hutchins, *History of Dorset*, vol. i. p. 512.

14. In good condition except the front panel.

15. Dame Joan Young was the wife of Sir John Young, a wealthy citizen of Bristol, and a member of an old and important merchant family. She was the eldest daughter of John Wadham, Esq., of Edge, near Branscombe, Devon, and of Merifield, Somerset, and of Joan Tregarthen, a Cornish heiress and widow of John Kelleway, Esq., died 1583, of Collumpton, Devon. Her brother was Nicholas Wadham, whose estate was used by his wife Dorothy to found Wadham College, Oxford, and her sisters were Margaret, wife of Nicholas Martyn, Esq., of Athelhampton, Dorset; and Florence, the wife of John Wyndham, Esq., of St. Decuman's, Somerset.¹ Dame Young had previously married in 1547 Sir Gyles Strangwayes, died 1562, of Melbury Sampford, Dorset, her father's nephew by marriage, and an ancestor of the Earls of Ilchester.

After the death of her second husband she continued to live in the Great House on St. Augustine's Back, (where the Colston Hall now stands) chiefly with her first family of children until her death in 1603, when the property was sold for £660 to Sir Hugh Smyth, of Ashton Court, Somerset. She appears in effigy amongst the children on her parents' tomb at Branscombe, Devon.

Sir John Young was born about 1519, and succeeded to his father's estates when about 14 years old. He appears not to have engaged in trade or taken a part in local affairs, but having restored the Great House, the former property of the Whitefriars, he there entertained Queen Elizabeth in 1574, and was knighted by her. At the back of this house he erected the dwelling now known as the Red Lodge about 1590, but died a year before it was finished.²

¹ Jackson, *Wadham College*.

² *Trans. B. and G. Arch. Soc.*, vol. xv. p. 239; Seyer, *Memoirs of Bristol*, vol. ii. p. 245; Latimer, *Sixteenth Century Annals of Bristol*, p. 120.

LORD MAYOR'S CHAPEL.¹—Dedicated to the Blessed
Virgin Mary and St. Mark.

THOMAS HARRIS, Esq., A.D. 1797.

1. Civilian.
2. Bust in relief on a medallion.
3. White marble, the background of black marble.
4. Life-size.
5. The bust is in profile, with a small peruke imitating a real head of hair, and is dressed in an open coat with large buttons over a frilled shirt and plain stock. The face is clean shaven and is that of an old man.

8. A mural monument, which consists of a large oval slab, grouped on which is a life-size standing figure of Fame, winged and draped, holding a trumpet in the left hand and supporting with the right on a low pillar, the upright medallion. This group is placed on an inscribed slab supported on feet on a large bracket and garlanded by a handsomely-carved festoon with drooping ends of sunflowers, roses and foliage. On the pillar is an heraldic shield with the crest.

The arms are :—

“(Azure ?) a chevron (ermine) between three hedgehogs (or),” HARRIS.

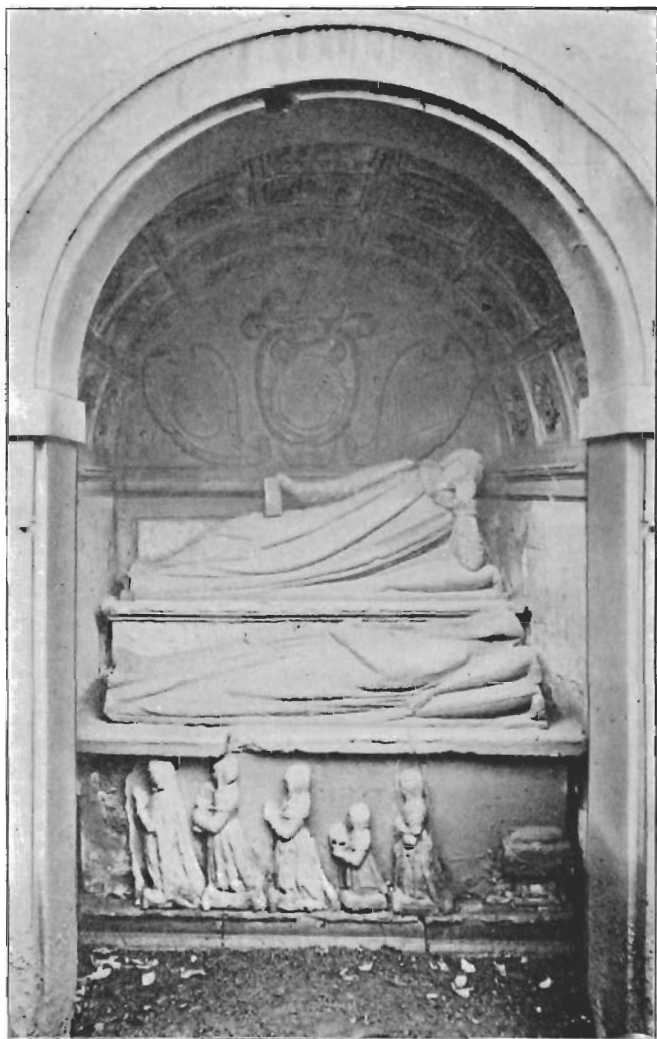
Crest on wreath : a hedgehog (or).

9. Inscription on slab :—

“In Memory of Thomas Harris Esq^r
a respectable Merchant and Alderman of this City.
who died the 28th of January 1797
Aged 86 years.

In Integrity, Benevolence and Charity
He was equalled by few
and in the distribution of Justice
His Equity, Candor and Fortitude
were excelled by none.”

¹ The other monuments have been already recorded in vol. xxvi.
pp. 253-87.



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HUGH BROWNE, Esq., A.D. 1653, AND WIFE.
ST. JOHN THE BAPTIST CHURCHYARD.

On bracket :—

“ Also of MERCY SUTTON, Wife of JAMES SUTTON, of this City Esq. and formerly Relict of the above THOMAS HARRIS.

She died on the third Day of November 1819 aged 72 years.

Also the above
JAMES SUTTON, Esq.
who died the 8th of June 1824
Aged 74 years.”

THOMAS HARRIS, Esq., died January 28th, 1797, aged 86.

10. There is no painting.
11. The monument is not mutilated.
12. Placed on the north wall at the end of the aisle.
13. No illustration is known. Mentioned in W. R. Barker, *St. Mark's*, p. 151.

14. In excellent condition.

15. Thomas Harris was in politics a Tory, and member of the Bristol Common Council for forty-four years, and twenty-one years of that time until his death he was an alderman. In 1753 he held the office of sheriff, and in 1769 that of mayor of the city. ¹

ST. JOHN BAPTIST CHURCH. ²—Dedicated to St. John the Baptist.

HUGH BROWNE, Esq., A.D. 1653, and WIFE.

1. Civilian. In alderman's robe.
Lady.
2. Recumbent effigies, the man lying on his left side.
3. Freestone.
4. Life-size, the woman 5 ft. 6 in. long.
5. The man wears a short doublet closely buttoned to the waist, with full buttoned sleeves ending in pleated cuffs and a falling ruff of a single fold at the neck. The body is entirely covered by the robe of an alderman, open in front,

¹ Beaven, *Bristol Lists*, p. 293.

² The other monuments have been already recorded in vol. xxvii. pp. 80-6.

and edged with a broad band of fur. The sleeves are short, reaching to the elbows, edged with narrow fur and puffed high on the shoulders. The hair is shown long and curly, with a pointed beard and short moustache. The feet are hidden in the folds of the robe. The left hand supports the head and the right holds a clasped Bible placed edgeways on the thigh.

The lady is dressed in a long tight-bodied gown, caught up in front and held by the hands folded one over the other, and beneath is a plain kirtle nearly covering the feet. The bodice is high in the neck, with tight sleeves and small cuffs, and confined by a narrow folded girdle tied with a bow. Over the shoulders is a folded kerchief fastened in front by a large brooch or rosette. The hair is concealed by a long coverchief folded under the arms and reaching nearly to the feet.

6. The man's left elbow rests on a large, square, tasselled cushion decorated with scroll-work, and the lady's head and shoulders on two similar ones.

7. The feet of both figures rest on the slab only.

8. The effigies are placed on a high, vaulted tomb of two tiers, protected by a plain shed erected in the churchyard, and entered through a simple arched doorway. The man reclines on the higher tier against the wall, about a foot above the figure of the lady. On the front of the tomb are the diminutive figures in high relief of the son and four daughters kneeling on tasselled cushions one behind the other; the faldstool in front of them is broken away, but another draped with a cloth is placed behind them.

The son, holding a mutilated article, is dressed in a buttoned doublet and ruff, full breeches, and a long cloak hanging from the shoulders.

The four daughters are dressed alike in flowing gowns, a kerchief over the shoulders, and long hair in front confined by a small tight-fitting cap. The eldest holds a swaddling babe, the second an open book, the third, a shorter figure, a skull, and the fourth some object now destroyed

The vaulting is divided into twenty-eight panels, containing handsomely-sculptured cinquefoils and roses, and at the back above the figures is a design formed by the coat of arms wreathed with bays and the crest, and on either side a plain shield and lozenge framed in broad scroll-work.

The arms are :—

“(Argent) on a bend between two cotises indented [outside not counterindented] (sable) three eagles displayed (or),”
BROWNE.

Crest on an esquire's helmet and mantling : issuing out of a mural coronet an eagle's head and neck (or ?) between two wings (argent ?). The hinge of the visor is designed like a rose, and is unusually prominent.

An iron bar is placed across the entrance to strengthen the doorway, and staples outside are all that remain to show that wooden gates were at one time fixed in front.

In the seventeenth century the style of monument with the husband lying above the wife was in fashion, and there is a very similar example of it in the Waller tomb, about 1633, Bath Abbey.

9. There is no inscription.

Known to be HUGH BROWNE, Esq., died November 12th, 1653, and his WIFE.

In Savage's Manuscript Book, dated 1669, and preserved at Ashton Court, Somerset, this contemporaneous tomb is described with the following inscription fixed “over on ye outside” of the arch leading into the tomb :—

“*Memoriæ*

*virī admodum pii tam gratiæ quam naturæ
subsidiis instructissimi Hugonis Browne hujus
civitatis mercatoris insignissimi, qui postquam
summo magistratus numore singulari cum
prudentiæ et integritate functus esset publico
civium detrimento suo autem ineffabili lucro
nobis ereptus cælo additus est, die Novembris 12^o
Ano Dñi 1653 et ætat : suæ 48.*

Diu vixit qui bene vixit.”

In the Bristol Art Gallery¹ is a water-colour drawing, dated 1825, which likewise describes the figure as representing Hugh Browne, and the notes attached give further particulars of identification. The same heraldry is also found on a mantelpiece in his house, No. 11 Corn Street, Bristol, now the Union of London and Smiths Bank, and on a tablet in Winterbourne Church, Gloucestershire, to his son Hugh, died 1691.

This definite identification sets at rest the doubts of local historians, who thought it represented Robert Strange, died 1491, or George Harrington, died 1639.²

10. Traces of red paint are visible on the man's robe.

11. The features are worn, and the man's fingers are broken away. The figures of the children are very much worn, and part of the crest is destroyed.

12. Placed on the south side of the disused churchyard, south of John Street.

13. Sketched by T. W. Rowbotham, December, 1825 (Braikenridge Collection, Bristol Art Gallery). Described in Savage's Manuscript Book, 1669, Ashton Court.

14. The figures are fairly well preserved.

15. Alderman Hugh Browne was probably the son of Edmund Browne, a Bristol merchant, who, dying in 1635, is commemorated by a laudatory epitaph, now defaced, on a stone tablet on the south wall of the churchyard, adjoining his son's tomb.³ Hugh was also an important merchant of Bristol, filling the offices of sheriff in 1642 and of mayor in 1650, and was four times Master of the Merchant Venturers as well as Treasurer in 1643.⁴ He was Lord of the Manor of Hambrook, Gloucestershire, and had a town house at No. 11 Corn Street, Bristol. This house contained the interesting

¹ Braikenridge Collection, Catalogue No. 690.

² Barrett, *History of Bristol*, p. 487, and Evans, *Chronological History of Bristol*, pp. 123, 367.

³ Savage's Manuscript Book, 1669, Ashton Court.

⁴ Beaven, *Bristol Lists*, p. 280.

panelling and mantelpiece described in "Bristol Archæological Notes for 1909."¹ It bore his initials, "H. B.," and must have had the arms of the Merchant Venturers alongside his own coat, as shown in Rowbotham's sketch. He lived at Bristol through the two sieges, and was on the side of the Parliamentary party, being promoted alderman in 1646 to replace some Royalists removed by an ordinance of the Parliament, and he held his chief offices after that side was in undisputed control of the city.² He left many benefactions for the poor, some for St. John's Parish and some under the management of the Merchant Venturers, in whose hall is a full-length portrait of him in alderman's dress, similar to that on his effigy. His burial is recorded in the Parish Registers of St. John's under the date of November 24th, 1653.

ST. THOMAS'S CHURCH.—Dedicated to St. Thomas the Martyr.

RICHARD HORT, Esq., A.D. 1643, and WIFE.

1. Civilian.

Lady.

2. Half-length upright effigies in high relief.

3. Freestone.

4. Under life-size.

5. The man is dressed in a buttoned doublet with tight sleeves, ending in plain, narrow cuffs, a sleeveless gown bordered in front with bands of fur and a small close ruff. The hair is shown long and curly, with a pointed beard and moustache. The right hand clasps that of his wife and the left rests on the breast.

The figure of the lady is very much worn, but she appears to wear a tight-fitting bodice with a plain kerchief fastened at the throat. On the head is a close cap, hiding the hair, and

¹ *Trans. B. and G. Arch. Soc.*, vol. xxxii. p. 324.

² Beaven, *Bristol Lists*, p. 185.

a broad-brimmed, high-crowned hat, of a style favoured by the Puritans. The right hand is held by the husband, and the left apparently rests on an upright book.

8. A mural monument with the figures in relief facing outwards from a rectangular frame, and surmounted by a pediment containing the coat of arms of the Haberdashers' Company: "Barry nebulae of six (argent and azure) on a bend (gules) a lion passant guardant (or)." Beneath is an inscribed tablet framed in scroll-work.

9. The inscription is obliterated by time, except the date "1659."

In Savage's Manuscript Book, dated 1669, and preserved at Ashton Court, Somerset, the following is given on the tablet:—

"Subjacent to this monument in hope of a Joyfull resurrection rests interred the remaynes of Richard HORT citizen and Haberdasher foure times Master of his Company and twice Churchwarden of his parrish he departed the 21st day of June 1643 and of his age 66.

And also the reliques of Mary his wife daughter to Mr. William Atwood who likewise changed this life for a better Aug. 4th 1659 and of her age 64 at whose cost and appointment this Monument was erected."

RICHARD HORT, Esq., died June 21st, 1643, aged 66.

MARY, his wife, died August 4th, 1659, aged 64.

10. There is no painting.

11. The whole monument is very much weather-worn; the surface of the stone is peeling off, and the outside of the lady's arm has been sawn away.

12. Placed against the north boundary wall of the churchyard, which was its original position.

13. Water-colour sketch by J. Manning, June, 1827 (Braikenridge Collection, Bristol Art Gallery). Another sketch in the same collection, without signature or year, gives a wrong date of death, and the error is repeated in a newspaper cutting, October 31st, 1842, inserted in Barrett's

History of Bristol, Braikenridge copy (Bristol Library). Described in Savage's Manuscript Book, 1669, Ashton Court.

14. The atmosphere of a large city is steadily eating away the surface of the monument, but nothing more can be done for its protection so long as it remains out of doors.

15. Richard Hort served the office of Junior Warden in 1640 and of Senior Warden in the following year of his parish church of St. Thomas, and was a member of the Feltmakers' and Haberdashers' Company of Bristol. Numerous bodies of clothmakers and allied trades were settled round St. Thomas, and signs of their habitation remain at the present time in the Weavers' Hall of Temple and in the names of Tucker Street and Long Row, the latter a corruption of the name Longue Rue, arising from the Flemish clothmakers who occupied it. The arms of the Haberdashers' Company were the same as those of similar companies in London and Exeter (Burke's *Armoury*), and it must have been of importance in Bristol, as its Minute Book, beginning from the year 1595, and its Account Book, from 1673, show regular meetings were held and apprentices enrolled. These books are in the possession of our Vice-President, Francis F. Fox, Esq., and bring down the history of the Company so late as 1865. From this source it appears that Richard Hort was joint master in the years 1627, 1631, 1634 and 1635, and that his son Samuel began his apprenticeship in December, 1636. The entry of his burial cannot be found in the registers of St. Thomas, as the sheet of the year 1643 is missing, but that of his wife Mary is entered on August 7th, 1659.

RURAL DEANERY OF GLOUCESTER.

THE CATHEDRAL CHURCH.¹—Dedicated to the Holy and Undivided Trinity.

Standing upright in the crypt is a stone coffin slab with the life-size effigy of an abbot carved in low relief and a trefoil

¹ The other monuments in Gloucester Cathedral have been already recorded in vol. xxvii. pp. 289-326

canopy above the head. The whole figure has been ruthlessly chiselled in an attempt to obtain an even surface, with the result that the head of the abbot, showing curly hair, and the foliated head of a straight pastoral staff above the right shoulder are all that remain of this interesting fourteenth-century figure. From the general outline it is probable that he wears the choral vestments, viz. the surplice and cope with its hood round the neck. The slab was found in its present condition face downwards in the pavement of the north transept.

It is mentioned in *Trans. B. and G. Arch. Soc.*, vol. ix. (1884), p. 60.

ELI DUPREE, A.D. 1707.

1. Civilian.
2. Bust.
3. Stone.
4. Life-size.
5. The bust represents a middle-aged man, clean shaven, and with curly hair. He wears a coat with straight collar, unbuttoned to show the vest, with a scarf loosely draped round the shoulders.

8. The head on a small pedestal is placed in the centre of a divided pediment on the top of a mural inscribed tablet.

9. Inscription :—

“ In Memory of Eli Dupree and Cecilia
his Wife. He died August y^e 11th A. Dni. 1707
Aged 74. She Jan y^e 6th. 1715 Aged 81.
also two of their children died in their
Infancy. They lye in this Churchyard.
Eli Dupree their Son was abus'd unto
death at Hayes in y^e County of Middlesex
May the 24th. 1741 Aged 74 and was
there buried. ¹

¹ In the registers of Hayes, under date of 1741, is the entry, “ Buried Eli Dupree 27 May. A man, a stranger.”

Also in Memory of Jarvice Hyde &
 Isabel his Wife & Elizabeth Hyde
 And Isabel Webley their daughters
 they lye in St. Nicholas Church
 John Dupree erected this Monument
 in memory of his friends & Benefactors
 John Dupree Died the 12th of
 January 1746 aged 84."

ELI DUPREE, died August 11th, 1707, aged 74.

10. The monument is painted a buff colour.
11. There are no mutilations.
12. Placed against the south-west wall of the nave near the south door.
13. No illustration is known.
14. It is in good condition.

BISHOP WILLIAM WARBURTON, D.D., A.D. 1779.

1. Ecclesiastical. Bishop.
2. Head on a medallion in low relief.
3. White marble.
4. Life-size.
5. The head is shown in profile with long curly hair and clean shaven features.
8. A mural monument, consisting of the medallion suspended by ribbons on a marble background, and above it a square tablet with inscription in a plain marble frame, surmounted by the representation of a mitre and pastoral staff in saltire at the foot of an urn.

9. Inscription :—

" To the Memory
 of William Warburton D.D.
 For more than XIX. years Bishop of this See
 A Prelate
 Of the most sublime genius & exquisite learning
 Both which talents
 He employed thro' a long life

In the support
of what he firmly believed
The *CHRISTIAN RELIGION*.
And
of what he esteemed the best establishment of it
The *CHURCH OF ENGLAND*.
He was born at Newark upon Trent
Dec. 24th. 1691.
Was consecrated Bishop of Gloucester
Jan. 20 1760
Died in his Palace in this City
June 7 1779
And was buried near this place."

WILLIAM WARBURTON, D.D., died June 7th, 1779, aged 88.

10. The monument is not painted.
11. There are no mutilations.
12. Placed on the west wall of the nave on the left of the west door.

13. No illustration is known.

14. It is in excellent condition.

15. William Warburton was a native of Staffordshire, and was born in 1698. After studying the law for five years, he decided on the Church as a profession, and was ordained a priest in 1727, and had his M.A. degree granted him at Cambridge in 1728 without residence at that University. Becoming a rector in Lincolnshire until 1746, he was then appointed preacher at Lincoln's Inn, and subsequently in 1760 Bishop of Gloucester, until his death in 1779. He married a niece of Mr. Ralph Allen, of Prior Park, Bath, and through her right became the owner of that estate. His chief influence on his age was due less to his care as a bishop than to his power as a vigorous writer on religious controversy, in connection with which he published many works.

REV. WILLIAM ADAMS, D.D., A.D. 1789.

1. Ecclesiastical.
2. Bust on a medallion in low relief.

3. Black and white marble.

4. Slightly under life-size.

5. The face, shown in profile, represents a middle-aged man, clean shaven, with a full wig. He wears a coat and vest, and Geneva bands.

8. A mural monument, that consists of a medallion hung at the base of a large inscribed slab, framed with fluted pilasters and surmounted by the coat of arms and crest between palm leaves. The whole is fixed upon a background of black marble, and has on top an urn handsomely draped.

The arms are:—

“(Ermine) three cat-a-mountains passant in pale (azure),” ADAMS.

Impaling “Per pale (argent and sable) a saltire (counter-changed),” HUNT.

Crest on wreath: a greyhound’s head erased (ermine).

9. Inscription:—

“Sacred to the Memory of

William Adams D.D.

Master of Pembroke College, Oxford.

Prebendary of this Cathedral and Archdeacon of Llandaff.

Ingenious, Learned and Eloquent

He ably defended the Truth of Christianity.

Pious, Benevolent and Charitable

He successfully inculcated its sacred Precepts.

Pure and undeviating in his own Conduct

He was tender and compassionate to the failings of others.

Ever anxious for the Welfare and happiness of Mankind

He was on all Occasions forward to encourage

Works of public Utility and extensive Beneficence.

In the Government of the College over which he presided

His vigilant Attention was uniformly exerted

To promote the important objects of the institution

Whilst the mild Dignity of his Department

His Gentleness of Disposition and Urbanity of Manners

Inspired Esteem, Gratitude and Affection

Full of Years and matured by Virtue

He died January 13th, 1789 Aged 82.”

WILLIAM ADAMS, D.D., died January 13th, 1789, aged 82.

10. There is no painting.

11. The monument is not mutilated.

12. Placed on the eastern end of the south wall of the nave.

13. No illustration is known. The inscription is given in Fosbrooke, *History of Gloucester*, p. 280.

14. It is in excellent condition.

15. Rev. Dr. William Adams, the son of John Adams, an alderman of Shrewsbury, was born in 1706, and became a Fellow of Pembroke College, Oxford, at the time that Dr. Samuel Johnson was there, and won his esteem and friendship for many years because of his mild and learned conversation. After becoming tutor at Pembroke in 1731, he was elected to the Mastership in 1775, to which was attached a Prebend of Gloucester. He was already Vicar of St. Chad's, Shrewsbury, and later was presented to the rectory of Cound, in Shropshire, which he held until his death in 1789. His wife, whom he married in 1742, was Sarah, fourth daughter of Thomas Hunt, Esq., of Boreatton, Salop, by whom he had an only daughter, Sarah, who married Benjamin Hyett, Esq., of Painswick, Gloucestershire.¹

RURAL DEANERY OF CHELTENHAM.

SEVENHAMPTON CHURCH.—Dedicated to St. Andrew.

In the churchyard, under the east wall of the south transept, there is a stone coffin slab, 5 ft. 4 in. long, the history of which is not known. It has carved on it in low relief a portion of the head of an effigy, probably of a priest, resting on an oblong pillow, the body being entirely destroyed.

¹ Burke, *Landed Gentry*, 1853, p. 631, and addenda, p. 374; *Gentleman's Magazine*, vol. lix. p. 176; Fosbrooke, *History of Gloucester*, p. 227.

This style of effigy would belong to the end of the thirteenth century. It is mentioned in *Trans. B. and G. Arch. Soc.*, vol. xiv. p. 344.

RURAL DEANERY OF WINCHCOMBE.

THE ABBEY CHURCH, TEWKESBURY.¹—Dedicated to St. Mary the Virgin.

ABBOT ROBERT FORTHINGTON, A.D. 1254.

1. Ecclesiastical. Abbot.
2. Coffin slab with the diminutive figure within the head of a cross, in low relief.
3. Purbeck marble, the canopy of Caen stone.
4. The slab 7 ft. long, the figure 1½ ft. high.
8. A coffin slab on which is carved a handsome floriated cross with the small figure of the abbot placed within the circular head. He is habited in the Eucharistic vestments, viz. the amice, the alb, and the chasuble, and a plain mitre. A long pastoral staff with a foliated head rests on the right, and the left hand is raised in benediction. The arms of the cross end in fleurs-de-lis, and from each of these two others branch in opposite directions, thus forming an interrupted circle of fleurs-de-lis. The long, graceful stem, springing from the symbol of a lamb, is ornamented with three sets of similarly branched groups of fleurs-de-lis.

Floriated crosses of this description were frequently used in the memorials of ecclesiastics at this period, but were more generally of brass. There is a fourteenth century cross of branched fleurs-de-lis on a slab to a child in Berkeley Church.

The slab, 1½ ft. in depth, is placed on a low table tomb, within a deep recess, under a lofty and magnificently-carved thirteenth-century ogee-arched canopy. There are as many as 138 examples of the ball-flower ornament of varying sizes,

¹ The other monuments have been already recorded in vol. xxix. pp. 241-56.

placed at intervals within the mouldings of the arch, in the cusps, and along the front of the tomb, whilst the crockets and finial consist of finely-carved oak leaves and acorns with doves amongst them. Near the spring of the arch on one side is a little figure of the Evil One, triumphant, and on the other, including the lower cusp, are scenes of the abbot overcoming him by the cross and the Bible. The background and vaulting of the tomb are plain, and the front is decorated with a row of sixteen sunken quatrefoils, and at each side is a lofty four-sided pinnacle in two tiers with oak leaf crockets and heads of monks ending the cusps.

9. There is no inscription.

Thought to be ABBOT ROBERT FORTHINGTON, died 1254.

10. There is no painting.

11. The figure is very much worn, and so is the lower part of the cross and the lamb.

12. Placed in the south wall of the south ambulatory to the east of the vestry door. The slab was probably originally in the cloisters over the place of burial.

13. The tomb and slab are illustrated in Lysons, *Collection of Gloucestershire Antiquities*, Pl. C. p. 32.

14. The canopy is in excellent condition, and the slab is fairly well preserved.

15. Abbot Robert of Forthampton, known as Robert III, had the reputation of being a saint, and many miracles were performed during his lifetime and at his tomb after death. He re-roofed the dormitory out of money set apart for his own household.¹

CHARLES WYNDE, Esq., A.D. 1716.

1. Civilian.

2. Bust.

3. White marble with pedestal of red marble.

4. Life-size.

5. The bust represents a middle-aged man, clean shaven,

¹ *Trans. B. and G. Arch. Soc.*, vol. xxv. p. 90.

in a long, full-bottomed periwig. Round the shoulders is draped a cloak over a buttoned coat open at the throat, to show a plain folded cravat.

8. The bust on a pedestal is placed on the top of a mural inscribed tablet on a bracket decorated with two cherubs in relief. The pedestal is festooned with fruit and flowers, and bears a shield with the arms: "Gules a chevron between three griffins' heads erased or," WYNDE.

9. Inscription:—

" In memory of
Charles Wynde Esq. High Bayliff
Who died y^e 8th of Sept^{br} 1716 Aged 67
He gave ten pounds P. ann for ever
To be distributed by Trustees according
to y^e lett^r of his Will if not so done to
be stoped by his heir or possessor
of the Estate as oft as deficient.
Quamque Opus Exegi etc."

CHARLES WYNDE, Esq., died September 8th, 1716, aged 67.

10. The heraldry only is painted.
11. There are no mutilations.
12. Placed about the middle of the south wall of the nave. It was formerly in the chancel.¹
13. No illustration is known. The inscription is given in Dyde, *History and Antiquities of Tewkesbury* (1798), p. 64.
14. In excellent condition.

RURAL DEANERY OF STOW.

GREAT BARRINGTON CHURCH.—Dedicated to St. Mary.

CAPTAIN EDMUND BRAY, A.D. 1620.

1. Military.
2. Recumbent effigy.

¹ Dyde, *History and Antiquities of Tewkesbury* (1798), p. 64.

3. Freestone.

4. Life-size, 6 ft. long.

5. The figure wears a suit of plate armour, consisting of a backplate and peascod breastplate, with epaulières of four plates, and small laminated pauldrons strapped to a ring on the gorget, above which is a small ruff of two folds. The arms are protected by brassarts, vambraces, tight-fitting coudes with scalloped edges, and the hands by deep cuffed gauntlets. Buckled twice to the waistpiece are two tassets of eight Almayne rivets, the scalloped lining of leather being shown beneath, and are strapped across huge bombasted trunk hose. The legs are in cuisses, genouillères of double plates with rounded side pieces and hinged jambs, which meet heavy laminated sabbatons with rowel spurs screwed to the heels. A narrow studded belt is hooked round the waist, and carries on the right side, by means of a movable slide, the hangers of twelve handsomely-decorated straps, supported by a narrow sling brought across the tassets from another hooked slide on the left. From the hangers in this unusual position on the right side is suspended a long sword with the remains of a basket hilt. The hair is curly with closely-cropped beard, whiskers and small moustache. The hands are in the attitude of prayer.

6. The head rests on a large tilting helm with the visor closed and hinged by a rose-headed rivet.

7. The feet rest on the slab only.

8. The effigy, with its slab, rests partly on a modern block of freestone, about 4 ft. high, and partly on the window-sill. There is placed temporarily on the figure, but in no way connected with it, a white marble shield, dated 1653, with the arms: "(Argent) two chevronels (sable) on a canton (of the last) an eagle displayed (of the first)," PIERSON OR PARSONS.¹

¹ The arms show that it is a portion of the " memorial on a flat stone in the chancel " to Philip Parsons, D.D., died 1653 President of Hart Hall, Oxford.—Rudder, *History of Gloucestershire*, p. 264.

9. There is no inscription.

Shown to be CAPTAIN EDMUND BRAY, died 1620, by an inscription on a monument in the church to the same family. (See the following monument.)

10. There are traces of the figure being at one time painted.

11. The features are defaced, and the tips of the fingers are worn away. The pommel and the lower part of the scabbard are missing.

12. Placed at the east end of the north wall of the north aisle behind the organ.

13. No illustration is known.

14. It is in fairly good condition. The figure is roughly carved, and parts of it are out of proportion.

15. The Manor of Great Barrington had belonged, by purchase, to Richard Monnington, Esq., and through the marriage of his daughter Anne in the reign of Queen Elizabeth to the father of this Edmund Bray had passed into the possession of the Bray family. Edmund appears to have been a soldier, and in consequence of having killed a man in Tilbury Camp, for which he received a pardon from his Queen, he made a vow never again to use his right hand. This is the reason given for the unusual position of the sword on the right side.

He married Dorothy, daughter of Sir John Tracy, of Toddington, and dying in 1620, was succeeded by his son Giles.¹

A handsome marble monument, mentioned by Rudder, *History of Gloucestershire*, p. 264, as being against the wall of the north aisle with figures of another Captain Bray and his wife, is not in the church at the present time.

JANE BRAY, A.D. 1711, and BROTHER.

1. Girl and Boy, as a civilian.
2. Standing figures.

¹ Atkyns, *History of Gloucestershire*, p. 131.

3. White marble, the plinth and background of freestone.
4. Life-size.
5. The girl is dressed in a plain gown and a long-waisted bodice trimmed throughout with fancy gold or silver lace. It is cut low and loosely laced across the stomacher, showing above, the edge of the chemisette, and the sleeves are looped up to a large button at the elbow. The hair, worn short and curly, is brushed off the forehead. Pointed shoes are visible beneath the gown.

The boy is dressed as a gentleman of the early part of the eighteenth century in curled peruke. He wears a square-cut coat without a collar, the front trimmed with fancy lace, and buttoned only in the middle, in order to show the pleated linen shirt and plain cravat loosely tied at the throat. The coat sleeves are long, fastened with two buttons, and have deep embroidered cuffs, beyond which the shirt shows with tight-buttoned band. Below are tight breeches, stockings with embroidered clocks drawn up over the knee, and high-heeled, square-toed shoes buckled across the instep.

An angel holds the children by the hand, and each has a light scarf draped over the shoulders, the ends of which they hold forward to give animation to the group.

7. The children stand on a rock.
8. An imposing monument with a plain base and a background of a lofty arch with plain pilasters on either side. On the base is a standing group of a life-size angel with outspread wings, leading forward by the hand the boy and girl, who turn to her appealingly.

9. Inscription above the figures :—

“ I say unto you that in heaven their angels do always behold the face of my Father which is in Heaven.”

Beneath the figures :—

“ This monument was erected by EDMUND BRAY Esq. and
 Frances his Wife,
 in memory of their dear Children Jane and Edward.
 She died of the Small pox, at her Aunt CATCHMAY'S in
 Gloucester,

On Munday the one and twentieth of May 1711 in the eighth Year of her Age, much lamented. Her extreme good Qualities having engaged the Affections of all that knew Her.

He dyed upon Christmas Day 1720 of the Small pox at the Royal Academy at Angiers, in France, in the fifteenth year Of his Age, so much esteemed for his Good Sense and Fine Temper
That every Gentleman of the Academy (Foreighner as well as Briton)
Seem'd to Rival each other in paying Just Honours to his Memory ;
And the Beautys of His Person were Equal to those of his Mind.

The Free Stone Effigies is for Captain EDMUND BRAY whose Father REGINALD BRAY was Buried at Taynton, but most of The underwritten (Descendants from him) lye here Interred. Viz^t. REGINALD his Son ; S^r. GILES his Grandson, REGINALD his Son

And REGINALD his Grandson, who Dying before S^r. Giles, the estate

Came to S^r. EDMUND BRAY the youngest Son of S^r. Giles. He married Frances, one of the Daughters and Coheiresses of S^r.

William Ashcomb of Alvescot in Oxfordshire.

And by Her had five Sons viz^t. Reginald, Giles, Edmund, John

And Ashcomb, and two Daughters, Ann and Mary.

Reginald dyed of the Small pox Dec^{br}. 23^d. 1688, Edmund was

Bred to Arms, and dyed Major to S^r. Harry Jones' Regiment of Horse, at the siege of Mastrick, of the Small pox Giles, John, Ashcomb and Mary, all dyed also of the

Same fatal Distemper to this family. Ann dyed an Infant ;
The last named Reginald married Jane, Daughter and
Heiress

Of William Rainton Esquire of Shilton, in Berkshire and by
her he had Six Sons viz^t. Giles, Reginald, William,
The present Edmund, Reginald and William, and Nine
Daughters, Frances, Barbara, Jane, Ann, Mary, Catherine,
Frances, Margaret and Elizabeth. Giles dyed of a
Consumption at Oxford, Reginald dyed young. William
Dyed

Of the Small pox ; the second Reginald was bred at St.
John's

College at Oxford and dyed greatly lamented Oct^{br}. 4th.
1712.

The second William dyed upon the ninth of April 1720.
He was

Many Years a Lieutenant Colonel of Horse,
Here and in Flanders and was universally esteemed in the
Army. In the first Parliament of King George
He was chose for Monmouth. He was a true Patriot, a
good Soldier,

A faithful Friend and a Kind Brother. Frances dyed
of the Small pox 1674. Margaret died 1705. Catherine
Dyed 1706 ; Elizabeth dyed 1723 ; Barbara, Jane, Ann,
Mary

And the second Frances are yet Living."

JANE BRAY died May 21st, 1711, aged 7.

EDWARD BRAY, her brother, died December 25th, 1720,
aged 14.

10. There is no painting.

11. The monument is not mutilated.

12. Placed against the west wall of the north aisle.

13. No illustration is known. The inscription is given
in Bigland, *History of Gloucestershire*, p. 135.

14. It is in excellent condition. The name of the
sculptor does not appear.

15. Jane and Edward Bray were the young children of Sir Edmund Bray, lord of the Manor of Great Barrington. He was eminent for his loyalty in the Great Rebellion, and having his estate sequestered, he compounded for it by paying £1,191 15s. 9d.¹ His wife was Frances, daughter and co-heir of Sir John Morgan, Bart., of Lantarnam, Monmouth, with whom he had a great estate.²

MARY, COUNTESS TALBOT, A.D. 1787.

1. Lady.
2. Bust in low relief on a medallion.
3. White marble.
4. Life-size.
5. The head is shown in profile with wavy hair drawn up in a coil behind, to fall away in loose curls, entwined with strings of pearls. The shoulders are slightly draped.

8. A mural monument placed within a shallow arched recess lined with grey marble. On a pedestal in relievo is placed upright the medallion, which is held by a standing life-size female figure in classic costume. Beneath is an inscribed tablet.

9. Inscription:—

“ In this chancel

Lies buried

Mary, Countess Talbot,

Widow of William Earl Talbot

Steward of the Household of King George the Third

And daughter and Heir to Adam de Cardonnel.

Secretary of War during several campaigns in Flanders

To John, Duke of Marlborough.

She departed this life on the 5th. day of April 1787

In the 69th. year of her Age.”

MARY, COUNTESS TALBOT, died April 5th, 1787, aged 68.

10. The monument is not painted.

¹ Atkyns, *History of Gloucestershire*, p. 131.

² Rudder, *History of Gloucestershire*, p. 264.

11. There are no mutilations. On the lower edge of the tablet is "Nollekens F^t."

12. Placed on the north wall of the chancel.

13. No illustration is known.

14. In excellent condition.

15. Mary, Countess Talbot, was the only daughter and heiress of Adam de Cardonnel, Esq., of Bedhampton Park, Southampton, and she married in 1734 William Talbot, 2nd Baron Talbot of Hensol. This nobleman, at the accession of George III, was constituted Lord Steward of the Household, and created Earl Talbot. Having no son by his marriage, he was created in 1780 Baron Dynevor of Dynevor, co. Carmarthen, with remainder to his only daughter, Lady Cecil Talbot, and on his death two years later the Earldom of Talbot became extinct.¹ At the time of her marriage the Countess Talbot sold her estates in Hants and elsewhere, and purchased Great Barrington and other adjacent manors from the Bray family.² She survived her husband five years.

LANGBOROUGH CHURCH.—Dedicated to St. James.

A KNIGHT, about A.D. 1325.

1. Military. Knight in armour.

2. Recumbent effigy, the right knee slightly bent.

3. Stone.

4. Life-size.

5. The knight is in armour as worn in the second half of the fourteenth century, with the addition of the cyclas, an interesting garment not seen on more than twenty effigies. On the head is a ridged bascinet with a camail of chain attached, but the mode of fastening is obscured by a small decorative coronet that seems to have been carved so low on the bascinet that the front part had to be cut away. The cyclas, a modification of the surcoat, fits closely to the body and reaches below the knees behind, but is shorter in front,

¹ Burke, *Extinct Peerage*.

² Rudder, *History of Gloucestershire*, p. 264.

cut up to the waist, and confined by a narrow buckled cingulum, its long end hanging down straight and studded with quatrefoils. Beneath is shown the bottom of the haketon, a jacket of pourpoint work, which appears also at the wrists, and over this the hauberk of mail. The most remarkable part of the armour is shown by the sleeves of the hauberk being further protected by brassarts of cuir-bouilli, which are laced far apart on the outside, and by the vambraces of the same material which are buttoned on the underside. There are no coudes, but the laces used to fasten the brassarts are crossed and recrossed over the elbow.

The feet and legs are covered with mail chausses, reinforced by demi-jambs of cuir-bouilli strapped across in two places, and tight-fitting poleyns at the knees. Narrow straps are buckled across the instep, to which would have been attached rowel spurs. Buckled across the hips is a wide sword-belt decorated at intervals with large-sized quatrefoils; the long end is passed round the scabbard of a long sword with deflexed hilt, and the buckle tongue falls on the left side and ends in a studded scape. The arms are raised from the body with the hands, uncovered, in the attitude of prayer.

6. The head rests on two square pillows, tasselled and corded, with the top one placed diagonally, and supported by two angels seated in flowing drapery and bare feet.

7. The feet are pressed against a lion lying down and facing the knight.

8. The effigy rests on a high table tomb placed in a corner against the wall. Its front is divided into five moulded Gothic niches of ogee-head, cusped arches, handsomely decorated with crockets and finials, and separated by pointed pinnacles, a similar niche being on the west side.

They do not contain statuettes.

9. There is no inscription.

AN UNKNOWN KNIGHT, about 1325.

10. The rings of mail are no longer represented, that

part of the armour having been originally made of "gesso", and become worn off.

11. The right arm and hand have been broken off, and are insecurely mended. The fingers of the left hand and the spurs and lower part of the scabbard are missing. The crockets on the tomb are worn.

12. Placed in the south-east corner of the south transept.

13. No illustration is known, and the monument is not mentioned in the county histories.

14. The effigy is well preserved and protected by a high iron grille in front.

SIR WILLIAM LEIGH, Knt., A.D. 1631, WIFE and CHILDREN.

1. Military. Knight in armour.

Lady and three children, a boy, girl and infant.

2. Recumbent effigies.

3. White marble, the pillars of the canopy and the tablets of black marble.

4. Life-size, the children less.

5. The figures are in the appropriate costume of members of a county family in the reign of Charles I. The man is represented in armour of a backplate and peascod breastplate with laminated pauldrons, brassarts, tight-fitting coudes and vambraces, ending in narrow lace-edged cuffs and a deep falling collar, also handsomely trimmed with lace. Strapped in three places to the rim of the breastplate by hook and staple are tassets (not shown separately) of four broad Almayne rivets. They are fastened across the long breeches by a heavy buckled strap; the genouillères are pointed, and the legs are shown in hinged jambs, meeting rounded sabatons, with a broad leather flap across the instep, to which are buckled the rowel spurs. A slender sword-belt is hooked round the waist, and carries on the left side a movable slide, to which is fastened by similar means the hangers of three narrow straps, kept in position by a diagonal sling from the right. Passed through the hangers is a long cross-hilt sword

lying on the slab. The hair is brushed off the forehead and worn straight with a small moustache. The hands are in the attitude of prayer.

The wife wears a full gown to the feet with a square-cut bodice over a high, pleated muslin chemisette edged with lace down the front, its full sleeves ending in deep, fluted handruffs. The bodice has a pointed stomacher and deep square tabs fastened beneath the knotted girdle of folded material. The sleeves are large and open on the upper side to show those beneath, and have besides long pendent ones from the shoulders. Round the neck is a large drooping ruff of two folds. The hair is worn loose to the shoulders, confined by a tight lace-edged cap and a hood à calèche, which reaches below the knees.

The boy with short curly hair is dressed in a buttoned doublet with buttoned sleeves and false ones pendent from the shoulders, and a long full skirt to the feet, which appear below in pointed shoes. A falling band and deep cuffs, both trimmed with lace, complete the costume. The hands are raised in prayer.

The girl wears a low-bodiced gown, girdled and fastened down the front by two large ribbon bows. The sleeves are full, tied at the elbow, and slashed to show the tight undersleeves of the chemisette with its deep, lace-edged front.

The infant, lying within its shroud, is dressed in a long pleated gown with lace-edged collar and tight-fitting cap.

6. The head and shoulders of the man and his wife rest on large tasselled cushions decorated with scroll-work.

The boy's head and shoulders rest on a similar cushion, and the girl's head on a smaller one with a Death's-head placed on the left side.

7. The feet of the father and son rest on the slab only, whilst those of the mother and daughter are shown amidst the folds of their gowns.

8. The figures rest on a wide Renaissance tomb beneath a richly-carved testoon placed in a corner against the wall.

The boy and girl lie at the left of the mother and the infant at her feet. The testoon is formed of four black marble pillars and decorated capitals, with circular arches and spandrels of strap-work and masques. The frieze has three cherubs in relief, and the cornice has in the centre the coat of arms and crest, and at the corners symbolical figures, 3 ft. high, of Justice holding the scales, Peace with an olive branch, and Death with an inverted torch. The vaulting is panelled with foliated bosses, and the back above the figures has four inscribed tablets, the centre one in an ornamented frame. The front of the table tomb has two panels divided by plain pilasters, containing groups of small figures representing the remaining five children. On the right are two boys kneeling in prayer on tasselled cushions before a draped faldstool with open book, placed beneath a pointed canopy. They are dressed alike in buttoned doublets, puffed breeches, tight hose and short cloaks. On the left are three girls, also in prayer, but with no faldstool. They wear long gowns fastened below the waist by three large ribbon bows, big slashed sleeves, and lace caps, with a coverchief to the feet. On the side panel is an heraldic shield hung by tasselled ribbons strung on three rings.

The heraldry is as follows:—

Centre of tomb: “(Gules) a cross engrailed in first quarter a lozenge (argent),” LEIGH.

Impaling “On a chevron a crescent for difference” (should be “Argent a chevron between three bucks’ heads caboshed sable a crescent for difference”), WHORWOOD.

Crest, on esquire’s helmet and wreath: a unicorn’s head coupé (or).

Shield at side, LEIGH.

9. Inscription:—

On narrow tablet:

“Memoriæ Sacrum
Gulielmi Leigh Militis:
Nec non
Elizabethæ conjugis.”

On right panel :

“ Hie

Ex utroq : stemate Leigh &
 Berkeley, nobili sanguine ditatus,
 Utramq familiam suis virtutibus
 Ornavit, Oxoniæ juvenis per Biennium
 Bonis literis non infæliciter operam
 Dedit ; Aetate integriâ suscepto matri-
 Monio, Res privatas Majorum more
 Pie ac liberaliter, nec sine dispendio
 Erogavit, Eirenarchæ officio, per
 Plures annos sumā cum æquitate
 Non sumo Jure functus ; Phthisi
 Tandem correptus, vitam hanc
 Meliori comutavit mense Novemb.
 Anno salutis 1631 ætatis 46.”

On left panel :

“ Illa

Gulielmi Whorwood militis
 Staffordiensis filia
 Orbata viro, per annos 34^{or} vidu-
 itate perpetuâ Vitam protraxit.
 Verè Religiosam Ædes suas
 Proximus Hospitium Egenis Xeno-
 Doctrinum, sub ditisq ; Regis fidelibu.
 (Arduissimis temporibus) Asylum
 Semper præbunt H.M. non in-
 decorum, optimo marito sibiq ipsi
 Vivens posuit Filij natu minoris
 Liberis libera manu dotatis ;
 Matura demum morte Imortal-
 itatem acquisivit 23 Martij Anno
 X^{ti} 166 $\frac{4}{5}$ suiq: 83^o.”

On centre tablet :

“ Equatuor filijs totidemq filia-
bus hujusce corinubij fructu, Harum
Tres, viz^t Isabella, Elizabetha, &
Anna, utriq : parenti superviscere
Binos Illorum, nempe Gulielmum
Ac Georgium pater reliquit su-
perstites ; Mater tantum natu
majorem.”

SIR WILLIAM LEIGH, Knt., died November, 1631, aged 46.
ELIZABETH, his wife, died March 23rd, 1664-5, aged 83, and
THREE CHILDREN.

10. There is no painting.
11. The hands of the effigies have been restored.
12. Placed in the south-west corner of the south transept.
13. No illustration is known. The inscriptions are given in Bigland, *History of Gloucestershire*, p. 167.

14. The monument is in excellent condition, and well protected by a high grille in front.

15. Sir William Leigh was the only son of Rowland Leigh, of Longborough, and grandson of Sir Thomas Leigh, Lord Mayor of London, who died in 1571, and was buried in the Mercers' Chapel. He married Elizabeth, daughter of Sir Thomas Whorwood, of Sandwell Castle, Staffordshire, by whom he had two sons and three daughters and three who died in infancy.¹

¹ *Gloucestershire Visitation*, 1682, pp. 113-14.