

THE POST-REFORMATION EFFIGIES AND
MONUMENTS OF CHESHIRE (1550-1800).

By *Fred. H. Crossley, F.S.A.*

Read 23 March, 1939.

*"Exigum magni Amoris Monumentum hoc tibi statuo tui semper
tuarum virtutum memor."*

I. INTRODUCTION.

WITH the suppression of the monastic system in England and the king's break with Rome, the English mediæval tradition of tomb-making came to a close. It had continued without intermission for four hundred years, changing in materials and style, but homogeneous in inspiration and outlook; from the year 1500 this condition was still followed in its insularity of continental fashions, which had long before embraced the revival of classical learning and architecture.

The attempt made by Henry VIII and his court to introduce Italian ideals and individual sculptors and artists into the architectural life of this country found no root in English soil. The innate conservatism of the English mind would have none of it. The fashionable attitude of the noble families in sending their sons on the grand tour of Europe did something towards leavening the upper crust of society and occasioned the sporadic use of Italian surface ornament (garnered from the pattern books of the time) such as arabesques and putti which we find superimposed on the sturdy native construction of screens, tombs, and architectural façades. The style, however, never became a part of English construction, if we make an exception in the gradual refinement shown in the mouldings, which became ever more delicate and shallow as the sixteenth century progressed. With the

severance from Rome this influence ceased, and was gradually supplanted by the growing commercial relations with the Netherlands ; a real break from English tradition, although for another hundred years that tradition remained sufficiently strong to govern the form and materials used, such as the continued use of the tomb chest, the recumbent pose for effigies, and the use of alabaster. The Netherland influence was propagated by the large number of artists and sculptors who came over, settling in England and seldom returning to their old homes. Although termed "aliens," they yet received the greater share of the patronage of the time, to the detriment of the English firms.

The Midland shops near the alabaster quarries continued their production of tombs and effigies for another fifty years, Robert Parker, "alabasterer" of Burton-on-Trent, doing very fine work. He was responsible for the tomb to Thomas, first earl of Rutland, at Bottesford in Leicestershire, 1543. This shows but little change in format, with the exception of minor details of decoration and the absence of niche-work round the sides of the tomb. Other existing examples of this school and time are the monuments to sir Thomas Bromley, 1555, at Wroxeter, Salop ; sir Thomas Cave, 1558, at Stanford-on-Avon ; and sir Thomas Andrews and his two wives at Charwelton, Northants, 1564. These tombs were, however, the last flowering of mediæval tradition ; the remaining work of these years, principally by the Roylances of Burton-on-Trent and kindred firms, shows continuous deterioration both in style and execution, the effigies becoming clumsy, heavy, weak-kneed, and of poor proportions, and the detail of the tombs not only roughly cut, but with the very meaning of the forms employed obliterated. Examples of these tombs may be cited at Somerton, 1580, to sir Thomas Fermor, and at Ashbourne, 1581, to sir Humphrey Bradbourne. Many of the tombs

of this period are still to be found scattered in our parish churches; they seem to have been copied from one another until they became dead and lifeless. At times a certain individuality is shown in the treatment of the figure, no doubt to the orders of the patron, as the head of sir Thomas Smith at Wybunbury, Cheshire.

By the end of the century the Midland centres seem to have closed down, possibly through lack of work occasioned by the wanton destruction of tombs in the reigns of Edward VI and Elizabeth, which naturally discouraged further erection of tombs and effigies until the country became more settled, when the custom was renewed. In the meantime the London shops had become serious rivals to the Midland centres. The sculptors and craftsmen, nearly all "aliens" from the Low Countries, were free of the mediæval English tradition. Although they continued the use of alabaster, it was now combined with various foreign marbles, black touch and slate. In format, tradition for a time proved too strong for the new "alien" ideas, and they were obliged to conform to the continued use of the tomb chest and the recumbent pose for effigies. Tombs continued to be made free and independent, but more and more were they placed against a wall, often recessed, and surmounted by a classic canopy. Early examples of this new mode may be found at St. Mary, Warwick, to Robert Dudley, earl of Leicester, 1588; at Bottesford, Leicester, to the third and fourth earls of Rutland, 1590, these being the work of Gerard Johnson, or Gerat Janssen of Southwalk, formerly of Holland, who arrived here in 1567. Later his son produced the tomb for the fifth earl. The earlier monuments were sent from London to Boston by sea, thence drawn by sixteen oxen across the country to the church.

The classic architectural detail of these sixteenth- and seventeenth-century tombs is by no means pure, judged

by the standards of to-day ; but it cannot be denied that what they lack in purity they gain in interest. The juggling with elements of the classic styles is for ever amusing, more human and alive than the hidebound rigid severity of the pure and unadulterated word. The work of the Netherland school is more flamboyant, richer in light and shade, and more suitable to the starched ruffs, the abundant wigs, and the voluminous garments of the ladies, than that of the mediæval period ; nevertheless it lacked its refinement and repose. The mediæval effigies give the impression of trust in quiescent tranquillity ; that of the post-Reformation effigies of complacency or repressed energy and of the earth, earthy.

The mediæval tradition of colour was continued during the sixteenth and seventeenth centuries, in spite of the rising antagonism of the puritan element, who associated anything rich or beautiful with popery ; this being an additional cause for the destruction of so many tombs during the Civil Wars. It was during this period that portraiture was seriously attempted. In mediæval times a ready-made tomb with the effigies of a knight and a lady was all that had been expected, excepting under very special circumstances. The Johnsons were particularly good at portraiture, as well as in the careful execution of the finished details. Another new feature was the kneeling figure, almost unknown before the sixteenth century—an exception being Edward, lord Despencer, at Tewkesbury, 1370-80. This pose was now used for the weepers or children, who, in place of standing within niches, facing outwards, were placed on a narrow platform before the tomb, all kneeling upon cushions, facing the head of the tomb. Later, the kneeling pose was applied to the principal figures, especially on wall tombs, where they are portrayed kneeling at prayer desks facing each other.

Heraldry had always played an important part in the

decoration of the later mediæval tombs, and after the suppression it lost none of its importance ; the ramifications of the family alliances and their connections being linked up in quarterings and impalements innumerable. The shields, crests and supporters were blazoned on the most conspicuous parts of the monuments ; so much so that, with the inscription, it is possible to read the family history. In mediæval days the inscription was of the shortest, giving the names of the deceased, the dates of their obit and a prayer to God for their souls, placed along the edge or rim of the monument. After the suppression inscriptions became constantly longer and more diffuse, recording not only the names and dates but including all the dignities, attainments and qualities of the deceased and actually laying claim to a notable place in the heavens, where, as at Gawsworth on a tomb to the Fittons, 1619, is the following, "Whose soules and bodys beauties sentance them Fittons to weare a heavenly diadem." The difference in outlook between sixteen and seventeen hundred is extreme. No longer are there representations of Our Lord, the Blessed Virgin and the Saints, but of the abstract virtues possessed by the deceased, faith, hope, charity, learning and wisdom ; these figures decorate the pediments and grace the sides of many tombs. Again, owing to the interest taken in the exploration of new continents, figures of Indians and woodmen were carved, as on the tomb of the duchess of Suffolk, 1580, at Spilsby, Lincolnshire. Later, symbolism crowded the tombs and monuments, weeping cherubs with doused torches, skulls and cross-bones, hour-glasses, scythes and urns forming the scheme of decoration.

In addition to Garet Janssen and his son, other names may be added to the list of craftsmen from the Lowlands ; Jan Janson, another brother ; Cornelius Cure or Cuer ; Maximilian Colt or Coulte, formerly Poultrain, of Arras ; John Schurman or Schoerman, born at Emden ; and

Caius Gabriel Cibber, who was born at Flensburg. With these numerous foreign names occurs that of an Englishman, who was responsible for much fine work in the seventeenth century. The son of a quarryman, born at Woodley in Devon, Nicholas Stone when he grew up set up for himself in London. Fortunately his account and note books have survived, and it is possible from these to trace the greater portion of his work and the sums received. He died in 1647, and for a time his son carried on his work. His influence was widespread, and we shall note at least two tombs in Cheshire which owe something to his style.

As the old tradition lost its power, other poses for effigies came into use, the recumbent figure stirring into life, leaning on an elbow, sitting, kneeling and standing (later in rather theatrical attitudes) surrounded by graceful figures of grief, justice and mercy, as on the monument to Judge Holt, 1709, at Redgrave, Suffolk. The classic mode unfortunately did not stay at the architectural background, but finally extended to the costume of the effigy. As early as 1670 we find the eighth earl of Rutland clothed in a Roman toga with bare legs, his feet enclosed in sandals, which later, combined with a wig, became a fashionable mode of presentation. Together with the effigy we may add the wall monument, combined with busts and medallions; a good example by Stone at York, 1615, and a double one at Stanton Harcourt, Oxon, 1688, showing a combination of wreaths, cherubs, urns and drapery. The last is always uninspiring and occasionally ludicrous, where as at St. Mark, Bristol, 1667, we have two kneeling figures pulling away two curtains from a central niche, revealing a frightened lady, Dame Mary Baynton, with her two sons, probably by Caius Gabriel Cibber.

The use of local stones was not entirely given up, especially by provincial craftsmen, and in a limited way

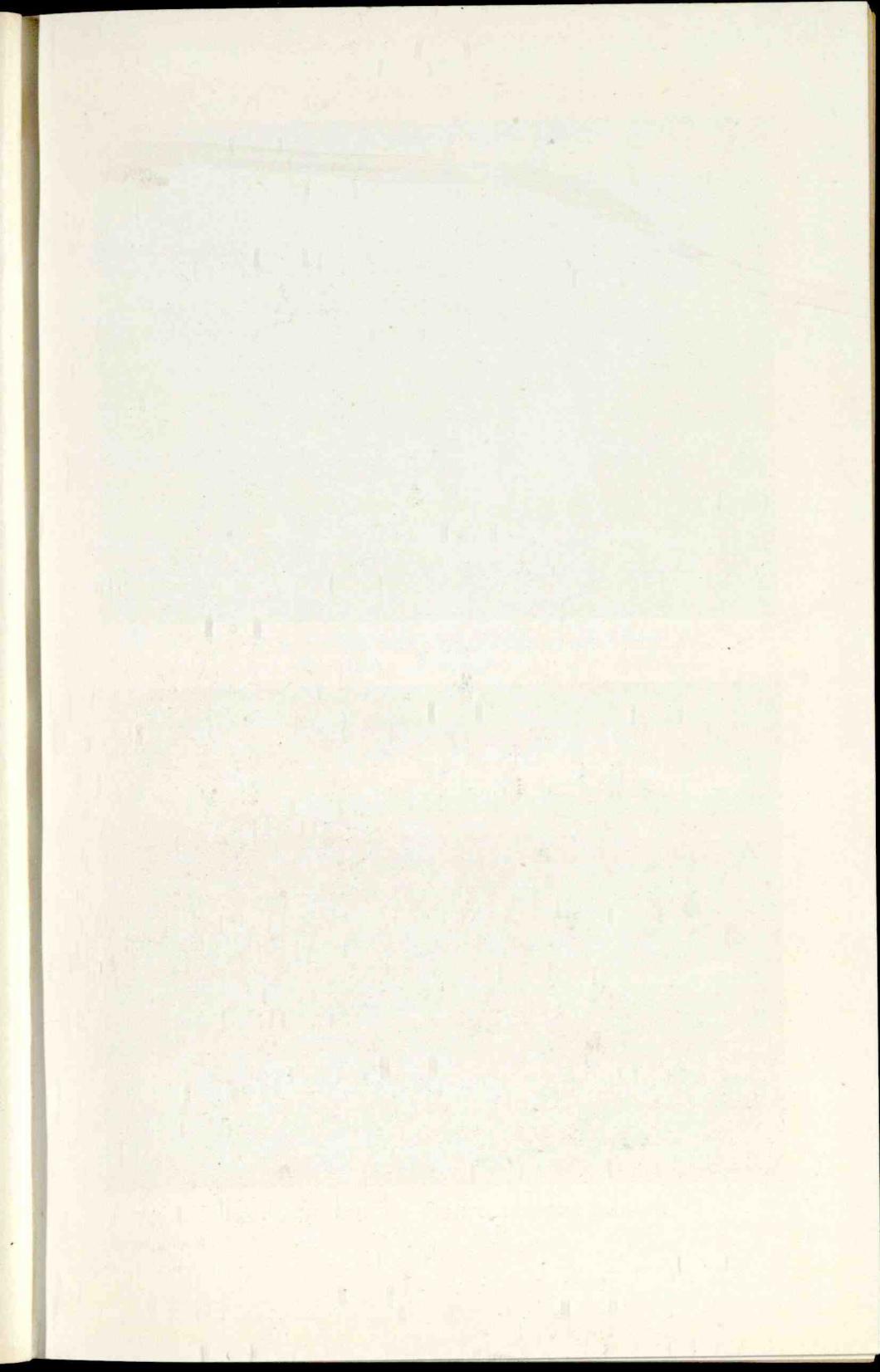
freestones were used until the close of the seventeenth century. There are three examples still remaining in Cheshire, at Astbury, 1609, Bunbury, about 1620, and Cheadle, 1670. They all bear traces of the coloured decoration with which they were once adorned.

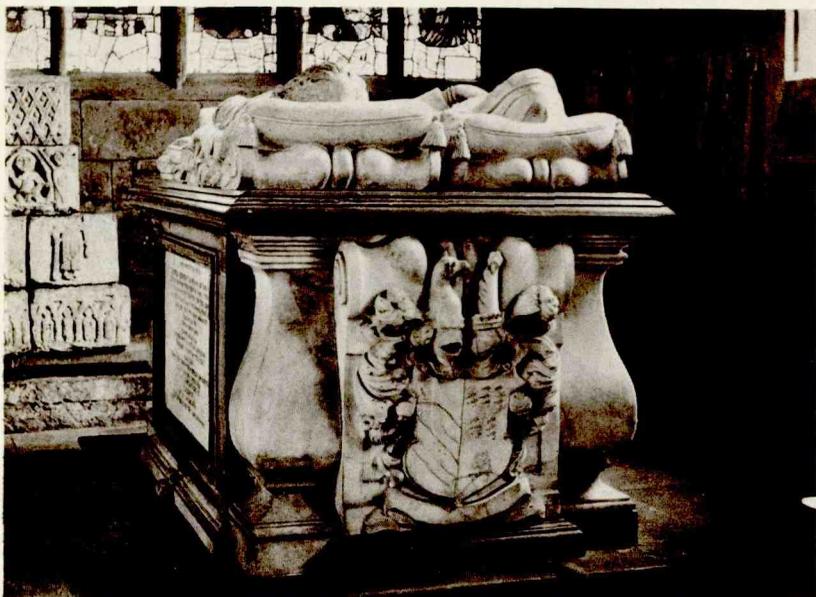
Another form, continued from the preceding period until the close of the sixteenth century and confined largely to the country surrounding the alabaster centre, was the incised slab, a commercial enterprise started to counteract the popularity of brasses, and to divert a portion of this trade to the quarry centres. It consisted of a thick slab of alabaster upon which was incised the effigies and inscriptions of the deceased. The workmanship is usually inferior, the incising being filled in with pitch. There must, however, have been examples superior in quality to those that have survived, for the destroyed tomb of William Massey of Puddington, formerly at Burton, is described as being inlaid with black marble, the inscription treated in like manner. These slabs, like the alabaster effigies, were mounted upon chest tombs.

By the second half of the seventeenth century, the use of white marble had become general, together with greater freedom of treatment ; this is especially noticeable in the way children were depicted. To almost the close of the sixteenth century they had been presented as miniature adults, an exception being at Elford, 1470, to a young Stanley who was killed by being hit with a tennis ball behind the ear. One of the earlier monuments to a child is at St. Mark, Bristol, 1627, to Henry Cookin, aged eleven, where he is shown as a schoolboy, the pilasters of the tablet decorated with pens, inkpots and books. Other examples are Margaret Fitton at Gawsorth, 1631, now bereft of her niche ; Francis Gamul, 1620, as a schoolboy, fortunately living to be knighted, who kneels at the feet of his mother at St. Mary, Chester ; and the delightful

baby with a nosegay at Tarporley, Mary Knightly, who died at the age of thirteen months and was buried with her granny. By 1791 the freedom of presentation was complete, as shown at Ashbourne, by Banks; to Penelope Boothby, a dear and only child aged six. "She was in form and intellect, most exquisite, the unfortunate parents ventured their all on this frail bark and the wreck was total."

With the passing of shop tradition the sculptors worked in their own studios with their assistants who ghosted for them. This tended towards individuality and by the close of the seventeenth century certain of the carvers began to sign their work. The names of these later men include Francis Bird, 1667-1731; Peter Scheemakers, 1690-1771; sir Henry Cheeres, 1703-81; the theatrical Roubiliac, who died in 1762; Nollekens, 1737-1823; John Bacon, 1740-99; and John Banks. The Stantons of three generations should not be omitted, the middle generation producing the remarkable effigies at Great Mitton, Lancs., erected in 1698, and probably the work at Tarporley, Ches., 1698, all of the highest quality. Towards the close of the eighteenth century the Attic mode became fashionable, produced by Flaxman, Gibson and Chantrey. The nineteenth century has but little to offer either in design or script. The eighteenth century excelled in the art of lettering, and it is deplorable that taste fell to such depths in the following century. The dreadful leaded lettering of the monumental masons at the present day is quite shocking. The better class memorial, such as the one to Charlotte Egerton, 1845, at Rostherne, dying at the age of twenty-one, is sugary and sentimental, lacking in the sweet simplicity of the Penelope Boothby of 1791.





ACTON. SIR THOMAS AND LADY WILBRAHAM, 1660.



HIGHER PEOVER. PHILIP MAINWARING, 1650.

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MONUMENTS AND EFFIGIES IN THE COUNTY
OF CHESHIRE.

Speed in his tome speaks of Cheshire as being the seed-plot of the gentility of England ; certainly for its size it would be difficult to find a county more crowded with manorial families than Cheshire has possessed. We would therefore expect to find the county richer than most in its memorials, tombs, effigies and tablets. Unfortunately this is not so, for if anything it has fewer fine post-Reformation monuments than many less favoured counties. The reasons are three-fold. (First) the general destruction of tombs and memorials occasioned by the change of religious forms, when Elizabeth found it necessary to issue an order against the destruction of monuments. (Second) the Civil Wars ; Cheshire, always known for the contumacious and quarrelsome nature of its inhabitants (the reason I suppose for its excellent soldiers), their various discontents being fanned by the puritan elements, gradually became a centre of protestantism, especially in the districts round Tarporley, Bunbury and Tarvin. When the Civil Wars broke out Cheshire at once became a centre of disaffection and a battleground between the factions, the churches and their contents suffering severely. After the siege of Chester, the only tombs left in the city were those in the church of St. Mary in Castro belonging to the Gamuls and Oldfields, and this by an agreement between these families and the incoming Cromwellians at the surrender of the city, that their monuments should not be injured as the property they most valued.

(Third) the decimation and mutilation caused by the nineteenth-century restorations carried out under Tractarian influence, which thoroughly disliked all seventeenth- and eighteenth-century manifestations of churchmanship, and did its best to eliminate it. Nantwich is

an excellent example of the method employed, practically every monument in the church being thrown out as contractors' perquisites and the place thoroughly swept and garnished. Families in the seventeenth and eighteenth centuries followed mediæval precedent, and desired to be buried in the more sacred portions of the church; an additional fact being that they were often lay-rectors owning the chancel or side chapels. They were often buried in the sanctuaries or the east end of the chapels, where their imposing monuments were erected. At the restorations they were ruthlessly exterminated if the families were extinct, or if of sufficient importance were re-set up shorn of their settings and canopies, as the fine tombs at Gawsworth, and the Crewe monument at Tarporley. To such a degree was this bigotry carried that monuments were huddled together in a side chapel and the organ carefully placed in front of them, hiding the only things of interest remaining after the restoration was complete. This method is shown at St. Mary, Chester, and Tarporley. This attitude of mind is excellently put in a document issued at the time of the restoration of the church at Gawsworth in 1852:

“ While the essential objects of a protestant church have been especially kept in view, there has been no needless sacrifice of architectural propriety. Every feature of antiquity not inconsistent with our purified religion has been carefully preserved.”

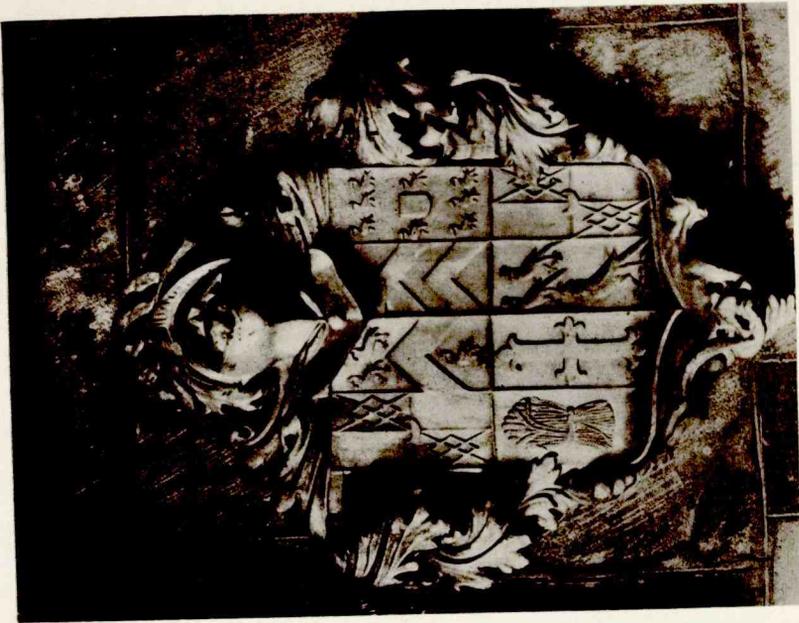
The number of effigies in the round remaining in the county number thirty-three, divided into eleven knights in armour, six in civilian dress, thirteen ladies and three children: in addition to these there are eight incised figures, ten busts or medallions and one brass. Nearly the whole of the early monuments are in alabaster, the later ones being in marble, only three remaining in local sandstone. The dates of the deaths of the persons represented do not always coincide with the erection of the

monument, as in the incised alabaster slab to sir John Mainwaring at Peover, who died 1515, and whose monument is dated 1586. The two examples at Gawsworth and Acton are more difficult. Both men died in 1643 during the Civil Wars, sir Edward Fitton fighting on the side of the king and so eulogised in the inscription. Had this been placed on his tomb during this time it would have been an object of vengeance, but it remained untouched until the nineteenth-century restoration. His remains were temporarily buried at Oxford and finally in 1660 re-buried at Gawsworth. However, he is represented in armour exactly similar to Francis, who was buried in 1608. The Acton tomb is a combination monument to both father and son and their wives. The father died 1643, the son in 1660, seven months after the Restoration. The church during the Civil Wars was used as a garrison, fortress and prison, exchanging hands more than once, yet the monument is without a scratch. The son moreover was fined £2,500 by the Commonwealth, and was in no position to erect so costly a tomb. It was probably erected either by the widow or the son of the second family. Whom do the effigies represent? On the west end are the arms of Wilbraham (ancient) quartering Savage, the wife of the father. At the east end are those of Wilbraham of Woodhey quartering Wilbraham of Dorfold, who used the ancient arms. However, the wife of the son was daughter to sir Roger Wilbraham, solicitor-general for Ireland during the reign of Elizabeth, who was the son of Richard of Nantwich, whose brother came to Dorfold. The one detail governing this is the wolf placed at the feet of the lady, the coat of the Wilbrahams. There are other instances of memorials being erected at a later date. The Cholmondeley tomb at Malpas, which is another example of a combined memorial, represents sir Hugh, who died 1596, the tomb being erected about 1620. The Savage monument at Maxfield to sir George,

who died 1597, was erected about 1630, and the memorial to sir George Beeston, who died 1601, at least twenty years later. The Cheshire series have important gaps in chronological sequence of styles, especially of the sixteenth and eighteenth centuries. The continued use of the tomb chest is exceptional, tombs of this description being at Astbury, 1609; St. Mary, Chester, 1616; Malpas, 1620; Gawsworth, 1626 and 1643; Higher Peover, 1650; Acton, 1661; Cheadle, 1673; and Tarporley, 1698.

The decoration applied to the tomb chest, apart from the application of weepers, may be divided into heraldry and inscriptions, the latter of a later date than the former, which was in use during the greater part of the mediæval period. There are two tombs with weepers, three with weepers combined with coats of arms: two with shields, and five with coats of arms combined with inscriptions: one with inscriptions and two with cadavers, a continuation of mediæval thought. At Wybunbury and Malpas heraldry and weepers decorate the chests. The former has three panels, the centre containing the son and daughter, the panels on either side heraldic, surrounded by ornamental strapwork. At Malpas, a little later, the ends of the chest are reserved for heraldry, the sides for weepers, the ends having a large panel surrounded by strapwork. The third chest is to the Gamuls at St. Mary, Chester. Here again it is divided into three, the centre with three kneeling children, the side panels unframed, with heraldry placed upon plain slabs of alabaster. The west end has the inscription, the east and northern sides being built against the walls.

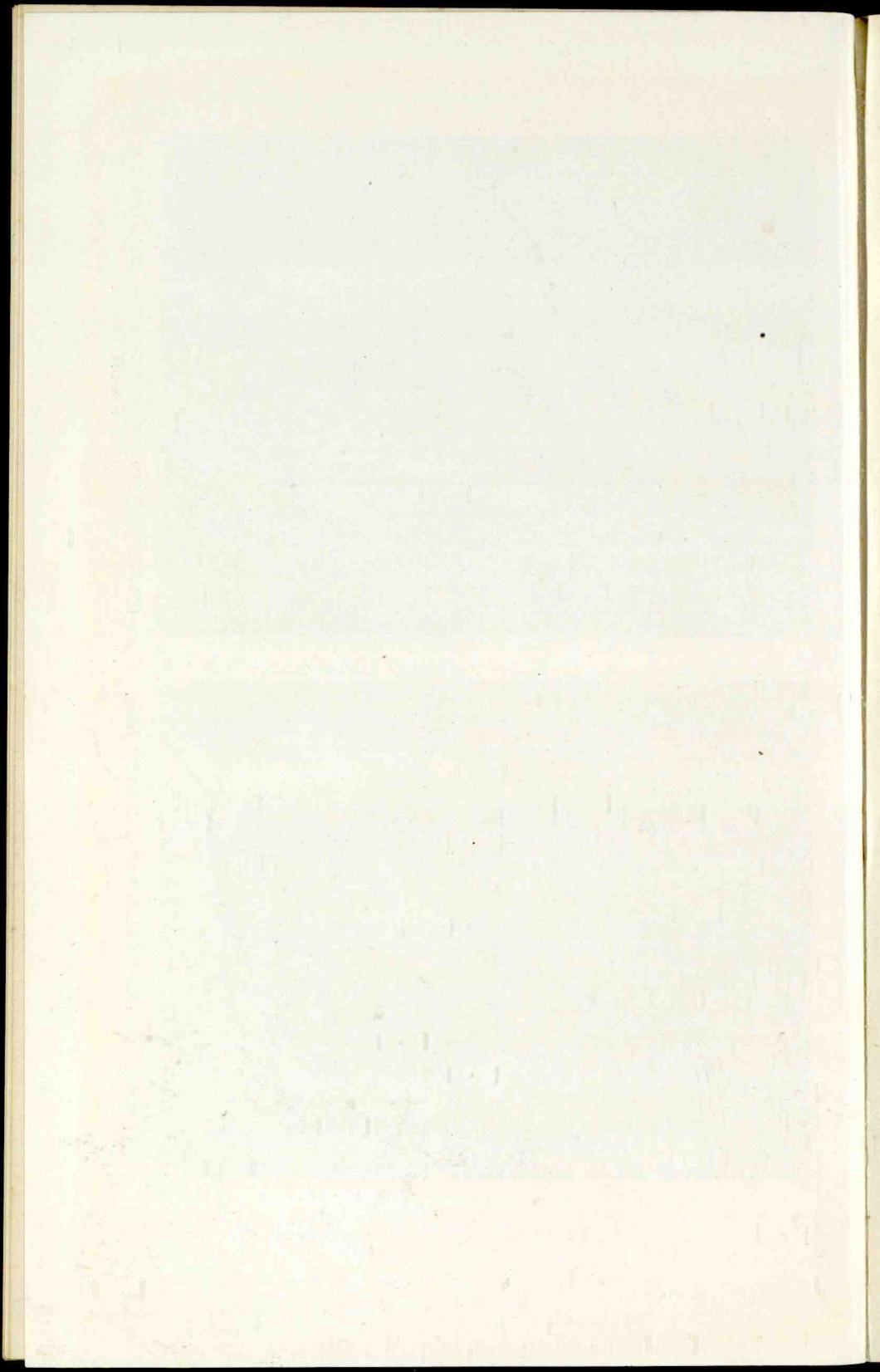
During the seventeenth century the usual decoration, however, was a combined use of heraldry and inscriptions: the later the monument the longer the inscription. Two fine tombs constructed of marble and touch at Peover and Acton show this method to perfection. The earlier at Peover has an oblong upright panel in the centre with



G.T. BUDWORTH, FROM A DESTROYED TOMB TO
THE WARBURTONS.



ASTBURY. TO LADY ELIZABETH EGERTON 1609.



the inscription, at either side of which are swags upon which are hung shields. Both ends of the tomb are enriched with fine panels of heraldry containing shields, crests and mantlings. The second monument at Acton of the same materials, is a little later in style ; here the inscriptions take up the sides of the tomb, the heraldry being kept for either end. The sandstone chest at Cheadle has a broad framed inscription panel in the centre, and on either side shields of arms surrounded by strapwork. One end had a large coat of arms, but this and two other sides are blocked out. The latest tomb in the Gawsworth series is shallow in treatment, the top rim thin and unmoulded. The exposed side is unequally divided ; towards the feet is a large square heraldic panel, followed towards the west by an oblong inscribed panel, the scheme following round to the west end with a companion heraldic panel, both framed in strapwork. The latest chest tomb is at Tarporley, at the close of the century. The inscriptions are so full and descriptive as to cover the whole of the front and one end, the heraldry being confined to the corner posts. The Astbury chest, originally placed in the south-east corner of the sanctuary and remaining there until the Restoration, has only one side and end decorated. The side contains three ornamental shields placed upon a plain background.

The heraldry displayed upon these monuments is often well designed and decorative. The two panels of the Mainwaring tomb at Peover, the Acton example, the canopy panel from the Astbury monument, and the fine cutting shown on the marble arms from a destroyed tomb at Great Budworth, are all excellent specimens both of heraldic marshalling and carving. The monument to earl Rivers at Maxfield, 1694, has no heraldry on the chest tomb, the long inscription being cut upon a stretched marble cloth. There is one example of an open tomb, that to Francis Fitton, 1608, at Gawsworth. The slab

holding the effigy is supported upon six pillars with Corinthian caps above which are depressed arches, shields being placed as keystones. The spandrels are enriched with trails of foliage, the whole retaining traces of colour. Beneath is a cadaver, the head now missing. There is another skeleton painted on the front of the Oldfield monument at St. Mary, Chester; it is represented as leaning on its arm in imitation of the figure above.

There are seven tombs retaining weepers; the Savage tomb at Maxfield is now without owing to their destruction. The incised slabs also depict children, that to John Mainwaring with fifteen, thirteen being boys, in civilian dress with the exception of the fifth, who is robed in priest's vestments, and over him is engraved a chalice, book, ewer and burse. Philip Mainwaring has three children, two being boys; Jasper Worth three, all girls. In all cases these incised figures are shown in civilian costume. In the earlier monuments the weepers are facing outwards towards the spectator, following mediæval precedent, as in the inscribed slabs and the tombs at Wybunbury and Malpas. The majority of weepers are represented as miniature adults; at Malpas, however, the females do suggest children kneeling upon tasselled cushions, with frills round their necks and short hair, above each a quartered shield. Between them is a representation of a baby neatly bandaged, a symbol of death in infancy.

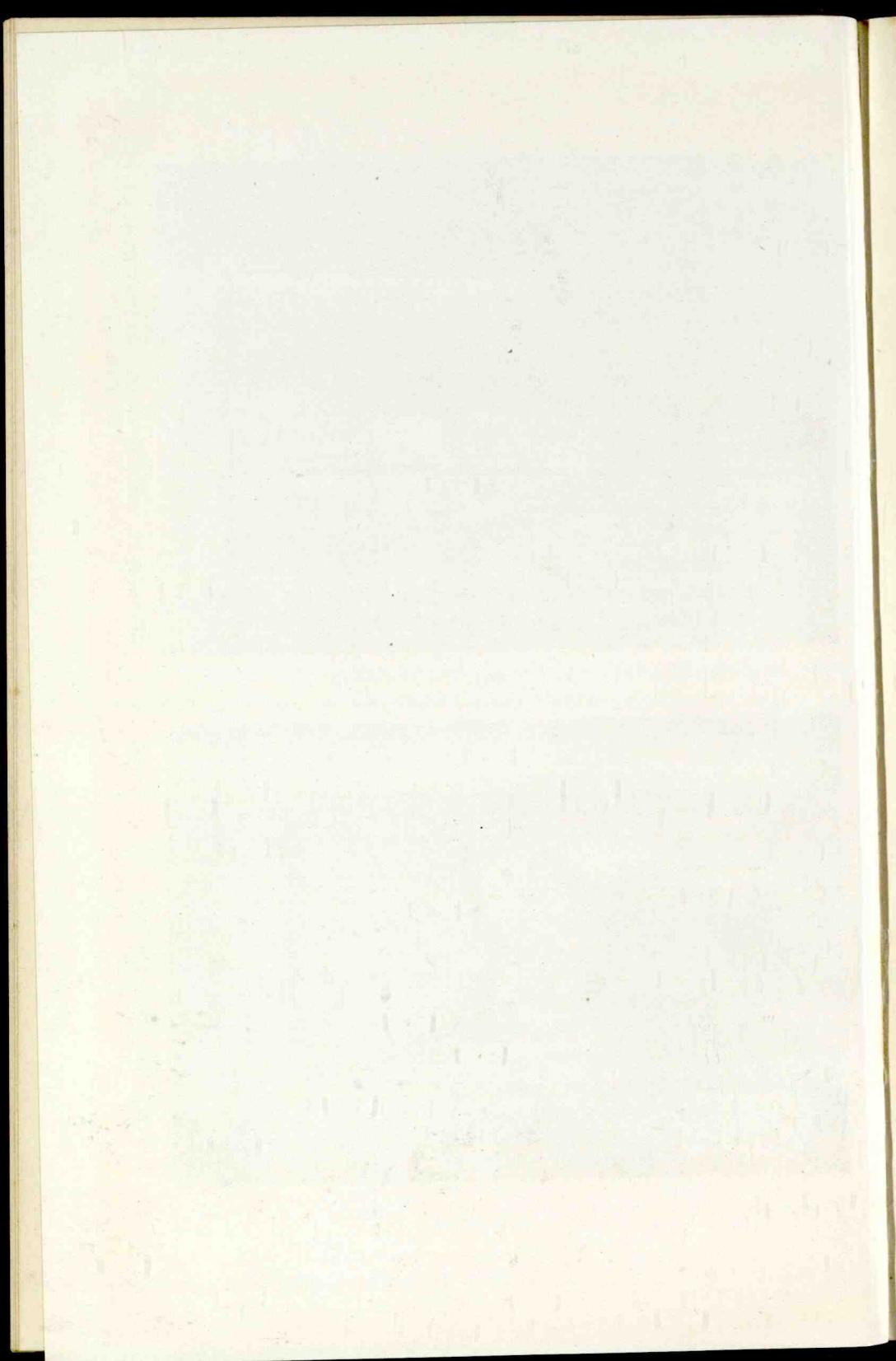
The tomb to the Gamuls at St. Mary, Chester, has a central panel showing three children of varying age, kneeling and, curiously, facing the foot of the monument. They represent the children who died young, and each has a skull in its hand. The youngest and surviving boy is shown on the top of the tomb, kneeling on one knee at his mother's feet. The Oldfield monument in the same church, and the two tombs of the Fittons at Gawsworth,



WYBUNBURY. WEEPERS FROM TOMB TO SIR THOMAS SMITH, 1614.



MALPAS. WEEPER FROM TOMB TO SIR HUGH CHOLMONDELEY, 1596.



have the later type of weeper, placed upon a narrow shelf or ledge in front of the tomb, kneeling upon cushions facing the head of the tomb. The Oldfield weepers are clad in armour, the right hand on the hilt of a sword, the left arms holding quartered shields; the females in ruffs and gowns with shields before them. The later of the two Gawsworth tombs shows two males in complete suits of armour, two females in ruffs with caps and farthingales; the mother seated between the boys and girls resting her elbow on the tomb proper, her head covered with a huge wired caul. The other Fitton tomb with weepers has been badly treated and is but a shadow of its former self; at present there are nine children in front of the tomb all kneeling upon cushions, two males in civilian dress and seven females in ruffs and mantles. At the head of the tomb is the mutilated figure of the heir, dressed in armour, and now bereft of head and legs. The last monument is at Bowdon, to the Breretons of Ashley. In front is a panel depicting eight children dressed in surcoats. The third holds a skull and there is a babe in swaddling cloths.

We have already mentioned Francis Gamul, who afterwards became a knight and baronet, who is shown at his mother's feet. He is depicted as a boy, although old fashioned. He wears a broad collar, a close-fitting jacket and trunk-hose. The next real child in order of date is Margaret Fitton, who died in 1631 at the age of seven. She was the only child of sir Edward Fitton and his wife Jane. Before the wholesale destruction of beautiful things in Gawsworth church, she stood in a niche close to her father's feet. She is simply dressed in a full skirt and open bodice with a turned-back collar and cuffs, wavy hair clustered at the sides of her head. The third child is Mary Knightly, who is standing at the feet of her grandmother, a charming and wholly delightful representation of an infant carrying a posy of delicate flowers,

an emblem of childhood and purity. She died in her thirteenth month and was buried at Tarporley in 1674.

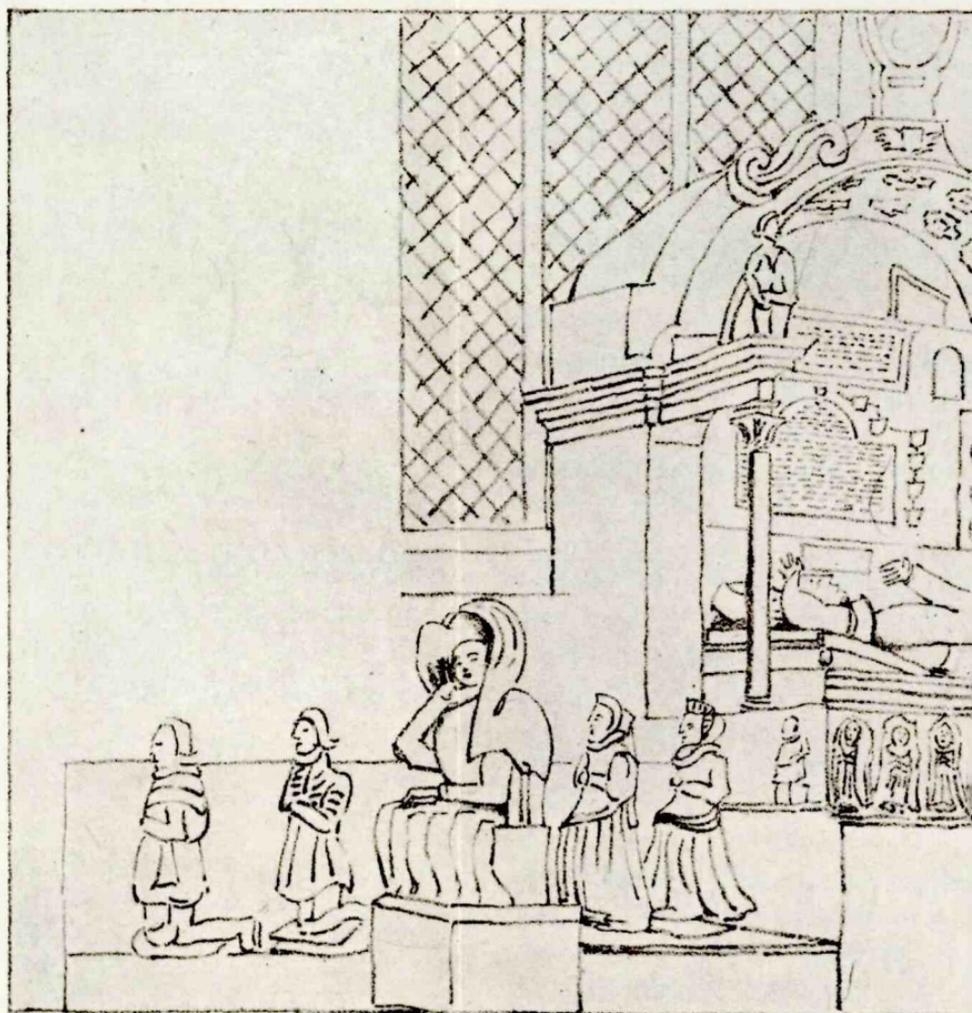
The favourite form of canopy placed over a tomb during the seventeenth century is not well represented in Cheshire. Such monuments as survive have in many instances lost their canopies, as the two at Gawsworth, 1619 and 1663, and the one that originally reached to the roof at Tarporley, 1711. Other destroyed tombs at St. John, Chester, 1602, and at Eccleston, 1624, had canopies, a drawing of the former being extant. Those still existing are at Wybunbury, 1614, Bunbury, 1620, Bowdon, 1627, Maxfield, 1630, and a later one at the same place, 1696.

The canopies over the two tombs at Gawsworth and the earlier one at Maxfield were similar, consisting of a thin semi-circular arch, forming a rich panelled soffit on the underside, having solid sides and back, the front supported upon columns with ornamental caps and moulded bases. The back under the arch was reserved for the inscriptions and achievements of arms of varying sizes and shapes; the number of tablets at Gawsworth being two each and at Maxfield three. The panels of the soffit in all three were blazoned with the coats of arms of the various alliances of the families represented. Above the entablature of the columns at Gawsworth were emblematical figures, at Maxfield obelisks, the figures on this tomb leaning on the outer curve of the arch. At the top in all three canopies was an achievement of arms, at Maxfield with supporters, at Gawsworth with strapwork.

The Wybunbury monument has an earlier canopy heavier in design and construction. The cornice is deep and horizontal in character, excepting where in the centre it breaks into a small semi-circle. It has strongly built sides with additional heavy brackets to the soffit. In front are two columns on either side with a form of Ionic cap. There are pendants on either side the semi-circular

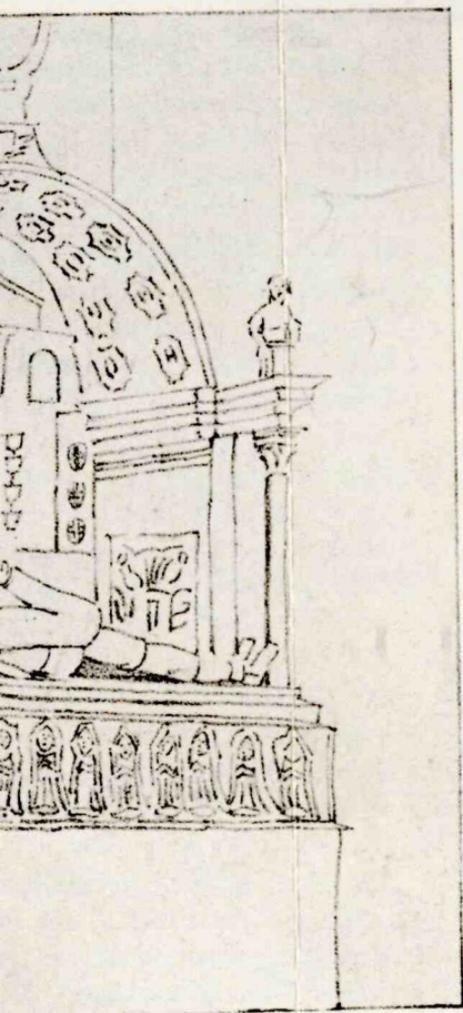


2 CANOPY.

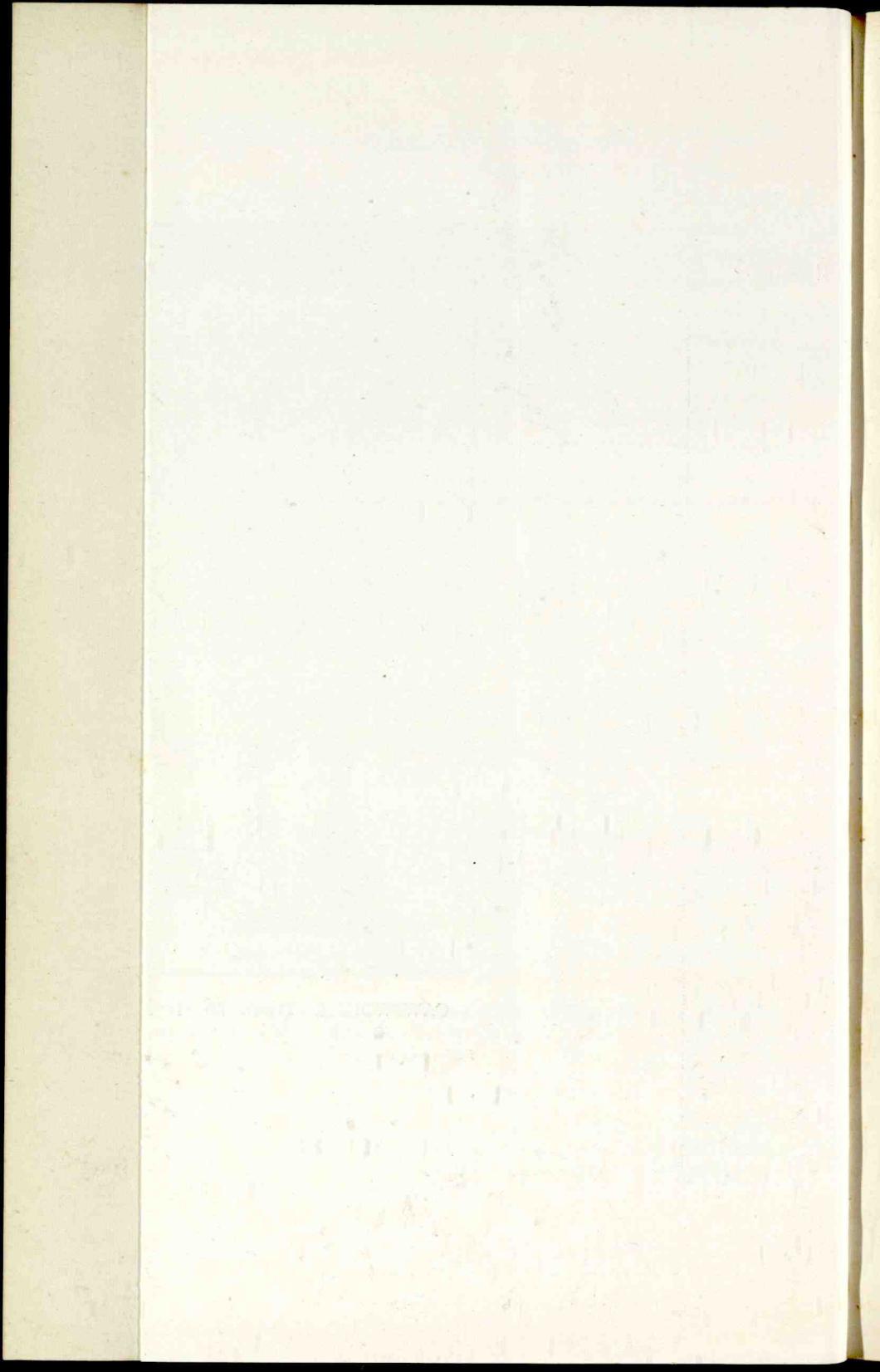


GAWSWORTH. TOMB TO SIR EDWARD FITTON, 1619, BEFORE DESTROYED.
ALSO, IN FRONT, TOMB TO DAME ALICE FITTON, 1619.

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DESTRUCTION OF THE CANOPY.
TON, 1626.



centre part, one now being lost. The whole of the canopy is enriched with Arabesque carving, and the back is completely filled by an inscription and an achievement of arms, the spaces between filled in with strapwork. The church has been reconstructed at least three times since the suppression and this is the only monument now surviving.

The Beeston monument at Bunbury, about 1620, is a curious mixture of poorly worked local stone and alabaster of an altogether superior quality, having the appearance of having been added at a later time. The main tomb is the usual type for its date, a semi-circular arch over the effigy, the entablature supported upon columns at either end, ornamented with jewels and strapwork; beneath the arch at the back is an inscribed tablet with arms above. The entablature is horizontal, and at the ends over the columns are curious Jacobean ornaments. This work is rather coarse and poor, the decoration imitative without knowledge. Above the entablature, however, is an inscription framed by broad pieces of alabaster curiously carved with the accoutrements of war. This is placed upon a long base of the same material, at either end of which are obelisks with shields of arms hung in front of them. This work is superior to the sandstone below and suggests an entirely different source. Recently this monument has been repainted rather crudely. It would have exhibited more judgement if the original colouring had been preserved without attempting a restoration. We do not now know if the quarterings and impalements are correct, nor is it likely that when originally erected it appeared so garish and insolent.

The Brereton monument at Bowdon, about 1630, is of alabaster. It is well designed and carefully finished, a satisfactory piece of work. The base of the tomb is large, flanked with wide pilasters, the long centre panel

containing kneeling weepers in bas-relief. The lady's effigy lies on the chest in the front, her husband on a raised shelf behind her. The back of the canopy is a semi-circle, the spandrels decorated with shields; within the arch is the inscription, an achievement of arms and strapwork. In front are two pillars, the tops of the bases level with the slab upon which the male effigy reposes. These bases have the crests of Brereton, a muzzled bear's head, and Warburton, a Saracen's head, in front of them. The columns have excellent caps holding an entablature which supports a flat ceiling over the effigies, the soffit of which is panelled and enriched. The whole monument bears traces of the original colouring. When the church was rebuilt this tomb was moved into a modern transept on the north side, and is now cluttered up with a sort of museum of things belonging to the old church, which have been collected and brought back.

The monument at Macclesfield, 1694, to earl Rivers, is the latest canopied tomb now existing in the country. It is square in form with tall marble pillars in front supporting an architrave and entablature, the columns completed with coats of arms and mantlings. Below the entablature are marble curtains which are twisted and tied to the columns at the sides. At the back is a large inscription. Above is a broken pediment, in front of which is an achievement of arms with supporters, funeral urns being placed at either end over the columns. Like many others this monument has been moved from its original place, but is fortunate in being re-erected.

The effigies on the tombs give us a better idea of the capabilities of the craftsmen than do the decorations on the tomb-chest. The proportions of the figures, their dignity, the correctness of the details shown, and the materials used are all helpful in determining the source from whence they came. The mediæval custom of unsigned work continued to the close of the seventeenth

century, and even later. To assign tombs to certain craftsmen or schools requires a general knowledge of the monuments still existing in the country, with the peculiarities to be found belonging to certain types. Another method which might be fruitful in results would be the study of the private papers belonging to the families concerned; but here again many families are extinct, their papers being scattered or destroyed. The study of post-Reformation monuments is still in its infancy, largely owing to the contempt shown to such excellent work by the nineteenth-century antiquaries, restorers, and the so-called gothic revival which was a combination of bigotries and ignorance; Mrs. Esdaile and others are now taking up this subject and many interesting discoveries are being made.

The earliest effigy of the series in Cheshire is lying in a mutilated condition on the floor of Great Budworth church, assigned to John de Warburton of Arley, who died in 1575, and whose name is engraved on the west front of the tower of the same place. The effigy is of alabaster, and although considerably abraded and broken shows careful workmanship with close attention to detail. It lies upon a plaited mat suggesting London origin, as that peculiarity was a feature of that school. It is superior in finish to what the Midland shops were capable of turning out at the date of its execution.

The effigies at Macclesfield to sir John Savage and his lady, 1597, like the Warburton effigy, were subjected to the spite and malice occasioned by the Civil Wars, and have been neglected since that time. They were originally excellent examples of the London school. The knight reposes upon a plaited mat which is rolled up at the upper end and a cushion placed upon it for the head. The armour is carefully delineated and the chased enrichments are carved in relief. The lady reposes a little higher in elevation to enable her to be seen by the spec-

tator ; she wears the high headdress and farthingale of the time but in not so exaggerated a form as the effigy on the Gamul tomb at St. Mary, Chester. When first placed in the church, enriched as they were with gold and colour, the effigies must have been both beautiful and dignified. It is suggested that the tomb was erected twenty years after the death of the knight.

The Malpas tomb is about the same date, and the design of the chest and figures again suggest a London origin. The details are well cut, especially the lady's ruff, the embroidery across her chest and the quadruple chain with oblong links composed of twisted cable. The armour is simply treated, the carver depending upon the painter to fill in the details.

The Astbury effigy to lady Egerton, 1609, cut in local sandstone, is as might be expected a little stiff in treatment, although many of the details are good, such as the ruff, bodice, puffed sleeves, and the fingers with rings cut upon them. The effigy was originally painted, but our nineteenth-century restorers have carefully eliminated this by removing the old surface at the same time. The effigy at Bunbury, 1620, of the same material, to sir George Beeston is decidedly poor and evidently of local origin. The figure is heavy and exaggerated, and lacking in refinement, which would of course not have shown as much when originally painted.

The St. Mary, Chester, effigies of the Gamuls, 1613, are much better, retaining their original colouring, though dimmed by time and neglect. They are proportionate, the costumes being detailed and the faces portraits. The Oldfield effigy is not so pleasing. It is ungraceful in pose and rather wooden, shown lying upon one side and leaning upon an elbow, a pose much in vogue from 1580 but rarely successful ; the lower portion of the effigy is swathed under a mass of clothing, depicted without elegance or shapeliness. The alabaster effigies at Wybunbury, 1616,

are adequate without being particularly excellent. The head of sir Thomas Smith is individual with a great shock of hair, very long and curly, resembling a wig, large moustache and beard. The details of the ladies' costume are well modelled; the knight's armour engraved and enriched with ornament.

The Bowdon effigies, 1630, to William Brereton of Ashley and his lady, are in the best tradition and retain some of the original colour. In this case the lady is in front, the knight on a higher shelf behind. Especially noticeable are the kneeling children before the monument in *bas-relief*. They are individually treated and carefully individualised; all these figures are in civilian costume. The Gawsworth effigies number five full length figures in alabaster, retaining some of the original colours. The earliest, to Francis Fitton, 1608, is in black armour enriched with gold, the thighs encased in plate back and front without laminations, the shins protected by leather leggings turned back at the tops showing the red linings. The latest of the series, to sir Edward Fitton, who died at Bristol in 1643 fighting on the king's side, and who was finally buried at Gawsworth in 1660, is with the exception of the head and neck a replica of Francis, although the inscription would have ensured its destruction if it had been erected before the Restoration in 1660; it therefore remains difficult to date. His wife has a close-fitting cap tied under her chin. They are good effigies but are being allowed to decay, the paint mouldering away through damp. The intermediate tomb to sir Edward Fitton, 1619, is a fine example of alabaster work. Both knight and lady are well designed and modelled with careful detail, the armour throughout enriched with a scalloped edging of scarlet leather and studded with round-headed rivets. Both figures are well preserved.

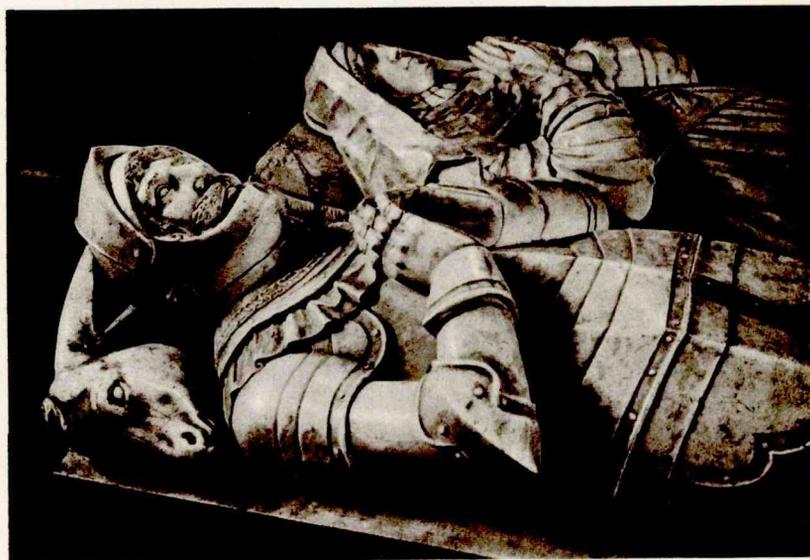
Of the many kneeling figures in the county the one remaining now in the cathedral, 1607, is a tablet placed

on the south-west crossing pier. It is in alabaster, to alderman Green and his two wives. It is unusual in that the figures face the spectator instead of facing each other before prayer desks. (The figures have suffered by having their sides hacked away.) It is in this genre that we have the name of the first monumental mason or sculptor whose work came to Chester from London and was erected in the church of St. John. The monument was destroyed soon after its erection during the Civil Wars, but the indenture for it is still in existence. This is between Alexander Cotes of Chester and Maximilian Cout or Portrain of London, formerly of Arras (alien), for a double monument with two canopies, beneath which were two couples kneeling at desks facing each other. The monument measured eight feet across and from ten to eleven feet in height. It was to be made in alabaster and to cost ten pounds. On the back of the indenture are the receipts for its erection and for the money received.

Of the later type of white-marble monument the two finest examples are at Higher Peover and Acton. The figures of Philip Mainwaring and his lady at the former place, erected in 1650, are finely modelled and have certain peculiarities. The armour of the knight is unusual; he is wearing a helmet with the visor raised to show the face. There is naturalness in the treatment of the effigies, and this is again noticeable in the lion at the feet of the knight whose paw overhangs the slab. Although Nicholas Stone was dead, this monument follows his tradition. The figures at Acton are even finer. The detail is carefully noted in all particulars and the heads are beautifully modelled, especially that of sir Thomas, which is surrounded by a flowing wig. They are the finest post-Reformation effigies in the county. The Brereton effigy at Cheadle in sandstone is a late and ungraceful effort of local origin; the body is stiff, the

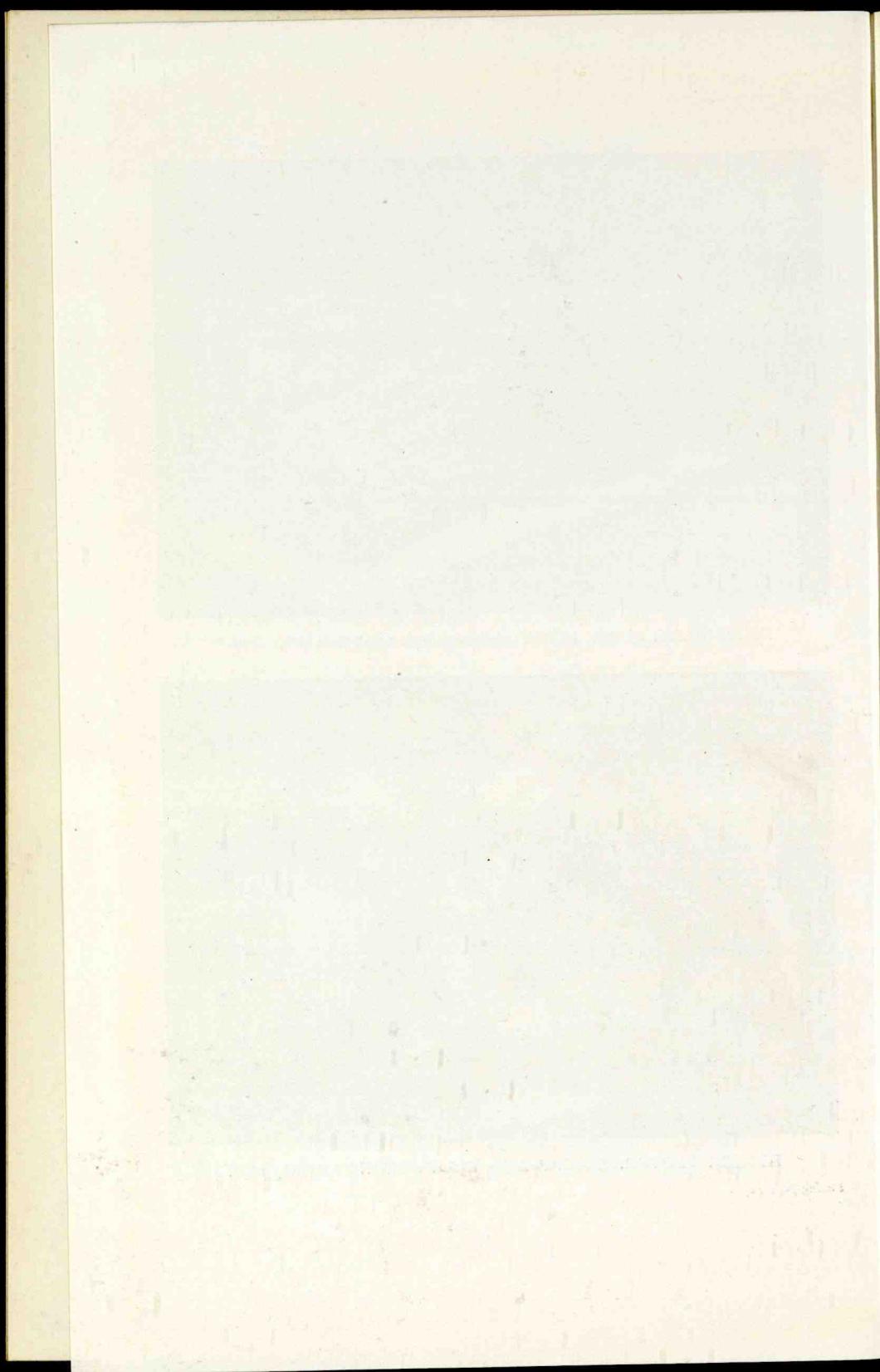


TARPORLEY. JANE DONE, 1662, AND MARY CREWE, 1690.



HIGHER PEOVER. PHILIP AND ELLEN MAINWARING, 1650.

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features poor and it was one of the last of its type to be produced.

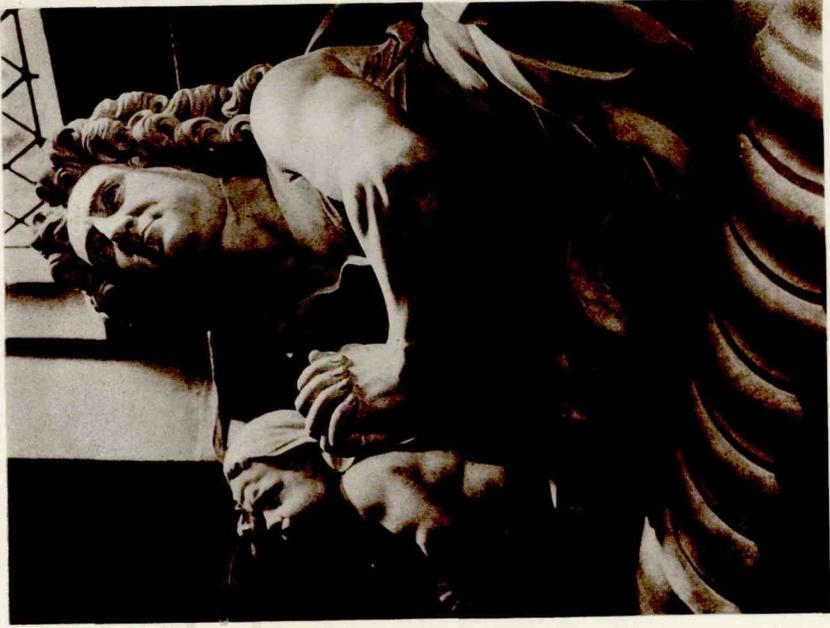
Although about this time the sculptors began to sign their work, this was by no means an invariable practice. The monument at Tarporley to Jane Done, Mrs. Mary Crewe and little Mary Knightly is unsigned. However, it is less difficult than others to allocate. It was made in 1698, the three effigies placed upon a black and white marble chest tomb, and is similar to three tombs at Great Mitton, Lancs., to the Shirburnes, of the same date. Fortunately an indenture for the Mitton work exists, signed by William Stanton of Holborn, London. The figures on both sets of tombs are executed in white marble, the effigies in contemporary costume, exquisite in outlook and execution, and ranking as first-class sculpture, delightful to look upon. Further, although the christian name is omitted from the signature, the monument to earl Rivers at Macclesfield is signed "Stanton, fecit London." It was executed in 1696 and shows that Stanton was sending work into Cheshire about that time. The Macclesfield figure is gracefully dressed in flowing robes, resting upon an elbow placed upon many cushions. He wears a beautiful and delicate lace stock, full sleeves with lace cuffs, and a fine wig.

Nor do I think there is much doubt as to the creator of the unsigned monument to sir John Crewe, 1711, at Tarporley. At Bloxham in Oxon is a parallel effigy to sir John Thorneycroft, 1725, the son of the Cheshire Thorneycrofts who settled at Milcombe. This monument is signed "Andrew Carpenter, London." His real name was Carpentiere or Charpentiere, a Frenchman employed by the duke of Chandos at Canons; he was for many years principal assistant to Van Ost, afterwards setting up for himself, and dying in 1737. The pose of the two figures is practically the same, reclining and resting upon the right elbow, which is placed upon a book. Both are

dressed in a toga open at the neck, leaving the arms and feet uncovered; the knees drawn up, the head raised, the eyes looking upwards and with voluminous wigs with well-carved curls. The rims of the slabs are gadrooned from the same detail. At Bowdon in the Dunham chapel are two stately monuments, one to lord Warrington, the other to two of his sons who died in early life, dated about 1727. It is interesting to note that both these monuments are signed by Andrew Carpenter who, like the Stantons, was sending his work into Cheshire.

In addition to the monuments mentioned at Bowdon, there are a few other wall tablets worth our attention. The one in the cathedral, 1607, to alderman Green, is designed in straight lines, with entablature, base, pilasters and tablet, with achievements of arms above and below, the figures being framed in an oblong space. The same scheme is used at Brereton, 1632, to the Smethwicks. The memorial has demi-figures set in an oblong frame; above, the entablature is enriched with a series of nine shields, below are three panels for the inscriptions. At Tarporley are two wall tablets designed as medallions set in rococo frames with panels beneath, the first, 1629, to John Done, the other, 1670, to John Crewe. The costume of John Done, who was by heredity the forester of Delamere, is well shown; he holds in his hand the famous bugle kept at his home, Utkinton Hall. John Crewe is in white marble, complete side face and is not so interesting. Other eighteenth-century tablets with either a bust or medallion are in the cathedral, to Barbara Dod, 1703, and bishop Stratford, 1707. At Bruera are two eighteenth-century tablets to the Cunliffe family, with pyramids, urns, cupids and medallions. The second is by Nollekens and is an excellent example of his abundant energies.

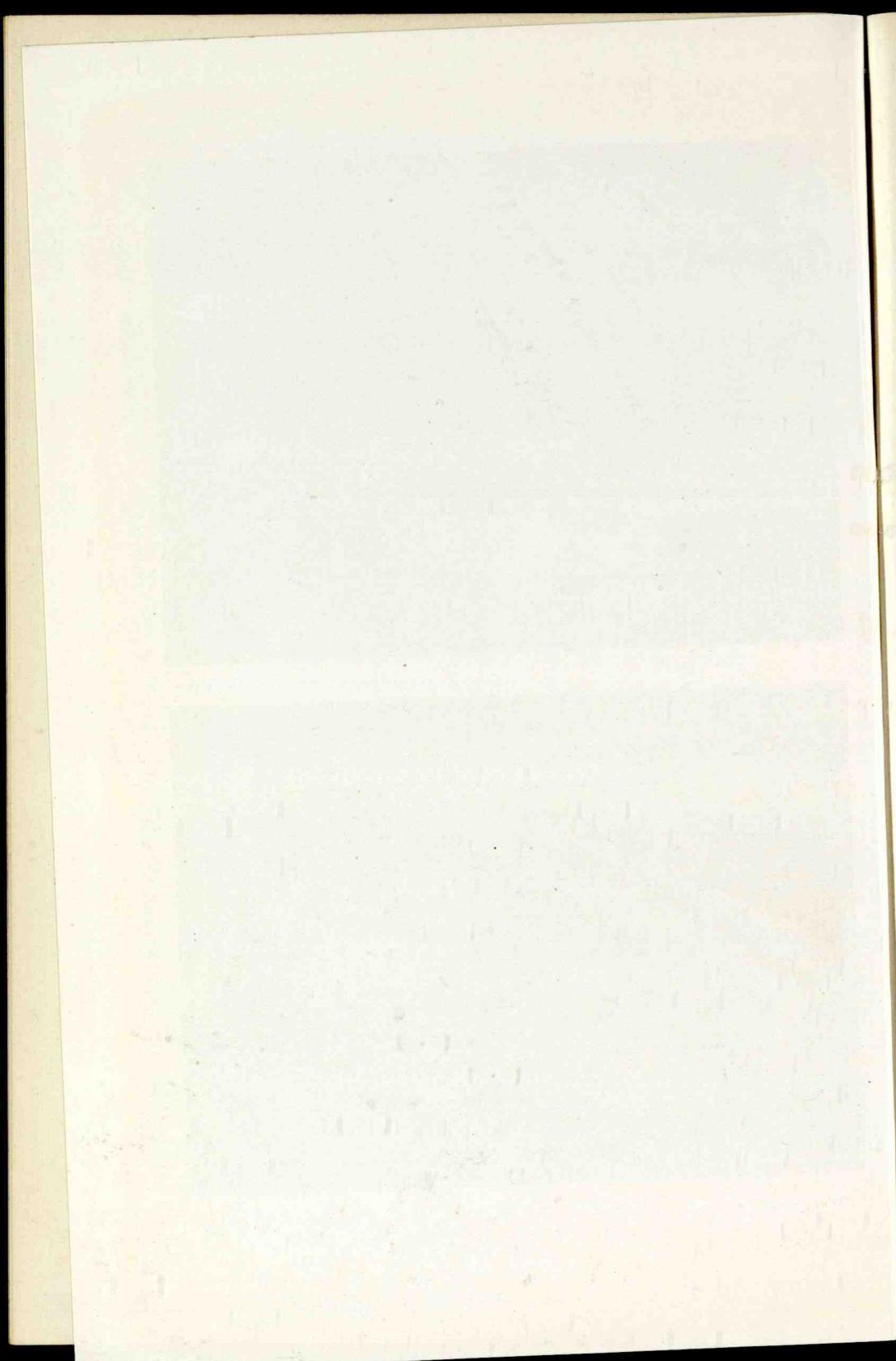
Of the incised alabaster slabs of the late sixteenth century, four in number, this type of memorial was



TARPORLEY. SIR JOHN CREWE, 1711.



MACCLESFIELD. EARL RIVERS SAVAGE, 1694.



sufficiently treated in a former paper on the mediæval effigies of Cheshire. Only one brass has escaped and that of no particular merit, at Middlewich, 1591. An incised marble or slate tablet at Heswall is a substitute for a brass and has in this way escaped the cupidity of the destroyers. Unfortunately the iron grates which once adorned many of the tombs have shared the same fate, the one remaining being before the Oldfield monument in St. Mary, Chester. It was there in Webb's day, for he mentions it in *Vale Royal*. It is forged with standards at each corner and one in the centre ornamented with five knots and a twist. The individual rails are squared iron, spiked at the top. The standards bear escocheons upon which coats of arms are painted. Ormerod mentions that round the tomb of lady Egerton of Ridley at Astbury was a nice old iron rail with a little vane at one corner. It was taken down to be re-emblazoned, and lost. The railings have now followed the vane.

This is not the place to dwell upon the humanities and follies, the loves and tragedies to which many of these monuments point—the faithful partnerships of many years standing, its shipwrecks, and the fickleness of human love which dictated the motto, by a grief-stricken husband, “The light of my life has gone out,” upon which Sidney Smith, hearing of his second marriage, commented “But he has since struck another match.” Many of the inscriptions tell us of pathetic griefs and frustrated hopes; as on the monument of sir Edward Fitton at Gawsorth, where it states of Margaret “he had only one little daughter who was prematurely snatched away,” and of little Mary Knightly of Tarpurley, who died on a visit to her granny, and who is buried with her aunt and grandmother, “in which her memory also appears by ye figure at ye feet, and has a deserved share, for of such is the kingdom of heaven.”

Sic transit gloria mundi.

II. THE EXISTING MONUMENTS.

The following is a chronological list of persons represented on existing monuments in Cheshire :

<i>Date.</i>	<i>Place.</i>	<i>Name.</i>	<i>Type.</i>	<i>Material.</i>	<i>Erection.</i>
1515	Peover	Mainwaring, sir John	incised	alabaster	1586
1529	Peover	Katherine M. (Hondford)	incised	alabaster	1586
1558	Prestbury	Warren, Edward, knt.	incised	gritstone	
1572	Prestbury	Worth, Jasper	incised	alabaster	
1573	Peover	Mainwaring, Philip	incised	alabaster	
1575	Budworth	Gt. Warburton, John de	effigy	alabaster	
1587	Peover	Anne M. (Leycester)	incised	alabaster	
1588	Malpas	Mary Cholmondeley (Griffiths)	effigy	alabaster	1620
1591	Middlewich	Venables, Elizabeth	brass	brass	
1596	Prestbury	Alice Worth (Draycot)	incised	alabaster	
1596	Malpas	Cholmondeley, sir Hugo	effigy	alabaster	1620
1597	Maxfield	Savage, sir John	effigy	alabaster	1630
1597	Maxfield	Elizabeth Savage (Manners)	effigy	alabaster	1630
1599	Astbury	Mary Egerton (Grosvenor)	effigy	alabaster	1609
1601	Bunbury	Beeston, sir George	effigy	sandstone	1620
1607	Chester	Green, Thomas, alderman	wall	sandstone	1620
1608	Gawsworth	Fitton, Francis	effigy	alabaster	
1613	Chester	Gamul, Thomas	effigy	alabaster	1616
1614	Wybunbury	Smith, sir Thomas	effigy	alabaster	
1614	Wybunbury	Anne Smith (Brereton)	effigy	alabaster	
1616	Chester	Oldfield, Philip	effigy	alabaster	
1619	Gawsworth	Fitton, sir Edward	effigy	alabaster	
1619	Heswall	Glegg, John	incised	alabaster	
1626	Gawsworth	Anne Fitton (Holecroft)	effigy	marble	
1627	Bowdon	Jane Brereton (Warburton)	effigy	alabaster	

1629	Tarporley	Done, John (Forester)	bust	alabaster	
1630	Bowdon	Brereton, William	effigy	alabaster	
1631	Gawsworth	Fitton, Margaret (child)	effigy	alabaster	1663
1632	Brereton	Frances Smethwick (Coleclough)	bust	alabaster	
1638	Gawsworth	Jane Fitton (Trevor)	effigy	alabaster	
1640	Chester	Alice Gamul (Bavand)	effigy	alabaster	1616
1643	Gawsworth	Fitton, sir Edward	effigy	alabaster	1663
1643	Brereton	Smethwick, William	bust	alabaster	
1644	Gawsworth	Anne Fitton (Barrett)	effigy	alabaster	
1647	Peover	Mainwaring, Philip	effigy	marble	1650
1654	Chester	Gamul, sir Francis (child)	effigy	alabaster	1616
1656	Peover	Ellen Mainwaring (Minshull)	effigy	marble	1650
1660	Acton	Wilbraham, sir Thomas	effigy	marble	1661
1660	Acton	Eliz. Wilbraham (Wilbraham)	effigy	marble	1661
1662	Tarporley	Jane Done	effigy	marble	1698
1670	Tarporley	Crewe, John	bust	marble	
1673	Cheadle	Brereton, sir Thomas	effigy	sandstone	
1674	Tarporley	Mary Knightly (child)	effigy	marble	1698
1690	Tarporley	Mary Crewe (Done)	effigy	marble	1698
1694	Maxfield	earl Rivers (Savage)	effigy	marble	1696
1703	Mottram	Bretland, Reginald	effigy	marble	
1703	Chester	Barbara Dod	bust	marble	1723
1707	Chester	Stratford (bishop)	bust	marble	
1711	Tarporley	Crewe, sir John	effigy	marble	
1727	Bowdon	Booth, Langham and Henry	busts	marble	
1767	Bruera	Cunliffe, sir Ellis	medallion	marble	
1778	Bruera	Cunliffe, sir Robert	medallion	marble	

ACTON, to the Wilbrahams, about 1660.

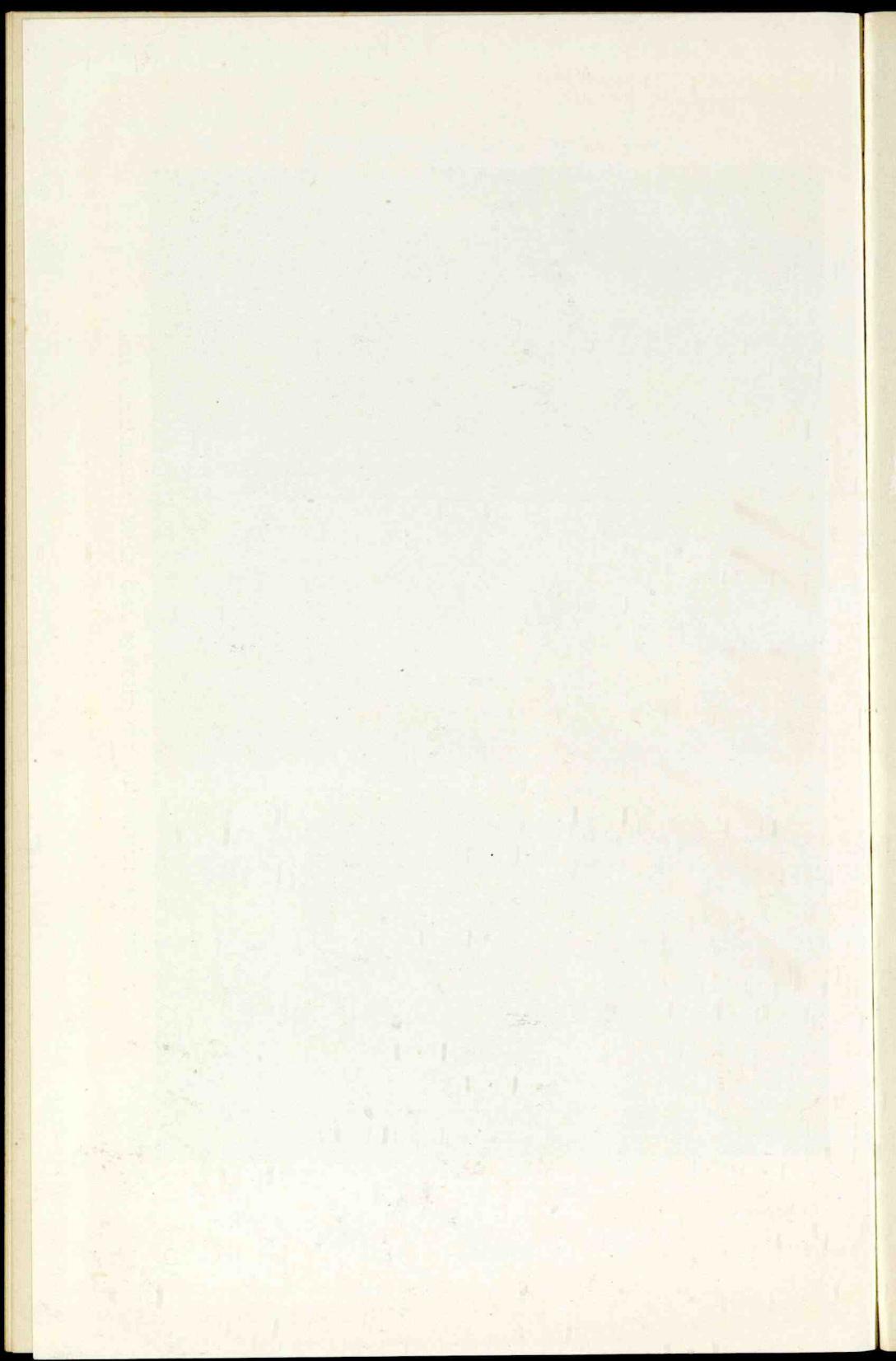
This tomb commemorates two generations of the same family. As the second died in 1660 and his wife's death is not mentioned, it was probably erected either by her or her son. It is a chest tomb, composed of white and black marble, the sides with inscribed panels, the ends with coats of arms.

The knight's head reposes upon a cushion. He is bare-headed, with long flowing curly hair reaching to the shoulders, formed rather like a wig. He wears a moustache and a small goat beard. Round the neck is a piece of lace or some similar material. The cuirass and tasses are in one, the latter riveted on the former, and above the rivets a series of hinges. The cuirass has almost lost its ridging and projects out at the abdomen. The cuirass is fastened to the back-plates by iron hooks. The pauldrons and brassarts are in one piece, semi-circular in shape, with four divisions coming over the shoulders; the edges decorated with scalloped leather. The brassarts are in two pieces, the vambraces plain, hinged and hooked, the elbow-kops ornamented, the wrists with turned-back cuffs, the hands bare. The tasses or placcates are five in number, shaped to the body and edged with scalloped leather. Narrow ornamental belt with buckles and sword straps. The thighs are protected with laminated pieces, seven in number, with the same edgings; the trunk-hose full at the back. Large knee-kops with large rosettes at the sides, the kops laminated on either side. The greaves hinged and hooked. The sabotons square in the toe and laminated. Spur straps at the ankles. The effigy lies upon a loose and elaborate mantle.

The lady is dressed in widow's weeds. The head reposing upon a cushion is enclosed in a tightly fitting frilled cap, tied under the chin. Over the cap is a caul hanging from the back, coming over the head. Round the throat and neck a loosely tied scarf. The bodice comes well down in front to a sharp point, with full sleeves and turned back cuffs. She wears a triple string of pearls on each wrist as a bracelet, a rosette of pearls on the back of her right hand, with which she holds a handkerchief and a book. The skirts are long and straight covering the feet which rest upon a wolf.



ACTON, NR NANTWICH. SIR THOMAS AND LADY WILBRAHAM, 1660.



At the east end of the tomb are the arms of Wilbraham of Woodhey quartering Wilbraham of Dorfold. At the west end those of Wilbraham impaling Savage. On the south side of the tomb is this inscription :

Lectissimorum conjugum par.
Ricardus Wilbraham eques et baronettus,
Thomae Wilbraham de Woodhey armigeri
et Franciscæ filiae Hugonis Cholmondeley
de Cholmondeley equitis
filius ;
unica et pientissima uxor
nomine et re Gratia, Johannis Savage de Rock Savage
equitis et baronetti filia.
Utrosq' coelo dignos, terris majores, reddiderant
pietas, virtus, fides,
hic fortis, justus, sapiens ;
illa benefica, affabilis, pia,
numerosa sobole, filiis sex, filiabus septum donati.
mortuus est 3^o Apri's, año Domi MDCXLIII.
aetat. LXIV.
Moerens uxor marito et filiis omnibus supervixit : Infelix !
Conjugis pariter et prolis vidua
mortua est 8 Martii MDCLXI
aetat. LXXVI.
Ne posteros capiat oblivio
hoc sacrum nurus fideli commisit marmori.

On the north side of the tomb is the following inscription :

Siste advena,
qui vir hic situs sit te morae pretium erit.
Thomas Wilbraham, baronettus,
Richardi Wilbraham, militis ac baronetti,
ac Gratiae conjugis,
filius haeresq.
Uxorem duxit. Elizabetham, Rogeri Wilbraham,
equitis aurati
(regi Jacobo libellorum supplicum magistri,
Filiam cohaeredem.
Physicis, theologicis, perlegendo, scribendo,
Plurimum versatus ;
Summa humanitate, sapientia, amaenitate, et probitate
aeternum celebrandus ;

paucis tamen (humilitate propria, saeculoq. iniquo)
celebris.

Septem habuit filios, filiam unicam, amicos plurimos,
inimicum neminem.

Tempora optimus supervixit pessima,
caelumq' rediit Oct. XXXI
anno salutis MDCLX

Amantissimo et optime merenti conjugii uxor maerens P.
usque dum dilectos cineres complecti datum sit,
luctus monumentum spirans, et majus ipsa superfutura.

Sir Richard Wilbraham of Woodhey, knt. and bart., was born about 1578, created a baronet May 5th 1621 and died April 1643. He married Grace, daughter of sir John Savage of Rock Savage. He repaired the church at Acton in 1618.

His son sir Thomas, knt. and bart., was born 1601 and died Oct. 31st 1660. During the Civil Wars he had to compound for his estates at a price of £2,500 and died seven months after the Restoration. He married Elizabeth, second daughter and co-heiress of sir Roger Wilbraham of Bridgemere, Co. Chester, Knt., Solicitor-General in Ireland for Queen Elizabeth. Roger was of Gray's Inn and was the son of Richard Wilbraham of Nantwich, who died 1612. He had two brothers, Richard of Lincoln's Inn, obiit 1601, and Ralph of Dorfold. The family purchased Rode in 1669.

It is the later generation the effigies represent, the lady's feet resting upon a wolf, a badge of the Wilbrahams. The coat of arms of Rode and Woodhey are the same and differ from Dorfold, which is quartered with another. At the west end of the tomb the Savage coat of six lions rampant.

ASTBURY, to lady Egerton, 1609.

Ormerod states that this tomb was originally in the south-east angle of the chancel, surrounded by an iron grate. It is now placed in the north chapel, a coat of arms being still on the chancel wall. Two sides of the tomb are quite plain, the north side has three ornamental shields on a plain unpanelled background. The whole work is in local red sandstone.

The lady wears a modified form of French hood, the caul having a broad folded tail doubled back and brought forward on the top of the head. The hair is not shown. The deep

ruff round the neck rises with the collar below, becoming high up at the back of the neck. The bodice with a high and stiff buckram collar forming a long-waisted corset or bodice coming to a sharp peak in front, tied round the waist and finishing with a bow and tassel. The skirt begins to project out at the waist. The sleeves are bolstered out, with small ruffs encircling the wrists.

The shield and mantling originally above is as follows: a lozenge in which are the arms of Grosvenor with five quarterings. 1. Azure a garb Or. 2. Sable, a cross patonce Argent for Pulford. 3. . . . three pheasants close Or, for Phesant. 4. quarterley Sable and Argent, a cross patonce counter-changed for Eaton. 5. Azure an eagle displayed Argent for Rudware. 6. Azure, two bars Argent, for Venables.

At the sides of the tomb are three shields. The first, Azure, two bars Argent, over all a bend compone Or and Argent for Legh of Adlington, impaling Brereton, with a crescent Argent and cross Gules for difference. Second, the arms of her son Ralph Egerton, impaling the coats of his two wives, Argent a chevron Sable between three text T's of the second, for Honford, and the Dutton coat with a crescent for difference for Warburton. Third, the coat of her daughter Dorothy, impaled by those of her two husbands, Brereton of Tatton, Argent two bars Sable, a mullet Sable in chief and a crescent on a barr and Legh of Lyme, Gules a cross engrailed Argent.

Round the edge of the tomb is the following inscription:

" Hic Jacet D. Maria Egerton, ex antiqua Grosvenorum familia oriunda nup' Ric' Egertō de Ridley equitis aurati uxor, plena annorū XXVI die Mart, anno verbi incarnati 1599.

At the end of the tomb:

" Radulphus Egerton de Ridley filius charissimus in memoriam officiosae pietatis matri bene merenti hoc monumentum posuit aō D'ni 1609."

Ormerod states there was a nice old iron rail round the tomb with a little vane at one corner with the arms of Legh and Grosvenor impaling Egerton. It was taken down to be re-emblazoned and was lost.

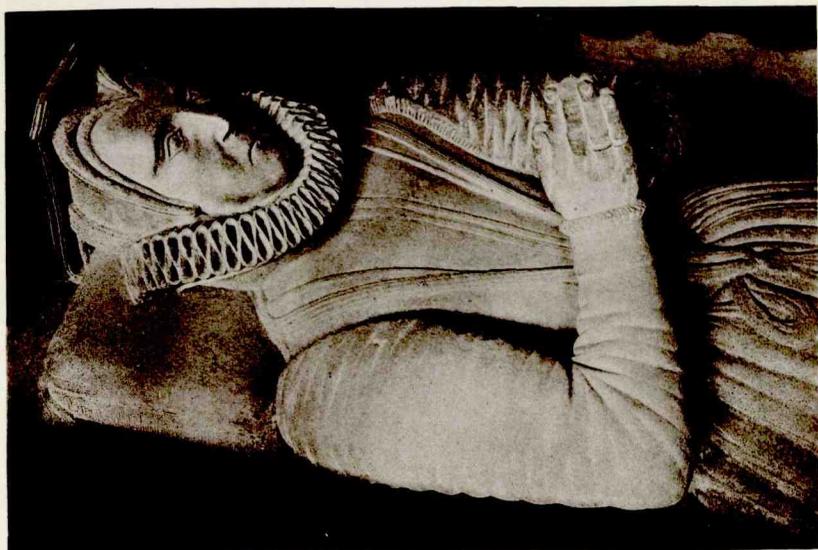
Her will is printed in *Lanc. & Ches. Wills*, vol. 2, as the will of Dame Mary Egerton of Astbury, widow. She died 26th of March 1599. She was the daughter of Richard Grosvenor of Eaton, esq., and was one of fifteen children, six brothers and nine sisters, and she is placed last. She married first Thomas Legh of Adlington, esq. He was born in 1527 and died in 1548 aged twenty-one years. His father died at the age of thirty-two when Thomas was two years of age. Her second husband was Sir Richard Egerton of Ridley, knt., by whom she had Ralph, son and heir, William and Dorothy wife of Richard Brereton of Tatton and Worsley.

Recusancy in Cheshire. 1580. Names of 12 gentlemen and one lady in Cheshire whose houses are greatly infected with Popery, and not looked into, together with particulars of their families, etc. Sir Ralph Brereton, George Massey-Manley of Poulton, John Massey of Coddington, Richard Massey of Aldford, Bromley of Hampton post, lady Egerton of Ridley, sir Piers Leigh a justice, John Dutton of Dutton, Wm Dayenport of Broughall, Massey of Sale and Roland Dutton of Hatton. (*Cheshire Sheaf*, 1898.)

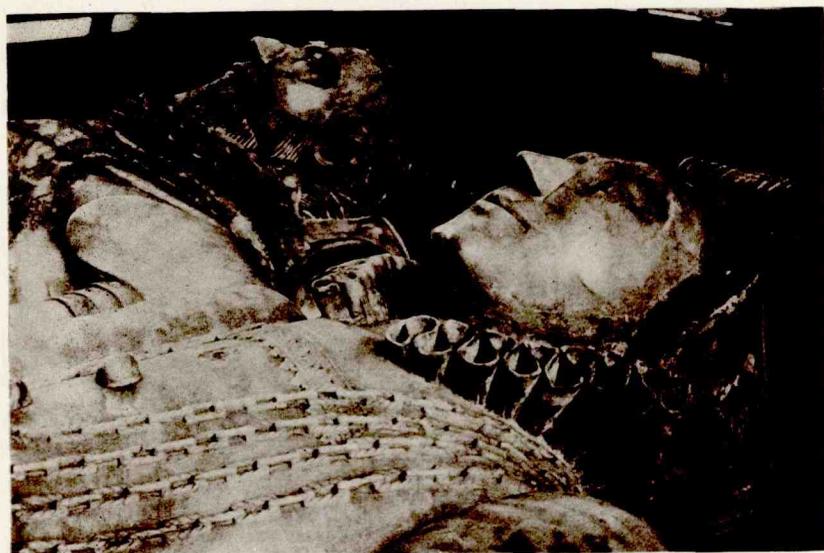
Contributions to armaments in defence of the Armada. The ladie Egerton of Ridley, Feb. 20th 1588, fifty pounds.

The statutes against the papists were put into force with rigorous severity in the parishes of Bunbury, Tarporley and Tarvin, the theatre of Cheshire puritanism. The bodies of recusants were buried at night without the attendance of friends or rites; and the stigma of papist and excommunicate attached to their names in the parish register. Several of the Egertons of Ridley were marked and the widow of sir Richard Egerton was persecuted, from the honorable testimony of many illustrious characters of the day, brought forward to mitigate her sufferings, and prompted by the interest of the illegitimate son of her husband, Thomas lord viscount Brackley, the chancellor of England.

From *Desiderata Curiosa* is a letter from sir George Bromley to sir Henry Stanley and bishop Chadderton, May 7th 1582, desiring them to respite for three months the appearance of lady Egerton of Ridley then indicted as a recusant: stating that he had lately conferred with her, and finds "good hope

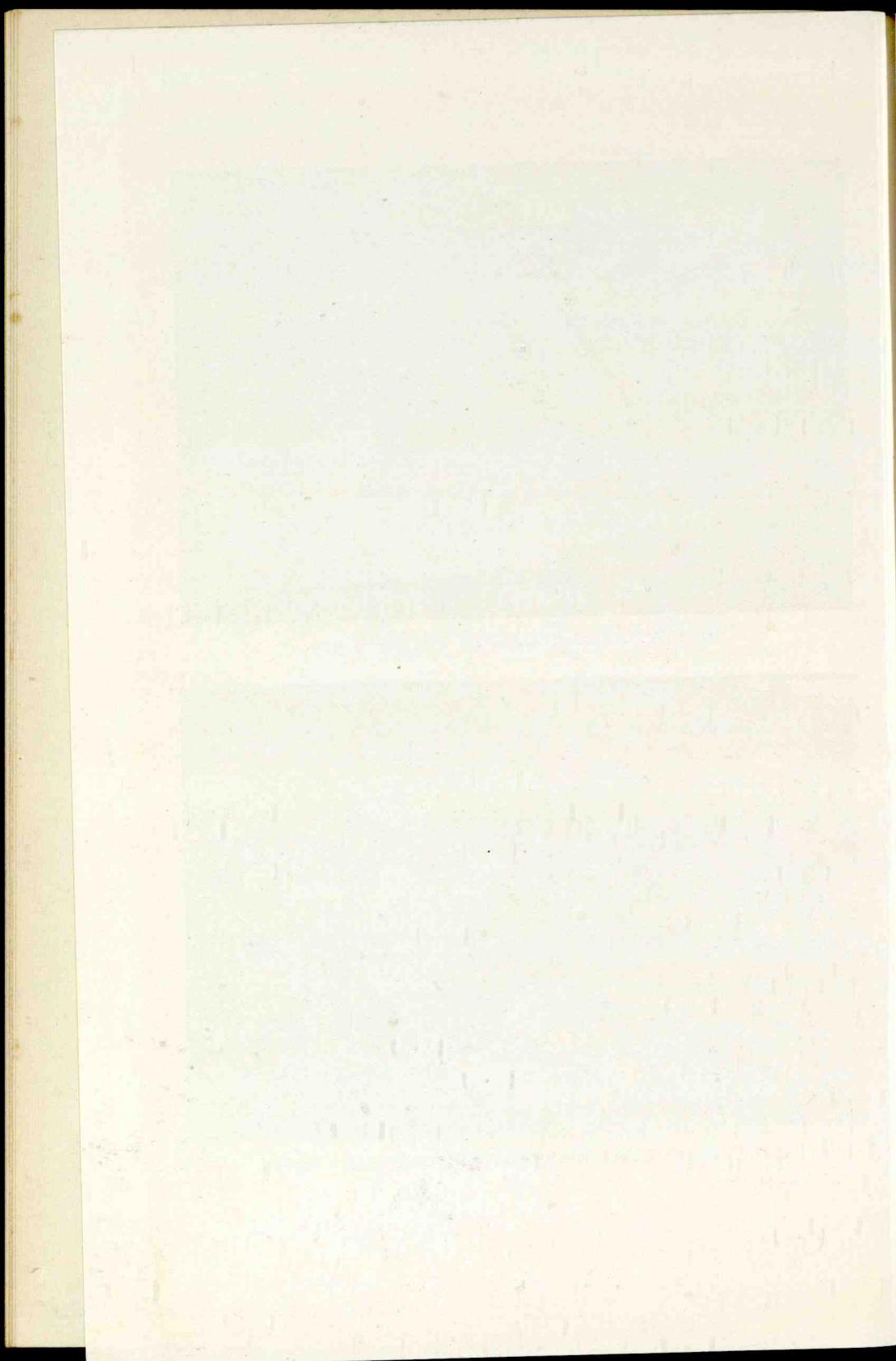


ASTBURY. LADY ELIZABETH EGERTON, 1609.



MALPAS. SIR HUGH AND LADY CHOLMONDELEY, 1596

Facing page 32]



of conformity in her," and that she is content to confer with such as are well affected to religion, and are able to persuade her: dated at Wrexham.

Another letter, to the same, from sir Thomas Bromley, lord chancellor, dated at Charinge Crosse, 1 July, 1582, says, "I have been acquainted with her longe and have alwaies known her in other respects to be very well given, and, in regard thereof, to pitie her the more. I would say that, by gentle means, and by conference with some grave and learned men, she maie be perswaded and wonne (yf it maie be) whereof I have some good hope."

Sir Christopher Hatton (Windsor, Jan. 10, 1582-3) prays a respite of proceeding to Michaelmas, albeit she hath not conformed herself to her majesty's wishes, "upon a certain precision of Conscience incident to her sex. Yet in other respects she hath always shown herself very dutiful, and of good behaviour so farre forth, as she continually entertaineth a chaplain in her house, who usually saies the service both for her household and neighbours, according to her majesty's laws." On these grounds, knowing her to be very aged and in a very weak disposition of health, troubled with sundrie infirmities, he prays "that her health may not be endangered with imprisonment, but that she may be reduced by gentle means."

She survived this constant persecution for sixteen years (Ormerod).

Extract from her will:

"Ytt ys my mynde that the sayd Rauffe E. esqir, Richard E. and the sayd Rauffe E. the yonger shall yearely duringe their lyves bestowe at the feast of th' annuncacion of the Blessed Mary the Virgin and St. Mychaell th' archangell by even porcons amongst the poorest inhabitants and house holders of the severall parishes hereafter mencionedd the severall somes of money sett downe as followeth, viz, to the poorest inhabitants and house holders within the parishe of Prestbury, Astbury and Bunbury, to each parish fyve pounds. To the poor within the towne of Houlte in the countie of Denbigh, in the parishe of Eccleston, in the towne and parishe of Torpuley, Malpas, Acton, and Tattenhall, each one fforty shillinges, to be distributed so as no one

poore person in the townes and parishes aforesayd shall receyve above vjs. viijd. in any one yeare without ffraude or covyn etc. etc."

BOWDON, to the Breretons, 1630.

The monument is composed of alabaster. It is well designed and carefully finished. The base of the tomb is flanked by wide pilasters, the long centre panel with kneeling weepers in bas-relief. The lady is placed in front, the husband on a higher shelf behind. The back of the canopy is a semi-circle, the spandrels decorated with shields; within the arch is the inscription and an achievement of arms. In front are two pillars, the bases with the arms of Brereton and Warburton. The columns have good Corinthian caps holding an entablature supporting a flat soffit.

It was originally in the Carrington chapel but at the rebuilding was placed in the north transept.

The lady has curly hair showing at either side her caul, which comes over her head to a point in front; she wears a large open ruff. The bodice has a low square neck with a rosette or broach in front, fastened in the centre, the bodice coming down in front to a point. The waist is encircled by a sash tied in a bow. The sleeves extremely full, puffed and slashed with embroidery at the edges of the slashing. The elbows have cords tied round them fastened with a rosette at the side, the cuffs being turned back. The skirts are full, but the farthingale has now disappeared. The shoes have rounded toes. The hands are lost.

The man has a bare head reposing upon cushions. Half-length curly hair, moustache and rather long goatee beard. A fine quadruple compressed ruff round his neck. A tight jacket closely buttoned in front, finishing below the waist in a splay fastened with a bow. The sleeves very full, buttoned tightly round the wrist with a series of small buttons. Over all a mantle trimmed with fur reaching to the feet, the sleeves very wide and cut off at the elbow but with long tails hanging down to the knees, the edgings trimmed with needlework in a series of horizontal bay leaves finishing at the edge in large buttons. The boots are almost square in the toe.

The lower garments are hidden under a cloak. The hands bare.

The male weepers. The first kneels at a desk, two feet six inches in height. They vary very little, but the majority have half-length hair, moustaches and short beards. No. 3 carries a skull. They have deep ruffs, close-fitting jackets closely buttoned in front, finishing in a splayed waist. The trunk hose very full and pleated. They kneel upon cushions. From the backs hang mantles.

The female weepers hold their hands in prayer. There are three girls and an infant. The hair of the first is done up in a close-fitting cap trimmed with lace, the second and third with long hair coiled round at the back. They have short stiff collars with capes covering the shoulders, trimmed with deep pointed lace and edged. Puffed sleeves tied at the elbows and completed with a rosette at the side, the cuffs turned back. They are dressed in close bodices buttoned down the front and coming to a point; at the back of the shoulders are loose squared epaulets. The skirts full, the shoes not shown. Between the sixth and seventh is an infant dressed in swaddling clothes.

There is impaled beneath the canopy two escutcheons, Brereton and Warburton arms conjoined. The family arms are charged with twenty-seven quarterings, eighteen Breretons and nine Warburtons, impaling Hugh Lupus, Cholmondeley, Booth, Warburton, Egerton and others.

Latin Inscription :

“ M.S.

“ Sub hoc marmore humata requiescunt corpora Gulielmi Brereton, de Ashley in comitatu Cestriae, armigeri, et Janae uxoris ejus, quorum altera genus et originem duxit ab antiqua et illustri familia et progenie Brereton de Brereton in praedicto comitatu, altera ex clara vetustaque orta fuit Warburtorum prosapia et erat una ex filiabus et cohaeredibus Petri Warburton de Arley, in praedicto comitatu, armigeri, nuperrime defuncti. Liberos susceperunt mares, Richardum, Thomam, Gulielmum (in D'no placide obdormientem) et Petrum : foeminas, Franciscam, Mariam corporis etiam vinculis solutam, Annam, et Catherinam. Casto ac conjugali amore se invicem fruebantur ;

pauperes advenasque liberali, benignoq. hospitio excipiebant; vinculum amicitiae cum familiaribus in ita servabant intemeratum; purae et orthodoxae religioni constanter adhaerebant; et quum hujus vitae stadium (ut Christianos decuit) pie religioseque peregissent vitam cum morte commutabant, laetam nunc et gloriosam in Christo corporum resurrectionem expectantes ambo e vivis excedentes, quietis portum, quietis quidem, die scilicet dominico appulerunt, Jana scilicet Martii 2^o anno Domini 1627, aetatis suae 63, Gulielmus autem Augusti 29, año D'ni, 1630 aetatis etiam suae 63."

Translation of the above (see Ingham's *Altrincham and Bowdon*, page 21):

"Under this monument lie interred the bodies of William Brereton, of Ashley, in the county of Chester, esq., and Jane his wife; the former of whom derived origin and descent from the ancient and illustrious family of lord William Brereton, of Brereton, in the aforesaid county; the latter was one of the daughters and co-heiresses of Peter Warburton of Arley, in the same county, esquire, lately deceased. They bore male children, Richard, Thomas and William (peacefully sleeping in the Lord) and Peter; females, Frances, Maria (also overcome by the bonds of death), Ann and Catherine. They enjoyed themselves in conjugal and chaste love; they adhered strictly to and exercised the principles of the true and orthodox religion (as Christians ought to do); and having walked this life righteously and holy, are now awaiting the joyful and glorious resurrection by the body of Christ to be conveyed to the heavenly abode of rest, unto which they were called. Jane, his wife, died March 2nd, 1627, aged 63 years; William died August 29th, 1630, also aged 63."

William was sheriff of Cheshire in 1609. He was the heir of George and Sybill. He married on December 3rd, 1589. Their children were baptized as follows: Richard, Dec. 1590. Frances, August 1592. Thomas, March 1594. Mary, October 1595. William, December 1596. Anne, January 1597. Katherine, March 1598. Peter, August 1601.

BOWDON, to the Booths, 1694 and 1727

Both these monuments are signed by Andrew Carpenter or Andre Carpentiere, who was a Frenchman employed by the duke of Chandos at Canons. He was for many years assistant

to Van Ost, afterwards setting up for himself in London ; he died in 1737. Both are important pieces of work by a sculptor whose signed work is rare. Neither of them contains a statue of the deceased but both have excellent sculpture. The earlier of the two is placed on the south side of the chapel between two windows. The lower part consists of an elaborate Renaissance tomb in coloured marbles. At either end are seated two nearly life-size females representing Wisdom (with a book) and Vanity ? (with a serpent and mirror). Between the two figures is a fine coat of arms with supporters. The upper part of the monument, almost reaching to the roof, consists of framed marble slabs with inscriptions to the earl of Warrington and his wife.

The larger and later monument is placed against the east wall and is to the two sons of the earl who both died in middle age, Langham and Henry. The design is more restrained ; it is about twelve feet in height. The chest has wide pilasters and a central panel contains the inscription. Upon the chest is a coffin-shaped renaissance chest upon feet, from the back of which rises a black marble pyramid which supports a large shield with sixty quarterings connected with the Booth family. On either side the pyramid towards the top are two medallions with portraits of the two sons facing each other wearing the curly wigs of the time. The monument is framed by a canopy supported upon fine marble pillars with Ionic caps ; the entablature having an elliptical pediment above. On either side of the pediment are seated cherubs, the centre having a coat of arms. The monument is flanked by standing cherubs, the left with its foot on a skull, the right with a doused torch.

The inscription on the monument to Langham and Henry Booth :

This monument is
erected
to the ever valuable *memory* of the Honourable
Langham and Henry Booth,
younger sons of the
Right Honourable Henry late Earl of
Warrington.

Both of them began their earthly pilgrimage on the
 Lord's Day
 and,
 having fought the good fight,
 cheerfully resigned their souls into the mercifull
 hands of God their Saviour
 Jesus Christ,
 finishing their course in ye XL year of their respective ages,
 the former on the 12 of May MDCCXIV
 the latter on the 11 Feb. MDCCXXVII, do now rest in hope to
 their bodies [receive
 immortal and glorious
 in the great day of the Lord.

Here follow two verses from the book of Wisdom 3 and 4.

BRERETON, to the Smethwickses, 1643.

In the south-east corner of the south aisle, over the Smethwick hall pew, is a large alabaster tablet built up in oblong forms, with a small one at the top above a frieze of shields. Below this is an oblong opening in which appear half-length figures of William Smethwicke and his lady. Below this opening are two oblong tablets with the inscriptions, with a third tablet in the centre below. The side pilasters are decorated with swags of fruit and the whole has at one time been coloured.

He is bare headed with moustache and clipped beard, wearing a wide ruff, a close-fitting jacket closely buttoned, the sleeves with turned-back cuffs. Over all a mantle coming down in front with a wide collar.

She wears her hair long and curly with a caul over her head spreading on to the shoulders. Round the neck a deep ruff; tight bodice with low-cut neck, coming to a point at the waist and tied with a bow of ribbon. Full sleeves and turned-back cuffs. The hands missing. Between the figures are two books.

From Ormerod. The monument originally finished with a shield, now lying in the chancel, on which were the arms of Smethwicke; Or, three crosses patee fitché Sable. On the frieze were originally nine shields. (1) Smethwick, impaling Brereton; Arg. 2 bars Sable. (2) Smethwick impaling

Davenport ; Arg. a chevron Sable between 3 cross crosslets fitchee of the second. (3) Smethwick impaling Radclyffe ; Arg. 2 bends engrailed Sable, a label of 3 points, Gules. (4) Smethwick impaling Kingsley ; Vert. a cross engrailed Ermine. (5) Smethwick impaling Downes ; Sable, a hart lodged Arg. (6) destroyed. (7) Smethwick impaling argent, fretty Gules, on a canton Azure, a cross patee Argent. (8) Dexter coat destroyed ; impaling Vernon ; Or, on a fess Azure, 3 garbs Or. (9) destroyed.

Inscriptions. Under the male figure on a tablet of black marble :

“ Here lieth interred the body of William Smethwicke, of Smethwicke, esq., who mindful of his death, erected this monument for himselfe and his wife, pious to God, pious in good workes ; which William was born October 1, anno D’ni 1551 and died June 16th, anno D’ni 1643.”

A similar tablet under the lady as follows :

“ Here alsoe lieth the body of Frances Smethwicke, daughter of sir Anthony Coleclough, knight, married to William Smethwicke aforesaid, and lived in wedlocke with him 58 years, a devout and hospitall matron, borne anno Dom. 1557, in the castle of Kildare, in Ireland, Novemb. 6, and died 1st of May, 1632. Mors absorpa est in victoria.”

On the third tablet underneath the other two are these verses :

Mortis in hac camera speculari hic nobile compar,
Par aetate sua, par pietate sua ;
Una fides vivis, mens una, unita jugumq ;
Traxit honoratum copula lustra decem.
Vita una juncti, tumulo hic junguntur in uno,
Uni quis strueret bina sepulchra pari
Ille inopum, memor ille Dei, memor ille sepulchri,
Condidit hic, sub quo conditor ipse gero.

BRUERA, to the Cunliffes, in the south chapel, 1767-1778. The earlier monument to sir Ellis Cunliffe 1767, the second to sir Robert Cunliffe 1778. They are both in white marble. They are the usual type of the time, the lower part forming a large framed panel for the inscription, above which is placed a pyramid of black marble. In front is a cupid holding a

medallion with a portrait of the deceased. The earlier is efficient but uninteresting. The bust of sir Ellis represents him as a Roman with short curly hair, clean shaved, wearing a toga. The cherub is unveiling the medallion and holds a doused torch in his left hand.

The monument to sir Robert is the more pleasing, the cherub is sat, lifting away the drapery with his left hand, and pointing to the bust with his right. The medallion is hung from an urn against which it reposes. The cherub is delightful, with diminutive wings. Sir Robert is shown with long hair, clean shaved, no clothes are showing. This example is by Nollekens, who was a most industrious and fashionable sculptor especially of busts, who died in 1823, aged 86.

Earlier monument, the arms of Cunliffe, Sable, three conies current Argent ; crest on a wreath a greyhound seiant Argent. On an escocheon of pretence, Gules, three demi-lions Argent, in the centre a crosslet bottonee fitchee Or, for Bennet.

Inscription :

To the memory of
Sir Ellis Cunliffe, of Saighton, baronet,
on whom his God bestowed every earthly blessing,
excepting bodily health,
Obliged on this account to remove for some years into
the milder climates
of Europe,
he returned to England with health improved,
his solid understanding untainted with folly,
his morals uncorrupted by vice,
his religious principles undebased by libertine or super-
stitious communications,
and with a steady attachment to
his king and the liberties of his country
Being such a man
he was unanimously elected in the year 1755,
to represent in parliament
the commercial town of Liverpool,
and served his constituents and his country with so much
integrity, assiduity, and success,
for he was neither venal nor factious,
that in the year 1761 he was again elected to the same
important trust,

which he has faithfully discharged
till disabled by bodily infirmities.

Since, after a slow and languishing decay,
he died on the 16th of October, 1767.

He left issue two daughters by his wife,
Mary, youngest daughter of Hen. Bennet, of Moston, Esq.
who, to manifest her regard and gratitude
to the best of husbands, has erected this.

The second monument, to Robert Cunliffe, has the arms of
Cunliffe impaling Wright. The inscription is as follows :

Erected by conjugal gratitude
to the memory of sir Robert Cunliffe, of Saighton, bart.
who departed this life in the year 1778, aged 58 years.

He married,
from sincere affection and disinterested esteem,
Mary, daughter of Ichabod Wright of Nottingham, esq.
who, with one son and three daughters, survived him,
regretting their loss, but resigned to the will of God.

For
pious and humane through the whole course of life
he so discharged the connubial, social, and parental duties
as truly to deserve this comprehensive character,
He was a good Man.

GREAT BUDWORTH, the Warburton effigy, 1575.

Alabaster effigy, badly mutilated, of a knight in plate armour
now lying on the floor of the south chapel.

The head is resting on a helm, bare, with a short beard
and moustache. Round the neck a deep lace collar. Cuirass
slightly pointed and short, finishing above a leather waist-
belt. The pauldrons semi-circular almost meeting across the
chest. The brassarts forming part of the pauldrons, laminated
in three, below in four. The vambraces plain, turned back
cuffs and elaborate elbow-kops mutilated. Fairly long tassels
with five laminations, rivetted and beautifully engraved.
The sword-belt crossing the tassels towards the left. The
trunk-hose appearing below the tassels and tucked into the
knee-kops, the hose being full and pleated. Large knee-
kops with heart-shaped pasguards, the greaves plain plate,
the feet broken away. The figure lies upon a woven mat.

In connection with this effigy is the following modern inscription :

“ Hic jacet Joh'es Warburton de Arley, in com. Cestr. miles qui duxit in uxorem Mariam, filiam Willi' Brereton de Brereton, in com. pr'd' militis per quam habuit quatuor filios, quinque filias. Obiit in anno 1575, aetatis suae 52. Qui fuit in religione co'stans, amator literarū et amicus pauperū.”

The effigy is assumed to represent sir John Warburton, knt., son and heir of Arley, obiit Aug. 31st 1575, aged 52, buried at Great Budworth. He married Mary, daughter of sir William Brereton of Brereton, knt. There is a full-length portrait of him at Arley hall (Ormerod). It is probably his arms and name engraved on the west front of the tower.

In the same chapel is a coat of arms in white marble now attached to the wall with the following quarterings :

“ 1. Quarterly, 1 and 4. Argent, 2 and 3. Gules, a fret Or ; a crescent for difference : original coat of Warburton. 2. Argent, four barrulets Argent : Mainwaring. 3. Argent a chevron Sable between three cormorants proper : Warburton. 4. Argent two chevrons Gules, on a canton of the second, a mullet Or : Warburton ancient. 5. Argent, an escocheon Sable, voided of the field within an orle of martlets of the second : Winnington. 6. Azure, a garb Or : Grosvenor. 7. Sable, a cross patonce Argent : Pulford. 8. Azure, three pheasants Or : Pheasaunt. Motto “ Je voll droit avoir.”

BUNBURY, to sir George Beeston, 1601-20.

The Beeston monument at Bunbury is a curious mixture of local stone poorly worked combined with alabaster of a superior quality. The main tomb is the usual type for its date, a semi-circular arch over the effigy, the entablature supported upon columns at either end, ornamented with jewels and strapwork ; beneath the arch at the back is an inscribed tablet with arms above. The entablature is horizontal, and at the ends over the columns are curious Jacobean ornaments. This work is all poor and coarse. Above the entablature however is an inscription framed by broad pieces of alabaster curiously carved with the accoutrements of war. This is placed upon a long base of the same material, at

either end of which are obelisks with shields of arms hung before them. This work is superior to the sandstone below and suggests an entirely different source. Below upon a chest tomb is the effigy of sir George Beeston.

The head is bare, resting on a helm, the hair half-length with a moustache and short clipped beard with side whiskers. Round the neck a wide ruff, the gorget showing below. The cuirass coming down in front with a blunt point above the waist line. The pauldrons are large and with the brassarts form six laminations coming well over the shoulders edged with scalloped leather. Large elbow-kops and laminated gauntlets. The waist-line of the cuirass spreads out, the hips being enclosed in an exaggerated form of trunk hose, slashed and puffed, pushing out the tassets in front. These are strapped to the cuirass and have five laminations edged with scalloped leather. The sword belt is narrow and buckled, the sword being on the left side. The thigh plates are strapped across the hose at the back, below are large ornamental knee-kops, plain greaves, the shoes laminated and almost square at the toes, the ankles with spurs and straps. The armour is a black suit enriched with gilding.

The monument is full of heraldry as follows :

At the top, a shield with six quarterings, with an esquire's helm and foliated mantlet Gules doubled Argent. Quarterly of six, 1. Argent a bend between six bees volant Sable (Beeston). 2. Argent, a chevron Sable between three stags' heads caboshed Gules (Parker). 3. Argent, on a bend Gules three escarbuncles Or (Thornton). 4. Vert, a cross engrailed Ermine (Kingsley). 5. Or a saltire Sable (Helsby). 6. (Beeston). Crest : On a mount Vert, a tower Or, issuant therefrom an armed arm embowed, the hand proper grasping a sword Argent, hilt Or.

On the wall on either side, attached to obelisks, two shields of painted arms. The first has the above six quarterings impaling a coat now perished by (Ormerod says) Downes. The second with the same six quarterings impaling Quarterly of seven, 1. Azure, fretty Or (Cave of Stanford). 2. Ermine on a bend engrailed Sable three lucies heads erased Argent, collared with a bar gemel Gules (Genill alias Gilliott). 3. Gules,

a chevron between three pierced mullets of six points Or (Danvers of Culworth). 4. Argent Ermine? on a bend Sable Gules? three martlets Or (Danvers of Blisworth). 5. Gules two bars and in chief as many stags caboshed Or (Popham). 6. Ermine, on a bend Gules three chevronels Or (Bruly of Waterstock). 7. Argent, on a fesse between three martlets Sable, as many mullets of the first (Pury of Chamberhouse in Thatcham).

Under the arch are the arms with six quarterings now obliterated, the helm mantlet and crest as before. At the sides of the arch on the spandrels are two painted shields. That to the dexter is Shakerley and quarterings impaling Beeston and quarterings as before; that to the sinister is Coplestone of Devonshire impaling Beeston and quarterings as before.

Quarterly of six, 1. Argent, a chevron Gules between three rush-hills Vert all within a bordure of the second charged with twelve bezants (Shakerley). 2. Sable three shuttles Or (Shuttleworth). 3. Azure, a garb Or (Grosvenor). 4. Argent, two bars Azure a bend counter compony of the first and Gules (Legh of Booths). 5. Argent, two bars Gules (Mainwaring). 6. Shakerley impaling Beeston and quarterings as before.

Quarterly, 1st and 4th Argent, a chevron engrailed Gules, between three leopards' faces Azure (Coplestone). 2nd and 3rd Gules, a pair of wings conjoined Argent Ermine (Reigny) impaling Beeston and quarterings as before. Below the effigy in front of the altar tomb three shields, two defaced. The 1st is Vert, a fret Or (Whitmore of Leighton) impaling what appears to have been Beeston and quarterings as before.

Inscriptions. Top panel :

“ Hic situs est Georgivs Beeston Eqves Avratvs virtvtis et veritatis cvltor, a ivventvte bellicis artibvs innvtrivts, ab invictissimo rege Henrico VIII cvm obsideret Boloniam in cohortem pensionarior : cooptatvs, mervit svb Edwardo VI in praelio contra Scotos apvd Mvskelborrow postea svb eodem rege, Maria et Elizabetha bellis navalibvs, vel vt classis praefectvs vel vt svb praefectvs. A qva postea profligatam potentissimam illam classem hispanicam 1588 equestri dignitate ornatvs est iamq. ingrave-

scente aetate cum fidem principibus fortitudinem hostibus egregie probasset deo gratis bonisque charus Christum divi expectans in Christo Ao 1601 aetatis suae obdormivit ut in ipso laetius resurgat.

Vnaque cum illo requiescit charissima coniux Alicia filia Thomae Davenport de Henbry armigeri matrona sanctissima, pudicissima et erga pauperes liberalissima quae cum sancto matrimonio 66 annos vixisset; viroque tres filios Joannem, Hugonem et Hugonem totidemque filias Annam, Ianam, et Dorotheam peperisset, anno 1591 aetatis suae 80 in coelestem patriam migravit cum Christo aeternum victura.

Parentibus optimis et charissimis pietas filii Hugonis Beeston iunioris armigeri receptoris generalis omnium reversionum coronae tam in comitatu palatino Cestriae quam in comitatibus Northwalliae hoc monumentum posuit."

Under the circular arch is the following inscription in capital letters above the effigy:

Quorum memoria in benedictionibus.
memoriae sacrarum

Hugo Beeston eques avratvs Georgii Beeston
equitis avrati filivs mortalitatis memor & spe
certa in Christo resurgendi hoc parentibus sibi &
Georgio Beeston filio vnico ordinis ibidem equestris
iuvveni immatura morte, pro dolor, praerepto
monumentum posuit

obiit Hugo pater anno salutis MDCXXVII. Georgivs
avtem filivs MDCXI.

Quod satis est, vixi: fessum vocat altera vita.

Quae fugit O valeat, quae vocat O veniat.

Vita trahit mortem certam, mors pallida vitam

Restitvet: requiem vita secunda dabit.

Mors transitus ad vitam

The following is a translation of the inscriptions from Rylands and Beazley's *Bunbury*:

"Here lies buried George Beeston, knight, a promoter of valour and truth; having been brought up from his youth in the arts of war (he was) chosen one of his company of pensioners by the invincible king Henry VIII, when he besieged Boulogne; he merited (the same) under Edward VI, in the battle against the Scots at Musselburgh. Afterwards, under the same king, under Mary, and under Elizabeth, in the naval engagements,

as captain or vice-captain of the fleet, by whom, after that most mighty Spanish fleet of 1588 has been vanquished, he was honoured with the order of knighthood; and now, his years pressing heavily on him, when he had admirably approved his integrity to princes, and his bravery to his adversaries, acceptable to God, and dear to good men, and long expecting Christ, in the year 1601 and in the 99th of his age, he fell asleep in Him, so that he may rise again in Him with joy. And together with him rests a most beloved wife, Alice, daughter of (Thomas) Davenport of Henbury, Esquire, a matron most holy, chaste, and liberal towards the poor, who, when she had lived in matrimony 66 years and had borne to her husband three sons, John, Hugh, and Hugh, and as many daughters, Ann, Jane and Dorothy, passed into the heavenly country in the year 1591, and in the 86th year of her age, with Christ for ever to live. The dutifulness of their son Hugh Beeston, esquire, the younger, receiver general of all the revenues of the crown as well in the county palatine of Chester as in the counties of North Wales, set up this monument to parents most excellent and beloved.

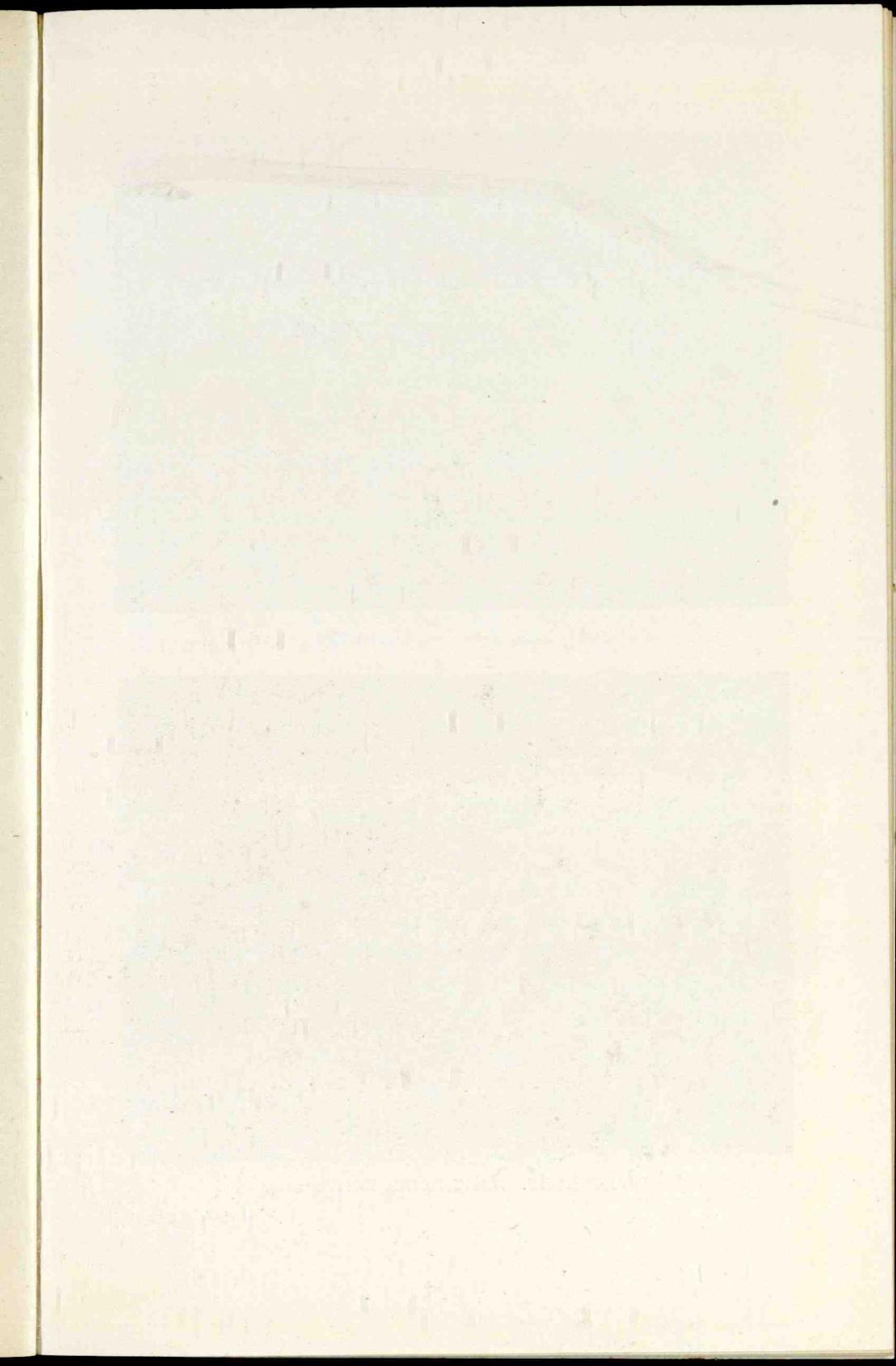
Whose memory (is preserved) in blessings
Sacred to their memory.

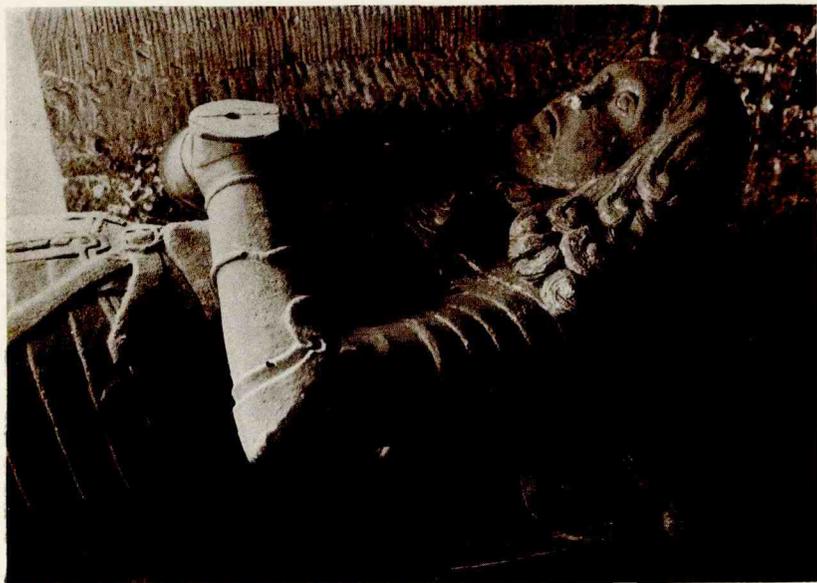
Hugh Beeston, knight, son of George Beeston, knight, mindful of mortality, and in certain hope of rising again in Christ, placed this monument to his parents, himself, and George Beeston an only son, of the same knightly order a youth, alas! snatched away by a too early death. Hugh, the father, died in the year of our salvation 1627, but George the son in 1611.

I have lived! 'tis enough. Me weary, another life now calls.
Farewell to the life which speeds away; let come that which calls
Life draws with it certain death: pale death shall life restore
A second life that gives me rest

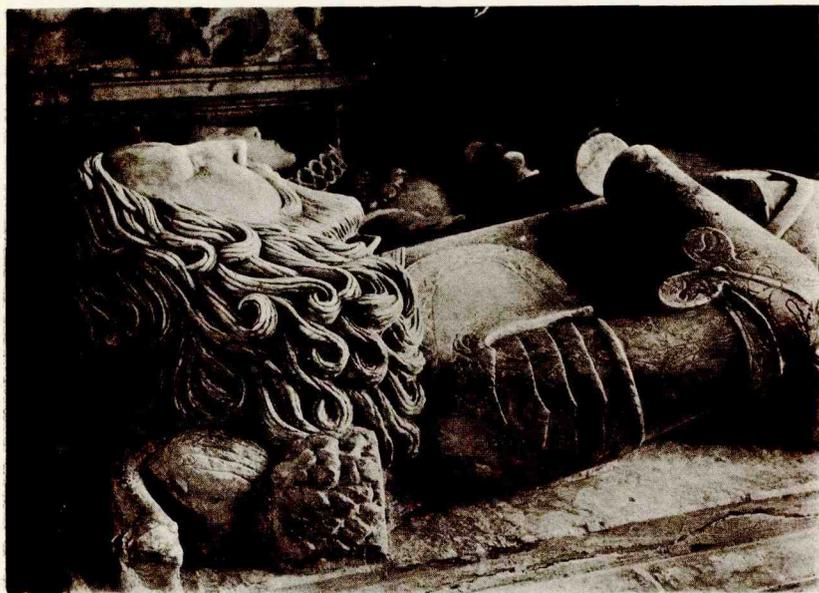
Death is the passage to life."

Sir George Beeston was the son and heir of John Beeston, esq., by Katherine, daughter of sir George Calveley of the Lea, knt. Born about 1501, he lived under no fewer than six sovereigns, closing a career in which he served his country well at the age of 99. Under Henry VIII he distinguished himself at the siege of Boulogne. Under Elizabeth he played his part in the defeat of the Spanish Armada. He was also present at Musselburgh in 1547. In 1588 after the Armada





CHEADLE. SIR THOMAS BRERETON, 1673.



WYBUNBURY. SIR THOMAS SMITH, 1614.

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he was knighted, July 26th 1588. He died on the 13th of September 1601.

Sir Hugh Beeston the younger, who died Feb. 24th 1626-7, left in his will five shillings yearly to be given to the parish clerk "for his paynes in keeping fayre the monument or tombe of my late deceased father in the north syde of the chauncell of the church of Bonebury." He was born about the year 1543 and was knighted at Theobalds in May 1603.

CHEADLE, to sir Thomas Brereton of Handford, 1673.

An altar tomb and effigy in Alderley red sandstone in the Handford chapel in Cheadle church. The tomb now blocked up on three sides. The chest front divided into three with a central framed inscription, the sides with coats of arms surrounded by strapwork.

The effigy represents a knight in armour; the head bare, reposing upon a helm, the hair worn long down to the shoulders, the face clean shaved. The neck is covered by a cravat tied in front and lapped over. The cuirass is almost flat with a broad rim at the base. The pauldrons are semi-circular edged with scalloped leather, the upper laminations going over the shoulders. The brassarts have four plates at the shoulders, the vambraces are plain, good elbow-kops, rather narrow, with screw-like fins for pasguards. The hands are gone but apparently were in gauntlets. Deep tassels with seven pieces rounded at the base and finished with scalloped leather. The trunk hose full and pleated almost reaching to the knees and below the tassels, which are strapped to the cuirass. The sword belt is narrow and buckled, fastened to the sword by two loops. The thighs and greaves are plain, hinged and hooked. The knee-kops with oblong squared pasguards. The ankles have spur straps but the feet are broken away. Round the shins are two rolls of material.

At the end of the monument are the arms of Brereton impaling Ward; at the sides a shield charged with the arms of Brereton with a crescent and the badge of baronetcy; and another with those of Ward, chequy Or and Azure, a

bend Ermine. In the centre a tablet with the following inscription :

Here Lyeth the body of Sr Thomas
Brereton of Handforth, barronett,
who married Theodosia, daughter
to the right honourable Humble
lord Ward, and the lady Frances,
barronesse Dudly. Hee departed
this life the 7th of January
Anno Dom. 1673.
Ætatis Suae 43.

Sir Thomas Brereton of Handford, bart. was sole son and heir of Sir William Brereton of Civil War fame. Born 1632 and died Jan. 9th 1673, interred at Cheadle. Married Theodosia youngest daughter of Humble, lord Ward of Birmingham, who later remarried the hon. Charles Brereton.

CHESTER CATHEDRAL, South Transept, to Thomas Green 1607.

“ Upon the same wall, in the upper end of the said chancel, is a very fair alabaster monument, adorned with his own effigies and his two wives behind him kneeling, are these inscriptions :

For Thomas Green, late Alderman
of this City.
Age is a Crowne of Glory, when it is found
in the way of Righteousness.
Prov. 16-31.

To that grave and worthy Citizen, Thomas Green, sometimes Maior of this City, taken hence by a timely death in the perfection of his age and vertues, for his integrity of life, courtesie, sobriety, and facility of manners, his constant love to his friend, and bounty to the Poor.

The Executors of his last will and Testament, have caused this Monument to be erected.

He had two wives, Ellen the Daughter of John Brasey, Gent. And Dorothy Daughter of Jo. Davenport, of Clavely, Esq., but surviving them both, and having no Issue by either, he conveys the Inheritance of the house, wherein he dwelt, to the intent, that

the yearly profits thereof should for ever be employed to good and charitable uses ; to which purpose also, he gave, in effect, his whole substance, with divers Legacies to his Friends and Kinsfolks, and to his brethren, the Aldermen of this City : He was Sheriff here in the Year 1551." (King's *Vale Royal*, p. 40.)

This monument is a tablet now inserted in the south-west crossing pier of the cathedral and with the exception of the sides of the figures is intact, also showing much of its original coloured decoration. It is of Jacobean design with a horizontal pediment, above which are placed three shields of arms, the one in the centre being circular. The pilasters at the sides of the tablet are decorated with fruit and ribbons. On the moulded base the figures kneel. Below this is the panel for the inscription, below again a circular panel supported by strapwork. The figures are all kneeling upon cushions and face the spectator from an oblong frame.

He has shortish hair, a moustache and clipped beard, a ruff round his neck. A close-fitting jacket closely buttoned down the front. Over all a heavy mantle trimmed with fur. The wives are dressed alike. The hair is wired in front with a close-fitting cap at the back with a caul. Ruffs round their necks. Tight bodices with low necks enriched, the waist line coming down to a point. The sleeves are puffed at the shoulders tight below with turned-back cuffs. The skirts show the oncoming of the farthingale. Round the waists chains tied loosely and reaching in front to the knees. Over all, mantles with wide sleeves hanging down from the wrists.

CHESTER CATHEDRAL, to Barbara Dod, 1703.

The tablet erected to Barbara Dod in 1723, twenty years after her death, is not particularly excellent, the medallion having little relation to the main tablet below ; this is surmounted by two cherubs' heads with wings. The medallion is pleasant, the frame enriched with foliage. The lady is presented in a loose robe, holding a book in her left hand. Under the tablet are the arms of Dod and Morgill quarterly. It is now skied at the west end of the nave, formerly in the north transept.

On the tablet is the following inscription :

To the Memory of
Mrs Barbara Dod
Who devised her estate
in Boughton and Childer Thornton
in the county of Chester
to the Minor Canons of this
Cathedral.
She was daughter of Randel Dod
of Edge in the same County, Esq.
by Barbara his wife
Daughter and Heir of William Morgill
of Gray's Inn, Esq.

On the lower part of the tablet is the following :

She died in London, July the 15th
A.D. 1703.
And was interr'd the 26 at
St. Martins Church in the Fields.
And for the perpetuation of the memory
of such a Benefactrix the present
Minor Canons, I.D. : R.T : T.L : L.S.
Have with gratitude in honour
to her name Erected
this Monument. Ano. Domni.
MDCCLXXIII.

Barbara Dod was the daughter of Randle Dod and Barbara Morgill, daughter and co-heiress of William Morgill of Gray's Inn, London, son of John Morgell of Moston, esq. She was born June 22nd, 1654, and baptised at Malpas. She bequeathed her estates of Childer Thornton and Boughton to the minor canons of Chester cathedral by will dated May 22nd, 1703. Evidently she died unmarried.

CHESTER CATHEDRAL, to Nicholas Stratford, S.T.P., 1706-7.

Tablet with bust to Nicholas Stratford, bishop, formerly on the north side of the altar, now at the west end of the nave. A pleasingly designed tablet of white marble with a curved pediment above, upon which is a bust of the bishop. On either side of the bust are placed two mitres and croziers. Below the pediment is a circle containing three cherubs' heads,

below an inscription flanked by drapery. Below the base a coat of arms, flanked with drapery and terminating in a skull. The arms are those of the diocese impaling Stratford, viz. Gules, a fesse Argent, between three tressels of the second.

Inscription :

Nicholavs Stratford, S.T.P.

Natus apud Hemstead in com. Hartf. anno 1633
factus est

Coll. SScE. Trinitatis Oxon, socius 1656

Collegii Christi apud Mancunium in com. Lanc. guardi-
anus 1667

ScE. Margaretæ Leicestriæ in eccl. Lincoln. pre-
bendarius 1670

Ecclesiae Asaphensis decanus 1673

In ecclesia Aldermanbury Lond. Concionator 1683

Eccl. de Wigan rector, et Cestriæ episcopus 1689

Mortuus est 12 die Febr. 1706-7

Ex vita per 18 annos hic sanctissime instituta,
memoriam sui reliquit omni marmore perenniorum

Reformatam fidem

eruditus contra pontificios scriptis strenue asseruit,
ecclesiae defensor priusquam pater.

Illorum, quos adeptus est, honorum nullos ambiit ;
nonnullos sponte deposuit.

Divitiarum adeo non erat cupidus,
ut post 40 annos inter dignitates ecclesasticas exactos
rem sibi relictam non solum non auxerat,
sed in tuendis ecclesiae ipsi creditae juribus
eam libentissime imminuerit.

Morum simplicitate, caritate in omnes, pietate in Deum,
erat plane primaeva.

Episcopale munus ea fide administravit,
ut qui ordinem non agnoscerent,

virum faterentur esse revera apostolicum.

Laboribus magis quam annis fractus occubuit,
a Christo, cui soli serviebat,

promissum dispensatori fido praemium laturus.

Gulielmus Stratford, S.T.P. filius unicus,
archidiaconus Richmundiæ, Aedis Christi apud Oxon.

canonicus

optimo parenti

P.

Stratford was made bishop on Sept. 15th, 1689. He repaired the cathedral and founded the Blue Coat School.

CHESTER, ST. MARY, to the Gamuls, 1613.

Lysons says :

“ In the north chapel is the monument of Edward Gamul, esq. alderman of Chester, who died in 1616, and that of Thomas Gamul his son ; the inscription on the latter, which has the recumbent effigies of the deceased and his lady, is almost obliterated with dirt and dust, and in part concealed by a pew.”

This is a chest tomb in the north-east corner of St. Katherine's chapel, the east and north sides being hidden against the walls, the west end with the inscription and the south side with a panel of three children kneeling (who all died early), flanked on either side by shields mantled by strap-work. The tomb and figures are of alabaster.

The effigy to Thomas Gamul has a bare head reposing upon two cushions, the hair curly, with a moustache and short-clipped beard, having a deep quadruple ruff round his neck. He wears a tight jacket, closely buttoned down the front and spreading out at the waist in similar fashion to the farthingale. It is completed in a point tied with a bow and straps. The sleeves are loose with turned-back cuffs. Below the waist very full trunk hose pleated out and resembling plus-fours, with the exception that they finish above the knees. The lower hose is fastened by garters below the knee tied with bows. The shoes have large rosettes in front, otherwise plain. The effigy is covered with a flowing mantle with a broad collar reaching to the feet, with wide sleeves of red material stopping a little above the elbows. The mantle is brought together at the waist but spreads out below. The effigy is coloured, but now a little faded.

The lady's coiffure consists of the hair being brought upwards on a bun or wired frame which is edged with pearls. Behind this is a close-fitting cap enriched with a band of raised square ornaments, at the back of the cap is the caul. This fashion lasted till about 1615. A fine deep ruff stands out from round her neck, softened to the flesh by a material of ruffled silk. The bodice is tight fitting, closely buttoned

down the front and splayed round the waist ; it is long-waisted, drooping to a sharp peak in front. The sleeves are puffed and finish at the wrist in double turned lace sleeve cuffs, with a row of closely set buttons on the under edge. At the waist is the French verdingale, a great hip bolster of stuffed material, whereby the overlapping petticoat is borne outwards horizontally at the waist, dropping vertically to the ground. About 1600, as here, this wheel-like effect was heightened by a second ruff immediately below the waist. In front of the skirt are a series of fastenings in sets of four like double buttons. The bodice is coloured a dark blue, the skirt a reddish brown, the details having been gilt. Over the whole is a flowing mantle, with double scalloping round the arm-holes.

Francis, the surviving boy, is shown kneeling at his mother's feet with his head bare, hair half-length and curly. He wears a tight red jacket with close buttons, the collar made of buckram and stiff, squared out in front. The sleeves loose, finishing in turned-back cuffs. Spread out from the waistline the trunk-hose is full and pleated, finishing above the knee. The lower hose is kept in place by garters consisting of sashes tied in large bows, the shoes also have bows. The garments are principally coloured a dark red. At the side of the tomb are two other boys holding skulls, who kneel upon cushions and wear the same type of clothing as Francis. The girl has her hair similarly attired as her mother ; she has a stiff buckram collar standing out sharply. Her bodice is similar, as is the farthingale. She kneels upon a cushion, holding a skull.

The arms in front of the monument are as follows :

The shield near the head has six coats. 1. Or three mallets Sable (Gamul). 2. Sable three leopards' heads Argent, jessant a fleur-de-lys of the second (Ockley). 3, Argent a fesse dancette, in chief three escallops Argent (Enedon). 4. Gules three boars' heads couped Argent (Stapeley). 5. Azure a star of six points within the horns of a crescent Sable (Mins-hull). 6, as 1. Over all is a label of three points, and the crest is a trefoil slipped Or, winged Sable, issuing from a ducal coronet Or. This is the coat of arms of Edmund Gamul,

esq., the father, differenced by a label of three points to show that it is used for the son Thomas who died in his father's lifetime.

The shield at the foot is the same coat of six quarterings with a label of three points for Thomas impaling the arms of his wife Alice, daughter of Richard Bavand of Chester. 1. Ermine two bars Gules in chief two boars' heads coupéd Sable (Bavand). 2. Gules on a bend Or three lioncels passant Sable. . . . 3. Or on a chief Gules three trefoils slipped Argent, a crescent Gules for difference (Bamville of Chester). 4, as 1. The crest of Gamul as before and that of Bavand, on a wreath a boar's head Or pierced in the mouth with an arrow Argent.

The inscription, taken from King :

" Thomae Gamuelis, ornatissimi Armigeri, et Juris consulti Clarissimi, in quo eximia quaedam ingenii suavitas cum summa morum gravitate ancipiti palma contendebat: quiq; (proh Dolor !) in ipso Aetatis Dignitatisq; suae flore, ardentissima febre correptus, et praereptus; immaturo funere tristissimum toti Cestriae (cui per aliquot annos praesuerat) a memoria multiplicis suae scientiae, admirabilis prudentiae, singularis fidei, spectatissimae probitatis et pietatis minime vulgaris, Desiderum reliquit. Alicia, uxor quondam beatissima, nunc moestissima vidua, parvum hoc non-parvi amoris Monumentum, multis cum Lacrimis precibusq; profusis, ponit simul consecratq; in quo ipsa posthac sua quoq; ossa recondi et permisceri Cineribus tam chari capitis nimis misere cupit: ut ab eo jam mortuo nunquam sejungatur quicum vivo olim conjunctissime et jucundissime vixerat: Vixit autem ille annos 42. obiit decimo die Augusti, Anno a partu Virginis 1613. Ubi nunc quatuor Liberorum laetus parens factus fuerat; quorum tamen hodie unus tantum superstes est, isq; minimus natu, nomine Franciscus, puerulus optimae spei; cui ego quidem omnia bona in hoc uno voto exopto: Sit Patri simillimus.

Hunc tumulum tibi composui charissima conjux :

Quo mea mista tuis molliter ossa cubent.

Dilexi vivum, volo Defunctum comitari :

Nam, quos junxit amor, dissociare nefas."

Earwaker's translation of the above :

" For the bones and to the memory of Thomas Gamul, Esquire,

a most distinguished man and a very illustrious lawyer, in whom a remarkable sweetness of temperament was worthily matched by a consummate dignity of manner, and who (ah woe !) in the very flower of his age and high position was attacked, and too early snatched away by a most violent fever. By his premature death he left all Chester (over which he had for some years ruled) a most sad feeling of loss from the recollection of his manifold knowledge, his remarkable foresight, his conspicuous faithfulness, his tried goodness, and his most rare piety. Alice, formerly his most happy wife, now his most sorrowful widow, with many a tear and prayer poured forth, at once erects and dedicates this small memorial of her great love ; where too she, out of the depths of her sorrow, wishes her own bones to be hereafter buried and mingled with the ashes of one dear to her, in order that she may never be separated from him now dead, with whom when once alive she had lived in perfect union and happiness. He lived but 42 years. He died on the 10th day of August, in the year 1613, from the Virgin's Maternity. While here on earth he was the joyful parent of four children, of whom, however, one only this day survives, and he the youngest, by name Francis, a little boy of the highest promise ; for whom I indeed ardently desire all blessings in this one wish : ' May he be in everything most like his Sire '.

This tomb, dear husband, have I raised to thee,
Where mixed with thine my bones may gently rest ;
My love in life, with thee in death I'd be,
'Tis wrong to break the union love has blessed."

Thomas Gamul was Recorder of Chester and died 10th Aug. 1613. His wife Alice Bavand who was left a widow and erected this monument to his memory married her first husband's successor in the Recordership of Chester, Edward Whitby, esq. He was buried in this tomb on the 25th of April 1639, and she was buried there on the 18th of August 1640. Francis, the boy, grew up and became a knight. Baptised at St. Oswald's, Chester, 25 Nov. 1606. Mayor of Chester 1635. Created Baronet by the king prior to June 12th 1635. Buried in his own vault 27th Nov. 1654. He had about ten children. He married Christian, eldest daughter of Sir Richard Grosvenor, knt. and bart. (Married at Eccleston, Oct. 1624. Died in childbirth, June 6th 1640. Buried at St. Mary's, June 11th 1640.) For his second wife Elizabeth,

daughter of sir Randle Mainwaring, knt., relict of Robert Ravenscroft of Bretton, co. Flint, esq., by whom she had seven sons and five daughters. She was living in 1656. The three children who died young were Thomas, Richard and Alice.

At Farndon in the Barnston chapel is a curious window depicting in twenty compartments people who were connected with the Civil Wars in Cheshire. The centre compartment shows sir Francis Gamul before his tent, surrounded by the accoutrements of war. He was in constant attendance on Charles I during the siege of Chester. The badge of baronetcy is given in the arms and agrees with the tradition of his having been raised to that rank by his sovereign.

CHESTER, SAINT MARY, to Philip Oldfield, 1616.

Webb in *Vale Royal* says in 1621-56 :

" Neer to the same and close to the same wall (the north wall of the north chapel) was of late erected a very fine tombe of alabaster curiously adorned, a well-formed statue, lying upon the table of it, turning itself as it were side-ways, his right hand supporting his head and his elbow leaning upon a fine pillow, his three sons in their order, placed on the outer side of the chest of the tombe and his daughters in the arched end thereof, the same fenced with an iron grate."

Earwaker says :

" The life-size effigy is placed on a marble slab, habited in a long gown and wearing a ruff. He holds a roll in his left hand, whilst below on the side of the tomb is a painted skeleton in the same attitude. The marble slab is presented as supported on the shoulders of the kneeling figures of his four sons, their right hands resting upon the hilts of their swords, and bearing on their left arms shields painted with the arms of Oldfield, impaling Wetenhall, Somerford, Mainwaring of Croxton and Leftwich, respectively. At the head of the tomb are two daughters kneeling with shields before them with the arms of Wetenhall and Shakerley respectively impaling Oldfield."

Inscription taken from King's *Vale Royal* :

" Philippo Oldfield Armig. ob navatam in construendis viis pontibusque operam, in eruendis antiquissimis Familiarum

aestimatis bene de Com. hoc merito: Qui in primum matrimonium Helenae Gulielmi Berington de Bradwel haered. copulavit, ex qua Thomam et Eliz. Johan. Wettenhall nuptam, genuit: Ad secunda vota, Elenam Griffeth, Viduam, filiam Gulielmi Hanmer Armigeri duxit; per quam tres filios, et unam filiam procreavit. Quorum primogenitum Philippum Mariae unicae filiae et haered. Johannis Somerford de Somerford Armig. Michael Elenorae haered. Jacobi Manwayring de Croxton Armiger, Gulielm. Elizabeth haered. Roberti Leftwich de Leftwich Armig. Mariam filiam Petro Shackerley primogenito Nepoti ex haered. Galfridi Shackerley de Holme Armig. in Matrimonium felicissime Elocavit Juris consulto Municipali Clarissimo marito suo Chariss. Helena uxor relicta Sepulchrum hoc, Monumentum, consecravit. Obiit 15 Decem. 1616. Aetat. suae 75."

Translation of above by Earwaker:

"To Philip Oldfield, Esquire, who deserved well of his country by reason of the work done by him in constructing roads and bridges, as well as in investigating the most ancient pedigrees of its families. He for his first marriage wedded Helen, heiress of William Berington of Bradwall, by whom he begat Thomas and Elizabeth, married to John Wetenhall. Betaking himself to a second choice, he married Helen Griffith, widow, the daughter of William Hanmer, esquire, by whom he was the father of three sons and one daughter. Philip, the eldest of these, he caused to be married to Mary, only daughter and heiress of John Somerford, of Somerford, Esquire; Michael to Eleanor, heiress of James Mainwaring of Croxton, Esquire; William to Elizabeth, heiress of Robert Leftwich, of Leftwich, esquire; and his daughter Margery to Peter Shackerley, eldest grandson of Geoffrey Shackerley, of Holme, esquire; all most happily. To him her husband, most distinguished as a lawyer and citizen, his dearest wife Helen, who survives him, has dedicated this tomb as a memorial. He died 15th December, 1616, in the 75th year of his age."

Over this inscription are the arms of Oldfield, Or on a bend Gules three crosses, patee, fitchee, Argent, quartering Grosvenor, Pulford, Pheasant, Eaton, and Stockton, and the crest, a demi-wivern with wings expanded Argent crined Or, issuant from a ducal coronet of the second.

Underneath the inscription at the base of the monument, was added :

“ Peter Shakerley, Esq., eldest son of sir Geffr. Shakerley, Knt. by Margaret his first wife, refreshed this inscription in memory of the said Margaret, his great grandmother, 1724.”

On another tablet below was added :

“ In June 1788 this tombe and monument was repaired and cleaned by order of the rev. Doctor Richard Jackson prebendary of Chester, whose mother was wife of Richard Jackson, Esq. of Betchton House near Sandbach, in this county, and who was the only daughter of William Oldfield, Esq. and Laetitia his wife, and great great grandson of Philip Oldfield, Esq. and Ellen his wife of Bradwall in this country.”

Both these inscriptions existed in 1817 when Ormerod saw them. They no longer exist, their place being taken by another inscription cut on the base of the monument as follows :

“ This tomb and monument were repaired and restored in 1724, by Peter Shackerley, gent, grandson of the above Margaret Shackerley. In 1788, by Richard Jackson, D.D., 5th in descent from the above Thomas Oldfield. In 1846 by Thomas Brame Oldfield, 5th in descent from the above William Oldfield.”

On the iron railings in front of the monument are, on the standards in the middle and at each corner, three small escocheons on which coats of arms are painted.

Philip Oldfield was the eldest son of Philip Oldfield of Middlewich, by his wife Elizabeth Swinton, and was born about the year 1541. His first wife whom he married in 1569 died and was buried at Sandbach, 30th May 1578. He married his second at Malpas on 2nd Dec. 1582, she being the widow of a serjeant-at-law. He was a rich lawyer and the probate inventory of his goods at Green hall, Chester and Bradwall hall, Sandbach, amounted to £1310-6-8.

DUBLIN, ST. PATRICK'S CATHEDRAL, brass to Edward Fitton of Gawsworth, 1579.

In St. Patrick's cathedral, Dublin, on the west side of the south doorway, is a brass on which is engraved the figure of

a man with nine children behind him and opposite a woman with six children behind her all kneeling. Their arms are displayed on either side as follows :

Sir Edward's : 1st Orreby ; 2nd Siddington ; 3rd Harbottle ; 4th Welwick ; 5th Bechton ; 6th Fitton ; 7th Monboucher ; 8th Rosse.

The Warburton coat on the sinister side quarterly of six, 1st Warburton ; 2nd Dutton ; 3rd Warburton ancient ; 4th Grosvenor of Holme ; 5th Winnington ; 6th Eaton.

Inscription :

“ Glorify thy name, hasten thy
Kingdome : Comforte thy flock
Confound thy Adverseries.

Ser Edward fitton of Gausworth, in the counte of Chester, in Englande, knight, was sent into Ireland by Queen Elizabeth, to serve as the first L. President of her highnes Counsell within the province of Connaght and Thomonde, who landing in Ireland on the Ascention day, 1569, Ao.R. Elizabeth XI lyued there in the rome aforesaid till Mighellmas 1572, Ao Elizabeth XIII : and then, that Counsell being dissolued, and he repayring into England, was sent over againe in March next following as Threasurer at Warres, Vice-treasurer, and general receyvov within the realme of Ireland, and hath here buried the wyef of his youth, Anne, the second daughter of Sir Peter Warburton of Arley, in the county of Chester, knight, who were born both in one yeare, viz. he ye last of Marche 1527, and she the first of may in the same yeare ; and were married on the Sondag next after Hillaries daye 1539, being ye 19 daye of Januarie, in the 12 yere of their age, and lyued together in true and lawful matrymonie just 34 yeres : for the same Sondag of ye yere wherein they were married, ye same Sondag 34 yeres following was she buried, though she faithfully departed this lyef 9 daies before, viz. on the Saturdaie, ye 9 daie, of Januarie, 1573 ; in which time God gave them 15 children, viz. 9 sonnes and six daughters ; and now her body slepeth under this stone, and her soul is returned to God yt gave yr, and there remaineth in kepinge of Christe Jesus her onely Saviour. And the said Ser Edward departed this lyef the thirde daie of July Ao. Dni. 1579, and was buried in XXI daie of September next following ; whose fleshe also resteth under the same stone, in assured hope of full and perfect resurrection to eternall lyef in joye, through Christe his only Saviour : and the said Ser Edward

was revoked home into England, and left this land the . . . day of . . . Anno Domini . . . being the . . . yere of his age."

Edward Fitton, who succeeded in 1548, was born March 31st 1527. When twelve years of age he was married to Anne, a daughter of sir Peter Warburton of Arley, the lady being a month younger. He was sent to Ireland by Elizabeth to quell the anarchy and was made lord president of the council within the province of Munster and Thomond, which he held for three years. In Sept. 1572 he returned, but in March 1573 became treasurer of War and vice-treasurer and receiver general in Ireland. He lived in Dublin where the year after, he lost his wife. He buried her in St. Patrick's cathedral 1573-4. Sir Edward died July 3rd, 1579, and was buried with his wife.

The funeral arrangements of Anne Warburton, wife of sir Edward Fitton who was buried in the cathedral 1573-4 (MSS. of bishop Sterne).

"The order in the presyding for buriall of the worshypful Lady Fitton on Sunday, being in 17 day of January, Anno 1573. 1st, serteyne youmen to goo before the penon with the armes of Syr Edwarde Fytton, and his wyfe's desessed; and next after them the penon borne by Mr Rycharde Fytton, second son to Syr Edw. Fytton and Lady, his wyfe desessed; and sarten gentillmen servants to the sayd Syr Edw. Fytton; then the gentill-hossher and the chapplens, and then Ulster Kyng of Armes of Ierland, weyring his mornyng goune and hod, with hys cote of armes of Ynglande. And then the corpses of the sayd Lady Fytton, and next after the corps the lady Brabason, who was the principal morner, being lyd and asysted by Sir Rafe Egerton, knight, and Mr. Fran. Fytton, Esq., brother to the sayd Syr Edwarde, and next after her, Mistress Agarde wyfe to Mr. Fran. Agarde: then Mrs Chalenor, wyfe to Mr John Chalenor: then Mrs Dyllon: then Mrs Bruerton, being the other III morners. Then Syr Edward Fytton goying betwene the Archbysshoppe of Dublin and the Bishop of Methe; then Sir John Plunkett, Chefe Justice of Ireland: then Master Dyllon, beyng the Chefe Baron: then Mr Fran. Agard and Mr John Chalenor, wyth other men to the number of XIII gentylnen: then sarten other gentyllwomen and maydens, morners, to the number of VIII: and then the Mayor of Dublyn, wyth his brytherne, the Schyreffes and Alder-

men : and the poure folks VI men on the one syde of the corse and VI women on the other syde. And so comyng to the cherche of St. Patryke, where was a herse prepared, and when they cam to the herse, the yomen stode, halfe on the one syde and halfe on the other, the penon berer stood at the fette of the corps : then the corps was layd upon a payer of trestels within the herse, and then the III morners were brought to their places by Ulster Kyng of Armes aforesaid, and the cheffe morner was brought to her place at the hede of the corps, and so the herse was closed : and the tow assystants set uppon two stowles without the rayles and then sarvyce was begon by the Bysshope of Methe, and after sarvyce there was a sermond made, and the sermon endyd, the company went home to the house of the sayd Syr Edw. Fytton : and the corps was buryde by the reverent father, the Bysshop of Methe, and when the corps was buried, the clothe was layd again upon the trestylls wythin the herse which was deckyed with scochyens or armes in pale of hys and her armes, and on the morrow the herse was sett over the grave and the penon set in the wall over the grave. And Ulster Kyng of Armes had V yardes of fyne blake clothe for hys lyvery, and fifty shillings sterling for hys fee and the herse with the cloth that was on the corse wyth all the furnytur there of the herse."

The claim of the Ulster King of Arms was disputed by the Vicars Choral of St. Patricks to the costly materials composing the hearse and the matter was not settled until 1578, when a decision was given in favour of the former by the Lord Deputy of the Council.

GAWSWORTH, to Francis Fytton, 1608.

The monument in the chancel of Gawsworth church in the south-west side is to Francis Fytton who died in 1608. It is the only example in Cheshire of a table tomb. The slab above holds the effigy of the knight which is supported upon six pillars with Corinthian caps. These support a series of depressed arches, the key-stones ornamented with armorial bearings, the spandrels with foliage and flowers, the whole coloured. Beneath is a cadaver or skeleton in a shroud, the head now missing. The tomb is evidently in its correct position as the east end is unfinished. The material of the tomb is alabaster.