

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

Effigies in Gloucester Cathedral

by W. Bazeley and M. E. Bazeley
1904, Vol. 27, 289-326

© The Society and the Author(s)

EFFIGIES IN GLOUCESTER CATHEDRAL.

By CANON BAZELEY and MARGARET LEY BAZELEY.

1901—1903.

GLOUCESTER RURAL DEANERY.

THE CATHEDRAL CHURCH OF THE HOLY AND UNDIVIDED TRINITY,

FORMERLY THE CONVENTUAL CHURCH OF THE BENEDICTINE ABBEY
OF SS. PETER AND PAUL, GLOUCESTER.

I. ROBERT, DUKE OF NORMANDY.

(Carved about A.D. 1250.)

1.¹ Royal and military. Knight in armour.

2. Recumbent effigy.

3. Wood, Irish bog oak.

4. Life-size.

5. The duke wears a moustache. The body is protected by a hooded hawberk of mail reaching nearly to the knees. Over the coif de maille, which is fastened by a strap passing through the mail across the forehead and down the right side of the face, is a coronet ornamented with strawberry leaves and fleur de lys, but not arched. The mail is not shown on the top of the head. Over the hawberk is worn a sleeveless surcoat, open in front from the loins downwards. This is now painted red, and is plain. The guige, or strap for supporting the shield, crosses the right shoulder and passes toward the left arm. The end of the strap is broken. There is no trace of the shield. The duke grasps with his right hand the handle of a long sword, which lies on the left side of the

¹ This and the following numbers represent the questions, 1—15, asked in a schedule and given in the *Transactions*, vol. xxv., p. 149.

body. The sword appears as though partly drawn out of the scabbard. The sword-belt crosses the body from the right hip to the left thigh, and is affixed to the sheath. The thighs and knees are clothed in tight-fitting breeches of cloth or leather. On the heels are spurs fastened by a leather strap. The original prick-spurs are gone. The legs are crossed at the thighs, the right leg being above the left.

6. Under the head is a cushion.

7. There is nothing at the feet.

8. The effigy rests on an oblong wooden box of late fourteenth or early fifteenth-century workmanship. It probably superseded the sarcophagus in which the body of Duke Robert rested for awhile in front of the high altar. Around the upper edge of the box is a frieze of narrow-pointed leaves and round flowers with a seed in the centre. On the sides and ends of the box are ten shields with coats of arms disgracefully repainted. Nine of these are said to be the attributive bearings of the nine champions of the world: (1) Hector, (2) Julius Cæsar, (3) David, (4) King Arthur, (5) Edward the Confessor, (6) Alexander the Great, (7) Judas Maccabæus, (8) Charlemagne, (9) Godfrey de Bouillon.

The bearings, which in some cases it is difficult to describe heraldically, are as follows, beginning with the dexter side:—

1. *Gules, a spear between two lions combatant or.* 2. *Or, a double-headed eagle displayed sable, beaked gules.* 3. *Azure, a harp or.* 4. *Gules, three crowns or.* 6. On the sinister side: *Gules, a lion sejant in a chair holding a battle-axe or.* 7. *Or, three ravens in pale sable, beaked and legged gules.* 8. *Or, an eagle displayed sable, dimidiated with azure, semée de lys or.* 9. *Azure, a cross fleury de lys between on the dexter side two wreaths and on the sinister side, issuing from the fess-point, two staves fleury de lys or.* 10. *France and England quarterly.*

In the Lansdown MS. 874 in the British Museum is an etching by Nicholas Charles, Lancaster Herald 1610, of this effigy and box. It differs from the above description in the following points:—On the breast of the surcoat are two lions, or. The sword lies diagonally across the body. No shield



R. W. DUGDALE. Photo.

ABBOT SERLO.

or shield strap is visible. There are rowell-spurs on the heels, unlike the present ones. The arms differ as follows: 1. *Gules a pile azure between two lions rampant or.* 2. No tinctures are given. 9. *Per pale azure and gules, a cross fleury de lys or between on the dexter side a wreath and a crown vert, on the sinister side two fleur de lys or.*

10. The effigy and box are painted as above. On the door is "W^m Davidson pinx^t 1791."

11. During the Civil War the effigy was broken in pieces and sold to Sir Humphry Tracy, of Stanway. At the Restoration it was mended and replaced in the cathedral.

12. The effigy is at present confined in an iron cage, and is locked up for additional security in Abbot Boteler's Chapel. N.B.—The cage has been since removed. W. B., 1905.

13. It is described in Leland's *Itinerary*. See also *Trans. B. and G. Arch. Soc.*, vol. xiii., pp. 252, 253; vol. xiv., p. 238, &c.; *Records of Gloucester Cathedral*, vol. i., pp. 99-101, &c.

14. It is illustrated in Lansdown MS. 874; Fosbrooke's *History of Gloucester*, &c.

15. The style of the armour has led later writers to attribute the date of the effigy to the reign of Henry III. The figure is very similar to an effigy of Richard, Earl of Cornwall, found at Hayles Abbey in 1900, if we may judge from the fragments. The crown with its strawberry leaves and fleurs de lys is similar to that which was introduced by Henry IV.; it has no arch or Maltese crosses such as appear in later royal crowns. If a new ducal crown had been made for the effigy, as is supposed, after the Restoration it would have had eight strawberry leaves only. It would seem from an inscription in the Chapter House, "HIC JACET ROBERTUS CURTUS," that the body of Duke Robert was removed from the presbytery and buried in the Chapter House long after the dissolution of St. Peter's Abbey.

II. ?ABBOT SERLO. (Carved about A.D. 1250.)

1. Ecclesiastical. Abbot vested as a priest with the addition of a pastoral staff, &c.

2. Recumbent effigy on a bracket.
3. Oolite.
4. Life-size.
5. The figure is bareheaded and tonsured, with stiff, curly hair and beard and large, prominent ears. The face is very flat.

Costume.—Amice, with stiff apparel and folded linen; alb, falling to the feet in five folds. No apparel is visible on the lower hem. The sleeves of the alb are hidden by the chasuble. Stole gradually widening to two inches at the bottom is narrower than the maniple. Chasuble, of the usual form falling to within about eight inches of the feet. Pastoral staff, without sudarium, pointed at the base, the top part broken off. On the feet are sandals and pointed shoes. In the right hand, resting on the breast, is the figure of an Early English church with pointed gabled roofs, narrow lower lights and trefoils above. The eyes are open.

6. The head rests on a cushion with tassels.

7. There were originally two figures with hoods and long robes with very full sleeves leaning against the soles of the abbot's feet. One is very much mutilated. The remaining one at the left foot of the abbot may be a monk, as suggested by Haines, or possibly a nun. The right hand rests against the cheek, and the left hand appears to support the base of the canopy.

8. The figure lies on a slab within a triple canopy. Beneath the slab is a bracket, with similar moulding to the fourteenth-century veiling or casing of the presbytery. The figure and canopy are carved out of one stone, which would seem to have originally formed the coped lid of a coffin.

The arch of the canopy immediately above the head of the abbot is cinquefoiled, and is supported by shafts with capitals. The shaft on the right side of the abbot remains intact; on the left side it has been cut away by the builders to form the roll of a moulding. The lower arch terminates near the brow of the abbot in

two diminutive heads, one of which has the characteristic heavy curled locks of the Edwardian period, such as appear on the effigy of Edward II.; the other head may possibly be a woman's. Below these heads were two foliated bosses, one of which remains on the left side of the abbot's face. The foliage represents maple leaves, and is of the character we find in Decorated architecture, natural, not conventional. There is no deep undercutting, such as we find in Early English work. Above this arch is another arch with straight sides beautifully crocketed, with a trefoil in the spandrel. The finial of this arch has been ruthlessly cut off. The natural foliage, the Edwardian mode of wearing the hair, and the crocket work belong to the latter part of the thirteenth century; so I am inclined to assign a date not earlier than 1280 to the upper part of the monument. On either side of the canopy arches is tracery with a circular hollow, out of which appears to rise an angel with wings, having curly hair confined by a fillet, and long robes with circular openings at the neck. The top of the slab with part of the canopy is said to have been cut off to make room for the older bishop's throne, now in the nave. The lower part is inserted in the moulding of the wall casing.

9. Leland¹ says "Serlo, Abbot of Gloucester, lyeth under a fayre marble Tombe on the South syde of the Presbitery." Fosbrooke also gives a view of the monument as a vignette on the title-page of his *History of Gloucester*. It is there described as the tomb of Aldred.

Council, p. 132, says: "On the south side of the choir is a shelf monument for Bishop Aldred, of Worcester, who built the old church; his effigy is carved in freestone on the tomb."

In Haines' *Guide to the Cathedral* it is spoken of as the "mutilated effigy of an abbot, without mitre, holding church with pastoral staff on left side, two monks at feet and two angels in pediments of a triple canopy placed horizontally. Probably the monument of Henry Foliot (abbot 1228-43,

¹ *Trans. B. and G. Arch. Soc.*, vol. xiv., p. 239.

in whose time the church was rededicated), and placed on a bracket by Abbot Parker.

We are inclined unreservedly to accept Leland's testimony,¹ founded on the report of the monks of St. Peter, with whom he conversed, that this figure represents Serlo, the great Norman abbot, who rebuilt the eastern limb of the church from its foundations in 1089—1100.² It is probable that the coffin containing Serlo, with the "Decorated" effigy of the abbot on the lid, lay under one of the arches between two round pillars on the south side of the presbytery, and that when Abbot Horton (1351—77) veiled the east end of the church with Perpendicular stonework he prepared the bracket and moulded the coffin lid to fit it. The bones of Serlo probably lie below the floor in the ambulatory. The bracket so closely resembles the rest of Horton's work that we cannot believe that it was executed at any other time, certainly not in the sixteenth century by Abbot Parker.

It is ridiculous to suppose that the monks in the time of Edward I. would have carved an effigy of Abbot Foliot as a founder of the abbey because some sixty years before their time during his rule the abbey was rededicated,³ or because the vaulting of the nave was completed.⁴ Nor is it likely that for these reasons the gifted Perpendicular builders of the time of the third Edward would have altered the construction of the south wall of the presbytery and have given Foliot such a place of honour as the figure now occupies.

With regard to Aldred, if it be true what the historian relates, that he rebuilt the church from its foundations and rededicated it to Saint Peter,⁵ then this Saxon Bishop of Worcester and Archbishop of York certainly deserves some monument at Gloucester. But he was buried in his minster of York (1067) and not at Gloucester, so his effigy would not

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

² *Hist. et Cart. Mon. S. Petri, Glouc.*, vol. i., p. 12.

³ *Id.*, vol. i., p. 28, Sept. 18, 1239.

⁴ *Id.*, vol. i., p. 29, A.D. 1242.

⁵ *Id.*, vol. i., p. 9.

have been carved on a coffin lid. Moreover, he would have been represented as an archbishop, and not merely as a priest with a pastoral staff.

10. The effigy shows signs of painting: the chasuble was certainly blue.

11. The pastoral staff, the shaft, &c., of the canopy on the abbot's left side, one of the angels at the head, and one of the monks at the feet have been broken off.

12. The effigy rests on a bracket affixed to the south wall of the presbytery. (See 9, above.)

13. This effigy is illustrated and described by Mrs. Bagnall-Oakeley in *Trans. B. and G. Arch. Soc.*, vol. x., p. 59. It is illustrated in Fosbrooke (see title-page), and illustrated and described in Britton's *History of Gloucester Cathedral*, p. 68 and title-page. It is also referred to in *Trans. B. and G. Arch. Soc.*, vol. xiii., p. 70.

14. Condition fairly good.

15. Serlo was educated in the Norman Abbey of Bex, and was chaplain to William the Conqueror. He was made Abbot of Gloucester in 1072, and finding Aldred's church still incomplete and ready to fall, and the monastery greatly impoverished, he prevailed on the king and many of his Norman nobles to assist him in rebuilding the church and adding greatly to its endowments. Enough of the church was completed in 1100 to warrant its dedication by Sampson, Bishop of Worcester.

Serlo died in 1104. Willis, in his *Mitred Abbeys*, says Serlo was buried under a marble tomb on the south side of the presbytery; he is doubtlessly right, but he only follows Leland.

III. EDWARD II. (Carved about 1350.)

1. Regal.
2. Recumbent effigy.
3. Alabaster.
4. Life-size.

5. The king is bare-headed, with the heavy side-locks peculiar to the times of the three Edwards. Around the head is a jewelled coronet, adorned with strawberry-leaves. The king wears a tunic, of which only the sleeves appear, these being tight to the arm. Over this is a long, flowing robe with sleeves of surplice shape, cut square at the neck and reaching to the ankles. The robe has pocket-holes or slashes at the sides, through which straps appear. Over the robe is thrown a regal mantle or pall, on which the figure reclines. His right hand grasps a sceptre, the head of which is fairly perfect; his left hand holds an orb. His feet are encased in pointed shoes, which have no apparent fastening.

6. Two pillows with mutilated tassels. The upper pillow is supported by two angels, seated, with flowing curly hair encircled by a band, wings, long robes, and bare feet.

7. A lion, which looks back at the king.

8. The lower part of the exquisite tomb, on which the figure rests, has a series of ogee-arched recesses, cinquefoiled with crocketed heads. These recesses or niches originally held twenty-eight statuettes. Above this the canopy consists of two stages of ogee-headed arches, interfoliated and crocketed, and surmounted by finials with buttresses placed diagonally, and terminating in pinnacles. A bracket at the north side of the tomb seems to be a hundred years later than the rest of the tomb. It was used for the offerings of the pilgrims.

9. "E. II 1327," at the east end. (Edward II., 1307-27.)

10. On each of the pillars of the presbytery, adjoining the tomb, is a frieze of six white harts ducally chained and gorged, on a brown ground.¹ There is no other painting except the letters.

11. Three fingers of the right hand are missing; the strawberry leaves of the crown are most of them broken; the lower part of the sceptre is mutilated; the upper part

¹ See *Records of Glouc. Cath.*, vol. i., p. 102, and *Hist. et Cart. Mon. S. Pet. Glouc.*, vol. i., p. lx.

of the monument has been restored by Oriel College, Oxford, which claims the king as its founder.

12. Within the third bay westwards, on the north side of the presbytery.

13. Illustrated in Fosbrooke's *History of Gloucester*, fol., p. 125. Described very indifferently in *Arch. Journal*, vol. xvii., p. 297. ? Illustrated by Carter in 1809. (See *M. of G. L.*, vol. i., p. 273.) Described in *Trans. B. and G. Arch. Soc.*, vol. xiii., p. 254.

14. See above, 11.

15. Edward II. was murdered at Berkeley Castle on September 21st, 1327. His body was brought to Gloucester a few days later by Abbot Thokey. The following notes are taken from Smyth's *Lives of the Berkeleys*, vol. i. :—

“In the custody of the Deane and Chapter of Glouc. is a faire manus^t Chronicle summarily collected by Walter Frocester, a monke in the Abbey of Glouc. living at this time within fifteen miles of Berkeley, after Abbot of that monastery, deduced down by him to the twentyeth year of Kinge Eduard the third, who writeth thus, viz^t :—

““Eduard the second, sonne of Eduard, began his raigne in the year 1307, in the 19th whereof hee was dekinged; Taken at Neath Castle in West Wales, but brought to bee kept at Kenellworth, And the third of the nones of Aprill, was translated from Kenellworth to Berkeley Castle, where when many conspired for his delivery About the feast of S^t Matthewe the Evangelist was most . . . wickedly murdered, and buryed in the Church of S^t Peter here with us at Glouc^t; And in another place thus:—

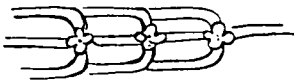
““*Et post mortem prædicti regis, &c.* And after the death of the said kinge, his venerable body (which the next monasteries of S^t Augustine of Bristol, S^t Mary of Kingswood, and S^t Aldelme of Malmesbury, for dread of Roger de Mortimer and Queene Isable and their complices feared to receive), was by John Toky then Abbot of this Church of blessed S^t Peter of Gloucester with his chariot honorably adorned with the arms of the sd. church brought from the

Castle of Berkeley to the Church of the said Monastery of Glouc.; And by the whole Convent solemnly attired was with the procession of the whole City honorably received and in the North part of the Church there neere to the great Altar, buried. (See *Hist. S. Pet.* I., 44.) This Abbot Toky, mine author succeeded, then a monke there, and present at his funerall, of which Abbot, then a very old man, and of the benefitts hee received from the sonne for this honor done to his fathers body, the marginaled record declareth."

"The Accompt of this said lord's Receiver (William Aside, Receiver to Lord Berkeley) for the yeere following in the second of Eduard the third sheweth what hee paid for dyinge of the white canvas black for coveringe the chariot wherein the body of the Kinge was carried from Berkeley Castle to Glouc.: what the cords, the horse collars, the traces, and other necessaries perticularly cost, used about the Chariot, and conveyinge of his body thence to Gloucester . . . for a silver vessel to put the king's hart in 37s. 08d. In oblations at severall times in the Chapple of the Castle of Berkeley for the kings soule 21d. In expenses of the Lord Berkeleys family goinge with the king's body from Berkeley to Glouc. 18s. 09d."

IV. UNKNOWN KNIGHT. (Carved about A.D. 1410.)

1. Military.
2. Recumbent effigy.
3. Stone.
4. Life-size.
5. A bascinet encircled with an orle, *i.e.* a wreath or padded roll, to lighten the pressure of the tilting helmet.



A moustache. To the bascinet is attached by a lace or chain passing through the rim the camail. Round the neck a collar of SS with pendant. Instead of a jupon are breast and back-plates, over which, it may be, is a padded sleeveless jerkin, for there are no signs

of connecting straps or hinges. To these is attached a skirt of six taces not overlapping, with buckles on the left side and a hinge on the right. This reaches to the middle of the thigh. Beneath the skirt is seen a fringe or edging of mail. The arm is protected by epaulières of three plates, by brassarts with straps inside, by fan-shaped elbow pieces with roundels, wrist-plates fastened by a strap round the arm, and gauntlets. There are gussets of mail at the armpits. Round the hips is a belt of about twenty square pieces; on the central piece is a shield bearing a cross, on which some have imagined there is a leopard's head erased—the arms of Bridges of Coberley. To the belt was attached a sword in its scabbard, the central part of which alone remains. The legs are protected by cuisses, genouillières with roundels at the sides, jамbs with straps, and sollarets with gussets of mail on the insteps and straps. The eyes of the figure are open.

Notes on the S S collar, with a drawing, will be found in *Records of Gloucester Cathedral*, vol. i., p. 113.

6. The body reclines on a mattress, the head resting on a tilting helm with a horse's head as a crest, and a mantle with tassels. The hands are folded as though in prayer.

7. At the feet is a lion.

8. The canopied tomb has an ogee arch with foliated crockets and finial. It is panelled at the sides and back and has a vaulted roof without bosses at the intersections, like the roof of the south transept. On either side of the arch is a canopied niche for a statue of a saint. Above the arch is a cornice ornamented with single and double roses and oak-leaves.

9. There is no inscription. The county historians attribute this effigy to Humphrey de Bohun, Earl of Hereford, who died in 1372, but he was buried at the Abbey of Walden. Moreover, the skirt of taces, of which we have an example here, does not appear until the first decade of the fifteenth century, and the S S collar was instituted by Henry IV. as a Lancastrian badge. The late Canon Lysons

fancied that he could detect a leopard's head in the middle of the cross on the buckle of the knight's belt, and as *argent, on a cross sable a leopard's head* or was the heraldic bearing of the Bridges family of Coberley, he conjectured that this figure represented one of them. Thereupon he attributed it to Sir John Bridges, who fought at Agincourt, and died in 1437. But no example of the camail or tippet of mail has been found later than 1410. Moreover, there are certainly no traces of a leopard's head or any other bearing on the cross at present. It would appear, therefore, that some other Gloucestershire knight has to be found who, with his lady, wore the Lancastrian badge of the SS collar, who bore this crest of a horse's head, and who died in the first decade of the fifteenth century.

10. There are no traces of painting, gilding, or gesso decoration.

11. The fingers and nose are mutilated and nearly all the sword is gone.

12. On the south wall of the nave opposite the easternmost bay of the south arcade. The effigy is said by some county historians to have been brought from Llanthony Priory, but the apparent date of the tomb coincides with that of the effigy.

13. Described in *Records of Gloucester Cathedral*, vol. i., p. 116, and in Britton's *History of Gloucester*, p. 72; engraved in Gough's *Sepulchral Monuments*, vol. i., pl. lxxv., p. 195, and in Fosbrooke's *History of Gloucester*, fol. ed., p. 127.

14. See under 11.

V. UNKNOWN LADY. (About A.D. 1410.)

1. Lady.
2. Recumbent effigy.
3. Stone of a lighter colour than the accompanying effigy.
4. Life-size.

5. Flowing hair encircled by an orle with diagonal



ornamentation, a collar of S S much smaller than her lord's, but with similar pendant. Neck bare. Tunic cut straight

across the neck. An ornament runs down the front of the tunic similar to the belt of her lord. The tunic, although tightly fitting the chest, hangs in folds below. No seam is visible. A mantle lies open without any fastening, partly covering her upper arms. The shoes are very pointed.

6. Under the head are two cushions, one round and the other square.

7. Under the feet, a pet dog with a jewelled collar.

8. See above, under knight.

9. No inscription.

10. No painting, &c.

11. Nose, and arms below the elbow are gone.

12. See above.

13. See above.

NOTE.—At first sight the difference in the colour of the stone suggests that these two effigies do not belong to one another; but the collar of S S, the two orles, and the similarity of the ornamentation of the lady's tunic to that of the knight's belt are proofs of the close connection of the two persons.

VI. ABBOT SEABROOK, A.D. 1457.

1. Ecclesiastical (*a*) mitred abbot.

2. Recumbent effigy.

3. Alabaster.

4. Life-size.

5. The abbot wears the following vestments:—A mitre (*mitra pretiosa*), the front horn of which is sadly mutilated, it has jewels round the edges and a jewelled ornament in front, an alb extending to the feet, a maniple and fringed stole, a tunic and dalmatic. Over all is a chasuble, very full and long. Between the right arm and the right breast is the

pastoral staff, enveloped in a vexillum or banner of the cross. The shoes are plain and very pointed. The hands, which were folded on the chest, and the wrists have been broken off.

6. Under the head are two round cushions, the upper one with buttons and the lower one with tassels. These are supported by winged angels with long flowing albs fastened on the chest with a diamond-shaped fibula or brooch. They also wear amices.

7. At the feet is a lion.

8. The effigy lies on an altar-tomb in a recess constructed in the wall of a chapel. The recess has a wide arch decorated with cinquefoils, and a vaulted roof or ceiling ornamented with quatrefoils. The walls, on either side and above, are panelled. Above the arch are five panels containing sexfoils with spandrels and a battlemented cornice. The mutilated altar and reredos of the chapel remain, together with five canopied niches for saints and a vaulted ceiling ornamented with sexfoils. On the south side of the chapel is a piscina, and above the canopied ceiling of the altar is a frieze with lions and quatrefoil flowers. A doorway leads into the chapel from the sacrist's room.

9. There is no inscription. Thomas Seabrook, Abbot of St. Peter's, 1450-57.

10. There are no traces of painting, &c.

11. The heads of the angels, the lion's face, the abbot's hands and wrists, and the upper part of the pastoral staff have been broken off. The nose of the figure has been mutilated.

12. The chapel in which the effigy lies is below the organ loft. The effigy has been replaced in its original position. For a time it was wrongly placed above the base of the altar.

13. This effigy is illustrated in Fosbrooke and in *Trans. B. and G. Arch. Soc.*, vol. ix., p. 60. It is described in *Transactions*, vol. xiii., 254, and in Britton's *History of Gloucester Cathedral*, p. 73.

14. See 11, above.

15. Thomas Seabrook succeeded Reginald Botiler as abbot of St. Peter's, Gloucester, in 1450. He took down the upper part of the Norman tower, and possibly also a spire which had been added to it by Helias, the sacrist, c. 1230, and began the building of the present tower, which is the glory of our Severn land. He died, however, in 1457, before it was finished; and Robert Tully, a monk of St. Peter's, afterwards Bishop of St. David's, completed it. (See *Records of Gloucester Cathedral*, vol. ii., 128, 9.) The presbytery was repaved with tiles in Seabrook's time, and some bear his arms—*ermine a cinquefoil sable*. It is stated in the *Monasticon* that when Bishop Benson repaired the choir in 1741 Abbot Seabrook's coffin was opened. A pastoral staff which lay on the body was removed and very improperly given away by one of the prebendaries of the cathedral. It is now in the custody of the Society of Antiquaries of Newcastle. (See Haines' *Guide*, pp. 88, 89.)

VII. OSRIC, KING OF THE NORTHUMBRIANS.

(Carved about A.D. 1530.)

1. Regal. Osric, King of the Northumbrians.

2. Recumbent effigy.

3. Stone, oolite.

4. Life-size.

5. The king has long, flowing hair and beard, but no moustache or whiskers. On his head is a high crown, ornamented with crosses and fleurs de lys with little trefoils between; the crown is jewelled, having large stones and two small ones alternately. He wears a tunic, the sleeves of which only appear, and a long, flowing robe with wide sleeves, fastened with a cord and tassels, the lower part of which lies on his waist. The robe extends to the feet; the shoes are broad-toed; a fur tippet and collar, the former with inverted border, cover his neck and chest. In his right hand is part of a mutilated sceptre or shaft, the base of

which remains. In his left hand is the model of a church with low, square central tower (with four round-headed lights on three sides), nave, and two transepts. The nave has a large doorway, and two small windows at the west end, each of two lights; the transepts have each four windows on the west side, and a large doorway and two windows at the end.

6. The head rests on a cushion with large tassels, supported by two winged angels wearing a monk's gown and hood with a cord at the waist, over which the gown is pulled up. On their heads are fillets rising to what appears to be a broken cross on the brow.

7. There is a lion at the feet.

8. The altar-tomb on which the figure rests has on each side six square compartments with inner squares set diagonally; these are foliated, and in the centre is a late Tudor shield with no carving or painting. Above the figure is a Tudor canopy with foliated groining, containing eight shields similar to those below. In the foliated spandrels on the north side are—(1) Abbot Parker's arms, *a stag between three pheons*, and (2) *a cross between four lions rampant*, attributed to Northumbria. On the south side are—(1) Abbot Parker's arms as before, and (2) the arms of St. Peter's Abbey. Above the canopy are a frieze of leaves, six pinnacles and upright leaves.

9. The inscription on the pillar at the east end of the tomb is: "OSRICVS Rex . . . Hujus Monasterii." The words "primus fundator" have become obliterated. Osric, King of the Northumbrians from 718—729.

10. There are no remains of gilding or gesso decoration. The letters of the inscription are painted.

11. The left foot has been broken off and mended; the angel on the left side has lost its head; the effigy has lost two finger-tips from the right hand and the tip of its nose.

12. The effigy lies in the presbytery, on the north side of the high altar.

13. Illustrated and described in Fosbrooke, title-page

and p. 127, and in Britton's *History of Gloucester Cathedral*, pl. xxii. and p. 66. It is also described in *Trans. B. and G. Arch. Soc.*, vol. xiii., p. 258.

14. The monument is in good condition.

15. Osric was the son of Alchfrid, a prince of Northumbria, and of Kyneburh, daughter of the Mercian king Penda. Bede tells us that Alchfrid, who was one of the sons of Oswy, shared the responsibilities of kingly rule with his father, and was an earnest supporter of St. Wilfrid, in opposition to Colman, the disciple of Columba and St. Patrick. As "Rex" in 664 Alchfrid bestowed Ripon, with the land of forty families, on St. Wilfrid, and he sent him to France to be consecrated Bishop of the Northumbrians.¹ But later on, as Bede tells, Alchfrid caused trouble to his father. In the churchyard at Bewcastle, in Cumberland, there is the tall shaft of a memorial cross set up in 670, and on it the figure of a man, and over the figure these two inscriptions: "✚ This thin token of victory Hwætred Wothgar Olfwolthu set up in Memory of Alchfrith once King and son of Oswy ✚ Pray for the high sin of his soul." And these two inscriptions tell all that we know about the end of Alchfrid, who was evidently dead in 670.² When Oswy died in 670 Ecgfrith, another son, succeeded him.

Alchfrid had five children—Osric, Oswald, Oshere, Kyneburh, and Eadburh—who were probably brought up at the court of their uncles, Wulfhere and Ethelred. The latter had married a daughter of Oswy, so that his wife was their paternal aunt. On Ethelred's succession in 675, he seems to have made Osric "Rex" or Viceroy of the Hwiccas, a people inhabiting what is now Worcestershire and Gloucestershire, and he very generously placed many of the crown possessions of Mercia at his disposal for the endowment of the infant church of the Severn Vale. Osric founded a bishopric at Worcester, and monasteries

¹ Bede, *H. E.*, book iii, § 227.

² *Conversion of the Heptarchy*, by the Bishop of Bristol, p. 203.

at Bath, Gloucester, and Pershore. He made his sister, Kyneburh, Abbess of Gloucester. She died in 710, after a rule of twenty-nine years, and was buried in front of the Altar of St. Petronilla in the church of the abbey. Oswald, his brother, became Abbot of Pershore. About 685 Osric was summoned to Northumbria to assist his uncle Aldfrid as king, and his other brother, Oshere, became Viceroy of the Hwiccas in his place. After the death of Aldfrid in 705, Osric seems to have acted as regent of Northumbria during the reign of his young cousin, Osred. Osred was murdered in 717, and a year later, after the brief misrule of Cœnrad, Osric became King of the Northumbrians, and reigned till his death in 729, when he must have been about 75 years old.

Doubts have been raised of late as to the identity of Osric, Viceroy of the Hwiccas, with Osric, King of Northumbria; but the monks of Gloucester had no such doubts. Abbot Parker placed the attributive arms of the kingdom of Northumbria, three lions in pale, on the tomb of him whom he describes as "Osricus rex primus fundator hujus monasterii 681." The *History of St. Peter's Abbey* tells us that Kyneburh died nineteen years before her brother, and that Osric died in the twelfth year of his reign as King of Northumbria, and was buried near his sister in front of the Altar of St. Petronilla in the Abbey Church of Gloucester.

For many years after the destruction of St. Petronilla's Chapel the body of Osric rested in the Lady Chapel. It was not until the days of the last abbot, William Parker, that a place was found for Osric as founder on the north side of the high altar in the presbytery, and a chantry chapel was constructed for his tomb.

The effigy is rudely carved, perhaps in imitation of an earlier figure. The church on his breast is certainly intended to represent a church more like Serlo's at the beginning of the eleventh century than what the "Perpendicular" builders of the fifteenth century left as a heritage to Abbot Parker and to us.

VIII. WILLIAM PARKER, Abbot of Gloucester.

(Carved about A.D. 1535.)

1. Ecclesiastical.
2. Recumbent effigy.
3. Alabaster.
4. Life-size.

5. The figure is vested in full pontificals—*mitra pretiosa*, amice, alb quite plain, reaching to the feet; tunic, open on the left side, but not apparently on the right; dalmatic, open on both sides; chasuble. The tunic and dalmatic have been painted at the bottom edges to represent a fringe; the dalmatic has been painted at the side edges as well as at the bottom. The feet are encased in square-toed shoes. Below the right arm is the pastoral staff, the head ornamented with Gothic tracery and figures of abbots with mitre and staff. A vexillum is wrapped round the staff. On the right foot are the remains of a buskin. Over the left arm hangs the maniple.

6. Under the head are two pillows; the upper one is supported by two winged angels with amice and alb.

7. At the feet is the abbot's crest—a buck.

8. The effigy lies on an altar-tomb, which has three panels and four niches for statuettes on either side, and a panel and two niches at the bottom end. In the middle panel on each side are Abbot Parker's arms: *Sable, a buck trippant argent between three pheons or, within a bordure engrailed of the second.* The two remaining panels on each side contain the symbols of the Passion: (1) a ladder, scourging post, scourge and spear with sponge; (2) a heart between two hands and two feet pierced. The scourge is wanting on the left side. In the friezes above are the Tudor rose, the pomegranate, a lion's head, oak leaves, fleur de lys, and the initials "W. M." At the end of the tomb is a cross formed from a tree, with the branches roughly lopped off near their base. At the head the Norman pillar has been mutilated to receive the effigy, and the abbot's arms are placed here surmounted

by a mitre. The effigy lies in a late Gothic chapel, at the east end of which are the remains of an altar. The floor is paved with tiles, on some of which appear (1) *a buck trippant within a square with oak leaves in the spandrels*; (2) the arms of the Abbey of St. Peter:—*two keys in saltire and a sword in pale, handle in base*; (3) the arms of Abbot Parker as before. There are other tiles with inscriptions similar to these in the Lady Chapel which have been brought from Llanthony Priory.

9. No inscription. William Parker, *alias* Malvern, Abbot 1514–39.

10. There are remains of painting on the fringe of the tunic and dalmatic.

11. The angels' heads are gone. One of the tassels, the horns of the buck, the lower part of the maniple, and the hands have been broken off.

12. The effigy lies in a chapel on the north side of the presbytery.

13. It is illustrated in Fosbrooke and described in Rudder, p. 175, and in *Trans. B. and G. Arch. Soc.*, vol. ix., p. 60, and vol. xiii., p. 256.

14. Very good.

15. William Parker, called also Malvern, either because he or his ancestors had some connection with the Priory of Great Malvern, or because they served as parkers in Malvern Chase, was Abbot of St. Peter's, Gloucester, from 1514–39. His name appears in a list of the monks of St. Peter's in 1510 and in 1514; he was master of the works, or chief architect. He was elected abbot on May 14th in that year. As St. Peter's was a mitred abbey the abbot was entitled to a seat in the House of Lords, and William Parker was summoned by the king to meet him in Parliament on the 23rd November. He took part in later years in the debates in Parliament and Convocation on the king's divorce, the repudiation of the pope's supremacy, the surrender of the clergy, and the dissolution of the monasteries. He sat in Parliament for the last time on June 28th, 1539. When the abbey was surrendered on January 4th, 1540, Parker was

not present. That sad duty was performed by the prior and thirteen monks.

Willis, in his *Mitred Abbeys*, speaks of him as contumacious, and thereby losing his pension and the chance of a bishopric. But a manuscript note found in a book belonging to his great-great-nephew asserts that the king promised him the bishopric of Gloucester, but that he died before the appointment could be made. There is a time-worn, weather-beaten effigy of a priest in Notgrove churchyard which is said by tradition to have covered the abbot's grave in the church. Others have thought that he was buried in North-leach Church, where many of his kinsmen rest. There are two broken croziers built into the wall of the choir of this church which may have some reference to the sacred office he held and lost. At all events, he does not appear to have been buried in the stately tomb which he prepared for himself in his life-time. Two Elizabethan bishops—probably Richard Cheiney, who died in 1579, and John Bullingham, who died in 1598—are said to lie there. The pomegranate, the badge of Queen Katherine, would lead us to suppose either that the tomb was built before her divorce in 1533, or that Parker wished to show honour to her when she was no longer acknowledged by Henry VIII. as his queen.

IX. RICHARD PATES, 1588.

Under the south window of the south transept is a monument supported by columns, on which are the figures of a man kneeling, in the dress of an Elizabethan lawyer, with a child behind him, and of a woman, also kneeling, with three children behind her.

These figures have been allowed well-nigh to perish, and are scarcely discernible. They represent Richard Pates, the founder of the Cheltenham Grammar School, who died in 1588, aged 73; his wife, and children.

Over his head are the following arms: *Arg. a chevron sable between three pellets; on a chief of the first three crosses patée, fitché of the second.*

X. GODFREY GOLDSBOROUGH, Bishop of Gloucester

A.D. 1604.

1. Ecclesiastical. Bishop Goldsborough.
2. Recumbent effigy.
3. Stone, painted oolite.
4. Life-size.

5. The figure wears the dress of an Elizabethan bishop—a rochet which is seen at the neck, over this a chimere, and lawn sleeves fastened at the wrist with black ribbon; above all a scarf round the neck and falling to within nine inches of the feet. The collar of the chimere is turned back over the scarf. Above this is a ruff with a band, and on the head is a skull-cap with flaps over the ears. The figure wears a full beard, whiskers, and moustache. The eyes are open. The shoes have square toes and thick soles, and are partly covered by the folds of the chimere.

6. Under the head is a cushion with four tassels.

7. Nothing.

8. The figure rests on an altar-tomb 3 ft. 6 in. high, divided in three panels on each side and one at the end. Every panel is ornamented with scroll-work. In the central panel on each side is a shield bearing *or, three chevrons gules*; on the middle, *chevron a bishop's mitre of the first*; at the foot of the tomb are quarterly, 1 and 4, *azure a cross fleury argent*; 2 and 3, *or, three chevrons sable in fesse point on a cinquefoil counterchanged a crescent argent*. In each of the other panels is a semi-oval. The edge of the slab is ornamented with bars and pellets alternately. At the back of the bishop's head is a monumental tablet ornamented with scroll-work and human heads. The architrave is supported by two Corinthian pillars, and above all is a shield, within a circle, with the same arms as are on the side of the tomb impaling the arms which appear at the end of the tomb. Obelisks rise from brackets on either side of the inscription, and there is one at the apex of the monument.

9. See Rudder, p. 157.

10. The face and hands are painted flesh-colour, the cap and vestments black, the pillow and sleeves white.

11. There are several chips in the scarf, and two fingertips are missing.

12. The effigy lies in the chapel of St. Petronilla on the south side of the Lady Chapel below the minstrel's gallery.

13. It is described in Rudder, p. 157, and Fosbrooke, p. 127, and illustrated in Fosbrooke; described in *Transactions*, vol. xiii., p. 257.

14. The monument is in excellent condition.

15. "Godfrey Goldsborough, D.D., of Trinity College, Cambridge, Archdeacon of Worcester, Rector of Stockton, Archdeacon of Salop, Prebendary of London, Hereford and Worcester, the last of which he held 'in commendam' with this See, became Bishop of Gloucester in 1598. He was consecrated at Lambeth on November 12th of that year, and governed until his death on the 26th of May, 1604."¹

XI. THOMAS AND CHRISTIAN MACHEN, A.D. 1614-15.

1. Civilian. Mayor of Gloucester, in gown of office.

2. Kneeling effigy.

3. Stone, painted.

4. Life-size.

5. Bare-headed. Ruff of three folds. Black velvet doublet, padded and ornamented, with buttons in front, reaching below the waist; sleeves also padded, with a small frill at the wrist. Breeches of black velvet, known as trunk hose, tied with black ribbon bow with Vandycked edge. Over all a robe of scarlet cloth with short sleeves, edged with fur; the robe turns back in front, showing a lining of wide fur; the back of the sleeve opening is slashed, and lined with fur.

8. The mayor and his wife kneel, facing one another, on either side of a reading-desk, on which lie two books. Above them is a horizontal canopy supported by two Corinthian pillars, and between two semicircular-headed arches stands

¹ Britton's *History of Gloucester Cathedral*, p. 36.

the figure of Time with broken scythe and hour-glass. Below the effigies are four adult sons, kneeling on cushions, with doublets and breeches similar to their father's, with swords, cloaks and ruffs. There are three infant sons with ruffs. There are four adult daughters in a similar costume to their mother's, except that they have no caps; their hair is turned back over a pad. Two infant daughters with caps and straight gowns complete the family.

9. "Here lie buried the bodies of Thomas Machen Esq. late Alderman of this City of Gloucester, thrice Maior of the same, who departed this life the 18 day of October 1614 in the 74th year of his age, and of Christian his wife with whom he lived in the estate of marriage 50 yeares and had issue 7 sonnes and 6 daughters. She departed this life June 29, 1615 in the 70th year of her age. Res pedit huc morimur Mors ultima linea verum."

10. The figures are painted. The hair of Time and other parts are gilded.

On shields at the top of the monument are:—

(1) *Vert, on a pale gules, between two horseshoes, each horseshoe between three stub-nails, two in chief and one in base, all meeting with their points to the shoe, argent, a sword in a scabbard azure, hilt, pommel, and studding or. On the point of the sword a cap of maintenance, gules, turned up ermine. On a chief per pale, or and purple a boar's head coupé argent; in his mouth a quince apple between two demi roses, the dexter gules and the sinister argent, both barbed vert, each issuing rays from its centre pointing to the boar's head, or.* These were the arms of the city of Gloucester granted by Christopher Barker, Garter King of Arms, on October 18th, 1538.¹

(2) *Quarterly 1 and 4, "Or, a chevron indented gules between three leaves vert;" 2 and 3, "Argent, three flowers in a vase proper."* These are not the arms given for Machen in the Herald's Visitation of 1623.

Mrs. Machen wears a black gown, the front of which is very similar to that of her husband's doublet, except that

¹ See *Trans. B. and G. Arch. Soc.*, vol. ii., p. 138.

it is not ornamented; the sleeves are tight, with plain linen cuffs at the wrists; the bodice is heavily frilled below the waist, and the dress falls in heavy folds. There are epaulets on the shoulders, and a train falls from the neck. On her head is the Paris head-dress, worn over a close-fitting cap.

Mrs. Machen is described in the *Heralds' Visitation* as "the daughter and coheire of . . . Baston of Swell in Com. Gloc."

11. The heads of the figures have been repaired.

12. The monument is affixed to the north wall of the east end of the north aisle of the nave, where the "Mayor's Chapel" once stood.

13. The tomb and effigies are described or referred to in *Trans. B. and G. Arch. Soc.*, vol. ii., p. 238, and vol. xviii., p. 263; Fosbrooke's *History of Gloucester*, fol., p. 138. They are illustrated in Fosbrooke's *History of Gloucester* and *Trans. B. and G. Arch. Soc.*, vol. xviii., pl. 5.

14. The effigies are always in danger of splitting open, owing to the insertion of an iron bar, which expands as it rusts.

15. A pedigree of "Machen" is given in the *Visitation of Gloucestershire, 1623*, published by the Harleian Society, p. 106. The will of Thomas Machen, dated September 9th, 1614, was proved December 3rd, 1614, and his wife's, dated June 21st, 1615, was proved November 14th, 1615.

XII. JOHN AND ANNE BOWER, A.D. 1615.

1. Civilian.

2 and 3. A painting on wood panelling.

4. The largest figures are about 2 ft. high.

5. The man has short hair, a moustache, and beard. There is a ruff round his neck with a single fold. He wears a cloak with a fur border hanging down the whole length of it. His inner garment has tight sleeves edged with a frill at the wrist; he appears to wear trunk hose. The wife wears a black dress, tight to the waist and from thence flowing in folds to

her feet. She also wears a cap and a broad-brimmed black hat, a ruff and frills of the same material at the wrists. The daughters have similar dresses, except that they wear Paris hats instead of a broad-brimmed hat. Of the nine sons five have ruffs. The first appears to be in clerical dress with a mantle and large falling collar. The next one has armour on his arms, wrists and legs, a breast-plate, skirt of plate, &c. The third has armour above and red trunk hose. The fourth and fifth have falling collars, armour on arms and chest, and tight knee breeches. The sixth and seventh have trunk hose, and the ninth has knee breeches. The eighth wears a collar.

8. The two large figures are kneeling at a table with an open book between them; behind this is a niche with pillars, on which are their arms: *Sable, a cross patée arg.*

9. The inscription is given in Fosbrooke's *History of Gloucester*, fol., p. 136.

10. The figures and the arms are painted.

12. Against the west wall of the north transept.

13. Described in Britton, p. 72.

14. Fairly good.

15. Bower was an *alias* of the Robins family, but nothing is known of this branch of it.

XIII. ELIZABETH WILLIAMS, A.D. 1622.

1. Lady.

2. Effigy, semi-recumbent, resting head on right hand.

3. Alabaster.

4. Life-size.

5. She has curly hair, covered by a frilled cap. She wears a ruff in two folds and a tight-fitting bodice buttoned down the front. It is open at the throat and turned back, showing lace underneath. To the bodice is attached the skirt, gathered in by means of a cord, which is fastened in a bow at the waist. The bodice has tight sleeves buttoned at the wrist. Over these are pleated linen cuffs. Round her neck she wears a scarf which hangs down on both sides and

a sleeveless mantle with epaulets. Over this is a cloak which covers the back of her head and cap and falls down her back in folds. In her left hand she has a book with broken straps. She wears high-heeled shoes cut square at the toes. By her side, lying on a cushion, is an infant in swaddling clothes tied round with a ribbon fastened in a bow. The child has a bonnet with a cap inside and a round bib, which is continued at the back of the head.

6. Her head rests on her right hand. The elbow rests on a cushion.

7. There is nothing at the feet.

8. She lies within a semicircular-headed recess under a cornice supported by pillars of black marble. In the spandrels are—on the dexter side, *or, a chevron cotised sable, between three sprigs with roses and leaves proper*; on the sinister side, *ermine a fesse sable, a crescent for difference*.

9. See Fosbrooke and Rudder, p. 173.

10. The arms are tinctured.

11. A few chips have been knocked out of the book and cuffs, and initials have been cut all over the figure.

12. Below the fourth window from the east on the north side of the Lady Chapel.

13. Illustrated in Fosbrooke; described in *Transactions*, vol. xiii., p. 257.

14. In good condition, but see 11 above.

15. Elizabeth Williams was the youngest daughter of Miles Smith, Bishop of Gloucester from 1612–1624,¹ and was the sister of Margery Clent, whose monument appears on the opposite side of the Lady Chapel. She married John Williams, gentleman, and died at the age of seventeen in 1622.

XIV. MARGERY CLENT, A.D. 1623.

1. Lady.
2. Mural effigy, kneeling.
3. Alabaster.

¹ See under Margery Clent.

4. About a third of life-size.

5. Her costume is very similar to that of Elizabeth Williams. She has curly hair showing at the sides under a frilled cap. She wears a tight-fitting bodice fastened with buttons down the front, opened at the throat, and turned back with two revers. Her skirt is full. She wears a belt and a cloak, which is turned over her head like a hood. The cloak is fastened over her left arm with a clasp. In her left hand is a handkerchief with gold edging.

6. Her head is supported by her right arm resting on a cushion on a table or pedule, on the side of which is carried an hour-glass.

8. The monument consists of a semicircular arch with cornice, above which within a wreath is a lozenge, *or, a chevron cotised sable between three roses leaved and stalked gules.* On each side of the figure are two Corinthian pillars surmounted by obelisks. Below her are three panels, in the central one on black marble the inscription.

9. *Memoria Sacrum.*

In obitum Margeriæ Clent, Jacobi Clent, Generosa Conjugis
charissimæ R. diq̄ in Christo Patris ac Dm: Dm:
Milonis Gloucestrensis Epi: filiarum alterius quæ
cursum in terris pie & placide consumavit 8^o die
Aprilis A^o Dom. 1623^o. Ætatis suæ 21.

Obsequiosa viro fuit, officiosa parenti,
Et patuit miseris dextera, corq̄ Deo.
Cætera continuos virtus rediviva per annos
Claruit, ad celsum subsequiturque polu;
Subsequiturque infans uteri sub nocte reluctans
Nec potuit lucem visere mors vetuit.

10. Gilding.

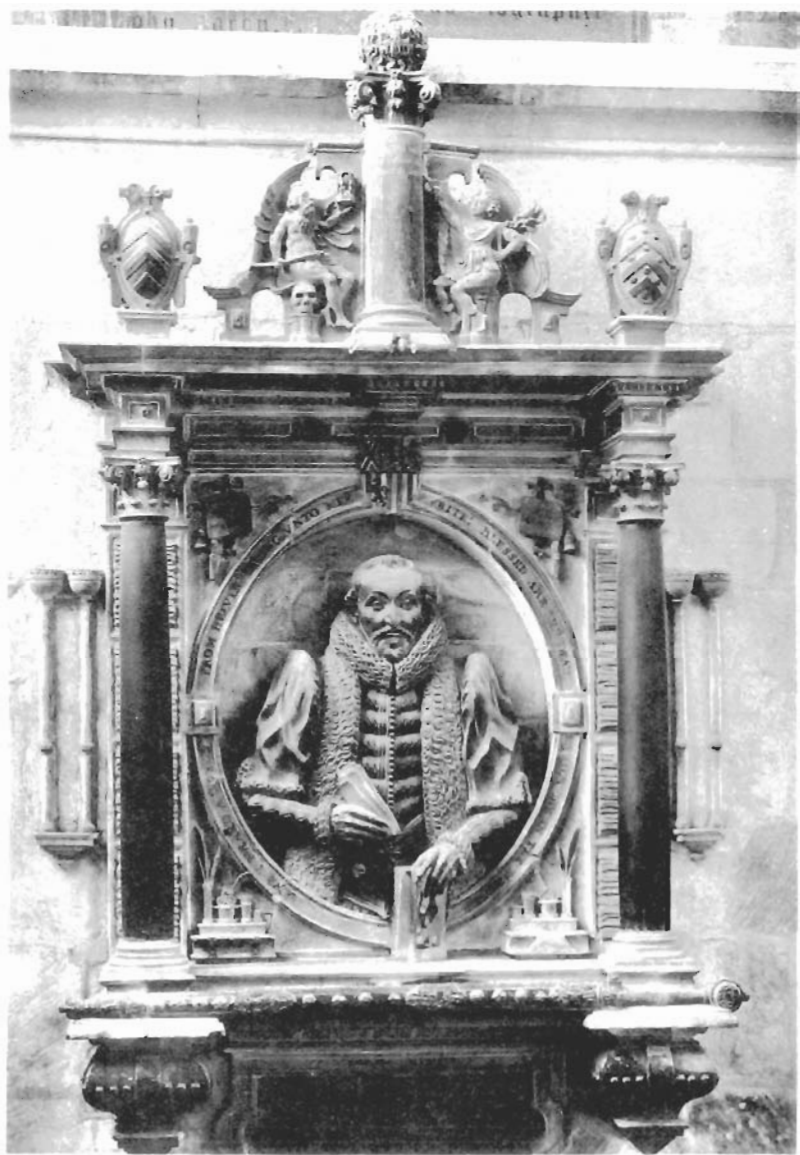
11. None.

12. On the south wall of Lady Chapel.

13. Described in Rudder, p. 173, and Fosbrooke, illustrated in latter.

14. In excellent condition.

15. Margery Clent was the second daughter of Miles



R. W. DUGDALE, Photo.

JOHN JONES.

Smith, Bishop of Gloucester from 1612 to 1624. He was one of the translators of the Bible in 1611, and was rewarded by promotion to the See of Gloucester.¹ Margery married James Clent, a Gloucester gentleman, who died in 1645. Their son William and their grandchildren Elizabeth and Miles were also buried in the Lady Chapel. This monument was erected to Margery Clent by her daughter-in-law Brigida, wife of William.²

XV. JOHN JONES, Alderman, A.D. 1630.

1. Civilian.
2. Half-length upright effigy.
3. Stone.
4. Life-size.

5. The head is bare, with curly hair, moustache and beard. The figure wears a ruff and a mayor's gown with red sleeves falling to the elbow, edged with fur, and a large fur border passing round the neck and falling like a stole on each side. Under this is a garment like a waistcoat with sleeves; the bottom of the garment is peaked and fastened with a bow of ribbon; it has a row of buttons up the middle. The whole garment appears to be covered with little slashes. In the right hand is a bundle of small parchment deeds with the seal of the bishopric displaying, as on Bishop Goldsborough's tomb, the arms of De Clare surmounted by a mitre in the fesse point. In his left hand, resting on the floor of the bracket, is a book with three Prince of Wales' feathers on a diamond on the back, and with straps.

8. The effigy is in an oval recess, cut out of the wall. Round the oval are the words, "I heard a voice from Heaven, saying unto me, Write, Blessed are the dead that die in the Lord." On either side are false drawers with gilt handles and four packets of deeds as though in pigeon-holes, dated—on his right 1581, 1590, 1600, no date, and on his left 1615, 1620, 1630, and no date. In the spandrels between these and

¹ Britton's *History of Gloucester*, p. 37. ² See Rüdger, pp. 173, 174.

the oval are—above him deeds with seals and other badges of his legal profession, and below him two inkstands resting on books with pens, sand-box, &c. Above his head is a shield bearing his arms with five quarterings: (1) *Ermine, a saltire gules*; (2) *Or, a lion sable, a crescent for difference*; (3) *Or, a lion rampant sable debruised by a bend sinister gules*; (4) *Paly of six argent and gules, over all a lion rampant sable*; (5) *Paly of six gules and or*. Beyond the packet of deeds on either side is a pair of maces. Attached to the wall is an alabaster bracket, at the foot of which lies the sword of the city. Above the architrave, which is supported by two black pillars with Corinthian capitals, are two oval medallions with the arms of the De Clares for Gloucestershire on the dexter side, and the same with ten torteaux for the city on the sinister side. Between these rises a Corinthian pillar with an inscription, a representation of Father Time with hour-glass and scythe, and a male figure in classical costume pointing to the inscription. In the wall, on either side of the monument, are two maces carved in stone and resting on brackets.

9. See Fosbrooke, p. 137; Rudder, p. 177.

10. The figure is painted.

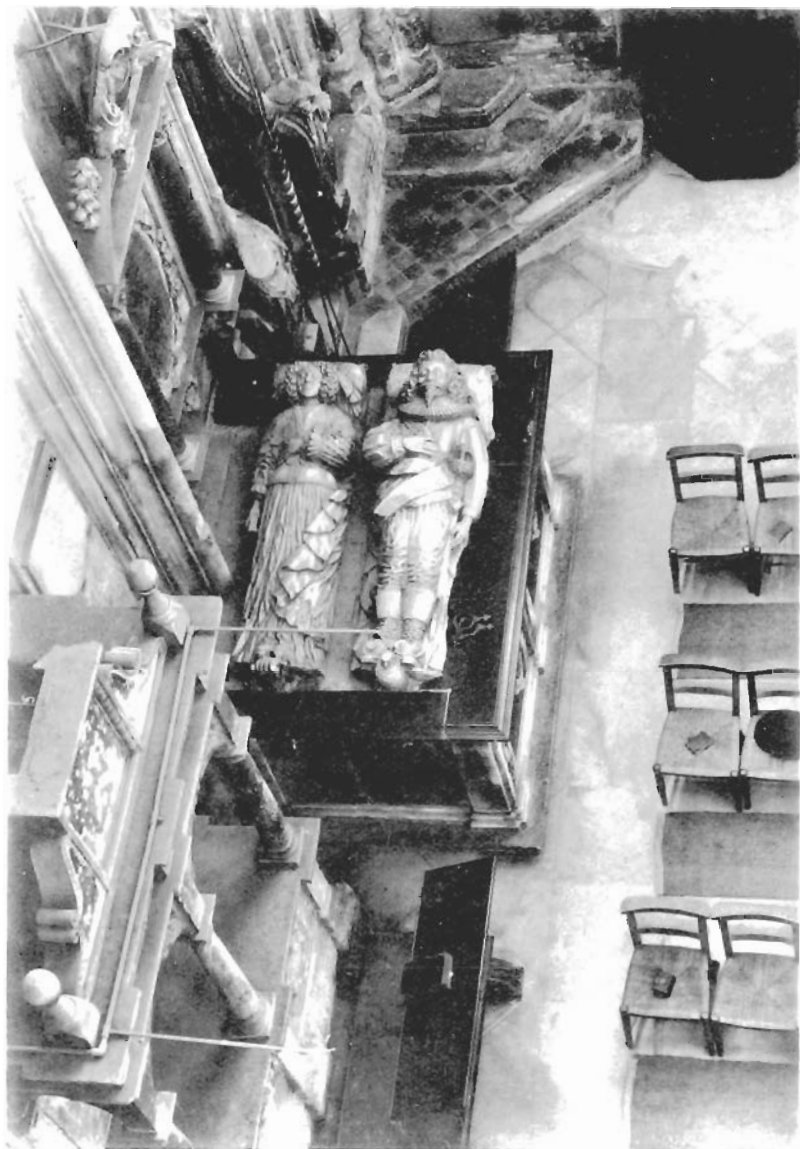
11. No mutilations.

12. On the west wall, on the right hand of the great west door.

13. Fosbrooke, fol., pp. 127 and 137; Rudder, p. 177.

14. In excellent condition.

15. As the inscription shows, John Jones was registrar to eight succeeding bishops, commencing with Richard Cheyney and ending with Godfrey Goodman. He was mayor in 1597, 1618, and 1625, and Member of Parliament from the first to the twelfth year of James I. (1603-14). He died on June 1st, 1630. Joan, his wife, died on January 18th, 1594, and was buried in the church of St. Mary de Crypt. The date of his decease is not given on the monument, because this was executed in his lifetime, but it might be seen on the grave-stone on the floor. See Fosbrooke, pp. 127 and 137.



W. B. DUGDALE, Photo.

ABRAHAM BLACKLEECH AND GERTRUDE, HIS WIFE.

XVI. ABRAHAM BLACKLEECH, A.D. 1639.

1. Civilian.
2. Effigy, recumbent.
3. Alabaster.
4. Life-size.

5. He is bareheaded with long, flowing hair; he has a moustache and peaked beard. He wears a fourfold ruff. There is no armour visible beyond the sword. A broad belt crosses the chest diagonally from the right shoulder and divides into four buckles and loops, two of which hold the sword scabbard and two are disengaged. The sword has the basket-guard hilt, which was introduced early in the sixteenth century, and also the old crossbar. He wears a slashed doublet with epaulets and with buttons down the middle. This ends at the waist, where the knee-breeches meet it. The joining is hidden by a narrow ornamented belt; across the body is folded a cloak. The doublet has a lappet or flap, which comes to a point in the centre. The sleeves are turned up with lace; the hands are bare; the breeches are full. He wears jack-boots with smooth leather at the top and creased or plaited leather below. The shoes have large rosettes like quatrefoils. There are rowell-spurs. The cloak is spread under the body.

6. Two cushions with tassels.

7. An eagle erect.

8. He and his wife lie on an altar-tomb with two panels on the north side and one at each end. The latter are plain, but on the former are two shields bearing: (1) *Or, three bars sable*, Blackleech impaling *gules semée of crosses crosslet or, over all a saltire of the second*. Probably William Blackleech and his wife, parents of Abraham Blackleech. (2) *Paly of six or and gules, over all on a bend azure three mullets or*, for Elton, impaling *argent a fesse sable, in chief three mascles or*, for Aston, the parents of Gertrude Blackleech. Behind the tomb is a mural monument with a cornice supported by two Corinthian pillars, within which is the following inscription. Above the monument is

a shield bearing *or, three bars sable* for Blackleech, and below the inscription a shield bearing *or, three bars sable* impaling *paly of six or and gules, over all on a bend azure three mullets or*, for Abraham Blackleech and his wife Gertrude.

9. Inscription given by Fosbrooke, fol., p. 138: "To the happy memorie of Abraham Blackleech Gent. a sonne of William Blackleech Esq. A man not onely generally beloved in his Life but deservedly endeared to Posteritie by rare example of seldome attained piety expressed in his bounty to St. Paule's in London, to this Church, to the high wayes about and the poore in this Citie, who laying aside the vilenesse of mortalitie was admitted to the glory of eternity November 30th 1639. Gertrude his wife, daughter of Ambrose Elton and Anne sister to Walter Lord Aston, hath erected this monument as a testimony of his fame and her observance." On the folded ribbon round the inscription is the text: "All flesh is grass, and all the grace thereof is as the flower of the field. Isaiah 40. 6."

10. No, except the tinctures on the shields.

11. Wonderfully perfect. There is a chip out of the top of his right boot. One of the eagle's claws is gone.

12. Against south wall of south transept. Fosbrooke says it was in the Mayor's Chapel against the east wall. Unless the slab of the tomb has been much altered, at the time of its removal its south side must have rested against a south wall as at present.

13. Fosbrooke's *History of Gloucester*: described in *Trans. B. and G. Arch. Soc.*, vol. xiii., p. 258.

14. Beautifully carved. We could not find any name, initials, or mark of sculptor.

15. William Blackleech, father of Abraham, was Chancellor of the Diocese of Gloucester. His tomb, Fosbrooke says, was in the north aisle with the following inscription: "William Blackleech, Bachlor of the Civil Laws, Chancellor of this Diocese for the space of 24 years, Esquire, died March 24th, 1616. Mary, late wife of William Blackleech, died January 27th, 1617."

XVII. MARY BLACKLEECH. (Carved about 1639.)

1. Lady.
2. Recumbent effigy.
3. Alabaster.
4. Life-size.

5. She has curly hair. Her eyes are open. Over her head is a cloak, held on by a clasp, which covers the parting of her hair and comes partly over her forehead. She wears a fichu, showing the bodice in a point in front; the fichu is edged with two rows of broad lace, each edged with lace rosettes. Under the fichu she wears stays, laced in front and ornamented with lace. Under this is a bodice, fastened in front, the edges bordered with lace. Her tunic has full sleeves, and flows to her feet. She wears small, pointed shoes.

6. Two cushions with tassels.
7. At feet a mailed arm and hand holding a scimitar.
- 8-15. See above under Abraham Blackleech.

XVIII. JOHN POWELL, Judge, A.D. 1713.

1. Civilian, judicial.
2. Effigy, standing erect.
3. Marble.
4. Slightly larger than life-size.

5. He wears a skull cap over long, curling hair. He wears a coat, of which the sleeves only appear; each has three buttons with braided button-holes. Under these appear cuffs or wrist-bands with studs. He wears a judicial gown over the coat, opening down the middle of the front as far as the waist, and a cincture with a bow on the right side. This gown has wide sleeves with broad fur edging. Above this is a tippet with fur edge, and over all a mantle and hood lined with fur. He wears academical bands, and holds a roll in his right hand. His shoes have high heels, and are cut square at the toes.

6 and 7. Standing up.

8. He stands on a semicircular pedestal within a recess with scalloped semicircular head. On each side of this recess are two fluted pillars with capitals ornamented with acanthus leaves. These support a segmental capital, on the top of which is a funeral urn. The moulded arch of the Abbot's Chapel has been cut away to receive this. Within the canopy is a coat of arms mantled with a squire's helm. *Party per pale azure and gules thye lions rampant arg.* Crest: Bust of a maiden. On each side of the pillars is a boy weeping. The figure on his right holds the handle of a torch inverted in his right hand, and with his left clasps his breast. The one on the left holds the handle of a torch upright, and rests his left on a broken pillar. Their only garment is a cloak suspended by a strap from the shoulder.

9. The inscription is given by Fosbrooke, p. 134.

10. The arms are tinctured, and there are a few traces of gilding on the urn, canopy, crest, &c.

11. The monument appears to be in a perfect condition.

12. On the north side of the Lady Chapel under the arch of the Abbot's Chapel.

13. Illustrated in Fosbrooke; described in *Trans.*, vol. xiii., p. 258.

14. Excellent condition; protected by iron railings with gate.

15. Judge Powell was successively a justice of the Courts of Common Pleas and of the King's Bench, and was one of the judges who tried the seven bishops (1688) and joined in the declaration against the king's dispensing power. For this James II. deprived him of his office, July 2nd, 1688; but William III. created him first a baron of the Exchequer, then a judge in the Common Pleas, and on June 18th, 1702, advanced him to the King's Bench, where he sat until his death, June 14th, 1713. In 1685 he had represented his native city of Gloucester in Parliament. This monument was erected by his nephew John Snell.¹

¹ Britton's *History of Gloucester Cathedral*, p. 74.

XIX. WILLIAM LISLE, A.D. 1723.

1. Civil.
2. Bust.
3. Stone.
4. Life-size.
5. Long curling hair or wig; scarf hanging down in front; coat open in front, and cloak thrown round; eyes open.

8. The bust stands on a tablet bearing the inscription. A second tablet behind the bust is surmounted by a phoenix. Beneath the bust is a shield: *or, a fesse between two chevrons sable*. The tablet is of marble and on it is:

9. In^o Rickitts fecit.

Near this place

Lieth the Body of William Lisle, Gent., who by his will gave fifty pounds a year for ever in lands at Epney

in Charity

To y^e Parishes of S^t Nicholas in Gloucester and S^t Werburgh in Bristol.

He Died

December 2. 1723

Aged 35.

10. Arms tinctured.
11. None.
12. Triforium, north side of presbytery, on the pillar nearest to the whispering gallery. This monument was originally on the east wall of the north transept, enclosed with iron rails.
13. The monument is described in Fosbrooke's *History of Gloucester*, fol., p. 137.
14. It is in good condition.

XX. MARTIN BENSON, Bishop of Gloucester, A.D. 1752.

1. Ecclesiastical.
2. Bust on medallion.

3. Stone.

4. Life-size.

5. Thick, curling hair or wig. Academic gown with bands.

8. Wreath of oak-leaves around the medallion; above, a funeral urn draped; at the sides of the urn two books; below the medallion an inscription. Beneath the inscription, on a shield supported by two flaming torches, are the arms of the bishopric: *Azure, two keys in saltire or, the sinister oppressing the dexter; impaling argent on a chevron sable, three crosses patée or, Benson.*

9. The inscription is given in Fosbrooke's *History of Gloucester*, fol., p. 137.

10. None.

11. None.

12. In the triforium, the south side of the presbytery, on the pillar nearest to the whispering gallery. This monument was originally on the north side of the great west door of the nave.

13. Illustrated and described in Fosbrooke's *History of Gloucester*, fol., p. 137.

14. In excellent condition.

15. The inscription tells us that he was the son of John Benson, Prebendary of Hereford, by Catherine, daughter of Benjamin Martin, of Oxfordshire, and grandson of George Benson, Dean of Hereford, by Catherine, daughter of Samuel Fell. He was born in 1689, and educated at the Charterhouse and Christ Church, Oxford. He was Prebendary of Salisbury, Archdeacon of Berkshire, Prebendary of Durham, King's chaplain, and Rector of Bletchley. He was consecrated Bishop of Gloucester in January, 1735, and died at the palace in 1752. He was buried in front of the great west door, and, as he forbade his executors to say anything of his personal character on his tomb, his friend, Gabriel Hanger, of Dryfield, erected another tablet on the east wall of the south transept with a laudatory inscription.¹

¹ See Fosbrooke's *History of Gloucester*, fol., p. 137.

XXI. MARY, LADY STRACHAN, A.D. 1770.

1. (6) Lady.
2. Bust in bas-relief on a medallion.
3. Marble.
4. About half life-size.
5. The eyes are open; the hair is drawn up to the top of the head. Part of a low-necked bodice in loose folds is visible.
8. The monument is in the form of a mural tablet. The medallion is supported by a weeping cherub. At the foot of the tablet appear to be *azure, on a buck an escutcheon argent; in chief gules, two bucks' heads; on a canton azure, a saltire argent; over all an escutcheon within a bordure fleury de lys, a lion rampant; in chief a crown.* The shield is supported by two huntsmen holding staves. Above is a baronet's helm with a right hand holding a sword, surrounded by a wreath and mantling of oak leaves; beneath, the motto "Forward."
9. Inscription given in Fosbrooke, p. 138. Dame Mary Strachan, died 1770.
10. There are no remains of painting, &c.
11. None.
12. On the south wall of the nave.
13. Illustrated in Fosbrooke; described in Britton's *History of Gloucester Cathedral*, p. 75, and in Fosbrooke, p. 138.
14. In good condition.
15. Mary, Lady Strachan, was the wife of Sir William Strachan, and the daughter and sole heiress of Edward Popham, of Tewkesbury Park, and a descendant of Sir John Popham, Chief Justice of the Court of Common Pleas. Her husband, Sir William Strachan, purchased the estate called Haynes in Bishop's Cleeve, and built a mansion there. She died in 1770. After her death Tewkesbury Park passed to John Wall, Lieut.-Col. of the South Gloucestershire Militia, and the Haynes was sold to Mr. Thornloe. Sir William Strachan bequeathed land in Castle Morton, Worcestershire, to the poor of Tewkesbury in 1757, so that he had predeceased his wife by some thirteen years.

XXII. SARAH MORLEY, A.D. 1784.

1. Lady.
2. Monumental slab.
3. Marble, white figures on a black background.
4. Two-thirds life-size.
5. She wears a long robe, fastened at the waist with a scarf. The robe is drawn over the back of her head like a veil.
8. She holds on her left arm a babe, and an angel grasps her right hand as she rises from the sea. Two other angels floating in the air, one in front and the other behind, receive her. On one side of the inscription is a pelican in her piety, and on the other is a bird mourning a dead companion.
9. The inscription above is, "The sea shall give up its dead"; the one below the monument is given in Rudder, p. 127 (?). The name of the sculptor is given, "Flaxman, inv. et fec."
10. None.
11. Mutilation—one angel has lost a foot.
12. The tomb is affixed to the wall in the central arcade of the north aisle of the nave, and consists of an arch.
13. Described in Britton, p. 76, and Fosbrooke, p. 127.
14. In good condition.
15. Mrs. Morley was the daughter of James Richardson, of Newent, and the wife of James Morley, of Bombay. She died on her voyage homewards from India on May 17th, 1784, and was buried at sea.

The Society is greatly indebted to Mr. R. W. Dugdāle for the excellent photographs of the effigies of Serlo, Abraham and Gertrude Blackleech, and John Jones.