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Dr Hawley Cushing

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FROM THE TRANSACTIONS OF THE ST. PAUL'S ECCLESIOLOGICAL SOCIETY.—VOL. VIII, PART V.

EWELME

BY

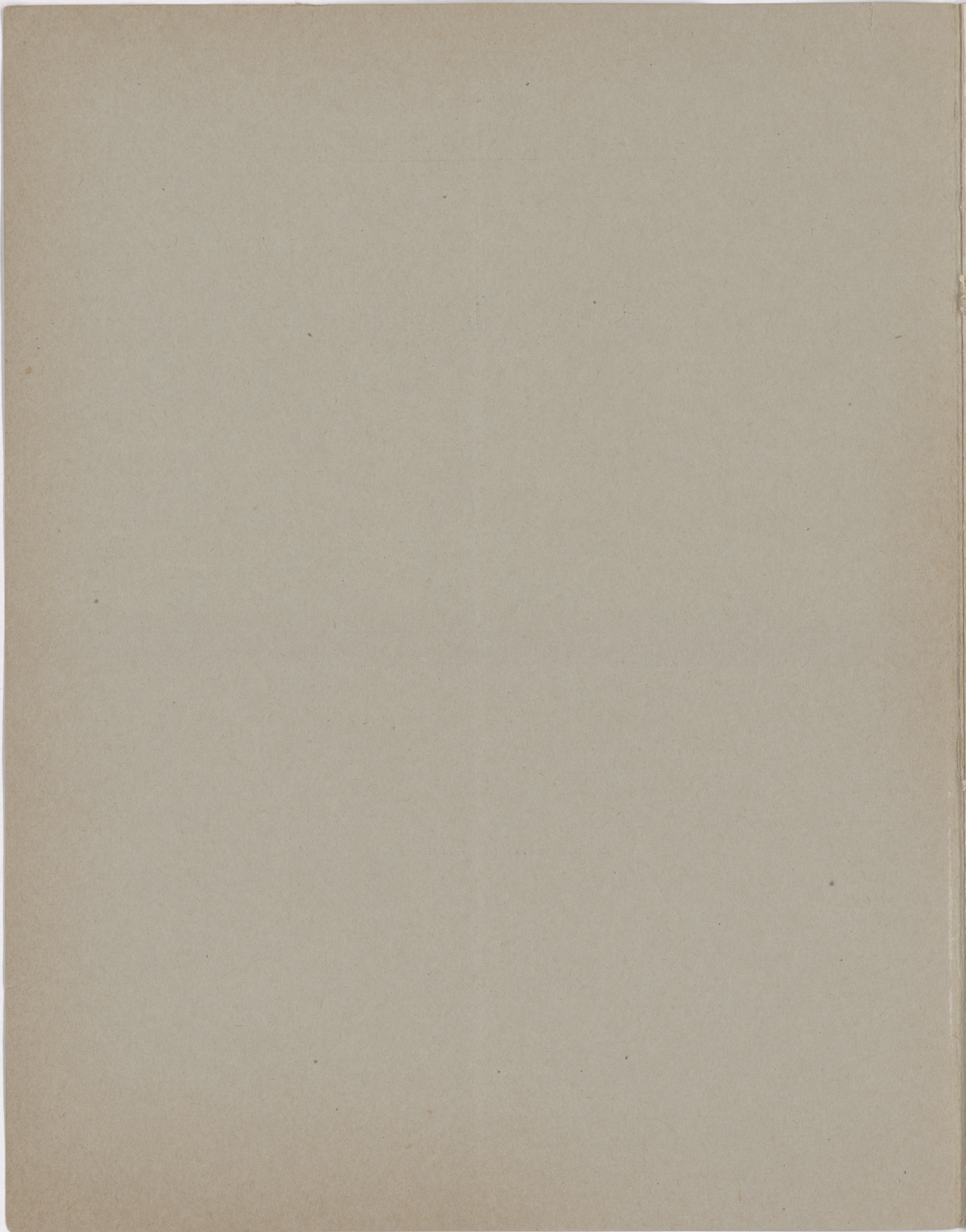
THE REV. J. A. DODD,
RECTOR OF EWELME.

(WITH AN APPENDIX BY F. C. EELES.)

LONDON :

HARRISON AND SONS, LTD., 44, ST. MARTIN'S LANE, W.C. 2.

MCMXXI.



EWELME.

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BY

THE REV. J. A. DODD, RECTOR OF EWELME.

The road from London to Oxford, passing through Henley, mounts the slope of the Chiltern Hills to Nettlebed Common, and from there descends, in places somewhat steeply, to Benson in the Thames Valley. About two-thirds of the way down, just beyond where the old Icknield Way crosses the high road, a finger-post on the right directs the traveller to Ewelme. Proceeding along the road thus indicated, he will observe nothing at first but the extensive and beautiful view over the Thames Valley on his left. Then after about a mile the road suddenly turns and descends a hill, and our traveller finds himself in a valley scooped out in the lower slope of the Chilterns, no doubt by the action of the water in prehistoric ages. The greater part of the village of Ewelme lies hidden away in the bottom of this valley; but the buildings I am about to describe rise one above the other on the opposite slope to that by which the traveller approaches. The view which meets his eye as he descends is one of great beauty. The group of buildings comprising the school, the almshouse, and the church dates from the second and third quarters of the fifteenth century, and forms a combination which is perhaps unique of its kind. The background of the picture is filled in by a row of majestic elms, which tower high above the church.

The church is the principal subject of this paper, but I may mention briefly the other members of this remarkable group. They rise, as I said, one behind the other on the sloping side of the valley. The lowest of the group is the school, still used for the instruction of the village children, and giving probably the only example in this country of a public elementary school carried on in a fifteenth-century building. It is an edifice of two stories, built of brick, with massive chimneys projecting from the wall and serving the purpose of buttresses. The stone square heads of the windows in the lower story are adorned with figures of angels carrying shields. On the upper floor there is a high-pitched open roof, with beams either of oak or chestnut, probably the latter. The ancient oak door with Perpendicular tracery was once, I believe, the west door of the church, and was removed to its present position some time last century, its place being taken by a modern copy. It is illustrated in Gotch's *Development of the English House*.

Leaving the school and ascending the slope, you pass through a gateway of moulded brickwork, crested with battlements, and reach the entrance to the almshouse quadrangle. This is a good specimen of early brickwork, with moulded tracery in the tympanum. Through it you enter the quadrangle, or cloister as it is still called in the village. The cloister proper runs round the quadrangle, and except on the side of the church is formed by continuing the slope of the roof beyond the fronts of the houses. It is open on the inner side, except for a low wall and the timber uprights which support the roof. In the middle of each side is an opening into the quadrangle, surmounted by a gable with richly-carved barge-boards. The long slope of the tiled roof is broken on three sides by a series

¹ A paper read before the Society on February 23rd, 1920.

of dormer windows. The whole aspect of the building is picturesque in the extreme, and an unflinching object of admiration to all visitors. The almshouse indeed deserves a much more extended treatment than I can give it, being an excellent and well-preserved specimen of fifteenth-century domestic architecture. It has weathered the storms of nearly five centuries, and continues its useful work by providing housing and maintenance for thirteen old men. It was founded by the Earl and Countess of Suffolk, William and Alice de la Pole, of whom I shall speak immediately. They obtained a licence from Henry VI on July 3, 1437, to found an almshouse to be called "God's House" or the "House of Almesse." The original charters, with the Great Seal of Henry VI attached, are preserved in the muniment room of the house. The statutes and regulations of the founders for the government of the house are preserved in the same place, together with some short notes signed by the foundress herself, and many other interesting documents. It may be mentioned that the Mastership of the Almshouse was attached by King James I to the Regius Professorship of Medicine in Oxford, and the Regius Professors have held the position successively from that time. The last Master was Sir William Osler, whose recent death was universally and deeply regretted. Probably no Master ever took a keener interest in the welfare of the house than this world-famous physician.

Before we leave the almshouse and ascend to the church it may be well to give a short account of the founders and their family. About the beginning of the fifteenth century Thomas Chaucer came into possession of the manor of Ewelme by his marriage with Matilda Burghersh, daughter and coheirress of Sir John Burghersh. Thomas Chaucer was the son of Geoffrey Chaucer, the poet of the *Canterbury Tales*, and Philippa Roet his wife. In making this statement, which I believe to be certainly true, I ought to mention that the relationship between the poet and Thomas Chaucer has been doubted by some authorities. The late Professor Skeat, the best English editor of Chaucer, concludes his survey of the evidence by saying that there is a very high probability that Thomas was the son of Geoffrey, but does not regard it as absolutely beyond doubt. I cannot go into the evidence here, but I believe that the fact may be regarded as established.

Thomas Chaucer rose to be a man of high position and great wealth. He fought at Agincourt at the head of a troop of retainers numbering twelve men-at-arms and thirty-seven archers. He was several times elected Speaker of the House of Commons, in which he sat as Member for Oxfordshire. He held offices under Richard II, Henry IV, and Henry V, and at the time of his death in 1434 was owner of large estates in Oxfordshire and elsewhere. His tomb is in St. John's Chapel, and will be described hereafter. Thomas and Matilda Chaucer had an only child, a daughter named Alice, who was born in 1404. She was a great heiress, and according to the custom of the time was married at a very early age to a certain Sir John Phelip. The marriage could only be nominal, as the husband died when his wife was eleven years of age. Afterwards Alice was married to Thomas Montacute, Earl of Salisbury, the commander of the English Army in France, who was killed at the siege of Orleans in 1428. There was no issue by this marriage. Salisbury was succeeded in the command of the army by William de la Pole, Earl of Suffolk, who also married his widow, probably in the year 1431. So the daughter of Thomas Chaucer became Countess, and afterwards Duchess, of Suffolk. It is she who was the real foundress of the almshouse, and she lies buried under the magnificent tomb which is the principal object of interest in Ewelme Church.

Her third husband came to a tragic death in 1450, being beheaded by some sailors

in a boat in the Straits of Dover as he was escaping to France. They had one son, John, second Duke of Suffolk, who married Elizabeth Plantagenet, daughter of Richard, Duke of York, and sister of King Edward IV. The descendants of the poet Chaucer had risen to be almost princes, and one of them, his great-grandson, John, Earl of Lincoln, eldest son of the second Duke of Suffolk, was actually named as heir to the throne by Richard III. He was killed at Stoke, in 1487, fighting against Henry VII. His two brothers, both of whom laid claim to the Crown, also met with violent deaths. One of them, Edmund, after spending some years as a prisoner in the Tower, was beheaded by Henry VIII in 1513. The other, Richard, lived in exile and was killed at the battle of Pavia in 1525, fighting for his protector, Francis I of France. The male line of the de la Poles—or certainly this branch of it—became extinct in this generation. Their estates became the property of the Crown after the execution of Edmund de la Pole.

From the quadrangle of the almshouse a staircase in the eastern side of the building leads to the church. From the head of the staircase to the west door of the church is a short covered passage, enabling the inmates of the house to pass from their homes to the church without exposing themselves to the weather.

We have now reached the church, which is the principal object of our study. It stands above the other members of this remarkable group, and as well as the highest, is also the finest and most elaborate in design and construction. I must attempt to describe it, and the remarkable objects of interest which it contains, though I fear my description, or any description, must give a very inadequate idea to those who have not seen the actual building. The first point to notice, then, is that it stands on ground which gradually rises from west to east (one may say from west to east, though the church is certainly not exactly orientated). This configuration of the ground makes it necessary that the western end of the church should be exceptionally heavy and strong so as to counteract the downward thrust and ensure the stability of the building. Accordingly, you have the massive tower—rectangular in plan—built across the whole width of the nave at its western end, while its two exterior angles are supported by immense buttresses which form a striking feature in the western view of the church.

Before proceeding further it may be well to mention that the present church was begun about the year 1432 by the Earl and Countess of Suffolk as before mentioned. It stands on the site of an earlier church which is mentioned as existing in 1295, while the name of the first known rector occurs before the year 1221. There are some slight traces of this earlier church still remaining, notably a large slab in the middle of the nave, which covers the tomb of some distinguished person whose name is obliterated. Portions of the inscription in Norman French are still legible, and the character of the lettering (Lombardic) shows it to belong to the end of the thirteenth century. This earlier church, then, was taken down, probably bit by bit, and the present building erected gradually in its place. The services were probably carried on without interruption during the alteration. The rector at this time was one Sir John Seynesbury, who is gratefully mentioned by the founders as having given "much service and attendance in the building of the church." Possibly he was the real architect, or perhaps only something like what we should now call the clerk of the works. There is a tradition that the new church was modelled on that of Wingfield in Suffolk, where was the ancestral home of the de la Pole family. I have been told by an expert that the plan and design is reminiscent of Suffolk churches, while the execution is manifestly that of Oxfordshire builders. I visited Wingfield

myself, and the character of the two churches seemed to me different, Wingfield being loftier and lighter than Ewelme, with large and high clerestory windows, while those at Ewelme are small and low; but the ground plan of the two is certainly similar, and no doubt there are other similarities which an architectural expert might have discerned.

But to return to Ewelme, a noticeable point is the uniform character of the whole, as of a building begun and completed within a comparatively short space of time. It is a typical specimen of the Perpendicular work of about the middle of the fifteenth century. Externally, the most striking feature is the long line of battlements surmounting the walls of nave and aisles. These parapets are constructed of red brick, crested with stone, the rest of the walls being of stone and flint. The eastern façade is constructed of stone and flint, set regularly in a sort of chess-board pattern of black and white. There are two porches: the northern has been rebuilt, but that on the south is largely in its original condition. It is specially picturesque, with its ancient timber, tiled roof, and herring-bone brickwork. In the wall of the north aisle there are distinct traces of a doorway, with steps leading up to it, giving access to the rood loft. The doorway has been walled up, and a buttress erected against it, probably at the time of the Reformation. In the north wall of the vestry is a square stone slab perforated with an opening in the shape of a Maltese cross. This I take to be the outlet of the ancient flue of the vestry fireplace. The flue has been enlarged, and a chimney added in recent times.

The south aisle of the church is simpler in character and probably a little later than the rest of the building, and it seems to have been the last part to be finished.

We may now enter the church and look at the interior. It is much injured by the high modern pews of painted deal, which detract greatly from the effect of the pillars. This was the work of Dr. Burton, rector, in 1832. He removed the old seats of panelled oak and a fine Jacobean pulpit with a sounding board over and an hour-glass by the side. In an obituary notice of Dr. Burton in the *Gentleman's Magazine* for March, 1836, he is specially commended for this alteration, which the writer says might well be imitated elsewhere. Nowadays one can only say, Heaven forbid!

Apart from this, the ancient woodwork of the church is exceedingly fine. The low-pitched roof, which is uniform throughout the whole length of the church, is unrestored and in good preservation. There is no chancel arch, and an uninterrupted view of the entire length of the roof is thus afforded. The tie-beams are double over the entrance to the chancel, and from here the rood was probably suspended. There are screens across the nave and aisles, but the middle screen has been lowered by cutting off part of the lower panels. A curious feature of the screen is that the upright bars are of wrought iron, the square bars being set anglewise in wooden bases and capitals. The tracery, of course, is of oak. There are distinct traces of vermilion on the bars and some very faint traces of colour on the woodwork.

The stone carving of the interior is also good. There is a crowned head, believed to represent Edward III, above the pillar beside the font. I wish I could show photographs of two small and exquisite figures forming brackets for lights on the westernmost pillars of the nave, or of the heraldic corbels in the chancel—said to be the finest of their kind—or of the coloured half-length figures of St. Mary Magdalen and St. Catherine in St. John's Chapel.

One of the most conspicuous features of the interior, which meets the eye of the visitor as he enters the church, is the font with its lofty and elaborate cover. The font itself is

octagonal, with plain shields enclosed in quatrefoils on each of the eight panels, and is a good specimen of fifteenth-century stonework; the oak cover or canopy is of great beauty, and one of the finest existing examples. It is 10 feet 6 inches in height, tapering upwards from the base to the apex, which is crowned by the figure of St. Michael the Archangel. "It consists of four tiers of arches, ending in a spire richly crocketed. The plan is that of a small octagon in the centre, from which sixteen perforated buttresses radiate to the angles and sides of the outer frame, and these are connected by foliated arches with pierced canopies, the base being ornamented with the Tudor flower."¹ The counteracting weight above, to enable the cover to be raised, is in the form of a Tudor rose. The cover is probably somewhat later than the church, dating from near the end of the fifteenth century. It is unhappily much restored, having suffered from a fall about the year 1828.²

This beautiful canopy is stated by Dr. Cox, in his book on English Church Furniture, to be the first and earliest instance of its kind, but I am inclined to think that he dates it too early when he assigns it to the first half of the fifteenth century. It bears some resemblance to the more famous canopy at Ufford in Suffolk, which is, I suppose, the most beautiful in existence. The Ewelme canopy is simpler, but the design of the two is similar, a tapering tabernacle crowned by a figure—at Ewelme, St. Michael, at Ufford a "pelican in her piety." I cannot help thinking that there is some connection between these two examples. It is possible that they may have been executed by the same craftsman. The family of the de la Poles, who came into possession of Ewelme in the fifteenth century, were natives of Suffolk, where several examples of these elaborate covers, including that of Ufford, occur.

I cannot speak at length of the memorial brasses, of which there are seventeen in the church, six of them with figures. The finest are those on the Chaucer tomb. After these, there are two full-length figures of Thomas Broke and his wife. The former was Serjeant-at-Arms to King Henry VIII, and died in 1518. One with an inscription to Henry and Alice Lee—who died 1494—is a palimpsest. The back of it shows in relief the figure of an angel playing an instrument like a mandoline. It is evidently part of a larger design from which it has been cut. The workmanship is apparently Flemish.³

I may mention here the monument of Colonel Francis Martyn, which appears on the north wall of the chancel. According to local tradition, which I have no doubt is true, it is to him that we owe the excellent preservation in which the monuments of the church remain. He was himself a Puritan and an officer in the Cromwellian army during the great Civil War. Living in the village, he was able to protect the church from every kind of outrage and to preserve its treasures from the misguided zeal of his co-religionists. He lived on to the year 1682, and his will, which is extant, shows him to have been the owner of most of the land in Ewelme. He was buried in the chancel, just below where his monument stands.

We come now to St. John's Chapel, on the south side of the chancel. It is the chapel of the almshouse, and daily services are held therein for the inmates. Probably the first object which catches our eye is the elaborate modern altar, designed and executed some

¹ Paley's *Baptismal Fonts*.

² It is illustrated in Bond's *Fonts and Font Covers*, p. 288.

³ Both sides are illustrated in *Journal of the Oxford University Brass Rubbing Society*, vol. i (frontispiece), which also gives a complete catalogue of the brasses in the church.

years ago by Mr. J. N. Comper. The eastern window above the altar is filled with fragments of ancient glass, collected from different windows in the church and pieced together without much semblance of design. The decoration of the walls, in which the sacred monogram I H S is constantly repeated in black and red alternately, follows the original design, but was restored in 1842. Texts from the Vulgate in Gothic lettering run round the walls just under the roof. The roof itself, of Spanish chestnut, is singularly elaborate and beautiful, and has fortunately never been restored. There are winged angels bearing scrolls or shields at each intersection of the moulded ribs, and the monogram I H S is repeated in the centre of each panel and in other places. Of all the remarkable features in the church this roof is certainly one of the most remarkable.¹ I should also mention that a part of the floor is covered with glazed tiles showing heraldic designs, which are contemporary with the building.

Close to the screen which divides the chapel from the chancel is the tomb of Thomas Chaucer and his wife Matilda. It is an altar tomb of Purbeck marble, upon which are inlaid the splendid brass effigies of husband and wife. Thomas Chaucer is represented in full plate armour, with sword and dagger, and a unicorn at his feet. The lady is dressed in the costume of the period, and at her feet is the lion with two tails—the crest of the family of Burghersh. Four shields near the angles of the slab bear the arms of Roet (Thomas Chaucer's mother) and Burghersh. At the ends and on the southern face of the tomb is a series of twenty shields, each bearing the arms of a distinguished person with whom Thomas Chaucer or his descendants were connected by marriage. The first on the western end of the tomb bears the royal arms of England with a label impaling Roet. This I take to belong to John of Gaunt, who married as his third wife Katherine Swynford, a daughter of Sir Payne Roet, and sister of Thomas Chaucer's mother. Other shields represent members of the Beaufort family, who were Thomas's cousins. Other well-known families are represented, as those of Neville, Montacute, Beauchamp and Mohun.² The whole series would be well worth studying by an heraldic and genealogical expert, who might identify the distinguished and widespread connections of Thomas Chaucer's family. The inscription, in black letter, round the upper edge of the tomb is as follows: "Hic jacet Thomas Chaucer, armiger, quondam dominus istius villae et patronus istius ecclesiae, qui obiit xvi^{mo} die mensis Novembris A.D. 1434, et Matildis uxor ejus quae obiit xxviii^{vo} die mensis Aprilis A.D. 1436."

In an opening cut in the wall between St. John's Chapel and the chancel, close to the eastern wall of the church, stands the magnificent tomb of Thomas Chaucer's daughter, Alice, Duchess of Suffolk. This is the principal object of interest in the church, and is, both for beauty and excellence of preservation, one of the most perfect monuments in England. It is, say Prior and Gardiner (*Mediæval Figure Sculpture in England*, p. 504), "as fine in taste, and as masterly in execution as any of our alabaster works." "It has," say the same authorities, "with its wan expression, a reserve and grace unusual in fifteenth-century style; it may stand by the side of the best ecclesiastic figures."

The monument stands under a canopy of panelled stone. Above is an elaborate cornice of three tiers. The lowest is formed of winged figures, nearly half-length, each

¹ Illustrated in Bond's *English Church Architecture*, vol. ii, pp. 842, 843.

² The shields are described and identified in the *Journal of the Oxford University Brass Rubbing Society*, vol. i, p. 12, which gives illustrations of the brasses of Thomas and Matilda Chaucer.

with hands folded on his breast. Every alternate head wears a crown; the others seem to have the tonsure, and one of them has a cross over his forehead. They are all, as it were, keeping watch over the resting-place of the illustrious dead, and perhaps interceding for her soul. Above this beautiful row of figures is a band of quatrefoils with flower ornaments in the centre. The uppermost tier or cresting is composed of the Tudor flower. The canopy is again divided vertically into three equal sections by columns which are crowned by carved wooden figures, four on each side. The wings of some of them have perished, but otherwise they are in good preservation. These figures are among the earliest examples of figure carving in wood which have been preserved to us. They are posted like sentinels over the tomb, and have kept their position, a little damaged by the effect of time, for more than four hundred years.

Coming now to the actual tomb, we note that it is entirely of alabaster. The recumbent figure of the Duchess rests on the tomb-chest which contains her remains. This latter is supported by an open arcade of eight arches on each side, within which is seen an emaciated figure clothed in a shroud, representing the Duchess in death, and contrasting strangely with the magnificent effigy above.

The figure of the Duchess is a masterpiece, and one could wish that the name of the artist who executed it had been preserved. It is marked by a reserve unusual in fifteenth-century sculpture: there is no straining after effect—its characteristic is repose. The lady is clothed in the habit—so say the older authorities—of a vowess, *i.e.*, of a widow who, without entering into any religious order, or ceasing to live in the world, binds herself to remain a widow for the rest of her life. She wears a ducal coronet on her head, a ring on the third finger of her right hand; on her left forearm is the Garter, which she had been permitted to wear, by licence of the Privy Council, shortly after her marriage in 1432. Her hands are pressed together in the attitude of prayer. Her head rests on a cushion supported by two angels on each side; above her head is a most elaborate canopy, carved from a single block of alabaster. At her feet is a lion. The inscription in black letter on a narrow strip of brass on each side of the tomb is: "Orate pro anima serenissimae Principissae Aliciae Ducissae Suffolciae, hujus ecclesiae patronae et primae fundatricis hujus eleemosynariae, quae obiit xx die mensis Maii anno 1475."

The most interesting question about this figure is whether it is intended as a portrait of the Duchess. I am certainly inclined to think it is, and the conviction grows the more one looks at it. It is not at all a conventional face: it is individualised; it is a face which betokens capacity and determination, such as we know the Duchess to have possessed. It will be remembered also that portraiture in monumental effigies was becoming common in the latter half of the fifteenth century. On the other hand, it is said by Prior and Gardiner, p. 704, that the portraiture is doubtful because there is an almost identical face in an alabaster figure at Stourton in Dorset. But the recurrence of a single similar face is hardly conclusive, and might be accounted for, if we imagine the same sculptor to have worked both figures, repeating the Ewelme face from memory in a monument where he had no portrait to guide him.

The body of the tomb, or tomb-chest, is adorned on each side by eight winged figures standing under crocketed canopies and bearing shields. The figures, judging by their dress, might be taken to be male and female alternately. They are all beautiful works, and most of them in their original condition—one head only is restored. The colouring and gilding have no doubt been renewed. Another feature about this part of the tomb must

be mentioned. On the bottom of the tomb-chest, immediately above the corpse figure previously mentioned, are two rough paintings which can only be seen by laying your head on the floor and looking up through the openings of the arcade at the bottom of the tomb. The subject over the head of the figure is the Annunciation. Over the feet are the figures of St. John the Baptist and St. Mary Magdalene. These rough paintings are interesting because they must have been painted before the tomb was placed in position—no doubt in the workshop where it was made—and by a not very skilful artist. They have remained untouched, as it is practically impossible to get at them. They were copied some years ago by an artist, and the copy hangs by the side of the tomb.

It is evident that the tomb was not originally intended to occupy its present position. Two facts show this very clearly. First, there are figures at the ends similar to those at the sides, but these are so close to the wall as to be practically invisible, and they are now broken and mutilated. The other fact is that the tomb-chest has been shortened by cutting out one figure on each side. You will observe that the buttress or shaft between the figures is double in one place, and accordingly two male figures on one side and two female figures on the other stand side by side instead of alternately as they ought to be. Again, the feet of the recumbent figure, or rather the lion on which they rest, is level with the end of the tomb-chest, which ought properly to project a few inches beyond the extremity of the figure. This would give a right proportion to the whole monument, but the defect is scarcely to be observed in its present position. Possibly the tomb was intended to stand either in the chancel or in St. John's Chapel, but was found on trial to occupy too much space, and the present site was then obtained by cutting away the wall between the two.

Alabaster monuments were made in large numbers in England during the fourteenth, fifteenth, and sixteenth centuries. Above five hundred of them have been enumerated. Most of them are of small artistic merit; there are only a few which stand on the same level as our Ewelme tomb. I do not know how the superiority is to be explained, but no doubt among the crowd of inferior craftsmen there must have been some able sculptors. I have sometimes wondered whether there might be some connection between our monument and the splendid tombs of the Dukes of Burgundy preserved at Dijon. The son of our Duchess, who erected the tomb to his mother's memory, was a brother-in-law of Charles the Bold, Duke of Burgundy, and very likely had seen these tombs soon after they were erected. He may have ordered his sculptor to take them as his model—there is considerable resemblance in the general design—but, of course, this is only a possibility, unsupported by any evidence.

The lady whose remains are enshrined in this princely tomb was a very notable person in her time. This is shown by the frequent mention made of her in the *Paston Letters*. During her husband's lifetime she had been high in favour with the Lancastrian King, Henry VI, and his Queen, Margaret of Anjou. After her husband's death—and perhaps because the gentle king took no measures to avenge his murder—she changed her allegiance and married her only son to the daughter of Richard, Duke of York. It was a splendid alliance, especially when Edward IV, the brother of her son's wife, won for himself the throne of England. But in the end it proved fatal to her descendants, who became possible heirs to the throne in the Yorkist line, and therefore were marked out for the merciless vengeance of the Tudors.

There are preserved among the almshouse documents three short notes, signed, if not entirely written, by the Duchess herself. They are addressed to her steward, William

Bylton. The first is a request about her books, and runs as follows: "William Bylton. I grete you well, and pray you my good William yif my books be in myther closette by grounde that ye woll put them in some other place for takyng of harme. And God kepe you. Writen in myn Inne the xxiiii day of Janyver. Alyce." The second uses a more familiar form of address. To William Bylton: "My good Cok of Bylton. I grete you wele and wol and pray you that ye take my litill Cofre of Gould, and wrappe it sure and fast in some cloth and seele it wele and send it heder to me by some sure felyship that cometh betwix, and in any wise that it be surely sent. And God have you in his merciful keeping. Writen at London in myne Inne the xiiii day of Marche. Alyce." A note is added: "This cofre was delivered to Edmund Rede the xxv day of April Seint Mare day be William Bylton."

The third is rather longer, and begins: "To William Bylton. Cok of Bylton. I grete you well and wol that you send me by Robard Frere berer hereof xx^{li} in grotis out of a bagge being upon the coffre in my closet." She proceeds to give directions for payments to certain individuals, and says: "Write these names in a bille that I may se redely what hath been taken oute of the saide Bagge. Take good hyde aboute you ffor shewes ben nyghe."

She was evidently a careful lady in matters of business, and a quotation from the *Paston Letters* will show that she had a reputation for sharp dealing. Mrs. Margaret Paston is writing to her son, Sir John Paston. She says: "Item, me semyth, if ye shall not comyn home this Crystmesse, or if ye should be at my Lady of Suffolk, it [were] necessary to have Playter there with you, if ye shuld engroos any appoyntementis with her at that tyme. For she is sotill, and hath sotill counsell with here: and therefore it were wele do ye shuld have summe with you that shuld be of your counsell."¹

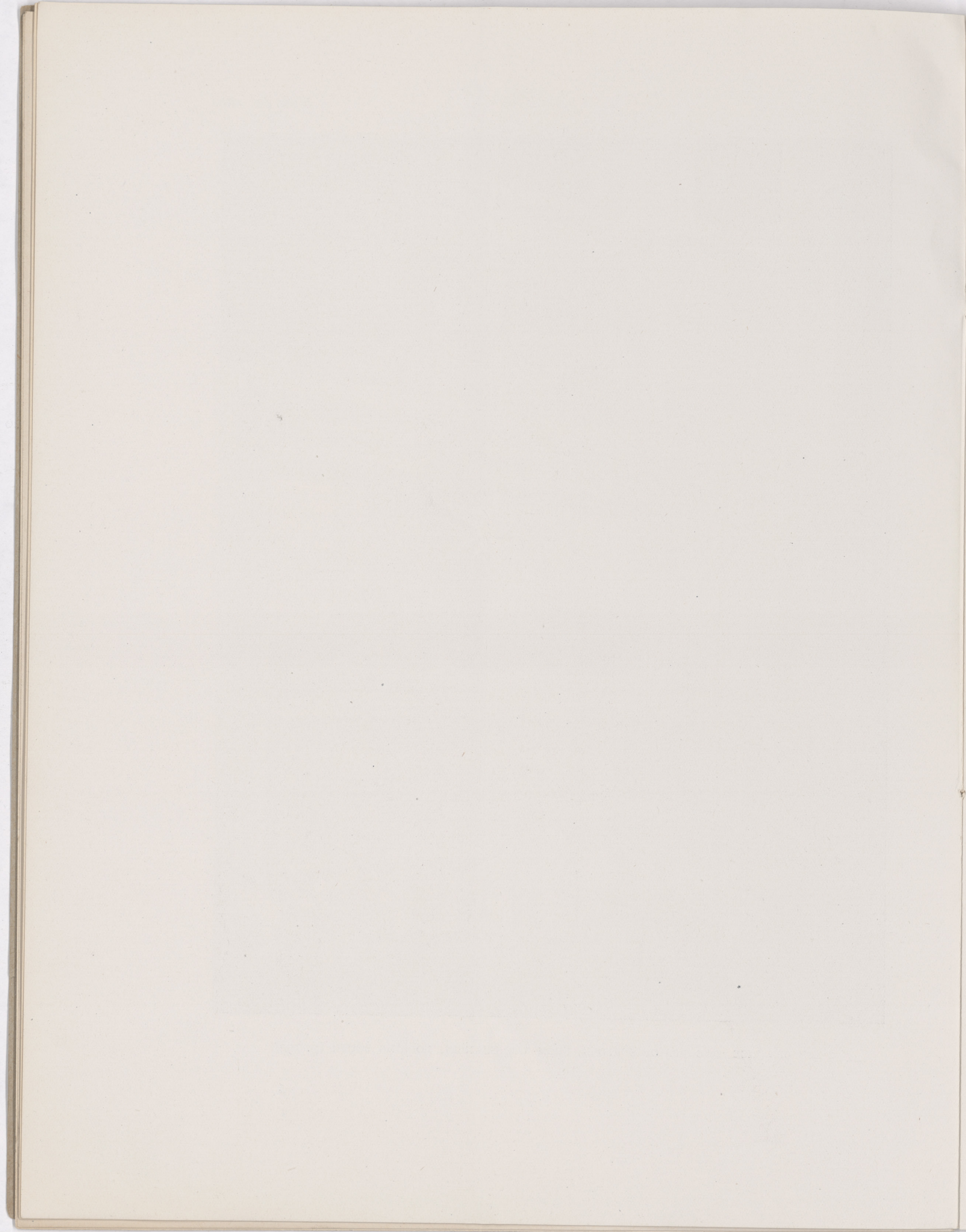
Let us take leave of her here, and hope that whatever her faults may have been they are atoned for by her good deeds at Ewelme, where she has left a memorial of herself which deserves to keep her name alive for all future time.

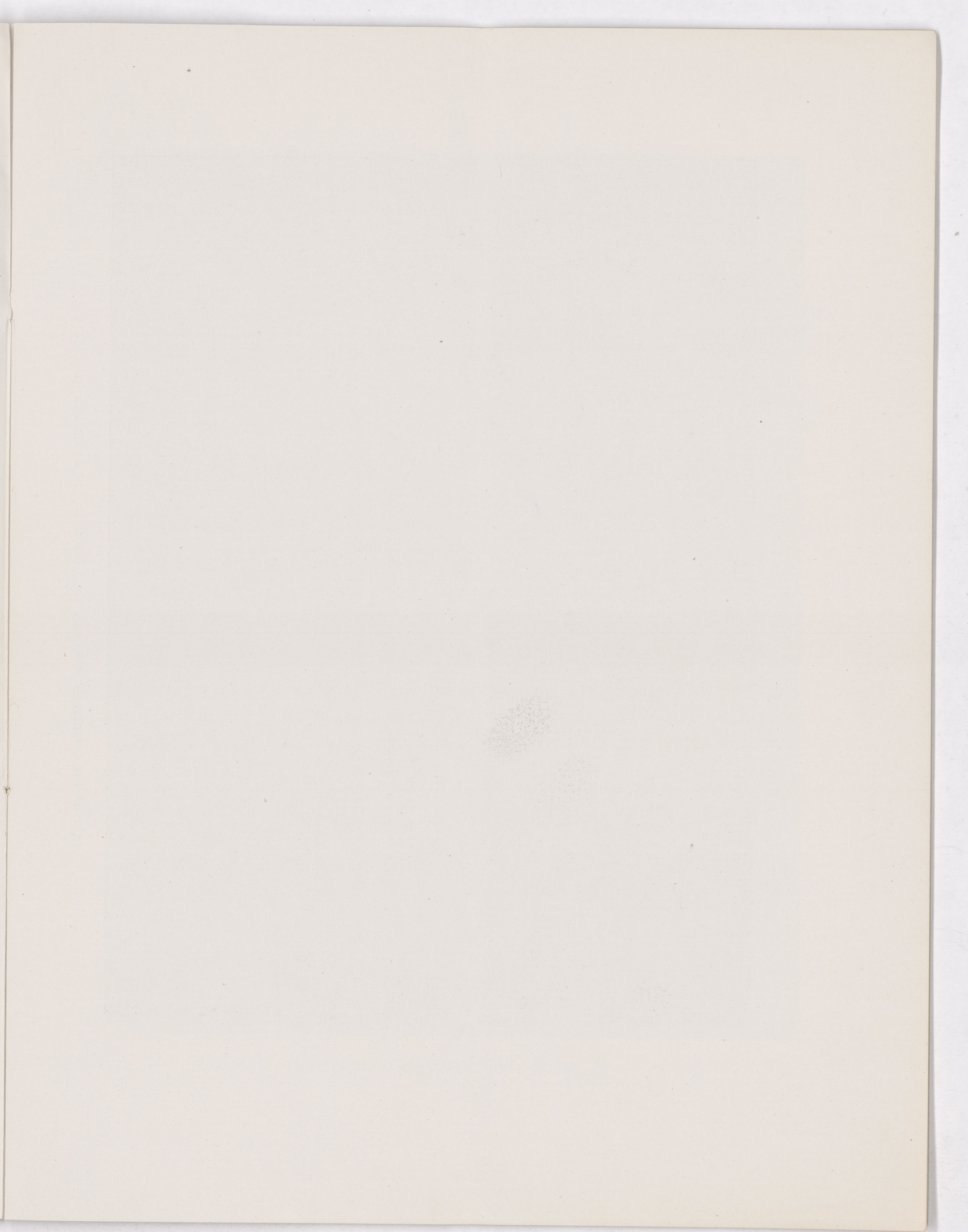
NOTE.—The authorities of the Victoria and Albert Museum have kindly allowed the reproduction of the photographs with which this article is illustrated.

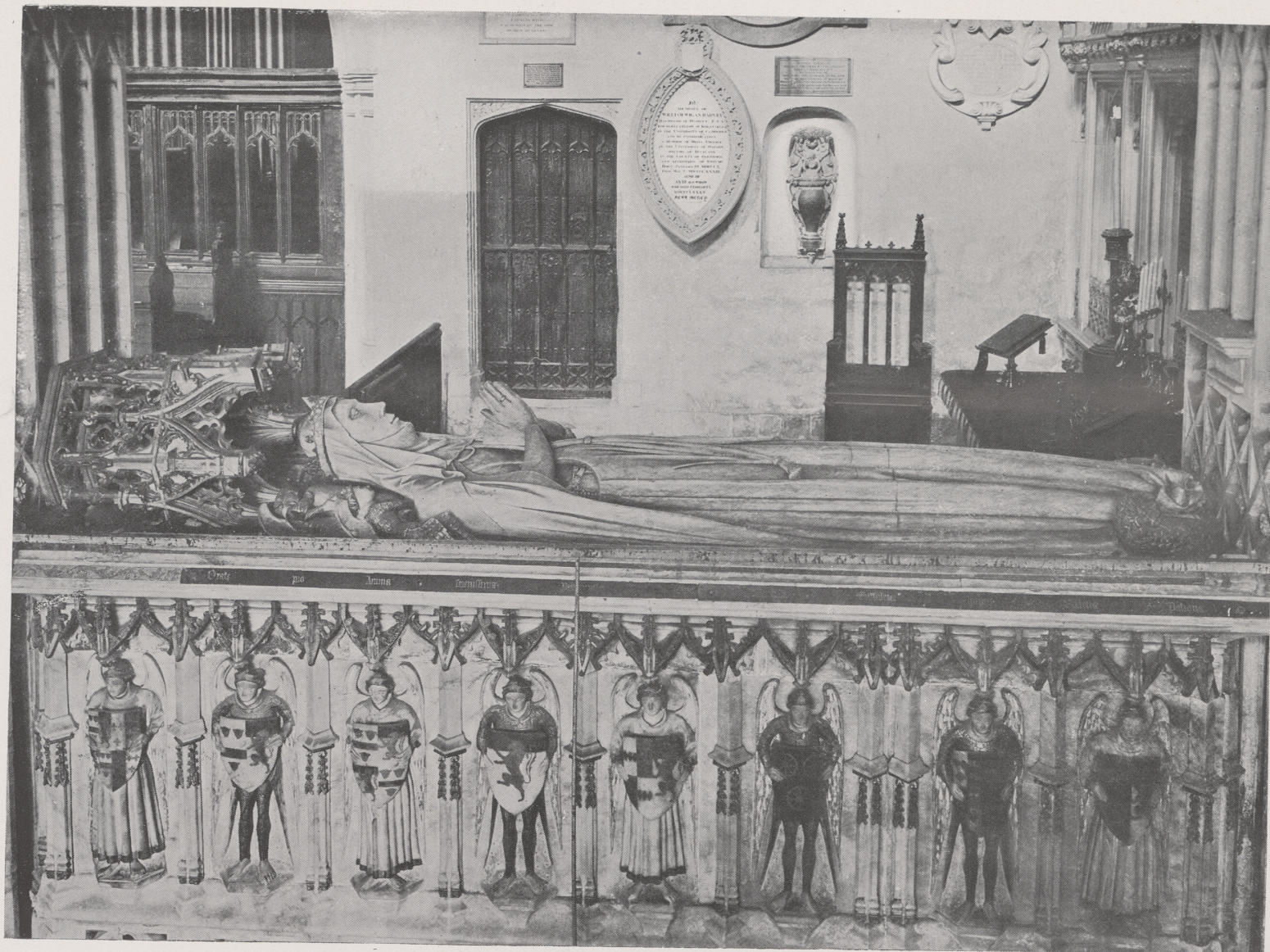
¹ *Paston Letters*, ed. 1910, Introd., p. 107.



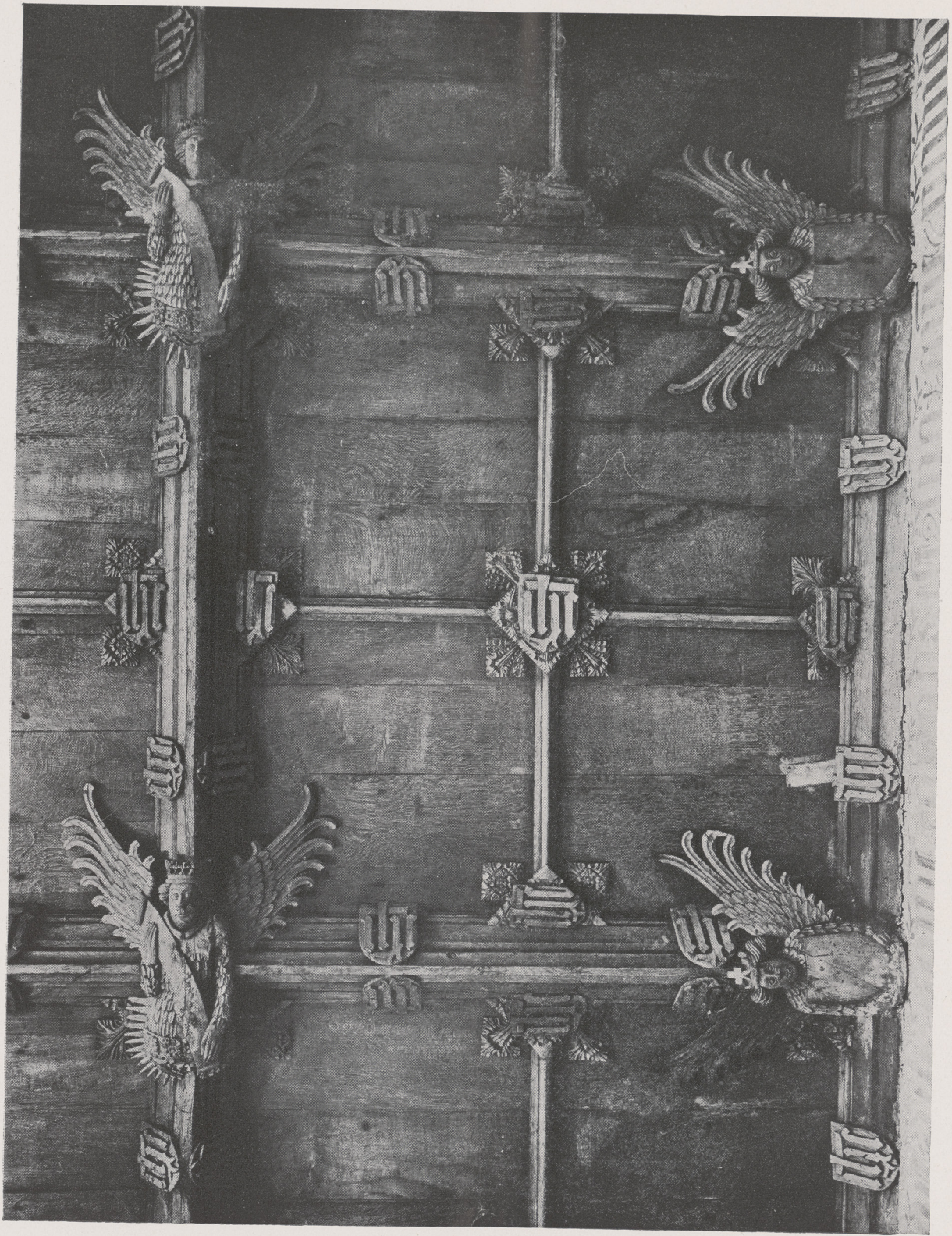
TOMB OF ALICE, DUCHESS OF SUFFOLK, FROM THE CHANCEL, LOOKING SOUTH (p. 199).



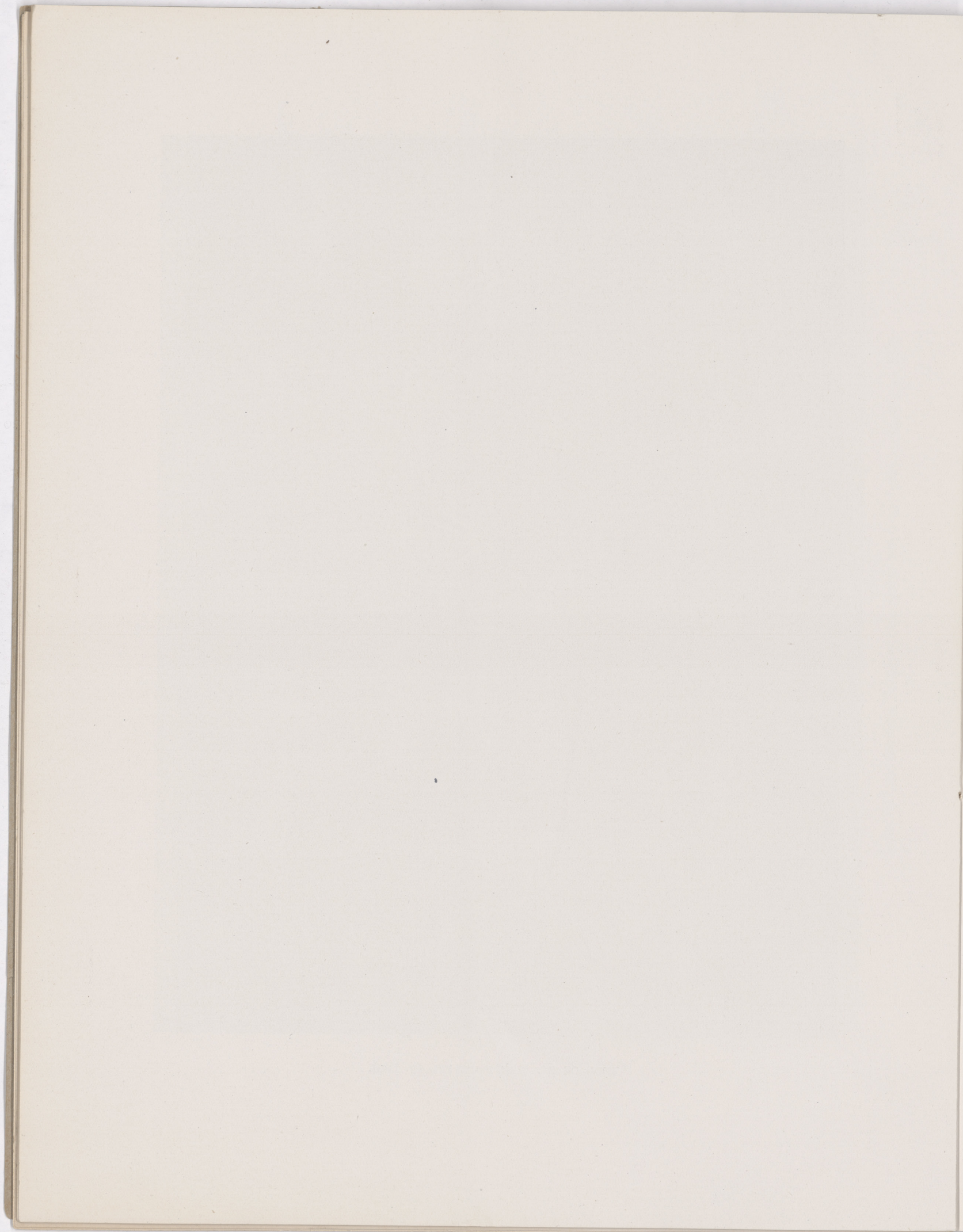


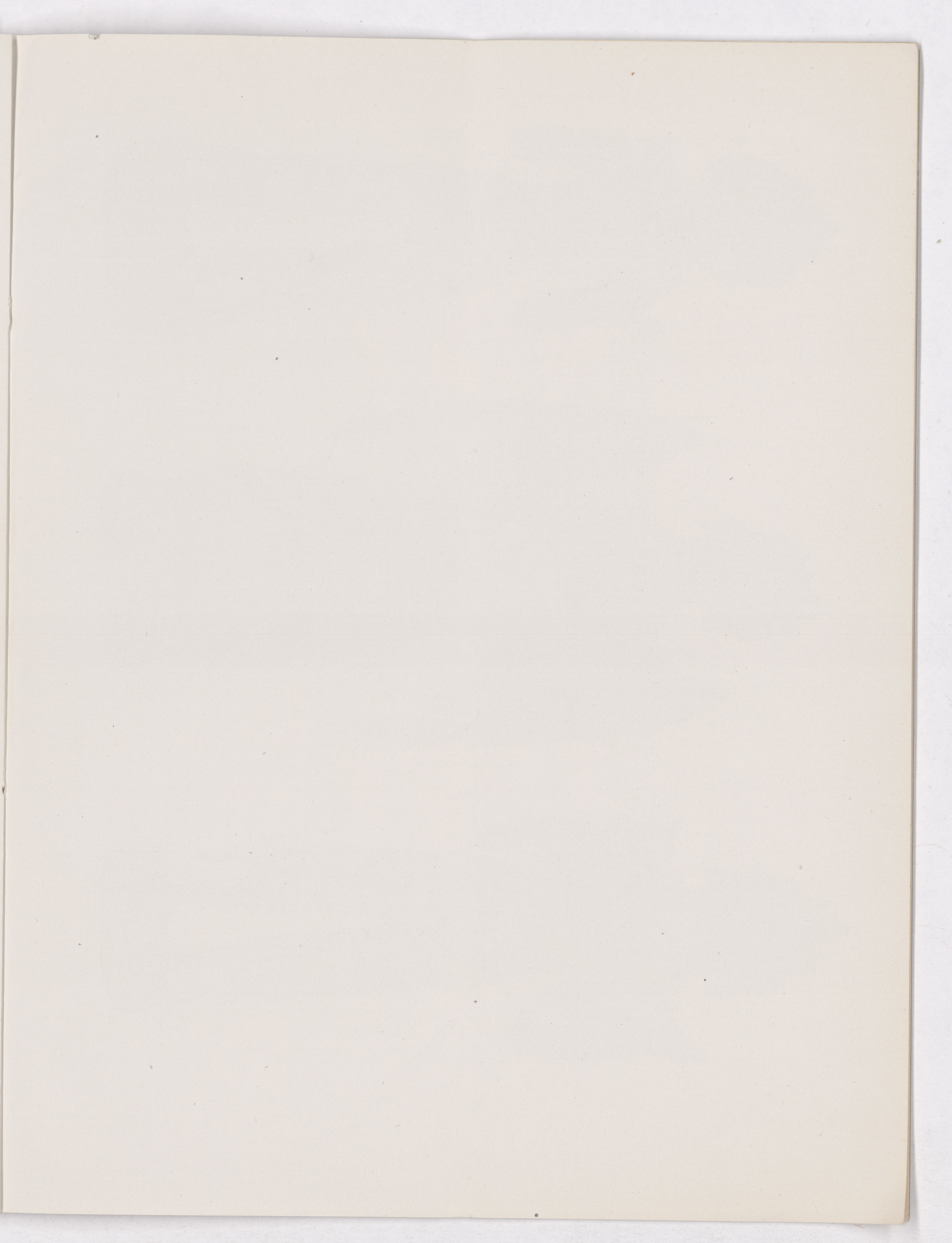


PART OF THE DUCHESS OF SUFFOLK'S TOMB, FROM ST. JOHN'S CHAPEL (p. 200).



ROOF OF ST. JOHN'S CHAPEL (p. 199).







WOODEN FIGURES FROM THE TOMB OF THE DUCHESS OF SUFFOLK (p. 199).

APPENDIX I.

SHIELDS ON THOMAS CHAUCER'S TOMB.

Western End.	Southern Face.							Eastern End.	
	1	2	3	4	5	6	7	1	2
<i>Upper.</i>									
Quarterly France and England, a label ermine, impaling Roet.	Quarterly France and England, border gobony, argent and azure.	Quarterly France and England, a label with torteaux, impaling Neville.	Quarterly, France and England, a border gobony ermine and azure.	England with label, impaling Neville.	Quarterly France and England, border gobony, ermine and azure.	Stafford, impaling Neville.	Quarterly, Montacute and Monthermer, impaling Burghersh.	Neville, impaling quarterly France and England, a label ermine.	Quarterly, Lovaine and Lucy, impaling Neville.
[John of Gaunt, <i>m.</i> Katharine Swynford <i>née</i> Roet.]	[John Beaufort, Earl of Somerset, son of John of Gaunt.]	[Richard, Duke of York, <i>m.</i> Cicely Neville.]	[? Henry Beaufort, Cardinal.]	[George, Duke of Clarence, son of Richard, Duke of York, <i>m.</i> Isabel Neville.]	[? Thomas Beaufort, Duke of Exeter.]	[Humphrey Stafford, Duke of Buckingham, <i>m.</i> Anne, <i>d.</i> of Ralph Neville, Earl of Westmorland.]	[Thomas Montacute, Earl of Salisbury, <i>m.</i> Alice Chaucer.]	[Ralph Neville, Earl of Westmorland, <i>m.</i> Joan Beaufort, <i>d.</i> of John of Gaunt.]	[Henry Percy, 2nd Earl of Northumberland, <i>m.</i> Eleonor Neville.]
<i>Lower.</i>									
Quarterly France and England, a label argent, each limb charged with 3 torteaux, impaling Mohun.	Beauchamp, quarterly Newburgh.	Courtenay, impaling quarterly France and England within a border argent and azure.	Quarterly Montacute and Monthermer, impaling Mohun.	Quarterly Montacute and Monthermer, quarterly Neville with a label gobony.	De la Pole, quarterly Burghersh.	Despenser, impaling Burghersh.	Mohun, impaling Burghersh.	Quaplade or Poynings, impaling Burghersh.	Strange, impaling Burghersh.
[Edward, Duke of York, grandson of Edward III, <i>m.</i> Philippa Mohun.]	[Richard Beauchamp, Earl of Warwick.]	[Thomas Courtenay, 5th Earl of Devon, <i>m.</i> Margaret Beaufort, <i>d.</i> of John, Earl of Somerset.]	[William Montacute, Earl of Salisbury, <i>m.</i> Elizabeth, <i>d.</i> of John Lord Mohun.]	[Alice Montacute, <i>d.</i> of Thomas, Earl of Salisbury by his 1st wife, <i>m.</i> Richard Neville, who became Earl of Salisbury in right of his wife.]	[William de la Pole, Duke of Suffolk, <i>m.</i> Alice Chaucer, <i>d.</i> of Thomas Chaucer and Matilda Burghersh.]	[Edward, Lord Despenser, <i>m.</i> Elizabeth, <i>d.</i> of Bartholomew, Lord Burghersh.]	[John, Lord Mohun, <i>m.</i> Joan, <i>d.</i> of Bartholomew, Lord Burghersh.]	?	?

EWEEME.

APPENDIX II.

BY F. C. EELES.

INVENTORIES OF CHURCH GOODS, 1466.

The muniments of Ewelme hospital have been most carefully arranged in several large folio-volumes which are kept in a safe in the hospital building. Among them is a collection of inventories of 1466. These are numbered A. 47, and most of them are lists of household gear and clothing, of great interest. One of the papers, measuring 16 in. by $11\frac{3}{4}$ in., includes a few ornaments belonging to the chapel, as follows :

Item in the chapell, a tapyte¹ of aras of xv signes of the doom²

Item a tapyte of the story of Seynt Anne of aras

[*In margin* : Of the stuff of London³ deliuered by James]

Item a gret standarde of the chapell bownde w^t yerne w^t ij lokkys

Item a large gilt chalys of London³

Item the stuff of the chapell that cam fro Wyngfeld. that is to say a crucifix w^t Mary and John of siluer. And ij siluer basyns for the awter⁴ ij highe chandelrs⁵ of syluer. An high chalys of siluer. 1 pix of gold 1 pix of siluer 1 paxbrede of gold ij cruettes of siluer square. An holy water stoppelles[†] 1 holy water spryngelles[†]

[*In margin* : the stuff of Wingfield deliuered by James]

The rest of the chapel inventory is written in another hand on a sheet of paper $17\frac{1}{4}$ in. by $11\frac{3}{4}$ in. At the end are several entries which do not relate to the chapel and are here omitted. The paper is endorsed in an eighteenth-century hand :

Sep 10, 1466 Furniture chiefly for the Church brought from Wingfield to Ewelme in the 6th of Edward 4th

The entries relating to the chapel are as follows :

Stuff brought from Wingfelde to Ewelme in a standard and there by Robt Newell deliuered xth day of September in the vjth yere of kyng Edward the fourth.

{ Furst fronte and contre fronte⁶ of blu white and purpill veluet and damask paled⁷ embrowdred w^t kk of gold

Item a leytron⁸ cloth of the same sute

Item a chesible ij tonecles thre aubes. w^t fanons stoles and parurs⁹ of the same sute. and w^t amytes also

Item a corporas¹⁰ of the same sute

Item a frontell¹¹ of blu cloth of gold w^t lymons^{†12}

Item a fronte a contrefronte of rede cloth of gold. vpon damask w^t a frontell of rede cloth of gold of damask

Item a fronte and contrefronte of rede cloth of baudekyn w^t grehondes¹³ w^t a frontell of the same sute

Item a leytron⁸ cloth of rede cloth of baudekyn w^t swannes

- Item a fronte and contrefronte of rede cloth of baudekyn of gold w^t squerelles and birdes w^t a frontell of rede cloth of gold of veluet vpon veluet
- Item a samite contrefronte and sele of rede satyn embrowdred w^t kardynales hattes
- Item a chesible . aube . stole . fanon and amys of cloth of ¹⁴rede¹⁴ baudekyn of grehondes¹³
- Item a chesible . aube . amys . stole and fanone of blu damask
- Item a cope of rede cloth of gold of baudekyn w^t birdes . orfreid w^t russet cloth of gold of damask
- Item ij corporas w^t ij cases therfore of rede cloth of baudekyn
- Item a corporas w^t an olde case of rede baukyn†
- Item canopie for hanging of the pyx of rede and white cloth of gold of baudekyn w^t birdes
[in left margin] broken by my lady
- Item an othere canope of rede cloth of golde of baudekyn w^t alauntes¹⁵
- Item an othere canope knytte w^t stritram¹⁶ knottes of gold w^t a boton a boben garnysshed w^t perle¹⁷
- Item ij auter courteyns of rede tarteren.
- Item ij auter corteyns of white tartren
- Item a taweill of voilles for a patyne¹⁸ for the auter embrowdred w^t silk and gold. and frenged
- Item ij auter clothes. And iij washing toweill for thautre
- Item two smale super altares couered w^t lynnyn cloth¹⁹
- Item a superaltare of rede jasper stone garnysshed aboute w^t brode plate of siluer and gilt w^t a cas therto of corboill²⁰
- { Item thre frontes thre contrefrontes. thre frontelles ij chesibles w^t all the parours manicles† stoles and fanones longing to the same ij chesibles alle of white bustien²¹ with crosses flourie of rede bukerham /and/ a²² veaill of ¹⁴the same sute¹⁴ lynnyn cloth w^t a grete crosse of rede bukerham flouriej†
- { Item ij keueryngges for ij square cushions of rede and white cloth of gold of baudekyn w^t lyons . tasseld on the corners w^t silk
- { Item x surplices for the chapell /besides ij deliuered to my lady afor at Westhorp and j sent from Westhorp . to London to wynde and couere in a crosse bowe of my lordes garnysshed w^t gold deliuered to James Brusselles . by Castell
- Item ij ¹⁴bed¹⁴ curteyns of sadde blu tartron and an othere of light blu tartron whereof ij ben of my lordes and the iij^{de} of iij bredes di
- Item a masse boke couered w^t white lethur . w^t a laton closp and the othre broken
- Item a large antifener noted couered w^t white lether and clospes of laton and gilt tasseld w^t silk and a registre pynne of siluer therynne
- Item an othere antifenere noted couered in white lether w^t tassells of lether closped w^t laton
- Item an othere antifenere w^t the legende pynne couered w^t white lether closped w^t laton
- Item ij large grailles couered in white lether tasseld w^t silk and closped w^t laton
- Item a boke for rectors²³ couered in white lether closped w^t laton
- Item ij leitornalles²⁴ couered w^t white lether and closped w^t laton
- Item a collectall²⁵ boke couered w^t white lether tasseld w^t grene silk closped w^t laton
- Item iij processionalles ij couered w^t white lether and oon w^t rede lether
- Item a large boke of priked songe bounden couered in rede lether and closped w^t laton
-
- Item a seynt Iohnes hede peynted w^t siluer foill
-

Notes.

- ¹ Tapyte = tapestry.
- ² xv signes of the doom. The scenes depicting the end of the world from Richard Rolle of Hampole's *Pricke of Conscience*. They appear in a fifteenth-century window in All Saints', North Street, York, and are fully illustrated by Miss Mabel Leaf and described in *An Old York Church: All Hallows in North Street*, ed. P. J. Shaw, p. 33.
- ³ *i.e.*, which came from London.
- ⁴ Probably to wash the priests' hands and to decorate the altar on high days.
- ⁵ Candlesticks.
- ⁶ Front and counterfront = frontal and upper frontal.
- ⁷ *i.e.*, in vertical stripes.
- ⁸ Lectern.
- ⁹ Apparels.
- ¹⁰ Probably a burse; the word *corporas* was often used for *corporas case*.
- ¹¹ *Frontal* here seems to be used for frontlet; see next entry.
- ¹² Perhaps a mistake for Lyons = lions.
- ¹³ Greyhounds.
- ¹⁴⁻¹⁴ Interlined above.
- ¹⁵ Hunting or hawking dogs.
- ¹⁶ Stritram knotts: probably a form of knotted open work like the well-known pix cloth still preserved at Hessett, Suffolk.
- ¹⁷ = A button in the form of a bobbin garnished with pearls.
- ¹⁸ A long veil for the clerk to hold the paten in during the canon of the mass.
- ¹⁹ These super altars appear to have been sewn up in linen bags or covers: they were perhaps made of rather coarse grained stone.
- ²⁰ Corboill = *cuir bouilli*, *i.e.*, of boiled leather, stamped.
- ²¹ Evidently for Lent: the veil following is the great Lent veil to hang in the chancel.
- ²² Struck out.
- ²³ Rectors = *rectores chori*, the chanters of the choir.
- ²⁴ Probably a legenda or a book containing some part of it: St. Margaret Pattens in the city of London in 1470 had "a boke called a lectornall for pryncipall foestes" as well as "a new legent temporall" and "a new legent sanctorum"; *Archaeological Journal*, 42, No. 167, 1885, p. 314.
- ²⁵ Usually called a collectar.

APPENDIX III.

A fragment of the Edwardian Inventory of July, 1552.

(Pub. Rec. Off., Ex. King's Remembrancer, Church Goods $\frac{7}{163}$, No. 1.)

From the Edwardian Inventories for Oxfordshire, ed. Rose Graham, Alcuin Club Collections No. 23, 1920, p. 109.

Item a vestment of whyte and grene damaske with pecockes

Item a vestment of grene damaske with a cross of roses of gold

Item an olde vestment of grene damaske crossed with redd damaske and a vestment

Item a vestment

[The greater portion of this Return is missing.]

