

THE REYNES MONUMENTS AND THEIR POSSIBLE IMPLICATIONS FOR LOCAL GENEALOGY

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There has been a considerable revival of interest in church monuments in recent years, not least because of their genealogical value. The Reynes family monuments provide not only many heraldic clues to local genealogy but also a valuable sequence in which to study the evolution of armour and memorials amongst the lesser knights of the county.

Most of the monuments here discussed are to be found in the church of St. Mary the Virgin, Clifton Reynes; another is at St. Mary the Virgin, Oakley, Beds; and others at St. Mary the Virgin, Marston Mortaine in the same county, although this discussion is limited to only one of these.

Two of the monuments bear dates, and others have definitive heraldic clues. Those remaining have been placed in this sequence by consideration of style, details of construction, and the family history.

Family History

The family history begins with the Borard family, who had been tenants at Clifton from the time of the Conquest,¹ and at Oakley at least from the time of Henry III.² The basis of the following account is the pedigree given (under Brudenell) in the *Visitation of Hunts*,³ except where otherwise stated. In the early thirteenth century, Simon de Borard married Margaret Sydenham of Titchmarsh, Northants. Simon is mentioned in 1261,⁴ but by 1267 Richard Borard held the presentation to the church at Clifton.⁵ We may therefore place Simon's death c. 1265.

Simon had several sons but it was his daughter, Joan, who was the ultimate heir of the Borard estates.⁶

Thomas de Reynes I married Joan Borard sometime before 1258, for in that year Thomas and Joan were receiving rents from Borard lands at Billington, Staffs., at their house at Clifton. The same source records Thomas alive in 1296, and also that Ralph Reynes quitclaimed his right in those lands in the same year.⁷ As Ralph Reynes held Clifton in 1302,⁸ we may say that Thomas Reynes I died c. 1300, perhaps as early as 1296.

The widow, Joan, appears to have married again, for a Joan Chamberlaine held Oakley in 1302⁹ and 1316.¹⁰ She must have been about sixty in 1300 and so probably died soon after 1316.

Ralph Reynes married Amabel Chamberlaine, whose family held Petsoe, a manor adjacent to the parish of Ekeney and, being part of Emberton, lying on the south of Clifton Reynes.¹¹ Ralph is not mentioned again after 1302, and in 1310 Roger de Tyringham presented to the living of Clifton Reynes as custodian of Ralph's heir.¹²

Since Ralph's heir did not possess his estates fully until 1331,¹³ Ralph must have died shortly before 1310.

Annabel, his widow, is recorded at Turvey in 1316,¹⁴ and at Clifton in 1332,¹⁵ the latter being her last appearance.

Thomas Reynes II, Ralph's heir, was holding Clifton in 1316,¹⁶ but was not granted seizin of Oakley until 1331,¹⁷ in which year also he is said to have married Cecilia Tyringham.¹⁸ Cecilia does not appear to be mentioned again after 1331.

Thomas II was knight of the shire in 1338, and in the successive parliaments of 1343, 44, and 46,¹⁹ but the name of Reynes does not appear among members of parliament for the following twenty years, although Thomas had given good service at the battle of Crecy.²⁰ This absence from public office suggests an early death, perhaps from the Black Death of 1348–9, for in 1349 a Thomas Reynes presented to the living of both Ekeney and Clifton on the deaths of the incumbents.²¹

Thomas Reynes III married Joan Seyton, and in 1354 Thomas settled Clifton on himself and his wife Joan for life, with remainder to his son Thomas, and in default to his daughters Joan, Cecily, and Agnes.²² This Thomas must have died young, for the pedigree continues with John and Richard. Joan is not mentioned after 1354.

Richard Reynes is first mentioned in 1376 when John de Morteyn of Marston made a settlement of lands upon Elizabeth his wife, remainder to Richard Reynes and others.²³ Later, when John Morteyn enfeoffed Thomas III of his manor of Marston, Thomas granted it to Elizabeth Morteyn for life with the principal remainder to Richard.²⁴ Richard Reynes is said to have married a daughter of Maleverer, whom Lipscomb believed was a Morteyn heiress. If so, she could not have been heir of this John de Morteyn, for his heirs were his aunts, Joan Chamberlaine and Lucy Giffard.²⁵ This point is discussed below.

John Reynes, the heir of Thomas III, is said in the *Visitation of Hunts*, to have married Catherine, daughter and heir of Peter Escudamore, the *Visitation* printing a marriage settlement of 1383.

Thomas Reynes III held a number of important offices, but is last mentioned in 1389.²⁶ As John Reynes held Oakley in 1393,²⁷ Thomas III can be said to have died c. 1390.

John Reynes I came into possession of all the Reynes estates (except Marston) and it seems that his wife Catherine died soon after, for she is not mentioned after the settlement of 1383. However, it was from a daughter of this marriage that the Brudenell family descended, and from them the Earls of Cardigan and Ailesbury.

John Reynes I married for a second and third time and died in 1428.²⁸ It was most probably this John Reynes who had been a knight with the Duke of Gloucester's lances at the battle of Agincourt in 1415.²⁹

Walter Reynes, son of John by Joanna Betby, was next heir of Clifton, and died in 1440.³⁰

John Reynes II, son of John by Alice Hartwell, was the next heir, but appears to have died c. 1451.³¹

These sons dying without issue, Clifton passed to the heir of John's brother Richard Reynes of Marston. Richard had died in 1420³² and his heir was Thomas Reynes IV who is said to have married a Frowyk. The succession was brief, for he too died in 1451.³³

From the Marston cousins eventually descended the Low, or Lowe, family of Clifton; the Snaggess of Marston; the Chibnales of Astwood; and the Earls Brownlow of Belton.

The Reynes family were never wealthy by county standards, and costly memorials would be limited to heirs and their wives.

The Monuments

The monuments at Clifton have been numbered C1 – C10 (see fig. 1), the monument at Oakley O1, and the monument under discussion at Marston M1. In general, a chronological order has been followed.

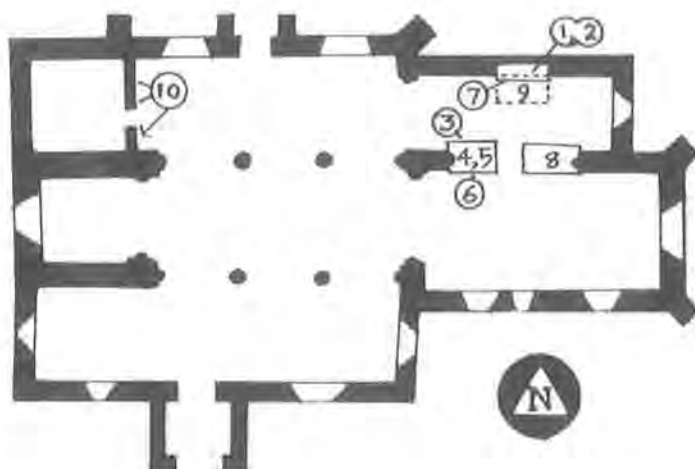


Fig. 1 Sketch plan (after VCH) of St. Mary's Church, Clifton Reynes, showing the positions of the monuments referred to in the text.

Monuments C1 and C2

These are male and female wooden effigies, (Plate V) crudely shortened to fit into the recess-tomb in the North wall of the Reynes Chapel (7).

The male, C1, has a round skull-cap covered by a hood of mail which is secured by a fillet. His coat of mail reaches to the knees and is plumped-out above the belt to indicate a padded tunic beneath. A sword hangs diagonally by a belt and sling and is grasped by an unmitten right hand.

The arms and shoulders show no other protection than the coat of mail, but the legs, which are crossed below the knees, have knee-cops and spur straps. His feet rest on a small dog-like lion, and the length of the figure from head to toe is approximately five feet.

The female, C2, has a wimple which covers her hair, together with a shoulder-length veil. Her kirtle has tight fitted sleeves and is worn beneath a long, sleeveless gown which falls in pleats below the waist. Her feet rest on a small dog, and the length of the figure is approximately one inch shorter than the male.

Both figures show the heads resting on an identical arrangement of two cushions, lozenge over square, and there is a similarity in the grain of the wood used and in the general treatment of lines and folds.

The general dating of armour and dress throughout these discussions is based on the work of E. S. Prior and A. Gardner, whose book covers all aspects of medieval figure sculpture.³⁴

Before 1300, a lady's gown was pleated from the neck, but after that date pleating was commonly used below the chest, as in C2. Further, from about 1300, double cushions became the most common form of head support.

From about 1250 until 1300, the round (or bowl) skull-cap was adopted by knights, and after 1300 the waist-belt was frequently absent. Taken in isolation, C1 might be as early as 1265 when Simon de Borard died. However, all appearances suggest that C1 and C2 formed a pair, and *as a pair* they must be dated about 1300.

Since plenty of evidence will be produced to identify monuments to Ralph and Amabel Reynes, the balance of probabilities suggest that these were monuments to Thomas Reynes and Joan Borard, constructed about 1300.

Monument O1

This monument (Fig. 2) is set into the wall of the South Aisle of Oakley church, and consists of a cusped arch set upon short triple pilasters. Within this frame, lying on a shallow base, is the stone figure of a lady. The whole effect is highly decorative, but the carving of the arch mouldings and cusps lacks the firmness of line and symmetry normally found.

On the left hand side, within the cusp, is an inverted shield (b) bearing a chevron between three escallops, together with a large escallop, both being set amongst long-leaved foliage. Within the right-hand cusp, similarly set, is an inverted shield bearing checky, a plain canton (c). It has been claimed³⁵ that these cusps have been reset and inverted, but careful observation of the asymmetrical stonework does not support this view.

The right-hand base of the arch is very badly worn, but the left retains a shield bearing two bars with roundels three and three, in chief a label of five points (a).

The stone figure of the lady has suffered greater damage than the wooden effigies at Clifton. However, it can be said that the general style of dress is similar to that of C2. She wears a veil, whimple, and a tight-sleeved kirtle beneath a sleeveless, pleated gown. Her head rests upon two, squared pillows and her feet upon a dog.

However, she wears, in addition, a long mantle which is gathered by the arms as they fold upon her chest, a feature often used to depict a widow. There may also have been small buttons on the gown, although it is now too badly worn to be certain. In addition, the pillows appear to show traces of tassels and are set upon a bed of loose drapery which may also have borne a weeper.

The shallow base below the effigy bears the remains of five heraldic shields. These, from left to right, are:

- (d) Checky, a canton plain.
- (e) In poor condition, showing a rough bulge top right with another in the base, between which appears to be the remains of a fesse. The Victoria County History,³⁶ at a time when they were probably better preserved, gave "a fesse between

three scallops?”.

- (f) Two bars with roundels three and three.
- (g) A chevron between three escallops.
- (h) Now in very poor condition, being chipped around the sides leaving a central bulge. The *V.C.H.* describes a “lion rampant”.

There can be little doubt that the arms in the cusps are those of Reynes, checky or and gules, a canton ermine,³⁷ with those of Chamberlaine, gules, a chevron between three escallops or, given by the Chamberlaine family pedigree.³⁸ The large escallop confirms this is a memorial to Amabel Chamberlaine rather than Joan Borard.

The supporting drapery (together with the possibility of a buttoned gown) suggests a date about 1340; but, as Amabel is last mentioned in 1332, a date c. 1335 seems more likely.

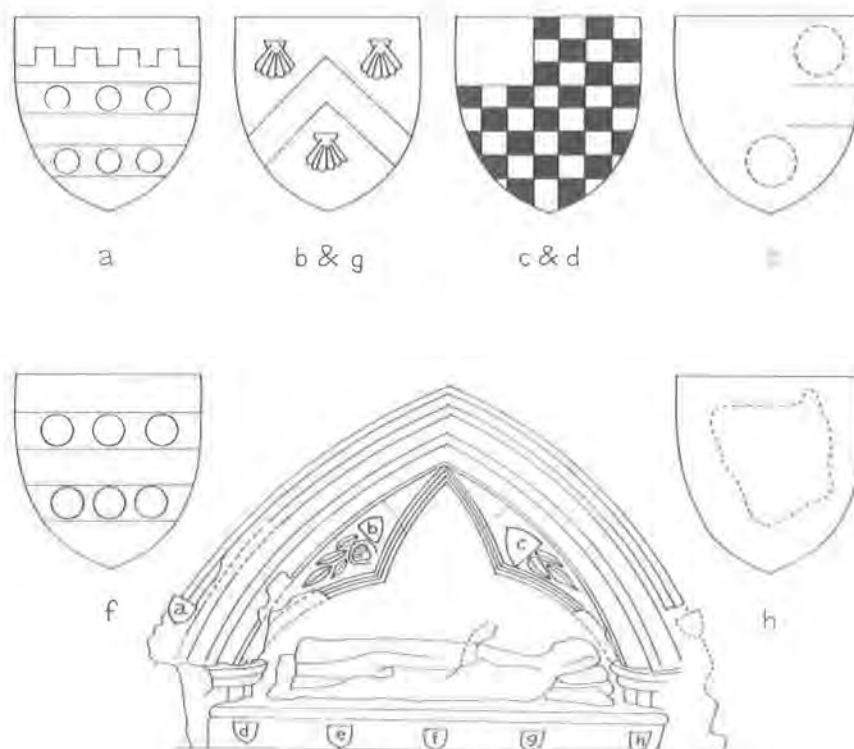


Fig. 2 The shields on the monument at Oakley (O 1), with a sketch to indicate their positions on the monument. In this and the other figures there is no attempt to render the appearance of the stonework. They are interpretations of it, using the normal heraldic conventions.

The shield (d), at the extreme left in the base, is clearly Reynes, and since Amabel's son, Thomas Reynes II had recently married a Tyringham, it would be surprising if the arms at (h), extreme right, were not those of Tyringham, viz, azure, a cross engrailed argent.³⁹ These arms, damaged around the edges, could easily be mistaken for a lion rampant.

The shield (g), right of centre, is clearly Chamberlaine, and (e), left of centre, may represent a cadet branch of the family, for a fesse between three escallops is included in Burke's *General Armoury* as a Chamberlaine variation. As these arms are not repeated at Clifton, I am inclined to believe they represent the marriage of a Reynes daughter into a cadet branch.

The shield at (f), in the centre, also has arms that are not repeated at Clifton, and for that reason I believe they indicate the marriage of a daughter into the family that bore them. This family must have had some important part in the erection of the monument, for the arms are repeated, with a label of five points, at the left-hand base of the arch.

The arms resemble those of Martyn, given as argent, two bars gules each with three roundels or.⁴⁰ This, I believe, is confirmed by the Subsidy Roll of 1332, which lists Amabel Reynes and William Martin at Clifton.

Monument C3, 4, 5 and 6

This group at Clifton, superficially a single alter tomb, lies beneath the south-west arch of the arcade between the Reynes Chapel and the Chancel. That the monument is a composite can be seen by examining the following features.

The north side, C3 has an outer rose border surrounding five large quatrefoil panels in *abuttment*. The panels are decorated with freely carved floral studs consisting of roses, plantains, and doubled flowers (perhaps roses or cinquefoils). At the west end is the remains of a moulded panel.

The south side, C6 has no outer border, and has *intersecting* quatrefoils, more regular studs, and no end moulding.

The stones forming the top are asymmetrical, as are those at the west end. Further, the largest stone at the west bears a pattern of three large, multi-petalled, roses which resemble neither those on C3, nor those on C6.

Finally, the wooden effigies have been crudely trimmed at their ends to produce a rough fit to the base. The projecting mould beneath each side panel may be the edge of a table top on which the figures originally lay.

Monument C3 (Plate VI)

The quatre-foils bear shields, exhibiting from left to right the following arms (Fig. 3):

- (a) Three arches, two upon one intersecting.
- (b) A chevron checky between three escallops.
- (c) A chevron between three escallops impaling, checky a canton ermine.
- (d) Checky, a canton ermine.
- (e) Two lions passant, in chief a label of three.

The arms on (c) surely show Chamberlaine impaling Reynes, and since there is only one Reynes-Chamberlaine marriage that could justify this honour, it must represent

the marriage of Ralph to Amabel Chamberlaine. The reverse quartering on the side remaining would be an honour conceded to the bride's important family.

Since Ralph's heir did not receive his full estates until 1331, C3 probably dates from that time. In fact it closely resembles a monument at Aldborough, Yorks., dated between 1320 and 1330.⁴¹

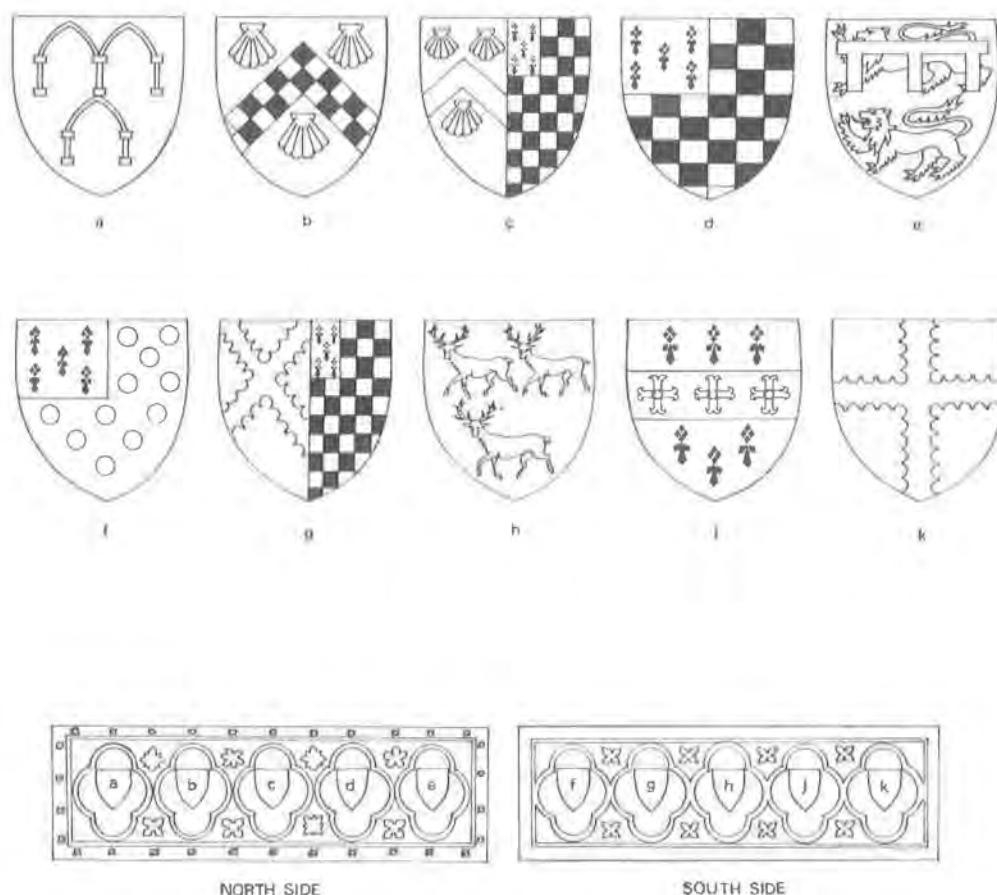


Fig. 3 a to e: the shields on C3 (North side of composite monument); and f to k: shields on C6 (South side of composite monument); with sketch to show their positions.

Shield (d), right of centre, bears the arms of Reynes, and that at (b), left of centre, I take to be a Chamberlaine variation rather than some other family's arms.⁴² Amabel's father is said by the *Visitation of Humts* to have been Richard Chamberlaine: but Richard married Joan Gatesden, heir of John Gatesden, c. 1290,⁴³ and although the arms of Gatesden appear in the Chamberlaine pedigree, they do not appear here. Further, since Richard Chamberlaine married about 1290, he is much more likely to have been Amabel's brother than her father.

The Chamberlaine pedigree does not identify Richard Chamberlaine's mother, although his father is shown as Robert Chamberlaine. The checkered fesse may have been adopted by Robert as a point of difference during his lifetime, either in place of a lable of three, or to distinguish himself from an elder brother.

The arms at (e) are rare, but fortunately resemble those of Ekeney, given in the Chamberlaine pedigree as azure, two lions passant guardent or, in chief a lable of three. Since C3 is dominated by the arms of Chamberlaine, Ekeney is most probably a Chamberlaine quartering and, I believe, represents Amabel's mother, the wife of Robert Chamberlaine. This would explain the Chamberlaine possession of Ekeney in the middle of the fourteenth century,⁴⁴ as heirs of Ekeney in tail male; and why Thomas de Reynes presented to the church at Ekeney in 1349, for he would have been closely connected and a possible heir.

The Chamberlaine pedigree attributes the Ekeney connection to a marriage with the heiress Joan Morteyn, but as will be demonstrated later, there was no mention of Ekeney lands in the distribution of the Morteyn estates.

The arms at (a) must be Arches, and since it is not in the Chamberlaine pedigree, it will probably prove to be an Ekeney quartering. Browne-Willis,⁴⁵ describing former stained glass at Clifton, gives the tinctures as "azure, three arches argent". However, gules and azure are frequently substituted on important coats, so *gules* may be the correct field. In fact, the only arms I have been able to discover, with details exactly like the Clifton design, have gules in the field; viz, Alexander de Arches at the siege of Calais in 1337.⁴⁶

Whether my interpretation is valid or not, C3 is a fragment of a very important monument for those with an interest in the Ekeney and Chamberlaine families.

Monument C4

This wooden effigy of a knight (Plate V) lies on the north side of the composite above C3. The actual figure is approximately 5ft. 7ins. long from head to toe, but the wooden base (although intact at the foot-end) has been crudely trimmed at the head.

Untrimmed, it would be too long for the composite, although the intact monument would have had a projecting table-top, with moulded edges between the effigy and the heraldic side panels, as at Aldborough.

The knight's head rests on two pillows, square above lozenge, and is protected by a helmet and mail. It is difficult to say whether he has a skull-cap under the mail, or a helmet attached to a mail collar; but in either case the helmet is crested and basinet-like in shape. The armour on the arms and legs is similar to C1, with some evidence that spurs were once represented. The left hand, showing the fingers, grasps a short shield, and the right hand grasps the remains of a sword; but there is no sign of a sling, and the belt appears to be represented by a horizontal fold in his surcoat.

A quilted tunic is shown just above the knees, and above this a coat of mail. Above the mail is a light, embattled, close-fitting garment, perhaps a jerkin. Above this is a surcoat, reaching just below the belt fold at the front, but reaching diagonally across the right thigh to the knees behind. Although there is no sign of lacing, this may be an early form of cyclas.

The feet rest on a robust lion with a turned head.

The embattled jerkin and cut-away surcoat are features which were developed in the

second quarter of the fourteenth century. Since masons were available to produce a stone figure at Oakley c. 1335, we might expect this wooden effigy to be earlier. Circumstances, therefore, suggest that this was an effigy carved for the monument to Ralph Reynes, and it should be linked to C3. It therefore demonstrates changes in style, that led to the development of the cyclas and jupon, as early as 1331.

Monument C5

This effigy of a lady (Plate V) lies above the south side of the composite. From head to toe it is approximately 5ft. 6ins. long; that is, one inch shorter than C4. As with C4, the head-end has been crudely shortened.

Her dress, a tight-sleeved kirtle beneath a sleeveless gown, is very similar to C2, and like C2, her feet rest upon a dog. She also wears a whimple and veil, but unlike C2 her hair is shown parted above her brow and there is a securing fillet.

In general her features and dress are firmly carved, and one might easily suppose that it formed a pair with C4. However, the arrangement of her cushions is the reverse of C4, with lozenge upon square; and the foot-end of the effigy, which does not appear to have been trimmed, finishes with a step rather than the taper found on C4.

It is unlikely that there would be two memorials to Amabel, wife of Ralph Reynes. However, there is a similarity of style with C4 which suggests that the same craftsman, or team, were employed in its construction. It is therefore suggested that this is a memorial to Cecilia Tyringham, wife of Thomas Reynes II, who is last mentioned in 1331. Since she had at least one, and probably two, offspring, this implies a date for this effigy of c. 1332–3.

It is possible that the fragment at the east-end of the composite with the rose decoration was part of the base of her monument, since the roses do not match any found elsewhere.

Monument C6

This monument (Fig. 3, Plate VI) is similar to C3 in general design, if not in detail, and bears shields showing, from left to right:

- (f) Bezanty, a canton ermine.
- (g) A saltire engrailed impaling Reynes.
- (h) Three bucks trippant at gaze.
- (j) Ermine, on a fesse three crosses moline.
- (k) A cross engrailed.

The arms in the centre, (h), are those of Greene of Boughton and Norton, Northants., viz., azure, three bucks trippant or.⁴⁷ This is confirmed by the arms at (f), Zouche of Harringworth, gules, bezanty or, a canton ermine, quarterings of Greene.⁴⁸ Those at (k) resemble Drayton, viz., argent, a cross engrailed gules,⁴⁹ the arms quartered by Henry Greene, serjeant at law, on marrying Catherine Drayton, his second wife,⁵⁰ sometime after 1344.⁵¹

Thus, with the Greene family left, centre, and right, we can say that C6 is dominated by them. It is no surprise, therefore, to find that (j) resembles the arms of Pavelly, ermine, on a fesse azure, three crosses moline or,⁵² for in 1347 Henry Greene was granted custody of the heir of Robert Pavelly.⁵³

The arms found on (g) may also have been influenced by the Greene family. It

cannot be *Tyringham* impaling *Reynes*, representing the marriage of Thomas II with Cecilia Tyringham, because it is not given the importance normally associated with reverse quarterings. Further, a saltire engrailed appears twice on C8, a later monument which appears to repeat all these earlier arms.

It is therefore suggested that they are the arms of Tolthorpe, azure, a saltire engrailed gules,⁵⁴ a family holding a manor at Emberton in 1346,⁵⁵ and if so, then Alice, wife of Robert Tolthorpe may have been a daughter of *Reynes*.⁵⁶ Henry Green held a manor at Emberton on his death in 1369, and it is not difficult to imagine his influence there.

Since Henry Greene married Catherine Drayton after 1344 this monument cannot be earlier than that. However, the style is so similar to C3, the monument to Ralph *Reynes*, that it surely cannot be very much later. Circumstances, therefore, strongly suggest that it is part of a monument to Thomas *Reynes* II, who, it has been suggested, died in 1349. If so, then C6 must present, in the main, arms associated with a *second* wife, since *Tyringham* is absent, and she must have been a daughter of Henry Greene by Henry's first wife, if we accept the date of this monument as c. 1349.

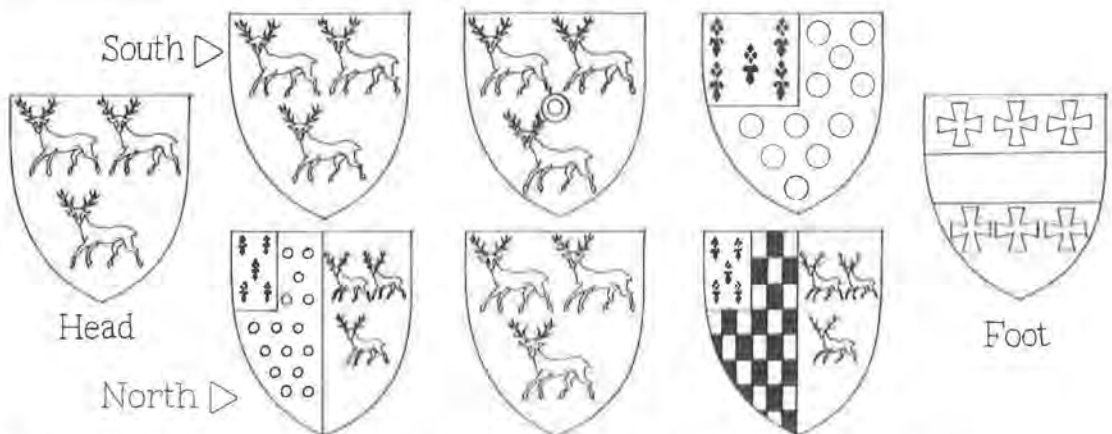


Fig. 4 From a sketch by the 1st Earl of Cardigan: shields on a lost memorial at Boughton.

There is, moreover, additional evidence to support this view. There was formerly in Boughton Church a memorial "that hath a portraiture of a man in short gown yt should shew him a lawyer, having a scarjeant's coife; his wife also lies in portraiture by him".⁵⁷ This description by the 1st. Earl of Cardigan was accompanied by a sketch (see fig. 4) which showed *Reynes* impaling *Greene* on one side, but not the arms of *Drayton*. At the foot, representing the arms of his wife, was a shield with *a fesse between six crosses pattee*. These arms appear on C8.

It is difficult to interpret this Boughton memorial as anything other than a memorial to Henry Greene constructed at the time of his first wife's death, and so the *Reynes*/*Greene* marriage is confirmed. Lipscomb, and others, have attributed this connection to Ralph *Reynes*, believing that C6 was part of Ralph's memorial; but that would be a generation too early.

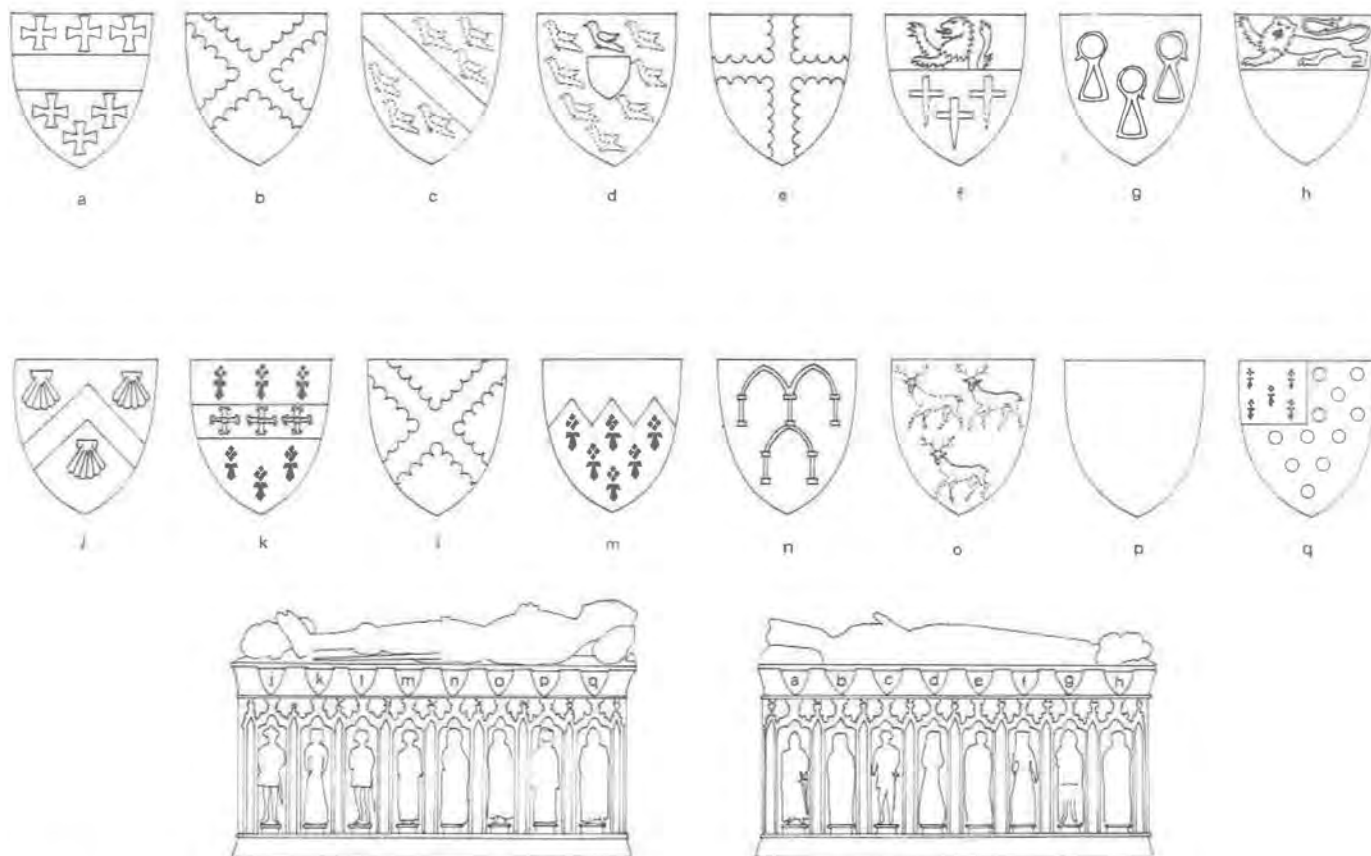


Fig. 5 The shields on C8, with a sketch to indicate their positions on the monument.

The daughter of Henry Greene who married a Reynes is said to have been another Amabel,⁵⁸ but I can find no firm clues to the identity of her mother. Her mother's arms, a fesse between six crosses pattee, resemble those of Peverel of Leicestershire, given as gules, a fesse between six crosses pattee or⁵⁹; the family would be within the social sphere of the young Henry Greene. It may not, therefore, be coincidence that Thomas Greene, Henry's heir, held land under his feudal overlord that had been held formerly by Alice, late wife of Robert Peverel.⁶⁰

It would be logical to suppose that the arms at (g) and (h) represent the marriages of Amabel's children, but they could not have been more than fifteen years old. The Tolthorpe marriage was therefore possibly to a daughter of Amabel, but the Paveley marriage was probably made by a second son of Cecilia Tyringham, perhaps the Richard mentioned in 1346.⁶¹

Monument C7

This monument, in the north wall of the Reynes Chapel, contains the two wooden effigies, C1 and C2, which do not, as has been shown, belong there. It consists of a cusped arch framing a recess with carved heads as label-stops and floral studs in the cusps. There is a shield at the apex of the outer order and one each side of its base, but they show no signs of carving or decoration.

The Royal Commission on Historic Monuments⁶² dates this as early fourteenth century, but the style does not differ substantially from the Oakley monument to Amabel Reynes which must be dated c. 1335. Further, the label-stop heads are similar in style to those in the south windows of the Chancel, dated about 1340.⁶³

The simple arrangement of the shields suggest a monument to a person warranting a memorial, but lacking the quarterings of mature children. Cecilia Tyringham has, I believe, been accounted for, and so I suggest that this is a monument to Amabel Greene, on the assumption that she died before Thomas Reynes II; perhaps about 1340 when her children would still be young.

That C7 could be a monument to Amabel Greene is further supported by the probability that C6 was a *single* figure memorial to Thomas Reynes II. This would account for the two wooden effigies being used to complete the composite, being easier to trim to form a pair, if a true pair did not exist among C3-6.

Monument C8

This richly decorated monument (Plate VII, Fig. 5) is found beneath the eastern arch of the Reynes Chapel arcade. Unfortunately it is carved from a soft clunch,⁶⁴ which is blistering and crumbling through rising damp. The west end is still in good condition, but the east end has been badly damaged in a crude attempt to accommodate the arcade pier. This leads to the belief that this monument was moved to its present position from the floor of the Reynes Chapel; probably at the time the composite was assembled.

Each long side has eight crocketed niches, each containing a figure, and above each figure is an heraldic shield. The east and west ends appear to have been quite plain, but at each corner are additional blank shields.

The monument is surmounted by the stone figures of a knight and his lady. The knight's head rests on a great-helm and is protected by a basinet from which hangs a collar of mail (or camail) to protect his throat and neck. His trunk is protected by a shirt of mail and a breast-plate, over which is a tight-fitting jerkin (or jupon) decorated

with the arms of Reynes.

His arms and legs are protected by full-plate armour, consisting of arm and leg pieces, and by elbow and knee cops (with the additional protection of fanshaped joint pieces). He has leather gauntlets with multiple small metal plates, pointed shoes (or sollerets) of similar construction, and a series of articulated plates protecting the shoulder.

There is a richly decorated sword belt around his thighs with a bodkin on his right and the hilt of a sword on his left. However, the most interesting feature is found on the collar of the dog at his feet. There, between the lilies of France is a rose stud separating the letters B.O. These letters may represent a French or Latin motto, but the traditional view that they spell the dog's name seems more likely.

The lady's head rests on two cushions, diagonal above square, each with tassels. On her left is the remains of a weeper. Her face is framed by her stiff, reticulated, coiffure, and a veil hangs to her shoulders. Her dress is square at the neck, with a tight buttoned bodice, but falls in pleats from her waist. Around her shoulders is a mantle secured by a double cord, and at her feet are a pair of small dogs.

Most authorities, judging by style, attribute this monument to the last quarter of the fourteenth century. The family history suggests that this is a memorial to Thomas Reynes III who died c. 1390. Thomas III was lieutenant to the Constable of Dover Castle in 1374,⁶⁵ and had seen service in the French wars,⁶⁶ and may have fought with his father at Crecy.⁶⁷ The fleur de lys and rose on his dog's collar no doubt refer to those times.

An heraldic detail (given below) will show that it cannot be earlier than 1384; on the other hand, the name on the dog's collar (possibly unique on a medieval effigy) suggests a carefully commissioned monument constructed before Thomas's death, perhaps 1385–90.

This provides a useful dating for students of costume, for the figures in the niches show various knights, ladies, priests, esquires and lawyers.

The Heraldic Shields on C8

Many of these are now in very poor condition and we need the help of earlier descriptions, particularly those of W. Monson⁶⁸ made in 1832.

South Side, left to right.

- (a) A fesse between six crosses pattee. This very important shield is still in good condition. As has been discussed under C6, it confirms the link between the lost Greene monuments at Boughton and the Reynes family, and provides perhaps the only clue to Henry Green's first wife, an ancestor of Queen Catherine Parr; possibly a Peverel.
- (b) A saltire engrailed. As this device is repeated on the North side, it must have borne differing tinctures. Here, next to a Greene connection, it is Tolthorpe, repeated from C6.
- (c) A bend between six martlets. These resemble Seyton, viz., gules, a bend between six martlets argent,⁶⁹ brought by Thomas III's wife, Joan Seyton.
- (d) An orle between eight martlets. These are Maidwell, or an orle between eight martlets gules,⁷⁰ ancient quarterings of Seyton.⁷¹

- (e) A cross engrailed, Drayton, repeated from C6.
- (f) Three crosses pattee fitchee (only one intact), in chief a demi lion issuant rampant. *Monson* gave crosses pattee, *Lipscomb* a cross fitchee. To be discussed.
- (g) Three leather stirrups with buckles. This is Escudamore, gules, three stirrups buckled or,⁷² brought by Catherine, wife of John Reynes, Thomas III's heir. Since the *Visitation of Hunts* quotes a Reynes-Escudamore marriage settlement of 1383, this monument cannot be earlier than 1384.
- (h) In chief a lion passant. These must be Broc, gules, in chief argent a lion passant of the field,⁷³ quarterings of Escudamore.⁷⁴

The North Side, left to right.

- (j) A chevron between three escallops. Chamberlaine repeated from C3. Significantly, the checky variation is *not* repeated, supporting the view that it is not a separate coat of arms.
- (k) Ermine, on a fesse three crosses moline. Pavelly, repeated from C6.
- (l) A saltire engrailed. This time Tyringham, probably repeated from the missing side of C3.
- (m) Ermine, a chief indented. These resemble Morteyn, viz., ermine, a chief indented gules,⁷⁵ whose significance will be discussed later.
- (n) Three arches. Arches repeated from C3.
- (o) Three bucks trippant. Greene, repeated from C6.
- (p) This shield now appears blank (and was so in Monson's time), but it is not without valuable clues. It has received only superficial damage due to damp, and the edges are sound and unworked. There are three faint bulges in chief, and another in the lower third.

The design, therefore, must have been of a weak, superficial nature, not extending to the edges. There are two arms of this description with known Reynes connections: Maleverer (three greyhounds courant), and Ekeney (two lions passant or a lable of three).

However, since all the arms on C3 and C6 are repeated here, including Arches, this shield must surely have borne Ekeney. Indeed, it must be considered significant that other arms could easily have been shown at the corners, or on additional end-shields, if they had been justified.

- (q) A field bezanty, a canton ermine. Zouche of Harringworth, repeated from C6.

The shields on C8 repeat all those arms found on C3 and C6; but not those of Martyn so dominant on the Oakley monument, although this Clifton monument could easily have done so. Therefore it was designed specifically for the Reynes family achievements.

The centre shields on the south side give the quarterings of Thomas III's wife Joan Seyton. Others, the quarterings of his son John.

Since Maleverer is not shown, Richard, his other son, must have married after 1385–90. *Lipscomb* states that Richard married into the Morteyn family, but Morteyn appears on the North side *before* his marriage. Further, there is no evidence from

charters etc., nor amongst subsequent quarterings,⁷⁷ that the Maleverer family were heirs of Morteyn.

Coincidence or not, Morteyn is shown on the North side in the same relative position as Seyton, Thomas's wife, on the South. Could Morteyn have been a *second* wife and Richard the fruit of that marriage? It would certainly explain Richard's preferment in the Morteyn estates. Although this lady was not an heir of the last Sir John Morteyn, she may have been a *half-sister* to his aunts, and a daughter, by a late second marriage, of their father.

There remains only one heraldic shield to be identified; (f) on the South side. In 1372, a William Stokes was parson at Marston.⁷⁸ At about this time, in the parish of Northchurch, Herts., a Thomas Stokes married the daughter and heir of Robert de Luton.⁷⁹ An adjacent manor at Northchurch was also held by the Broc family, of whom Catherine Escudamore became heir.⁸⁰ It is no surprise, therefore, to find the arms of Stokes of Northchurch given as Azure, three cross crosslets sable, in chief a lion rampant issuant or,⁸¹ with another variation having three crosses fitchee.⁸²

These arms appear on the South side of C8 adjacent to Escudamore and Broc. In view of the proximity of the Stoke and Broc manors, Catherine Escudamore's mother may have been a daughter and heir of Stokes, by a daughter and heir of Ralph Broc. *Lipscomb* presents Catherine's mother as daughter and heir of Brisley, by a daughter and heir of Broc; but he identified the arms at (k) as Brisley, possibly interpreting the large ermine spots as pheasant tails.⁸³

An additional possibility is that Richard Reynes' grandmother, who had married a Morteyn, had also been a Stokes. This could account for the Stokes parson at Marston, and may have provided the initial contact with the Escudamore family, which led to the marriage between John Reynes and Catherine.

In fact, the more one studies this monument the more seriously one is obliged to take details of its design.

Unfortunately, it is also the monument most in need of attention.

Monument C9

This is an incised brass lying on a purbeck-marble slab adjacent to C7. It shows a knight in early full-plate armour, with the limbs and head protected as in C8, but with roundels at the shoulder joints and lapping plate armour on the thighs. The jupon has been abandoned, showing the breast-plate with a fringe of mail projecting beneath the plates protecting the throat.

His feet rest upon a lion, beneath which is an inscription to John Reynes, *miles*, who died in 1428.

Although parts of the legs are missing, this is a finely drawn brass of high quality. There are faint traces of an inner border, but there remain at each corner the arms of Reynes.

The date confirms it as a memorial to John Reynes I, son of Thomas III. The shields do not quarter his wives' arms, but Escudamore is well represented on C8, and the other two were probably commemorated on a now missing brass on the plain purbeck slab nearby. This was described by the Rev. Edw. Cooke in 1821, as having two ladies in the costume of the time of Henry VI.⁸⁴

Monument C10

This is represented by three quatrefoil fragments in the vestry wall. Described by the Royal Commission on Historic Monuments as probably fifteenth century,⁸⁵ the central heraldic shields are badly damaged, save for a corner stone which bears two bars, in chief traces of three roundels.

The arms surviving resemble those of Wake, viz., or, two bars gules with roundels gules in chief.⁸⁶ Since they are at a corner, they cannot represent the principal relationship.

But in the *inquisition post mortem* of William Hertwell, *temp.* Henry VII, a Roger Wake and John Reynes held lands in his estate.⁸⁷ It seems likely, therefore, that this was a monument to John Reynes II, son of Alice Hartwell (or Hertwell), and that Wake had some connection on his mother's side.

Monument M1

This fine brass lies close to the altar at Marston, and depicts a knight and his lady flanking an heraldic shield, with a group of children at their feet and an inscription to Thomas Reynes, *armiger*, and the lady Alicia his wife, dated 1451.

The knight's armour is similar to that on the brass, C9, at Clifton, but with two developments. The shoulder roundels and plates have been replaced by an articulated unit lapping onto the breast-plate, called a pauldron. The head is bare, but it rests on an improved type of helm with vizor and shaped shoulder piece, called a *salade*.

The lady's dress is little changed from C8 at Clifton, but the sleeves are fuller and the coiffure less stiff.

The inscription and date confirm this as a memorial to Thomas Reynes IV who married a Frowyk. Further, the evidence provided by C8 allows us to interpret the quarterings of the heraldic shield (Fig. 6) in the accepted manner.



Fig. 6 Quarterings on the brass at Marston (M1).

Thus, (1) and (4), Reynes quarters Morteyn in the first generation; (3), gives Malverer as the second generation; and (2) gives Frowyk as the third.

The arms of Frowyk are given as, azure, a chevron gules between three leopard heads or.⁸⁸

Browne Willis described the arms of Maleverer, formerly in glass at Clifton, "as gules, three greyhounds courant, argent", which are the arms of Maleverer of York.⁸⁹ Although he often substituted azure for gules, in this case no alternative arms with azure seem to have existed.

Summary

The monuments provide a valuable sequence for study. They also give irreplaceable heraldic clues to the families of Chamberlaine, Ekeney, Martyn, Tolthorpe, Pavelly, Greene and Morteyn. They may assist our knowledge of Arches and Escudamore. The dog's name on C8 may be unique on a medieval stone monument.

In all, greater interest is warranted in their preservation. The first step would be the provision of damp courses and some means to stabilise the softer limestones.

This responsibility will be too great for these parishes alone, and it is hoped that this account will stimulate the support they may soon require.

Finally, the author would like to express his appreciation for the advice and encouragement given by the previous Editor, Mr. G. R. Elvey, and his further indebtedness to the present Editor, Mr. J. Chenevix Trench, for his kindness in drawing the figures.

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A GENEALOGY OF REYNES

Inferences from the monuments are shown in *italics*; quarterings in brackets

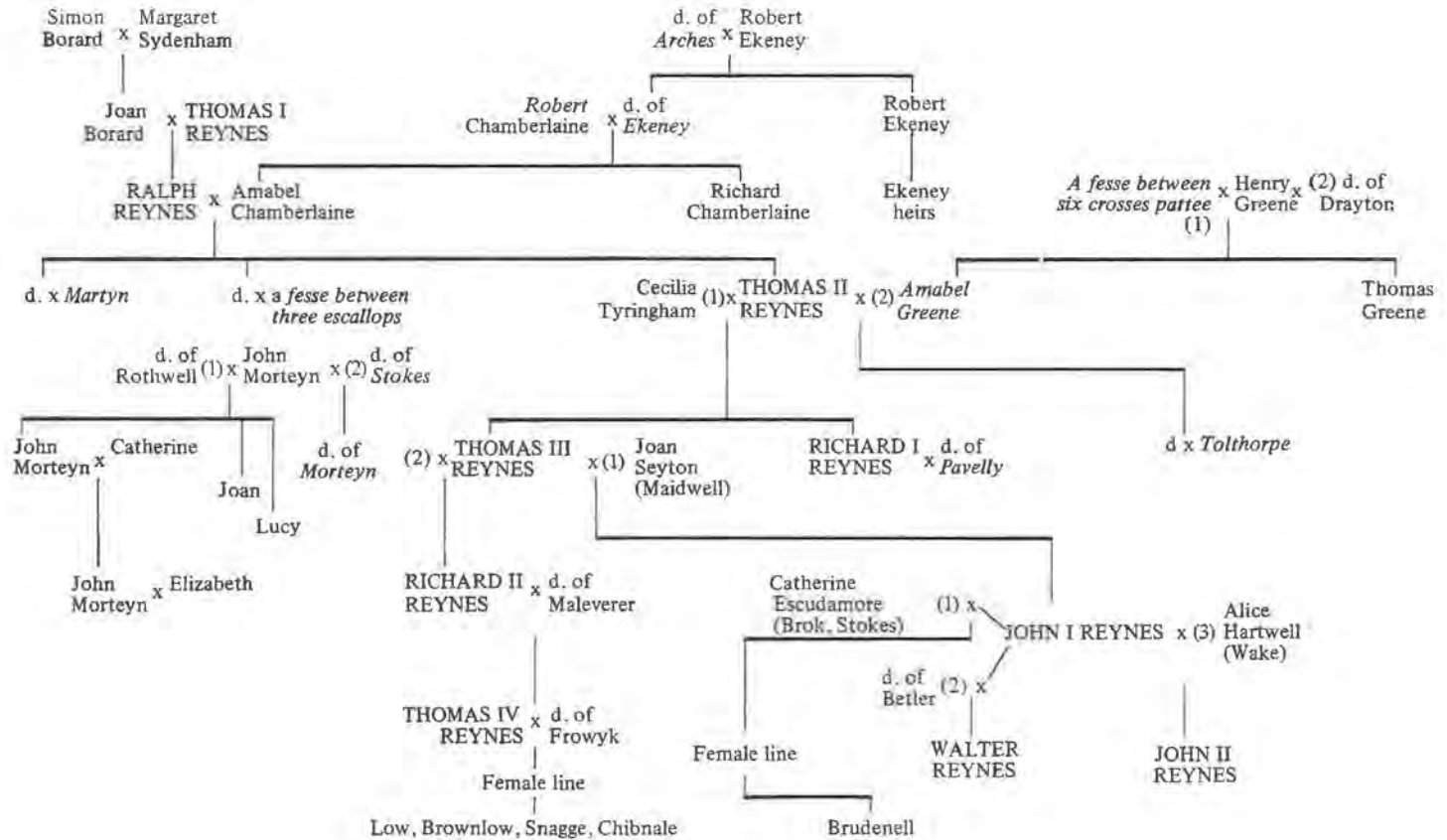




Plate V Left: Clifton Reynes, the wooden effigies (C1 and C2) from the recess in the Reynes Chapel. Right: The wooden effigies (C4 and C5) now on the top of the composite monument C3 – C6.



Plate VIII Top: Thirteenth century buckle plate from Stone.
Bottom: Buckle plate from Faversham, Kent.
(Copyright British Museum).