

**The Tomb of Archbishop Sandys in Southwell Minster**  
**by Ray State - 2024**



Figure 1: The tomb of Archbishop Edwin Sandys who died 10<sup>th</sup> July 1588 lies in the north transept of Southwell Minster in a photograph taken in 2010. The tomb has been moved twice and appears to have survived the attentions of the occupying Scottish forces in 1646.

Photo: The author.

The Minster at Southwell contains few effigies. There is a damaged effigy of a bishop dated circa 1450 but two others which are present are outstanding examples of the time. On the south side of the choir is the 1904 monument to Bishop George Ridding<sup>1</sup>. The kneeling effigy is a bronze by Pomeroy but the base and prayer desk is in a mixture of Chellaston and Fauld alabaster and well crafted by William Carøe who also designed the tomb to the Countess of Maidstone in St Davids, Pembroke in 1932. A picture of this Southwell monument can be seen on:

[http://www.churchmonumentsociety.org/Nottinghamshire.html#Southwell\\_Minster](http://www.churchmonumentsociety.org/Nottinghamshire.html#Southwell_Minster)

The second tomb is exceptional both in its history and creation and which matches the extraordinary history of the person commemorated. It is also something of a mystery.

This tomb, in the north transept of the Minster, is a fine example of post-reformation sculpture yet has features which would have graced a tomb of over a century before but which were largely abandoned in tomb design after 1536. These features are also possibly in conflict with the beliefs of the person commemorated.

The tomb commemorates Archbishop Edwin Sandys, Bishop of York, who died on the 10<sup>th</sup> July 1588. He was a staunch protestant being imprisoned by Mary in 1554, engineered his escape, sought sanctuary in Flanders and returned in 1559 to be reinstated by Elizabeth I. He held a

number of Episcopal sees but latterly fell out with the York cathedral elite and made his home in Southwell, where he is buried. He married twice and his second wife lived at Edwin's Hall in Woodham Ferrers, Essex. Despite the distance between husband and wife he had ten children eight of whom survived to be depicted on the tomb chest.

So what is the mystery?

The tomb appears to date from the latter part of the 16<sup>th</sup> century to mid 17<sup>th</sup> century at a time when catholic trappings on effigial tombs was considered out of fashion or even possibly dangerous since it attracted the attention of puritan elements. Yet, despite the tomb chest depicting the family praying before a prayer stall in clear protestant conformity, this orderliness changed from the tomb chest rim upwards.

Absent is the normal description panel in English replaced by a pre-reformation text band in Latin carved into the tomb slab rim. However, the normal pre-reformation command to pray for the soul of the departed is omitted. Turning to the effigy the head is a clear likeness to the archbishop a feature which emerged in the first quarter of the 17<sup>th</sup> century when portraits became more common. The head rests on a cushion which itself is placed on a dispatch box. The cushion is supported by two angels, a clear Catholic feature and two more support the feet. This is odd since angels, along with beadsmen and saints were largely abandoned for tombs in the middle of the 16<sup>th</sup> century, at least outside catholic establishments. The body of the effigy is carved with Romish vestments comprising rochet, cimere, tippet and chasuble the latter with a long train folded under the body. Other authors have observed that this depiction is so rare as to make the tomb the sole example of such vestments being depicted on an English post-reformation tomb. Certainly I have found no other examples in Britain but these features have been observed on tombs on the continent.



Figure 2: A side view of the effigy.

Photo: The author.

The alabaster is hard, purple-red stained without faults or fissures. Although similar to that mined at Fauld in Staffordshire it is unusual to get such a large pure block from that source in the period it was created. Guides in the Minster refer to the alabaster as "Nottingham" which it isn't and Mrs Esdaile, the 20<sup>th</sup> century historian, identified it as "Burton" alabaster which is also incorrect. Therefore, the origin of the alabaster and the carver responsible remains fugitive and this will be debated later. The source of the alabaster often gives a clue to the location of the carver.

We thus have a tomb whose creation is out of step with the period, in a material whose source cannot be identified, an unknown sponsor and of a date and maker which are both unknown.

In the following pages I will attempt to clarify some of these points.

### **Edwin Sandys' Faith**

In the library at Southwell Minster there are a number of books which deal with the history of the Sandys family and offer opinions on the monument. These are listed in the references section to which researchers are directed. A brief history based on these books follows in an attempt to define the character of Edwin Sandys.

Born in Hawkshead in Furness in 1519 to a well established family he studied at Cambridge receiving a degree and by 1553 had risen to become Vice-Chancellor of the University. In July of 1554 the Duke of Northumberland arrived in Cambridge with Lady Jane Gray and proclaimed her Queen of England. Edwin was persuaded to preach a sermon in support of the new queen on the following day, for which he was removed as vice-chancellor two days later by the Catholic members of the university when the rebellion collapsed,

He was arrested and spent time in the Tower of London<sup>2</sup> and later the Marshalsea prison where he made a friend of the governor. Mary I agreed to let him leave the prison on the payment of a bond which Edwin refused but he was allowed to leave under house arrest. When later the Bishop of Winchester learnt that he had been released he issued a warrant for his arrest on the grounds of corruption of the University of Cambridge. With aid of the constable sent for his arrest and with the assistance of friends who disguised him as a servant boy, he made his escape to his father-in-law's house in Woodham Ferrers in Essex in May 1554. However, this sanctuary was short-lived as the family were warned within a day that constables had been sent to arrest him. Once more he had to depart. Woodham Ferrers lies on the River Crouch and in haste a boat was procured to take him to Flanders but it was close run thing as he boarded the vessel which set sail only minutes before the constables arrived at the wharf.

He spent the next six years travelling on the continent staying with various protestant writers and churchmen. During his travels his wife and son who were with him, both died. He was in Zurich when he learnt that Mary had died and immediately set off back to England arriving in London on the day Elizabeth I was crowned. The new queen received Edwin and appointed him Head of the Commission for St Marys in Nottingham on the 22<sup>nd</sup> August 1559. Other appointments followed but he turned down the Bishopric of Carlisle but accepted that of Worcester on the 21<sup>st</sup> December 1559. One factor disturbed him. He was aware of Elizabeth tendency to seek an accommodation with her Catholic subjects over the retention of images and vestments. He was particularly averse to the wearing of the cope<sup>3</sup>. In this he argued that Elizabeth was being too cautious and he was to incur the Queen's wrath with the result he was nearly dismissed, but Elizabeth had her way and some images, vestments and in particular effigies on church monuments were protected by law. The proclamation was dated 19<sup>th</sup> September 1560.

While he was Bishop of Worcester he was charged with the production of the bible in English being particularly responsible for Book of Kings and the Book of Chronicles.

The appointment of bishops in 1570 saw Edwin appointed Bishop of London<sup>4</sup> but his tenure was short as, on the death of the Archbishop of Canterbury and the promotion of the Bishop of York to that post, Edwin receiving the See of York on the 8<sup>th</sup> March 1576-7. His time at York was not a happy one. He was in conflict with the Dean of Durham who Edwin discovered was not correctly ordained and which pitted him against the purists in the county. He was also obstructed in his plan to bring the Catholics in Durham, of which there were many, to conformity.

Edwin was also concerned about the extent of the usury<sup>4</sup> practiced in the city. The Dean of York, Matthew Hutton, was believed to support the usurers and may have taken part himself. Rastall Dickinson in his *History of Southwell* describes Hutton as “Vain, turbulent and intriguing, ostentatious in his display of wealth, talents and authority”. This was the very opposite of Edwin since he was mild, humble and sincere and despised externally displayed splendour.

Edwin’s attempts to bring the Dean to heel resulted in the Dean accusing him of furthering his family interests at the expense of the church. This deteriorated to a point that court proceedings were implemented. When the Dean attempted to raise the matter at Court, Edwin wrote a long letter to Lord Burghley which has survived and now resides in the Public Library at Cambridge. So eloquent and detailed were the contents that Burghley moved against the Dean who was forced to retract his accusation and make humble submission to Edwin.

Then in 1581, whilst conducting yet another ecclesiastical visitation, Sir Robert Stapleton contrived a plot against him at the Bull Inn, Doncaster. Edwin was accused of having induced a woman, Ann Sissons, into his bedroom. Author Sarah Barstow claimed in *History* 1997 that Ann was the innkeeper wife. As a result Sandys was blackmailed to the sum of £700 over two years, but the matter was later investigated and the Archbishop cleared of any wrongdoing. Stapleton was himself incarcerated in the Tower and later in the Fleet prison.

Three years on he assisted in securing Richard Hooker's appointment as master of the Temple (Hooker had taught one of his sons) and in 1585 he published his collected 'Sermons', a later edition of 1616 survives in Maldon's Plume Library. In the same year he founded and financed a grammar school at Hawkshead and in 1587 he successfully resisted an attempt to separate Southwell, in Nottinghamshire, from his see.

The stress of this matter caused Edwin to spend more and more time in Southwell with the occasional trip to Essex, London and York. The location of his residence in Southwell is uncertain but some authors say it was Bishopthorpe or Cawood but the suggestion that he used the residence as a hunting lodge is not supported by facts.

Edwin Sandys found Southwell peaceful and in harmony with his protestant beliefs. He seems to have passed away peacefully on the 10<sup>th</sup> July 1588. It is not known for certain where in Southwell he is buried but it is likely to have been in the sanctuary (see Figure 7).

### **Edwin Sandys’ Family**

Edwin Sandys married twice. His first wife Mary seems to have accompanied him in exile and died at Strasbourg in 1558 believed to be of the plague. He had one son, James, by this union who also died of the same disease.

As previously stated he became heir to the house, later known as Edwin's Hall, in Woodham Ferrers, Essex by inheritance from his first marriage but did not obtain possession until 1570. On the 19<sup>th</sup> February 1558-9 he married Cecily Wilford by whom he had nine more children and she seems to have spent a considerable amount of time in Essex using Edwin's Hall as a summer residence<sup>6</sup>. In 1604 she enlisted the support of Anne of Denmark in an attempt to found a university at Ripon. Cecily died in Essex in 1611 (see Appendix A).



Figure 3: Edwin and Cecily Sandys in an undated picture but likely to be in the 1580s. The suspicion that this portrait may have been used as the model for the head on his tomb (see left) is strong.

The author

Many of the Sandys family played important roles (see Figure 4). The immediate relatives can lay claim to at least six knighthoods and several baronetcies and a number were members of Parliament as well as poets and a governor of New York. It is amongst these that we need to look for the sponsor of both Edwin's and Cecily's tombs.

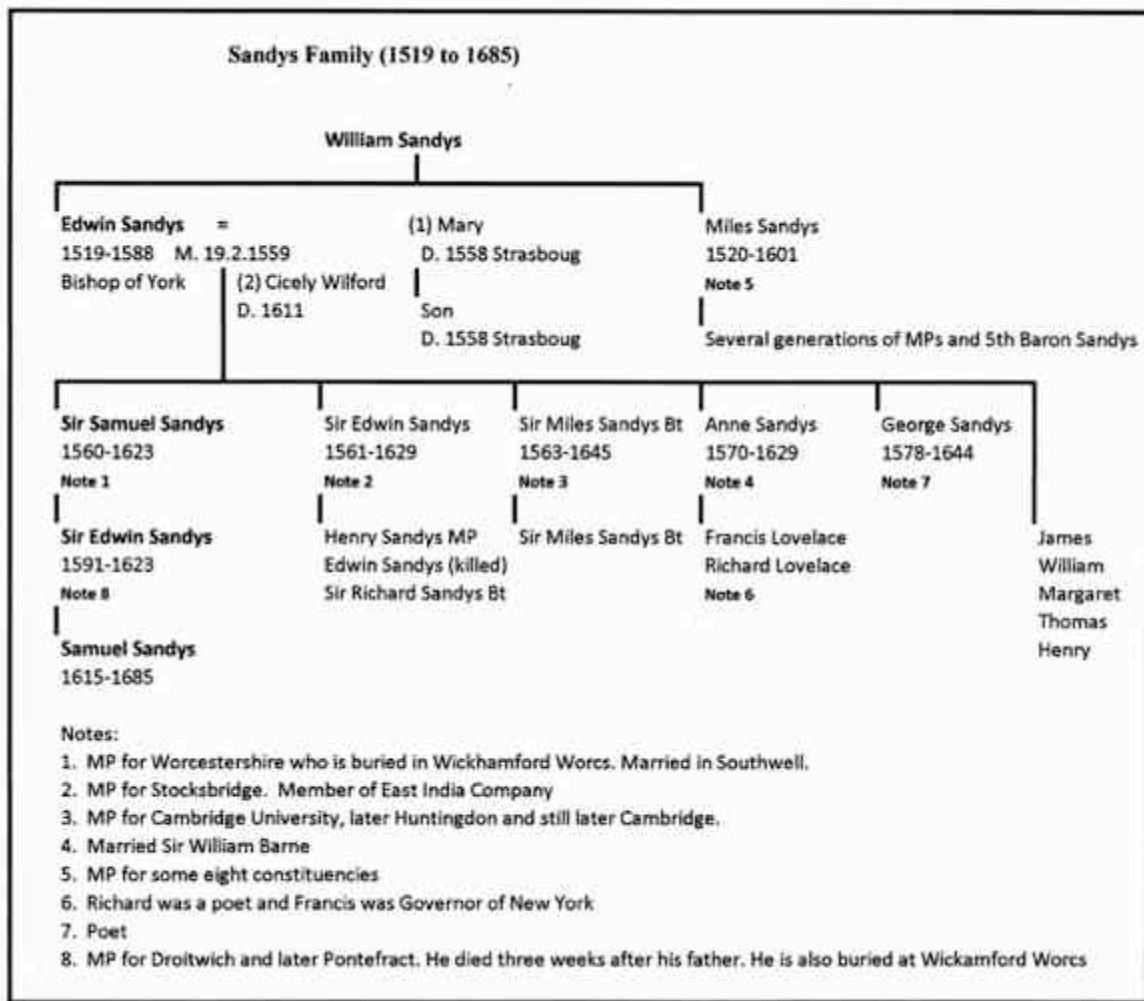


Figure 4: The Sandys Family Tree  
The author

**Background to the Effigial Monument**

Recumbent effigies in churches have been with us for years. Formerly in local stone which would have included those of the sandstone and limestone families the high status material was Purbeck marble<sup>7</sup>. By the mid 14<sup>th</sup> century alabaster rose in popularity. This stone was to be found in more locations, was more easily carved and thus produced a finer carving with more detail.

About the same time there was a shift in the purpose of an effigial tomb. The definition of purgatory emerged from the late 13<sup>th</sup> century at the Council of Lyons but went through several re-adjustments over the centuries. Purgatory was a state between earth and heaven to which the soul went to be assessed before the final judgement. The theory was that the time spent in this state was dependant on a number of factors. These included the record of the good works carried out by the deceased during his lifetime, the degree of support of saints and the extent to which prayers were offered for the soul after death. Thus there appeared on tombs images of saints to whom the deceased had special allegiance, angels, bedesmen and the exhortation to “. .

. .pray for the soul of . . .”. To ensure the person could be identified the crests of the family and all connected families were included. This reached ridiculous levels with the Babington tomb in Kingston of Soar displaying some 42 heraldic devices linking the deceased to all the high status families in the nearby counties.

In the late 15<sup>th</sup> century the decision was taken to allow senior members of the faith to issue “indulgencies”, the granting of reduction of time in purgatory in exchange for money. This practice was railed against by Luther in his thesis in 1517.

Henry VIII’s reformation of the mid 16<sup>th</sup> century saw the abandonment of many Catholic features including the concept of purgatory, the depiction of saints, bedesmen and angels. Although some monuments were attacked the majority survived, less so under Edward VI when damage escalated. This vandalism ceased under Mary I to restart in 1559 which led to Elizabeth I’s 1560 proclamation mentioned earlier.

The Elizabethan period saw a more austere form of tomb construction. Tomb chests were adorned with shapes such as lozenges which held shields on which the coat of arms of the family could be carved or painted. However, the expansion to the inclusion of heraldic devices of the wider and often remoter families was largely discontinued. Effigies were still in armour but the heads resided on great helms (helmets) with crests for men and simple cushions for ladies. Feet rested on animals or on items such as gauntlets.

Later the figures of family members appeared. These usually took the form of the children facing forward often holding shields. Later the family was depicted in profile facing east usually praying at a prayer stall.

After 1570, the flight to England of protestant Dutch carvers from the Spanish occupation of Holland saw the importation to Britain of the mural monument. In this the memorial was placed on the wall and included effigies, now kneeling. The armorial devices moved off the tomb chest and onto the wall. The use of effigies on tomb chests was not discontinued as many domestic carvers retained the practice and in some cases the Dutch carvers embraced the tomb chest style as well as the mural. A typical “mixed” tomb is shown below.

Using these step-changes in fashion in the period from about 1580 to the replacement of alabaster by marble from about 1670, enables some assumptions to be made about the Sandys monument.



Figure 5: Ratcliffe on Soar's "mixed" monument to Henry Sacheverall of 1625. Carved in Burton on Trent by a Dutch immigrant the armorial device is seen to have moved to the wall. Henry's three wives are depicted while Henry resides on a simple tomb chest with text panels and with his three children facing forward. His head is on a great helm and his feet on gauntlets. The alabaster is from the Fauld mine almost exclusively used by Burton carvers in this period. This would originally have been painted and much original paint remains,  
Photo: The author

### **Origins of the Sandys Monument**

The monument is well carved and with its departure from the standard post-reformation styles of the period, seems to fit no known carving school. There are a few features which allow a broad estimate of date and these also indicate that a Dutch school origin is unlikely. This would rule out two-thirds of the English based carvers. It has not been possible to identify any other tombs of this period using the features identified on either the tomb chest or effigy and it would seem that the Sandys tomb is in a class of its own and may have a continental flavour. It may even be



that the tomb chest and effigy are from different carvers but both England based. The reasons are set out below.

### The Tomb Chest

The tomb chest is dominated by a panel containing Edwin's wife and nine of his children facing east at a prayer stall. Carvers were very good at representing fashion as it was at the time as demonstrated by the three ladies in Figure 5 who are dressed in the costume they would have worn at the time of their demise or when the carving was done in this case 1601, 1616 and 1625. The carved ruffs are consistent with the age, being a late Elizabethan large ruff a mid-Stuart falling ruff and a late half ruff.



Figure 6: The figures on the tomb chest.

The author

In the case of the Sandys monument the tomb figures are less well carved but they wear a small ruff and long gown and kneel on a cushion. This was the fashion in the early Stuart years from about 1602 to 1620 although the falling ruff also emerged in this period. Cecily's effigy at Woodham Ferrers has a similar ruff if a little larger (see Appendix A).

Armorial devices are carved in the pillars at each end Sandys on the left and Wilford on the right. These are part carved and coloured. The tomb chest slab is supported by a row of corbels. The slab itself is unusually thick and has shield-like carvings which are believed to be decorative rather than intend to be for a heraldic purpose. Under these is a ribbon inscription running round three sides of the slab.

*Edwinas Sandes sacrae theologiae doctorpestquam vigarniensem episcopatum xi annos  
totidemque tribus demptis londiniensem gessisset eberacensis siu archiepiscopatus anno xii vitae  
autem lxi obiit julii x<sup>o</sup> anno dom 1588*

*Edwin Sandys Doctor of Divinity having presided over the see of Worcester for ten years and over  
London for seven in the fifteenth year of his primacy at York and in the sixty-ninth year of age  
died on the 10<sup>th</sup> July 1588*

At the foot of the tomb is the inscription:

*Verbum domini manet in aeternum*  
*His body lies interred here*

In 1819 William Dickinson Rastall informs us that a long epitaph occupied the head-end of the tomb chest but this is no longer visible. The details of this can be read in his book in the Southwell Minster Library (see reference section).

The conclusion is that the tomb chest is clearly the product of an English carver.

### **The Effigy**

The effigy is finely carved and as previously mentioned has features which set it aside from other monuments of the period. Illustrations in the Southwell Minster books from the late 17<sup>th</sup> century and 18<sup>th</sup> century show that the monument had, at one time, lost the head of Edwin, his hands and the heads and possibly the bodies of the angels. The details of this will be discussed later when we attempt to date the monument. The carving of the raiment is accurate and unusual for a monument in a protestant church but consistent with the tombs of clergy seen in France and Spain and sometimes in Italy.

The conclusion is that the slab and effigy have strong continental features. We could be looking at a French, Italian or Spanish itinerant carver temporarily resident in England.

### **Sponsor of the Southwell Monument**

The most likely candidate is Samuel Sandys, Edwin's eldest son. He arranged for his mother's monument in Woodham Ferrers in 1619 (see Appendix A). This has Dutch features which points to the commission for its carving being placed in London. In this period there were eight alabaster carvers in London which were carving mural monuments, namely Edward Marshall, Nicholas Johnson, Cornelius Cure, Isaac James, Epiphanius Evesham, Maximilian Colt, William Wright and Nicholas Stone. In the case of the latter his workbook survives and has no reference to the Woodham Ferrers monument but it is possible it was omitted. The full portfolio of the others is not fully known. It is likely that one of these received the commission for Cecily's monument. However, none of the London carver's styles fit the tomb of Edwin Sandys in Southwell and the distance from London makes it unlikely the commission was placed there. Therefore, it is necessary to look elsewhere but Samuel Sandys remains the favourite for sponsor.

### **Estimating the Date of Edwin's monument**

The monument has been moved twice from its original position. It was originally on the north wall of the sanctuary level with the altar and it is likely Edwin was buried beneath. Later it was moved to the north wall of the St Thomas chapel (Figure 10) and then to its present position in the north transept. Throsby in 1797 mentions that the tomb was close to the altar so its move to the chapel was after this date and before 1819.

The precise date of this movement is uncertain but the date for the movement to the north transept may be 1852 (see later). We know that when the Minster was occupied in 1646 the monument was in its original position.

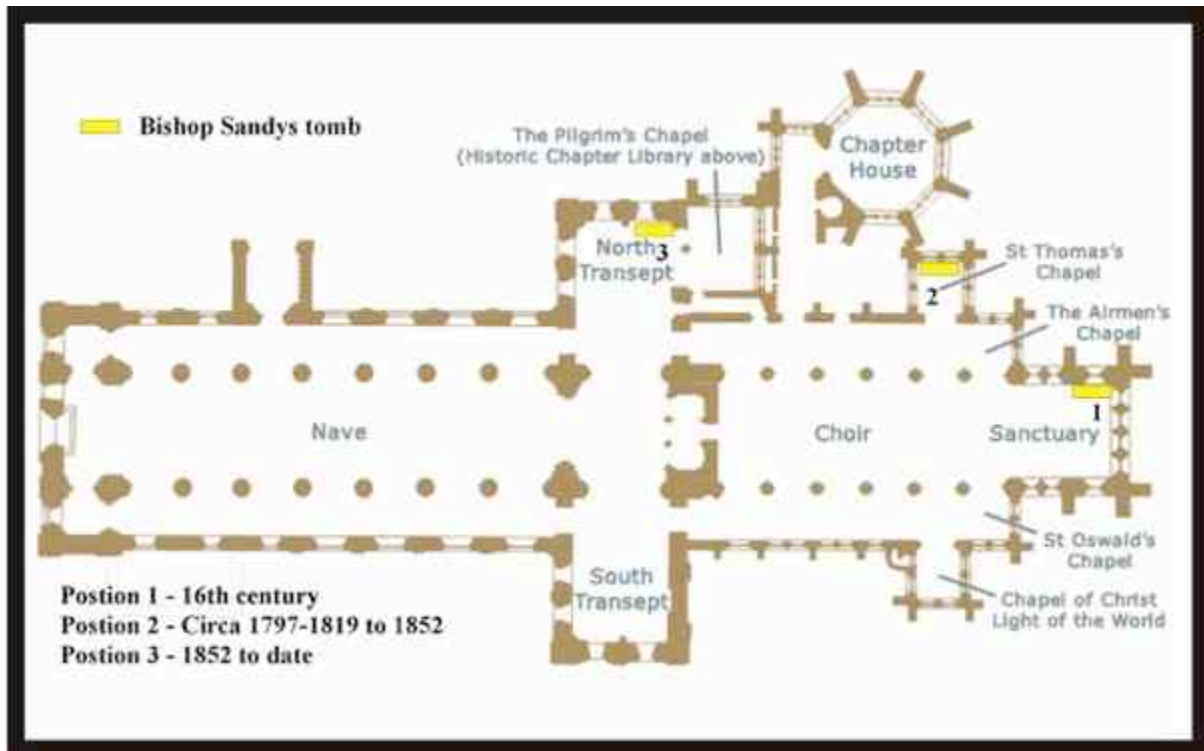


Figure 7: The locations in Southwell occupied by the tomb.  
The author

The history of the Civil War states clearly that the minster suffered damage from the occupying protestant forces with many of Southwell's historic buildings and landmarks suffered during this period, with the archbishops palace and the minster bearing scars from the conflict. The blows from swords are clearly visible in the famous Leaves of Southwell, the stunning naturalistic carvings that adorn the Minster's Chapter House. Oliver Cromwell's troops destroyed monuments and graves for lead and other valuable materials but as alabaster had no worth any damage would be to the catholic features. At the end of the war, only the Great Hall still stood in the Archbishop's Palace.

The survival of a monument with clear Catholic trappings is therefore strange. However, Throsby 1797 shows a drawing of the monument believed to date from the late 17<sup>th</sup> century (Figure 8) which shows the absence of angels suggesting the monument may have received attention to these during the occupation.



Figure 8: The drawing in The History of Nottingham by Throsby is believed to have been created during Thoroton's time and possibly before 1678. It fails to show the angels or the hands and in light of a later drawing may have been affected by artistic licence. The other suggestion is that the angels were a later addition.  
Source: Thoroton's History

An earlier book of 1787, but with a later drawing, shows the angels decapitated which is probably more accurate (Figure 9).



Figure 9: The tomb with the angels shown decapitated and Edwin possibly without hands.  
Source: Throsby's history

The book of 1819 shows the tomb in the St Thomas chapel with the angel's heads and Edwin's hands restored (Figure 10).



Figure 10: The drawing from *The History and Antiquities of the Town of Southwell* reprinted in 1819 showing the tomb in

the chapel of St Thomas, Southwell. The angels appear restored as do the hands (if at a greater angle to the horizontal).

Source: William Dickinson Rastall 1819

From the above discussion the likely date of the carving is 1610 to 1640 but more likely 1610 to 1630. Although there were many carvers in England the numbers working in alabaster were few. This was due to the limited places where the mineral could be obtained and the limited customer base. In the mid 16<sup>th</sup> century many Dutch carvers arrived fleeing from the Spanish occupation however the style is not consistent with either the Dutch carvers or with most London practice and therefore it is amongst the provincial carvers that we need to look first. The obvious choice is Samuel Baldwin of Gloucester (active 1606-1645) but, although he did carve the 1623 tomb of Samuel Sandys and his son Edwin in Wickhamford, his portfolio is well known and does not include the tomb at Southwell. There are similarities in that the Wickhamford tomb chest has the kneeling family and the effigies are finely carved but the alabaster used was from the quarries at Chellaston which is not the type used for the Southwell tomb. It is possible that it is an un-catalogued piece.

Of the nine other provincial carvers in this period, those at Burton on Trent can also be discounted as they were either Dutch or had styles inconsistent with the Sandys tomb. This leaves eight as under:

William Hargrave	Bilborough, Notts	Active 1587-1625
Thomas Browne	York	Active 1590-1630
Walter Hancock	Shrewsbury	Active 1600-1620
Richard Nelson	York	Active 1603-1625
Thomas Ventris	York	Active 1603-1625
John Smythson	Nottingham	Active 1613-1634
William & Edward Woodroote	Cambridge	Active 1620-1630
Remote:		
William Byrd	Oxford	Active 1652-1690

William Byrd is mentioned as he carved an oval tablet to Samuel Sandys in Ombersley church, Worcs but his active period was long after the projected date of the Sandys effigy. Smythson made the tomb of Bess of Hardwick in Derby Cathedral but although the alabaster could be the same as the Sandys tomb there is nothing else in common. Poppy Myercough in her 1996 thesis<sup>8</sup> *The Fishers of York* examined the carving history of the city and although could attribute a few church monuments to the York carvers their work was not of the high quality need for tomb in Southwell. There is no obvious contender.

As to the non-Dutch continental carvers resident in England we have:

Francesco Fanelli (Italian)	London	Active 1610-1642
Hubert Le Sueur (French)	London	Active 1610-1651
Peter and Isaac Besnier (French)	London	Active 1631-1693

Le Sueur's work as the royal carver of Charles I was mainly in statuary but he did carve the bronze effigy of the Duke of Buckingham in Westminster Abbey. He was a Huguenot which

makes the carving of Romish vestments unlikely. As for the English carvers no obvious candidate appears.

### Later work

The Biographical Dictionary of Sculptors of Britain 1660 to 1851 has an entry in which Joseph Hall I of Derby is stated as carrying out repairs to the tomb of Archbishop Sandys in 1852. The source is Gunnis 1968 page 185 and Pevsner 1979 page 328. The Hall workshop was established in the 18<sup>th</sup> century and Joseph was responsible for the stonework in Kedleston Hall. He died in 1766 but his grandson, also Joseph, carried on the work until the workshop was sold to R G Lomas in 1860. We do not yet know what the work entailed but if the date is correct then it is unlikely to be the restoration of hands and the angels as this was completed by 1819. It is also possible that the records should state Joseph Hall II for the repairs to the Sandys tomb not Joseph Hall I. On the other hand, if it was the earlier carver then the date may be 1752 in which case the angel and hand restoration is quite likely. It is also possible the work entailed moving the monument to the north transept but unfortunately the Hall workbook, if it existed, has not yet been found.

### Conclusion

It would appear establishing a firm date and carver of this tomb is not possible. It stands in a class of its own and all that can be said is that it was carved in England with a likely date of 1610 to 1630.

#### Notes:

- 1 - See *Dr George Ridding – First Bishop of Southwell 1884-1904* by J V Beckett, Transactions of the Society Volume 116 2012
- 2 - He was committed on the 25<sup>th</sup> July 1553 but only resided there for a few weeks.
- 3 - On the 1<sup>st</sup> April 1560 Edwin wrote to Peter Martyr explaining that Elizabeth did not object to the presence of a cross in church but that “. . .the Popish vestments remain in the church, I mean the copes, however, we hope these will not last long.
- 4 - Although his time as Bishop of London was short his time was well spent in defending the episcopacy against the Disciplinary Movement which lobbied Parliament to remove all bishops from the protestant church. After one episode at The Cross in August 1573 in which the Disciplinarys preached against the bishops, Edwin wrote to Burghley and the Earl of Leicester claiming that they were preaching sedition and should be arrested. In an extraordinary action the bishops used ridicule to good effect using, amongst others, Richard Tarleton, Elizabeth I's favourite clown who was encouraged to make fun of the Disciplinarys though Tarleton's *alta ego* Martin Marprelate, a drunken catholic priest. This is one of the earliest uses of what is now known as satire for political ends. See article *Where is Tarleton, The Contentious After-Life of Elizabeth's Most Famous Clown* by J P Conlan, Comparative Drama, Vol 49, issue 4 2015.
5. - The practice of lending money at excessively high interest rates.
6. - A very full record of the births of Edwin's children and a list of their sponsors can be found in the family bible still preserved in Hawkshead Grammar School Cumbria but a facsimile can be found in *A History of the Family Sandys* (see references)
7. - Note a true marble but a very hard limestone.
8. - York workshops. The Freeman Rolls of York list a number of alabasterers from circa 1456 to 1650. Lawrence Stone, quoting Collins *Freemen of York* (1896), states that between 1423 and 1462 only 5 alabastermen were admitted as Freeman of York. However, there were 15 between 1463 and 1502 and 27 in the years 1503 to 1542. The thesis written by Oliver Fearon called "*Pieces from*

*Peaseholme – six medieval alabasters and their context in 15<sup>th</sup> century York*” attributes the works at Harewood, Methley and Sheriff Hutton as well as the Peaseholme finds to this school. However, his observations on the source of York alabaster are suspect. Quoting R Firman he assumes that alabaster came from Hillum, a village on the edge of the Ledsham fields but reading the actual entry by Firman it states “. . . *gypsum* was formerly worked at Hillum . . . none of this is used for alabaster and there is no evidence that alabaster was worked in the Hillum/Sherburn area”. Firman does hypothesise that the Sheriff Hutton monument may have been sourced from Ripon Parks in the Permian beds but that the Methley tomb to Lord Welles is unlikely to be Ledsham due to the lack of evidence for quarrying before the 16<sup>th</sup> century is thin or non-existent. If either location can be proved then this reinforces the status of the York alabasterers but at this time it is mere speculation. The assumptions made by some academics as to sources of raw material often devalue the research made in that the transport and closeness of materials often dictates the location in which work is carried out. The case for the Peaseholme alabasters being York carved can be challenged.

## References

### Books in the Southwell Minster Library

The History and Antiquities of the Town of Southwell by William Dickinson (Rastall) 1787 and reprinted in 1819.

Note: He was paid to change his name and it is uncertain under which name it was published

The History of Nottingham by Throsby 1797

Archbishop Sandys and His Monument in Southwell Minster, by Richard Beaumont 1979 and revised 1988

The History of the Family Sandys by E S Sandys 1930

Our Militant Tudor Master Edwin Sandys 1547 to 1554 by E A B Barnard 1938

### Nottingham archives

SC/6/4/45 Visitation of Dugdale 1640 to 1641

### Others

Book: The Alabaster Carvers by R H State 2017 ISBN 978-1-912026-12-8

Jstor: The Virginia Magazine of History and Biography 1921 Vol 29 No 2 pages 228 to 234  
The History of the Lovelace Family



## Appendix A: The Adventures of Cecily Sandys

Cecily Sandys continued in residence at Edwin's Hall after the time of her husband's death in 1588. In 1594, John Norden, described the house in his 'Speculi Britanniae Pars' (referring to it as Edward's Hall) and stated that one of Edwin's sons, possibly Samuel Sandys, owned it. In truth, we know from another contemporary document that Cecily was also definitely at the hall, for in the April of 1594 a shocking event took place. It would seem as if part of the hall had been leased to somebody called Roger Gittins. Not for the first time in the history of the place, there may have been some financial dispute, for Gittins, along with a private army of ten men, tried to forcibly remove Cecily and her household from the hall. But this former Archbishop's wife was made of stronger stuff and she actively resisted the attempt. Not to be defeated, Gittins tried again and the Essex Quarter Session papers (see below) for the 9th September 1594 record that the raid took place at midnight, this time by fourteen armed men (four from Woodham and ten from the Brentwood and Ongar areas) and again acting on the instructions of Gittins. At that stage Cecily and her son, Miles, were known to be inside.

Cecily survived both of these incidents and is recorded in taxation returns as owning the hall and other goods in Woodham Ferrers in 1597 and then again in 1610. In that next year, on the 5th February, Cecily died. She was buried in the nearby parish church of St. Mary, Woodham Ferrers, and eight years later her son, Samuel, erected a fine monument to the memory of his mother on the north wall of the chancel. It remains there to this day, a testament to a quite remarkable woman. Samuel (later Sir Samuel) inherited Edwin's Hall from his father by right of common law but he, in turn, died in 1623. Another son, Sir Edwin junior, died in 1629, but Sir Miles was still associated with the family home up until his death in 1644.



Cecily Sandys mural monument in St Mary's church Woodham Ferrers, Essex dating from 1619. The carver is unknown but is in the Dutch "mural" style and therefore likely to have been carved in Southwark, London. The monument in alabaster was commissioned by her son Samuel.

Photo: The author

### Quarter Sessions entry

*"That on 9 September 36 Elizabeth [1594] Cecily Sandes widow, being seized of a free tenement for term of her life in a capital messuage, etc., in Woodham Ferrers was there with Miles Sandes esq., her son, and John Gawber gentleman and divers other persons, her servants, when Walter Hesmés, George Clarke, Henry Foreste and William Noble, all of Woodham Ferrers yeomen, Richard Sherrington barber, Samuel Reynoldes shoemaker, Nicholas Wattes barber, Simon Moore shoemaker, John Meadowes shoemaker, Thomas Lucas yeoman, all of Brentwood, William Sheppy, William Lycorys, Christopher Glascock and Henry Barker, all of High Ongar yeomen, with many others by the procuration of Roger Gittins of Woodham Ferrers, armed with cudgels, swords, "corslettes", etc., "gunnes" charges with "shott and powder" to the great terror of the Queen's subjects, there at 12 at night broke into the said tenement and broke the doors and windows with axes and assaulted the inhabitants and wounded John Gawber, Roger Tue, Nathaniel Moncke and William Marshe. And*

*that the aforesaid Roger Gittins on 8 September had incited them to this, with the intention of killing the said Cecily.”*