The Medieval Monuments in Burrough Green Church

Context

The church of St Augustine, Burrough Green houses a number of medieval funerary monuments. They have a particular importance in the history of English tomb studies as the monuments which inspired the antiquarian Richard Gough to compile his *Sepulchral Monuments of Great Britain* (1786-96).[1] On the north side of the chancel are three wall arches containing four effigies, and a further two effigies lie in the north aisle. The Burrough Green monuments have suffered extensive wear, damage and displacement. Others have disappeared altogether, including the most senior monument, that of Sir Edmund Ingaldesthorpe (d. 1456). Enough evidence survives, however, to suggest that by the middle of the fifteenth century the church was an extensive mausoleum of considerable distinction.

The most detailed accounts of the Borough Green monuments are by C.R. Manning, 'Monuments of the de Burgh and Ingoldesthorpe Families, in Burgh Green Church, Cambridgeshire', *Archaeological Journal*, 34 (1877), pp. 121-7, and W.M. Palmer, in *A History of the Parish of Borough Green Cambridgeshire* (Cambridge, 1939). Both draw extensively on earlier heraldic and antiquarian accounts of the church, namely:

- the record made in1618 by the Shepreth rector John Layer (Bodleian MS Rawlinson Essex 2, p. 134; Ely MS G2. p. 138; BL, Additional MS 5319, fols 70-3).[2]

- the drawings of effigies and heraldry made before 1635 by Richard St George, Clarenceux King of Arms (College of Arms MS K.7, pp. 33-4; British Library, Lansdowne MS 863, fol. 149v).

- the record made in 1750 by the antiquarian and vicar of Milton, William Cole, including drawings of the monuments and the north-east side of the church (BL, Additional MS 5320, fols 89v- 92v).

The present assessment is made using these records together with stylistic analysis of the surviving monuments. It is an exercise in reconstruction, and one that involves the church as much as the monuments.

Burrough Green Church

The de Burgh family owned land in Burrough Green (*Burgh*) in the late twelfth century. In the fourteenth century the manor of Burrough Green (Burgh) was held by Thomas de Burgh (d. 1322), his two sons John (d.1329) and Thomas (d. 1334), and Thomas's son Sir John de Burgh (d. 1393). Sir John de Burgh's son Thomas (d. 1411) died without issue, and the manor passed to Sir John Ingaldesthorpe, who had married Sir John de Burgh's eldest daughter, Elizabeth in 1383. Following the death of their grandson, Sir Edmund Ingaldesthorpe in 1456 the manor passed to Edmund's widow Joan Tiptoft amd later to their grandaughter, Elizabeth, Lady Scrope of Masham. In 1574 it was sold to the Cage family, and it 1667 passed to the Slingsby family (fig.1).

Burrough Green has undergone an unusual degree of modification for a parish church. The ogee-arched *piscina* at the south-east corner suggests the chancel dates from early fourteenth-century. The *piscina* and *sedilia* arrangement is similar to that of St Andrew's, Cherry Hinton. The chancel was flanked by chapels to the north and south entered through tall arches at the west end the chancel and two further arches at the east end of the north and south aisles. The north chapel was dedicated to St Mary.[3]

There were at least two chantries at Burrough Green: Lady Katherine de Burgh's chantry founded in 1407 in the Lady Chapel for the souls of her husband and herself, and the chantry founded in 1445 by

[1] R. Gough, *Sepulchral Monuments of Great Britain*, 2 vols.(London, 1786-96), vol. 1, p. 221.

[2] For an account of John Layer and his history of Cambridgeshire see: W.M. Palmer, *John Layer (1586-1640) of Shepreth, Cambridgeshire. A seventeenth-century local historian* (Cambridge, 1935).

[3] The will of Lady Katherine de Burgh (d. 1409) refers to the chapel of St Mary standing to the north of the church. Preogative Court of Canterbury Marche fol. 20; National Archives, PROB 11/2A 334/214.

the Burrough Green rector, William Bateman for the souls of Sir Edmund Ingaldesthorpe, his wife, parents and grandparents. Sir Edmund Ingaldesthorpee's will enlarged Katherine de Burgh's chantry to include prayers for his own family.

John Layer, who visited the church in 1618, described the chancel as '*a marveilous faire & large Quier for a Parishe Church'*. He recorded heraldic glass in the east window of the chance and the north chapel commemorating members of the de Burgh and Ingaldesthorpe families. The glass in the Lady Chapel contained kneeling images of at least one of its patrons and his wife.[4] On 22 March 1643 the Puritan William Dowsing visited the church and caused the destruction of sixty–four '*superstitious Pictures'* (most likely glass) including images of Mary and Joseph.[5] The only surviving medieval glass is the arms of England quartered with France (ancient) in the east window, which pre-dates 1406, together with decorative fragments. In 1663 the churchwardens reported to the Bishop of Ely '*Our church is out of repair and we have nothing to repair it*.' Two years later a detailed account was submitted: '*The two isels in the church and the middle thereof very much out of repair in the led timber and stonework,* and *partlie fallen down… Chancel out of repair in leds and stonework… The 2 chappels, the roof of that on the S. being fallen down and in all parts out of repair. The other out of repair in ledds, stonework and timber*…'[6] The side chapels appear to have been demolished by 1684, for the churchwardens' report of that year makes no mention of the need for structural repairs.[7]

Other modifications to the church include the addition of gables to the north and south aisles, the lowering of the roof, the removal of a gold cross from the steeple, and the removal of the chancel's decorative vault.[8] The present ceiling dates from 1812. In addition, the exterior east wall shows extensive signs of remodelling. Most of these changes were made before 1750 for they appear on Cole's drawing of the north side of the church (fig.2).

The chancel monuments

There are three arched monuments set into the north wall of the chancel containing four effigies. The central monument comprises a crocketed ogee arch with ballflower finial and crocketed sideshafts and finials, and a heraldic tomb-chest frontal. It houses a male and female effigy lying north and south respectively. The monuments to the east and west are of matching design, comprising a flatter arch and taller gable containing a shield within a quatrefoil, with crocketed sideshafts. The design of the heraldic frontal beneath the western arch matches that of the central monument, which is incomplete; the frontal of the eastern monument is lost. Both house single knight effigies.

The arches and effigies were in their present positions when William Cole drew them in 1750, except that the central arch contained only the female effigy now *in situ* (fig.3-6). These are wall monuments conforming to an early tradition while adopting the architectural design and detailing of the free-standing, canopied or 'ciborium' monuments introduced for senior burials in monastic churches in England during the final quarter of the thirteenth century. Other provincial churches with wall monuments arranged in groups include Aldworth (Berkshire), Curry Rivel (Somerset), and Winchelsea (Sussex). The architectural format was extended to another popular form of funerary monument, the brass, where arches, gables, side-shafts and pinnacles were adopted in various designs as a framing device for the main figure.

The central arch originally opened out into the north chapel, with a corresponding monument standing on the other side. The '*Chapple in the Wall*' was still standing in 1618 when John Layer recorded that the corresponding monument in the Lady Chapel had the effigies of a cross-legged knight and a lady.[9] When William Cole drew the north side of the church in 1750 the chapel had gone, leaving the Lady Chapel monument standing outside the main church '*much decayed by the weather*.' Cole's drawing shows the cross-legged knight effigy that now lies in the central chancel arch standing lying on the north side (fig.2). The female effigy now *in situ* had already been moved to the central arch, presumably displacing the effigies of an Ingaldesthorpe knight and lady recorded by Layer as lying in

[4] British Library, Additional MS 5319, fol. 70.

[5] A.C.Moule, *The Cambridge Journal of William Dowsing 1643* (Cambridge, 1912), p. 12.

[6] W.M. Palmer, *Episcopal Visitation Returns for Cambridgeshire* (Cambridge, 1930), pp. 103-4.

[7] W.M. Palmer, *A History of the Parish of Borough Green Cambridgeshire* (Cambridge, 1939), p. 45.

[8] Dowsing ordered the removal of a cross from the steeple in 1643.

[9] BL Additional MS 5319, fol. 70.

the central arch in 1618.The arch was filled in. Traces of the Lady Chapel monument can be seen in the exterior north-east wall. The central chancel monument was also been modified, for there is no trace of the stone shields which Layer recorded at the head and feet of the effigies, while the heraldic frontal does not match the width of the monument. Layer recorded that the central tomb had a frontal with four shields not three.[10]

The eastern monument has also been modified. According to Cole's drawing it lay at the same elevation as the other two, with a clear space between its side shafts and those of the central monument, and a matching heraldic frontal (fig.3). Today, the monument stands more than a foot higher than the others and rests on a post-medieval brick plinth. The heraldic frontal is lost, and the western arch shafts touch the eastern shaft of the central monument. They can hardly have been designed or executed this way. The eastern arch has been partly filled, and originally may have contained a companion female effigy. The arch did not, however, open into the north chapel for the corresponding exterior wall contains the Lady Chapel *piscina*.

The chancel monuments can be dated by their design. The central monument is the earliest. The gabled ogee arch with ballflower finial was introduced for senior monuments in England during the 1290s and remained fashionable until the mid fourteenth century. The four centred arches to the east and west are a later design, and appear to date from the late- fourteenth century. The matching detailing suggests they were commissioned at the same time. The uniform design of the heraldic frontals beneath the central and western arches offer no clues to dating as the original content is lost and the format was used with variation from the early fourteenth century to the early sixteenth century. Layer recorded that the frontals of the eastern and western monuments contained the de Burgh arms, and the central frontal the arms of Ingaldesthorpe.

The knight effigy beneath the central arch
The central arch contains the freestone effigies of a knight and lady. The knight has a short bascinet and aventail, a jupon (heraldic detail lost) and hip-belt, with a helm headrest and lion footrest. The figure is broken through the thighs and is very heavily worn. In the early seventeenth century it was installed on a tomb standing in the corresponding bay in the north chapel. It was brought back into the main church at some point after 1750 with its left side and the crest of the helm headrest obscured by in-fill 9 (fig.9).

The figure reclines with legs crossed on what appears to be a bed of rocks. The format is unusual and shared with only two other surviving English effigies, both in Norfolk: those of Oliver Ingham (d.1344) at Ingham, and the monument at Reepham thought to be of Sir William de Kerdiston (d. 1361) (figs 7 and 8). The Ingham and Reepham effigies have the same attitude: the left arm is draped flat across the breast and the right extends across the waist to touch the sword hilt. The Burrough Green effigy has a quite different attitude: beneath the right arm is the fragment of a lance which originally extended to the headrest, while the right hand grasps a chain or strap draped across the chest. Both Layer and Cole record that the effigy bore a shield, suggesting the device is a shield strap, or *guige*. The significance of the 'bed of rocks' is so far unexplained.[11]

The Ingham and Reepham effigies have different armour, reflecting the rapid changes in armour design during the early phases of the Hundred Years War. Much of the detail of the Burrough Green figure is lost. However, the full arm and leg plate, the foliated jupon hem and the hip-belt suggest it post-dates 1345, while the crossed-legged attitude and shield suggest it cannot be later than 1365.

In the early seventeenth century Layer recorded that the central arch was occupied by the effigies of an Ingaldesthorpe knight and lady, identified by arms carved within the arch (now lost) and painted on the tomb-chest:

'*…in a very faire Tombe, for those Tymes, of free stone in the Wall enarched & raised breest high lieth the whole Proportions of Sir _____ Inglethorpe, & his Lady by him, in Knightly Habite. Upon the Wall at his Head 2 Escocheons cutt in Stone; the 1st Inglethorpe, 2nd Burgh;& at their feet also 2. on*

[10] BL Additional MS 5319, fol. 71.

[11] The most comprehensive account is A Martindale, 'The knights on the bed of stones. A learned confusion of the fourteenth century', *Journal of the British Archaeological Association*, 142 (1989), pp. 66-74.

the first Burgh & Inglethorpe paled; the 2nd Burgh & Inglethorpe quartered & upon ye wall under them 4 Escocheons cutt in free Stone whereon severall Armes hath bene depicted, but nowe quite worne out; save in the second may be discerned the Coat of Inglethorpe.'[12]

The Ingaldesthorpe and de Burgh arms suggest the effigies were those of Sir John Ingaldesthorpe (d. 1420) and his wife Elizabeth de Burgh (d. 1421), now thought to lie in the north aisle. The appearance of Ingaldesthorpe-de Burgh arms 'quartered' suggests the involvement of the couple's son, Thomas Ingaldesthorpe (d. 1422). But fifteenth-century effigies can hardly be the first occupants of a fourteenth-century wall monument. One of the original occupants may have been the crossed-legged effigy now *in situ*, or another effigy, now lost. The crossed-legged effigy reclines on its right side indicating that its original position was north of the chancel and facing the high altar. This may have been satisfied with the position on the south side of the Lady Chapel recorded by Cole with the effigy gazing through the open arch at the high altar in the chancel.

The lady effigy beneath the central arch
The lady effigy has a small net headdress, or *caul*, and a sideless surcoat or *côte hardie*, and mantle, with a twin dog footrest carved into the skirts. The head is enclosed by the wings of a bird, the head of which is lost. Layer thought the bird was an eagle. The format is uncommon. The hands of the main figure appear to clasp a heart, an attitude traditionally interpreted as denoting heart burial, a practice normally associated with divided burial. The male effigies to the east and west are shown in the same way. The female effigy was alone in the central arch in 1750 when Cole drew it, and has been moved across to accommodate the cross-legged knight effigy, so that the slab now overhangs the frontal.

Female effigies are generally dated by their robes and headress, with the latter constituting more reliable evidence, as medieval headdress fashions seem to have changed more frequently. The cap caul, with the hair swept high above the ears, is an unusual design and one shared with the brass of Margaret Warine, Lady Berkeley (d. 1392) at Wootton under Edge (Gloucs.), executed around 1417. The robes of the Burrough Green figure offer conflicting dating evidence: the polygonal decoration of the surcoat frontal is typical of late fourteenth century funerary images, whereas the double trim of the surcoat border is a fifteenth-century fashion. The most likely date for the female effigy is the early fifteenth century. It does not, therefore, belong to the central arch nor to the cross-legged knight effigy now lying beside it. The effigy is probably that of Katherine Engayne (d. 1407) (see below: *The identity of the Burrough Green effigies*).

The knight effigies in the east and west arches
The arches to the east and west contain single, knight effigies executed in freestone. Both figures were *in situ* in 1750 when William Cole drew them (figs 5 and 6). However, the effigy lying to the east does not fill the space of the arch suggesting it may not be in its original position. They are very heavily worn, suggesting sustained exposure to water or weathering.

Both effigies have armour typical of male funerary images dating from 1370-1400: a tall bascinet, deep aventail, full arm and leg plate, heraldic jupon (content lost), and hip belt. Both figures hold hearts, and both have a helm headrest with the same crest, suggesting they are related. The crest is unusual, and features a Punch-like male head with hooded headdress. The similar format and almost identical dimensions of the effigies in the eastern and western arches suggest they are companion commissions. The effigy in the eastern arch is 184cm long, 45cm wide and the uncarved depth of the slab 3-4cm. The effigy in the western arch is 184cm x 46cm x 3-4cm. The carving of the headrests and footrests shows different technique, suggesting the effigies came from the same workshop but not the same carver. Precise dating is restricted by the loss of detail. The less worn effigy to the west has a long mail hauberk falling below a jupon with foliated hem, details shared with the effigy of Sir John Montacute (d. 1389) in Salisbury Cathedral. A date of 1375-1400 is consistent with the style of the wall arches.

The effigies in the north aisle
The north aisle contains the badly damaged effigies of a male and female installed on a brick plinth. They are traditionally thought to be those of Sir John Ingaldesthorpe (d. 1420) and his wife, Elizabeth de Burgh (d. 1421). The male effigy has a bare head and beard, and wears armour with a mail gorget, besagews (arm-pit roundels) and hip belt, and has a collar of esses, denoting membership of the royal household. The underside detailing of the north side of the figure is incomplete. The arms and most of

[12] BL, Additional MS 5319, fol. 71.

the legs are lost, preventing a clear assessment of the armour. The present lion footrest has been cemented crudely to the main figure and does not belong to it. The fragment of a left foot resting on the lion corresponds to the right leg of its main figure, meaning that it belongs to a crossed-legged knight effigy. The design of the *sabaton* suggests the lost effigy dated from the mid-fourteenth century. The lion figure has close similarities to the footrest belonging to the effigy of a member of the Leverick family at Ash (Kent), dated to around 1350.

The male figure is of particular interest because the bare head and circlet are unusual. Until the 1440s knight effigies invariably show the subject wearing a bascinet. There are few surviving exceptions. One is the alabaster effigy of Sir John Ingaldesthorpe's contemporary and distant cousin Robert Waterton (d. 1425), at Methley (Yorkshire), which has a bare head and beard, and wears a jewelled chaplet, or *orle*. [13]

The female effigy has a *crespine* headdress with jewelled band and veil, and wears a pleated gown with deep, straight line drapery folds, and a mantle with flat collar. The hands and footrest are lost. There are traces of twin dogs carved into the skirts. The Methley effigy of Robert Waterton's wife, Cecily, has a similar headdress. The effigy of the wife of Sir Gascoigne at Harewood (Yorkshire) dated to around 1420 has similar robes and drapery folds. The stylistic evidence therefore is consistent with the traditional dating of the Buurough Green effigies to the 1420s.

In 1750 Cole recorded the effigies damaged and lying in the north-east corner of the chancel (fig. 10). What was their original position? They are probably the Ingaldesthorpe knight and lady recorded by Layer as lying in the central chancel arch (see above: *The knight effigy in the central arch*). The arch is wide enough (215cm) to accommodate the lady effigy, at least.[14] Richard St George drew them lying beneath an arch accompanied by their arms (fig. 11).

Richard St George's record

There are two versions of the record of Burrough Green monuments made before 1635 by Clarenceux Herald Richard St George: College of Arms MS K.7, pp. 33-4 and BL, Lansdowne MS 863, fol. 149v. The latter appears to the notes for the former. Both versions record the lost brass of Sir Edmund Ingaldesthorpe and six effigies, comprising two pairs of knight and lady effigies beneath arches and two single knight effigies.

One of the couples depicts the effigies of Sir John Ingaldesthorpe and Elizabeth de Burgh. The male figure has a bare head with circlet and beard and a collar of esses, and the arms of Ingaldesthorpe and de Burgh stand in the arch above. The companion lady effigy has a shoulder length veil, which in the College of Arms manuscript has been modified into shoulder length hair.

The single knight effigies are similar and have the same headrest crest as the effigies now in the eastern and western chancel arches. Their armour is similar yet different. One has a collar, which becomes a collar of esses in the College of Arms manuscript, and no footrest, details inconsistent with the present effigies.

The second knight and lady couple is the most problematic. The knight effigy has a helm headrest similar to that of the effigies in the eastern and western arches suggesting it belongs to a de Burgh. It is clearly not the knight effigy now in the central chancel arch and formerly in the Lady Chapel, for the legs are not crossed and the hands are pressed together in prayer. The companion lady effigy has a cap headdress with long hair, and a girdle with prayer book or alms purse, details found on late 16th century female effigies (fig.12). It is not the lady effigy in the central chancel arch, which has a net headdress, no girdle, and a head enclosed by the wings of a bird. St George was a herald not a draughtsman, but even allowing for misrepresentation the pair cannot represent the effigies now in the central chancel arch for the pair did not come together until after 1750. Has St George recorded one or two lost effigies?

[13] J. Walker, 'The Burghs of Cambridgeshire and Yorkshire and the Watertons of Lincolnshire and Yorkshire', *Yorkshire Archaeological Journal*, 30, (1931), pp. 311- 419.

[14] The length of the female effigy is 210cm. The male effigy is too damaged to allow an estimate of its original length.

The identity of the Burrough Green effigies

In the absence of epitaphs and heraldic content none of the Burrough Green effigies can be identified with certainty. The evidence for identity comprises stylistic dating of the effigies, the names of known Burrough Green patrons, and recorded burials in the church.

The wills of six members of the de Burgh-Ingaldesthorpe family have survived, those of:

- Katherine Engayne (d. 1409), second wife and widow of Sir John de Burgh (d. 1393)[15]
- Sir John Ingaldesthorpe (d.1420), their son-in-law
- Elizabeth de Burgh (d. 1421), widow of Sir John Ingaldesthorpe
- Sir Thomas Ingaldesthorpe (d. 1421) son of Sir John Ingaldesthorpe and Elizabeth de Burgh
- Sir Edmund Ingaldesthorpe (d. 1456), son of Sir Thomas Ingaldesthorpe
- Joan Tiptoft, widow of Sir Edmund Ingaldesthorpe

The wills tells us that the following were either buried at Burrough Green, or gave instructions to be:

- Sir John de Burgh (d.1393)
- Katherine Engayne (d.1409)
- Sir John Ingaldesthorpe (d.1421)
- Elizabeth de Burgh (d.1421)
- Sir Edmund Ingaldesthorpe (d.1456)

There were almost certainly several other medieval burials at Burrough Green, not least the fourteenth-century de Burghs and their wives. Some candidates can be eliminated. Thomas de Burgh (d. 1322) was buried at Hornby (Yorkshire), where his effigy is thought to lie in the north aisle. Sir Thomas Ingaldesthorpe (d. 1422) appears to have died in France and was probably buried there.[16] Thomas's wife, Margaret de la Pole of Sawston, was buried at King's Lynn.[17] Sir Edmund Ingaldesthorpe's widow, Joan Tiptoft, was buried in the Lady Chapel of Blackfriar's, London, the burial-place of her brother.[18] Their daughter, Isabella (d. 1474), was buried at Bisham Priory.

Katherine Engayne's will states that Sir John de Burgh was buried at Burrough Green and instructs her own burial beside him. There is no mention of a monument, which was most likely already commissioned. The daughter of Sir John Engayne of Teversham and Stow cum Quy, Katherine was an important patron of the church. Her chantry foundation of 1407 has been noted, and she made a series of bequests to the church, including 5 marks for the repair of the Lady Chapel north wall.[19] The early fifteenth-century effigy in the central arch is probably hers, and may have been originally in the Lady Chapel beside her chantry altar. The badly damaged effigies in the north aisle are almost certainly those of Sir John Ingaldesthorpe (d. 1420) and Elizabeth de Burgh (d. 1422). The figures date from the 1420s and were recorded by St George with the arms of Ingaldesthorpe and de Burgh.

The most problematic effigies are the three knight figures in the chancel arches traditionally thought to be those of:

western arch	central arch	eastern arch
John de Burgh (d. 1330)	Sir John de Burgh (d. 1393)	Sir Thomas de Burgh (d. 1334)

[15] Prerogative Court of Canterbury Marche fol. 20, National Archives, PROB11/2A 334/214; PCC, Marche fol.48, NA PROB11/2A 316/22; PCC, Marche fol.53, p. 417, NA, PROB11/2B 399/275; PCC, Marche fol.53, p. 424, NA, PROB11/2B 412/284; PCC, Stokton fol. 7, p. 54, NA, PROB11/4 126/85; PCC, Vox, fol. 13, NA, PROB11/10 206/146.

[16] PCC, Marche fol.53, p. 424; NA, PROB11/2B 412/284. Sir Thomas Ingaldesthorpe's will was written on campaign in France, at or near Melun, and its phrasing suggests the testator was close to death.

[17] Sir Edmund Ingaldesthorpe's will made provision for a monument to his mother at the '*friary church'* King's Lynn; PCC Stokton fol. 7, p. 54; NA, PROB11/4 126/85.

[18] PCC Vox, fol. 13; NA, PROB 11/10 206/146.

[19] PCC Marche fol. 20; National Archives PROB 11/2A 334/214.

Layer claimed the effigies were those of Sir John de Burgh and Sir Thomas de Burgh, without specifying their positions and which John de Burgh. This is the basis of the account made by Samuel Lysons in *Magna Britannia* (1808) and several accounts since.[20] All three effigies almost certainly belong to de Burghs, for they date from the fourteenth century. Layer's record of de Burgh arms on the eastern and western monuments together with the matching helm crests of the their respective effigies appears to confirms this identity for the outer pair at least. The crest of the effigy in the central arch is concealed by in-fill.

The pair date from the period 1375-1400, and appear to be companion commissions. The effigy in the eastern arch, a position of seniority, is probably that of Sir John de Burgh (d. 1393), and the figure in the western arch possibly that of his son, John, who predeceased him. The arms painted in the spandrels above the two arches are modern work but are possibly based on the originals. The eastern arms are de Burgh and Engyane, the western arms de Burgh.

western arch	central arch	eastern arch
John de Burgh (d.circa1370)?	Sir Thomas de Burgh (d. 1334)	Sir John de Burgh (d. 1393)

The central effigy is the earliest of the three. It probably belongs to a de Burgh, but the concealment of the headrest crest means this cannot be established with certainty. The style of armour, the cross-legged position and the bed of rocks format suggest it dates from 1345-1365. It cannot therefore be the effigy of Sir John de Burgh (d. 1393). There were no senior de Burgh burials at Burrough Green during the period 1345-65. The most likely explanation is that the effigy belongs to Sir Thomas de Burgh (d. 1334) and was commissioned after his death.

The lost monument of Sir Edmund Ingaldesthorpe

The Burrough Green chancel once housed a large number of monuments commemorating several generations of patrons. Those that survive are only part of the whole and not necessarily in their original position, while many others must be lost. In many churches the displacement and destruction of medieval monuments took place not during the Dissolution nor during the Civil War but during the eighteenth century. At Burrough Green the changes probably arose from the demolition of the side chapels in the late seventeenth century.

One of the lost tombs that can be reconstructed with certainty is that of Sir John Ingaldesthorpe's grandson, Sir Edmund Ingaldesthorpe (d.1456), which stood before the high altar, a position of privilege and one stipulated in Edmund's will.[21] The monument comprised a free-standing, stone tomb-chest and brass depicting the deceased wearing armour and a collar of esses and flanked by four shields inlaid coloured enamel. The brass was drawn by Richard St George (fig.13), and a detailed description was made by Layer:

'and in the middle of the said Quier, being a merveilous faire & large Quier for a Parishe Church is a hollowe Tombe of Marble raised well neare an Elle [ell, or 45"] *in height & covered also with a very faire blew marble removeable whereon is the whole Statuarie of Sr Edmond Inglethorpe Knight {?}: in Brasse in compleat Armes & under his Head his Creast viz: a Bores head Sa Ermines sett in Crowne of Gould & under his feet a Bull: & under the Egge or Brime of the said Cover on a Heme* [hem] *of Brasse is this Inscription: Thomas Bradston, Walter Pool, Burgh inde Iohannes his Militib. Heres fuit inde venustus …ille…sponsavit Comitis de Wyceter ipse Sororem...anno Milleno quater & ccccl. quoq. Seno exce dies Bina Septembris quando Ruina Militis huius erat inde….'* The fragment of the epitaph recorded by St George reads: *'vita Militia fuit Miles erat qui…Per officia proelia depulit. Sponsavit Comitis de Wirciter ipse Sororem.'*

[20] Palmer, *A History of the Parish of Borough Green Cambridgeshire*, pp. 56-66.

[21] PCC Stokton, fol.7, p. 54; NA, PROB 11/4 126/85.

Sir Edmund Ingaldesthorpe was the most senior person to be buried at Burrough Green. His wife, Joan Tiptoft of Burwell, was sister to John Tiptoft, earl of Worcester and Constable of England (d. 1470). His daughter, Isabel, married John Neville, Marquess Montagu (d.1471), brother of Richard Neville, earl of Warwick, 'The Kingmaker' (d.1471). At his death Edmund had significantly enlarged the family estates beyond the manors in Cambridgeshire and Norfolk held by his grandfather.[22] The three armorials on the brass recorded by Richard St George were for Ingaldesthorpe, Tiptoft and de Burgh, and the epitaph fragments record that the tomb was commissioned by Edmund's widow. The tomb was removed at some point between the 1630s and 1750 when it fails to appear in Williams Cole's account of the Burrough Green monuments.

Other lost monuments

We have suggested above that St George may have recorded one perhaps two lost Burrough Green effigies. There were certainly others. Layer recorded that the cross-legged knight effigy now in the central chancel arch lay formerly in the north chapel '*his wife beside him well cutt in freestone*.' If the effigy is that of Sir Thomas de Burgh (d. 1334) the lost lady effigy would have been that of Margaret Waldegrave of Westley Waterless. The lion footrest cemented to the fifteenth-century knight effigy in the north aisle belongs to another, lost effigy probably dating from the second quarter of the fourteenth century. The central chancel arch contains the fragment of another lion footrest, which may belong to the effigy of Sir John Ingaldesthorpe in the north aisle or to another lost effigy.

Mark Duffy
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[22] *Calendarium Inquisitionium Post Mortem sive Escaetorum*, vol. 4 (London, 1828), pp. 49, 275.

Fig. 1 The de Burgh and Ingaldesthorpe families of Burrough Green

Thomas de Burgh (d. 1332) + Lucy de Bellew of Hornby (Yorks.)

Sir Thomas de Burgh (d. 1334) + Margaret Waldegrave of Westley Waterless

Mary de Grey of Ruthin + **Sir John de Burgh (d. 1393)** + **Katherine Engayne of Teversham (d.1409)**

John (d. 1370) Thomas (d. 1411) **Elizabeth (d. 1421)** Margaret Joan

+ **Sir John Ingaldesthorpe (d. 1420)**

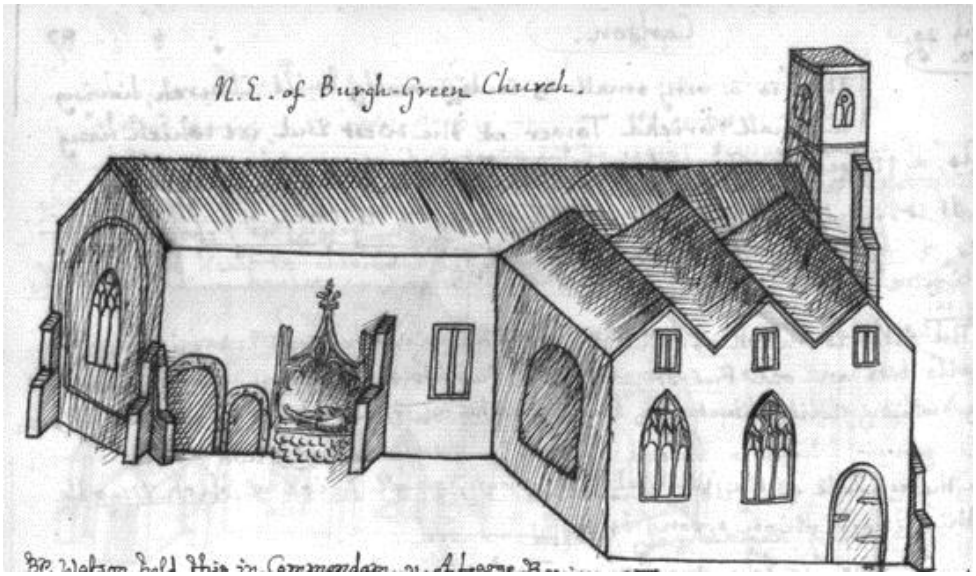
Sir Thomas Ingaldesthorpe (d. 1422) + Margaret de la Pole of Sawston

Sir Edmund Ingaldesthorpe (d. 1456) + Joan Tiptoft of Burwell

John Neville, Marquess Montagu (d. 1471) + Isabella (d. 1476)

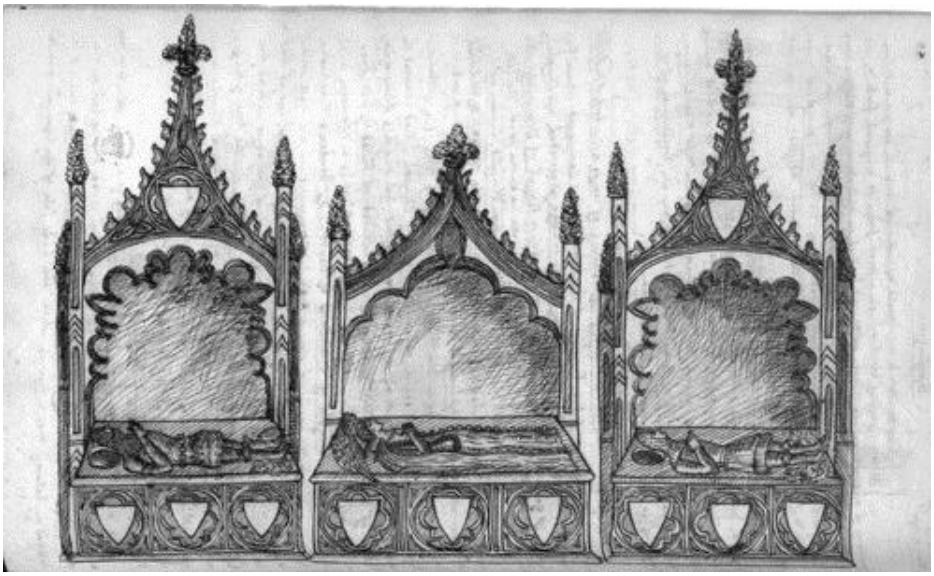
names in bold lettering are known to have been buried at Burrough Green

Fig.2



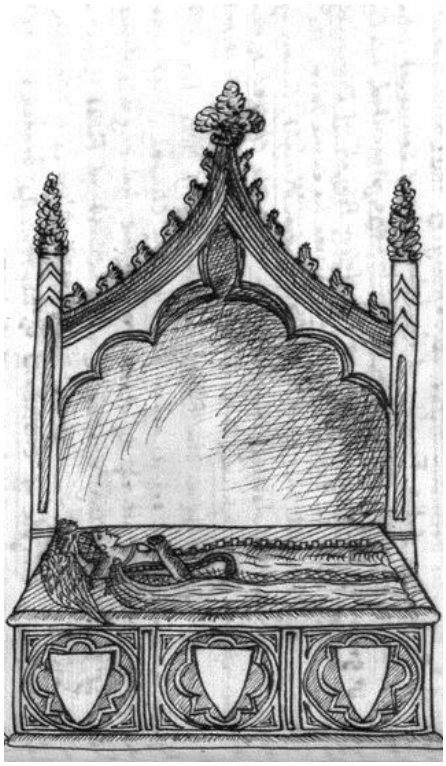
Drawing of Burrough Green Church by William Cole, 1750.
British Library, Additional MS 5320, fol. 89v.

Fig.3

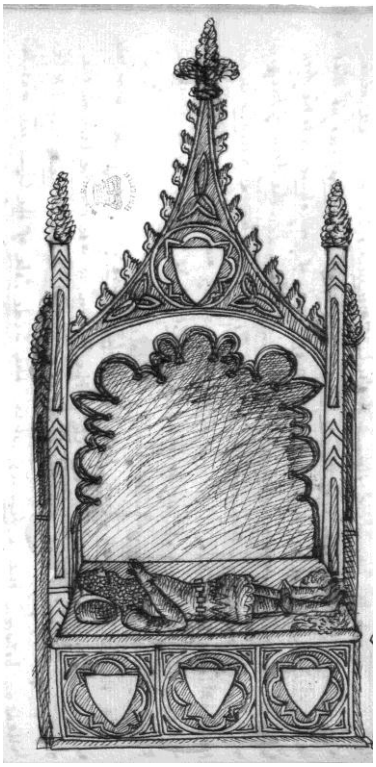


Drawing of the Burrough Green chancel monuments by William Cole, 1750.
British Library, Additional MS 5320, fol.90v.

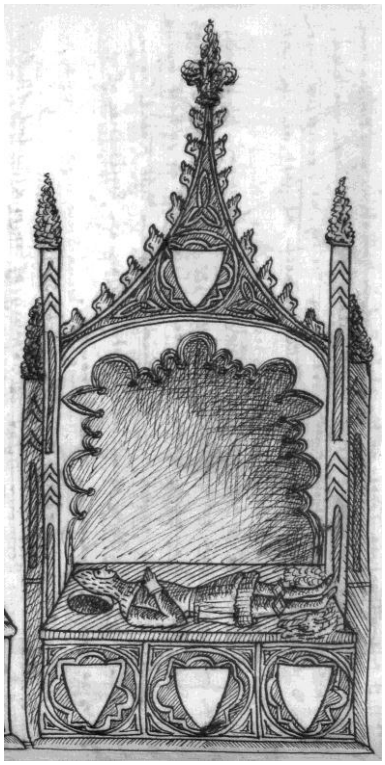
Figs 4-6



centre



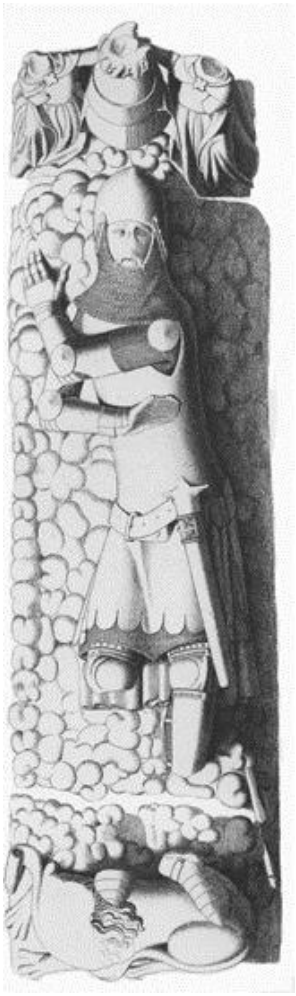
East



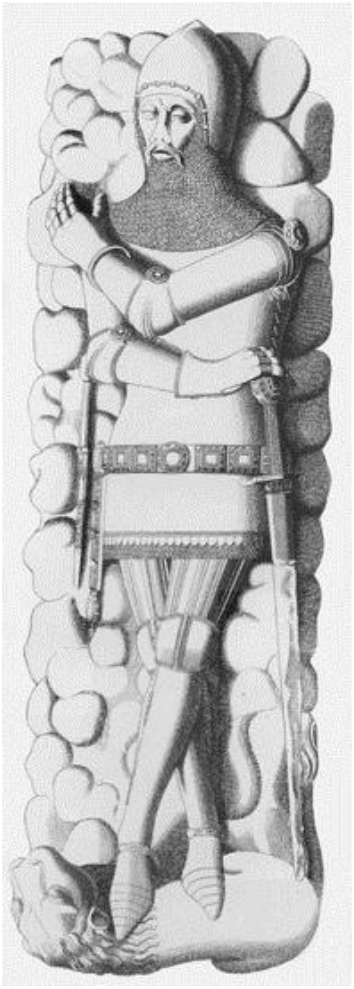
West

Drawing of the Burrough Green chancel monuments by William Cole, 1750.
British Library, Additional MS 5320, fol.90v.

Figs 7-8



Effigy of Sir Oliver Ingham (d.1344), Ingham (Norfolk)

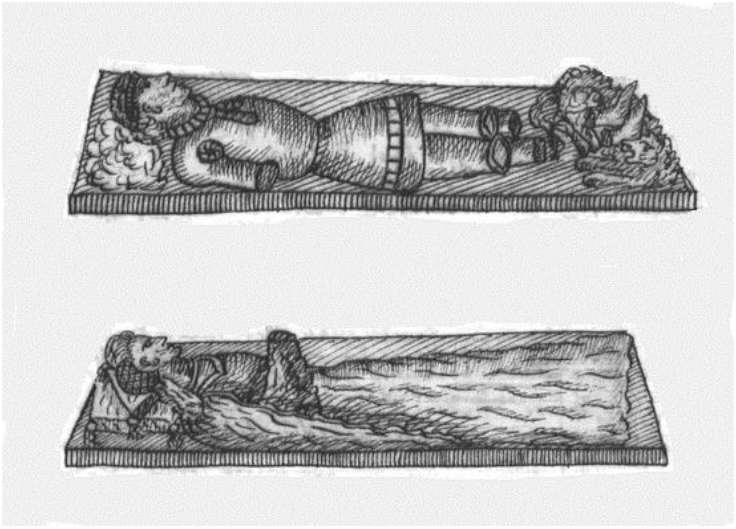


Effigy of Sir Roger de Kerdiston (c.1360), Reepham (Norfolk)

Fig.9

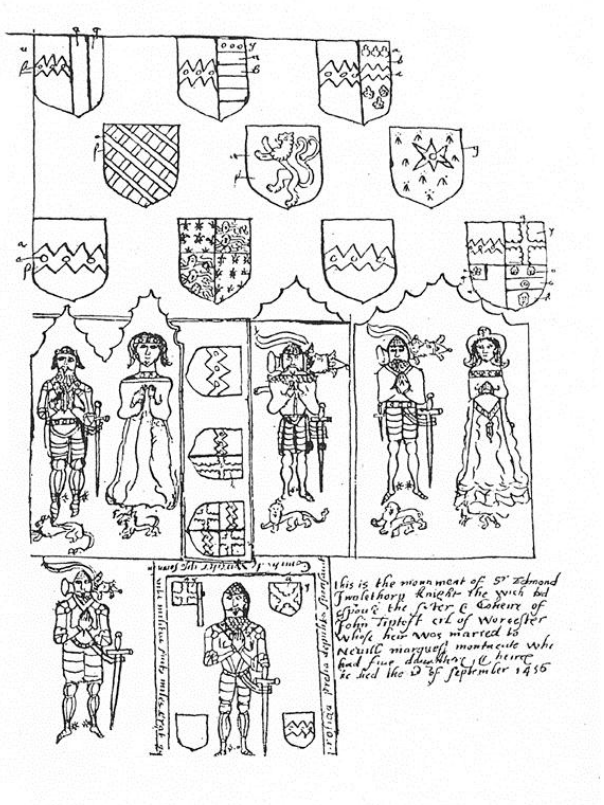
Effigy in the central chancel arch, Burrough Green, 1345-65.

Fig. 10



William Cole's drawing of the present north aisle effigies lying in the north-east corner of the chancel in 1750. *British Library, Additional MS 5320, fol. 89v.*

Fig. 11

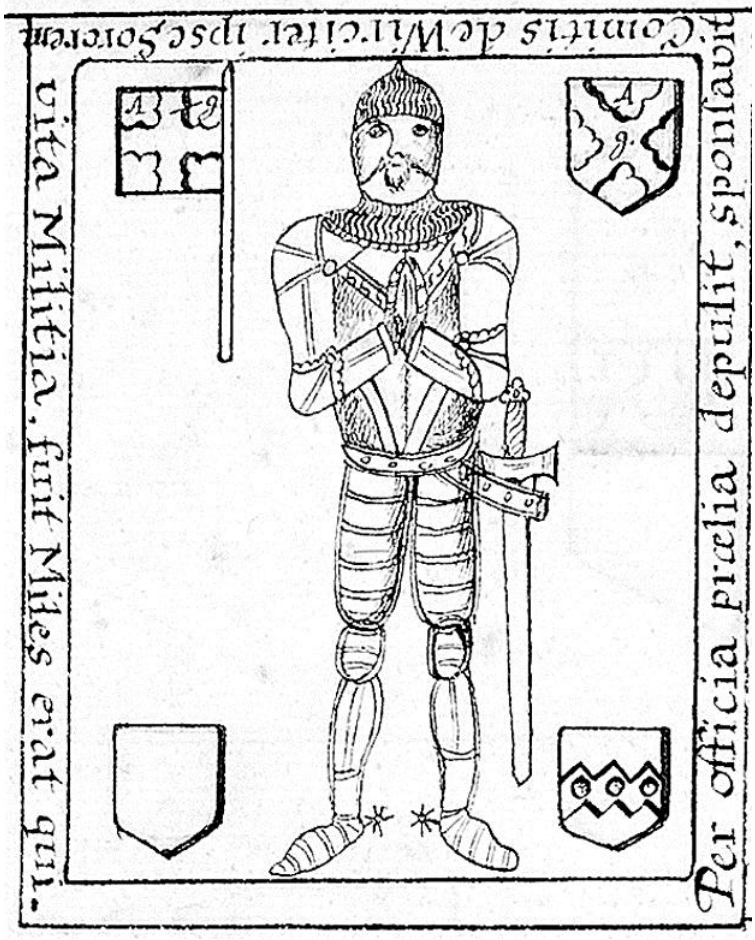


Drawing of Burrough Green monuments and heraldry by Richard St George before 1635. *British Library Lansdowne MS 863, fol. 149v.*

Fig.12

Drawing of the lost Burrough Green effigies by Richard St George before 1635.
College of Arms MS K7 p.33.

Fig.13



Drawing of the lost Burrough Green effigy of Sir Edmund Ingaldesthorp by Richard St George before 1635. *College of Arms MS K7 p.34.*

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