



NO. I. MONUMENT TO ANNA LADY CLARKE
IN SONNING CHURCH, BERKS.



NO. 2. MONUMENT TO SIR EDWARD SPENCER
IN GREAT BRINGTON CHURCH, NORTHANTS.

NICHOLAS STONE'S SCHOOL OF EFFIGY-MAKERS.¹

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It has been pointed out more than once that the force of heredity is well exemplified in the case of Nicholas Stone and his three sons²; for Henry, Nicholas, and John all followed their father's profession as sculptors, although Henry's penchant lay in painting, and John had originally intended to take holy orders.

Henry Stone, the eldest son,³ visited Holland, France, and Italy to study art, returning in 1642. He erected the monument to his father, mother, and brother in the church of St. Martin-in-the-Fields,⁴ and carried on the statuary business with his brother John. He is chiefly known, however, as a painter, and he made excellent copies of several of the works of Vandyck⁵ and some Italian pictures. He wrote a small work on "The third part of the Art of Painting," and he is generally known as "Old Stone" to distinguish him, as Walpole conjectures, from his brother John. He died 24th August, 1653,⁶ and was also buried in St. Martin's church, where a monument was erected to his memory by his brother John, who probably wrote the long rhyming inscription commemorating the dead man's gifts.⁷

Nicholas Stone's second son⁸ bore his father's name. He showed considerable promise, and, had he lived, he would probably have carried on successfully his father's work, not only as a business but as an art,⁹ for we are told that in

¹ Read before the Institute, 1st April, 1914.

² Chancellor, *Lives of the British Sculptors*, 40.

³ Henry Stone's portrait was painted by Sir Peter Lely, and his book of sketches is preserved in the Soane Museum.

⁴ H.S. POSUIT was placed at the end of the epitaph: see *Arch. Journ.* lxix, 254.

⁵ In the National Portrait Gallery are copies by him of Vandyck's portraits of

Charles I, Inigo Jones, Laud, and Lord Northumberland.

⁶ See *Dict. Nat. Biog.* liv, 414.

⁷ The concluding lines run:

Thy name's a monument that will surpass

The Parian marble or Corinthian brass.

⁸ See *Dict. Nat. Biog.* liv, 415.

⁹ A portrait of him was in the possession of Colley Cibber, and a volume of his sketches is preserved in the Soane museum.

Italy, whither he was sent in his youth¹ with his brother Henry, he modelled after the antique so well that his works were sometimes mistaken for those of the best Italian sculptors²; a Laocoon once in the possession of Bird, the sculptor, and a copy of Bernini's Apollo and Daphne being particularly successful.³ He returned to England in 1642 and died five years later.

John⁴ was the youngest son of Nicholas Stone, and is said to have been educated at Westminster school and at Oxford. He had intended to take orders, but on the outbreak of the rebellion he entered the army on the king's side, and after a defeat he narrowly escaped being hanged. For some months he was concealed in his father's house in Long Acre, and eventually escaped to France. At the restoration he went to Breda to ask the king for the post of master-mason, but he was seized with illness. A few years later (1667) he died in Holy Cross hospital near Winchester, and was buried as "Captain Stone" with his parents and brothers in St. Martin's-in-the-Fields.⁵

The house with the garden and yard situated in Long Acre where Nicholas Stone had carried on his business was retained by the two sons, Henry and John.⁶ Their father had kept a careful record of the work done by him⁷; but the sons did not keep a notebook in the same systematic manner. As far as we know Henry Stone has not left any written record behind him of the work he carried out; but his brother John gives a list in his father's notebook of the monuments executed by him. Although this list of monuments occupies two pages in Nicholas Stone's notebook, yet they are not given in chronological order, and were, therefore, not written at the time of execution. The first on the list is the Ashley or Astley monument, which was the joint work of Henry and himself.

Although the two sons never approached their father's output, yet as statuaries they were not altogether unsuccessful. John records in one entry: "Formerly I made

¹ His journal is kept in the British Museum (Harl. MS. 4049).

² Walpole's *Anecdotes of Painting*.

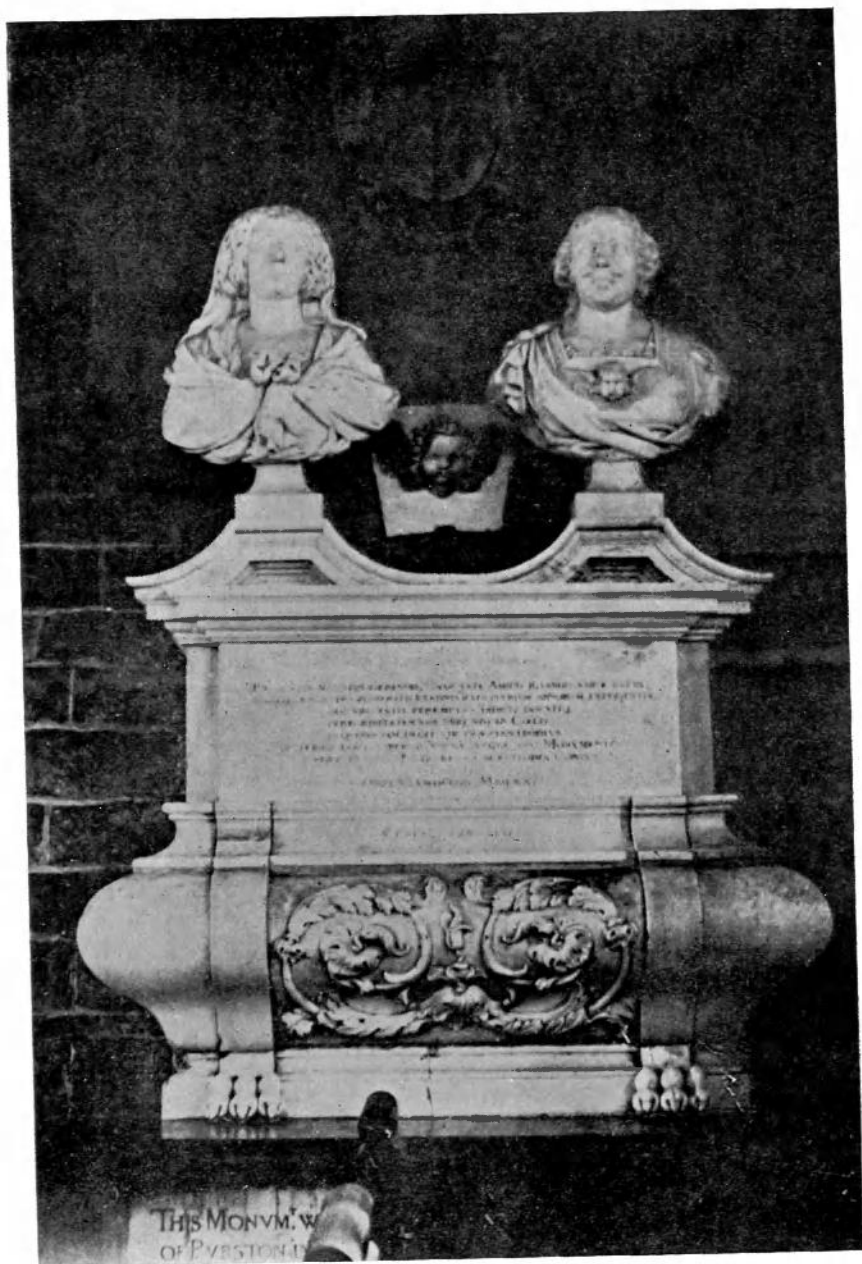
³ He worked for a time in the studio of Bernini.

⁴ See *Dict. Nat. Biog.* liv, 415.

⁵ 11th September, 1667.

⁶ They paid £10 per annum to the Crown for it, as appears, according to Vertue, by the survey made by the Commissioners in 1650.

⁷ Nicholas Stone's notebooks are preserved in the Soane museum.



MONUMENT TO JOHN AND ELIZABETH CRESWELL IN NEWBOTTLE CHURCH, NORTHANTS.



MONUMENT TO SIR THOMAS AND LADY LUCY IN CHARLECOTE CHAPEL, WARWICKSHIRE.

a little tomb of white marble, being an eagle with an escutcheon upon his breast : sett up at Sunning in Berkshire for £7." This entry is not dated, but in 1653 he writes : "My brother and I made a tomb for the Lord Ashley,¹ for which we had £60," and three years later (1656) he states : "I sett up a little tomb in the Temple church for Sir John Williams, and had for it £10. It was an eagle of white marble." John kept the diary, and among the fifteen other monuments recorded we find a small monument for Sir F. Mansell in St. Gregory's by St. Paul's, for which he received £20 ; tombs for Sir Edward Spencer at Brington, near Althorp ; Mrs. Blossie at Belstead, near Norwich ; Sir John Banks at Christ Church, Oxford ; Mr. Martyn at Putney ; Sir John Higham² at Barrow, Suffolk ; Mr. Bacon at Hesselst, Suffolk ; Colonel Osborn at Campton, Bedfordshire ; and Mr. Creswell in Newbottle church, Northamptonshire.

This paper, however, deals only with the effigies made by the followers of Nicholas Stone, and three were made by his son John. The first is a black and white marble tablet on the north wall of Sonning church, Berkshire, to Anna lady Clarke³ (plate 1, no. 1). The bust of the lady is placed in an oval frame having the lower part encircled with a wreath of bay leaves. Lady Clarke with her broad nose is not a beauty, and certainly the sculptor made no effort to idealise her. This tablet was made in 1654 and cost £45.

The second stands in the south-east corner of the Spencer chapel in Great Brington church, Northamptonshire (plate 1, no. 2). It is to the memory of Sir Edward Spencer. The head is somewhat crude, but the whole monument is very remarkable and the sculptor was either carrying out special instructions given to him by the executors, or he was endeavouring to portray some emblematic ideas of his own. The half figure of Sir Edward

¹ This is probably the monument to lord Astley in Maidstone church. He died in 1652, and the date of the monument is 1653. It has no effigy and consists of a large marble slab with escutcheon supported on four angle balusters.

² "Higham" is spelt "Heigham" on the monument.

³ In the broken pediment is a shield of arms and below the frame encircling the bust is the inscription. Anna, Lady Clarke, was the wife of Sir John Clarke, second baronet of Shirland in the county of Derby, and the daughter of John Williams, of Marnhull, esquire, in the county of Dorset. She died in 1653.

Spencer¹ is in plate armour,² the head is uncovered and the long hair is parted in the middle. The knight has moustaches, a small pointed beard, and he is represented standing in an urn³ with his right arm resting on a rectangular pillar, while his left hand holds a book placed on the top of a circular column. This peculiar monument was erected in 1656 at a cost of £34. It has been conjectured that the urn and figure represent immortality, while the figure is clothed with the armour of righteousness: one hand rests on a square support indicating the four-square law of God, and the other on a book placed on a round pillar, representing the Word of God, the pillar and ground of the truth. Even if this interpretation is not the correct one it is more than probable that this strange monument was intended to be emblematical.

The third monument with busts mentioned in John Stone's notebook is placed against the east wall of the south aisle of Newbottle church, Northamptonshire (plate 11). It consists of a white marble monument⁴ placed on a table-tomb⁵ surmounted with the busts of John⁶ and Elizabeth Creswell. The lady has a veil on her head, and her husband is shown with long hair and moustaches, while his tunic is cut square at the neck, and on his breast is a sculptured cherub. These busts are good, and the one of the lady reminds us somewhat of the fine bust by Nicholas Stone of lady Catherine Paston at Oxnead⁷. The monument was made in 1655 and cost £100.

¹ Sir Edward Spencer of Boston, Middlesex, fourth son of Sir Robert Spencer, first baron Spencer, and Margaret his wife, married Mary, daughter of John Goldsmith of Wolby, Suffolk, and died in 1656, aged 61 years: see Bridges, *Hist. of Northants.* i, 476, and Baker, *Hist. of Northants.* i, 99.

² Breast-plate, shoulder-pieces, brassarts, vambraces, elbow-cops, swordbelt, and plain collar: height, 2 feet 2 inches.

³ The urn is 3 feet in height, having a circumference at the top of 5 feet 5 inches, at the centre of 5 feet 8 inches, and at the bottom of 3 feet 1½ inches. This stands on a square pedestal with base and capital (1 foot 7 inches by 1 foot 7 inches by 1 foot 7 inches). The rectangular pillar measures 4 feet 6½ inches by 5½ by 5½ inches, and the circular column is 4 feet 7 inches high,

having a circumference of 1 foot 4 inches with a rectangular base and capital.

⁴ 4 feet 8 inches by 3 feet 9 inches by 1 foot 4½ inches.

⁵ The table-tomb (6 feet 4 inches by 2 feet 6 inches by 2 feet 2½ inches), has an inscription on the white marble front, while the slab is black marble (6 feet 7 inches by 2 feet 4½ inches by 3 inches). The monument was erected by Elizabeth Creswell to the memory of her husband. On the wall above the monument is a shield of arms.

⁶ John Creswell of Purston, Northamptonshire, married Elizabeth, daughter and co-heiress of Roland Wilcox of Lilbourne, Northamptonshire.

⁷ *Arch. Journ.* lxi, pl. xviii, facing p. 258.



NO. 1. EFFIGY OF SIR THOMAS LUCY IN CHARLECOTE CHAPEL, WARWICKSHIRE.



NO. 2. EFFIGY OF VISCOUNT BELHAVEN IN THE CHAPEL ROYAL OF HOLYROOD HOUSE, EDINBURGH.

There must ever remain a certain element of doubt as to the part John Stone himself took in the actual execution of these effigies. He was never brought up as a sculptor, and we imagine that he simply carried on the business after his father's death with the assistance of others.

After the death of Nicholas Stone we hear nothing more of those journeymen statuaries who worked for him and were capable of executing excellent effigies under his personal supervision. Several names are mentioned by Nicholas Stone in his notebooks. We are told that John Hargrave made the effigy of Sir Edward Coke¹ for £15, which was placed on his tomb in Tittleshall church, Norfolk, and also the fine effigy of lord Spencer² for £14 for his monument in Great Brington church, Northamptonshire; Richard White carved the beautiful effigy of lady Spencer³ for £15; and Humphrey Mayor "finisht the statue for Dr. Donne's monument" in old St. Paul's cathedral for £8.⁴ This most interesting monument representing Dr. Donne in his shroud and standing on an urn was saved from destruction in the great fire, and is now placed in a niche in the south quire aisle of Wren's great church.

Besides these workmen there were pupils like John Schurman and Andrew Kearne or Kerne.⁵ Kearne was Nicholas Stone's brother-in-law, and during the lifetime of Nicholas Stone his best work would be incorporated in the output of the great sculptor, but after his death we know he produced some monuments and other work. Vertue records that the river-god which formed a companion to the figure of the Nile, executed by Stone for Somerset house, was the work of Kearne, who also carved the lioness on the top of the famous York water-gate, designed by Inigo Jones for the duke of Buckingham. Kearne also made a Venus and Apollo of Portland stone, each six feet high, for the countess of Mulgrave. For these statues he only received £7 apiece, and, consequently, his fame as a statuary does not appear to have ranked very high. It is also recorded that he sculptured a series of statues for

¹ See *Arch. Journ.* lxi, pl. xix, facing 260, and pl. xvii, no. 2, facing p. 256.

² *ibid.* pl. xxi, no. 1, facing p. 268.

³ *ibid.* pl. xxi, no. 2, facing p. 268.

⁴ *ibid.* pl. xiv, no. 1, facing p. 252.

⁵ Andrew Kearne was born in Germany

and died in England. The date of his death is unknown, but he left a son who was alive about 1720: see Walpole's *Anecdotes of Painting*; Vertue's MSS. (Brit. Mus. MSS. Add. 23069); *Dict. Nat. Biog.* xxx, 268.

Lamport hall, near Northampton, belonging to that cultivated patron of art, Sir Justinian Isham. We are not acquainted, however, with any monumental effigies executed by Andrew Kearne.

John Schurman or Schorman was another of Nicholas Stone's pupils. He was born at Emden,¹ and after working for Stone he set up on his own account. Vertue's manuscript notes preserved in the British Museum gives this list of work, with the sums he received.

John Schorman, 1643.

	£	s.	d.
For Workmanship of Sir Simon Baskerville	10	0	0
Ditto for working two sitting statues of shepherds for Sir John Davers [Danvers] of Chelsea	6	0	0
For the statue lying on a side representing Sir Thos. Lucy of Warwickshire, white marble	18	0	0
Polishing and glazing	2	10	0
For the statue of Lord Belhaven lying on a side of white marble ..	18	0	0
For a spinks of Portland Stone for Sir John Davers [Danvers] ..	3	0	0
The little boy for Ld. Belhaven's tomb	4	0	0
Hercules and Antaeus that stand in Sir John Daver's garden ..	16	0	0

The date 1643 is placed by Vertue after "John Schorman's" name. This is somewhat puzzling, and Mr. Walter L. Spiers, the curator of Sir John Soane's museum, considers that the whole entry must be a copy made by Vertue of an account for work done by Schurman dated 1643. This date coincides with the probable date of the erection of the monuments to viscount Belhaven and Sir Thomas Lucy, as the one died on 12th January, 1639, and the other on 8th December, 1640. I take this opportunity of expressing my warm thanks to Mr. Spiers for the kindly interest he has taken in this paper and for the help he has rendered in endeavouring to present correct details and dates.

From the above list taken from Vertue's manuscript it will be seen that John Schurman received from £16 to £18 for sculptured figures, while Andrew Kearne only obtained £7 for similar work. This would seem to show that Schurman was a more successful sculptor. From this list, however, we obtain the valuable information that

¹ The place of John Schurman's birth, as given in Vertue's manuscript, is a marginal note made, probably, by Walpole.

Schurman made the effigy of Sir Thomas Lucy for his tomb in Charlecote church, Warwickshire, and the one of viscount Belhaven for his monument in Holyrood house chapel. Unfortunately there is no mention who employed him to execute the work. Apparently he was not commissioned to construct any other portion of these two monuments except "the little boy for lord Belhaven's tomb," for which he received £4. As there is now no "little boy" on viscount Belhaven's monument, we can only conjecture it may have been some allegorical work placed on the front of the table-tomb which has been destroyed at some later date, for it is now quite plain and unadorned.

The effigy of Sir Thomas Lucy¹ (plate iv, no. 1) is on the elaborate tomb erected by his widow.² It represents Sir Thomas in plate armour³ lying on his left side. His hair falls on his shoulders and he wears moustaches and a pointed beard. This Sir Thomas was born in 1586, and he was the grandson of Shakespeare's Sir Thomas Lucy. He was educated at Oxford, became a student of Lincoln's Inn in 1602, was member of parliament for Warwickshire, and was knighted. He travelled in France with his friend, lord Herbert of Cherbury, fought two abortive duels, and was nearly shipwrecked on his return. Sir Thomas Lucy inherited from his father a library of French and Italian books, and he himself possessed literary tastes. A bookcase is sculptured on a panel at the back of the tomb (plate iii), and among the volumes are copies of Xenophon, Homer, Cato, Horace and Virgil. Another panel contains a bas-relief showing Sir Thomas on horseback, with a cottage in the background.⁴ This was, doubtless, considered

¹ See *Dict. Nat. Biog.* xxxiv, 250.

² The monument originally stood in the old church against the north wall of the chancel outside the altar-rails: see small engraving of the interior of Charlecote church by Rock & Co. London, no. 1253, dated 1st Nov. 1849. The church was taken down in 1851. The monument is now placed against the north wall of the Lucy chapel in the new church at Charlecote. The effigies of Sir Thomas and lady Lucy are placed beneath a canopy supported by wall-brackets, and four black marble pillars with white marble bases and capitals, a

shield of arms stands on a pedestal in the broken pediment: the effigy is 5 feet 3 inches in length.

³ Breast - plate, 5 taces, thigh - pieces, knee-cops, jamps, sollerets, shoulder-pieces, brassarts, elbow-cops, vambraces, lace-edged collar and cuffs, left hand on hilt of sword, and right hand placed on breast.

⁴ He wears a large beaver hat, doublet fastened with small buttons in front, sword on left side, right hand holds a whip, and the reins are in the left hand.

appropriate, as he died on 8th December, 1640, after an illness resulting from a fall from his horse.¹

When Schurman sculptured this effigy of Sir Thomas Lucy he probably had in his mind the figure which Nicholas Stone made of Sir Charles Morison,² for his monument on the north side of the Essex chapel in Watford parish church. Both effigies recline on their sides, and both are in plate armour, while those of their wives lie at a lower level reclining on their backs.

The effigy³ which Schurman made of viscount Belhaven (plate IV, no. 2) rests on the monument erected by the two nephews⁴ of this nobleman. It is in the north-west tower of the chapel royal of Holyrood house and consists of a plain table-tomb⁵ having an entablature supported by two fluted columns and a wall-bracket with a shield of arms⁶ placed in a broken pediment. The effigy is in a reclining position, the right arm rests on a cushion and the left grasps the hilt of a sword. Lord Belhaven is portrayed in his robes of state, and a viscount's coronet encircles his head.

We cannot agree with the statements made by Petrie⁷ that "the flowing folds of the drapery has the ease and grace of the finest Italian statuary," and "the whole figure certainly vies with the most finished piece of sculpture in Westminster abbey." Scarcely any monuments remained in the chapel royal of Holyrood house after the fall of the roof in 1768, and the writer had probably seen few really good effigies with which comparison might be made with the one to viscount Belhaven.

¹ A portrait of Sir Thomas Lucy by Isaac Oliver is at Charlecote, together with two large pictures of a family group, one containing himself and six children, and the other himself and seven children. He was father of six sons and six daughters.

² See *Arch. Journ.* lxi, pl. xii, no. 2, facing p. 249.

³ The effigy is 5 feet 6 inches long.

⁴ Sir Archibald Douglas and Sir Robert Douglas.

⁵ The altar tomb (8 feet 1 inch by 4 feet 4 inches by 1 foot 9 inches), has a black marble slab (8 feet 6½ inches by 1 foot 9 inches by 6 inches), upon which the effigy is placed.

⁶ A heart crowned imperially, gules;

three stars of five points, argent; three piles issuing from the chief, gules; all within a double tressure, flowered and counter flowered. The shield is surmounted by a helmet sable, supported on the dexter side by a naked savage, wreathed and girdled with laurel, holding in his right hand a baton, proper. On the sinister side by a lion, langued and rampant, proper.

⁷ *History of the Abbey, Palace, and Chapel Royal of Holyrood House*. The monument to viscount Belhaven is illustrated (plate 7) in this book, which was published in 1819, and passed through later editions under the name of Charles Mackie: see also Sir Herbert Maxwell's *Guide to Holyrood House*, 38-42.

Robert Douglas¹ was the son of Malcolm Douglas of Mains, Dumbartonshire, who was executed at the Edinburgh cross on 9th February, 1585, for his supposed complicity in the plot of the banished lords for the assassination of the king. Robert was born about 1574, became page of honour to prince Henry and was knighted in 1609: three years later he was appointed one of the gentlemen of the bed-chamber to the king, was created a privy councillor to Charles I, and a Scottish peer by the title of viscount Belhaven in the county of Haddington in 1633, and died at Edinburgh on 12th January, 1639.

Viscount Belhaven married, in 1611, Nicholaa, the eldest daughter of Robert Moray of Abercairny, who died with her first-born child in November, 1612, and was buried in the chapel of the Savoy. Her monument, which was surmounted by a recumbent figure of her husband, was destroyed by fire in 1864. The lady's effigy, however, has been preserved, and has now been replaced in the chapel.² Pennant, when describing the chapel of the Savoy in his *Survey of London*, mentions that her effigy was a kneeling figure placed behind the one of her husband, who is depicted in "an easy attitude, reclined, and resting on his right arm, the other hand on his sword. He is represented in armour with a robe over it. On his head is a fillet, with a bead round the edge, a motto on his arm 'Lock sicker.'" Pennant adds that "the sculpture is very similar to that at Holyrood, and there is a great merit in the figure."³

Although this earlier effigy of Robert Douglas would probably be well-known to Schurman, yet the figure he took for his model was the one by Nicholas Stone to Dudley Carleton, viscount Dorchester, in St. Paul's chapel, Westminster abbey.⁴ Both are remarkably similar in attitude and arrangement of the drapery. Each is sculptured in a reclining position, resting on the right arm which is placed on a cushion, each holds a sword in the left hand, and each is portrayed in a viscount's robes of state and a

¹ See *Dict. Nat. Biog.* xv, 345.

² Engravings of these effigies are in Pinkerton's *Iconographia Scotica*, and the epitaph may be found in Stow's *London*, ii, 108.

³ Pennant's *London*, 202.

⁴ See *Arch. Journ.* lxix, pl. x, facing p. 245.

coronet encircling the head. The figure of viscount Belhaven is inferior in workmanship to the one of viscount Dorchester. Making full allowance for the mutilation of the nose, the head sculptured by Schurman of viscount Belhaven is wanting in character and delicacy, while the modelling of the right hand is not so good. The effigy for St Paul's chapel, Westminster abbey, was probably made a few years earlier than the one at Holyrood. Viscount Dorchester died in 1632, but his monument was not executed apparently until 1640; viscount Belhaven died in 1639, and it is possible the tomb was not made until four years later, as Vertue places the date 1643 over the list of work made by Schurman, in which this effigy is included.

Nicholas Stone's school of effigy-makers cannot be considered very successful, neither did it continue in existence more than some twenty years after the death of the master. The most hopeful member was Nicholas Stone's second son, who had studied under Bernini in Rome, but death cut short his activity and he died in 1647, the same year as his father. The other two sons continued the sculptor's business in the house and yard, situated in Long Acre, which had been in the occupation of their father for so many years. We cannot imagine that their hearts were in their work, and, probably, they looked on it in the light that it was an inherited family-business, which was lucrative and could be continued with the assistance of journeymen-statuaries. John had been educated in the classics and divinity, but the outbreak of the great rebellion forced him to become a soldier, while Henry's heart was in painting, for he was pre-eminently an artist and not a sculptor.

Nicholas Stone's workmen, John Hargrave, Richard White, and Humphrey Mayor, did good work while their master was alive, but after his death we hear nothing more of them, and we are probably correct in believing that they never rose above the position of simple journeymen-statuaries, having failed to catch the remarkable ability of their master.

The pupils of Nicholas Stone, Andrew Kearne, and John Schurman, continued to work as sculptors, and, in fact the latter had set up on his own account some years before the death of his master. As regards effigy-work we do not

know that Andrew Kearne received any commissions, although he made several statues, and those effigies sculptured by John Schurman were inspired very directly by work made by Nicholas Stone at an earlier date. None of Nicholas Stone's surviving sons, pupils, or workmen possessed the genius to carry on their master's work, and although his school of sculpture existed for a few years, yet, in reality, his art died with him.