

MONUMENTAL EFFIGIES SCULPTURED BY
NICHOLAS STONE.¹

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PART II.

Since I had the honour of reading a paper before the Royal Archaeological Institute² on *The Monumental Effigies Sculptured by Nicholas Stone* further effigies have been discovered. The entries made by Stone in his *Note-book* and *Account Book* of orders received are very obscure and it was only by considerable research carried on by my late friend, Mr. Walter L. Spiers, F.S.A.³ the curator of the Soane Museum, and myself that they were identified. These consist of twelve effigies on eight monuments in five counties. Eight are given in the *Note-book* or *Account Book*, and evidence points to four other effigies being Stone's work or made from his designs. Stone's method of entering proper names by phonetic spelling was often misleading, and, when a surname is given correctly, it is doubtful if it refers to the name of the individual ordering the tomb or to the person to whose memory it is set up, while occasionally the name of the place where a monument was erected is altogether omitted. Thus in one case the name of the village church is not mentioned, and the locality is indicated only by a town seven miles away, while a wrong county is actually inserted in the agreement.

The manuscript note-books of the Stone family, as already mentioned in the previous paper, are preserved in the Soane Museum, Lincoln's Inn Fields.⁴ These are four in number. Two are note-books of Nicholas Stone and the other two are sketch-books of his sons Henry and Nicholas. The first is called *Nicholas Stone's Note-*

¹ Read before the Institute 1 Dec., 1920.

² *Arch. Journ.* vol. lxix, pp. 229-275.

³ Mr. Walter L. Spiers died in 1917, and his fine volume on *The Note-book and Account Book of Nicholas Stone*, containing many

plates made from my negatives, which the Royal Archaeological Institute permitted him to reproduce, forms the seventh volume of the Walpole Society (1918-1919).

⁴ *Arch. Journ.* vol. lxix, p. 232.

*book*¹ and contains a list of works carried out by him between 1614 and 1641, together with his charges for the same.² This list was probably compiled by him from memory in 1641. It is far from complete, as he omits many works recorded in his *Account Book*²; but it is a volume, giving in some detail various agreements entered into between Stone and his clients, and also between Stone and the various craftsmen he employed for carving, polishing and fixing certain portions of the work. The first entry is in 1631 and the latest in 1642. The account books before 1631 appear to have been lost and had they been preserved we should probably have found in them record of other monuments which he omitted to record in the *Note-book* as well as many interesting details connected with his earlier work. The entries in the *Account Book* were written day by day, and, as his sons grew up and helped in the business, we find some are made out in their hand-writing. In 1631, his son Nicholas, then only thirteen years old, began to write some of the entries for his father, which he continued until 1637, when he went to Italy to study under Bernini in Rome. In 1636, his son John, when he was fifteen years old, began to write a few of the accounts; while Nicholas Stone's last entry is written in September, 1642.

As master-mason to James I and Charles I, Nicholas Stone knew all the details of masonry in every branch; but his name will be always associated with his monumental studies. When Stone left England for six years' study under Hendrik de Keyser in Amsterdam, the monuments that were being made in this country were still in the style of the Elizabethan period. During the reign of Henry VIII, the king and Wolsey were instrumental in introducing classic details which Italian

¹ This is a 12mo. volume bound in red morocco, the size of the leaves being 6½ by 4¼ in.

² This is followed by another list in the hand-writing of John Stone, giving monuments erected by himself between 1650 and 1657. The first monument, however, was a joint production by himself and his brother Henry in 1653. After some blank pages is a diary of political events written by Nicholas Stone, occurring between 3 Nov. 1640 and 23 Sept. 1642, while later

in the volume are some notes by Vertue. Charles Stoakes (Stone's great-nephew), gives at the end of both father's and son's lists of works a calculation of the value of the works executed by them respectively, and other memoranda, which at some later date have in most cases been pasted over.

³ A small folio volume, half-bound in calf with paper sides. The binding was probably done when Vertue owned the books. The size of the leaves is 12½ by 7½ in.

craftsmen brought from Italy ; but in Queen Elizabeth's time England received her education in classic workmanship through Germany and the Netherlands, and 'thereby lost,' as Mr. Spiers points out, 'the purity of that of the earlier reign, the details becoming coarser and the ornamental features more debased. Under the English craftsmen's hands it obtained, however, a distinctive character of its own, and in our cathedrals and churches throughout the country, and in Westminster abbey in particular, monuments of the period are to be found in great abundance, rich in material and gilding, of a certain grandeur of charm, but frequently very cumbersome.'¹

On the completion of Stone's studies in Amsterdam, he brought back to England the method of the newer school of classical art. His work showed greater refinement than was found in the older English school. He discarded obelisks, and strap-work ornamentation, and in place of the horizontal cornice and cresting he adorned the entablature with pediments having straight or curved sides frequently broken in the centre to allow of the introduction of a shield of arms, while his mural monuments were frequently double-arched canopies supported in the centre on well-carved corbels. Heraldic devices were frequent, while few of the monuments were without some achievements of arms ; but these were generally enclosed in simple cartouches, a favourite method of de Keyser's work. In some cases the armorial bearings were surrounded with rich mantling, boldly sculptured, of which the Cranfield monument in Westminster abbey gives us a fine example.²

Skulls were frequently carved on his earlier monuments, and winged cherubs were often introduced. These disappeared, however, in his later work, and in those under our consideration in this paper there are no skulls, while winged cherubs appear only on the cushion under the head of the effigy of the countess of Middlesex.

We have mentioned that Stone's architectural treatment showed an advancement on the Elizabethan sculptors, but a still greater advance may be seen in his effigies. Many of these exhibit far greater refinement than those of the

¹ See Walpole Soc., vol. vii, p. 14.

Westminster abbey is another excellent

² The Villiers monument (1631) in example.

older English schools, which, although dignified, were stiff and conventional in the modelling. It is true that Stone's earlier figures were somewhat conventional; but in two or three years a freer style was adopted. At times his clients may have dictated the pose, yet, when Stone had a free hand, his effigies bear comparison with the best sculpture produced in England during the seventeenth and eighteenth centuries. The pose is natural and dignified, and the drapery gracefully arranged, while such details as hands, armour, lace, etc. are executed with great delicacy. It is probable that Stone's work shows some effort to produce portraiture. Death-masks may have been used, and effigies of husband and wife would be made in the life-time of the survivor, who would order the monument.

The men were portrayed either as soldiers or as civilians. In the first case the plate-armour consisted of breast and back-plates, taces varying from five to nine, trunk hose, thigh-pieces, jambs, sollerets, knee-cops, sword-belts, and in some instances spurs, shoulder-pieces, brassarts, vambraces, elbow-cops, cuffs, ruffs and collars. The civilian costume was doublet and hose, gown with edging of fur, and in some cases official robes, ruffs, collars, shoes and occasionally a coif or skull-cap. The ladies of the earlier period wore gown, farthingale and stomacher, and later a bodice frequently cut square at the neck, sleeves tight or slashed, ballooned or drawn in at the elbow, cuffs and collars plain, pleated or of lace, and in some cases a mantle, edged or lined with fur, and tippet, while the head in most cases is covered with a veil.

Nicholas Stone's method of work was firstly to produce a drawing of the monument embodying the special wishes of his patron. The drawing formed part of the contract and was signed by his client, but the actual execution of portions of the tomb was given to sub-contractors in accordance with drafts and directions given to the craftsmen. Thus it came about that the work of Stone is not entirely personal, as he depended on the ability of these artificers to interpret his intentions. Probably these men were trained in his workshop at Long Acre, and some were highly skilled, but some were less clever in their craft, and probably Stone had not the time to devote equal

attention to the large amount of work that passed through his hands.

We know that two sons of Hendrik de Keyser¹ were on the staff of assistants and apprentices in the Long Acre workshop, while various craftsmen had work entrusted to them occasionally, who had formerly been employed by Stone in his workshop and who consequently knew his methods. This outside assistance, however, was small, and Mr. Spiers² draws our attention to the fact that between 1631 and 1642 some forty-five monuments were executed, yet only eleven were in this way made; while in the case of the carving of effigies only three occur, viz. Humphrey Mayer³ completed the effigy of Dr. Donne in St. Paul's cathedral (1631)⁴; and in 1638 Richard White carved the effigy of Lady Spencer and John Hargrave, that of Lord Spencer for their monument in Great Brington church,⁵ while in the following year Hargrave was entrusted with Sir Edward Coke's effigy in Tittleshall church.⁶ These effigies were carved with given instructions, and we assume that Stone himself made the models from which they were sculptured.

Robert Pooke was employed frequently on the working and polishing the masonry of various monuments, while Anthony Goor, Harry Ackers,⁷ and Jan Schoerman⁸ carved corner-stones and achievements of arms. Stone generally employed alabaster in the main structure of his monuments and also, occasionally, for his effigies; but statuary marble from Italy was more frequently used for the effigies and for the finer portions of the carving. Veined white marble was employed for some effigies and for panels, and other work, while black marble or touch was used for the slabs, plinths, moulded frames to white tablets, etc. and shafts and pilasters were carved from blocks of veined black and coloured marbles. Freestone was

¹ (a) William de Keyser, born 1603, came to England 1621 and was probably apprenticed to his brother-in-law (Nicholas Stone). He returned to Amsterdam 1640.

(b) Hendrik de Keyser, born 1613, came to England 1634, and returned to Amsterdam 1647.

² See Walpole Soc., vol. vii, p. 33.

³ Warden of the Masons' company in

1643 and in 1649, while he was master in 1653.

⁴ *Arch. Journ.* lxi, 247, 248, 263, plate xiv, no. 1.

⁵ *Ibid.* 252, 269, plates xx and xxi.

⁶ *Ibid.* lxi, 252, 268, and 269, plate xix.

⁷ Goor and Ackers carved the corner-stones and achievements of arms on the Villiers monument at Westminster.

⁸ Carved the achievement on the Spencer monument at Great Brington.

occasionally used for the main structure, but coloured decoration was sparingly employed, except for armorial bearings and alabaster effigies.

In Nicolas Stone's *Note book* under the date 1619 we find: *I mad a tombe for Ser Thomas Corinewalles that was groome porter to the kinges Matie. and sett it up at Portchester by Porshmoth the wich I had 80^l.* (fol. 10).

This small alabaster tablet to Sir Thomas Cornwallis, knt. (plate 1, 1) who was groom porter to Queen Elizabeth and King James is on the east wall of St. Mary's church, Portchester castle. The design is simple and depicts the bust of Sir Thomas as a bearded man in plate armour with ruff and sash across the left shoulder, in a circular niche having a flat frame and surmounted by a panel containing an achievement of arms, while the inscription was on a tablet beneath. The bust and coat of arms are painted. The greater number of Stone's busts are half-length figures in high relief placed in oval frames, and they all suggest accurate portraiture.

Another mural tablet constructed of alabaster and coloured marble is to William Whettell in the church of SS. Peter and Paul, Ampton, Suffolk (plate 11). This half-length effigy is cut out of the solid in full relief, and the deceased is represented in doublet, fur-trimmed gown, large ruff and close-fitting cap with large border. The tablet is surmounted by two entablatures, one behind the other: the front one has a curved pediment, within which is a small cartouche, and the latter has one with straight sides.¹ The following is the entry Stone made in his *Note-book*: *I mad a tombe for Mr. Wedden and sett it up within 3 miles of St. Edmondsbeary in Suffolke for the which I was payed by Ser Henry Caltrape 65^l.*² (fol. 12). This is a case where Stone's memory was at fault, for he forgot the name of the place, and Ampton is five and not three miles from Bury. This made our discovery of this monument exceedingly difficult.

Stone compiled his *Note-book* late in life, and we find another lapse of memory in the monument he erected to

¹ Stone adopted this feature in other instances.

² Sir Henry Calthorpe married the niece of William Whettell, and so came into possession of Ampton at Whettell's death.

He erected the monument to his uncle, and his own tomb is in the chancel and is said to be the work of John and Mathias Christmas. See Beresford Chancellor, *Lives of British Sculptors*, 1911, p. 24.



NO. 1. ST. MARY, PORTCHESTER CASTLE :
SIR THOMAS CORNWALLIS, KT.



NO. 2. ST. PETER, BOUGHTON MONCHELSEA,
KENT : SIR FRANCIS (1577-1646) AND
LADY BARNHAM (1581-1631).



NO. 3. ST. MARY, EASTWELL, KENT :
SIR HENEAGE FINCH, KT. (1589-1631).



SS. PETER AND PAUL, AMPTON, SUFFOLK : WILLIAM WHETTEL (d. 1628-9).

Captain Thomas Higham, in All Saints' church, Wickham-brook, Suffolk (plate III, 1). In 1630 he wrote in his *Note-book*: *I mad a tomb for Capetayn Hibam and set it up in Essex by Clar for the which I had payed me by Ser Rob. Knolles 100^l* (fol. 14). Here we find he again forgot the name of the church, while his knowledge of the locality is certainly misleading, for the village is in Suffolk, not Essex, and is actually six miles from Clare. The monument is placed against the south wall of the chancel, and the table-tomb has shaped corner-stones similar to those Stone designed for the Villiers monument erected in Westminster abbey a year later. The effigy is much mutilated, but portrays the gallant captain in plate armour, trunk hose, collar, sash across the right shoulder and sword. He reclines partly on his left side, with the right hand placed on his body and his left holding the sword-hilt. The inscription panel is on the wall above the effigy and is flanked by two pilasters. The tomb is constructed of alabaster and red and white marbles, but the upper portion is no longer existing and probably consisted of an entablature with pediment.

In Nicholas Stone's *Account Book* (fol. 2b) under 'October, 1622' we find the following agreement: *Agreed with Mr. Frances Finch Esquyer for 50^l agreed for the tombe of Ser Hanegs Finch Mr Recorder of London and received 10^l in pres. Rest due to me the tombe bing sett up and finished 40^l*. There was considerable difficulty in locating this monument, as the family burial-place is at Ravenstone, Buckinghamshire. The tomb, however, is a mural monument of black and white marble, in St. Mary's church, Eastwell, Kent (plate 1, 3). It consists of an inscription tablet flanked by plain pilasters with base and cornice. On the latter is placed the half-length effigy of Sir Heneage in gown and tippet, a broad ruff and a coif. On the wall above the monument are two cartouches with coats of arms emblazoned in colour. Sir Heneage Finch was not only recorder of London, but speaker in the first parliament of Charles I (1626-1628).

Stone's *Account Book* (fol. 9b) gives us the following entries:—

*The 19th of Jeneary 1633 Received of Mr. Pearcs
Screvenor by the apoyntment of the Right Worth*

*Ser Frances Barnom Knight 40£ and is in pres
of 95£ for one tomb that I am to mak for him as
his owen hand can wettnes on the Back sid of the
plat so thar remeneth att the fineshen to be payed 55£ o o*

95£ o o.

Received mor in pres at Cresmas 1634 20£

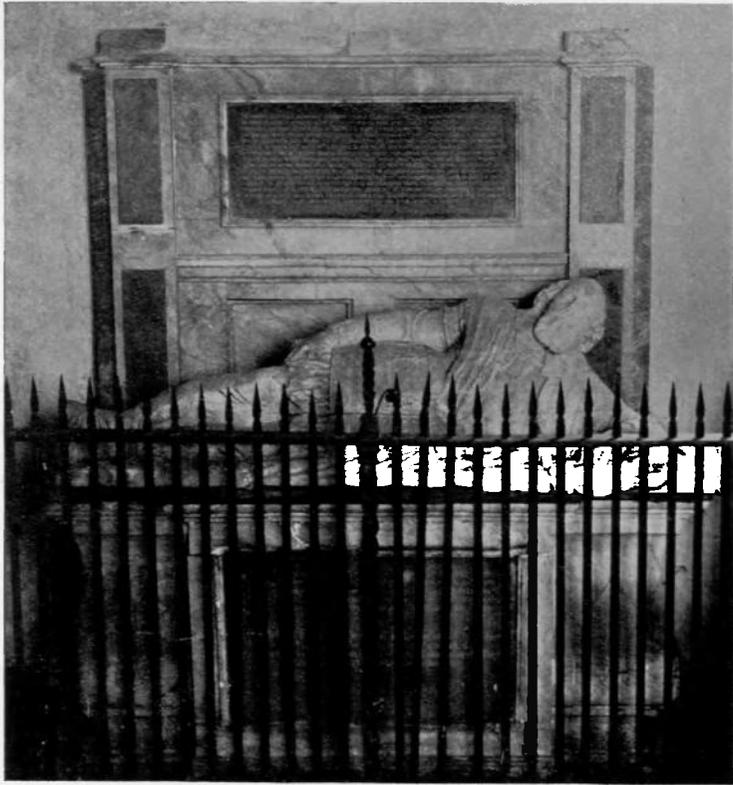
so now remenes at the fineshen 35£

*Mor received sincs 20£ so that remeneth
to be receves at finishing 15£.*

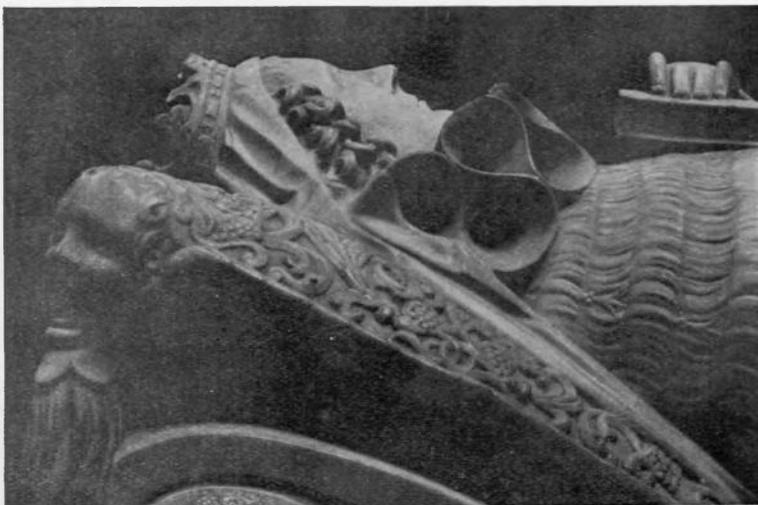
Stone gives so little information respecting this monument, that it was only after considerable difficulty it was finally discovered in St. Peter's church, Boughton Monchelsea, Kent, and its appearance now is, indeed, very different from its original design. Parsons, in 1794, describes it thus¹:—"On the opposite side of the aisle to R. Rudstone's monument is a very heavy monument with two excellent busts, male and female, of white marble, fixed in united oval niches, sculptured out of a fine blue marble, supported by and surrounded with great masses of white marble with bronze veins in it: a curtain and festoon on each side, abounding with foliage and flowers of the same substance: in the middle an alabaster table with the following inscription: "Elizabetha Barnham (præ-nobilis familie de Dacre filia) uxor, mater, mulier optima; liberos peperit unico ac dilectissimo marito Francisco Barnhamo militi quindecim, superstites reliquit decem. Vixit insigne et virtutis ac pietatis exemplum annos fere quinquaginta. Decimo octavo die Septembris Anno 1631 placide ac confidenter in Christo obdormiuit."'

A fire occurred in this church in 1832, and many of the monuments described by Parsons were destroyed. The one to Sir Francis and Lady Barnham was seriously injured and only the inscription-tablet, the two busts and the two cartouches remain (plate 1, 2). These now occupy a high position on the south wall of the north aisle and the busts have apparently been distempered, possibly to hide repairs, and have therefore lost their sharpness. Sir Francis is in a doublet, mantle and collar, and Lady Barnham wears a tippet, ruff, and veil. Lady Barnham was the mother

¹ *Monuments and Painted Glass, chiefly in the Eastern Part of Kent.* By Philip Parsons, Canterbury, 1794, p. 323.



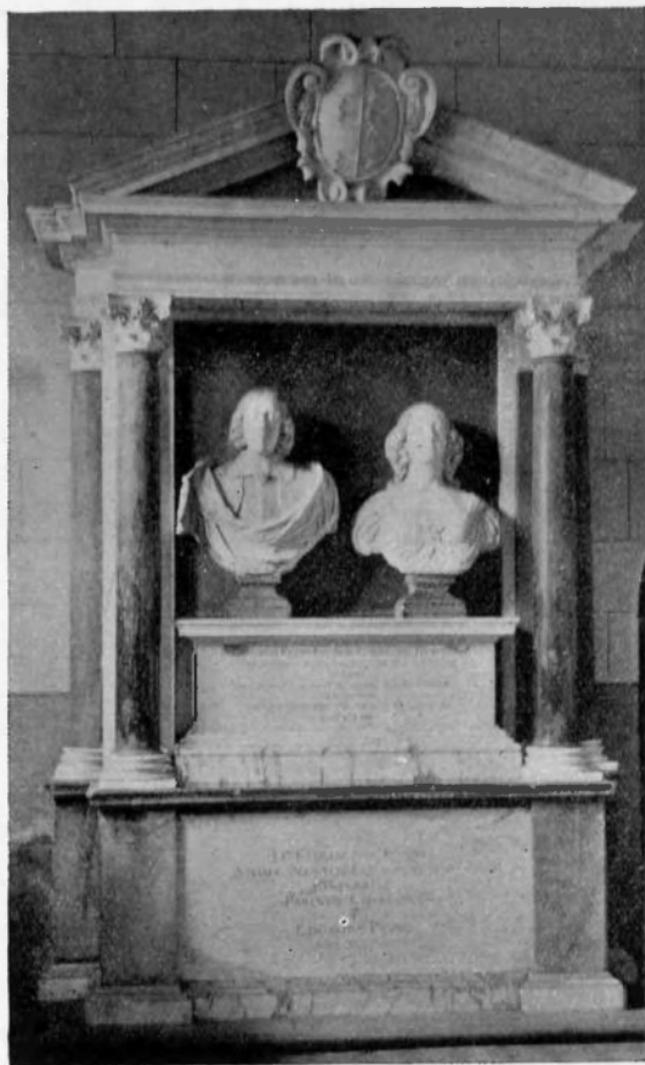
NO. 1. ALL SAINTS', WICKHAMBROOK : CAPTAIN THOMAS HIGHAM (1567-1630).



NO. 2. WESTMINSTER ABBEY : ANNE, COUNTESS OF MIDDLESEX.



NO. I. ST. GILES', CHESTERTON, WARWICKSHIRE :
WILLIAM (*d.* 1600) AND ELIENORA PEYTO (*d.* 1637).



NO. 2. ST. GILES', CHESTERTON, WARWICKSHIRE :
SIR EDWARD (*d.* 1643) AND LADY PEYTO.

of fifteen children, and she died in September 1631, aged 50.

On folio 21 of the *Note-book* we find Stone's agreement for the monument to Sir Thomas Puckering and this additional remark: *All so in 1639 I mad a tombe for Ser Edward Peytos father and mother for the which I had well payed unto me 150^l.* Here again we had great difficulty in locating the monument. The tomb, however, to William Peyto and Elienora, his wife, is in St. Giles' church, Chester-ton, Warwickshire (plate iv, 1). At the time when Dugdale wrote his history and described this monument, the tomb stood in the south aisle. Since that date the church has been partly rebuilt and, as there are no aisles now, it stands at the west end. This mural monument is constructed of veined white and grey marbles, and consists of a shallow table-tomb with a slab of black marble, supporting a circular-headed niche flanked by pilasters. The cornice possesses a straight-sided pediment enclosing a small segmental one holding an achievement of arms.¹ In the niche is a pedestal with an inscription and upon it rest the busts of William Peyto and his wife, sculptured out of statuary marble. The husband wears plate armour, broad collar, a scarf draped over the shoulders, and his beard is cut square, while his wife wears a goffered collar and veil. These two busts are good examples of Nicholas Stone's art.

We have already referred to Stone's outside assistants and in his *Account Book* we find on fol. 29, the following agreement between Stone and Robert Pooke in reference to this particular monument: *This 2 of February 1637. Agreed with Robert Pooke to worke, polish, glase and sett upp one tombe, consisting of white and black marble, according to a covenant betweene Sr. Edward Peetoo and myselfe w^{ch} covenant beares date the 3 of Aprill 1637, onely excepting the carved workes and engraving the inscriptions w^{ch} he is to stopp and glase, for the w^{ch} worke so sett upp and fully finisht (according to the covenant) he is to have thirty three pounds thirtene shillings, w^{ch} worke if he doe neatly and well performe that the sayd Knight shall be well pleased then is the price to be augmented and made five and thirty pounds: in witnesse whereof he hath sett his marke.²* This agreement is in

¹ The helmet with crest upon it is now missing.

² A marginal note to this entry remarks: 'W^{ch} worke was begun before Christmas last.'

the handwriting of Nicholas Stone, jun. and is the last entry he made in the *Account Book* before his departure for the Continent.¹

There are two monuments which were made, or at any rate designed by Nicholas Stone, and it is, therefore, needful to refer to them in some detail. The first is to Lionel Cranfield, first earl of Middlesex, and his second wife. (plate v) In May 1638 the earl obtained an estimate and design from Stone for his monument, and the actual document has been found by Mr. Randall Davies in the library at Knowle.² The estimate is written out by Nicholas Stone, jun. and is endorsed by Cranfield, 'Mr. Stone about my toombe, rec. Maye 1638,' and is as follows:—

The tombe to be sixe foote and halfe in length fowre foote in breadth in manner and forme like unto a plott thereof drawne :

The price three hundred pounds and the foure and Twenty peeces of marble : All charges to be Boren by me, as supplie of Marble : workmanshippe, only the carrage to the place to be performed at the charge of your Lordshippe.

The payments as followeth One hundred pounds to beginne and the said foure and Twenty peices of marble which are now Liinge in yo. honours courte at St. Barthelmus, ffifty pounds more in December next and ffifty pounds more in Marche ffollowinge and one hundred pounds more beinge in full of the said 300 pounds within one weeke after the tombe be sett up and fully finnishd.

Neither the material to be employed nor the description of the monument is given in the document at Knowle and they were inserted probably in the drawing, which has not been discovered.³

The actual monument to Lionel Cranfield, earl of

¹ During the next eighteen months the entries are all written by Stone himself, but after November, 1639, the hand-writing of his youngest son John, then nineteen years old, is frequently met with.

² See Walpole Soc., vol. vii, p. 112.

³ There is an entry in the *Note-book* under the date 27 May, 1637, stating that Stone sold a skeleton of white marble to the earl of Middlesex for the sum of £45. It would seem that this skeleton was intended to form a gruesome portion of the monument to Lord Harrington, which Lucy,

countess of Bedford, desired to set up in Exton church, Rutland. This work appears to have been abandoned, but the sale of the white marble skeleton to the earl of Middlesex was under the condition that it should be returned if it were at any time required for the Harrington monument. What became of this *memento mori* it is impossible to say, as it forms no portion of the estimate for the tomb ordered by the earl of Middlesex in May, 1638, nor is a skeleton in any way connected with his monument in Westminster abbey.



WESTMINSTER ABBEY, CHAPEL OF ST. BENEDICT : LIONEL CRANFIELD, EARL OF MIDDLESEX (1575-1645)
AND ANNE, HIS SECOND WIFE.

Middlesex, and the countess Anne, his second wife, stands in the centre of the chapel of St. Benedict, Westminster abbey, being erected by the widow some time after the earl's death in 1645.

The estimate preserved in the library at Knowle gives the dimensions of the tomb as 6 ft. 6 ins. long and 4 ft. broad. The outline is irregular, but at one point the monument in Westminster abbey measures 6 ft. 5 in. by 4 ft. so that the proportions are the same.

The estimate indicates that the work was to have been commenced at once, and the monument erected when finished, and, as the earl was to undertake the carriage, it looks as if it were intended to set it up at Knowle, his country residence. It may be that the work was postponed, and on the earl's death a tomb was erected at Westminster by his widow. Mr. Spiers conjectures¹ that, as Cranfield and his wife were alive when the tomb was completed, Stone may have refrained as a matter of delicacy from mentioning that the monument was already made. It may be, however, that the tomb was not begun until after the earl's death in 1645, and in that case it was not likely to have been the actual work of Stone, even though the design may have been his.²

There are strong resemblances between the Cranfield monument in St. Benedict's chapel, Westminster abbey, and the one Stone erected in 1632 in the chapel of St. Nicholas to Sir George Villiers and his wife. The general design is similar: the upper cushions under the heads of the two ladies have corner tassels held in the mouths of cherubs,³ while the shaped corner-stones⁴ and the mouldings abruptly stopped against the panels of arms⁵ shew that the designer of one monument probably made the drawing for the other, even if he did not actually execute the sculpture.

The Cranfield monument in Westminster abbey is constructed of white marble and touch, and the effigies of the earl and countess rest on the slab.⁶ The earl⁷ is

¹ See Walpole Soc., vol. vii, p. 112.

² Nicholas Stone died 24 August, 1647.

³ See *Arch. Journ.* lxix, 244, pl. ix, no. 1.

⁴ They are plain on the Cranfield monument, but more ornate on the Villiers tomb.

⁵ See illustration of the Villiers tomb pl. xviii. and the Cranfield monument, pl. xxxix, b, Walpole Soc., vol. vii.

⁶ 7 ft. 10 in. by 5 ft. 1 in. by 6 in.

⁷ Lionel Cranfield, born 1575, was apprenticed to Richard Shephard, merchant

portrayed in a gown, a fur-lined mantle with ermine tippet, ruff, cuffs, coronet, hair worn long and drooping moustachios. The feet are covered by the mantle, and the hands rest on the body. The countess¹ wears a bodice, gown, fur-lined mantle covering the feet, which rest against a winged griffin, ermine tippet, ruff, coronet and veil (plate III, 2). The right hand is laid on the mantle and the left holds a small book. The form of the tomb resembles the Villiers monument in the chapel of St. Nicholas, close by, and 'in both cases' as Mr. Spiers remarks, 'the elaborate achievements of arms at the head and foot are executed in a masterly manner.'

It has been suggested that Stone may have kept the accounts and memoranda in some later book compiled after he recorded his last entry in 1642 in his *Note-book*, as he did not die until 1647. This does not seem likely, as the *Note-book* contained many blank pages which his son John utilised in 1653 with a list of his own work, and in which Charles Stoakes inserted memoranda of jobbing work done by him from 1660 to 1676. As regards the *Account Book*, however, Nicholas Stone, jun. made an entry in it on 22 May 1647, a few months before he and his father died. It would appear that the work of a court sculptor during the unsettled state of the kingdom at the time of the civil war, when fanatical parliamentarians were destroying monuments, could not be a lucrative one, and his work would naturally be suspended. Taking all these facts into consideration, the weight of evidence favours the belief that the Cranfield monument in Westminster abbey was made from Stone's design. It is possible that the effigies of the earl and countess may have even been modelled by him, but it is doubtful if he actually undertook the superintendence of the work.

The second doubtful monument is to Sir Edward³ and

venturer, whose daughter he married. He was successful in business, came under the patronage of the earl of Northampton and after his death, that of the earl of Buckingham. He was knighted in 1613, and, on the death of his first wife, married Anne, daughter of James Brett, cousin of the earl of Buckingham. Appointed lord high treasurer, he was created baron Cranfield (1621) and a year later earl of Middlesex. In 1624 he was impeached and condemned

for bribery, confined to the Tower until 1625, restored to his seat in the house of lords in 1640, and died in 1645.

¹ The effigy of the countess = 5 ft. 6 in. and that of the earl = 5 ft. 10 in.

² See Walpole Soc., vol. vii, p. 113.

³ The bust of Sir Edward Peyto (2 ft. 2½ in.) portrays him in plate armour (breast-plate and shoulder pieces) with a falling collar. He died in September, 1643.

Lady Peyto¹ in St. Giles' church, Chesterton, Warwickshire (plate IV, 2). This monument consists of a shallow table-tomb above which is a canopy supported on Corinthian columns, with a straight-sided pediment enclosing an achievement of arms. The two charming busts of Sir Edward and his wife are made of statuary marble and stand on a pedestal with an inscription on it. This monument, omitting the two busts, bears a marked resemblance to those erected by Nicholas Stone to Sir Adam Newton² in St. Luke's church, Charlton, Kent, and his brother-in-law Sir Thomas Puckering,³ in St. Mary's church, Warwick: and, when we consider that Lady Peyto was the daughter of the former and niece of the latter, it seems not improbable that this monument is an unrecorded work by one of the Stone family, or possibly by one of Stone's pupils. Dugdale in his *Antiquities of Warwickshire* (1656) gives an engraving of this monument which is signed 'John Stone delin. et fecit.' Probably this note refers only to the engraving. All these facts seem to point to the conjecture that this monument was the work of Nicholas Stone's school of sculpture.

These two papers on *The monumental effigies sculptured by Nicholas Stone* contain all the authentic effigies sculptured by him and recorded in his *Note-book* and *Account Book*, as well as the evidence respecting two doubtful monuments which seems to indicate that we may class them as his work. Had the earlier volumes containing his accounts been preserved, we should have, probably, been able to trace many more of his effigies. As it is, the fame of his work spread far and wide, and many a seventeenth-century monument is described as his handiwork, although there is little or no evidence to support such claims.

¹ The bust of Lady Peyto depicts her in a low-necked bodice. Her death is not recorded on the inscription.

² Walpole Soc., vol. vii, pl. xxi. (a).

³ *Ibid.* pl. xxxiv, (b).