

English Sculpture in some Berkshire Churches.

By MRS. ARUNDELL ESDAILE.

PART IV.

BISHAM.

HERE, as at Hurst, we have a series of tombs of first-rate importance with whose authorship I shall deal in a forthcoming paper for the Walpole Society. I must not anticipate what will be there said, but a description of the Hoby-Russell tombs which are all of the Southwark School and of excellent workmanship, is essential. No. 1, not one of this series, must first be dealt with.

1. Purbeck marble tomb, one of several replicas of that to Chaucer in Westminster Abbey; it was removed from Anglesey and set up here, a modern brass inscription being inserted in the background. The yard from which these interesting and, for their date (the 1550's), old-fashioned series of monuments come has not been identified.
2. Sir Thomas and Sir Philip Hoby (*d.* 1565, 1558). This fine white alabaster monument with two recumbent effigies of the two Tudor diplomatists was erected by the widow of Sir Thomas, one of the three learned daughters of Sir Anthony Cooke of Gidea Hall, Essex, probably soon after his death, the epitaphs being her own composition. In 1574 she remarried John, Lord Russell (*d.* 1584) to whom she erected a monument in Westminster Abbey, also with an epitaph by herself; and finally she erected her own at Bisham, near that
3. of her first husband, with her own effigy kneeling in coronet, hood and widow's veil, attended by her family. Dying in 1609, she wrote to Garter King at Arms to enquire into the funeral state to which she was entitled, and we may be quite sure that the sculptor of the monuments with which she had to do had strict instructions and was forced to obey them. An early portrait of her on her father's monument at Romford is worth notice. This work is heavily painted, and clumsy in certain aspects; under the desk at which Lady Russell kneels appear the feet of a dead daughter; in front kneels her daughter Anne; behind three more daughters and two sons in armour; the inscription is very elaborate and shows her classical learning. (Both tombs are illustrated in *Walpole Soc.* XXI, 1932-3, pl. XX).
4. Lady Hoby, wife of Sir Edward, son of Sir Thomas; a singular work with swans at the four corners of a square altar tomb

from which a pyramid rises crowned with a flaming heart ; she was a daughter of Henry Carey, Lord Hunsdon, and the swan was the Carey crest ; a curious and original work, showing its Southwark origin in the panels and gadroon of the tomb-chest.

5. Special attention should be paid to the fine brass to John Brinckhurst, Merchant Adventurer, and his wives, unfortunately removed from ledger stone belonging to them ; his date and his second wife's are blank, but his first wife died in 1581. This is not only fine but has an inscription in a noble Roman script as well as three small panels in the Gothic lettering of about 1590, a combination found on the three monuments to the Gage family, two of them brasses, at Firle, Sussex, the original drawings for which, signed by Gerard Johnson the elder (*d.* 1612), father of the author of Shakespeare's monument, are in existence (see *Sussex Notes and Queries*, II, 2 1928-29, 175). In view of the style of the brasses and the two kinds of lettering, I feel no doubt that this brass is also by him.
6. Under a Gothic niche with angel finials the figure of a modern school-boy kneels at a desk, George Kenneth Vansittart Neale who died at Eton, aged fourteen. The work is unsigned, but has a singular nobility and simplicity. I know no modern monument so completely satisfying.

COOKHAM.

1. A very charming mural monument representing, not quite conventionally, the usual kneeling family (1620) was erected by Dame Alice Babham to her husband, "here depict in Alabaster," with herself, two sons and four daughters. Southwark work of a good and refined type.
2. Attractive alabaster tablet to John Farmor (1657), probably by Henry Boughton (see Wokingham).
3. Excellent mural monument with shield, swags of flowers and noble cherub head below to Sir G. Weldon (*d.* 1659), erected nearly thirty years after his death. The shield so closely resembles that similar breaking into palm branches at the edges, on the signed monument to Sir Thomas Baines and Sir Thomas Finch (1686) in the Chapel of Christ's College, Cambridge that we are safe in ascribing it to the same hand, that of "Joseph Catterns Londiniensis" ; the richly carved swags on both monuments are another point of contact, but the only fact so far discovered about this very fine sculptor is that in 1678 "Joseph Katernes not free bound at Joyner's Hall" was working for Wren's mason John Thompson (Knoop and Jones, *London Masons*, p. 69).

BRAY.

1. "William Norreys esquire Secretary of the Pliament House and of the Noble Order of the Garter, a Gentleman Pensioner Comptroler of the Workes of Windsor Castle and Parks," (*d.* 1591). This monument, erected by his wife in 1592, though an interesting alabaster, is not in good order, but is full of original variations on the usual type; the varied postures of the six daughters behind the mother and the six sons behind the father, the architectural eccentricity by which a scroll pediment of the type used in his early tablets appears above a pointed arch, and the use of mottos all, like the little skull in the centre, suggest that this may be an early work by Epiphanius Evesham.
2. William Goddard (1609), large mural monument with broken pediment above twin arches with half-figures of the Goddards, acanthus brackets below. This is certainly Southwark work, and is interesting from its materials, the effigies being of alabaster, the setting chiefly painted plaster. This work was, to its great improvement, cleaned by the Fishmongers' Company in 1939.
3. William Paule (*d.* 1685). Fine mural monument with broken pediment, escutcheon, and fine laureate inscription panel, the lovely lettering and curved palm branches filling the space between the brackets below, suggest that this fine work is probably by William Stanton.
4. Edmund Whitfield (1693), pretty Stantonesque mural monument with urn, swags and cherub head above, palm branches and shield below.
5. Anne, Lady Coleraine and her sister (*d.* 1738-9), mural monument with urns flanking armorial pyramid and large volutes framing the inscription panel. Signed "P. Scheemakers Ft" but a minor work by this master.
6. Anne Pendleton and others (1761 etc.) pyramidal mural monuments with urn; the design and the use of coloured marbles are good, and as the original drawing is among Sir Robert Taylor's own designs in the Taylorian Institute at Oxford there is no doubt of the authorship.

Three tablets of minor interest must be passed over, but a word is due to the monument of Henry Kemble, nephew of Mrs. Siddons, more for the interest of the subject than for the beauty of the work, which is a very large plain mural monument with a frieze of guilloche ornament and no other decoration.

OLD WINDSOR.

Until the 1880's this church contained three monuments to members of the Michel family by Francis Bird, sculptor of the pediment of St. Paul's, the Apostles on the roof there, the monu-

ment to Wren's daughter in the Crypt, and many larger monuments elsewhere; Bird himself sent the inscriptions to Le Neve for his *Monumenta Anglicana*; they will be found in vol. II, pp. 86-141, and vol. III, p. 45. To judge from Bird's work elsewhere they were fine things, but all that is now left is two of the inscription panels, together with a caustic Latin inscription erected by Queen's College, Oxford, stating that by the gross carelessness of the workmen employed on the church, the monuments were broken to pieces. I have seldom known a greater disappointment than on making this lamentable discovery of what had happened in a church which I was visiting for the sake of Bird's monuments.

WINDSOR PARISH CHURCH.

The monuments here are a good deal neglected, and have been so crowded together as to discourage the visitor; they are in fact numerous and interesting. I have notes on no fewer than 46, but the more interesting only shall be noted here.

- I. Charming little Jacobean monument to Edward and Elizabeth Dobson (N.D. c. 1605) with the parents kneeling at a desk, their children behind them, swags of fruitage and tassels depending from a central shield.
- 2-7. An interesting group of works by Joshua Marshall, some illegible. First comes the lady quaintly named Nazareth who married three husbands; busts of her and of one of them (probably the last) surmount the cornice; signed MARSHALL SCULPTOR. Next comes "Rebecca the dearest and virgin daughter," the rest illegible; an attractive and characteristic bust in an oval niche.
 No. 4 is the largest, and is unfortunately illegible; allegorical figures flank the inscription panel; on the cornice is an escutcheon with flanking figures and a winged figure above; below is a broken pediment; signed MARSHALL SCULPTOR.
 No. 5 is to Mary Dugdale (1671), a black and white mural monument partly hidden by a cupboard; this is unsigned but characteristic of the sculptor.
 No. 6, a good mural monument with great cherub heads, volutes and pediment, is quite illegible.
 No. 7 to Matthew and Mary Day (1661, 1667) is a plainer work by the same hand.
8. Hartgill Baron (1673), an excellent mural tablet with details characteristic of William Byrd of Oxford, snake, bird, books and heavy scroll work; His Bishop Brideoake (1678) is in St. George's, Windsor, and there is nothing surprising in finding his work represented here.
9. Topham Foote (1712), bust with short hair and classical drapery in stately voluted setting. "P. Scheemaker Fecit."

10. Sir Thomas and Lady Reeve (1736, 1732), very large mural monument with pyramidal background and two good busts set on a large sarcophagus, flanked by cherubs. In his later works Scheemaker drops the final s of his name, as at the beginning of his career here, which lasted from 1716-71, he had written himself Schaemaeckers, the pure Flemish form; it is interesting to see him growing steadily more English during his residence of fifty-five years in this country.

St. George's, Windsor, with its many tombs, is too familiar for description, and the last word on it has been said by Sir William St. John Hope. One caution, however, may be given: users of the *Little Guide* to Berkshire are told of the monument to the Duke of Somerset (*d.* 1698) reproduced in Sandford's *Genealogies*: in fact it was removed by Queen Victoria's command to Badminton, where it now is; a good photograph is on Pl. 28 of Miss Roper's *Effigies of Gloucestershire*. It is a Grinling Gibbons of the most pompous order, closely resembling his documented Lady Juliana Newdegate at Harefield, Middlesex, but is no longer a Berkshire monument.

(*Concluded.*)