

PART VII. CASTLES AND COUNTRY HOUSES, MONUMENTS,
AND COLLECTIONS OF PICTURES AND SCULPTURE

I. INTRODUCTORY NOTE.

In this concluding Part are brought together notes on the secular buildings of medieval and later date visited by the Institute and not already noticed above. These form a series: medieval buildings wholly domestic at Boothby Pagnell, wholly military at Kyme, are followed by Tattershall Castle, developing from a military castle of the thirteenth century to a great fortified mansion in the fifteenth century, by the Old Hall at Gainsborough with its succession of early Tudor and Elizabethan work, and by the Tudor manor-house which is now Great Ponton Rectory. Thereafter the history and character of the 'great house' of noble landed proprietors is represented at Hainton Hall and Belton House through the seventeenth and eighteenth centuries, and with the pictures that they contain are noticed also the monuments of their owning families in Hainton and Belton churches, those of the St. Paul family likewise in Snarford church, and finally, at Brocklesby Park, with the fine collections in the now largely modern house, the Mausoleum which so beautifully represents the Neo-Classic taste of the later eighteenth century.

2. BOOTHBY PAGNELL MANOR HOUSE.

The house is a very well-preserved example of domestic architecture in the Norman manner, built about 1200. It was originally two-storeyed, consisting of a hall and solar in a single block over vaulted basements. The solar has an original two-light window, and the south wall of the hall another. An east window similar to the latter has been replaced by a larger fifteenth-century one, and was apparently moved to the south wall beside the other when the hall was divided. The cylindrical chimney is an interesting survival, though the house has certain modern additions. This note is by Miss Margaret Wood, based upon her full description in *Arch. Journ.*, xcii (for 1935), 198-200.

3. KYME CASTLE: THE TOWER.

Kyme Castle stands to the south of the church (p. 170), and now consists only of the remains of a moat and a single lofty tower, 77 ft. high.

The barony¹ was held first by the family of Kyme, descended from the founder of the priory. Gilbert de Umfraville, son of the sister of the last of the Kymes, held it between the years 1338 and 1381 and was the builder of the existing tower. After his death the barony passed to the family of Tailboys, who held it for seven generations. The castle was occupied by the Dymoke family² down to about 1700, and the names of some of them appear in the church registers. Except for the tower the castle was pulled down between 1720 and 1725 and the materials used in farm-buildings. A fine carved fireplace was then sold to a Mr. Chaplin of Blankney.

¹ *Complete Peerage*, sub Kyme.

² J. Creasey, *Sketches of Old Sleaford*, 278-9.

The tower, which may be assigned to the middle of the fourteenth century (c. 1340-50), is an ashlar-faced structure of three stages and four storeys with an embattled parapet and a stair-turret at the south-east angle, vaulted at the top. The ground-storey has a ribbed vault with a boss carved with the arms of Umfraville.—a cinquefoil in an orle of crosslets. The storey above, called the Chequer Chamber, was paved with pebbles, called by some, according to Creasey, chequers. Against the south face of the tower stood another building, traces of which can be seen. The tower is entered from this side and at a higher level is a doorway to an upper floor, and higher still a series of sockets for the ends of floor-beams. The tower is a remarkably well preserved building, and its unusual height may be due to a desire for an extended outlook, which is favoured by the flat fen character of the surrounding country.

It may be of local interest to note that on July 18th, 1946, a bullock climbed to the top of the staircase, but was induced to descend backwards.

A.W.C.

4. TATTERSHALL CASTLE.

Soon after the Institute visited Tattershall Castle in 1909,³ its purchase by the late Marquess Curzon of Kedleston was followed by its extensive repair and reconditioning, which was carried out for him by Mr. W. Weir and completed in the summer of 1914. It is now the property of the National Trust, and the publication by the Trust of a full illustrated Guide⁴ makes any long description here unnecessary. Its entire development can now be seen, from the thirteenth-century castle of the Tateshales to the moated mansion built towards the middle of the fifteenth century for Ralph, Lord Cromwell, begun directly after he became Treasurer of England in 1433, and completed apparently some few years before his death in 1455. The outstanding feature is his great Tower of red brick, externally dominating, and internally of much interest, with its fine carved fireplaces on each floor and other details of great beauty. For long before 1912 it had been roofless and floorless, but the modern roofing and insertion of floors have made possible the introduction of suitable furniture and hangings of tapestry. The excellence of construction and perfect finish of the Tower, and the completeness of its design, give it a place second to none among the castles and dwelling-houses of the later Middle Ages in England.

Tattershall Church, built on the initiative of the same Lord Cromwell and closely associated in its history with the Castle, is noticed on p. 188 above.

A.H.T.

5. GAINSBOROUGH OLD HALL.

The site of the Hall, now near the centre of the town of Gainsborough, was that of an earlier manor-house, destroyed in 1470. The Hall itself⁵ is a fine mansion,

³ *Arch. Journ.*, lxvi, 349-51, with plans.

⁴ A. Hamilton Thompson, *Tattershall Castle* (National Trust, 1937). See also: The Marquess Curzon of Kedleston and H. Avray Tipping, *Tattershall Castle, Lincolnshire: a historical and descriptive Survey* (1929); E. Mansel Sympton, 'Tattershall Church and Castle', in *Memorials of Old Lincolnshire*, 179-97; W. Douglas Simpson, 'The Affinities of Lord Cromwell's

Tower-House at Tattershall' in *Journ. Brit. Arch. Assoc.*, 2 ser., xl (1935), 176-92, and 'Castles of Livery and Maintenance', *ibid.*, 3 ser., iv (1939), 39-54.

⁵ Adam Stark, *The History and Antiquities of Gainsburgh*, ed. 2 (1842), 411-24.

C. Moor, *A History of Gainsburgh* (1904), 292-5.

mainly of red brick, and was built for Thomas, Lord Burgh, who was raised to the peerage by Henry VII. The work of his time, i.e. the close of the fifteenth century, probably about 1480, is seen in the north-east tower and the great kitchen, both of brick, and the great hall, which is of timber, with a large oriel window-bay in Nottinghamshire limestone projecting at the east end of the north front. The substantial west wing, of red brick with a row of four fine chimneys, was added in the latter part of the sixteenth century. Gainsborough is the St. Oggs of George Eliot's *Mill on the Floss*, and the description of the Hall therein will be remembered by her readers. Since the date of the Institute's visit, the building has been acquired by the National Trust.

A.H.T.

6. GREAT PONTON RECTORY.

The Rectory is in origin an early Tudor manor-house, in which lived Anthony Ellys, merchant of the Staple of Calais, who in 1516 added the west tower to Great Ponton church (p. 184). While incorporating some more recent features, it is an interesting and well-preserved example of the domestic architecture of its time.

E.A.R.R.

7. HAINTON HALL: THE HENEAGE MONUMENTS (IN HAINTON CHURCH), AND PICTURES.

Hainton Hall is the seat of Lord Heneage, whose family,⁶ traditionally, has resided here since the time of Henry III. This paragraph on the house has been contributed by Dr. Margaret Whinney, F.S.A. The present house is of several dates and was considerably damaged by fire in 1919 and again in 1924. Of the seventeenth-century rebuilding of the original small manor-house of the late sixteenth century, there now survive only the two angle towers, and an escutcheon over the garden door into the hall, dated 1638. Within, the hall has a fireplace in the style of William Kent, and thus presumably was reconstructed in the second quarter of the eighteenth century. There was formerly a ceiling copied from one in the Palazzo Fieschi at Genoa, presumably made in the eighteenth century after the Fieschi heiress married into the Heneage family; this was destroyed in one of the fires. The Park was laid out by 'Capability' Brown, and his original drawings for this are still in the house.

In the adjoining parish church, which externally was altogether rebuilt in the nineteenth century, there is a fine series of the family's tomb-monuments, notably those of John Heneage and his wife (1559: pl. xxviii a), George Heneage (1595: recumbent, right of same photograph), and William Heneage and his successive wives (1610: pl. xxviii b), preceded by a civilian brass of the late fourteenth century (man and wife) and one of the sixteenth century (Sir Thomas Heneage: partly restored), and followed by later monuments including a mural series of the eighteenth century. A full account of the tombs, with all inscriptions fully transcribed and

⁶ Best and fullest pedigree: *Lincolnshire Pedigrees*, G-O, ed. Canon A. R. Maddison (Harleian Soc. Publications, vol. li, 1903), 480-5; this reference and the ensuing paragraph on the family's monuments have been con-

tributed by Mr. E. K. Waterhouse. The Estate Book of Sir George Heneage of 1625 (his own account of the family with its estates) was printed by J. W. F. Hill in *Lincs. Architectural & Archaeological Soc. Reports*, i, 35-84, 177-216.

heraldry elucidated, was published in *Lincolnshire Church Notes made by William John Monson, F.S.A., 1828-1840*, edited by John, Ninth Lord Monson (Lincoln Record Society, vol. xxxi, 1936), 156-63. The busts for the tomb of George Heneage (d. 1731) are notable as the work of the little-known sculptor Bertuccini.

On the pictures in the house the following note is contributed by Mr. E. K. Waterhouse.

With few exceptions the pictures in Hainton Hall are family portraits, but those members of the Heneage family who demanded the highest artistic quality for their tombs in the early seventeenth century, were content with journeymen painters for their portraits. There is a group of four or five portraits of the close of the seventeenth century, perhaps from the studio of Closterman, but the most interesting of the family series are two pairs of later portraits, both probably painted on marriage: two by Thomas Hudson of *George Fieschi Heneage* (1730-1782), who married, 1755, the *Honble. Catherine Petre* (each 50 x 40 in.); and two 30 x 25 in. by Sir William Beechey of *George Robert Heneage* (1768-1833), who married, 1798, *Frances Anne Ainslie*.

The family's Jacobite connexion is attested by portraits of *James II* as Duke of York (similar to one in Lord Bathurst's collection), *Mary of Modena* by Wissing, *Henriette, Duchesse d'Orleans*, and *Prince Charles Edward*.

Of the pictures other than portraits a rarity is one of the earliest known portraits of a dog, *A Pointer with some Partridges*, signed 'Chas. Collins Fect / 1733'. Charles Collins (1680-1744) was one of the pioneers of sporting painting in England.

8. SNARFORD: THE ST. PAUL MONUMENTS IN THE CHURCH.

The architecture of Snarford church has been chiefly described above (p. 186); but it is most noteworthy for containing, in its chancel and north chapel, a fine series of monuments of the St. Paul family, which was formerly seated near by. The table-tomb of Sir Thomas St. Paul, with black-letter inscription, is dated 1582 (*Lincs. Notes & Queries*, vii, 2-3, with plates); one of its elaborate canopy-pillars is shown in pl. xxviii c. That of Sir George St. Paul and his lady Frances (1613: pl. xxviii d; *Lincs. N. & Q.*, vi, 225-8, with plates) is accompanied by busts of the widow and of her second husband Robert Rich, Earl of Warwick, placed in a mural monument on the north wall of the chancel. See also *Lincs. N. & Q.*, xiv, 52-5. The epitaph, in English stanzas and Latin elegiacs, of the Earl and Countess of Warwick on this monument, and also that of Mattathia, infant daughter of Sir George (1597), in Latin elegiacs by the contemporary vicar of Snarford, John Chadwick, have a pleasing flavour.

A.H.T.

9. BELTON HOUSE: PICTURES, AND THE BROWNLOW AND CUST MONUMENTS IN BELTON CHURCH.

Belton House is the seat of Lord Brownlow, whose ancestor, father of the first Baron and grandfather of the first Earl, was Sir John Cust (d. 1770), Speaker of the House of Commons and son of Sir Richard Cust by Ann, sister of Sir John Brownlow, fifth and last baronet in descent from Sir William Brownlow, first baronet of Humby (d. 1666).⁷ The following note on the house is contributed by Dr. Margaret Whinney, F.S.A.

Belton House, which replaced an earlier residence on the site, was built between 1685 and 1688 for Sir John Brownlow, third baronet. The design is traditionally ascribed

⁷ On the history of the family, see Lady Elizabeth Cust, *Records of the Cust Family*:

Part I, 1894; Part II, 1898; Series 2, Part I, 'The Brownlows of Belton', 1909.



HAINTON CHURCH, MONUMENTS :

a. JOHN HENEAGE AND WIFE, 1559.

b. WILLIAM HENEAGE AND WIVES, 1610



c. SIR THOMAS ST. PAUL AND
WIFE, 1582: PILLAR OF
CANOPY-TOMB



SNARFORD CHURCH, MONUMENTS :

d. SIR GEORGE ST. PAUL AND WIFE (AFTERWARDS
COUNTESS OF WARWICK), 1613

Photographs by the National Buildings Record

to Wren, but there is no evidence for this, and Campbell does not assign it to him in *Vitruvius Britannicus*. It was in all probability built by William Stanton, who was paid £4,921 for stone and marble work, though the accounts published by Lady Elizabeth Cust only specify work inside the house. In general style the building is a development from works of the school of Inigo Jones (i.e. Coleshill, Berks), though the proportion of window to wall is less Palladian. The plan is H-shaped, the centre being occupied by a saloon behind the hall, as at Coleshill. There are no corridors, all the rooms leading out of each other. Both plan and interior decoration have been little altered. The hall, saloon and chapel contain exceptionally fine carvings (mainly in lime-wood) in the manner of Grinling Gibbons. There is no record that he was employed in the house, but the very high quality of the work makes it difficult to believe that it is from any other hand. The ceilings with their high-relief plaster-work are also extremely fine.

In 1777 James Wyatt undertook certain alterations. He added a small Doric door on the park front, redecorated the Great Dining Room on the first floor which later became the Library, rebuilt the Great Staircase (which remains in its original position next the Great Hall, and retains its original ceiling), and redecorated the Blue Bedroom and adjoining passages. In 1879 the present Dining Room (then the Library) was transformed by Earl Brownlow, the present fireplace being brought later from Ashridge, Herts, and a screen from a church in the diocese of Salisbury being added to the entrance wall.

The forecourt and its clairsvoies, and the gates and piers on the Grantham Road, were carried out by Viscount Tyrconnel after 1721.

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 Tipping, A., *English Homes*, iv, pt. 1, 205 (plan and plates).
Country Life, iv, 368, 400; xiv, 614, 677; xxx, 608; lxv, 311; xci, 1046.
 Cust, Lady Elizabeth, *Records of the Cust Family*, Series 2, Part I ('The Brownlows of Belton', 1909).
 Esdaile, K. A., in *Arch. Journ.*, lxxxv (1928), 161.

On the pictures in Belton House the following note is contributed by Mr. E. K. Waterhouse.

In the 1909 volume of Lady Elizabeth Cust's work above cited⁸ is contained a summary inventory of the pictures, etc., at Belton at the date the present house was built (1687/8), few of which are recognizable to-day, and a catalogue of the pictures in the possession of Sir John Brownlow, fifth and last baronet (created in 1718 Viscount Tyrconnel), at his decease in 1754. Many of these are still in the house.

The family portraits fall into three categories, of which the largest is the series of portraits of the Brownlow Baronets and their connexions, of which a pretty complete catalogue was made for Sir William Musgrave at the close of the eighteenth century, which is published in Edmund Turnor, *Collections for the history of . . . Grantham* (1806), pp. 103-4. All these are still in the house, and two groups may be signalled out as of especial interest for the history of English portrait painters: the series of four full-length Rileys of Sir John Brownlow, third baronet, his brother Sir William, fourth baronet, and their respective wives, which were probably painted about 1688, at the time the house was built, for their present position: and the series of portraits by William Wissing (1656-1687), whose considerable success in Lincolnshire during the last years of his life was probably originally due to the patronage of the Brownlow family. Wissing was buried at Stamford in some style by the Earl of Exeter. The second group of portraits is of members of the Cust family, among the most notable of which is the full-length Reynolds of Sir John Cust, Speaker of the House of Commons (1767), and a number of works by Romney and Hoppner.

The third group of portraits has been moved to Belton in recent years from Ashridge and forms part of the Hume inheritance: the most remarkable are the three by Sir Joshua Reynolds of Sir Abraham Hume (R.A., 1783), his wife, Lady Amelia Hume (R.A., 1785),

⁸ K. A. Esdaile, *Arch. Journ.*, lxxxv, 161.

and of their daughter, Lady Farnborough (1787/89). A few pictures from the Hume collection of old masters (now largely dispersed) also survive, and it is from this source that there derives the fine Venetian *Entombment of Christ* (48 × 59 in.), which is in Belton church, and has been ascribed to Pordenone.

Belton church adjoins the gardens of the house, and its architecture has been described above (p. 181). Its chief interest lies in its remarkable series of monuments to members of the Brownlow and Cust families from the seventeenth century onwards, which are catalogued by Mr. Rahbula as follows.

In chancel, against north wall, (1) to Sir John Cust, bart., d. 1770, Speaker of the House of Commons, large marble monument by W. Taylor, with allegorical female figure, the Mace, plaque with bas-relief of Speaker's chair and open book inscribed 'Proceedings of the House of Commons'.

Against south wall, (2) to Sir John Brownlow, fifth baronet of Humby, created Viscount Tyrconnel, 1718, d. 1754, large marble mount by Sir Henry Cheere with allegorical female figure and portrait head in bas-relief (pl. xxix, c); (3) to Sir Brownlow Cust, bart., created Lord Brownlow, 1770, d. 1807, large marble monument by Westmacott with broken Corinthian column and figure of Grief, all in architectural setting (pl. xxix, d).

In nave, on south wall, (4) to Alice (Sherrard), widow of Sir John Brownlow, third baronet of Humby, d. 1721, large marble tablet by Stanton and Horsnaile with pilasters and cherubs; (5) to William Brownlow, d. 1726, younger brother of Viscount Tyrconnel, large marble tablet by Stanton and Horsnaile with Corinthian columns, broken segmental pediment and cherubs.

In north aisle, on north wall, (6) to Sir John Brownlow, first (and only) baronet of Belton, d. 1679 (elder brother of Sir William Brownlow, first baronet of Humby), and to Alice Pulteney his wife, d. 1676, large marble monument by William Stanton⁸ (pl. xxix, b) with Ionic columns, broken pediment and busts of husband and wife clasping hands; (7) to Richard Brownlow, d. 1638, Prothonotary to the Court of Common Pleas, marble monument by Joshua Marshall, with bust and shields of arms (pl. xxix, a); (8) to Sir John Brownlow, third baronet of Humby, d. 1697, builder of Belton House, large marble panel with Ionic columns, again by William Stanton.⁹

In north Mortuary Chapel, (9) to John, second baron, created Earl Brownlow, 1815, President of the Royal Archaeological Institute, 1848, d. 1853, altar-tomb with recumbent effigy in earl's robes by Marochitti; (10) to Sophia, daughter and so heir of Sir Abraham Hume, first wife of John, first Earl Brownlow, d. 1814, large draped female figure by Canora, with plaque with bas-relief portrait of Sophia; (11) against east wall, to Catherine (Fludger), d. 1824 second wife of the first Earl Brownlow, with seated figure by Westmacott.

In tower, on south wall, (12) marble tablet with Ionic pilasters to Sir Richard Brownlow, second baronet of Humby, d. 1668.

10. BROCKLESBY PARK: PICTURES, SCULPTURE, AND THE MAUSOLEUM AND STATUE OF SOPHIA AUFRERE, WIFE OF THE FIRST LORD YARBOROUGH.

Brocklesby Park, the seat of the Earl of Yarborough, was originally a Jacobean building, parts of which were incorporated in the house built, probably about 1730, by Charles Pelham, great uncle of the first Earl. This house was largely destroyed by fire in 1898, only the east front and some nineteenth-century servants' rooms surviving. In the present building, which was then designed by Sir Reginald Blomfield, some of the rooms, including the Great Hall, are said to reproduce those of Charles Pelham's time; in most of them, however, the decoration is based on the style of c. 1710, which Blomfield believed to have been the date of the former house.

⁹ K. A. Esdaile, *ibid.*, 160, 161.



a. RICHARD BROWNLOW, 1638



b. SIR JOHN BROWNLOW AND WIFE, 1679



c. SIR JOHN BROWNLOW, VISCOUNT
TYRCONNEL, 1754



d. BROWNLOW LORD BROWNLOW, 1807

BELTON CHURCH : MONUMENTS

Photographs by the National Buildings Record



a. THE MAUSOLEUM, BROCKLESBY PARK, JAMES WYATT, 1787-94
Copyright Country Life



b. INTERIOR OF THE MAUSOLEUM, WITH STATUE OF SOPHIA AUFRERE
BY JOSEPH NOLLEKENS
Copyright Country Life

The above note is by Dr. Margaret Whinney, F.S.A. The house is noteworthy chiefly for its collection of pictures and sculpture, on which the following note has been contributed by Mr. E. K. Waterhouse.

At Brocklesby Park the normal accumulation of family portraits—of the Pelhams and of the allied family of Anderson—has been enriched from three main outside sources: first, the collection which came to the first Lord Yarborough through his marriage in 1770 with Sophia Aufrere, the last of a distinguished Huguenot family, whose father, John Aufrere of Chelsea, had been a considerable connoisseur of old masters; secondly, the family portraits and classical sculpture (the 'Museum Worsleianum') which passed to the first Earl in consequence of his marriage in 1806 with Miss Bridgman-Simpson, heiress (through her mother) of the Worsley family of Appledurcombe; and lastly, a group of portraits which came to Brocklesby through the mother of the present Earl, *suo jure* Baroness Conyers. A large part of the pictures which came with the Aufrere inheritance was dispersed at Christie's in 1929 (July 12th); and the most important of these, as well as of the old masters now at Brocklesby, are listed in the Supplementary volume (iv) of G. F. Waagen's *Galleries and Cabinets of Art in Great Britain* (1857), pp. 64-71 (mainly sold), and 501-506 (mainly still at Brocklesby). The two most remarkable pictures which escaped Waagen's notice are the *Ascension of Christ* by Juan de Flandres, panel, $8\frac{1}{2} \times 6\frac{1}{2}$ in., from the series of pictures painted for Queen Isabella the Catholic (see F. Winkler in *Pantheon*, April, 1931, p. 176), and the earliest known work of Hans Eworth, a panel, $22 \times 18\frac{1}{2}$ in., of *A Turk on Horseback*, signed '1549/HE'. Both of these are Aufrere pictures.

Among the family portraits are those of the two Lincolnshire worthies who may be said to have founded the fortunes of the families of Anderson and Pelham, namely Chief Justice *Sir Edmund Anderson* (1530?-1605), and Field Marshal *Sir William Pelham* (1530?-1587)—portrait reproduced in Hon. Mrs. Arthur Pelham, *Some early Pelhams* (1931), p. 144. Another sixteenth-century portrait with a Lincolnshire interest is that of *Sir Peter Carew* (?), dated 1549, and probably by Gerlach Flicke (Burlington Fine Arts Club, *Exhibition of Early English Portraiture*, 1909, no. 57, pl. xx). Of later portraits the most remarkable are the three by Sir Joshua Reynolds (*The first Lord Yarborough*, 1766: *Mrs. Anderson Pelham feeding poultry*, 1770/71, R.A. 1774; and *Sir Richard Worsley*, 1776) and four heads by Romney. Some of the finest have only relatively lately entered Brocklesby with the Conyers inheritance, such as the huge Kneller of *Frederick, Duke of Schomberg* on horseback at the Battle of the Boyne, familiar from John Smith's mezzotint of 1689/90, and the early full-length Lawrence of c. 1796 of the third *Duke of Leeds*.

The most original part of the collection, however, is formed by the group of nine pictures by George Stubbs, the greatest of English sporting painters, who formed his style in Lincolnshire and painted at least the earlier of them on a visit to the house. They range in date from 1776 to 1804, and have been published in a special article in *Country Life* March 10th, 1934, pp. 254-5.

Finally, in the garden of the house stands the marble statue of *Neptune and Glaucus* by Bernini, an early work carved for Cardinal Montalto, and later the property of Sir Joshua Reynolds.

The Mausoleum, commemorating Sophia Aufrere and containing her statue, stands in the park a considerable distance southward from the house, on the summit of a commanding knoll. Though little known, it is one of the most exquisite examples in England of early neo-classic design. The following note upon it by Dr. Margaret Whinney, F.S.A., is illustrated (pl. xxx) by two photographs reproduced, by permission, from the series published with a fuller description of the Mausoleum and statue in *Country Life*, lxxv (1921), pp. 218ff.

The Mausoleum, which was built by Wyatt, 1787-94, is an exceptionally fine example of neo-classic design. It avoids the frigidity which often mars the style, perhaps owing

to the fact that the Doric peristyle, which surrounds it, has a fine sculptured stone frieze, instead of the orthodox treatment of triglyph and metope. Behind the peristyle magnificent marble sarcophagi, carved with a wave pattern, stand in niches, while the intervals of the iron railing surrounding the building are marked by rectangular stone piers with fine floral sculpture.

The interior has a rich coloured marble pavement, and a glass dome painted with putti. In the centre stands the masterpiece of the sculptor Joseph Nollekens, the statue in marble of Sophia Aufrere, wife of the first Lord Yarborough, in whose honour the Mausoleum was erected. The walls are decorated with three large groups of marble statuary, said to have been made in Italy and commemorating, like the exterior sarcophagi, earlier members of the Pelham family.

Other works made by Nollekens for Lord Yarborough, including a 'Venus chiding Cupid', are now in the Usher Art Gallery at Lincoln.