

[David Weller, phot.]

TOMB OF EDMUND CROUCHBACK, EARL OF LANCASTER, WESTMINSTER ABBEY CHURCH.

TOMBS OF THE SCHOOL OF LONDON AT THE BEGINNING OF THE FOURTEENTH CENTURY.¹

By COUNT PAUL BIVER.

The stone tombs believed to have been made in London at the beginning of the fourteenth century have received but little attention, notwithstanding the fact that they are of considerable interest. Their style is refined, restrained and pure, and their makers were undoubtedly much influenced by French art.

Before the end of the thirteenth century royal tombs had been executed at Westminster by the Cosmati, who were Roman craftsmen. The last tomb in this style at Westminster is that of Henry III.

The school of London tomb-makers appears upon the scene upon the death of queen Eleanor of Castile, which took place in 1290. Her recumbent effigy, in gilt latten, which is as much admired as well known, is the work of William Torel, an English goldsmith. It lies on a Purbeck marble tomb carved by English workmen.

Of some still more important sepulchral monuments made by these sculptors, the first, which dates from about 1300, was that reared to the countess Aveline of Lancaster, who died in 1273 (fig. 1). The tombs of Edmund Crouchback, earl of Lancaster, who died in 1296 (plate I), and of Aymer de Valence, who died in 1326 (plate III), follow. To this group of tombs, Professor Lethaby has added that of archbishop Peckham at Canterbury, whose death occurred in 1292 (fig. 2). Another at Westminster, an alabaster effigy of John of Eltham (plate IV), bears, in the view of Messrs. E. S. Prior and Arthur Gardner, certain resemblances to the series, although some experts see in it a work of the Nottingham School.²

¹ This paper, which appeared originally in the *Bulletin Monumental*, lxxiii (1909), p. 243, and has been translated and abridged by Mr. G. D. Hardinge-Tyler, has been thought of sufficient interest to

English archaeologists to deserve a place in the *Journal*, notwithstanding its previous publication abroad.

² W. R. Lethaby, *Westminster Abbey and the King's Craftsmen*, 248.

The sculptures which I propose to examine were probably all the product of the first half of the fourteenth century: the brilliant school of London tomb-makers was struck down in the zenith of its vitality by the Black Death in 1349, a blow from which it never completely recovered. I propose to study the tombs I have enumerated, to analyse their distinguishing characteristics, and to shew that these, often quite plainly, are to be found in a series of works scattered up and down the counties of England. It will be possible, I hope, to attribute to the London school a certain number of tombs which have not hitherto been connected with it.

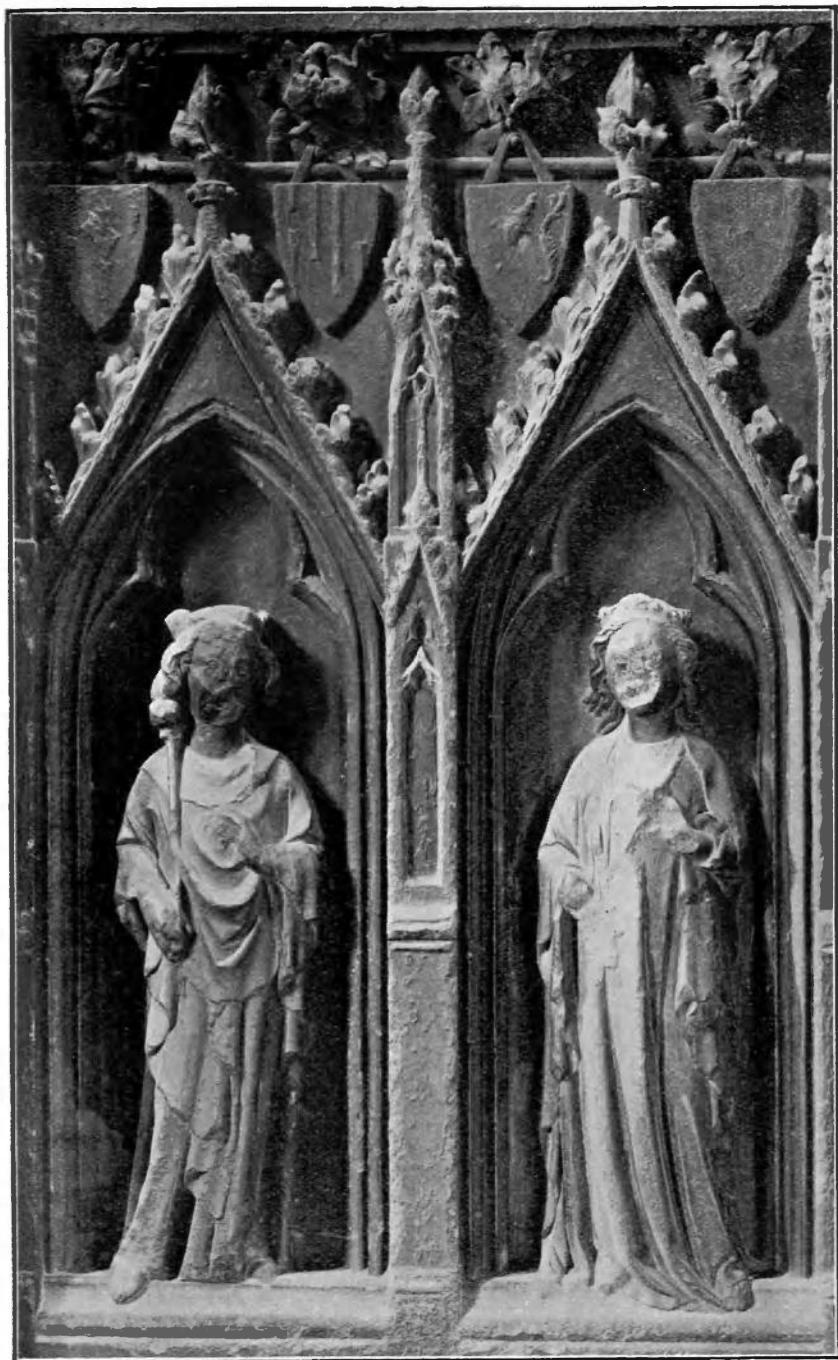
Of all these tombs, one only can be regarded as properly documented. In the case of that of Eleanor of Castile, we know the original order given by her husband, Edward I, an order for three tombs, one to receive the queen's body, the second for her heart, and the third for her intestines. A monumental cross was ordered to be erected wherever the funeral procession rested between Harby, in Nottinghamshire, and Westminster Abbey: the last was at Charing Cross. The making of the tomb to receive the queen's body at Westminster was entrusted to Master Richard Crundale, the king's mason:¹ it was of Purbeck marble, and under the influence of London fogs, it has rapidly disintegrated: a cast made some fifty years ago enables us to see certain details which have disappeared since that time. It was ornamented with shields-of-arms, suspended from bunches of foliage consisting of vine, oak, and maple leaves,² contained in elegant arcading. Its elegance and the purity of its lines distinguish it among similar works of the same period. The idea of hanging the shields to bunches of foliage was possibly a happy innovation of Master Richard; and we shall return to this detail later. The original wooden canopy of Eleanor's tomb was, in the fifteenth century, replaced by another of somewhat coarse execution.

The second known example of the London school is the tomb of Aveline (fig. 1), wife of Edmund Crouchback,

¹ W. R. Lethaby, *Westminster Abbey and the King's Craftsmen*, 175; *Roxburghe Club*, Hudson Turner; *Archæologia*, xxix.

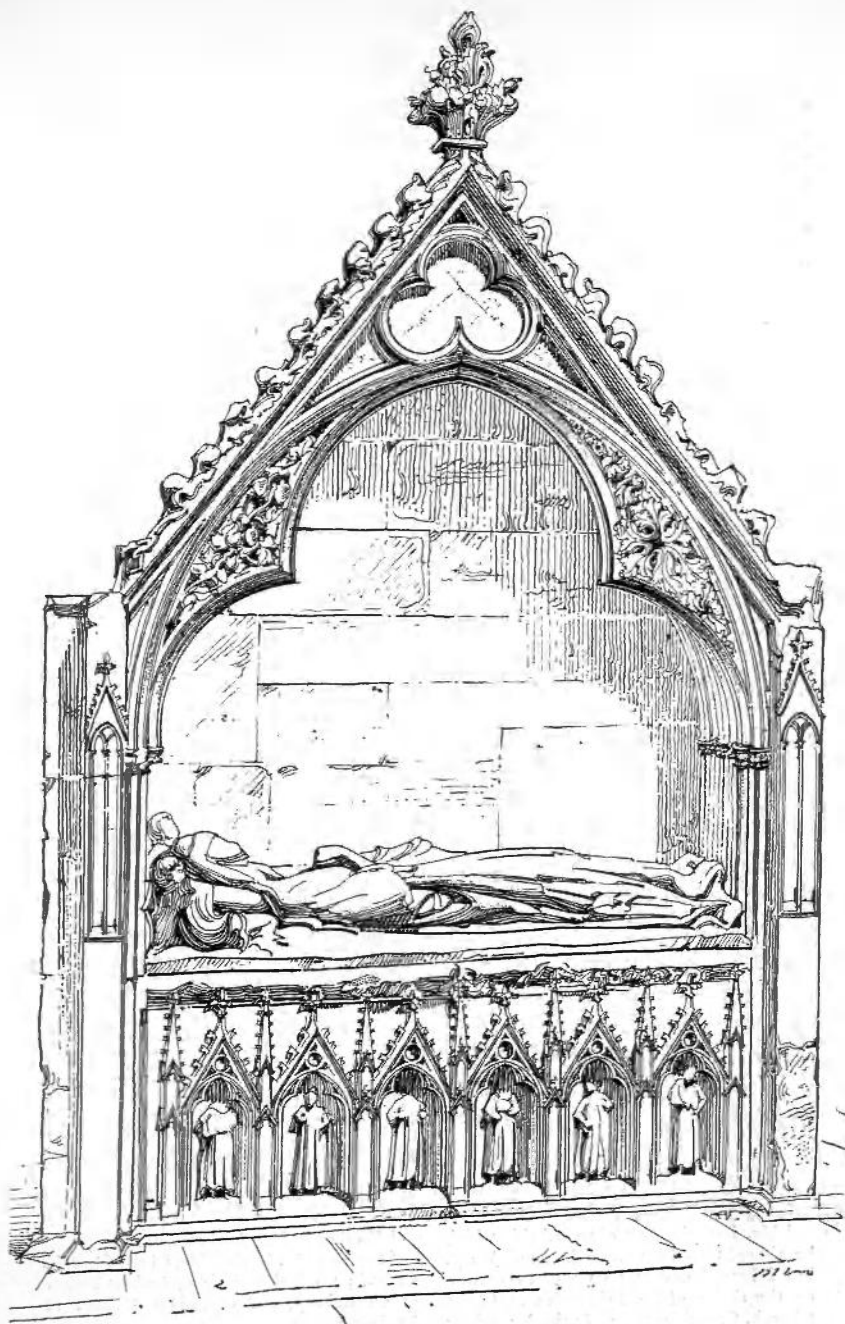
The original documents are in the wardrobe accounts, Public Record Office.

² W. R. Lethaby, *Westminster Abbey and the King's Craftsmen*, 177.



[P. Biver, phot.]

WEEPERS ON EDMUND CROUCHBACK'S TOMB, WESTMINSTER ABBEY CHURCH.



[A. Ventre, del.]

FIG. I. TOMB OF AVELINE CROUCHBACK, COUNTESS OF LANCASTER,
WESTMINSTER ABBEY CHURCH.

who died in 1273. Placed on the south side of the quire of the abbey church, next to the transept, it was probably not erected before the end of the thirteenth century. The tomb, the recumbent effigy, and the canopy are of limestone, worn, and blackened by smoke. Stothard, to whose work we must often refer, made a very fine drawing of the effigy in 1812, at a time when it was still in good condition, and decorated with vivid colours. A careful examination of the monument proves that the stone was not only painted and gilded, but that it was adorned with paintings on gold, which remind one of translucent enamels.¹ It is also ornamented with gesso-work, a hard stucco, which, while still wet, could be stamped in regular and delicate patterns: painted or gilded, and varnished, this gesso-work protected the stone and gave to the surface an appearance of richness and especially delicate composition. In the provinces gesso-work was coarse and liable to peel off.

The tomb of Aveline is ornamented with arcading similar to that on Eleanor's monument, but here the shields are replaced by small weepers, and the upper moulding is decorated with foliage.

The presence of weepers was still quite rare in England about 1300: we know the series of small Templars on the tomb of St. Thomas de Cantilupe² at Hereford, fine examples of the work of a local school³ of about this date; and at Howden (Yorks) we find a row of small figures of various kinds, carved with much spirit, on three faces of a tomb. In the fifteenth century, the *motif* of weepers became popular, but, at the period which now concerns us, it was hardly in use except in the London school. The Purbeck school, instead of adopting this method of decorating tomb-bases, preferred to employ heads⁴ or seated figures⁵ in quatrefoils. The Hereford school, after having carved some very charming weepers,

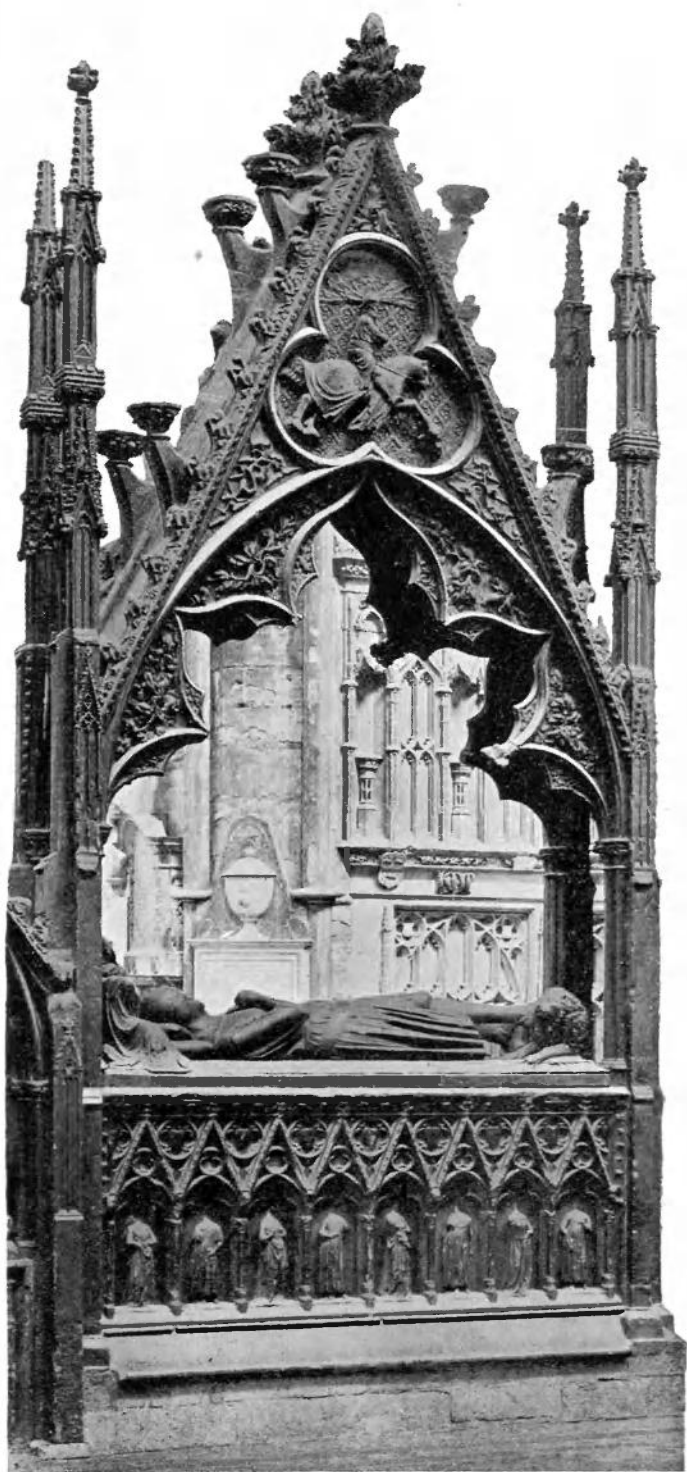
¹ Mr. Lethaby first observed this, which he thought to be unique in English art, but I have found this style of decoration on the shrine of St. Frideswide at Christ Church, Oxford, made of Purbeck marble: it was consequently in use in the Purbeck workshops before 1300.

² Grand Master of the Temple, died 1282.

³ Worked in Hereford sandstone.

⁴ Shrine of St. Frideswide, Christ Church, Oxford; tomb of archbishop Hubert Walter at Canterbury, and of bishop Gilbert at Rochester.

⁵ Two tombs decorated in this fashion remain under Prince Arthur's chantry chapel at Worcester.



[P. Biver, phot.

TOMB OF AYMER DE VALENCE, EARL OF PEMBROKE, WESTMINSTER ABBEY CHURCH.

seems to have abandoned them in favour of heads in high relief parallel to the recumbent effigy, and surrounded by architectural details.¹ The Doultling school also decorated the faces of tombs with rows of heads, whose axes, however, were in a plane perpendicular to the effigy.²

The bunches of oak foliage are also an innovation: their somewhat cold elegance did not attract local sculptors and they remained, to the end, clearly characteristic of the London school.

The recumbent effigy of Aveline is extremely fine: her hands are joined in an attitude of calm, she is attended by two small angels, and her feet rest on dogs: the drapery is very freely treated. The canopy is quite simple, with closely-set crockets and spandrels of leafage. In the trefoil under the finial was formerly a painting of two angels bearing the soul of Aveline to heaven.

The tomb of Edmund Crouchback (plate 1) shews an advance on that of Aveline's. The carving is very similar, but architecturally it represents a development quite new in the London school. Edmund Crouchback, son of Henry III and Eleanor of Provence, earl of Lancaster, titular king of Sicily and Apulia, died in 1296; his tomb almost appears to be of an earlier date, but at any rate it was executed after that of Aveline. His effigy is recumbent, he is represented in mail, with hands joined: his head, slightly to one side, rests upon cushions held by two small angels: his legs are crossed, as in the case of nearly all effigies of English nobles before the year 1350³ Unlike that of Aveline, Edmund's effigy is equally visible from the presbytery and from the ambulatory: indeed the tomb has two fronts, and on each, under the central canopy are weepers, as in the case of Aveline. Here however the central canopy is flanked by a narrower canopy on each side, and below these, on each face, are two weepers who continue the series. The decoration of the base is also similar. The weepers are of noble

¹ The tombs of bishop Aquablanca, and Lady Bohun, at Hereford.

² The tomb of William of March at Wells.

³ Even in the case of women, the legs are sometimes crossed: an example occurs at Howden (Yorks). The attitude, which had

no connection with the crusades was *par excellence* the attitude of the nobility, as M. Enlart has well observed. Nevertheless this particular instance is that of a real crusader, who though he never actually started for the holy land, had received the cross from the papal legate.

bearing, elegant, but somewhat cold. With one hand raised, they seem to be discoursing in pairs (plate II). The increasing importance of the bunches of foliage, in the hollow of the upper moulding, should be observed : the greater number are composed of oak leaves and acorns, and, as in the tomb of Eleanor of Castile, shields, here diminutive, hang from them. The base still bears considerable traces of gilding and painting, and it has been richly decorated with gesso. The three-gabled canopy gives the tomb an original appearance. Canopies of the early part of the fourteenth century are fairly numerous in England, but their character is different. Here the pillars which support it are made up of buttresses with weatherings, surmounted by very slender pinnacles in stages, with crocketed gables and geometrical tracery : the finials are light and crisp.

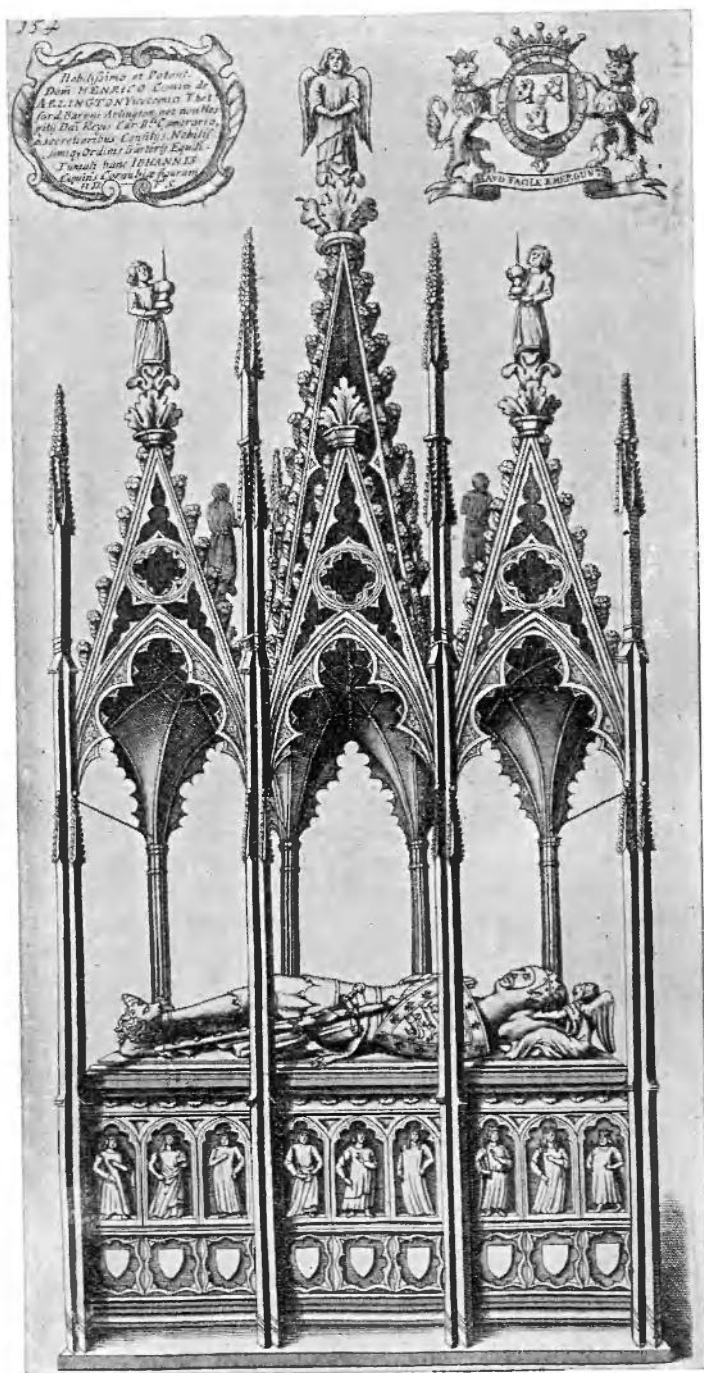
Above the cinque-foiled central arcade, which frames a lierne vault, the figure of Edmund on horseback stands out in high relief in a trefoil recess : he is praying with upraised head and his horse is caparisoned. The trefoil is set upon one of those diapered backgrounds, much affected by the Westminster stone-masons, and those of the Northern school.¹ The tomb is decorated with gesso, and still bears traces of painting and gilding. In the traceried panelling of the pinnacles were set pieces of glass upon a gold background. The four brackets, in pairs, which decorate the slopes of the middle gable, are characteristic of this tomb. A drawing of the sixteenth century² shews these small pedestals surmounted by diminutive figures of angels, which have long since disappeared. The inner hollows of the three pointed arches are adorned with flowers, which, it should be observed, are not ball-flowers, a decoration at that time much used by the other English schools in arch-moulds.

The general appearance of this tomb is remarkably elegant : it is not overdone, it is not complicated : it is restrained to a degree unusual at this period in England.

Between and behind the monuments of Aveline and

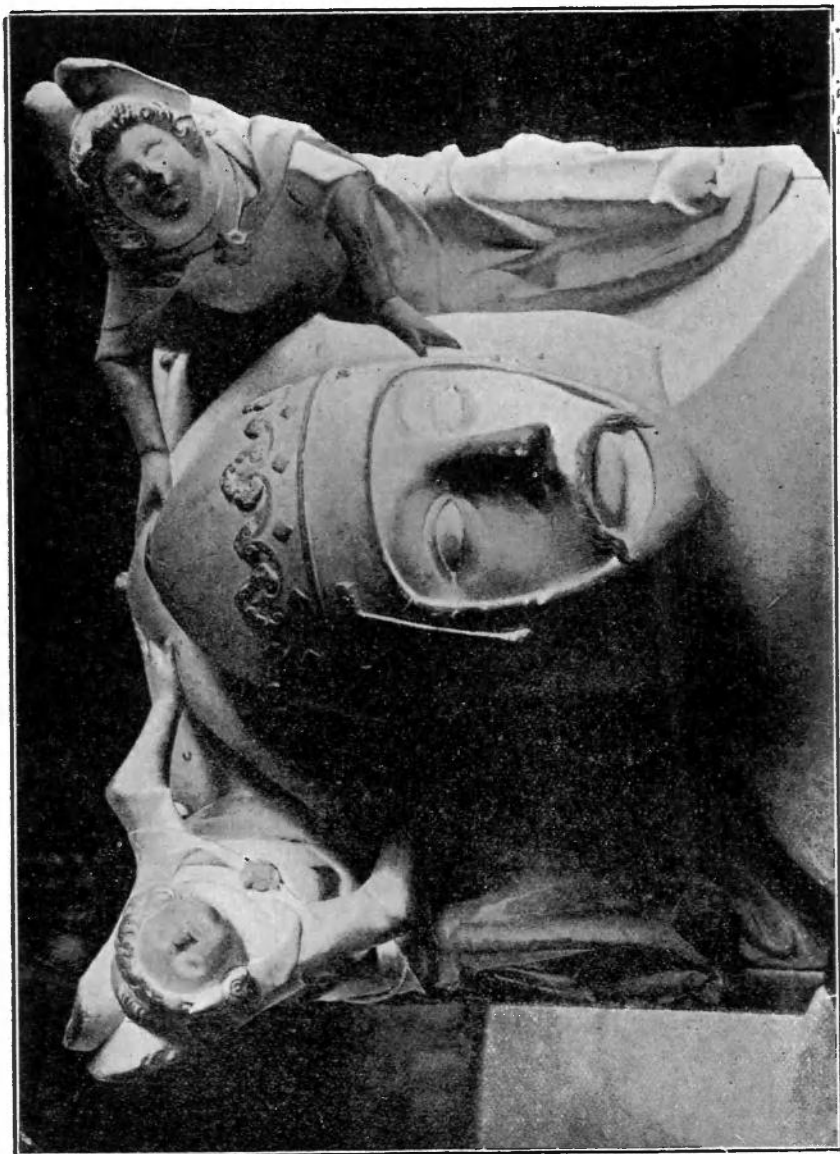
¹ York, Durham, Ely Lady chapel, and the great tombs of Winchelsea, Sussex, which in the opinion of the writer are the work of this Northern school.

² Mortuary Roll of John Islip, abbot of Westminster, published by the Society of Antiquaries of London, in *Vetusta Monumenta*, vii.



[P. Biver, phot.]

TOMB OF JOHN OF ELTHAM, WESTMINSTER ABBEY CHURCH.



[P. Brier, phot.]

TOMB OF JOHN OF ELTHAM, WESTMINSTER ABBEY CHURCH.

Edmund, stands the remarkable canopied tomb of Aymer de Valence, earl of Pembroke, who died in 1326 (plate III). Though less satisfactory as a whole than that of Edmund Crouchback, the execution of some of its details is superior. The base, adorned with weepers, is treated in a somewhat different and more complicated style. The fine foliage in the mouldings which frame the pedestal clearly differs in its delicacy from the vigorous vegetation which luxuriated at that period in English sculptures. The oak-leaves of which it is composed are concave in the middle instead of presenting the globular appearance characteristic of contemporary provincial work. The weepers, who are unfortunately much mutilated, have a charm and freedom of attitude quite French: is it possible that they may be the work of a French figure-sculptor? There is a noticeable similarity between this effigy and that of Edmund Crouchback, but here the head is straight and the eyes are closed. One of the most striking features not only in this face, but in all the examples of the London school, is the appearance of calm and reserve, so different from the fashionable attitudes of the period in English funerary monuments, some of whose effigies are drawing their sword, some turn on their side, others even lean on their elbow.

Aymer de Valence's monument, in which one seems to detect a French influence, was erected after that of Edmund Crouchback: the difference in date is evident: ogees have replaced the pointed arches, the gable crockets are more widely spaced, the foliage has become fanciful: otherwise, the arrangement, the details, the painted decoration, the gilding and the gesso are all the same. The two small equestrian figures of Aymer, like the others, remind one of the seals of the period, but they are full of life and picturesqueness. The tomb has been attributed, but without positive proof, to Master Richard of Reading, who was working at Westminster in 1319, some years before the death of Aymer de Valence.

To this group of three tombs, attributed by some to the school of London, there should, in my opinion be added a fourth, situated in St. Edmund's chapel at Westminster: that of John of Eltham, son of Edward II, who died in 1334 (plate IV), notwithstanding the fact that the

material of which it is made, namely alabaster, differentiates it widely from the others. Some archaeologists¹ regard it as the work of the Nottingham "alablastermen," but Messrs. E. S. Prior and Arthur Gardner do not agree with this view, their objection being the presence of weepers, which have a London look about them.² This monument, concerning which the documents are silent, must be about fifteen years later than Aymer's tomb.

The tomb of John of Eltham consists of an alabaster base, decorated, in the lower part, by a series of shields: and above by triple arcades on a background of touch, below a hollow moulding decorated with foliage. Within the arcades there are still a few weepers, kings and queens, for the most part mutilated.

Calm and dignified, with countenance full of charm, and head slightly inclined to one side, the effigy is in full armour, with hands joined and legs crossed: his head rests upon a cushion, held by two small angels, his feet upon a lion (plate v). The shafts of the canopy, destroyed in the eighteenth century, were placed diagonally, in accordance with the fashion then coming into vogue: they supported a triple canopy with gables and pinnacles.

The similarity of this tomb to those of Crouchback and Aymer de Valence is not immediately evident, although it exists. Angels in each case adorned the canopy: the pinnacles were slender, lofty, perhaps too pointed. Within the central gable of John of Eltham's monument is a second gable, similar to the side canopies of Crouchback's tomb. The weepers, whom there is no reason to attribute to a French master, possess a charming quaintness rare in England, and they come from a workshop whose technique was expressive, elegant, and refined. It would seem difficult to attribute these qualities to the school of Nottingham "alablastermen" still in its infancy, which appeared with the opening of the alabaster quarries. It should be borne in mind that the recumbent effigy of John of Eltham (c. 1336) is but the second known example of alabaster work in point of date; the first is that of a knight, carved about 1315, in Hanbury church,

¹ W. R. Lethaby, *Westminster Abbey and the King's Craftsmen*, 248.

² *Mediaeval Figure Sculpture in England*, a series of articles which have appeared in the *Architectural Review*.



[P. Biver, phot.]

TOMB OF WILLIAM OF LOUTH, ELY CATHEDRAL CHURCH.

(Staffs.), a work of clumsy and commonplace character, sculptured on the spot in the alabaster of the locality, at a time when there did not exist in the neighbourhood any sculptor worthy of the name.¹ It would seem impossible to justify the connexion of two works so different merely on the ground of similarity of material. Moreover, the presence of Belgian touch behind the weepers of John of Eltham's monument appears to be significant. If its presence causes us no surprise in London, a seaport and capital of the kingdom, it would indeed be surprising to find it in a work executed in an out of the way provincial place by village craftsmen. The precious and recently discovered alabaster must have been sent to London in the rough to be worked upon by the royal tomb-makers.

After this examination of the characteristics of the Westminster tombs at the beginning of the fourteenth century, it will be of interest to see whether any of these features are to be found in monuments in the provinces. It would be strange if a school of such capable technique produced but one tomb every twenty years, and yet up till now but one single example has been attributed to this school, namely the monument of archbishop John Peckham (1279-1292) at Canterbury (fig. 2). Mr. Lethaby is responsible for this attribution, the justification of which appears to be evident.

The tomb is in the form of a recess; the base, almost identical with that of Aveline, at Westminster, is decorated with nine weepers, all bishops, while three additional bishops adorn each of the piers of the canopy. The effigy is a wooden one, a material frequently used in London. The canopy is strongly reminiscent of the central one on Crouchback's monument. The pinnacles have partly disappeared, but one crenellated stage which is very characteristic, has survived. This tomb is the link between the tombs of Aveline and her husband.

Messrs. E. S. Prior and Arthur Gardner have attributed to the London school three bas-reliefs, a bishop and two censing angels, which adorn the recess of William of March's tomb in Wells cathedral church. It is impossible to determine how these charming figures came to be

¹ The effigy at Hanbury is illustrated in the *Archaeological Journal*, lxi, facing p. 221.

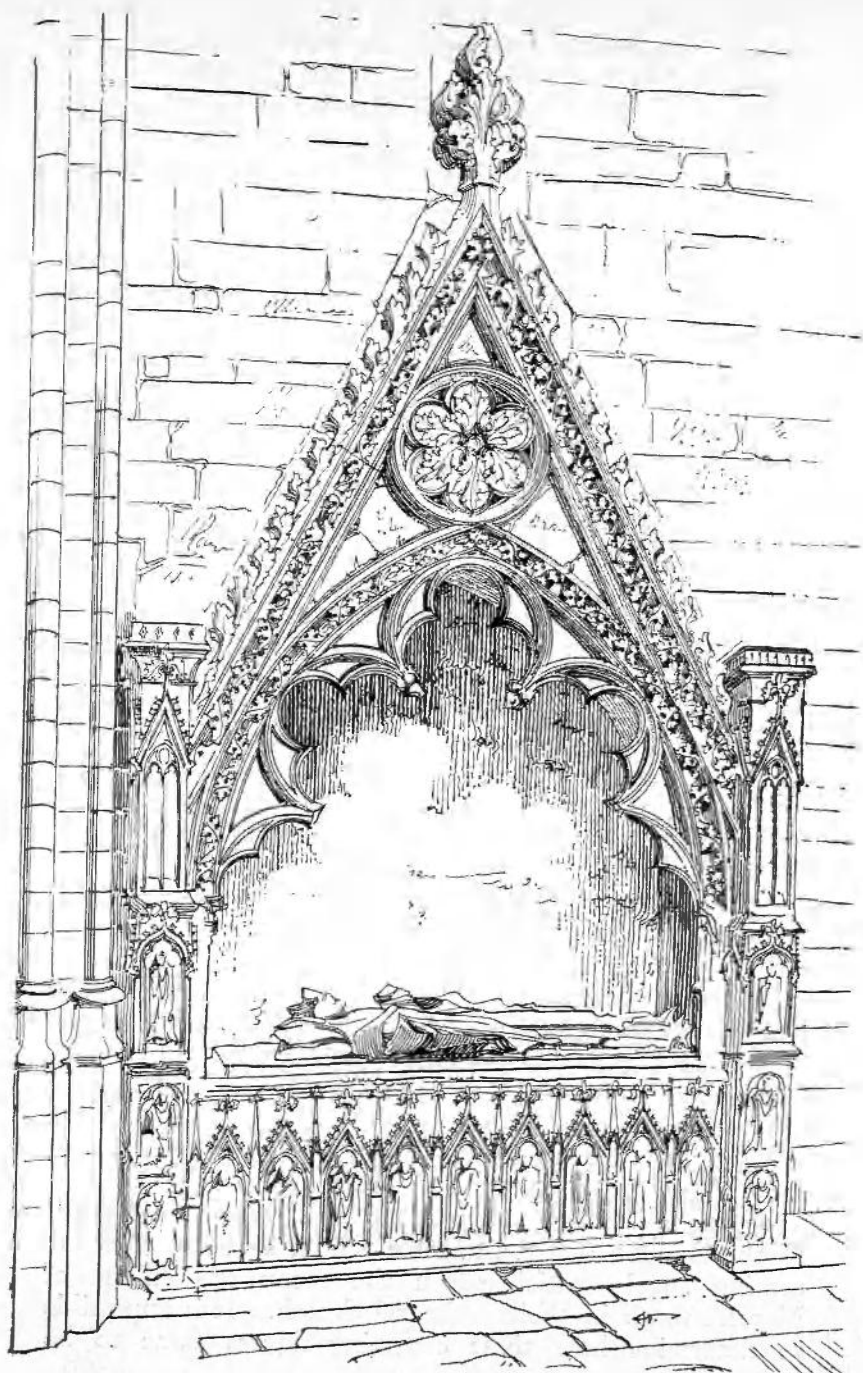


FIG. 2. TOMB OF ARCHBISHOP JOHN PECKHAM, CANTERBURY CATHEDRAL CHURCH. [A. Ventre, deli.]



NO. I. TOMB OF LADY MONTACUTE,
CHRIST CHURCH, OXFORD.



[P. Biver, phot.]

NO. 2. TOMB OF EDWARD II, GLOUCESTER CATHEDRAL CHURCH.

employed to decorate a work which undoubtedly emanated from the workshops of Doulting, and yet it seems that we are compelled to attribute them to the London school. The draperies do not exhibit that full buoyant manner which is quite German, so characteristic of the Yorkshire school, no more than they display the hardness we associate with the Midlands: still less the noble but disintegrated appearance of objects coming from the Doulting workshops of this date.

To these works of the London school, identified in the provinces by English archaeologists, I hope to add several others which as yet have not been so attributed.

In the first place there is the tomb of bishop William of Louth, at Ely, who died in 1298 (plate vi). In architectural details it is almost identical with that of Edmund Crouchback at Westminster. It has suffered much: the bishop's brass has been torn from it: the middle of the base has been cut, in order to give entrance to the quire: an Early Victorian restorer has re-carved, painted, and gilt the side facing the quire: the side facing the aisle has suffered less indignity. I was able to discover the whole of the middle panel of the base, re-used in a Late Gothic monument of the eighteenth century,¹ with its seven niches, from which the figures had disappeared, replaced by funerary inscriptions of the year 1771. Fine angels are still in place in the four niches which are *in situ*, each bearing one of the symbols of the evangelists. In the middle tympanum of the gabled canopy is a figure of Christ in majesty in a trefoil. Upon the slopes of the gable we find again the characteristic brackets: within the side canopies we see the same secondary gables, the same tall and pointed pinnacles, not to mention traces of painting and fragments of glass, or the shields suspended from oak leaves, or the bunches of foliage in the mouldings. The angels in the tomb at Wells, mentioned above, do not differ widely from those in the base of the tomb at Ely, a point which seems to support the view of Messrs. Prior and Gardner.

The influence of Aymer de Valence's monument at Westminster is clearly evident in that of Eleanor Percy

¹ In a recess in West's chantry chapel bent effigy of bishop West.
where formerly must have lain the recumbent

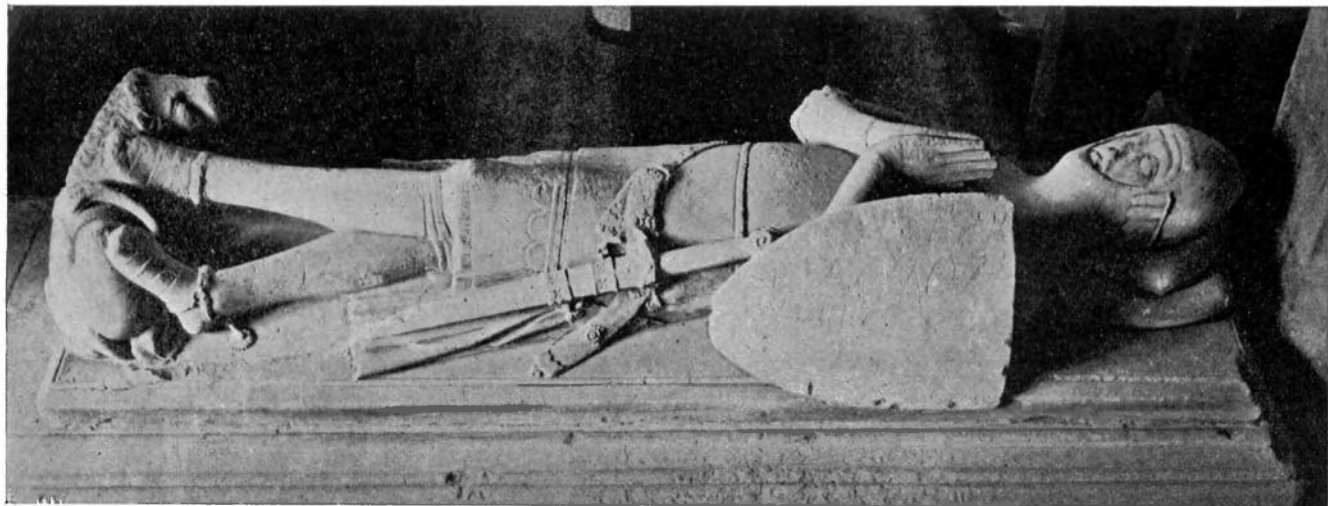
at Beverley, Yorks :¹ the architect who designed this gabled tomb with its brackets for small angels drew his inspiration from the school of London : not so the sculptor, for he carved upon it a profusion of decoration, an inconceivable exuberance of fruit and swelling foliage, breathing a vitality quite foreign to the eclectic and restrained work of the London artists.

On the other hand I attribute to the London school the tomb of Lady Montacute at Christ Church, Oxford, which dates from about 1340. If Messrs. Prior and Gardner see in it a production of the local school,² I cannot help observing that in no church, either in Oxfordshire or Berkshire, have I found a single monument of this style. The Oxford school was never a very flourishing one, and from the year 1300 it never produced anything of interest : it was never influenced by French sculpture : it never made any use of gesso, except in the representation of mail, and that coarsely. On the other hand the base of Lady Montacute's tomb is adorned with ten fine weepers, which one cannot look at without being reminded of those at Westminster, and more particularly of the little figures, probably of French inspiration, which adorn the tomb of Aymer de Valence. They are small works of art of charming delicacy. On the ends of the tomb the Virgin and Child, and Christ surrounded by the symbols of the evangelists, are treated with the closest approximation to the spirit of the French style, with a pronounced swinging pose.

All these little figures are painted delicately : the backs of the niches are decorated with suns of gilded gesso, with very pleasing effect : their niches remind one curiously of those in John of Eltham's monument. The dress, the mantle, and the brooch of the lady (plate VII, no. 1) are ornamented with gesso of unusual refinement, the execution of which is even superior to that of the finest works at Westminster. The canopy has gone, but the bases of the piers, set diagonally, still remain : in their arrangement they are identical with those on the tomb of John of Eltham.

¹ She died in 1336 : the arms of France and England quartered, blazoned on the tomb, were unknown before 1340.

² *Mediaeval Figure Sculpture in England*, a series of articles which have appeared in the *Architectural Review*.



[Arthur Gardner, phot.]

RECUMBENT EFFIGY OF A KNIGHT, IFIELD, SUSSEX.

The attributions to the school of London which I have suggested for the monument at Ely and the tomb at Christ Church, are, in my opinion, certain. With regard to the Caen stone effigies, now to be considered, it is not possible to speak so positively.

The first of this group is a knight's effigy at Waterperry (Oxon.) dating from about 1330. This statue, painted and gilded, has unfortunately been much mutilated and concealed behind modern woodwork. Its workmanship is extremely delicate. It forms a series with two others, those of Sir John de Ifield at Ifield in Sussex, who died in 1317 (plate VIII), and of a knight at Warkworth, (Northants.)¹ dating from about 1340. These effigies present details whose repetition is inexplicable, unless we ascribe to them a common source. The beauty of their execution, the careful decoration, the material of which they are composed, rare enough at this period in England, all prove that they come from a workshop of the first rank, situated in a locality, perhaps a seaport, where Caen stone was easily obtainable. Notwithstanding the luxuriance of the details, the dominating characteristic of these effigies is their simplicity: the coats of mail, down to the belt, do not shew a single fold: lower down the draperies are disposed in regular folds. The straps of the swords exhibit several ornaments of similar character: the narrow belts of the effigies at Ifield and Waterperry are identical: even the three lions have an evident relationship. The knight at Warkworth is similar in many ways² to the other two, but not to the same extent as they resemble one another, for in these instances the fastenings of their spurs, the bottom of their scalloped surcoats, even the sheaths of their swords are identical in every particular.

The resemblance between these three effigies and the alabaster figure of John of Eltham is a remarkable one, and it suggests the attribution of these Caen stone effigies to the London school. The draperies and ornaments are treated in the same spirit. It will be found that several

¹ The effigy of the knight at Warkworth is illustrated in the *Archaeological Journal*, lxxvi, pl. xxiii, facing p. 29.

² The technique is similar, but one feels the presence of certain different influences: the knight's legs are not crossed; the

pupils of the eyes are indicated. However the Warkworth tomb presents certain characteristics, which show a very strong London influence; the base, which is none too delicate, is decorated with shields suspended from bunches of foliage.

details are similar, as for instance the sword-pommels of John of Eltham and the knight of Ifield. More especially between the effigies of Waterperry and Westminster do we notice a striking resemblance: we can see the same delicacy of countenance and almond eyes with heavy eyelids, the same full and almost smiling lips and the same inclination of the head (plate v). Moreover, the lions on the monuments of John of Eltham and of the knight at Warkworth are identical, and the angels very similar. Their wings without feathers are wrought in the same manner.

The knight of Ifield (plate viii) rests his feet upon a lion which is almost a fellow to that of Edward II at Gloucester. The latter figure (plate vii, no. 2), the third known example of alabaster recumbent effigies¹ (he died in 1327), presents such great analogies of treatment with the tomb of John of Eltham, his son, that Professor Lethaby has not hesitated to say that he believes the figure of Edward II to be the work of the same carver.² Indeed, as far as it is possible to compare a bearded face with that of a young man whose upper lip is veiled by a thin moustache, the expression is similar. The small angels are identical, except their wings and cope, and also there exists a very real likeness between the king's effigy and that of one of the weepers of his son's tomb. But the triple canopy of the Gloucester tomb, in Caen and Purbeck stone, thoroughly influenced by the rising Perpendicular style, presents no analogy with those in the presbytery at Westminster, and bears but little resemblance to that part of John of Eltham's monument which has disappeared.

Finally, at Stanton Harcourt, in Oxfordshire, I have observed a work which in my opinion, represents the style of the London carvers in the years which preceded the Black Death of 1349. I refer to the canopy in Purbeck marble of an Easter sepulchre of later date, coarsely wrought in limestone. In my opinion this canopy served originally as the support of a shrine.³ It is a small erection of two bays with an upper platform. We know that

¹For the two earlier examples, see page 58.

²W. R. Lethaby, *Westminster Abbey and the King's Craftsmen*, 248.

³It should be compared with the support of the shrine in the presbytery at Lincoln, with whose general plan it is identical.

Purbeck marble was worked on the spot in the workshops of Corfe, and also in London, but it is impossible that this work could have come from the Purbeck shops, which were at that time completely decadent. The four evangelists, the heads, and the busts are fine and delicate works of art, on a small scale : we see in this monument all the peculiar features characteristic of the London school : the slenderness of the tall shafts in stages and the fenestrated panelling, the richness of the mouldings, the elegance and restraint of the finials, even in the bunches of foliage which are placed above some of the shields. I do not think I am too bold in attributing these charming sculptures to the London school.

To sum up my contention, there exists a series of works in the provinces, which are in all probability the works of the London school of tomb-makers.

As far as concerns the tombs of bishop Peckham at Canterbury, William of Louth at Ely, and Lady Montacute at Oxford, this attribution is in my opinion incontrovertible : in the case of John of Eltham's tomb at Westminster, and of Edward II at Gloucester, it is more than probable. The three tombs at Waterperry, Warkworth and Ifield, seem to me equally to be the work of the London school, where it would seem that alabaster, marble, and stones from various sources indifferently were wrought.

I hope, as a result of future visits to England, to succeed in finding and identifying other monuments of the same origin, hidden, like the canopy of Stanton Harcourt, in country churches.

CORRIGENDUM.

Page 63, line 12, for "Northants" read "Northumberland."