



NO. I. GREENWICH, TRINITY HOSPITAL CHAPEL, FORMERLY
AT DOVER, ST. MARY OF THE CASTLE.

HENRY HOWARD, FIRST EARL OF NORTHAMPTON (1615).



NO. 2. YORK MINSTER.

SIR HENRY AND LADY URSULA BELASYSE (1615).

MONUMENTAL EFFIGIES SCULPTURED BY
NICHOLAS STONE.¹

By ALFRED C. FRYER, Ph.D. F.S.A.

English art made distinct progress during the reign of James I. This was not so much owing to the patronage of that monarch as to the taste for accumulating artistic treasures, possessed by some of his subjects who were endowed with wealth and position. It has been frequently pointed out by historical writers that there usually takes place some advancement in the crafts and sciences of a country after a period of naval and military activity. This advance continues until some fresh upheaval again stops the development, and when this period of stress and strain has passed some new achievement in culture and progress has again to be recorded. The reign of James I and the early years of his successor mark such an epoch in the history of England. At these times some commanding figures stand forth and become associated with the movement either by their latent love of culture, their refined taste, or by their patronage. Such a figure may be seen in Lord Arundel, but it is more probable that the advancement of art in England was chiefly encouraged by that splendid dandy, George Villiers, duke of Buckingham. Unlike Lord Arundel he cannot be considered an enlightened patron, but his magnificent love of display gave a stimulus to English art during the reigns of the first two Stuarts. It has been noted by several writers who have studied this period that Buckingham possessed an influence in that direction far beyond anything he himself desired or was able to effect. When his agents sent him treasures collected from the continent he may have considered them more in the light of adding splendour to his surroundings than for any real knowledge he possessed of their aesthetic value, yet the power he was destined to exercise over English culture came through the part he played in moulding the mind of Charles, prince of Wales, and in this

¹ Read before the Institute, 1st May, 1912.

way his influence was far reaching in its results. "Here, to the hand," writes a recent author, "was a young prince, studious, cultivated, loving the fine arts as far as he had been able to understand them, in the gross and material atmosphere of his father's court. Such a character only required directing in order to emerge from the chrysalis state of desire into the full butterfly beauty of matured recognition of such things as help to decorate and make life lovely."¹ In many ways Charles was the antithesis of Buckingham, caring little for outward display and loving art for its own sake. Even the ill-advised journey to Spain had an influence which must not be overlooked, as it brought Charles into contact with Philip IV and placed him under the magnetic power of Velasquez's wonderful genius. "It may, therefore, be asserted," remarks Mr. Beresford Chancellor, "that the real beginnings of art in England, the first steps, as it were, in the direction that has had such a splendid continuation, were to some extent due to the brilliant Buckingham whose influence enabled the reticent, tentative spirit of a young prince to emerge into the able, critical, and sound judgment of the first and last really artistically minded ruler of this country."²

This paper deals with only one small phase of the art-movement of this period. Painting, architecture, the making of medals, and the weaving of tapestries do not come under our consideration, and we have merely to study the work of one effigy-maker who flourished during the reigns of James I and his unfortunate successor.

We know very little about Maximilian Colte, who was a foreigner and resided in St. Bartholomew's Close. His work was admired by his contemporaries and he was associated with John de Critz in the splendid monument of queen Elizabeth erected by James I in Westminster abbey (1606). Epiphanius Evesham³ probably made

¹ E. Beresford Chancellor, *Lives of the British Sculptors*, 21.

² *ibid*, 22.

³ Only one example of his work has been identified, and this was the monument to Owen, whose *Epigrams* were printed by John Penkethman, in 1624; and it is solely because their translator remarks in the

course of the work, "give me leave to insert his [Owen's] epitaph, which is engraved in a plate of brass, and fixed under his monumental image, formed and erected by that most exquisite artist, Mr. Epiphanius Evesham in the Cathedral of St. Paul's," that we possess this knowledge: See Chancellor's *Lives of the British Sculptors*, 24.



NO. I. OXFORD, MERTON COLLEGE CHAPEL.
SIR THOMAS BODLEY, KNT. (1615).



NO. 2. LONDON, CHARTERHOUSE CHAPEL,
JOHN LAW (1615).

many effigies, but they cannot now be identified, yet one who knew his work spoke of him as "a most exquisite artist." Gerard Christmas and his sons John and Mathias Christmas were sculptors; and Bernard Jansen was probably a sculptor as well as an architect. However, the effigy-work of these men is little known, and to study this branch of art during the first half of the seventeenth century we must turn to the work of Nicholas Stone.

Nicholas Stone (1586-1647) was born at Woodbury, near Exeter, in 1586, and was the son of a quarryman. His early years were passed in his native village, and then he migrated to London and was apprenticed for two years to Isaac James, a mason, whom he also served for one year as journeyman, as we learn from an entry in his notebook. Nothing is known of Isaac James, and he was probably one of the many lesser statuaries who did much work on the decoration of those great mansions which were not only being built in London but also in the provinces. Stone's next move was to Amsterdam, where he worked in the atelier of Hendrik de Keyser,¹ the celebrated sculptor. It is possible that this Hendrik was of the same family as Thomas de Keyser, the well-known portrait painter. Stone had evidently cultivated his native talent under his two masters to such good purpose that he was able to design and build the portico of the Westerkerk at Amsterdam. This pleased Hendrik so well that he gave his consent to Nicholas Stone's union with his daughter Mary, and thus Stone came into a share of certain quarries in the Isle of Portland in which Hendrik had an interest. Stone returned to England about 1614, and he must have brought an excellent reputation with him, for Walpole says he was at once "employed in making monuments for persons of the first distinction." Nicholas Stone was commissioned by James I to undertake work at Holyrood, St. James' Palace, Whitehall, Somerset House, Nonsuch, Theobalds, and Greenwich. He appears

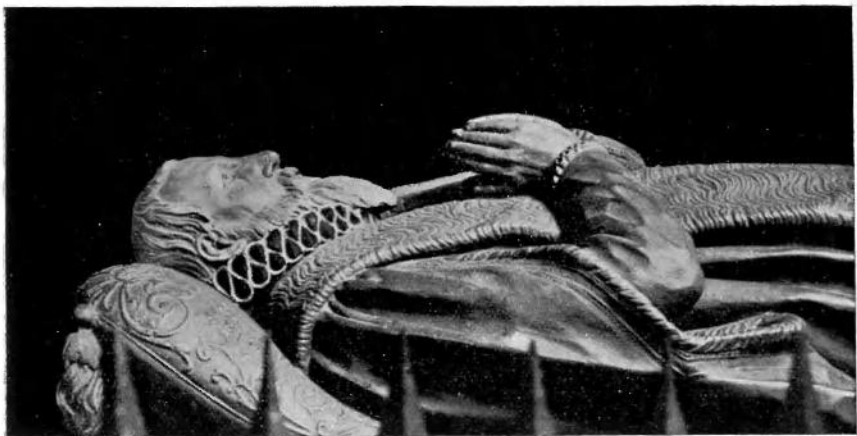
¹ Hendrik de Keyser was born at Utrecht in 1565. He was appointed in 1594 architect to the city of Amsterdam, which he enriched with several fine buildings, particularly the Bourse, the Haarlem gate, and two or three churches. The stadhuis at Delft and buildings in other towns in the Netherlands

were erected by him. He also designed some monuments, and among the rest the well-known bronze statue of Erasmus in the great market of Rotterdam. He died 1621: see *Imperial Dict. of Universal Biog.* xii, 88.

to have carried out as mason several designs of Inigo Jones, such as the banqueting house, Whitehall, the watergates of Somerset House, and York House (in which works he was assisted by his brother-in-law, Andrew Kearne) and the portico of the old St. Paul's cathedral. At Oxford he designed and executed the porch of St. Mary's, and the gates of the Physick Garden. In 1619 he was made master-mason to James I, and in April, 1626, he received a patent from Charles I as master-mason and architect at Windsor castle.¹ As architect he designed and rebuilt Cornbury House, near Oxford, and Tart Hall in St. James' Park. He designed and executed numbers of statues and marble mantelpieces for the great mansions of his wealthy patrons which were being built at that date in various parts of the kingdom.

The details of Nicholas Stone's career are well known, as he kept an account of the works he executed, the names of those he worked for, and the sums he received for his labours. These valuable and interesting notebooks passed through the hands of various persons either by gift or sale. At one time they were owned by Stone's son-in-law, Charles Stoakes, and later they came into the possession of George Vertue. James Paine bought them at the sale of Vertue's effects, Sir John Soane purchased them at the sale of James Paine, junior, in 1830, and they are now preserved in the Soane Museum, Lincoln's Inn Fields. They appear to have been copied more than once, and Walpole tells us that Captain Winde, who built Buckingham House, possessed a copy. Walpole gave some extracts in his *Anecdotes of Painting*, but they do not always tally with those in the original manuscript. I take this opportunity of expressing my warm thanks to Mr. Walter L. Spiers, the curator of Sir John Soane's Museum, for his kindness in aiding me to decipher difficult passages in these notebooks and in locating the places to which the effigies were sent. Transactions and payments were frequently made through executors, which caused difficulty in finding out the names of some of the persons the effigies were intended to represent, and consequently Mr. Spiers' assistance has been invaluable. I am also

¹ Rymer, *Fœdera*, xviii, 675.



NO. I. LONDON, CHARTERHOUSE CHAPEL. THOMAS SUTTON, FOUNDER (1615).



NO. 2. REDGRAVE. SIR NICHOLAS BACON, BART. (1620).

deeply indebted to him for looking over this paper as well as the topographical index and assisting me in eliminating errors as far as possible.

The first entry in the notebook, after Stone had set up for himself as a sculptor in London, was for a tomb to Thomas, tenth earl of Ormonde. The record runs: "In June, 1614, I bargained with Sir Walter Butler for to make a tomb for the earl of Ormon[de], and to set it up in Ireland; for the wick I had well paid me £100 in hand, and £130 when the work was set up at Kilkenny in Ireland." The monument is said to have been magnificent, and was erected in St. Canice cathedral church. It now no longer exists, having been destroyed. The price for this tomb is extraordinarily high considering the time, and the various sums given in the notebook indicate the important position Stone had already attained for his monumental work. It must not be forgotten, however, that sums paid to him included the cost of material, such as alabaster and rare marbles, elaborately carved shields of arms, as well as the carriage, erection, and even the brick foundations for the monuments.

The next entry refers to Stone's first master, and shows that the distinguished pupil did not forget his old friend now that he had become famous in his profession. "1615, Agreed with Mr. Grefen for to make a Tomb for my Lord of Northampton and to set it in Dover Castell for the wick I had £500 well paid. I mad master Isaac James a partner with me in courtisy, becas he was my master 3 years, that was, 2 years of my prentes (prentice) and on year jinniman." This sumptuous monument to Henry Howard, earl of Northampton and Lord Warden of the Cinque Ports is described by Lysons as "a table tomb, under a canopy, supported by eight square pillars with a black sarcophagus, etc." The tomb was placed in the transept of the church of St. Mary-within-the-Castle,¹ at Dover, but the fall of the roof destroyed the monument, and the kneeling figure of the earl in the robes of a knight of the Garter (plate 1, no. 1) was removed by the Mercer's Company in 1696 to the chapel of Trinity Hospital, Greenwich, which the earl had founded. In

¹ The earl left £1 annually to keep this transept in repair and £2 for a "discreet"

man, to be chosen by the Lord Warden, to see the monument was not defaced.

the ante-chapel are still preserved four statues representing the cardinal virtues which once adorned this magnificent monument.

Besides the tomb at Dover castle, Stone was occupied this year (1615) with several other monuments of importance. Two of these were to princely benefactors, one being the founder of the Bodleian Library at Oxford, and the other a wealthy soldier who bought Howard House and 26 acres attached to it from the earl of Suffolk for £13,000, endowing it as a hospital for 80 old men and 40 boys,¹ under the name of the Hospital of King James in Charterhouse.

The mural monument to Sir Thomas Bodley was originally erected on the wall of the quire of Merton College, Oxford, but was removed at a later date to the ante-chapel. The marble bust to the founder of Oxford's famous library (plate II, no. 1) is fittingly surrounded with books and emblems of study. Draped figures representing four of the arts and sciences² are sculptured in low relief, while below the inscription is a panel containing a figure depicting knowledge, whose marvellous key opens wide the gate of learning. The sculptor's notebook records this entry: "In May, 1615, I did set up a tomb for Sir Thomas Bodley in Oxford, for wich Mr Hacwell of Lencons end [Lincoln's Inn] payed me £100 good money."

Stone's reference to the Charterhouse monument reads: "In November, 1615, Mr. Jansen in Southwark and I did set up a tombe for Mr. Sottone at Charterhouse, for the wich we had £400, well payed, but the letell monument of Mr. Lawes was included, the wich I mad and all the carven work of Mr. Sutton's tombe." It is probable that Bernard Jansen³ designed and made the architectural portion of the tomb while Stone executed the sculpture with which it is so richly embellished. The bearers of the inscription are two captains in semi-relief, in allusion to Sutton's profession. Above the inscription is an hour-glass over a death's head between a cupid

¹ Since raised to 60.

² Grammar, rhetoric, music, and arithmetic.

³ Bernard Jansen was son of Nicholas

Jansen of Southwark, and it is probable he was brother to that Geraert Jansen who may possibly have made Shakespeare's bust at Stratford-on-Avon.

blowing bubbles and Time with a scythe. Over the cornice is a frieze carved in low relief and evidently intended to represent the brothers, consisting of about sixty figures, assembled in their chapel. The auditory and the chequered pavement are in perspective. Above the panel is a shield containing Sutton's armorial bearings. The tomb is highly coloured, lofty and well-proportioned, and if any criticism is made it would probably take the form of questioning whether it were good art to place on the middle of a long narrow frieze so heavy a mass as is represented by the shield of arms enclosed in columns supporting an entablature. The bill for this monument is kept in the muniment room and is dated 14th November, 1615, and it is set forth as being 25 feet high, 13 feet broad, and made of "alabaster, touch, rance, and other hard stone"; from this document we learn that the figures in the upper part are the three Christian virtues and Labour and Rest with various amorini. Two figures are believed to represent Plenty and Want, or Riches and Poverty; the left-hand figure holds a cornucopie and the right-hand one bears two birds, presumably the pair of turtle doves, the offering of the poor. The iron grate is of much earlier date, and probably belonged to one of the many tombs which were in the chapel or cloister. Thackeray thus writes in the *Newcomes* of the fine full-length recumbent effigy of Thomas Sutton¹ (plate III, no. 1). "The chapel is lighted, and the founder's tomb, with its grotesque carvings, monsters, heraldries, darkles and shines with the most wonderful shadows and lights. There he lies, 'Fundator Noster,' in his ruff and gown, awaiting the great Examination Day."

The "letell monument to Mr. Lawes" which was included in the payment for the one to Thomas Sutton is a mural tablet to Sutton's executor (d. 1614) now placed very high up on the west wall of the chapel of the Charterhouse (plate II, no. 2). It is a half-length figure of John Law, in ruff and gown, supported by two angels having long necks and surmounted by a death's head and a cupid blowing bubbles. Nicholas Stone was particularly fond of portraying statues of angels and figures representing the virtues with unusually long necks.

¹ The founder's body still rests in the vault beneath the monument.

The year 1615 was a busy one for the sculptor, and he not only made tombs at Oxford and London, but also at Newcastle-on-Tyne and in York minster. The monument at Newcastle-on-Tyne placed in the church of St. Nicholas to Sir Thomas Selby (spelt by Stone "Sellbee") and his wife. It cost £600 and was made of Caen stone. The price leads us to conjecture that it must have been a most sumptuous monument, but alas! it was destroyed during a "restoration" of the church in 1783, when the tomb was broken up and sold for building material. An advertisement in *The Newcastle Chronicle* for 9th February, 1783, announces the sale of the tomb, giving its length as 18 feet and breadth as 12 feet.¹ The monument was illustrated in Brand's *History of Newcastle-on-Tyne*, and it was ordered in the lifetime of Sir George Selby.

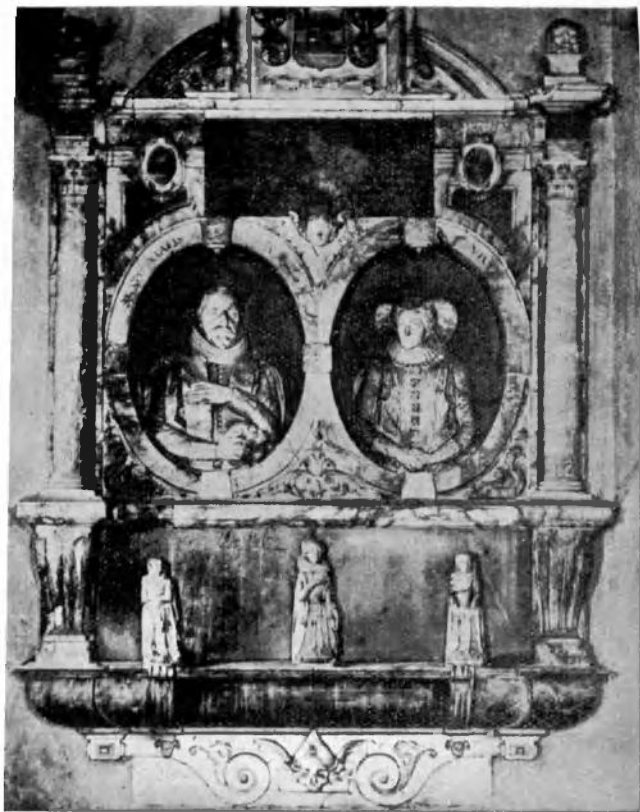
In York minster we find two monuments by Stone. One in the north quire aisle is to Sir Henry Belasyse (spelt by Stone "Bellasess") and his wife (plate I, no. 2). Sir Henry and his lady kneel under a double-arched canopy, while their son and two daughters kneel on a ledge below. The daughters are arrayed in gowns, farthingales, and stomachers, while their mother has one of those voluminous and wide-spreading head-dresses, starched or wired, which are occasionally met with on monuments of this period. The second monument in York minster is a mural tablet on the south wall of the lady chapel (plate IV, no. 1) erected at the cost of £35. It is to the wife of Sir John Bennett, and her face is probably an excellent likeness. On the mural tablet to John Law at the Charterhouse (plate II, no. 2) we noticed the introduction of angels with long necks; the tablet to Lady Bennett is supported by a cupid and two harpies, while two other harpies hold a canopy above the half-length figure of the lady. Stone never again resorted to the use of harpies instead of angels or figures representing virtues, and he must either have seen how incongruous they were on a monument to a Christian lady, or possibly he introduced them in this tablet to satisfy some strange whim of his patron.

The following year (1616) was not rich in monumental work, as the sculptor was employed on a royal commission

¹ See Bullock's *Nicholas Stone*, 16.



NO. I. YORK MINSTER.
LADY BENNETT, WIFE OF SIR JOHN BENNETT (1615).

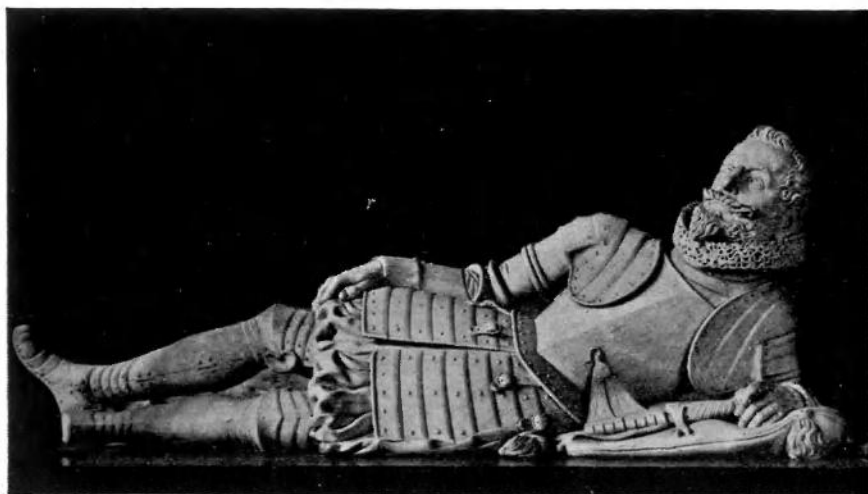


NO. 2. HADLEY.

SIR ROGER AND DAME MARY WILBRAHAM (1616).



NO. 1. STOW-OF-THE-NINE-CHURCHES, ST. MICHAEL'S.
THE HON. ELIZABETH, DAME CAREY (1617).



NO. 2. WATFORD, ST. MARY'S. SIR CHARLES MORISON, KNT. (1619).

to carry out certain work for the king at the royal palaces in Scotland. However, he produced an interesting tomb for Sir Roger Wilbraham at Hadley, near Barnet (plate iv, no. 2). The half-length figure of Sir Roger and dame Mary Wilbraham are enclosed in oval frames, and their three daughters kneel on a ledge below in costumes very similar to those of the daughters of Sir Henry Belasyse at York. This monument is of special interest, as it was Stone's first attempt to place his effigies in oval frames, a method he successfully adopted at a later date on monuments at Walthamstow in Essex, and at Hawstead in Suffolk.

The famous Lucy Harrington, wife of Edward, earl of Bedford, to whom May dedicated his translation of Lucan's *Pharsalia*, a great patroness of learning and celebrated by Donne, was anxious to employ the popular sculptor. The notebook contains this most interesting entry under the date 1616, "a bargaen mad with Mr. Chambers for the ues [on behalf] of the Right Honourable Luce Contes of Bedford, for on far [one fair] and statly tombe of Touch and whit marbell for her father and mother and brother and sister, for the wich I was to have £1020, and my lady was to stand at all charges for caregs [carriage] and iron and setting up." The "bargaen" was made, but for some reason it was never carried out. The great rewards this famous lady bestowed on talent, whether in literature or fine arts, seriously impoverished her, and Walpole says that, notwithstanding she was a great heiress, she dissipated both her own and her husband's fortunes. This was the highest sum ever offered to Nicholas Stone for a monument, and from the above note it is clear that it was simply for the carving of the tomb and effigies and the material to be used by him. This princely largesse forms a significant commentary on the magnificent and splendid extravagance of this great lady of whom it is said that she "appreciated the value of wit far more than she did the value of money."

The year 1617 was full of work, and Stone records in his notebook several tombs. The monuments to Sir Thomas Hayes in Aldermanbury, and to Alderman Stilles in Lothbury have vanished, while the one to the wife of

James Palmer at Enfield is only a mural tablet, containing no bust or half-length effigy. This tablet on the west abutment of the chancel arch is an excellent design and shows a considerable advance on some of Stone's earlier work.

The tomb to Alderman Anguish of Norwich (spelt by Stone, "Norwedge") cost £20 and is in St. George's church, Tombland. It is a mural tablet and Jacobean in character. The worthy alderman, who had been mayor of his native city, and his wife kneel at faldstools with their nine sons and three daughters behind them.

One of Stone's most beautiful effigies was executed this year (1617) and placed on an altar tomb in Stow-of-the-nine-churches, Northamptonshire (plate v, no. 1). The monument is to dame Elizabeth Cary, the youngest daughter of John Nevill, Lord Latimer, by Lucy, daughter of Henry Somerset, second earl of Worcester, who married first Sir John Danvers, and secondly Sir Edmund Cary, third son of Henry, Lord Hunsdon. The altar tomb is adorned with wreaths of broad ribbons surmounted with cherubs' heads encircling each portion of the inscription, and on escutcheons of alabaster the arms are exhibited showing her own alliances as well as those of her six daughters and her third and youngest son, together with the coats of her two eldest sons and her seventh daughter. The details of the monument are very pure: it cost £220. In richly embroidered gown and bodice, mantle lined with ermine, coverchief on her head, the effigy portrays an elderly lady whose face must have been a portrait, for the monument was erected when Lady Elizabeth Cary was 68 years of age and she lived to be 81. Pennant declared of this monument that "there is not the like in any kingdom," and the late Mr. Albert Hartshorne, F.S.A. author of *The Monumental Effigies of Northamptonshire*, considered it to be one of Nicholas Stone's masterpieces.¹

A very different tomb was erected at Emneth in Norfolk, probably in the same year.² This monument was to Sir Thomas Hewar and his lady and belongs to the

¹ The monument was completed some 13 years before her death, which occurred in 1630.

² The tomb is not actually dated in the notebook, but it is placed between two monuments of 1617.



NO. I. HAWSTEAD.
SIR WILLIAM DRURY, KNT. (c. 1617).

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PLATE VI.

NO. 2. WALTHAMSTOW, ST. MARY'S.

DAME MARY MERRY, WIFE OF SIR WILLIAM MERRY (1633).

baldacchino type. It is very astonishing to find that both the monuments at Emneth and Stow-of-the-nine-churches emanated from the same atelier about the same date, yet both are mentioned in the notebook, and the prices paid are respectively £95 and £220. It would seem probable that at this time the sculptor was extremely busy and he did not give sufficient oversight to the tomb at Emneth, and allowed inferior workmen to carry it out.

Somewhere about this date the splendid tomb to Sir Robert Drury and his lady was erected in Hawstead church, near Bury St. Edmunds. The fine monument is executed with extreme care in every detail and must be classed among the sculptor's best work. It is an altar tomb with a double-arched canopy supported on side columns, and in place of the usual recumbent effigy is a black marble sarcophagus. An oval frame containing a half-length figure of Sir William Drury, father of Sir Robert Drury (plate VI, no. 1), stands on the canopy and is supported by two female figures. No picture of Sir William Drury exists, but the characteristic face is so well portrayed that we doubt not it was intended for a likeness. Sir Robert Drury was knighted at the early age of sixteen for his prowess during the unsuccessful siege of Rohan, with the earl of Essex in 1591; and his widow, daughter of Sir Nicholas Bacon of Redgrave, ordered the monument. The price arranged was £140, and the Latin inscription is ascribed to the pen of Dr. Donne. Sir William Drury, the father of Sir Robert, entertained queen Elizabeth at Hawstead, and he went to France in 1587 to assist Henry IV, in command of a regiment of one thousand men, under Lord Willoughby, but was unfortunately killed in a duel with Sir John Borough.

We now come to this important entry in the notebook given under the date 1619: "A Bargaen made with Sir Charles Morison of Cassebery [Cassiobury] in Harford Shear for to mak a fare tomb of Alabaster and touchstone onely." Included in this commission is "one picter of whit marbell," by which Stone indicates an effigy of Sir Charles Morison, knight, and also figures of his son and daughter "as great as the life, of Alabaster, for the wich I had well payed £260, and four peces geven me to drink." The "four peces geven me to drink,"

as Stone quaintly puts it, may be set down as an honorarium over and above the stipulated price of the work. In the case of work executed for the king at the royal palaces in Scotland the sum of £50 was given "to drink" as a mark of the royal satisfaction with the undertaking. The monument to Sir Charles Morison is on the south side of the Essex chapel in the church of St. Mary, Watford. It is an altar tomb having a double-arched canopy supported on two columns. The well-carved effigy of Sir Charles Morison (plate v, no. 2) is in plate armour and reclines on the left arm. The architectural features of the tomb are in good taste, and the panels, ornamented with designs carved in low relief, are of renaissance detail. On low pedestals at either end of the monument are the kneeling figures "as great as the life, of Alabaster" of Sir Charles Morison's son and daughter: Charles, who erected the monument and was created a baronet, and Bridget, first wife of Robert Ratcliff, fifth earl of Sussex. On the head of the lady is a coronet indicating her rank.

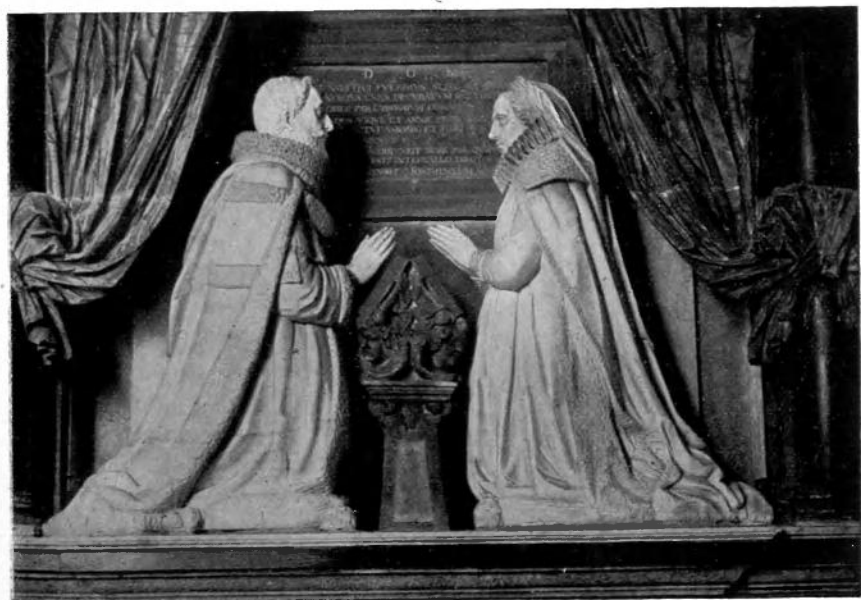
A tomb was made in the same year (1619) to William Curle and placed on the floor of the south chapel of Hatfield parish church. It is sadly worn and is now removed to the Salisbury chapel. On a slab of Purbeck marble the figure is carved in mezzo-relievo lying on one side and partially draped in a cloth.

The first entry in the notebook for 1620 refers to a beautiful monument sent to Redgrave, in Suffolk: "In Suffolke I mad a tombe for Ser Edmund Bacon's lady, and in the sam chearch of Redgrave I mad another for his sister Lady Gady¹ [Gawdy] and was very well paid for thim, and in the sam plas I mad 2 pecttors of whit marbell for Sir Nicholas Bakon and his lady, and the war layed upon the tomb that Barnard Jansen had mad thar, for the which I was payd by Ser Edmund Bacon £200." There is some difficulty in ascertaining the date and cost, as three monuments are grouped together. On the monument to Sir Nicholas Bacon and his lady the inscription states "when death makeinge the separation on his part he erected this monument to them both,

¹ The mural tablet to Lady Gawdy has no bust or effigy.



NO. 1. REDGRAVE. LADY ANNE BACON, WIFE OF SIR NICHOLAS BACON, BART. (1620).



NO. 2. STANWELL. LORD AND LADY KNYVETT (1623).

A.D. 1616." It is quite possible that this date refers only to the altar tomb and not to the effigies. The wife of Sir Edmund Bacon, his son, died in 1624, Lady Gawdy in 1621, and Sir Nicholas Bacon in 1624. Neither Sir Edmund Bacon's wife nor Lady Gawdy could well have monuments erected to them in their lifetime, and it is, therefore, strange that they are placed first and second in Stone's note. The monument to Sir Nicholas Bacon and his lady is a particularly high altar tomb¹ of black and white marble, which we see from the above note was the work of Bernard Jansen. The "2 pectors," that is, the two effigies sculptured by Nicholas Stone, lie on the top. Sir Nicholas Bacon (plate III, no. 2), is represented in a suit of plate armour and the visor of his helmet is raised. His wife (plate VII, no. 1) is portrayed in a richly embroidered gown and bodice, lace collar, ruff, gold chains and pendant, and a coverchief over her head. The knight and his lady had lived together for two years beyond the date of the celebration of their golden wedding. Again we see that Nicholas Stone excelled in his delineation of an elderly lady, and the effigy of dame Anne Bacon will bear comparison with the beautiful one to Lady Cary at Stow-of-the-nine-churches (plate v, no. 1).

Stone was commissioned to make several monuments for Westminster abbey, and although they are of different dates it may be convenient to treat them together. Four have effigies, while three² are mural tablets containing neither effigy nor bust and do not, therefore, come within the purview of this paper.

The beautiful monument to the Hon. Francis Holles in St. Edmund's chapel (plate VIII, no. 1) was probably executed by Stone in 1622. The sculptor's note is: "And on othar thar for Mr. Frances Holles, the youngest sonne of the Earle of Clare, for the wich the sayed Earell payed me for it £50." The youthful hero died at the age of eighteen and is said to have distinguished himself

¹ Tomb, 4 ft.; plinth, 2 ft. 1 in. high; total height, 6 ft. 1 in.

² (1) To Edmund Spencer, the poet (1616) "I also mad a monument for Mr. Spencer the pouett, and set it up at Westminster, for the which the Contes of Dorsete payed me £40."

(2) To Sir Richard Coxe: "And in the same church I made an inscription for Sir Richard Cox for the which I had £30."

(3) To Isaac Casaubon: "And another fast by for Monsieur Casabon, the Lord Bishop of Durham payed for it £60."

in the wars in Belgium. He is represented in Roman armour seated on a circular pedestal having a large wreath carved in relief and suspended on the shaft from two female heads. The oval shield of the young warrior is placed against his seat and is charged with the arms of Holles. The inscription is carved on the shaft, and the last two lines are :

Man's life is measured by his worke, not dayes,
No aged sloth, but active youth hath prayse.

This is a really striking and beautiful monument, and yet Neale asserts¹ that "there is, however, little grace in the position ; and nothing in the design that required superior talent." Vertue considers, however, that the figure "is of the most antique simplicity and beauty," but remarks that the design was given by the earl of Clare, adding that Stone "when left to himself had no idea of grace, as appears by the tomb of the Lytteltons at Oxford." No opinion of Stone's genius can be based on one monument. The tomb to the Lytteltons (plate xvi, no. 2) is certainly deficient in grace, but it is impossible to ascertain how far the sculptor left certain details and work to the men he employed, or how far he had to comply with the wishes of his patrons. If the earl of Clare, in his grief, suggested that his son should be depicted as a Roman soldier, it is probable that the seated effigy to Elizabeth Russel, daughter of Lord Russel, in the same chapel, suggested a seated figure placed on a column. Even if the earl of Clare conceived the idea for this monument, it was the sculptor he employed who carried it out in a wonderfully artistic and graceful manner.

The earl of Clare was responsible for another monument in Westminster abbey (plate viii, no. 2), and Stone records in his notebook : "My Lord of Clare also agreed with me for a monument for his brother Sir George Holles, the which I made and sett up in the Chapell at Westminster where Sir Francis Vere² lyeth buried, for the which I was payed from the hands of the said Earl of Clare £100." According to Dean Stanley this monu-

¹ Neale, *Westminster Abbey*, ii, 159.

² A misreading of this note has given the idea to some that Stone made the

monument to Sir Francis Vere. There is no evidence that this was the case.



WESTMINSTER ABBEY CHURCH.

NO. 1. THE HON. FRANCIS HOLLES
(c. 1622).

NO. 2. SIR GEORGE HOLLES, KNT.
(c. 1626).

ment stands on the site of the altar once dedicated to the Confessor's favourite saint and is "the first in the abbey that stands erect; the first that wears not the costume of the time, but that of a Roman general; the first monument which, in its sculpture, reproduces the events in which the hero was engaged." It is of alabaster and cost £100. The monument stands against the wall in St. John's chapel and consists of a large base in which is inserted a panel representing Sir George Holles on horseback, in plate armour, directing troops in a marshy valley with fortified castles in the background. The two opposing forces are drawn up in battle array and the scene is intended to represent Nieuport, in Belgium, where, in 1600, the Dutch and English, under the Grave Maurice, obtained a signal victory over the Spaniards under the Archduke Albert. The inscription is raised between large scrolls of a broken curved pediment, and on either curve are reclining figures of Bellona and Pallas, while the statue of Sir George Holles, attired as a Roman general, surmounts the monument. The right eye in this statue is coloured sable, and a similar feature is to be seen in the figure of Sir George in the bas-relief, possibly in allusion to some defect or wound. We cannot agree with Neale's drastic criticism that "this is a formal inelegant composition"¹ although we do not consider it so fine a work of art as the monument to the youthful son of the earl of Clare.

The Villiers monument stands in the chapel of St. Nicholas. It was erected in 1631² by Mary Beaumont, second wife of Sir George Villiers, afterwards created countess of Buckingham (1618) by James I at the request of her illustrious son George, first duke of Buckingham. It is an altar tomb richly decorated, having curved angle blocks and the mouldings abruptly stopped against panels of arms. The details of the two effigies representing the parents of the first duke of Buckingham are well carried out. Sir George Villiers is in plate armour, his visor is raised, and his helmet has an immense plume of ostrich feathers expanded at the head and falling over a

¹ Neale, *Westminster Abbey*, ii, 194.

² Stone makes the following entry in his notebook: "In 1631, I made a Tomb for

the right hon. Lady Countess of Buckingham and sett it up in Westminster Abbey, and was payed for it £560."

double cushion. His armorial bearings are on a cross five escallops, and the skirts of his doublet are also bordered with escallop shells. His lady (plate ix, no. 1) has a broad full face, with short loose hair descending in small curls from a coronet, gown, bodice, slashed sleeves and flowing mantle lined with ermine. Her head rests on an embroidered cushion ornamented with cherubs' heads holding tassels in their mouths and possessing gracefully curved wings.¹ Nicholas Stone has well represented that burly Leicestershire squire whose ghost, some twenty years later, is said to have drawn the bed-curtains of the officer of the king's wardrobe at midnight, and to have appeared in a dream to an old servant of his own for the purpose of entrusting him with a message to his son, the duke, regarding his personal safety. His lady professed to be descended from five of the most powerful kings of Europe by so many direct descents, and was dearly beloved by her famous son. The latter, when he thought his mother had suffered a slight from Henrietta Maria, came into the queen's apartment in a rage telling her that "she should repent of it" and "there had been queens of England who had lost their heads." The author of *Lives of the British Sculptors*² says that this monument "cost £500, and is alone sufficient to prove Stone's great capacity for this particular kind of work, elaborate but at the same time well balanced, and exhibiting a very genuine conception of what a sepulchral monument should be."

The monument to Dudley Carleton, viscount Dorchester, the last the sculptor made in Westminster abbey, stands in St. Paul's chapel (plate x). The effigy of the viscount, in coronet and state robes, reclines on his right elbow, and is placed under an entablature with shields of arms, supported by fluted Doric columns. The tomb was erected in 1640 and Stone received for it £200 and also, probably for the sake of the material, "an old monument that stood in the same place before set up for his lady some 8 years before."

¹ On the monument to the countess of Middlesex, wife of Lionel Cranford, earl of Middlesex, in St. Benedict's chapel, the same device has been copied by the sculptor

who made this tomb, but in this case the wings of the cherubs are straight and formal.

² p. 32.



NO. 1. WESTMINSTER ABBEY CHURCH. COUNTESS OF BUCKINGHAM (1631).



NO. 2. WATFORD, ST. MARY'S.
LADY MORISON, WIFE OF SIR CHARLES MORISON, BART. (1630).



WESTMINSTER ABBEY CHURCH. DUDLEY CARLETON, VISCOUNT DORCHESTER (1640).

In 1623 the tomb to Lord and Lady Knyvett in Stanwell church, Middlesex (plate VII, no. 2), was erected for £215. The monument is not strikingly original and the figures kneel at a faldstool under a canopy above which are escutcheons of arms. Curtains are carved to hide the bare corners and are swung round the two side pillars. The inscription has a design of fruit and flowers which is well carried out.

Effigies to Sir Thomas Palmer and his lady were executed in 1624 at a cost of £100 and dispatched to Wingham, Kent. Considering the sum paid the monument is a fine one, and the figures, in the costume of the period, lie under a canopy supported by two black marble columns, six feet in height, having well carved capitals.

In the centre of the Monson chapel in South Carlton church, near Lincoln, stands an elaborate tomb with a baldacchino supported on six columns¹ erected in 1625 by Sir Thomas Monson to his father and mother at a cost of £200. On the table lie the sadly mutilated effigies of Sir John Monson (d. 1593) and dame Jane Monson, his wife (d. 1624). On a low platform round the monument were kneeling figures of their children. The fragments remaining indicate that there may have been four sons and seven daughters. It is said that the Parliamentarians wantonly damaged this monument as a revenge on the Monson family who were staunch upholders of the royalist cause.

The accession of Charles I gave a fresh impetus to the cultivation of all that concerned the fine arts, and although Nicholas Stone was connected with the royal works, being master-mason and architect,² yet he still devoted considerable time to the execution of monuments and effigies for his private patrons.

Orlando Gibbons,³ the king's organist and celebrated composer, died of apoplexy at Canterbury while on his way to Devon to attend the nuptials of king Charles I. The mural tablet to this famous musician (plate XI, no. 1) is on the north wall of Canterbury cathedral church and

¹ Also six iron supports of later date.

² The grant of the office of master-mason and architect was made 21st April, 1626.

³ He was thought to have died of the

plague, but this was disproved at the inquest held by Dr. Poe and Dr. Domingo, who issued a certificate to that effect: see *Athenaeum*, 14th Nov. 1885.

was erected by his widow in 1625 at a cost of £32. The white marble bust of the composer is placed under a canopy formed of a curved pediment surmounted by a shield of arms.

Above the tomb to Sir Nicholas Knatchbull in Mersham church, Kent, Stone erected a mural monument to dame Bridget Knatchbull representing the lady in a kneeling attitude under a canopy. This monument possesses little original merit and is one of those which was either made by Stone's workmen without the oversight and individual care of the master, or else it was carried out in accordance with the special desire of the patron. It was executed in the same year as the one to Orlando Gibbons, and the cost recorded in the notebook was £30.

Two monuments are recorded for 1629. The one to Sir George Copen cost £40 and was placed in St. Martin-in-the-Fields. It is now destroyed. The other was to Lady Catherine Paston, wife of Sir Edmund Paston. Stone mentions in his notebook that he "set it up at Paston, and was very extraordinarily entertained there, and payed for it £340." The lady's effigy (plate XII, no. 1) is placed on an altar tomb and she is represented as reclining on her right side beneath a canopy supported on two columns with figures resting on the gable. Vertical strips of embroidery adorn the bodice, gold chains encircle the neck, bracelets are round the wrists, and the coverchief is edged with lace.

We have already mentioned under the date 1619 the monument to Sir Charles Morison, knt. on the north side of the Essex chapel in Watford parish church. Eleven years later (1630) Stone erected another monument in the same chapel to Sir Charles Morison, knt. and bart. and his lady, at the cost of £400 (plates IX, no. 2 and XII, no. 2) The two effigies are placed under a lofty canopy supported on four columns having capitals wreathed in flowers. The lady lies on her back in the costume of the period, while on a slab above, her husband's figure, in plate armour, reclines on his side, placing his right hand on a skull. On a low pedestal at the west end of the tomb is the kneeling figure of their daughter Elizabeth, the wife of Lord Capell who was so treacherously murdered by the Parliamentarians after he had surrendered.



NO. 2. OXFORD, NEW COLLEGE CHAPEL,
DR. HUGH BARKER (1632).

On a pedestal at the east end of the monument are kneeling figures of their two sons who died young. The elder boy is in a doublet fastened in front with small buttons, and falling collar edged with lace, while his younger brother is portrayed as a young child with curls, dressed in frock and collar. The length of this fine monument is 13 feet 5 inches.

On an altar tomb in the centre of the chapel at Compton Verney are the effigies of Sir Richard Verney and his wife Margaret, daughter of Sir Fulke Greville (plate XIII, nos. 1 and 2). This is a fine example of Stone's work and was erected in 1630 at a cost of £90. Great care was bestowed on the figures, and all the details of armour and dress are most carefully carried out. This well-balanced tomb is a good example of Stone's conception of a sepulchral monument.

A still better known example of the sculptor's skill was executed in the following year (1631). This is the strange monument to Dr. Donne, poet and dean of St. Paul's, which originally stood in old St. Paul's and is now in a wall niche of the south quire aisle of Wren's great cathedral church (plate XIV, no. 1). This is one of the few effigies which escaped destruction during the great fire of 1666¹ and represents the poet standing in his shroud. Izaak Walton, in his *Life of Donne*, thus refers to the statue²: "A monument being resolved upon, Dr. Donne sent for a carver to make for him in wood the figure of an urn, giving him directions for the compass and height of it; and to bring with it a board of the just height of his body. These being got, then without delay a choice painter was got to be in readiness to draw his picture, which was taken as followeth: Several charcoal fires being first made in his large study, he brought with him into that place his winding-sheet in his hand, and having put off all his clothes, had this sheet put on him, and so tied with knots at his head and feet, and his hands

¹ Stone received "fifteen pieces" for the monument erected to the memory of Dr. Donne's wife which was placed in the church of St. Clement's Dane, Strand. This lady is associated with the well-known ghost story connected with the Doctor's name. The monument was destroyed in the great fire of 1666.

² In the frontispiece of Izaak Walton's *Life of Donne* is a small engraving depicting the poet with head uncovered, short hair, broad forehead, piercing eyes, arched eyebrows, well-formed nose, small mouth, well-trimmed pointed beard, and ruff.

so placed as dead bodies are usually fitted, to be shrouded and put into their coffin, or grave. Upon this urn he thus stood, with his eyes shut and with so much of the sheet turned aside as might show his lean, pale and death-like face. . . . In this posture he was drawn up his just height; and when the picture was fully finished, he caused it to be set by his bedside, where it continued, and became his hourly object till his death, and was then given to his dearest friend and executor, Dr. Henry King, then chief residentiary of St. Paul's, who caused him to be thus carved in one entire piece of white marble, as it now stands in that church." The entry in Stone's notebook referring to this monument runs thus: "In 1631, I mad a tomb for Dr. Done, and sett it up in St. Palles London, for the which I was payed by Dr. Montford the sum of £120. I tooke £60 in platt, in partt of payement." This last remark might indicate that Stone was now prosperous and could dispense with a monetary return for his work. It is interesting to find a record kept of the various pieces of plate he received from the "Rt. Worft. Dr. Monford and Dr. King," the executors to Dr. Donne's will. They were:

On Bason and bere	79 onces	$\frac{1}{2}$
There dishes waying	49 onces	$\frac{1}{2}$
A gelte covered Bell	31 onces	$\frac{3}{4}$
A par of Sellver Candell Sets	42 onces	
On covred poot or flagon	19 onces	$\frac{1}{4}$

Soma 222 onces

Stone explains that an ounce fetched 5s. 1d. and he realised £56 8s. 6d. from the sale. Two workmen, Humphrey Mayor¹ and Robert Flower were employed on this tomb. Flower uses only his initials "R. F."

We learn from the notebook that three monuments were executed in 1632. The first is to Thomas Belasyse (Bellasesse) and his wife, first viscount and vicountess Fauconberg,² placed against the south wall of the chancel in Coxwold church, Yorkshire. On a high base with a

¹ The notebook records that Humphrey Mayor "finisht the statue for Dr. Donne's monument," receiving £8 for his work.

² Stone made a small kneeling effigy of viscount Fauconberg on his father's (Sir Henry Belasyse) monument in York minster.



NO. I. PASTON CHURCH.
DAME CATHERINE PASTON, WIFE OF SIR EDMUND PASTON (1629).



NO. 2. WATFORD, ST. MARY'S.
SIR CHARLES AND LADY MORISON (1630).

deep plinth, and beneath a canopy, the viscount is portrayed kneeling in his robes of state, while the viscountess kneels behind him. The second monument was to Sir Humphrey Lee and his lady in Acton Burnell church, Shropshire, erected at the cost of £66 15s (plate xv, no. 1). The effigies kneel at a faldstool under a double-arched canopy, while their son and five daughters kneel on a ledge below. The third was a mural tablet to Dr. Barker, placed against the west wall of the ante-chapel of New College, Oxford (plate xi, no. 2). This monument cost £50 and consists of a half-length figure placed in a shallow niche with the inscription above it.

In 1633 Stone executed a monument to Sir William Stonehouse, erected in Radley church, Berkshire (plate xv, no. 2), receiving at the hands of the widow £30 on 27th May, 1633, the whole sum being £120. This tomb is recessed in the chancel wall, having an arch supported on side columns. Unlike most of the monuments made by Stone it is painted and gilded, resembling in this respect the monuments to Thomas Sutton and John Law in the Charterhouse, to Alderman Anguish and his wife at Norwich, and to Sir Thomas Hewar and his lady at Emneth, in Norfolk. The effigies of Sir William and Lady Stonehouse are placed under the arch, and the inscription on the wall was written by Alexander Gill, D.D. headmaster of St. Paul's School, London, tutor and friend of Milton. On the right of the tomb kneels the eldest son, Sir William, who is represented in the costume of Charles I. The remaining twelve children are carved on panels in the front of the monument. They portray the other two sons in doublets, trunk-hosen and cloaks, with hair falling to the shoulders, in another panel the five daughters kneel on cushions, while five children who evidently died in infancy are depicted in swaddling-clothes and placed on a large pillow.

The same year (1633) saw the erection of a very different design for a monument to the memory of Sir Thomas Merry and his lady in Walthamstow parish church. The two half-length figures (plates vi, no. 2 and xiv, no. 2) are in oval frames similar to those to Sir Roger Wilbraham and his wife at Hadley, Middlesex, and to Sir William Drury at Hawstead, Suffolk. These

effigies were evidently portraits, and the one to Sir Thomas Merry is an excellent piece of sculpture. On either side of the inscription are two panels: one contains the heads of the two sons with hair falling to the shoulders, while in the other are the two daughters in all the glory of ear-rings and pearl necklaces.

Two monuments are recorded in the notebook for 1634. The one, erected to a "Mr. Harrison" in St. Andrew's Undercroft, was destroyed in the great fire, like many others executed by Nicholas Stone and placed in London churches. This particular monument only cost £40 and could not, therefore, be an important tomb. However, the one to Arthur and Elizabeth Coke, at Bramfield, in Suffolk, is a fine piece of sculpture exhibiting considerable skill on the part of the sculptor. Arthur Coke was the third son of Sir Edward Coke, Lord Chief Justice, and his wife was the daughter of Sir George Waldegrave. She died in childbirth in 1627 and he passed away two years later. The lady is represented in bed holding an infant in swaddling-clothes. Her features are beautifully portrayed and all the details of the bed and coverlets are most carefully carried out (plate xvii, no. 1). Arthur Coke, in plate armour, is represented kneeling within a niche placed in the chancel wall above the effigy to his wife (plate xvi, no. 1), while the tomb is profusely charged with armorial bearings of Coke and Waldegrave. The late Mr. Albert Hartshorne, F.S.A. in a letter to me described this monument as a remarkable production, and we are, therefore, unable to endorse the criticism of Suckling¹ who says that "the figure of Arthur Coke possesses considerable ease and is much superior in execution to the recumbent effigy of the female which reclines in a stiff attitude, holding an infant in her arms, on an altar tomb at the feet of her husband." The price paid for this work was £130.

In 1635 a monument was erected to a "Mrs. Wything" at the cost of £100. It was placed in St. Michael's church, Crooked Lane, London, and was unfortunately destroyed in the great fire. The tomb to the two sons of Sir Thomas Lyttelton in Magdalen College chapel, Oxford, cost half

¹ Suckling, *History of Suffolk*, i, 176.



NO. 1. COMPTON VERNEY. SIR RICHARD VERNEY, KNT. (1630).



NO. 2. COMPTON VERNEY. DAME MARGARET VERNEY, WIFE OF THE ABOVE (1630).

that sum and is still existing (plate xvi, no. 2). This mural tablet is not successful as a work of art: the two boys, John and Thomas Lyttelton, aged respectively 17 and 13 years, were drowned in the river Cherwell and were immortalised by Cowley. The elder lost his life while endeavouring to save the younger brother. Their life-sized effigies, partially draped in sheets, support the inscription and are sculptured in low relief. The tablet is surmounted by the crest of the Lyttelton family.

Stone executed a large amount of work for the Paston family and "Mr. Paston" was one of Stone's most consistent patrons. The notebook shows that he ordered far more works of art than anyone else.¹ We are now only concerned with the sculptor's effigy work, and we have seen already that he made an effigy to Lady Catherine Paston, wife of Sir Edmund Paston, in 1629 (plate xii, no. 1), placing it to her memory in Paston church. Later in date he made a monument to another Lady Catherine Paston, daughter of Robert Bertie, first earl of Lindsey, and wife of Sir William Paston, who died in childbirth in 1636. This monument stands against the north wall of the chancel in Oxnead church, Norfolk, and is adorned with the armorial bearings of the Bertie and Paston families. The white marble bust of Lady Catherine Paston stands on a pedestal (plate xviii). 'A veil covers her head, falling to her shoulders, while her round full face, small mouth and receding chin seem to indicate that the features of "my lady Ketren his dear wife" were carefully portrayed by the sculptor who executed so large an amount of work for a family once famous in Norfolk, but now long extinct.

Two important monuments were executed in 1638, one to Sir Edward Coke, Lord Chief Justice, at Tittleshall, Norfolk, and one to Lord and Lady Spencer at Great Brington, Northamptonshire. Stone received £400 for the

¹ Under 1632 we find the following entry in the notebook: "I mad a chemny-pece for Mr. Paston, set up at Oxnete in Norfolk, and for the which I had £80, and on statue of Venes [Venus] and Cupet and had £50 for it; and 1 statue of Jupeter £25, and the 3-headed dog Serbro with a petestall £14, and Senes [Ceres], on Harcules and Marcury £50, and a tomb for my lady

Ketren his dear wife £200, and a letell chemny-pece in a banking hows £30, and on Ranes marbell tabell with a foot £15, and divres other things sent don to him from time to time, as paintings, arms, etc. And in May 1641 sent to him 3 statues, the on Appollow, Deano, and Juno, Agreed for £25 a paes with petestalls."

tomb at Tittleshall, and £600 for the splendid monument at Great Brington.

The finely sculptured effigy to Sir Edward Coke (plates xvii, no. 2 and xix) portrays this celebrated lawyer in the robes of the Lord Chief Justice and is placed on the top of a black marble sarcophagus. We learn from Stone's notebook that the effigy was executed under his direction by John Hargrave, one of his workmen, and he records that he paid him the sum of £15 for this work. The canopy over this tomb is supported by two columns, and on the curves of the broken pediment recline four figures representing the cardinal virtues.

The beautiful effigies to William, baron Spencer of Wormleighton,¹ and Penelope, his wife (plates xx and xxi) rest on a table-monument beneath a lofty baldacchino supported on eight black marble columns with Corinthian capitals. The fine tomb stands at the west end of the Spencer chapel in Great Brington church, Northamptonshire. The figures, under the stately canopy adorned with shields of arms, are well sculptured, and the cushions for both effigies are rich in arabesque patterns very beautifully executed. Lady Spencer wears the mantle of a peeress, her hands are long and slender, and her countenance betokens the nobility of her character. Her richly decorated collar of SS is an unusual ornament for a lady and is probably an allusion to the name of Spencer and was doubtless suggested by the knightly collars of SS of an earlier time. Stone records in his notebook an agreement with two of his workmen, John Hargrave and Richard White, who were paid £14 and £15 respectively for the effigies of Lord and Lady Spencer. These men and others were employed by Stone as journeymen statuaries who worked under his direction. With the possible exceptions of John Schurman² and Andrew Kearne,³ they do not seem to have caught

¹ At Althorp is a whole-length portrait of Penelope, Lady Spencer, painted by Vandyke.

² After working for Nicholas Stone, Schurman set up for himself. The prices he received from his patrons point to his not being very successful. He received £18 for the effigy to Sir Thomas Lucy for his tomb at Charlote, with an additional

50s. for polishing and glazing the work, and £18 for an effigy of Douglas, Lord Belhaven, in Holyrood House chapel.

³ Andrew Kearne, or Kerne, was Nicholas Stone's brother-in-law, and for sculptural figures and effigies he received about £7. If prices indicate anything, then it would appear that John Schurman was a better artist than Andrew Kearne.



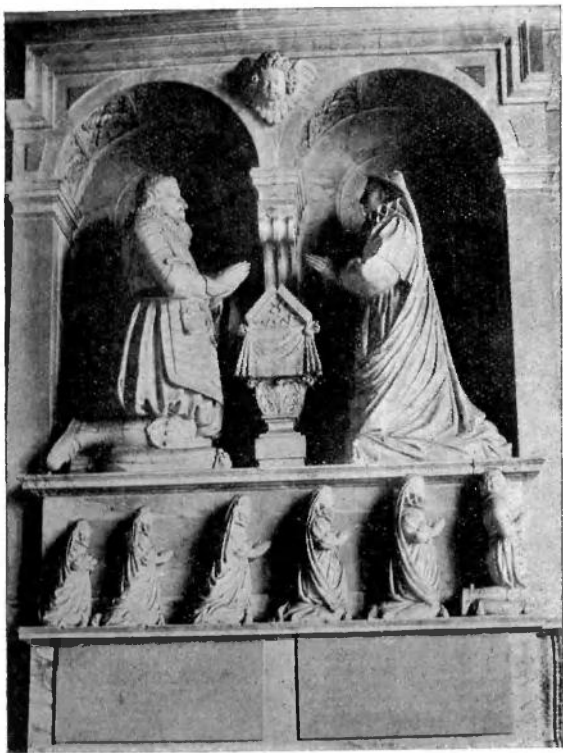
NO. I. ST. PAUL'S.
DR. DONNE, DEAN OF ST. PAUL'S (1631).

To face page 252.



PLATE XIV.

NO. 2. WALTHAMSTOW, ST. MARY'S.
SIR WILLIAM MERRY, KNT. (1633).



NO. I. ACTON BURNELL.
SIR HUMPHREY AND LADY LEE (1632).



NO. 2. RADLEY.
SIR WILLIAM AND LADY STONEHOUSE (1633).

anything of his ability or to have made a name for themselves after the death of their master.

Two monuments were made in 1639 for Holkham church, Norfolk. The effigy of Miles Armiger shows him kneeling under an arched canopy in ruff, trunk-hosen, and cloak. This mural tablet is on the south wall of the south chapel, and the monument to Meriall Coke and her husband, her parents, and her paternal grandparents occupies the east end of the same chapel (plate xxii). Below the inscription is a bas-relief containing kneeling figures representing John and Meriall Coke's fifteen children, six sons and nine daughters. Above the inscription are three panels, and each contains a pair of kneeling figures at a faldstool sculptured in relief. These figures portray, firstly, John and Meriall Coke, secondly, her parents, Anthony and Anne Wheateley, and thirdly, her paternal grandparents, William and Martha Wheateley. The costumes carefully denote the respective dates of the lady and her husband, her parents, and her grandparents. In the gable is the bust of a man, bareheaded, with beard and moustache. It is probably intended for John Coke, fourth son of Sir Edward Coke, Lord Chief Justice, and husband of Meriall Coke to whose memory this interesting and original monument was erected by her husband.

The last effigy from the chisel of Nicholas Stone was made in 1641 when the sculptor was commissioned to erect a monument to Sir John Wolstenholme, one of the richest merchants in England and a man who took a prominent part in the extension of English commerce, colonisation, and maritime discovery, for Wolstenholme Island, Cape and Sound, were all named after him. Sir John Wolstenholme built the old Stanmore church, and archbishop Laud, at that time bishop of London, wrote in his diary, "1632, Julii 17, Tuesday, I consecrated the church at Stanmore Magna in Middlesex, built by Sir John Wolstenham." Lysons¹ says that "on the north side of the communion table is the tomb of Sir John Wolstenholme, founder of the church, who died in 1639, and cost £200. The inscription is on a large slab of black marble, supported by four pillars, under which lies

¹ *Environs of London*, iii, 396.

the effigies of the deceased upon a mattress." In 1881 the effigy was removed to the new church at Stanmore and placed in a simple Gothic niche at the east end of the north aisle. This is a highly finished effigy and one of the most beautiful of the many fine works which Nicholas Stone's chisel has produced. The rich merchant and great traveller lies at rest, and we see him now, just as the men of the days of Charles I saw him, in doublet, ruff and gown (plate XXIII). We know well that his fine calm face, short cut hair, pointed beard and moustache, are a portrait of this interesting personality, for a plaster cast was taken when the coffin was opened in 1860, and this mask confirms the fact that the effigy is intended for a likeness.

Nicholas Stone died at Long Acre¹ in 1647, in his sixty-second year, and was interred in the old church of St. Martin's-in-the-Fields. His son Henry erected a monument to the memory of his father and his brother Nicholas. This mural tablet was placed on the north wall and was surmounted by the head of his father in profile. The epitaph read: "To the lasting memory of Nicholas Stone, Esq. master mason to his majesty, in his life-time esteemed for his knowledge in sculpture and architecture, which his works in many parts do testify, and, though made for others, prove monuments of his fame. He departed this life on the 24th of August, 1647, aged sixty-one, and lyeth buried near the pulpit in this church. Mary his wife and Nicholas his son lye also buried in the same grave. She died November 19th, and he on the 17th of September, 1647. H(enry) S(tone) posuit."

The three sons, Henry, Nicholas and John, followed in their father's footsteps as sculptors,² although the youngest had intended to take holy orders. The monumental effigies made by the sons never approached their father's work either in quantity or quality: from their own

¹ A deed, dated 5th June, 1636, conveyed a piece of ground from Francis, earl of Bedford, to "Nicholas Stone, Esq. of the parish of St. Martin's-in-the-Fields, master mason to the king." This plot of land formed part of Covent Garden and Long Acre, and extended back to a piece

of ground in the tenancy of the countess of Anglesey, and a piece of ground occupied by the earl of Pembroke's stables: *Notes and Queries*, 5th series.

² Portraits of the Stones are in Walpole's *Anecdotes of Painting in England*, ed. 1798. John Stone's portrait was painted by Lely.



NO. I. BRAMFIELD.
ARTHUR AND ELIZABETH COKE (1634).



PLATE XVI.

NO. 2. OXFORD, MAGDALEN COLLEGE CHAPEL.
JOHN AND THOMAS LYTTIELTON (1635).

notebooks it does not appear that Henry and John were very successful as statuaries, and most of the prices paid for their work were insignificant amounts. Henry Stone¹ died on 24th August, 1653, and was buried near to his father. John died in 1667 while comparatively a young man, and he never made any individual mark as a sculptor. The second son Nicholas showed more promise than either his elder or younger brother, for we are told that in Italy, where he studied with his brother Henry, he modelled after the antique so well that his works were sometimes mistaken for those of the best Italian sculptors.² He returned to England in 1642, death cut short his career and he passed away in the same year as his father.

The chief sculptor during the reign of Charles I was Hubert Le Soeur, a foreigner, and although he found a domicile in England, his consummate ability was of French, not English production. Nicholas Stone must take a second place to Hubert Le Soeur, who was head and shoulders above his contemporaries, yet his best work deserves high praise, and several of his effigies are remarkably fine and well executed. Besides Hubert Le Soeur and Nicholas Stone and his sons and pupils, there were other sculptors who made many excellent effigies possessing considerable charm and beauty. It was not then the fashion for a sculptor to carve his name on a tomb, and consequently the names of many men who produced these works of art in our churches during the reigns of James I and Charles I are quite unknown to us. It is fortunate that Nicholas Stone kept a careful record of his work in a notebook, otherwise we should have only been able to conjecture that he was the sculptor of many of the effigies mentioned in this paper.

"We owe," says Dallaway, "to Nicholas Stone, the full praise of having deviated with more success than his immediate predecessors from the stiff and Gothic style, yet his approaches towards classic grace were distant. During the time of his practice, the French, Flemings, or Italians brought to England sometimes the manner of Gougeon or Pilon, sometimes a debased imitation of

¹ A book of his sketches is preserved in the Soane Museum.

² Walpole's *Anecdotes of Painting in England*.

John of Bologna, and sometimes the taste of Bernini, but never a pure style nor sound principles.”¹ There is much truth in Dallaway’s criticism, although his works exhibit marks of haste and are carelessly and inaccurately compiled.

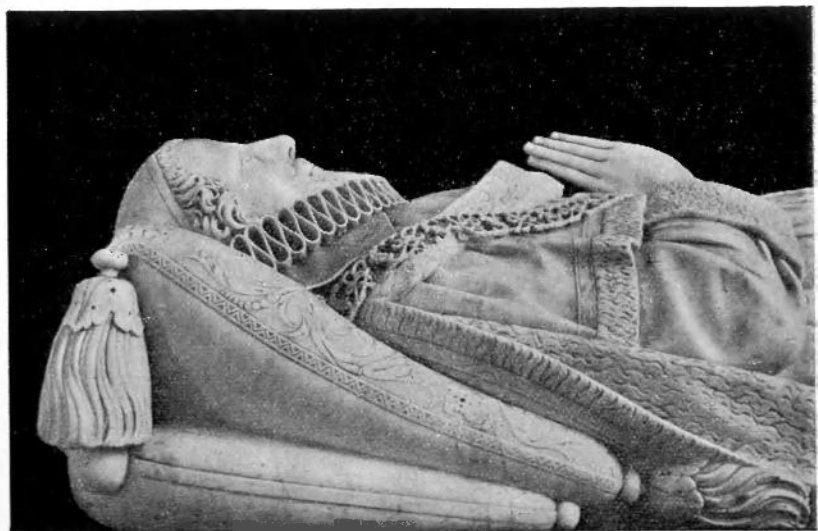
There is no doubt that some of Stone’s monuments and effigies are inferior to other work he produced both in conception and execution. We have already suggested that this was probably owing to the master leaving too much to be undertaken by his workmen while he himself was engaged on other duties connected with his various commissions either for the king or for private persons. At the same time it is not unlikely that some of his patrons did not leave him a free hand and insisted on their own poor and weak designs being carried out by the sculptor. When left to himself and using his own chisel, he was able to produce effigies like those of Sir Nicholas Bacon and his lady at Redgrave, Lady Cary at Stow-of-the-nine-churches, Sir John Wolstenholme, and many other beautiful works of art, indicating that he possessed considerable genius, and if he could not attain the high level of Hubert Le Soeur, he was, at anyrate, a sculptor who was thought highly of in his own time and whose work forms an interesting study in the history of English art.

In examining the effigy-work of Nicholas Stone we notice that his women, as a rule, are less characteristic than his men. Their faces are usually somewhat broad and full, and they are frequently represented with short loose hair descending in small curls. The details of each lady’s costume is well considered, and Stone portrays in many cases a coverchief over the head, falling to the feet and fastened to the bodice with a brooch. The hands and arms are placed in easy and natural positions, and in nearly all cases the hands are beautifully sculptured, having long fingers and well-shaped nails. Few sculptors have excelled Nicholas Stone in the delicacy and refinement of the hands he gave to his effigies. The details of armour, civilian costume, or robes of state are

¹ Nicholas Stone’s versatility was considerable, and in 1645 he published his *Enchiridion of Fortification*.



NO. 1. BRAMFIELD. ELIZABETH COKE (1634).



NO. 2. TITTLESHALL. SIR EDWARD COKE, LORD CHIEF JUSTICE (1638).

well arranged, and in most cases we believe that he intended the faces of the men and women he carved in effigy to be portraits. His greatest success was, undoubtedly, the delineation of elderly ladies. The effigy to dame Anne Bacon at Redgrave, Suffolk, is a most beautiful production from the sculptor's chisel, and an equally fine example is the effigy to Lady Elizabeth Cary at Stow-of-the-nine-churches, Northamptonshire, made during her lifetime.

The greater proportion of the effigies sculptured by Stone were probably intended for portraits. It is nearly certain that this would be the case with those executed during the lifetime of the person represented, like the one to Lady Elizabeth Cary, to the countess of Buckingham, Lady Stonehouse, and to Penelope, the virtuous consort of Baron Spencer.¹ In the case of Lady Cary the effigy was sculptured thirteen years before she died, while the one to Lady Spencer was carved twenty-nine years before her death. In these instances the faces of the effigies would certainly be careful likenesses.² The story so graphically told by Izaak Walton of the charcoal sketch made by "a choice painter" of Dr. Donne standing on an urn in his shroud, would be some guide to Nicholas Stone when he was commissioned by the poet's executors to carry out this design. When we compare the face of the earl of Northampton in Marc Gheerardt's picture of *The Conference* in the National Portrait Gallery with Stone's effigy of the earl in the chapel of Trinity Hospital, Greenwich, we feel sure that the scanty locks and beard and well defined features were characteristics which were caught by both painter and sculptor. The smaller of the two pictures of Sir Thomas Bodley in the Bodleian Library, Oxford, represents that generous benefactor late in life, and Stone's effigy in the ante-chapel of Merton College resembles it closely. A portrait of Orlando Gibbons by an unknown artist is in the Music School at Oxford, and although it is a very poor work of art, yet it is clear that both this picture and Stone's effigy of the famous composer are intended for likenesses. The marble

¹ Baron Spencer founded the Northampton races in 1632.

² See Albert Hartshorne, *Portraiture in recumbent Effigies*, 33.

bust of Lady Catherine Paston on her tomb in Oxnead church, Norfolk, must have been a portrait, for nothing less would have satisfied "her dear husband." The beautiful effigy to Sir John Wolstenholme, in Stanmore church, must also have been intended for a likeness of the wealthy merchant and explorer, for it so happens that a plaster cast was made from the dead man's face when the coffin was opened in 1860, and the face of the effigy strongly resembles the cast, although the effigy represents Sir John Wolstenholme at an earlier period of his life. It is quite probable that if material were accessible it could be demonstrated that all the effigies sculptured by Nicholas Stone were intended for likenesses, nevertheless we possess sufficient data to indicate that this was probably the case.

TOPOGRAPHICAL INDEX.

BERKSHIRE.

RADLEY (St. James) (plate xv, no. 2). Single-arched altar tomb having arch supported on side pilasters. Inscription on wall and shield of arms in a broken pediment. Eldest son, William, in dress of reign of Charles I, kneels on one knee at end of tomb. The other children, two sons, five daughters, and four infants dying at birth, are carved in relief on front of monument. Tomb of alabaster, painted and gilded. Cost £120; erected 1633.

Persons represented. (a) Sir William Stonehouse, bart. (1555-1631), created baronet 1628.¹ In doublet, cuffs, gown with wide open sleeves, ruff, hands placed on gown, head uncovered, hair worn long, beard trimmed, and moustaches slightly drooping. Length 5 ft. 7 ins.

(b) Elizabeth, Lady Stonehouse, dau. and heir of John Powell of Fulham, and wife of above. In pleated gown, bodice adorned with rosettes, waistband, sleeves caught up at elbows, plain cuffs, ruff, cap and coverchief. Right hand on coverchief and left holding small red book with gold edges. Length 5 ft. 5 ins.

ESSEX.

WALTHAMSTOW (St. Mary) (plates xiv, no. 2 and vi, no. 2). Mural tablet on east wall, 9 ft. by 5 ft. 2 ins. damaged in removal from earlier church and in forcing it into present position. Half-length effigies in oval

¹ Illustration in Bullock's *Nicholas Stone*, 21, 22.



OXNEAD. LADY CATHERINE PASTON (1639).

niches, 3 ft. by 2 ft. 3 ins. by 9 ins. Inscription below and panel on either side, 1 ft. 1 in. by 1 ft. containing heads of two sons and two daughters in relief. Cost £50; erected 1633.

Persons represented. (a) Sir William Merry, knt. Chief Controller, knighted in 1617.¹ In plate armour, breast-plate, shoulder-pieces, brassards, vambraces, elbow-cops, falling collar, plain cuffs, curly hair, short bushy beard, moustaches, right hand under left holding closed book. Height of half-length figure 2 ft. 6 ins.

(b) Dame Mary Merry, wife of above (d. 1632). In bodice with rosette in front, slashed sleeves caught up at elbow, waistband, cuffs, ruff, left hand on breast and right holding skull, loose hair descending in small curls, veil on head, face broad and full with large mouth. Height of half-length figure 2 ft. 6 ins.

HERTFORDSHIRE.

HATFIELD (St. Audrey). Black marble gravestone, 7 ft. by 3 ft. 4 ins. by 4 ins. with black-letter inscription, partly illegible,² on which is placed white marble slab, 5 ft. 1 in. by 1 ft. 10 ins. by 1½ ins. with effigy. Crest on base of slab. Originally in south chapel, now in Salisbury chapel. Cost £20.

Person represented. William Curle,³ Lord Warden of royal estates at Hatfield in reign of Elizabeth, churchwarden of Hatfield, d. 1617, aged 78. Carved on side in mezzo-relievo. Head uncovered, beard, drooping moustaches, loose cloth partially covering body. Length 5 ft. Effigy much worn.

WATFORD (St. Mary) (plate v, no. 2). Two-arched canopy on south wall of Essex chapel, 13 ft. 6 ins. long, supported on two pillars and wall-bracket, inscriptions on wall and on base, shields of arms and two kneeling figures, one blowing golden trumpet, on pediment. On low pedestal, 2 ft. 4 ins. by 3 ft. 2 ins. by 2 ft. 3½ ins. are kneeling figures, 4 ft. 2 ins. (1) His son Charles, in plate armour, trunk-hosen, cuffs and ruff. (2) His dau. Bridget, first wife of Robert Ratcliff, fifth earl of Sussex, in gown, bodice with tight sleeves, fur lined mantle with tippet, and coronet. Cost £260; erected 1619.

Person represented. Sir Charles Morison, knt. (1548-1599).⁴ In plate armour, breast and back-plates, eight taces, thigh-pieces, jambs, knee-cops, sollerets, rowel-spurs, shoulder-pieces, brassards, vambraces, elbow-cops, sword-belt and hangers, trunk-hosen, cuffs and ruff. Right hand on

¹ Illustration in Chancellor's *Monuments of Essex*, 376, and Bullock's *Nicholas Stone*, 25.

² See Clutterbuck's *Hertfordshire*, ii, 390, for inscription.

³ Clutterbuck's *Hertfordshire*, ii, 390; Cussan's *Hertfordshire*, ii, 277.

⁴ Cussan's *Hertfordshire*, iii, 197.

Sir John Morison marr. Dorothy Clark, completed mansion of Cassiobury which his father, Sir Richard Morison, had begun, High Sheriff for Herts. 1579.

right leg, beard and moustaches. Figure reposes on right arm placed on cushion. Length 5 ft. 6 ins.

WATFORD (St. Mary) (plates ix, no. 2 and xii, no. 2). North wall of Essex chapel. Canopy composed of two arches supported by four detached pillars and wall-brackets. Ionic capitals with festoons joining the volutes. Shield of arms above and crest at corners. Low pedestal, 2 ft. 5 ins. by 3 ft. 2 ins. by 2 ft. 3 ins. at east end supporting two figures kneeling on cushions. Elder boy, 3 ft. 1 in. in doublet, lace-edged falling collar, and long hair; younger boy in frock, collar, and hair in ringlets. Similar low pedestal at west end with kneeling figure, on cushion, of eldest daughter, Elizabeth Morison. Length of tomb 13 ft. 5 ins. Cost £400; erected 1630.

Persons represented. (a) Sir Charles Morison, knt. and bart. (1587-1628).¹ In plate armour, breast and back-plates, six taces, thigh-pieces, jambs, knee-cops, sollerets, shoulder-pieces, brassarts, vambraces, elbow-cops, ornamented sword-belt fastened at one end to breast-plate by hook and eye, rowel-spurs. Right hand laid on skull placed on cushion, and left on thigh. Length 6 ft.

(b) Mary, Lady Morison, second dau. and co-heir of Baptist Hicks, viscount Campden, and wife of above. In gown, bodice, ornamented belt, slashed sleeves caught up at elbows, lace-edged coverchief fastened to bodice by circular brooch with large stones surrounded by 24 smaller stones. Left hand on breast, having four fingers on coverchief and thumb on bodice, while right holds a fold of coverchief. Length 5 ft. 6 ins.

KENT.

CANTERBURY (the cathedral church) (plate xi, no. 1). Mural tablet, on north wall of nave, 6 ft. 6 ins. by 3 ft. 7 ins. Bust on low pedestal in black marble niche having carved pediment surmounted with shield of arms. Inscription below with scrolls and garlands. Cost £32; erected by widow in 1626.

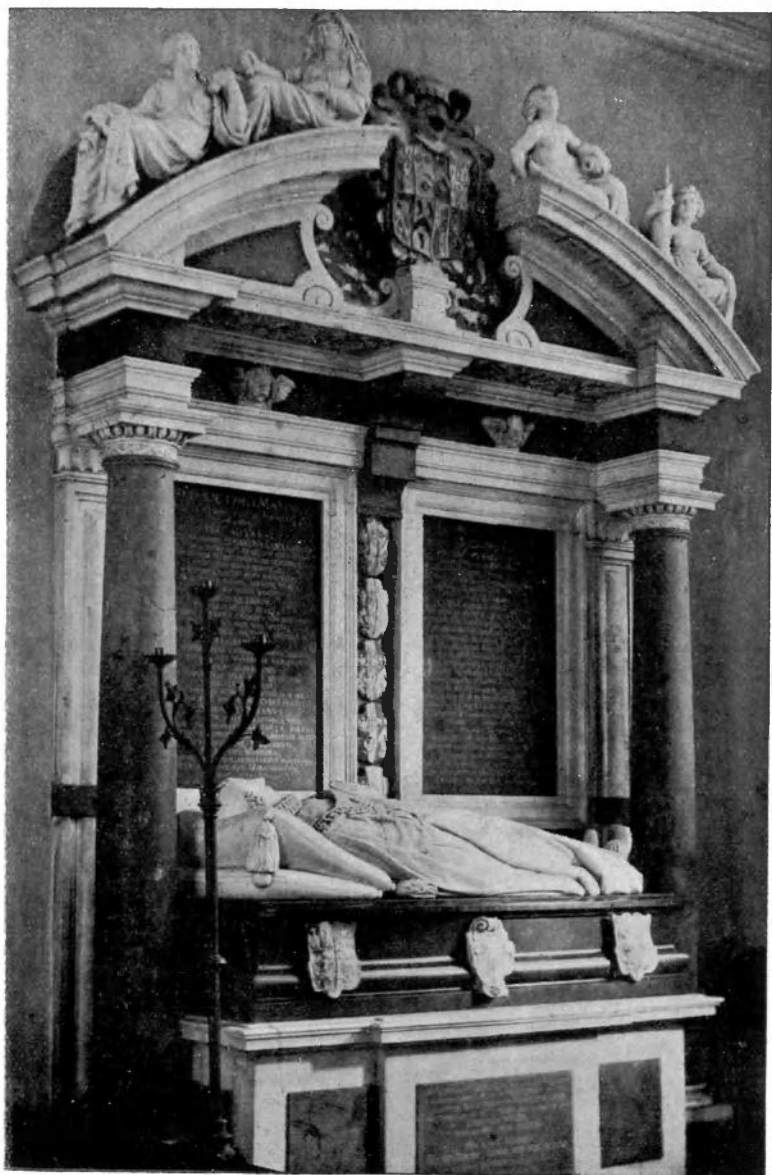
Person represented. Orlando Gibbons (1583-1625).² Head uncovered, short hair, pointed beard, long moustaches and nose damaged.

GREENWICH (chapel of Trinity Hospital) (plate i, no. 1). Originally in St. Mary-within-the-castle, Dover, damaged by fall of roof, and effigy and figures representing the cardinal virtues removed to Greenwich in 1696. Effigy now on south side of chapel of Trinity hospital; figures of virtues in ante-chapel. Cost £500; erected 1619.

¹ Created baronet 1611. M.P. for Herts. 1621 and 1624, and for St. Albans 1625 and 1626.

² Cowper's *Canterbury Cathedral*, 12, 281; illustration in Dark's *Canterbury Cathedral*, 51.

Orlando Gibbons was a musical composer. Mus. Doc. Cantab. organist of Chapel Royal, died of apoplexy at Canterbury when on his way to attend nuptials of Charles I: see *Dict. Nat. Biog.* xxi, 261.



TITTLESHALL. SIR EDWARD COKE, LORD CHIEF JUSTICE (1638).

Person represented. Henry Howard, first earl of Northampton¹ (1540-1614). In plate armour, breast-plate, eight taces, thigh-pieces, jambs, knee-cops, brassarts, vambraces, elbow-cops, slashed trunk-hosen, ruff, plain cuffs, belt, mantle, order of George and Garter. Kneels on cushion, hands in prayer, head uncovered, and moustaches. Lower part of legs destroyed. Effigy repaired after damage at Dover in 1696. Height 4 ft. 2 ins.

MERSHAM (St. John Baptist). Mural tablet, north wall of chancel, kneeling figure under canopy supporting shield of arms and two angels drawing curtains aside. Cost £30; erected 1626.

Person represented. Bridget,² second dau. of John Astley, gentleman of the Privy Chamber to queen Elizabeth and second wife of Sir Nicholas Knatchbull, knt. M.P. for Hythe, d. 1625 aged 54. In gown, bodice with tight sleeves, plain cuffs, coverchief, hands in prayer.

WINGHAM (St. Mary). Altar tomb having canopy supported by two black marble detached pillars with finely carved capitals and wall-bracket, on east wall of north chapel, formerly against north wall of chancel. Shield of arms in broken pediment with amorini on either side holding open book and flowers. Length 8 ft. 8 ins. height 15 ft. 8 ins. Cost £100; erected 1624.

Persons represented. (a) Sir Thomas Palmer,³ knt. and bart. d. 1625, aged 85 years. In plate armour engraved with scroll pattern, breast and back-plates, 7 taces, thigh-pieces, jambs, knee-cops, sollerets, rowel spurs, shoulder-pieces, brassarts, vambraces, elbow-cops, trunk-hosen, cuffs, collar edged with lace, head uncovered, beard trimmed, moustaches slightly drooping. Length 5 ft. 10 ins. Effigy somewhat mutilated.

(b) Margaret, Lady Palmer, dau. of John Poley of Suffolk, and wife of above. Died in the same year as her husband (1625), aged 83. In gown, bodice fastened with small buttons, tight sleeves, narrow embroidered waist-band, coverchief with embroidered edging, ruff and plain cuffs. Length 5 ft. 2 ins. Effigy somewhat mutilated.

LINCOLNSHIRE.

SOUTH CARLTON (St. John Baptist). Table tomb in centre of Monson chapel having heavy baldacchino supported on six pillars, also six iron supports

¹ *Lewisbam Antiq. Soc. Trans.* (1898). "Trinity Hospital, Greenwich," by A. C. Bradford; Lyson's; Tatham's *Drawings as reconstruction of Tomb*, 1838; Drawings, 32364, Brit. Mus.; Stow's *London*, ed. Strype, app. 1, 9394; Bullock's *Nicholas Stone*, 7; Chancellor's *Lives of British Sculptors*, 27.

Henry Howard, first earl of Northampton, was the second son of the earl of Surrey, educated at Cambridge, unsuccessfully sought court favour in reign of

Elizabeth, but James I heaped high honours and offices upon him, creating him earl of Northampton, Lord Privy Seal, and Warden of Cinque Ports. He disgraced himself with assisting in intrigues with his grand-niece, countess of Essex, and Carr, and was strongly suspected of complicity in murder of Overbury: see *Dict. Nat. Biog.* xxxviii, 28.

² Parson's *Monuments of Kent*.

³ Hasted's *Kent*, iii, 702.

of later date, with shields of arms and inscription. On low platform round the tomb were kneeling figures, and fragments remaining indicate there were four sons and seven daughters. It is said that the parliamentarians wantonly damaged this monument as the Monson family were royalists. The tomb was erected by Sir Thomas Monson in 1625 to his father and mother. Cost £100.

Persons represented. (a) Sir John Monson,¹ knt. d. 1593. In plate armour engraved with scroll pattern, breast-plate, 6 taces, thigh-pieces, jambs, knee-cops, gorget of plate, shoulder-pieces, brassarts, vambraces, elbow-cops, sword, embossed belt and hangers fastened to breast-plate with hook and eye, trunk-hosen, plain cuffs, collar, hair worn long, pointed beard, and moustaches. Effigy sadly mutilated and only 3 ft. 10 ins. of upper portion remaining.

(b) Dame Jane Monson, dau. of Robert Dighton of Little Sturton, Lincolnshire, and wife of above, d. 1624. In pleated gown, bodice with attached embroidered sleeves, narrow waist-band, mantle with embroidered edging, large ruff, coverchief, hair worn in ringlets, face mutilated.

MIDDLESEX.

HADLEY (St. Mary) (plate iv, no. 2). Mural tablet on west wall of south aisle, formerly on north wall of chancel. Shields of arms in broken pediment supported by two pillars. The two half-length figures in oval frames, 2 ft. 7 ins. by 2 ft. 10 ins. On ledge below, kneeling figures of three daughters, Mary, 17 ins. Elizabeth, 15 ins. and Katherine, 13 ins. in gowns, stomachers, farthingales and cuffs. One has large square collar, the other two have ruffs. Height 11 ft. width 6 ft. 6 ins. Cost £80; erected 1616.

Persons represented. (a) Sir Roger Wilbraham, knt.² Solicitor General in Ireland during reign of queen Elizabeth and Master of the Requests to James I, d. 1616. In doublet with plain cuffs, gown, ruff, head uncovered, pointed beard, moustaches, left hand on breast and right on skull. Height 2 ft. 2 ins.

(b) Dame Mary Wilbraham, wife of above. In gown, farthingales, stomacher adorned with rosettes, tight sleeves with long plain cuffs, voluminous and wide-spreading head-dress, starched or wired. Hands closed naturally. Height 2 ft.

LONDON (chapel of the Charterhouse) (plate iii, no. 1). Against south wall of north aisle. Canopy, supported by two pillars, consists of bas relief of brethren in chapel as a frieze with Sutton's coat of arms above. Statuettes of the virtues with labour, rest, plenty, poverty, and amorini adorn various cornices. The inscription is supported by two captains in allusion to Sutton's profession, and above is an hour-glass over a death's head, between Cupid blowing bubbles and Time with scythe. Monument painted and gilded. The iron grille is of later date and probably belongs

¹ Allen's *Hist. of Lincolnshire*, ii, 57.

² Lyson's *Environs of London*, ii, 520.

to some earlier tomb. Height 25 ft. length 11 ft. 4 ins. Cost £400, including the tablet to Mr. Law. Erected 1615.

Person represented. Thomas Sutton (1532-1611) founder of the Charterhouse.¹ In doublet, sleeveless gown lined and edged with fur, shoes (10 ins.), head uncovered, pointed beard, moustaches, hands in prayer. Length 5 ft. 9 ins.

LONDON (chapel of the Charterhouse) (plate II, no. 2). Mural tablet, painted and gilded, above arch in west wall. Beneath the half-length figure is a skull and on canopy a cupid blowing bubbles. Canopy supported by two angels with long necks and short wings. Erected 1615.

Person represented. John Law,² executor to Thomas Sutton, d. 1614 aged 61. In doublet, black gown with pleated sleeves, ruff, head uncovered, black hair, pointed beard and moustaches.

LONDON (St. Andrew's Undershaft). Destroyed monument. Cost £40; erected 1634.

Person represented. "Mr. Harrison."

LONDON (St. Michael's, Crooked Lane). Destroyed monument. Cost £100; erected 1635.

Person represented. "Mrs. Wything."

LONDON (Aldermanbury). Destroyed monument. Cost £100; erected 1617.

Person represented. Sir Thomas Hayes, knt.

LONDON (St. Paul's cathedral church) (plate XIV, no. 1). Effigy standing in niche in south quire aisle, is one of the few monumental remains which survived the great fire of 1666. Cost £120, of which £60 was paid in plate; erected 1631.

Person represented. John Donne (1570-1631), poet and divine, dean of St. Paul's.³ In shroud standing on an urn.⁴ Effigy 6 ft. 5 ins. urn 1 ft. 6 ins.

¹ Illustration in Davis's *Historical Sketch of Charterhouse*, 39, and Bullock's *Nicholas Stone*, 8; Chancellor's *Lives of British Sculptors*, 27.

In early life Thomas Sutton was secretary to certain noblemen, then he followed a military career, saw active service in the north, and rose to be master and surveyor of the ordnance in the northern parts of the realm. While in the north he leased land from the bishop of Durham on which he discovered coal. This laid the basis of his vast fortune. His wife's death in 1602 quickened his charitable intentions, and in 1611 he purchased the estate of the dissolved Charterhouse and obtained letters patent to found a hospital there, subsequently endowing it with the bulk of his property. See *Dict. Nat. Biog.* IV, 185.

² Davis's *Historical Sketch of Charterhouse*, 39; illustration in Bullock's *Nicholas Stone*, 5.

³ Izaak Walton's *Life of Donne*, 17; *Dict. Nat. Biog.* xv, 231; Chancellor's *Lives of British Sculptors*, 28; illustration in Bullock's *Nicholas Stone*, II, and in Dugdale's *Hist. of St. Paul's*, 62.

John Donne studied at Oxford and Cambridge and then entered at Lincoln's Inn; secretary to Lord Chancellor Ellesmere; took holy orders, became select preacher at Lincoln's Inn, made one of the king's chaplains, appointed dean of St. Paul's, and was prolocutor of Convocation in 1623-1624. As a poet he was the precursor of Cowley, and may be deemed to be the founder of what Dr. Johnson calls the metaphysical class of poetry. See Izaak Walton's *Life of Donne*; *Dict. Nat. Biog.* xv, 223-234.

⁴ See account in Izaak Walton's *Life of Donne*, how he stood on a wooden urn in his winding-sheet, so that a life-sized charcoal sketch might be made of him.

LONDON (Westminster abbey church, St. Nicholas chapel) (plate ix, no. 1). Altar tomb, 7 ft. 6 ins. by 5 ft. by 4 ft. 3 ins. near centre of chapel. Inscription on either side and panels of arms at the ends which abruptly stop the mouldings. Curved angle blocks are employed. Cost £560; erected 1631.

Persons represented. (a) Sir George Villiers,¹ of Brooksby, Leicestershire, knt. father of George Villiers, first duke of Buckingham, d. 1605.² In plate armour, breast and back-plates, taces, thigh-pieces, jambs, knee-cops, sollerets, rowel-spurs, shoulder-pieces, brassarts, vambraces, elbow-cops, trunk-hosen, narrow belt, scarf over breast crossing right shoulder, sword on left side, hands laid on breast, head in helmet with visor raised, plume of ostrich feathers, expanded at the head over double cushions. His armorial bearings were a cross five escallops, and the skirts of his doublet are also bordered with escallop shells. Lion couchant at feet. Length 5 ft. 4 ins.

(b) Mary, countess of Buckingham,³ d. 1632. In gown, bodice, slashed sleeves with bows near elbows, small ruffs at wrists, necklace of jewels with jewelled cross, ruff, veil on head, ermine-lined mantle, with ermine tippet, loose curls descending under coronet, hands in prayer.

LONDON (Westminster abbey church, St. Paul's chapel) (plate x). Altar tomb against north wall, 6 ft. 5 ins. by 4 ft. 8 ins. by 1 ft. 6 ins. inscription above, and canopy supported by two black marble Ionic columns. In the broken pediment is a shield of arms with supporters. Cost £200 and an old tomb; erected 1640.

Person represented. Sir Dudley Carleton, viscount Dorchester (1573-1632).⁴ In robes with ermine-lined mantle, ruff, lace cuffs, coronet, long hair, pointed beard and moustaches. Figure reposes on right elbow placed on large cushion, left hand holds sword. Effigy 5 ft. 11 ins.

LONDON (Westminster abbey church, St. John's chapel) (plate viii, no. 2). The large base contains sunken panel, 5 ft. by 2 ft. 4 ins. carved in low relief shewing general on horseback directing troops in marshy land with fortifications in background. Tall pedestal with statue of Sir George Holles as a Roman general in broken pediment, while statues of Bellona and Pallas adorn the curves. Cost £100.

¹ Stanley's *Westminster Abbey*, 225; Bond's *Westminster Abbey*, 188; Bradley's *Westminster Abbey*, 239; Neal's *Westminster Abbey*, 62; Chancellor's *Lives of British Sculptors*, 31; illustrations in Ackerman's *Westminster Abbey*, ii, 121; Dart's *Westminster Abbey*, i, 140, ii, 121, and Bullock's *Nicholas Stone*, 15.

² See Clarendon, i, 74-78.

³ Dau. of Anthony Beaumont of Glenfield, Leicestershire, waiting gentlewoman in household of Lady Beaumont of Cole Orton, marr. Sir George Villiers of

Brooksby, created countess of Buckingham by James I at the request of her son George, first duke of Buckingham. See Clarendon, i, 79.

⁴ Neal's *Westminster Abbey*, ii, 78; Stanley's *Westminster Abbey*, 224; Bullock's *Nicholas Stone*, 16; illustration in Ackermann's *Westminster Abbey*, ii, 172.

Sir Dudley Carleton was a diplomatist, ambassador to States-General of Holland (1616-1618); appointed secretary of state (1616-1628), an office he held till his death. See *Dict. Nat. Biog.* ix, 87-90.

Person represented. Sir George Holles, knt. (1575-1626).¹ In armour of Roman general, tunic under lorica with lambrequins covered with metal studs depending from leather bands dagged at the edges, helmet, paludamentum on shoulders, right hand holds staff and left a rectangular shield adorned with armorial bearing of his family.

LONDON (Westminster abbey church, St. Edmund's chapel) (plate viii, no. 1). The seated statue of the Hon. Francis Holles is placed on a circular pedestal, 4 ft. 9 ins. having ornamented mouldings at the base. Carved in relief upon the shaft are two female heads supporting large wreath of fruit, flowers, and leaves, and between them on one side is placed the inscription. Cost £50.

Person represented. Hon. Francis Holles,² youngest son of John, earl of Clare, distinguished himself in the wars in Belgium, d. 1622 aged 18 years. In armour of a Roman soldier, tunic under lorica with lambrequins, helmet, right hand on knee, and left on top of a circular shield inscribed with the arms of Holles. Height of figure 4 ft. 7 ins.

STANMORE (St. John the Evangelist) (plate xxiii). The original tomb was in old Stanmore church which Sir John Wolstenholme built, but the effigy was removed in 1881 to the new church and placed in a simple Gothic niche at east end of north aisle. Cost £200; erected 1641.

Person represented. Sir John Wolstenholme, knt. (1562-1639).³ In doublet, narrow belt fastened with bow, plain cuffs, gown with open sleeves, head uncovered, short hair, pointed beard and moustaches. Effigy 6 ft.

STANWELL (St. Mary) (plate vii, no. 2). Monument against north wall of chancel. Inscription well designed, showing wreaths of flowers and fruit. Trabiated canopy with broken pediment and escutcheons of arms supported by black marble columns, 6 ft. Carved curtains hide bare corners and are swung round side pillars, while the two figures kneel at faldstool carved with cherubs whose wings hold the desks. Length 8 ft. 10½ ins. Cost £215; erected 1623.

¹ Neale's *Westminster Abbey*, ii, 178; Stanley's *Westminster Abbey*, 221; Bond's *Westminster Abbey*, 264; Chancellor's *Lives of British Sculptors*, 31; illustrations in Ackermann's *Westminster Abbey*, ii, 172; Dart's *Westminster Abbey*, ii, 130; Bullock's *Nicholas Stone*, 14.

Sir George Holles was brother to John, earl of Clare, maior-general of English troops in service of States-General of Holland under Sir Francis Vere. He distinguished himself in battle of Nieuport in Belgium, where in 1600 the Dutch and English under the Grave Maurice obtained a victory over the Spaniards under archduke Albert.

² Ackermann's *Westminster Abbey*, ii, 14; Neale's *Westminster Abbey*, 57;

Stanley's *Westminster Abbey*, 221; Bond's *Westminster Abbey*, 184; Chancellor's *Lives of British Sculptors*, 31; illustrations in Dart's *Westminster Abbey*, i, 111; Bullock's *Nicholas Stone*, 15.

³ Tavenor-Perry's *Memorials of Old Middlesex*, 68; Lyson's *Environs of London*, iii, 396; illustration in Bullock's *Nicholas Stone*, 32.

Sir John Wolstenholme was a merchant adventurer, one of the richest men of London, took prominent part in extension of English commerce, colonisation, and maritime discovery. Wolstenholme Island, Cape, and Sound were called after him. Knighted 1617. See *Dict. Nat. Biog.* lxii, 344.

Persons represented. (a) Thomas, Lord Knyvett of Escrick (d. 1622).¹ In-trunk-hosen, slashed and embroidered, doublet, ruffs at wrists, gown edged with fur, fur-lined mantle and M.A. hood (degree conferred when queen Elizabeth visited Oxford, 1592), head uncovered, hands in prayer, kneels on cushion on right of faldstool. Effigy 4 ft. 4 ins.

(b) Elizabeth, Lady Knyvett, dau. of Sir Roland Hayward, marr. (1) Richard Warren of Essex; (2) Thomas Knyvett, d. 1622. Effigy 4 ft. 4 ins. In gown, bodice adorned with strips of embroidery, tight sleeves, plain cuffs fastened with six buttons, mantle edged with fur and fur tippet, ruff, gold chain round neck, coverchief, kneels on cushion on left of faldstool. Effigy 4 ft. 4 ins.

NORFOLK.

EMNETH (St. Edmund). Monument in north-east corner of south chapel. Table tomb, 7 ft. 4 ins. by 5 ft. 1½ ins. by 2 ft. 10½ ins. having baldacchino with shields of arms supported on columns. This painted and gilded monument is mentioned in the notebook, however no date given, but as it is inserted between two dated 1617, it was, therefore, probably made that year. Cost £95.

Persons represented. (a) Sir Thomas Hewar,² of Oxburg Hall, knt. In plate armour, breast-plate, taces, thigh-pieces, jambs, knee-cops, sollerets, rowel-spurs, plate gorget, shoulder-pieces, brassarts, vambraces, elbow-cops, narrow belt fastened to breast-plate with hook and eye, trunk-hosen, hands raised in prayer (badly restored), ruff, head uncovered, pointed beard and moustaches. Effigy 5 ft. 6 ins.

(b) Dame Emma Hewar, wife of above. In black pleated gown, black stomacher, straight and formal, with front fitted with pleated muslin having invected edging, attached tight sleeves, with plain cuffs, black mantle, black head-dress, voluminous and widely spreading, starched or wired, hands raised in prayer, badly restored. Effigy 5 ft. 4 ins.

EMNETH (St. Edmund). Recess in east wall of south chapel, 2 ft. 6½ ins. by 1 ft. 4 ins. with vase above filled with leaves.

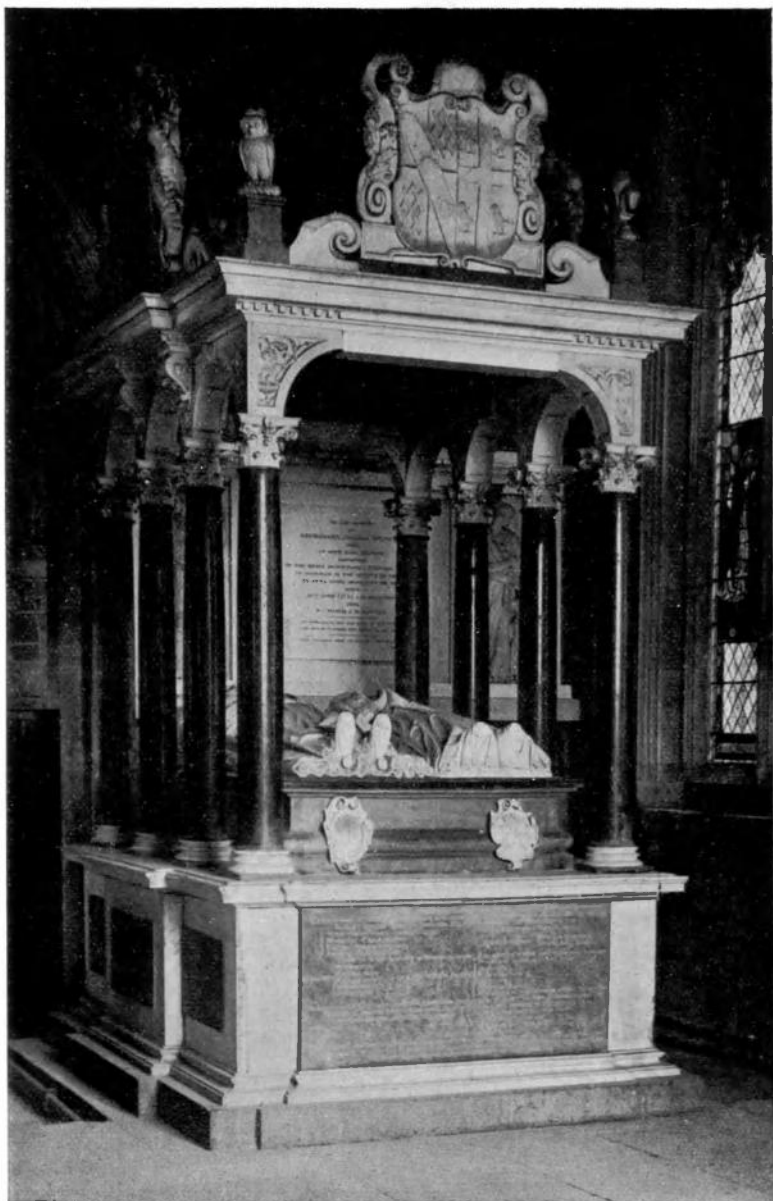
Person represented. Infant child of Sir Thomas and dame Emma Hewar. In long dress with bodice adorned with small lappets and scalloped edging, cuffs, collar edged with lace, curly hair, head resting on cushion placed on skull. Effigy 2 ft.

¹ Lyson's *Parishes of Middlesex*, 259; *Gent. Mag.* (1794), pt. i, 313; Tavenor-Perry's *Memorials of Old Middlesex*, 71; illustration in Bullock's *Nicholas Stone*, 12, 13.

Lord Knyvett was Gentleman of Privy Chamber to queen Elizabeth, M.P. for Thetford, 1601. James I gave him manor of Stanwell and knighted him 1603. On

4th Nov. 1605 he searched cellars of houses of parliament and discovered powder; Fawkes confessed to him the plot. James I confided his dau. Mary to him to be educated. She died at Stanwell, 1607, and James created him Baron of Escrick. See *Dict. Nat. Biog.* xxxi, 340.

² Blomefield's *Norfolk*, viii, 407; Bullock's *Nicholas Stone*, 8.



GREAT BRINGTON. LORD AND LADY SPENCER (1638).

HOLKHAM (St. Withiburga). Mural tablet, 7 ft. 11 ins. by 4 ft. 2 ins. on south wall of south chapel. Kneeling figure in arched recess with inscription below and shield of arms above. Erected 1639.

Person represented. Miles Armiger¹ (1575-1639), son of William Armiger. Height of figure 3 ft. 5 ins. In doublet, trunk-hosen, belt, sword on left side, mantle and tippet, ruff, head uncovered, pointed beard, moustaches, hands in prayer, kneels at faldstool on cushion.

HOLKHAM (St. Withiburga) (plate xxii). Monument at east end of south chapel. Below inscription is a panel, 6 ft. 3½ ins. by 1 ft. 4 ins. containing kneeling effigies in high relief of the children, six sons and nine daughters, of John and Meriall Coke. The sons in doublets, trunk-hosen, mantles, ruffs, and uncovered heads; daughters in gowns, bodices and hoods. Above are pairs of kneeling effigies at faldstools, firstly, John and Meriall Coke; secondly, Anthony and Anne Wheately; and thirdly, William and Martha Wheately. In the gable is the half figure of John Coke, in doublet, gown, ruff, and head uncovered. Over each pair of effigies is a shield of arms of Wheately, Coke, Armiger and Skinner. Length 10 ft. 7 ins; height 6 ft. 8 ins.

Monument erected by John Coke to memory of his wife Meriall Coke in 1639.

Persons represented. (a) John Coke of Holkham,² fourth son of Rt. Hon. Sir Edward Coke, knt. Lord Chief Justice. In doublet, trunk-hosen, mantle, ruff, hands in prayer, head uncovered, pointed beard, moustaches.

(b) Meriall Coke, dau. of Anthony Wheately, marr. John Coke of Holkham, d. 1636. In gown, bodice, attached sleeves caught up at elbow, ruff, coverchief, hands in prayer.

(c) Anthony Wheately of Hill Hall, Holkham, father of Meriall Coke. In doublet, trunk-hosen, mantle, ruff, pointed beard, moustaches, head uncovered, hands in prayer.

(d) Anne Wheately, dau. of William Armiger, and wife of Anthony Wheately, mother of Meriall Coke. In gown, farthingale, stomacher, mantle, head-dress, wide spreading and voluminous, starched or wired, hands in prayer.

(e) William Wheately, prothonotary in Court of Common Pleas, grandfather of Meriall Coke. In doublet, gown with open sleeves, ruff, head uncovered, pointed beard, moustaches, hands in prayer.

(f) Martha Wheately (born Skinner), grandmother of Meriall Coke. In gown, bodice, tight sleeves, ruff, cap with lappets turned over head hands in prayer.

NORWICH (St. George's Tombland). Mural tablet, painted and gilded, on east wall of north chapel, now occupied by organ. Under two arches kneel the figures at faldstool. Entablature supported on two columns

¹ Blomefield's *Norfolk*, ix, 241.

² *ibid.* ix, 241.

holds shields of arms of Anguish, Thurston, and the Mercer Company. Inscription below on two panels with a painted head of a lady in voluminous spreading head-dress, surmounted by a golden crown. Cost £20; erected 1617.

Persons represented. (a) Alderman Thomas Anguish,¹ mercer, sometime mayor of Norwich, d. 1617. In black doublet, trunk-hosen, red gown with open sleeves, ruff, hands in prayer, skull cap, kneels at faldstool with seven sons behind in doublets, trunk-hosen, and mantles, also two infants in swaddling-clothes with heads resting on skulls. Height of effigy 1 ft. 4 ins.

(b) Elizabeth Anguish, dau. of Edmund Thurston, and wife of above, d. 1619. In black gown, bodice, attached sleeves, ruff, cap with lappet turned over the head, hands in prayer, kneels at faldstool with three daughters behind holding skulls and dressed like their mother. Height of effigy 1 ft. 4 ins.

OXNEAD (St. Michael) (plate xviii). Altar tomb, 7 ft. 7 ins. by 3 ft. against north wall of chancel on which stands niche, 6 ft. 1½ ins. by 3 ft. 8 ins. by 10¾ ins. containing bust of Lady Catherine Paston. On either side are white marble slabs, 4 ft. 3½ ins. by 1 ft. 6 ins. with inscription. On both sides of niche and below the bust are the arms of Paston and Bertie. Two mutilated amorini were probably on the pediment originally, or above alabaster drapery over the two white marble slabs. A band of white marble placed across the niche detracts from the bust. Lady Catherine Paston died in 1636 and the final payment for the monument was made in 1639. Cost £200.

Person represented. Catherine, Lady Paston,² dau. of Robert Bertie, first earl of Lindsey, wife of Sir William Paston, died in childbirth. In low-necked bodice, cut square, edged with lace and rosette in centre, veil on head falling to shoulders, large pearl ear-rings, necklace of pearls, hair descending in small curls, small mouth, receding chin. Bust 1 ft. 10 ins.

PASTON (St. Margaret) (plate xii, no. 1). Altar tomb against north chancel wall with two-arched canopy supported by two detached red-veined marble columns, with shield of arms above and two female draped statues reclining on roof of gable. Cost £340; erected 1629.

Person represented. Dame Catherine Paston, dau. of Sir John Knevitt, knt. wife of Sir Edmund Paston, knt. d. 1628. In gown, bodice embroidered with vertical narrow strips, slashed sleeves caught up at elbows, cuffs, gold circlet of fleur de lys round forehead, coverchief with lace edging, hair descending in small curls, brooch on breast with gold chain attached, passing round neck, fastened on left shoulder, armillae on both wrists, repose on right elbow placed on cushion, left hand holds edge of coverchief. Effigy 5 ft. 10 ins.

TITTLESHALL (St. Mary) (plate xvii, no. 2, and xix). Altar tomb against north wall of chancel with black marble sarcophagus, on which

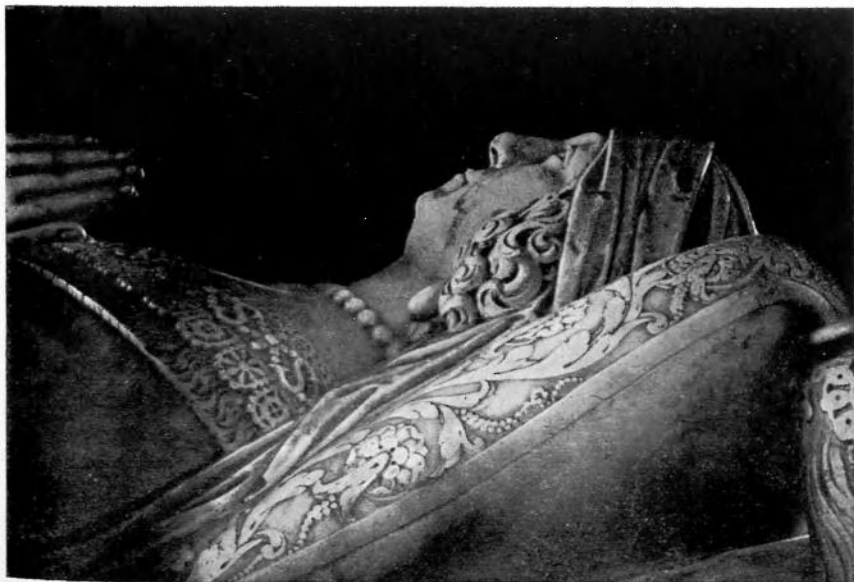
¹ Blomefield's *Norfolk*, iv, 165.

² *ibid.* vi, 494.



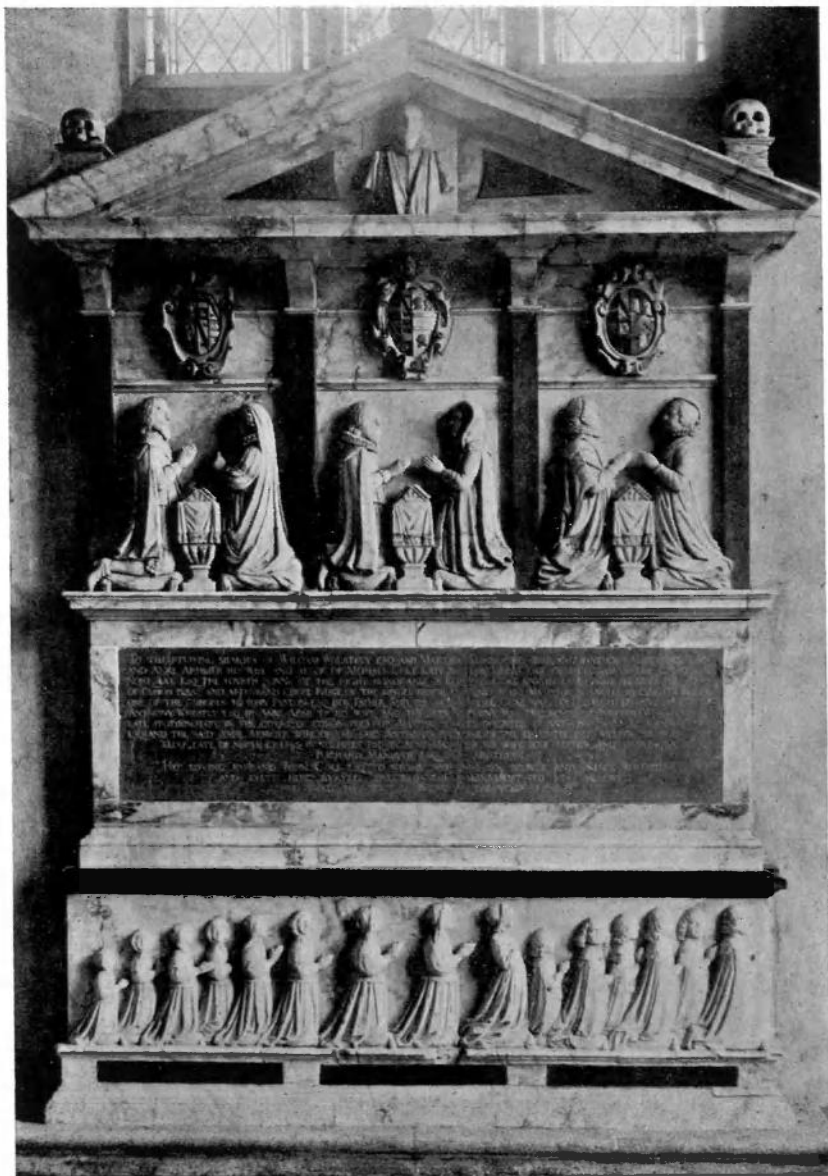
NO. I. GREAT BRINGTON.

WILLIAM SPENCER, SECOND BARON SPENCER OF WORMLEIGHTON (1638).



NO. 2. GREAT BRINGTON.

PENELOPE, LADY SPENCER, WIFE OF THE ABOVE (1638).



HOLKHAM.

JOHN AND MERIAL COKE, HER PARENTS AND PATERNAL GRANDPARENTS (1639).

is laid the recumbent effigy under canopy supported on two black marble columns. Shield of arms in broken pediment, and draped statues, representing Prudence, Justice, Patience, and Fortitude, recline on the two curves. Epitaph records in English chief facts of Sir Edward Coke's life, and in Latin his virtues and genius. Cost £400; erected 1638.

Person represented. Sir Edward Coke (1552-1634), judge and law writer.¹ In robes of Lord Chief Justice, gown with edging of fur fastened with sash tied in front, tippet with narrow border of scroll-pattern and edging of fur, hood, fur-lined mantle, ruff, coif, collar of SS, hands in prayer. Effigy 5 ft. 9 ins.

NORTHAMPTONSHIRE.

GREAT BRINGTON (plates xx and xxi). Tomb standing at west end of Spencer chapel. On the base, 8 ft. 6 ins. by 6 ft. 5½ ins. by 3 ft. 2 ins. are placed the effigies on low table, 6 ft. 2½ ins. by 4 ft. 3 ins. by 1 ft. 3 ins. under white marble canopy adorned with shields of arms, resting on eight black marble Corinthian columns with white marble bases and capitals. Cost £600; erected 1638.

Persons represented. (a) William Spencer, second baron Spencer of Wormleighton² (1591-1636). In baron's robes, gown and tippet, deep falling collar edged with lace, badge of order of Bath suspended on broad ribbon, elegant sword on left side with a scallop shell at hilt in allusion to the arms of Spencer, high-heeled shoes with square toes, hands in prayer, head uncovered, pointed beard, moustaches, and embroidered cushion under head. Effigy 5 ft. 8 ins.

(b) Penelope, Lady Spencer, dau. of Henry Wriothesley, third earl of Southampton, wife of above. In gown edged with wavy pattern at bottom, low-necked bodice with wide sleeves terminating in double lace ruffs, armillae, mantle lined with ermine looped up at waist and falling in well arranged folds over feet, pearl necklace with pendant, coverchief, pearl ear-rings, head on embroidered cushion. A richly decorated collar of SS is worn. This latter is an unusual ornament for a lady, and is probably an allusion to the name Spencer, and was, doubtless, suggested by the knightly SS collars of an earlier time.

¹ Blomefield's *Norfolk*, x, 70; illustration in Bullock's *Nicholas Stone*, 26.

The rise of Sir Richard Coke was rapid; he became speaker of House of Commons 1593, attorney-general 1594, Chief Justice of King's Bench 1613. Showed great rancour in prosecutions of Essex, Southampton and Raleigh; later vindicated national liberties. Removed from bench on trivial grounds, but his conduct in parliament from 1620, being leader of popular party as opponent to Spain and monopolies, estranged him for ever from court party. Petition of Rights was largely his work. See Johnson's *Life of Coke*; *Dict. Nat. Biog.* xi, 229-244.

² *Victoria Hist. of Northants.* i, 421; Bridge's *Northants.* 475-6; illustrations in Baker's *Northants.* i, 98; Hartshorn's *Northants. Effigies*, 46; Bullock's *Nicholas Stone*, 30.

William Spencer, second baron Spencer of Wormleighton, was created knight of the order of the Bath, 1616; succeeded his father, Robert Spencer, as baron Spencer of Wormleighton in 1627; zealous supporter of horse-racing; entertained Charles I and Henrietta Maria at Althorpe. His wife entertained in great state at Althorpe and was fond of society of physicians.

STOW-OF-THE-NINE-CHURCHES (St. Michael) (plate v, r. tomb, 7 ft. by 3 ft. 8 ins. by 3 ft. south side of chancel, on wall adorned with plain pilasters, shields of arms, and inscriptions of ribbons and cherubs. Cost £220; erected 1617.

Person represented. Hon. Elizabeth, dame Cary (1549–1617) dau. and co-heiress of John, Lord Latimer, successively wife of Sir Danvers, knt. and Sir Edmund Cary, knt.¹ In gown with border at bottom, 4 ins. wide, embroidered bodice fastened with buttons and tight sleeves of same material, cuffs with lace mantle and tippet lined with fur and fastened by large brooch of stones, right hand laid on bodice and left holds edge of mantle or veil or hood, embroidered cushion under head rests on the back of a griffin, while another holds a shield at feet. The effigy was erected 1 year before the death of the lady, and is probably an excellent effigy 5 ft. 2 ins.

NORTHUMBERLAND.

NEWCASTLE-UPON-TYNE (St. Nicholas). Tomb and effigy in “restoration” of St. Nicholas, and the monument apparently has been broken up and sold, as the *Newcastle Chronicle* for 9th Dec. 1815 mentions the sale of the tomb, giving the length as 18 ft. 12 in. Brand says it stood in north-east corner of the church. erected 1615.

Persons represented. (a) Sir George Selby,² knt. merchant, alderman of Newcastle-upon-Tyne and four times mayor, knt. d. 1625 aged 68 years. The effigy is illustrated in Brand's *Newcastle-upon-Tyne*, showing the knight in armour, with breast-plate, sword, brassards, vambraces, elbow-cops (hands broken), taces, trunk pieces, knee-cops (legs lost below knees), ruff, head uncovered.

(b) Dame Margaret Selby, wife of above. From Brand's *Newcastle-upon-Tyne* it can be seen that the lady is in a pleated gown.

OXFORDSHIRE.

OXFORD (New College chapel) (plate xi, no. 2). Mural effigy in wall of ante-chapel. Half-length figure in shallow niche supported on bracket. Inscription above on white marble slab with shield of arms in broken pediment. Cost £50; erected 1632.

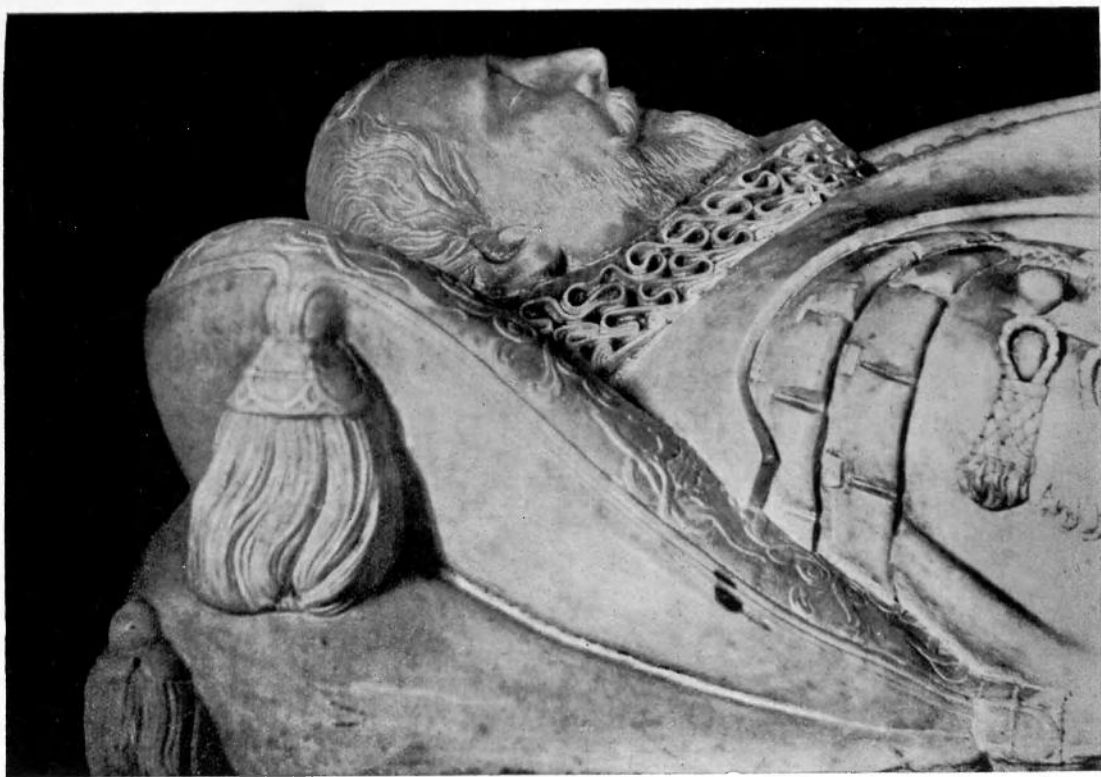
Person represented. Hugh Barker³ (d. 1632). In doublet, gown, ruff, coif, beard, moustaches, left arm placed over right and holding closed book in left hand.

¹ *Victoria Hist. of Northants.* i, 421. Bridge's *Northants.* 91; illustrations in Baker's *Northants.* 447, and at end of vol. ii; Hartshorn's *Northants. Effigies.* 21; Bullock's *Nicholas Stone.* 10.

² Bullock's *Nicholas Stone.* 18; illustration in Brand's *Newcastle-upon-Tyne.* i, 277.

³ A lawyer, educated at New College, Oxford, graduated D.L. Chancellor of Oxford diocese, Dean of Court of Arches, London. See Wood's *Athenae.* iii, 367, and *Dict. Nat. Biog.* iii, 201.

615.



STANMORE. SIR JOHN WOLSTENHOLME, KNT. (1641).

OXFORD (Merton College chapel) (plate II, no. 1). Mural tablet on west wall of ante-chapel. Half-length figure in oval niche. Pediment supported by two pilasters composed of books, and in broken pediment a shield of arms. Emblematic figures of arts and sciences are on the pediment and on either side. Around the niche are four bas-reliefs representing sculpture, music, medicine, and mathematics, while below is a female figure holding a key and facing an open door leading to a flight of steps, evidently symbolical of knowledge opening the gates of learning. Tablet originally placed on north wall of quire. Length 8 ft; cost £100; erected 1615.

Person represented. Sir Thomas Bodley, knt.¹ (1545-1613), founder of the Bodleian Library, Oxford.

OXFORD (Magdalen College chapel) (plate XVI, no. 2). Mural tablet on east wall of ante-chapel, 9 ft. 2 ins. by 3 ft. On each side of the inscription are life-size figures in relief of John and Thomas Lyttelton, the lower part of each body being covered by a sheet. Beneath, a shield of arms, suspended by a knotted band, while in broken pediment is the crest of the Lyttelton family, a man's head, wreathed about the temples, arg. and sa.

Persons represented. (a) John Lyttelton,² son of Sir Thomas Lyttelton who was made bart. in 1618. A semi-nude figure; lower portion covered by a sheet.

(b) Thomas Lyttelton,³ younger brother of above, drowned in the Cherwell, aged 13 years. A semi-nude figure; lower portion covered by a sheet.

SHROPSHIRE.

ACTON BURNELL (plate XV, no. 1). Mural tablet on west wall of north chapel, 12 ft. 2 ins. by 7 ft. 11 ins. Kneeling effigies at faldstool under two round-headed arches with entablature. In gable is shield of arms and an escutcheon on top. A cherub is in the spandrel, while below the effigies, on a ledge placed above the inscription, are figures of the son and four daughters kneeling on cushions. They are dressed like their father and mother with the exception that the son is portrayed with a sword and rowel-spurs. Cost £66 19s. 4d; erected 1632.

Persons represented. (a) Sir Humphrey Lee, bart.⁴ created 1630.

¹ Moore's *Guide to Oxford*, 168; Bullock's *Nicholas Stone*, 21.

Sir Thomas Bodley was educated at Magdalen College, fellow of Merton; employed on various embassies; spent remaining years of life in re-establishing the public library at Oxford, procuring books and manuscripts at home and abroad, and persuading his friends to assist in the undertaking. See *Athenae*; *Dict. Nat. Biog.* v, 294-297.

² Moore's *Guide to Oxford*, 175; Bullock's

Nicholas Stone, 21; Chancellor's *Lives of British Sculptors*, 37.

Sir John Lyttelton was M.P. for Worcester and sheriff for the county in 1613, and his son, aged 17 years, was drowned in the Cherwell in 1635 while attempting to rescue his younger brother.

³ Moore's *Guide to Oxford*, 175; Bullock's *Nicholas Stone*, 21; Chancellor's *Lives of British Sculptors*, 37.

⁴ Cranage's *Churches of Shropshire*, 456; illustration in Bullock's *Nicholas Stone*, 25.

J.P. and deputy lieut. for Salop, d. 1632. In plate armour, breast and back-plates, 9 taces, thigh-pieces, jambs, knee-cops, sollerets, shoulder-pieces, brassarts, vambraces, elbow-cops, ruff, trunk-hosen, hands in prayer, head uncovered, beard, moustaches, kneels on cushion at faldstool. Height of effigy 3 ft. 9 ins.

(b) Lady Lee, wife of above. In gown, bodice, cut square and filled in with muslin, attached sleeves slashed open and caught up at the elbows, plain cuffs, coverchief, hands in prayer, kneels at faldstool. Height of effigy 3 ft. 8 ins.

SUFFOLK.

BRAMFIELD (St. Andrew) (plates xvi, no. 1, and xvii, no. 1). Effigy of lady against north wall of chancel on black slab on altar tomb, 6 ft. 3½ ins. by 3 ft. 7½ ins. by 2 ft. 9½ ins. with inscription on front. Kneeling figure of husband in niche above adorned with armorial bearings of Coke and Waldegrave with various quarterings. Cost £130; erected 1634.

Persons represented. (a) Arthur Coke,¹ third son of Sir Edward Coke, Lord Chief Justice, by Bridget, his first wife, dau. of John Paston, d. 1629. In plate armour, breast and back-plates, 6 taces, thigh-pieces, jambs, knee-cops, sollerets, rowel-spurs, shoulder-pieces, brassarts, vambraces, elbow-cops, trunk-hosen, belt and sword on left side, sash over right shoulder, large plain collar, hands in prayer, head uncovered, long hair, clean shaven, kneels on cushion. Height of effigy 4 ft. 7 ins.

(b) Elizabeth Coke, only dau. of Sir George Waldegrave, knt. and wife of above, died in childbirth, 14th Nov. 1627. The lady is represented in bed with two cushions under head, and coverlet with embroidered strips and edging. Dressed in nightdress, cuffs and tippet with lace edging, cap and hood, holding infant in swaddling-clothes. Effigy 5 ft.

HAWSTEAD (All Saints) (plate vi, no. 1). Half figure of Sir William Drury on north side of chancel in an oval frame supported by scrolls and two half-draped figures placed above the monument to his son, Sir Robert Drury, which consists of a black marble sarcophagus, 6 ft. by 1 ft. 8 ins. by 1 ft. 9 ins. on altar tomb, 6 ft. 7 ins. by 2 ft. 8 ins. by 2 ft. 5 ins. under a double-arched canopy supported by two detached columns with Corinthian capitals. Cost £140; erected 1617.

Person represented. Sir William Drury, knt.² d. 1589. In plate armour engraved with scroll pattern, breast-plate, shoulder-pieces, brassarts, etc., plain collar, broad sash over left shoulder, head uncovered, pointed beard, moustaches.

¹ Illustration in Suckling's *Suffolk*, i, 176.

² Gage's *Suffolk*, 437; Copinger's *Manors of Suffolk*, vii, 28; *Proc. Suff. Inst. of Arch.* ("Hawstead church" by Samuel Tymms) ii, 6 (1859), illustration in Bullock's *Nicholas Stone*, 8, 26.

Sir William Drury entertained queen Elizabeth at Hawstead, 1578; sheriff 1583; M.P. for Suffolk 1585; commanded regiment in France under Lord Willoughby who was aiding Henry IV; killed in duel with Sir John Borrough.

REDGRAVE (St. Mary) (plates III, no. 2, and VII, no. 1). Altar tomb of black marble, 8 ft. by 4 ft. by 8 ft. 10½ ins. with white marble angle blocks, borders for inscription, and shields of arms, standing on plinth 9 ft. 7½ ins. by 7 ft. 5 ins. by 2 ft. 1 in. This tomb was the work of Bernard Jansen, but the two effigies were made by Nicholas Stone.

Persons represented. (a) Sir Nicholas Bacon, knt. and bart.¹ d. 1624. In plate armour, breast and back-plates, 6 taces, thigh-pieces, knee-cops, jambs, sollerets, rowel-spurs, helmet with visor raised, shoulder-pieces, brassarts, vambraces, elbow-cops, trunk-hosen, articulated gauntlets, sword, right hand on taces, and left on scabbard.

(b) Lady Anne Bacon, dau. of William Butts, chief physician to Henry VIII, wife of above, d. 1616, having been married 52 years. In gown and bodice richly embroidered in leaves and flowers, lace cuffs, narrow lace collar, ruff, two gold chains with pendant of stones, mantle with tippet, coverchief, hair descending in small curls.

WARWICKSHIRE.

COMPTON VERNEY (plate XIII). Altar tomb, 6 ft. 6 ins. by 4 ft. 6 ins. by 3 ft. 10 ins. on low plinth in centre of chapel before altar. Pilasters form corners and divide the sides into two panels for inscription. Shields of arms adorn the ends. Cost £90; erected 1630.

Persons represented. (a) Sir Richard Verney, knt.² knighted 1603, high sheriff of Warwickshire 1604, d. 1630 aged 67 years. In plate armour, breast-plate, 5 taces, thigh-pieces, knee-cops, jambs, sollerets, shoulder-pieces, brassarts, elbow-cops, vambraces, narrow sword-belt edged with fur, sword on left side, trunk-hosen, head uncovered, bushy beard, drooping moustaches. Effigy 5 ft. 8 ins.

(b) Dame Margaret Verney, dau. and sole heiress of Sir Fulke Greville, d. 1631 aged 70 years. In pleated gown, bodice cut square and filled in with muslin, sleeves with small plain cuffs, ruff, coverchief with narrow edging fastened to bodice by brooch, three strings of pearls with small pendant. Effigy 5 ft. 3 ins.

YORKSHIRE.

COXWOLD (St. Michael). Two kneeling figures against south chancel wall, placed on a high slab above an inscription, under canopy supported by two detached columns and wall-bracket. The cornice is adorned with a cherub and two small shields of arms, while the viscount's armorial bearings are displayed on a shield in the gable. Erected 1632.

¹ Illustration in Bullock's *Nicholas Stone*, 12.

The monument commemorates the son of Sir Nicholas Bacon, lord keeper, and Jane, dau. of William Fernley, of West Creting. He became "ancient" of Gray's, Jan. 1578, knighted 1578, high sheriff

1588. M.P. for Suffolk 1572-1583, created baronet 1611. His half-brother was the illustrious Francis Bacon, lord chancellor. See *Dict. Nat. Biog.* ii, 371.

² Illustration in Dugdale's *Warwickshire*, 569.

Persons represented. (a) Thomas, baron and viscount Fauconberg,¹ d. 1652. In trunk-hosen, fur-lined gown fastened round waist with band tied with bow in front, ruff, cuffs with four buttons, sword handle projects through opening made for it in gown, hands in prayer, head uncovered, kneels on cushion. Height of figure 3 ft. 8 ins.

(b) Barbara, viscountess Fauconberg, dau. of Sir Henry Cholmeley, bart. of Roxley, Yorks. wife of above, d. 1618. In pleated gown, bodice cut square and filled in with pleated muslin, waist-band tied in bow in front, slashed sleeves caught up at elbows, ruff, coverchief, hands in prayer, kneels on cushion behind husband. Effigy 3 ft. 8 ins.

YORK (the Minster) (plate I, no. 2). Two effigies against wall of north quire aisle kneeling under double-arched canopy supported on two columns and a wall-bracket. In the spandrel is a skull, and cupid blowing bubbles. Inscription inserted in gable with shield of arms above. Below effigies is a panel with kneeling figures, 1 ft. 10 ins. of the son, and two daughters in costumes like effigies of their parents, with the exception that the son kneels on one knee and has no defensive armour on legs, and the daughters have their hair combed upright above their foreheads, high stiff collars, and long ribbons or streamers suspended from shoulders. The son Thomas, created baron and viscount Fauconberg; the dau. Dorothy, marr. to Sir C. Darcy, knt. the dau. Mary marr. to Sir William Lister, knt. Erected 1615; cost £150, but this sum also included a chimney-piece.

Persons represented. (a) Sir Henry Belasyse, knt. and bart.² knighted 1603 and created baronet 1611, son of Sir William Belasyse, knt. In plate armour with scroll pattern, breast and back-plates, 7 taces, thigh-pieces, knee-cops, jambs, sollarrets, shoulder-pieces, brassarts, vambraces, elbow-cops, trunk-hosen, ruff, head uncovered, pointed beard, moustaches, hands in prayer, kneels on cushion. Height of figure 3 ft. 8 ins.

(b) Ursula, Lady Belasyse, dau. of Sir Thomas Fairfax of Denton, Yorks. wife of above. In pleated gown, farthingales, stomacher, tight-fitting sleeves with plain cuffs, mantle and tippet, voluminous and widely spreading head-dress, starched or wired, hands in prayer, kneels on cushion. Height of figure 3 ft. 8 ins.

YORK (the Minster) (plate IV, no. 1). Mural tablet on south wall of south aisle of lady chapel, 6 ft. by 2 ft. 2 ins. The half-length figure is in niche with inscription below supported on heads and wings of a cupid and two harpies standing on a death's head with wings. Canopy supported by two harpies is surmounted by half-length angel blowing trumpet. Cost £35; erected 1615.

Person represented. Lady Bennet, d. 1601, wife of Sir John Bennet, vicar-general for the arch-diocese of York and M.P. for York in 1601. The name is spelt both Benett and Benet in the inscription. In bodice, cut

¹ Misnamed *Henry* by Fuller in his *Worthies of Yorkshire*, only son of Sir Henry Belasyse, first baronet, created baron Fauconberg of Yarm in 1627 by

Charles I, and viscount Fauconberg of Henknowle in 1642. See *Dict. Nat. Biog.* iv, 142.

² Bullock's *Nicholas Stone*, 8.

square, having lace-edging at top and fastened with 13 small buttons, tight-fitting sleeves, cuffs with lace edging, mantle, ruff, hair combed upright above forehead and cap with lappets, hands clasped. Height of figure 1 ft. 9 ins.

IRELAND.

KILKENNY (St. Canice cathedral church). Tomb and effigy destroyed, said to have been the most magnificent in the cathedral, being rich in painting and gilding. Cost £230; erected 1614.

Person represented. Thomas Butler, tenth earl of Ormonde¹ (1532-1614). He threw the might of his power on the side of law and order, and although regarded with suspicion, yet queen Elizabeth treated him with considerable favour, and in 1597 appointed him lieutenant-general of the army in Ireland.

¹ Bullock's *Nicholas Stone*, 7.