THE LUMLEY CHAPEL, CHEAM, L.B. SUTTON

A Report on its Later History and Monuments

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THE LUMLEY CHAPEL, ST DUNSTAN'S CHURCH, CHEAM, LB SUTTON

The Lumley Chapel consists of a former chancel of an otherwise demolished medieval church which has become the repository both of three distinguished tombs to John, Lord Lumley (c1533-1609) and his two wives, dating from c1600, and of a number of tombs removed from the earlier church when the 1860s replacement was built. Discussions are currently underway concerning the long-term guardianship of the building, which may be vested in the Churches Conservation Trust.

This report consists of three distinct sections. It sets out the outline history of the building; it considers the Lumley tombs and the biographical background; and then summarily describes the other tombs within the chapel.

SECTION 1: THE LUMLEY CHAPEL

The Lumley Chapel: Origins

The Lumley Chapel consists of the former chancel of the medieval parish church of Cheam, St Dunstan's. The origins of the church are unclear but it has been suggested that masonry elements contained within the fabric indicate a late Saxon date of construction.[1] A 12th century date is preferred by *The Buildings of England*[2] and the most obvious survival of early fabric, the arched window opening in the centre of the north wall, does indeed appear to be Norman. The church underwent substantial enlargement in c1230, when a south aisle was added: the octagonal pier with moulded capital and base embedded in the south wall is believed to date from this period. The Perpendicular east window is a later insertion. The dearth of building stones in this area led to a mixture of materials being used for the walls, which are a combination of flint, Reigate-like sandstone, and later red brick infills.

The chancel underwent a fundamental alteration in the early 1590s. John, Lord Lumley transformed it into a sepulchral chapel for his two wives and himself: since he left no heirs, it was not so much a dynastic resting place as a dormitory for the last of the Lumley line. He retained the walls but reconstructed the ceiling, inserting the fine pendentive ceiling which bears the date 1592 on one of the bosses. The tie-beam with moulded floral decoration was added at this time, as well as the three fine tombs.

The medieval church was badly damaged by lightning.[3] According to Lysons,

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[1]Herbert Dunk, *The Lumley Chapel of the Parish Church of St Dunstan* (Richmond, 1955), 1-2. This guide had appeared in the *Trans. A.M.S.* in 1954.

[2]*London 2: South* (1994 ed.), 651.

[3]Daniel Lyson, *The Environs of London* I (1796), 140.

> The injury it received must have been only partial, as the tower and some parts of the church, which are of a prior date, still remain; the form of the building, however, in consequence of this accident, and some subsequent alterations, has been so changed, that no conjecture can be formed of the date of its structure. The tower, which is built of flint and stone, is low, square and embattled.

The hybrid ancient church (part medieval, part post-1639) came in for a thorough alteration in 1746, when all but the east (or Lumley) chapel and west tower were replaced with a new[4] building. The architect John Sanderson (d.1774) had prepared designs for it in 1741, and engaged the mason John Devall and the carpenter Robert Broughton in drawing up estimates, which came to £1.082.[5] All that is left of this phase is the short section of coffered plaster ceiling bearing the date 1746 which adjoins the western end of the Lumley Chapel. A wooden screen separated the Lumley Chapel from the rest of the church.[6]

Drawings were made of this building prior to its demolition in the 1860s.[7] The earliest known views of the church are two c1800 watercolour sketches of the exterior and interior of the former chancel. The exterior shows the outer extension required by the monument of the 2nd Lady Lumley, while the interior view shows the box pews, classical altar and small bowl-form font which furnished the chapel at that time **[see illustrations]**.

The 1860s Rebuilding

The part-medieval, part-Georgian fabric of St Dunstan's would have struck the High Victorian church-goer as unsightly and regrettable. Steps were therefore taken to replace it with a more decorous replacement. The architect of the present St Dunstan's was Frederick Hyde Pownall (1832-1907), a pupil of Samuel Daukes and the designer of several churches including St Peter's, London Docks (18656-6); SS Philip & James, Whitton (1862) and the Church of the Sacred Heart, Holloway (R.C.; 1869).[8] Pownall's church at Cheam is described in Pevsner as 'large and dull', but its interior is of greater interest than this dismissal suggests.

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[4]Whereabouts of originals uncertain (?possibly from the Grangerised Lysons in the Guildhall Library); photographs in Sutton local studies library.

[5]H. Colvin, *A Biographical Dictionary of English Architects 166-1840* (3rd ed. 1995), 846, citing Surrey County R.O., Q.S. Roll 1741; 'When Cheam Church was Rebuilt', *Sutton Herald* 23rd February 1962.

[6]Lysons, 140.

[7]Reproduced in Charles J. Marshall and Maud Roberts-West, *A History of the Village of Cheam* (c1925), opp. 13.

[8]An obituary of Pownall appeared in *The RIBA Journal* 16 (1909), 603.

There was little room within the doctrinally correct new church for such secular clutter as memorials to the dead. The preservation of the Lumley Chapel afforded the opportunity for these to be relocated to a separate building, and the translation of monuments was duly effected. A trust fund was established in 1866 for the ongoing maintenance of the Lumley Chapel, with an endowment of £100.[9] A new west wall was constructed, and the exterior of the structure was encased in rough-cast. The dimensions were now 22 ft 3 by 15 ft 3. Shortly after this work was done, a volume of essays on the chapel was published, edited by C. St Perceval, which went into considerable detail regarding the monuments and the Lumley lineage.[10]

Early photographs of the now-detached Lumley Chapel show it to have been covered with ivy, which soon grew over the east window **[see illustration]**.

Twentieth Century Alterations

Substantial repairs were carried out to the exterior in 1918.[11] These had the result of removing the ivy and exposing elements of hidden masonry to view, which led to speculation as to the true age of the chapel.

The most important campaign of alterations to affect the chapel since the 1860s took place after the Second World War. The architect of this restoration was Peter Hancock, and his outline specification of works, dated May 1948, is found on the back of a survey drawing now kept within the chapel. It reads thus:

> West wall to be destroyed/left. Walled arch to be knocked out. All exterior Victorian brickwork to be replaced by flush 'floated' flint work. W. Saxon window to be filled with glass. East window to be filled with heraldic glass as specified. All interior cracks in plaster to be filled - all interior wall plasterwork - modern plaster, distempered primrose. All exterior rough cast to be knocked off; flints <u>not</u> to be pointed but to be flush cement. All worn tiles to be replaced by new sand-faced red, hand-made tiles. All heraldic devices to be repainted as specified. All stonework to be <u>left</u>. 18" trench of cement 3" thick and 18" wide all way round; except at column on south, where gulley would be 2 ft wide, and cement 6" thick. Low (3 ft) iron railing around column (as specified). Fascia boards and boards under eaves to be replaced (oak). Jane, Lady Lumley's tomb to be restored, as specified. All tomb and heraldic restoration to be under expert (Royal College heraldry, Guildford Diocesan Advisory Committee's) expert supervision/authority. Ceiling to be

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[9]This is referred to among the Dunk Papers. It is not known whether this was a commutation of the money set aside by Lord Lumley for the purpose of tomb upkeep.

[10]*Monumental Memoranda from Cheam Church* (c1865): copy in Sutton local studies library.

[11]Marshall and Roberts-West, 9.

distempered white. Frieze and cornice not to be disturbed unless absolutely essential (consult architect).

As will be realised, this was a major campaign of repairs and the unfortunate emphasis on cementitious drains and renders (characteristic of non-SPAB techniques and then even commoner than today) was to lead to problems in later years that have yet to be fully addressed. Hancock seems to have been replaced by C.D. Hawley FRIBA as architect, who prepared a typescript article on the restoration in c1954.[12] As it now stands, the whole of the west end of the chapel thus dates from the early 1950s, although the rubbed red brick surround to the door may be a survival from Pownall's work of the 1860s.

The restoration of the tombs was the most remarked upon aspect of these works. Funding was provided by the Historic Churches Preservation Trust and the Pilgrim Trust, which gave £400 to the cost in 1953.[13] The tomb restoration was reported on in *The Daily Telegraph, Country Life* and *The Sutton Advertiser*.[14] The tomb of the 2nd Lady Lumley was not restored until 1962, when the Society of Painters in Tempera were involved.[15] The monuments were repositioned within the chapel under the direction of former barrister Herbert Dunk, and assumed their present arrangement at this time.[16] Whereas previously the east end of the chapel had not had an altar but had simply been another wall upon which to display monuments **[see illustration]**, the restoration directed by Dunk reinstated an altar and crammed the displaced monuments closer together on the side walls. The present east window was inserted in 1955, and was painted by Marion Grant.

SECTION 2: THE LUMLEY TOMBS

John, Lord Lumley (c1533-1609)

The founder of the Lumley Chapel was an outstanding art collector and prominent courtier at Elizabeth I's court[17]. His father was involved in Aske's Rebellion in 1536 and was executed in the following year, his peerage having been stripped away by Henry VIII. This was restored to his son John by Act of Parliament in 1547. Lumley was involved in a

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[12]*Discoveries in the Lumley Chapel* (c1954). Copy in Sutton local studies library.

[13]*Pilgrim Trust Annual Report* (1953) with illustration of 1st Lady Lumley's tomb.

[14]29th December 1953; 30th December 1953; 31st December 1953.

[15]*Sutton Advertiser*, 13th September 1962.

[16]Sketch dated November 1953 showing proposed new positions among the Dunk papers in Sutton local studies library.

[17]G.E.C., *Complete Peerage* III (1932), 276-79; *DNB* entry.

number of diplomatic missions to the continent, which broadened his knowledge of art and encouraged his activities as a patron and collector. A recusant Catholic, Lumley was involved with the Ridolfi Plot, an attempt to arrange the marriage of Mary, Queen of Scots with the Duke of Norfolk: this led to his imprisonment from 1569 to 1573. This did not prevent him from serving Elizabeth in divers capacities thereafter. For fifty years the High Steward of Oxford University, Lumley was a learned man and owner of perhaps the finest library in the country, much of which was purchased by James I after his death; he also belonged to the first incarnation of the Society of Antiquaries.

Lumley married twice: first, to Jane, daughter of Henry FitzAlan, 12th earl of Arundel (whose estate he inherited), who died in 1577, having borne him three short-lived children; and secondly, in 1582, Elizabeth, daughter of John, Lord Darcy of Chiche, who died in 1617 without issue.

The Lumleys at Cheam

The Lumley estates were concentrated in County Durham, and Lumley added to their number considerably in 1589. The most famous of his estates was the Surrey palace of Nonsuch: Henry VIII's grand palace had been exchanged by Mary I for property in Suffolk owned by the earl of Arundel, which then passed to Lumley in 1579. In 1590 he conveyed the park and house to Elizabeth, which thereby returned to royal ownership prior to its demolition in the 1580s. Lumley was however appointed keeper of the house and park of Nonsuch by James I in 1603, which resumed the connection between man and place once more.

Lumley had a town house in Hart Street, near Tower Hill, and another estate at Stansted in Sussex. His principal residence in the north was Lumley Castle, near Chester-le-Street in County Durham, to which he carried out extensive alterations and improvements in c.1570-80.

Lumley and Lineage

As his tombs demonstrates so clearly, Lord Lumley was pre-occupied with his descent. This may have been the result in part of his being childless; it may also be accounted for by the remarkable variety of antiquarian romanticism that ran through his character, an aspect of the Elizabethan preoccupation with history and chivalry which has been much commented on. The most celebrated anecdote concerning Lumley's pre-occupation concerns a visit to Lumley Castle by James I in 1603: the endless account of Lumley's forebears delivered by the Dean of Durham forced the king to beg for mercy: 'Oh, mon, gang na further, let me digest the knowledge have gained, for I did no ken Adam's name was Lumley'.[18] The *Lumley Inventory* opens with a family tree which confirmed James I's

[18]Cited in *DNB*.

fears: the ancestry goes back beyond the Conquest, via Charlemagne, right back to Adam and ultimately to God himself.[19]

At Lumley Castle, Lumley was responsible for the installation of an imposing heraldic display of eighteen shields in relief over the main doorway within the courtyard. This dates from after 1577, and anticipated the heraldic display found on his tomb at Cheam. and he was responsible for creating a remarkable series of ancestor tombs in St Mary and Cuthbert, Chester-le-Street[20], employing re-used medieval effigies from various monastic sites, and a number of mock-medieval effigies too: an extremely early example of medieval antiquarianism which was obviously the product of the childless Lord Lumley's preoccupation with his lineage. This series of tombs (which included his own effigy) was under construction at the same time as work was underway on the Lumley Chapel.

Within Lumley Castle's Great Hall was a life-size wooden statue of Edward III[21] surrounded by marble demi-figures of his six children. In this room also hung Lumley's portrait[22] along with fictitious portraits of sixteen of his ancestors. This was a very early example of an 'ancestor gallery' in an English house, and was probably influenced by Lumley's knowledge of the Medici ducal collection of *uomini illustri* in Florence which he had seen in the 1560s. The Lumley portraits were still in situ at the time of Pennant's *Tour in Scotland* of 1790 but were dispersed at a sale of the Earl of Scarborough's effects in 1807.[23] A portrait of Lumley in a wooden frame (an unusual thong to find in a church) was still hanging in the Lumley Chapel at Cheam in the 1790s, when Lysons reported it as being in a 'decayed' state, but this had left the building by the time the 1811 supplement appeared.[24]

Although the Lumley power base was in the north of England, the urbane and courtly Lord Lumley preferred to create a new burial place for his family in Cheam. Even after the sale of Nonsuch to the Queen, Cheam was still used as their place of burial.His first wife had been buried there in 1577; Lumley himself joined her there in 1609, and his relict followed suit in 1617.

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[19]*The Treasure Houses of Britain* (exhib. cat. Washington DC, 1985), cat. no. 346.

[20]N. Pevsner, *Buildings of England. County Durham* (rev. Elizabeth Williamson, 1985), 127.

[21]*Treasure Houses of Britain*, cat. no. 1.

[22]Idem., cat. no. 20.

[23]*Walpole Society* VI, 34-35.

[24]*Environs* I, 140; *Supplement*, 17.

Lord Lumley as Patron of the Arts

Lumley, an exceptionally well-travelled and learned man, was among the foremost patrons and collectors of art of his day. Much of the finest items came to him through inheriting his father-in-law's estate, which included some outstanding Holbeins, such as the portrait drawings now in the Royal Collection. The existence of several inventories of his belongings[25] dating from 1590 (including those kept at Nonsuch) and 1609 offer unique insights into late Elizabethan courtly taste. Lumley was a constant employer of masons and head a particular penchant for marble furniture, and well as for ancestral images. Frustratingly, there are no references to any individual sculptors in the *Inventories*, although a number of painters are mentioned by name. It is therefore not possible to identify who the sculptor(s) of the Cheam tombs might have been.[26]

The Lumley Tombs: Descriptions

Tomb of Jane Fitzalan, Lady Lumley (d.1577)
Altar tomb of alabaster with black marble slab, veined black marble pilasters to chest, red 'Raunce' marble pilasters and frieze to superstructure. Main relief shows Lady Lumley at prayer, in gown, ruff and veil, against a background of an arch with billowing smoke or clouds. Above, within a foliate scrolled setting flanked by popinjays, is an incised stone with a depiction of Hercules and the Hydra (or St George and the dragon, or Cadmus and the dragon). The finial consists of a horse. The chest is covered with a very large piece of highly polished black marble (now cracked across the centre), inscribed with the Latin epitaph around the leading edge. The main side of the chest, divided by three Ionic pilasters, sports reliefs of praying children set against architectural backgrounds: her two sons kneel at prayer against a background of various architectural elements including an obelisk, while her daughter kneels likewise against an arch. East and west ends consist of armorial achievements.

Tomb of John, Lord Lumley (d.1609)
Aedicular wall monument of alabaster, with flanking Corinthian columns with shafts of polished dark grey marble. Inscription panel of pale grey veined marble set within heavy egg and dart frame, and surrounded on three sides with nineteen heraldic shields. Lower cill and base of moulded and polished black marble. Rectangular panel set within a strapwork surround at plinth level, flanked by squat angle pilasters of grey marble with large oval bosses of polished black marble. Above, the entablature contains a frieze of dark grey marble with inscription in gilt capitals. The superstructure consists of a circular heraldic achievement within a scrolled setting with bosses and a cherub head, flanked by two groups of the Pelican in her Piety.

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[25]*Walpole Society* VI (1917-18), 15-50.

[26]Adam White, the authority on early modern funerary sculpture, has been asked about possible authors of these tombs but cannot advance any likely candidates other than 'London School'.

Tomb of Elizabeth Darcy, Lady Lumley d.1617
Canopied wall momument of alabaster with extensive marble enrichments. Recumbent effigy at prayer, upon a ledge of grey marble supported on two squat pilasters of white marble, which front a chest of black marble with an armorial cartouche in the centre. Fluted (and, at base, reeded) Doric pilasters flank the recess, on the back wall of which is a framed inscription panel of dark grey marble with gilt lettering, surounded by bas-relief acanthus decoration; similar decoration surrounds the heraldic shields on the inner sides of the recess. Below, at plinth level, is a rectangular inscription panel (with Latin inscription in Gothic script) set between masks, and within a strapwork surround enriched with olive branches. Above the entablature is a rectangular panel of dark grey marble with Latin inscription in capital gilt letters, flanked by fielded pilasters with inset panels of dark grey marble; the superstructure of grey veined marble consists of a shield set within a circular strapwork surround, flanked by obelisks.

The Lumley Tombs: assessment

The **tomb of Jane, Lady Lumley** is the most remarkable of the three monuments. A large chest (topped with an imposingly large sheet of black marble, 8 ft 5 by 4 ft 2) surrounded by and surmounted with reliefs, its highly unusual. The materials -alabaster, Belgian black and veined red marbles- are conventional enough, as is the architectural setting, but the numerous high reliefs and the oval incised boss[27] are much more unusual. This latter feature, unique in funerary sculpture of their day, may conceivably have been purchased abroad and inserted into the monument. High relief sculpture is also very rarely encountered on late Elizabethan tombs.[28] Undoubtedly, the mysterious architectural settings, with their possible depiction of Nonsuch Palace, are the feature to have attracted the most notice over the years.[29] Their charm is undeniable; yet their crudity is equally obvious too. Another curious feature is the use of marble for the separately fixed hands and heads of the upper effigy of Lady Lumley, the rest of which is executed in alabaster.

It is hard to believe that this tomb was designed at the same time as other tombs, or executed by the same workshop. It appears to come from an earlier age, and is less classically correct in its detailing, and more exuberant overall than the other two. The presence of drawings for all three monuments in a similar hand within the Lumley Inventory argues against their being independently conceived. Might not that of the 1st Lady Lumley have been separately designed (possibly for erection at Chester-le-Street), only for a later decision to concentrate the memorials together at Cheam to have

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[27]Some sources describe this as onyx: Herbert Dunk, *Lumley Chapel*, 9.

[28]Adam White could think of only one other instance: the tomb at Quorndon, Leics. to John Farnham (d.1587) which shows a battle in relief. The traditional attribution to Epiphanius Evesham (based on the employment of relief) is highly doubtful, according to Dr White.

[29]I.e. John Dent, *The Quest for Nonsuch* (1962), 109.

determined its ultimate location, where it was joined by two slightly later monuments perhaps executed by a different mason?

The **tomb of Lord Lumley** is a much plainer, more conventional affair, very different in character to that of his first wife[30]. Overall, it is a highly characteristic production of the Southwark School of masons and is more conventional and polished in execution than the earlier tomb. Possible authors might be the workshops of Garret Johnsosn, William Cure or Maximilian Colt, but a firmer attribution is not possible.

It is dominated by heraldry (among which the Lumley popinjays feature strongly), and by the lengthy genealogical inscription which forms the epitaph[31]. This opens with an account of the tomb's inception:

> His most loving wife and friends, mindful of their sad duty, have erected this memorial... led by their sincere devotion towards the Lumley family and to honour and commemorate it, they have caused to be inscribed the peedigree in close succession.

The epitaph gives much insight into Lumley's preoccupation with his forebears, among the very earliest of whom was

> the noble and generous Anglo-Saxon Liulphus (during the Norman ravages) removed himself and his family and possessions to Durham because he thought highly of the saintly Cuthbert

but who met a grim end, murdered by a jealous servant of the Bishop of Durham. Liulphus was also the subject of a painting in the hall of Lumley Castle, the start of the series of ancestor portraits alluded to already.

The overwhelmingly secular character of the tomb is qualified by the inclusion of the Pelican in her piety -an emblem of Christ's passion- which is found twice above the entablature. The Latin inscription in the frieze, MURUS AENEUS SANA CONSCIENTIA, translates as 'a pure conscience is a wall of brass'. The monument was formerly accompanied by a full-face helmet which would originally have been suspended above the tomb; this was apparently stolen in c1914.[32]

The **tomb of Elizabeth, Lady Lumley** is the most conventional of all three. The fine recumbent effigy[33] invites obvious comparisons with that of Queen Elizabeth I in Westminster Abbey by Maximilian Colt (particularly in terms of the part-open cloak), but again, attributions are difficult to reach. 'Should the identity of the sculptor ever be

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[30]It was first illustrated in Sandford's *genealogical History of the Kings of England* (1707).

[31]Cited in full in Lysons, *Environs*, 141-43. A translation from the Latin is to be found in Herbert Dunk's notes now in the Cheam Local Studies Library.

[32]Marshall & Roberts West, 16. There is a photograph of it in the NMR.

[33]Illustrated with two engravings in Lysons, *Environs*, opp. 144.

established, he will prove to be one of the foremost of his time' wrote one Edwardian commentator.[34] This tomb is a more obvious companion to that of Lord Lumley's, having similar armorial finials, comparable strapwork-decorated plinths, and flanking classical members (in this case, Doric pilasters). There the similarities end. This tomb displays the Elizabethan relish for rich surfaces, here demonstrated by the shallow relief patterns cut into the (?) Bethersden marble with which the interior of the tomb canopy is lined. The monument is a patchy affair: for one thing, the high quality of the effigy is let down by the poor standard of lettering (in particular the unusual gothic script of the lowermost inscription). The second Lady Lumley execised considerable influence over her husband in his last years and it was to her relations that much of his property passed.[35]

Overall, one is struck by how very different the tombs are from each other. However, the evidence suggests that these tombs were each commissioned by Lumley long before his own or his second wife's deaths. Not only are they illustrated in the 1590 *Inventory* (the full title of which was *A certyficate of* ...all *his Lo: monumentes of Marbles, Pictures and tables in Paynture with other his Lordshippes Howseholde stuffe, and Regester of Bookes)*; they are also mentioned in a deed of 1597.[36] This deed, dated 30th April 1597, was drawn up between Lord Lumley and certain inhabitants of Cheam: in return for 40/- yearly, they undertook to ensure the safeguarding of 'the three monuments he had erected'. It continued:

> He hopes that they may be preserved, and that there is not any person of godly disposition who will deface, destroy, or take away the same; and in consideration that the clerk be careful to sweep and rub the same monuments... [the sum of 40 shillings is given] and for the relief of the poor.[37]

Such provision for posthumous provision of monument upkeep was highly unusual at this date: the absence of any heirs made the task all the more urgent. Further evidence of the early date of even the second Lady Lumley's tomb is afforded by the fact that her will, dated February 1616,

> bequeathed her bodie to the church of Cheme... to be buried near the bodye of my late deare husband in the Tombe there prepared already for me and with as little charge as conveniently maye be done.[38]

Overall, the tombs form a fine trio. That of the first Lady Lumley is the most unusual; that

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[34]George Clinch, 'The Lumley Monuments at Cheam', *Country Life* May 21st 1910, 747.

[35]Mary S.F. Hervey, 'A Lumley Inventory of 1609', *Walpole Society* VI (1917-18), 36-37.

[36]This is presumably the origin of Lionel Cust's categorical assertion that the tombs were designed in 1597: *Walpole Society* VI, 17.

[37]Deed cited in Marshall and Roberts-West, *History of the Village of Cheam*, 14.

[38]Cited in Dunk, *Lumley Chapel*, 11.

of Lord Lumley commemorates the most interesting of the three persons commemorated here, and contains the most interestic inscription; that of the second Lady Lumley boasts the finest carving.

SECTION 3: THE OTHER MEMORIALS

The wall monuments are described in order, from upper left to lower right, starting with the east wall and working clockwise around the chapel.

A EAST WALL

1 Sir Joseph Yates d.1770
Neo-classical tablet of grey veined marble with a fillet of yellow Siena marble, surmounted with an urn, with an oval inscription panel. History: Yates was a Judge. This monument (which formerly stood on a pier in the nave of the old church[39]) is a pair to no. 3.

2 John Pybus Esq. d.1789
Obelisk of veined yellow marble with an oval inscription panel, over a rectangular tablet with a shield and swag-deorated frieze. History: According to the epitaph, Pybus was 'Chief of Masulapatam; a member of the Council at Madras; Ambasador to the King of Ceylon; and was the first Englishman received in a Public Character at that Prince's Court'.

3 Leonard Hammond d.1787
As no. 1 above.

4 Martha Pybus d.1802
Obelisk of Breccia marble with bas-relief of a garland-decorated plinth surmounted with an urn; lower square inscription panel flanked by fluted pilasters with acroterion terminals. History: Martha was wife of John Pybus, to whose monument this is a pair. This also commemorates her son Charles (d.1810), sometime Lord of the Treasury and Commissioner of the Admiralty.

B SOUTH WALL

5 Francis Rogers d.1688
Statuary marble auricular cartouche with foliate and fruit enrichment (in the manner of the Gibbons/Catterns workshop) to the tenyear-old son of Francis Rogers Esq.

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[39]Lysons, 145: it is described as a 'neat marble monument'.

6 An (sic) Gilpin d.1767
Plain oval tablet of grey marble to the five-year old daughter of the Rev. William Gilpin, the celebrated theorist of the Picturesque.

7 Robert Devey d.1836
Small plain marble tablet to a Cambridge-trained sometime pupil of Cheam School, erected by his teacher (Dr Mayo, who ran a noted establishment run on Pestalozzi's principles[40]).

8 Henry Thomas, 4th Earl of Carrick d.1846
Carrara marble Gothic tablet with an arched inscription panel flanked by battlemented shafts. History: the twelve year old Earl died while a pupil of the Rev. Charles Mayo (d.1846), beside whose remains in the churchyard he desired to be buried. The epitaph includes a paean to Dr Mayo's piety and to Carrick's devout character.

9 Philip Antrobus Esq. d.1816
Carrara marble aedicular monument, signed by *Henry Westmacott*. Fluted Greek Doric columns support an eared pediment with relief in tympanum of a dove amid rays, flanked by acroteria carvings of the poppy of sleep and death.

10 Mary Thornbury d.1844
Carrara marble Gothic tablet, similar (but not identical) to the previous.

11 Thomas Dubois d.1765
Carrara marble tablet surmounted with a crucifix-topped urn. The monument is likely to have been erecetd around the time of the death of their daughter Sarah Smith.

12 Samuel Pearson d.1719
Grey marble auricular cartouche with a palm-flanked achievement at top and a cherub head at the foot.

13 Jane, Lady Lumley d.1577
See above.

14 Mrs Maria Sanxay d.1777
Black marble inscription tablet set upon a grey veined marble surorund with fluted base and frieze, surmounted with an urn. Also to her husband Edward Sanxay Esq. of Cheam d.1787; both are buried beneath a chest tomb in the churchyard

15 Frances Pearson d.1693
Small marble auricular cartouche, formerly on a pier in the nave of the old church. Inscription opens 'Sacred to ye memory of Beloved Innocence'. The two year old was buried 'Five foot and a Half North from this Pillar'. The Pearson cartouche, no. 12, commemorates her parents.

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[40] *VCH Surrey* IV (1912), 195.

C WEST WALL

16 Hon. Charlotte Yates d.1803

Small marble tablet on pedimental black background. The duaghter of John, Lord St John of Bletsoe, she married Joseph Yates Esq. (Son of Sir Joseph, commemorated with no. 1).

17 John Antrobus Esq. d.1813

Greek Revival tablet flanked by quartered, fluted Doric columns and surmounted with a shallow pediment with fillets below a missing circular feature.

18 Charles, Lord Stourton d.1753

Aedicular tablet consisting of a veined white marble inscription panel flanked by pilasters of ?Sicilian jasper marble with foliate capitals, with a base enriched with a painted achievement and a cornice surmounted with a crucifix. History: Stourton was a Catholic peer who married the widow of another Catholic, Lord Petre. She caused the south-east (or Fromond) chapel to be renovated in 1750 for use as a burial chapel.[41] The monument is signed *Palmer fecit*: this refers to Benjamin Palmer of Gray's Inn (fl. 1739-78).

19 Rev. Henry Peach d.1804

Neo-classical white marble tablet with pilasters and an eared pediment with honeysuckle enrichment to a long-serving rector of the parish..

20 James Bovey Esq. d.1695

Grey marble auricular cartouche enriched with cherubs and swags, surmounted with an achievement.

21 John Agnew Esq. d.1812

Plain white marble tablet set against a pedimental black background.

22 Charles Kynnersley Esq. d.1815

Pair to no. 17, and missing both circular feature and fillets.

23 Ann, Lady Fletcher d.1791

White marble inscribed curved plinth, supporting a semi-draped urn of Siena marble, with a gadrooned base and a finial decorated with an armorial hatchment set with fillets. History: the daughter of John Pybus (commemorated with no. 2), she married another notable Anglo-Indian, Brigadier-General Sir John Fletcher, 'Commander in Chief of the British Forces on the Coast of Coromandel'. She was 'called, without a Moment's Warning, from the Enjoyment of Chearfulness and apparent Health, into the awful Presence of her Creator!'

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[41]Dunk (1955), 2.

24 Edmund Barret d.1631
Brass[42] inscription plate. Inscription opens: 'Reader, this marble will consume like the bodies it covers but while it endures know that it preserves ye memory of a saint departed, Edmund Barret Esq Seriant of ye wine cellar to King Charles'. His son Thomas (d.1635) was also a court official, serving as 'sometime clerke of ye wardrobe to King Charles'.

D NORTH WALL

25 John Kempson Esq. d.1788
Tall inscription panel with fillet of Siena marble, surmounted with an urn; base sports a heart-shaped plaque with shield of arms, flanked by fluted consoles.

26 Fanny Maria Davenport d.1796
Aedicular tablet of white marble surmounted with a fluted urn with handles; inscription tablet set against a background of Breccia marble, and flanked by fluted pilaster consoles with paterae.

27 Thomas Fromond Esq. d.1542
Memorial brasses to Fromond and his wife Elizabeth nee Yerde, each depicted at prayer behind a prie-dieu with numerous sons and daughters. An armorial shield separates them, above which is a rare survival of the Throne of Mercy, depicting the seated God with the crucified Christ in his lap. The brasses are palimpsests, re-used from late 15th century English brasses including a shroud brass. The Fromonds held much land in the parish and, like Lord Lumley, were recusants. Now mounted on a hinged boad, enabling both sides to be seen.

28 Elizabeth, Lady Lumley d.1617
See above.

29 John, Lord Lumley d.1609
See above.

E FLOOR MEMORIALS

Surviving **brasses** include those of several late 14th century civilians; John Yerde and wife (d.1449); John Compton and wife (1458) and William Woodward (d.1459) besides several vacant indents. The surviving brasses have been repositioned and re-mounted. **Ledger slabs** survive to the Rev. Thomas Usborn d.1686 and ?Margaret Aldrich d.1696.

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[42]On this, and all brasses in the chapel, see Mill Stephenson's *A List of Monumental Brasses in Surrey* (1921; repr. Bath 1970), 119-34.

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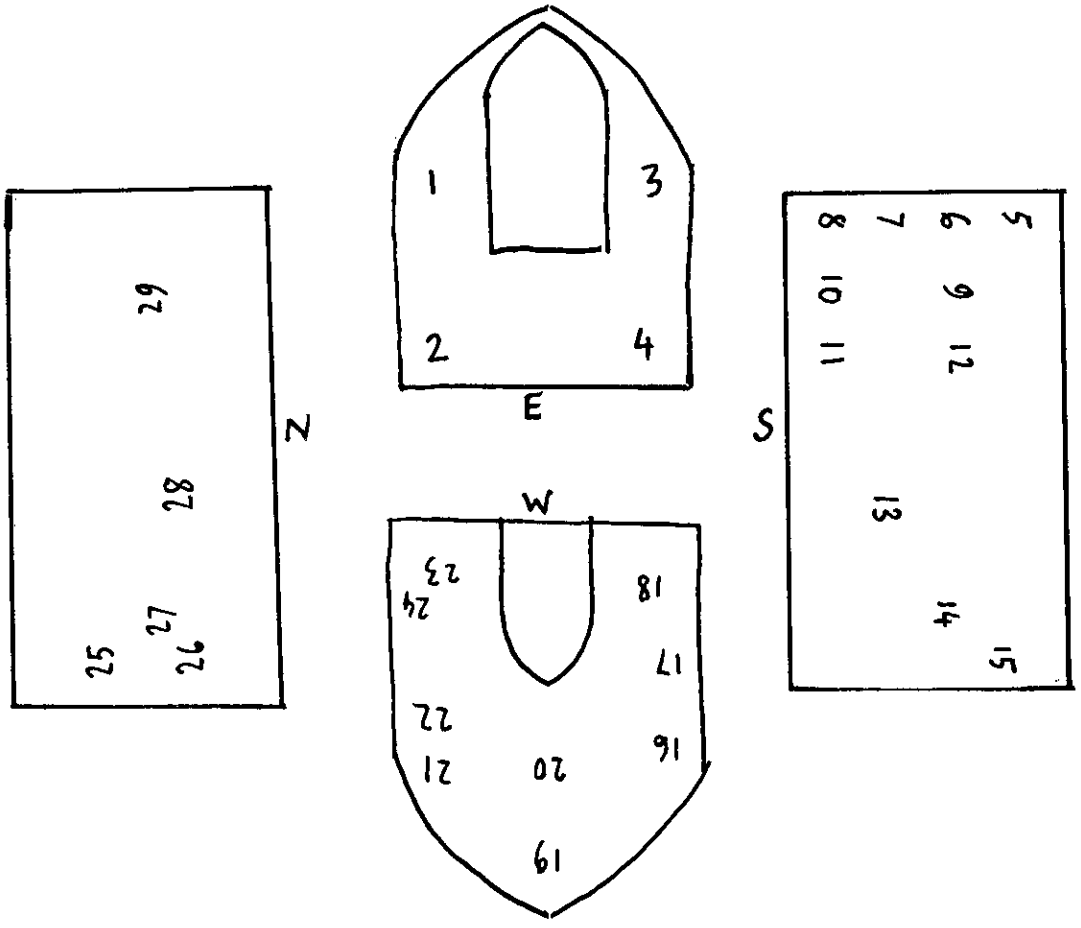
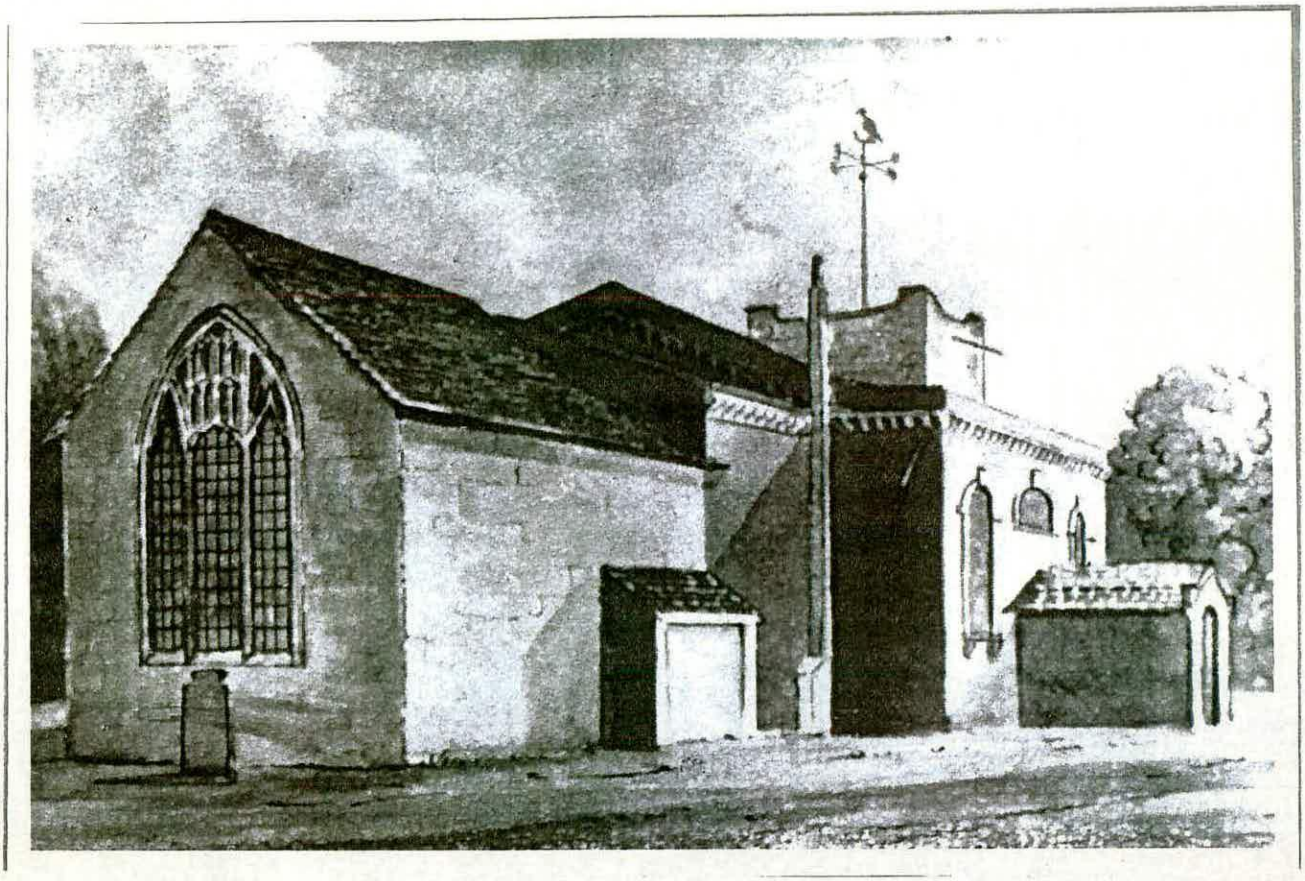
Key to Monument Numbering





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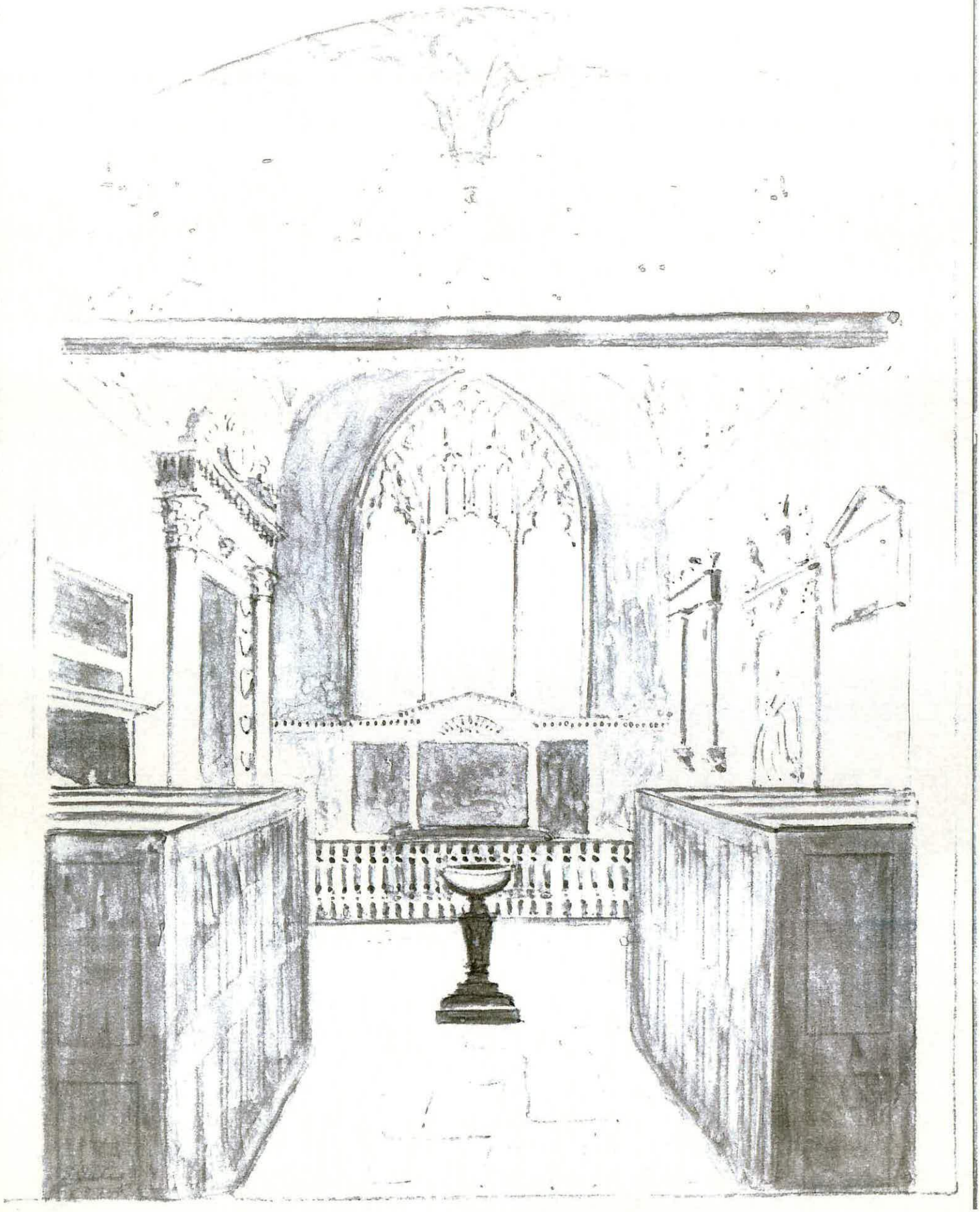

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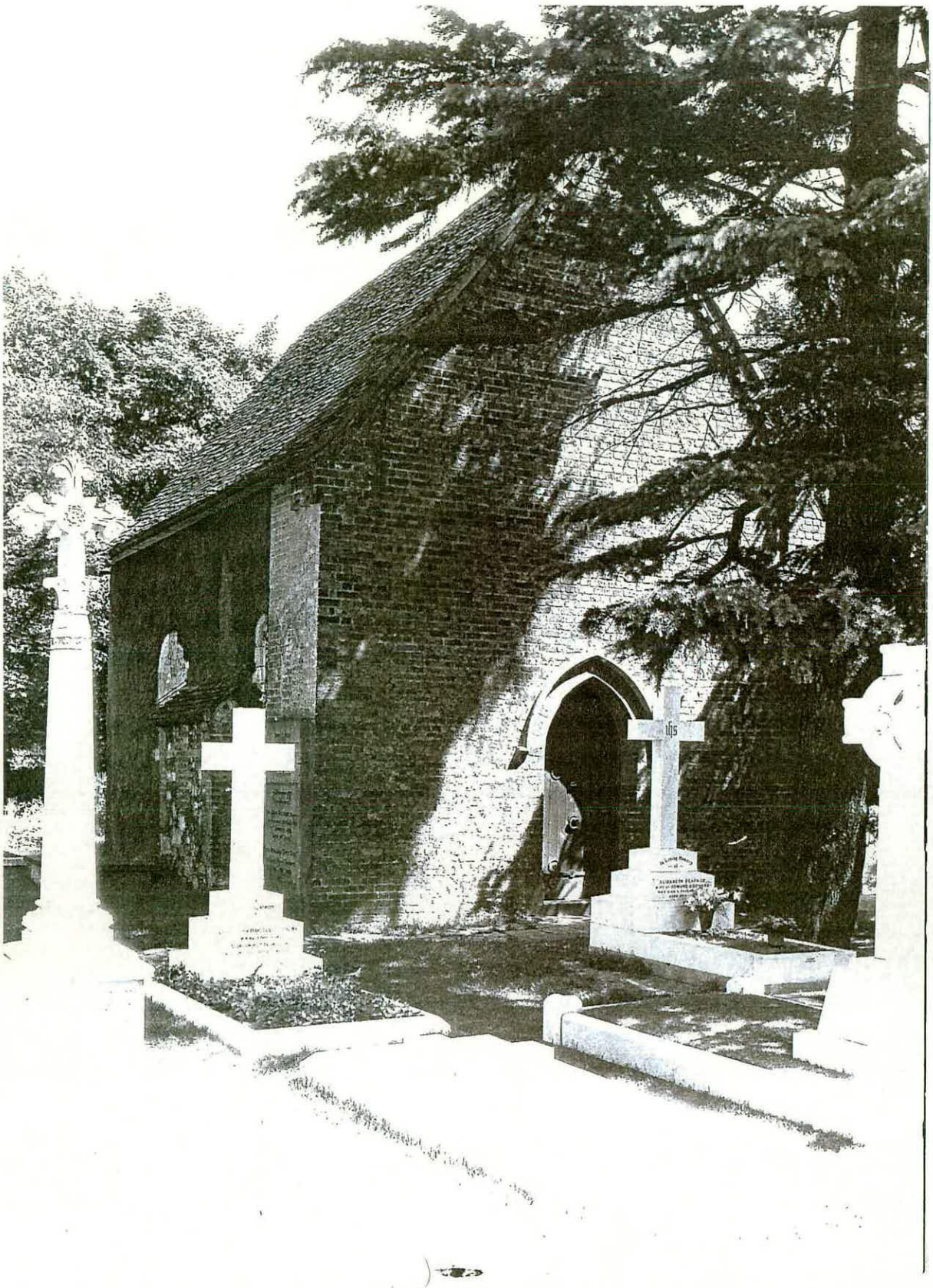

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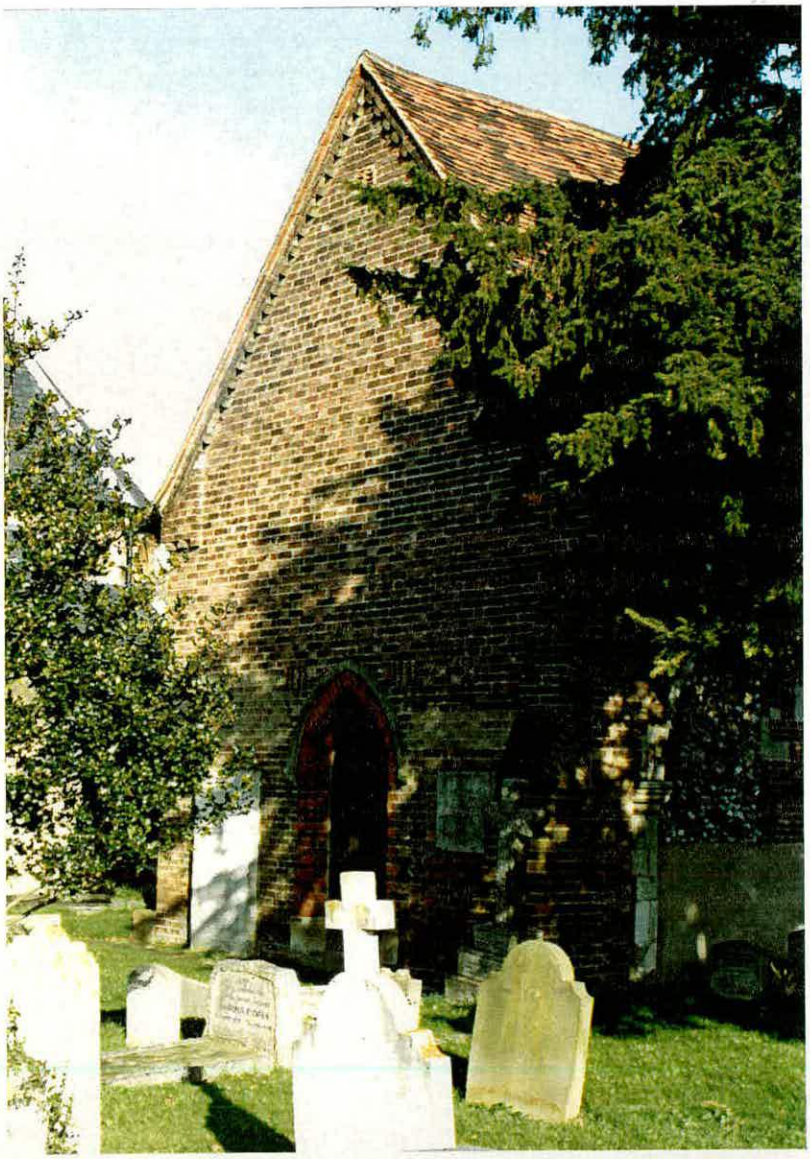
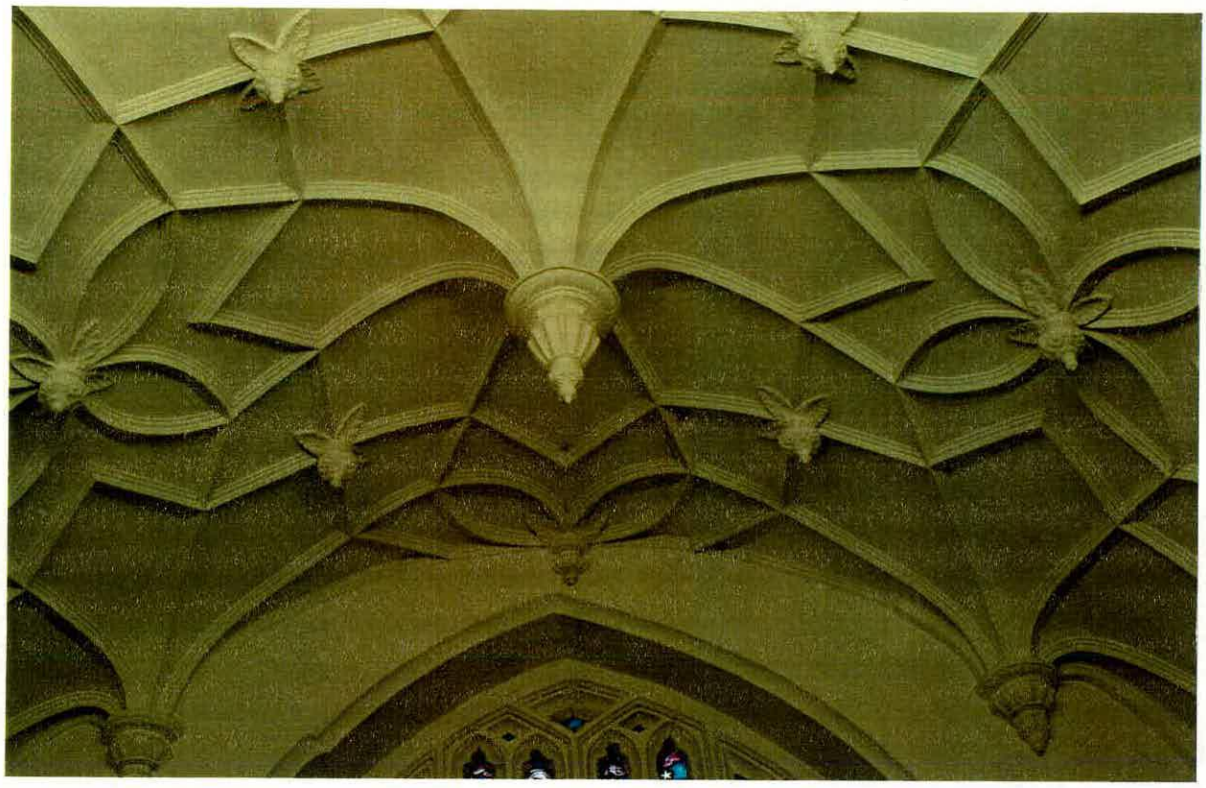


7 Lumley Chapel from south west, 1999

8 Lumley Chapel, north wall, 1999

9 Lumley Chapel, south wall, 1999



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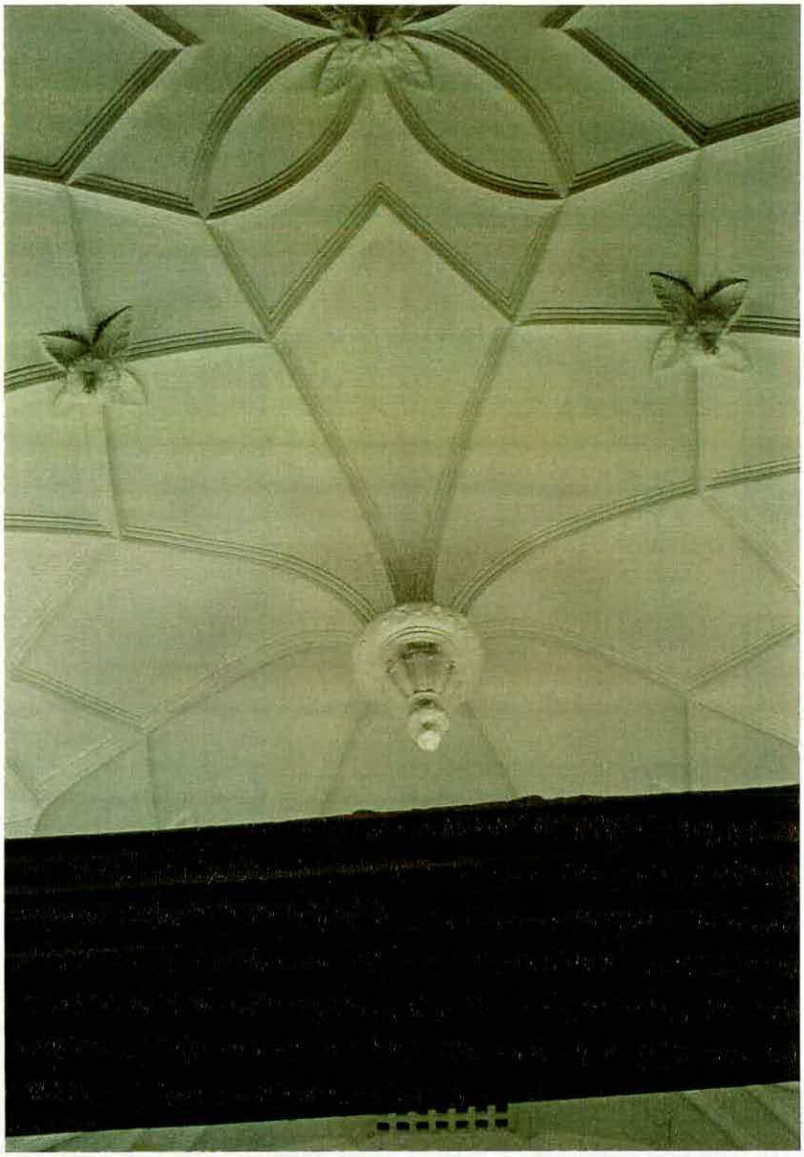

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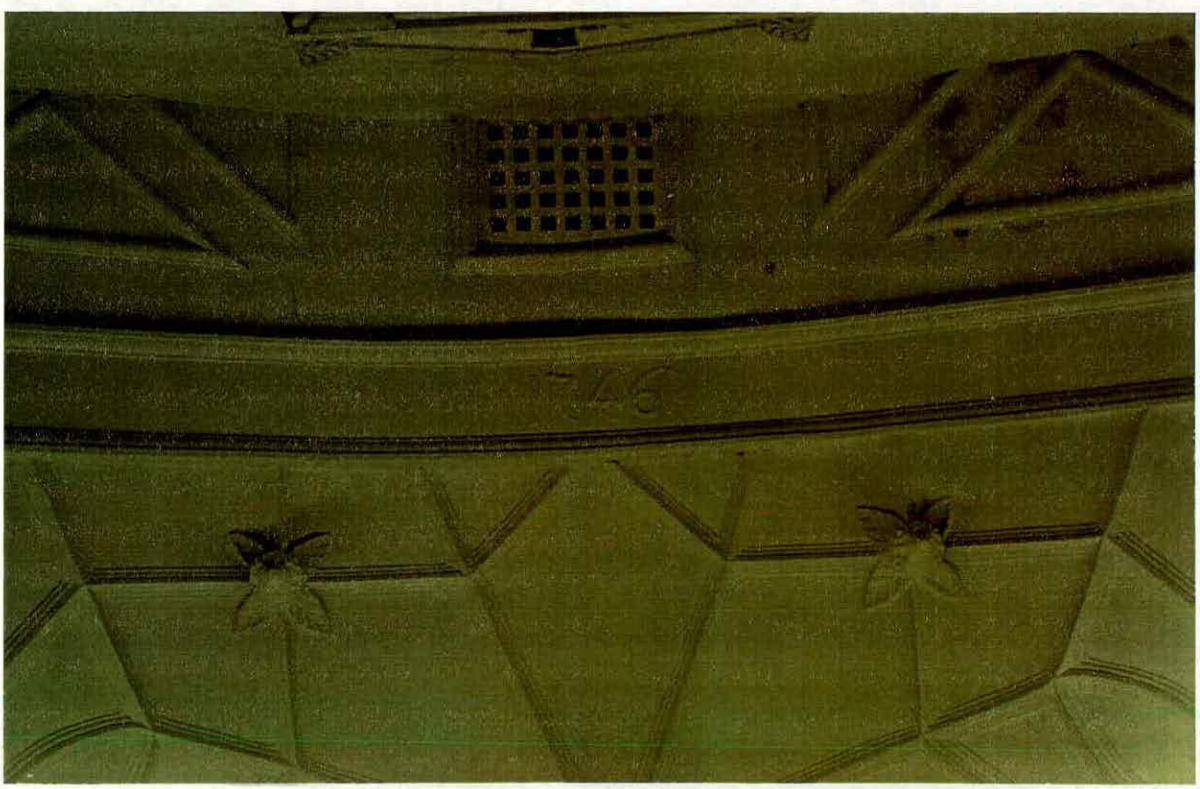

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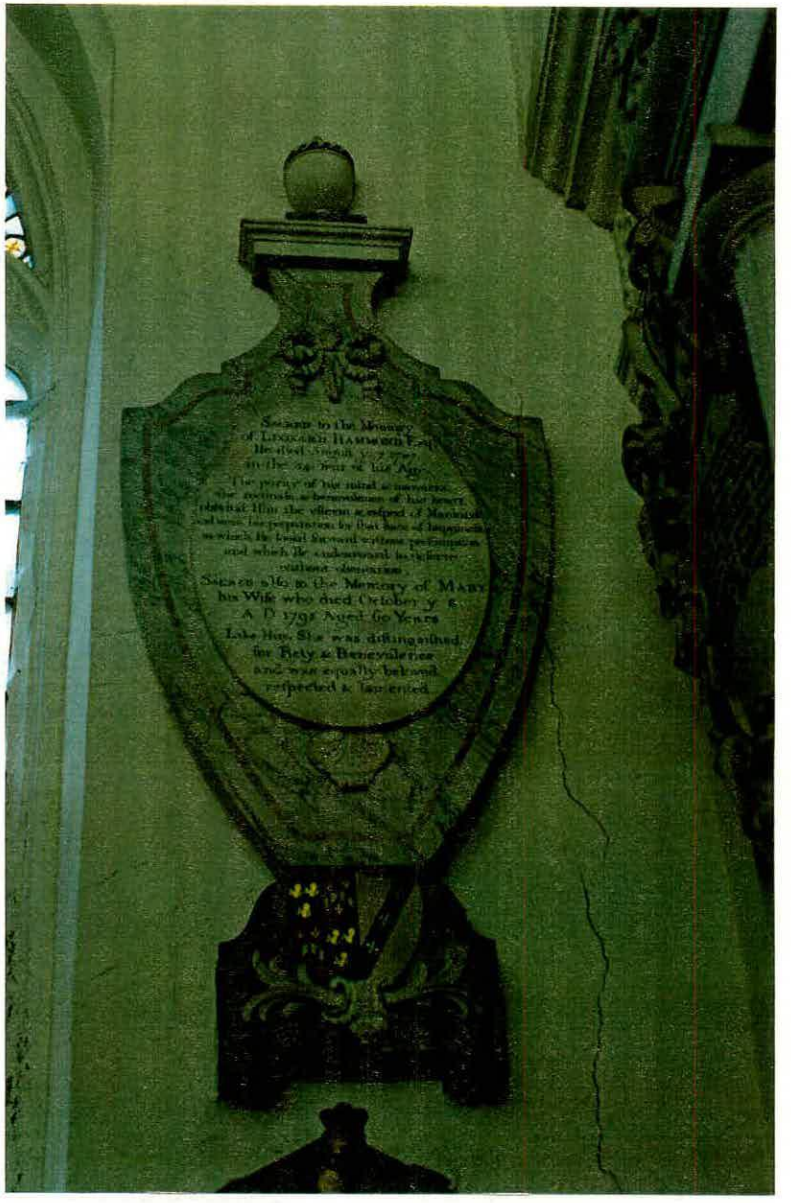

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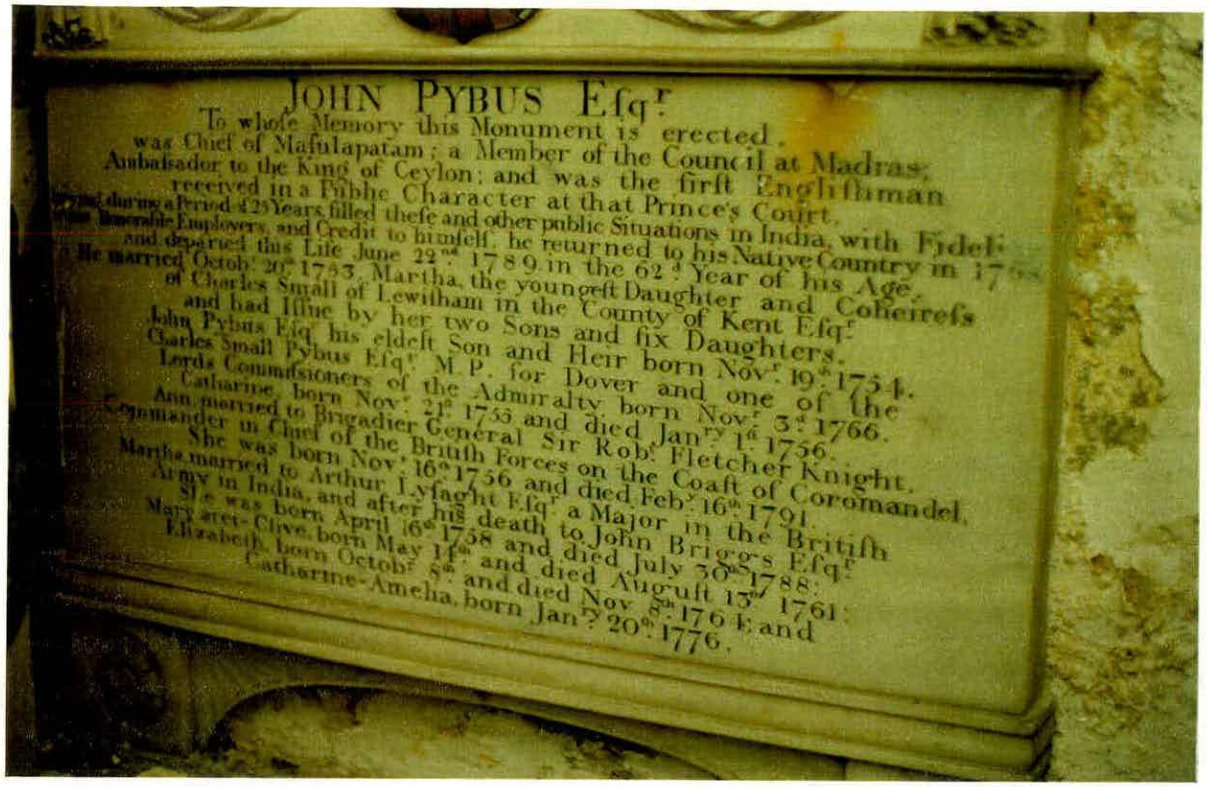

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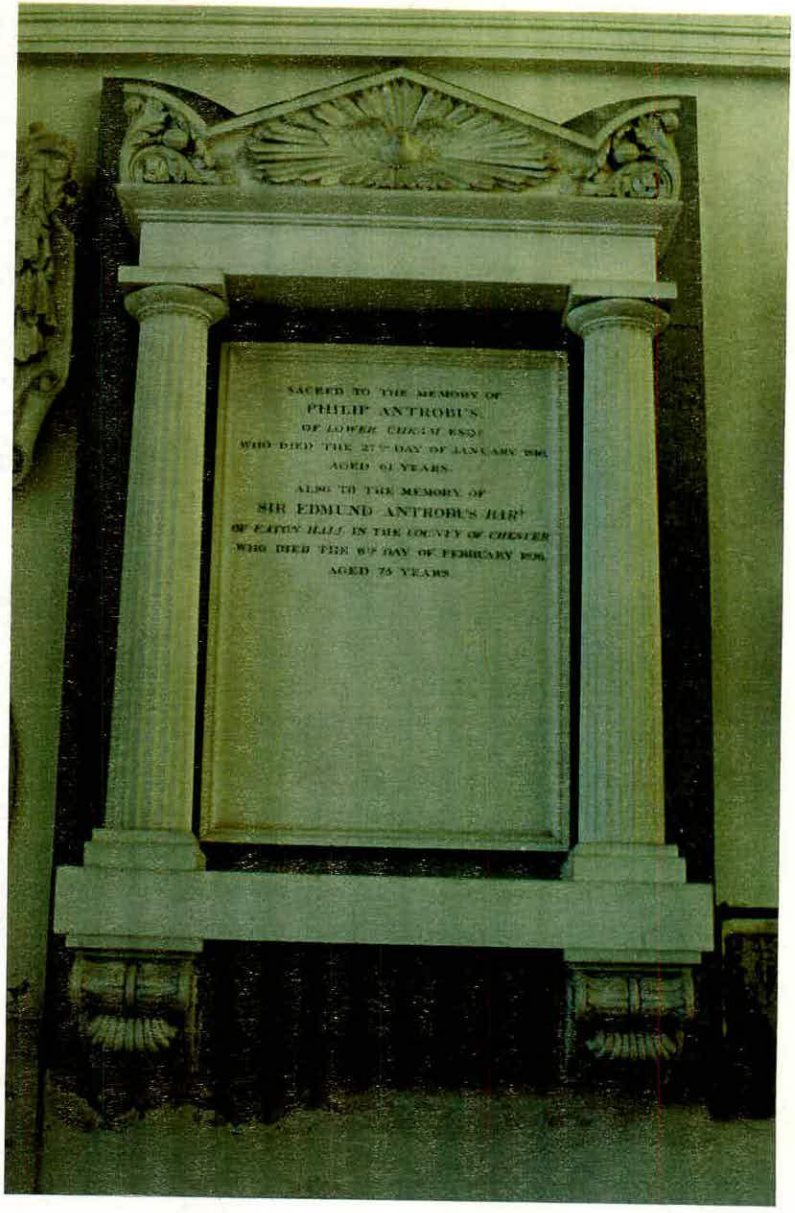

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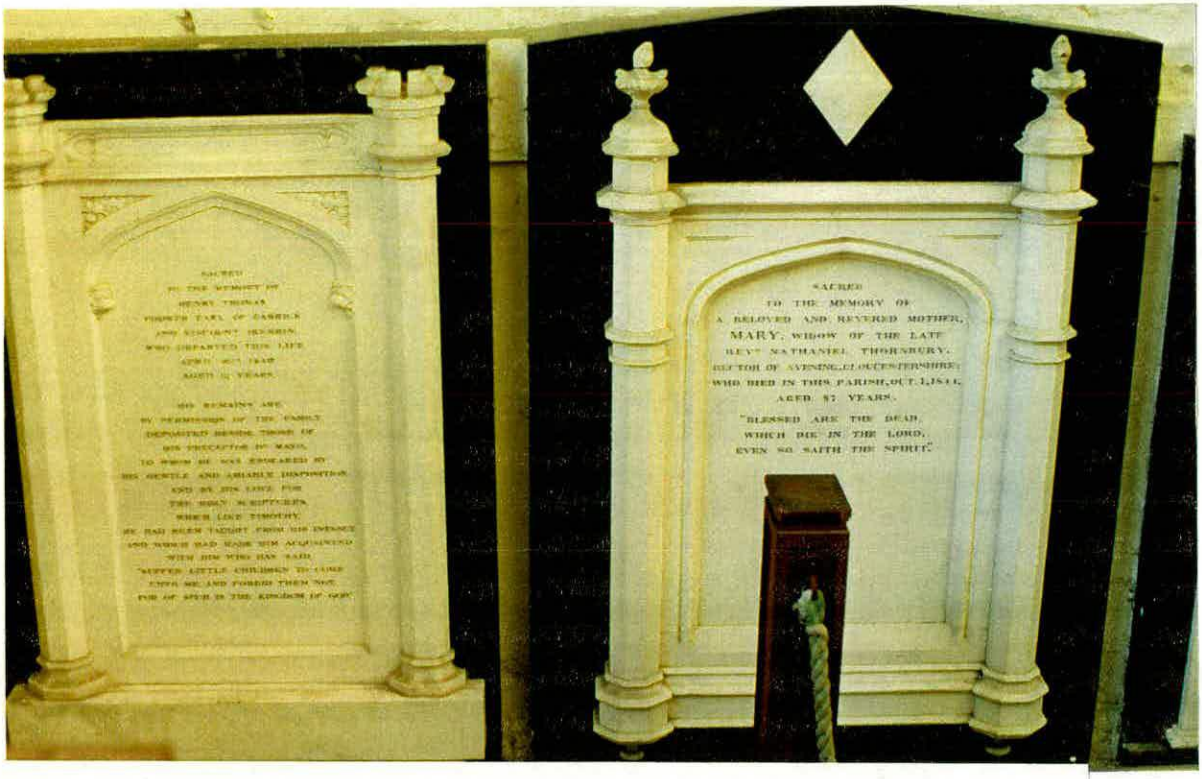

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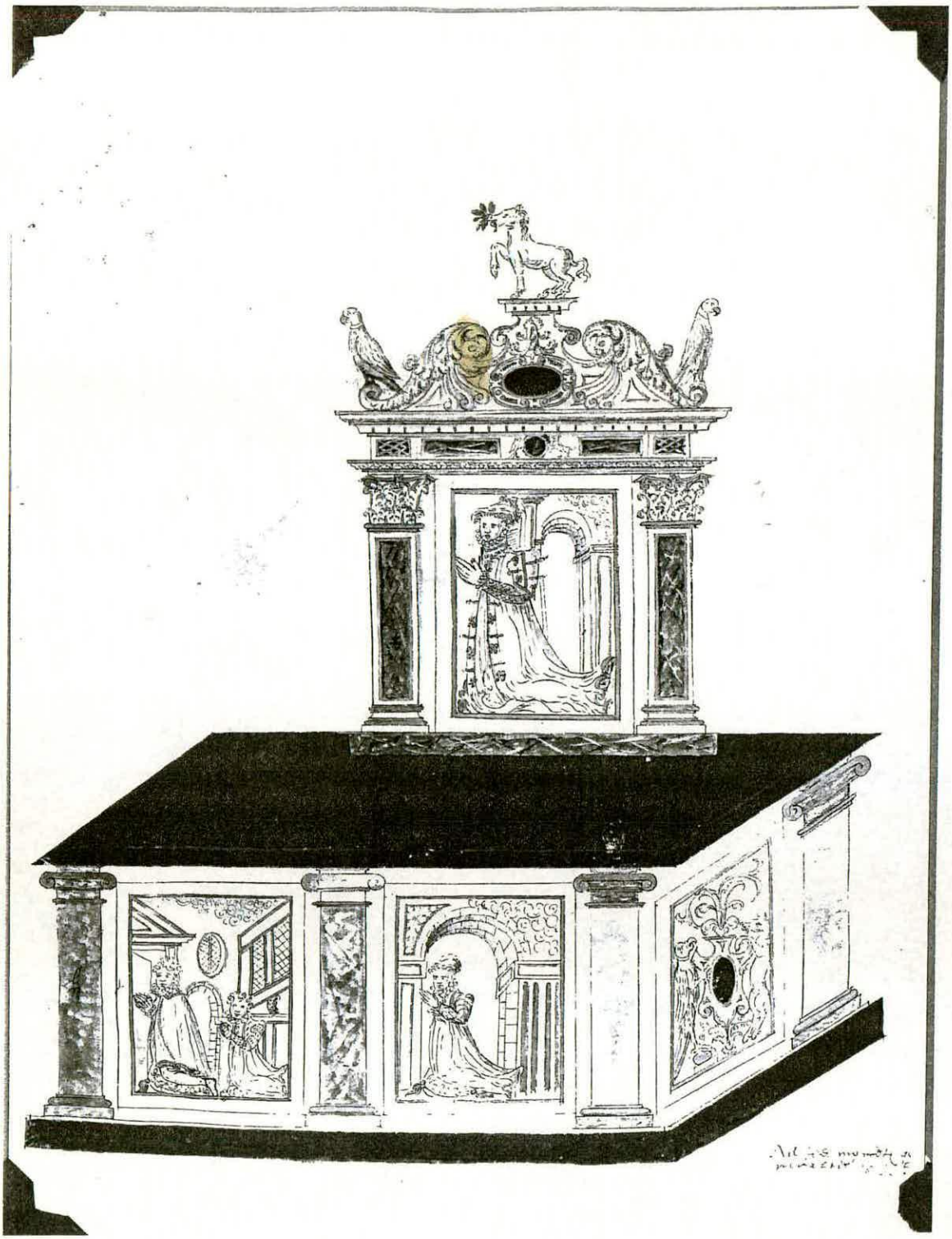

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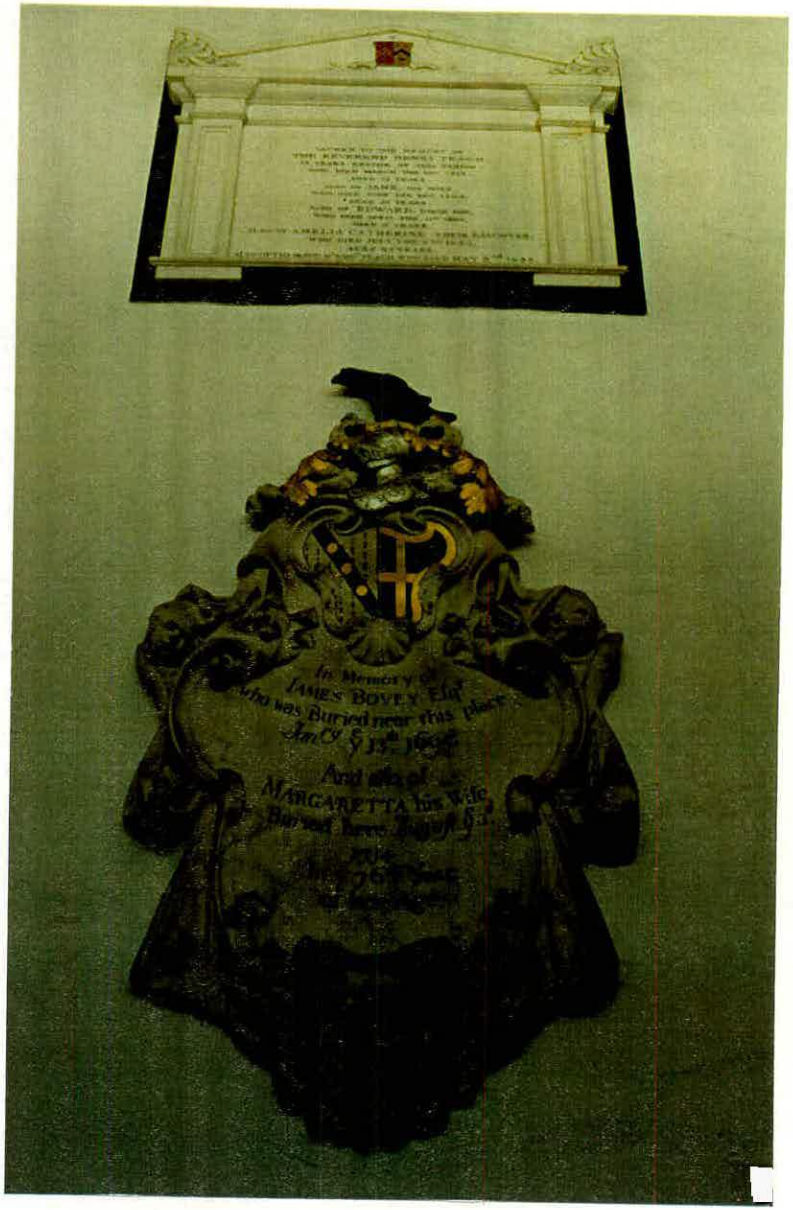

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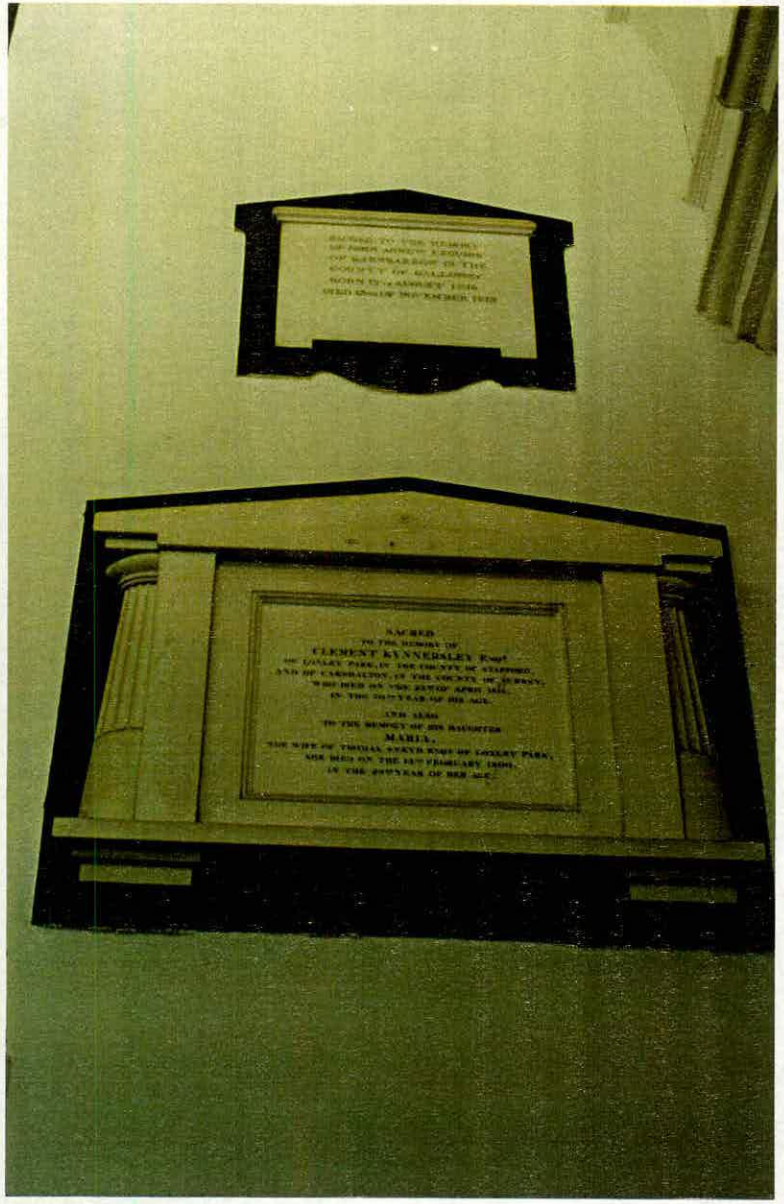

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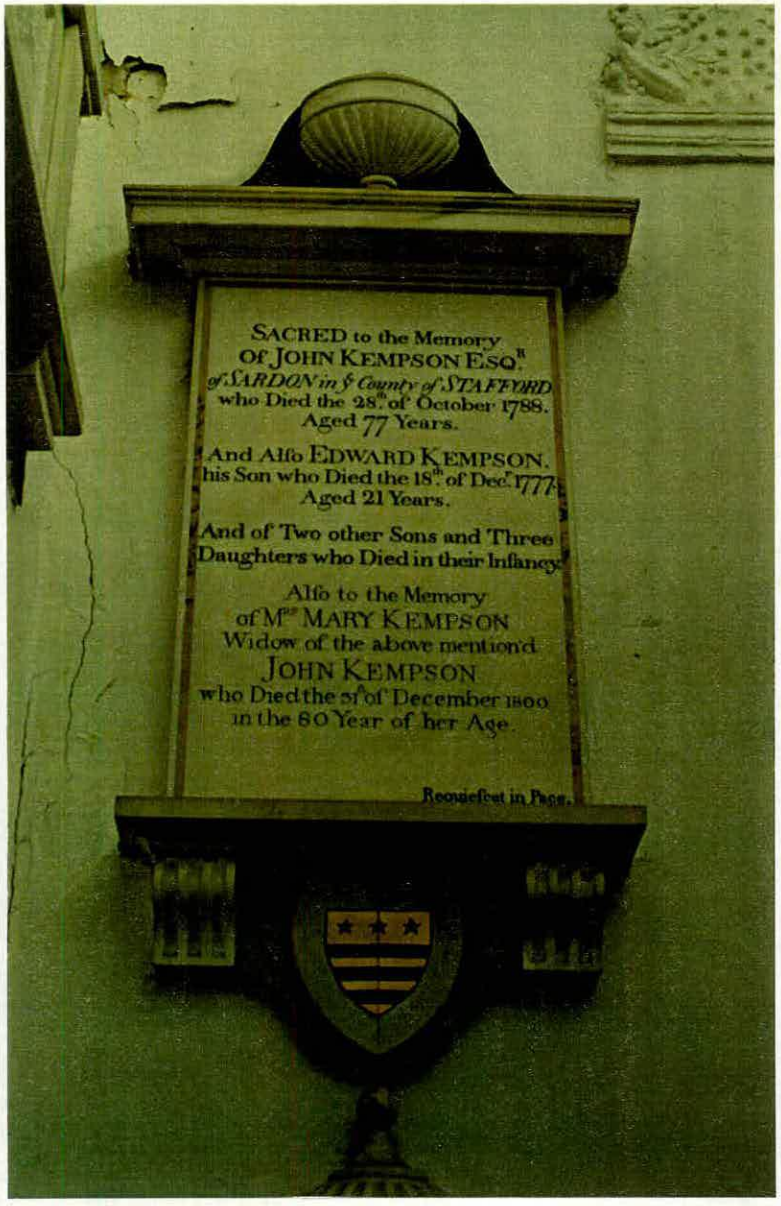

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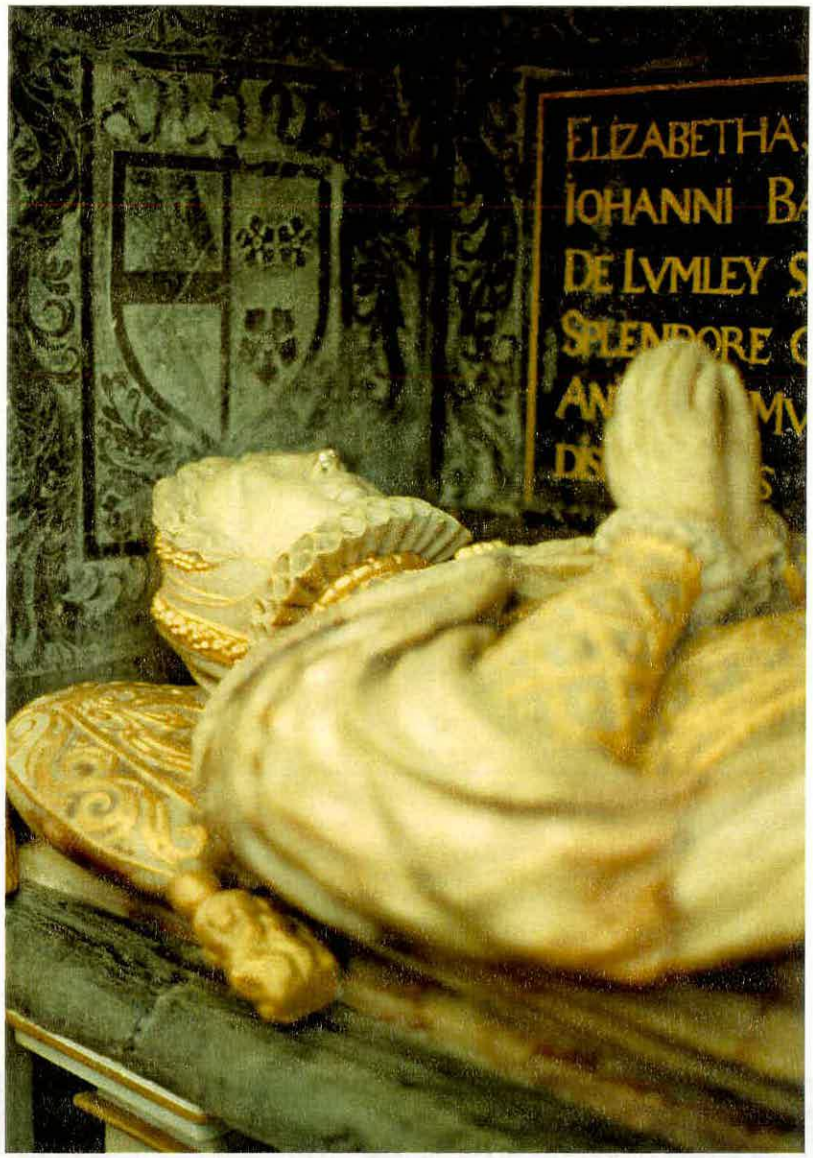

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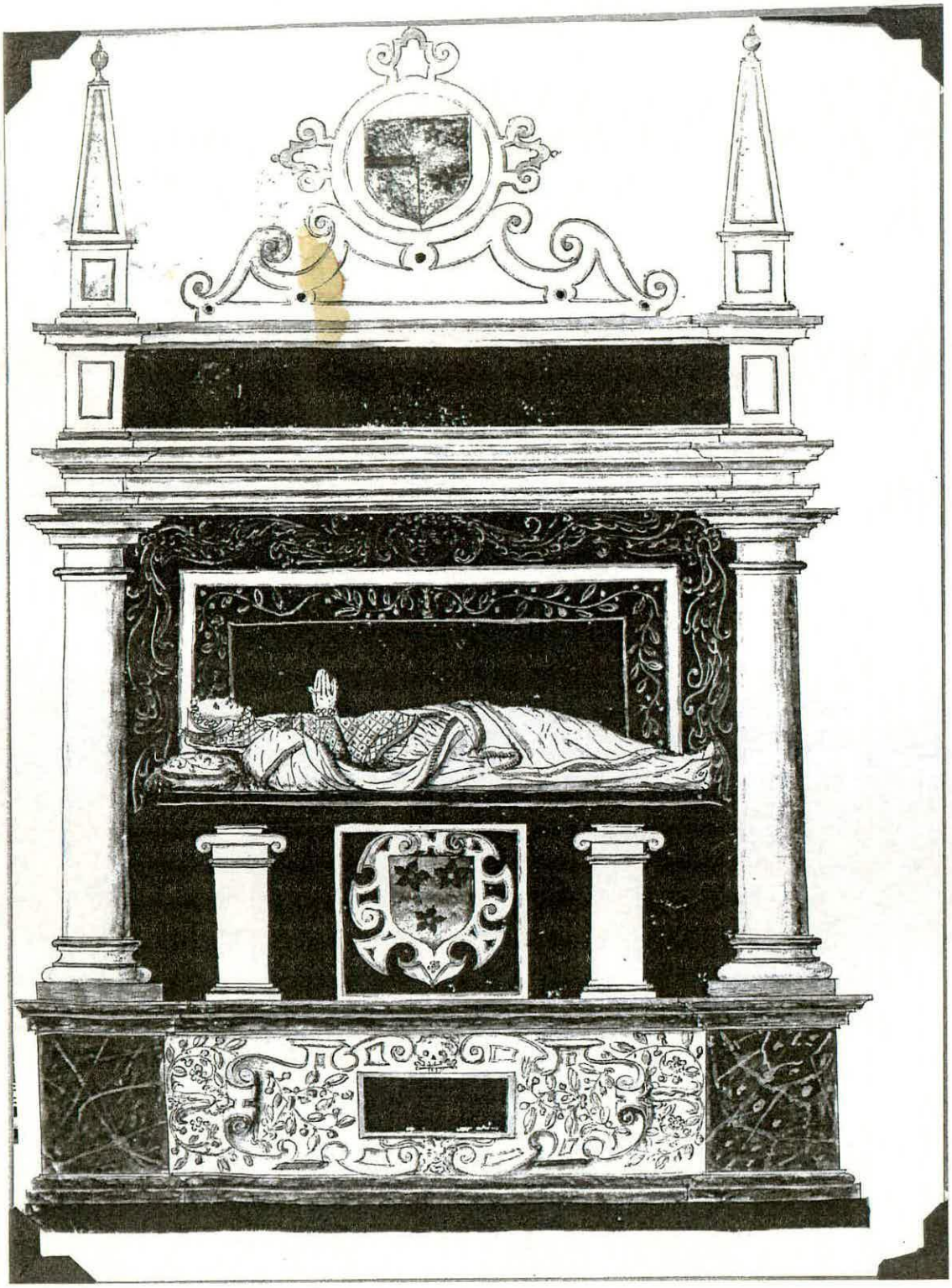

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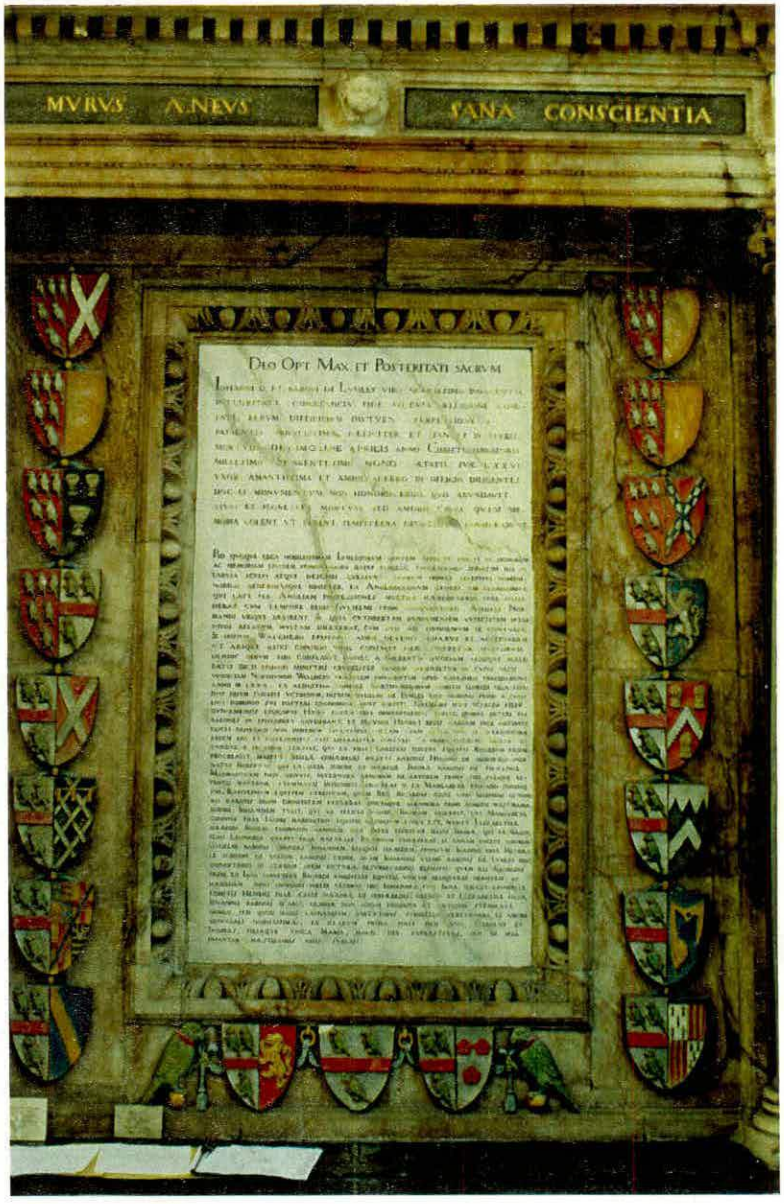

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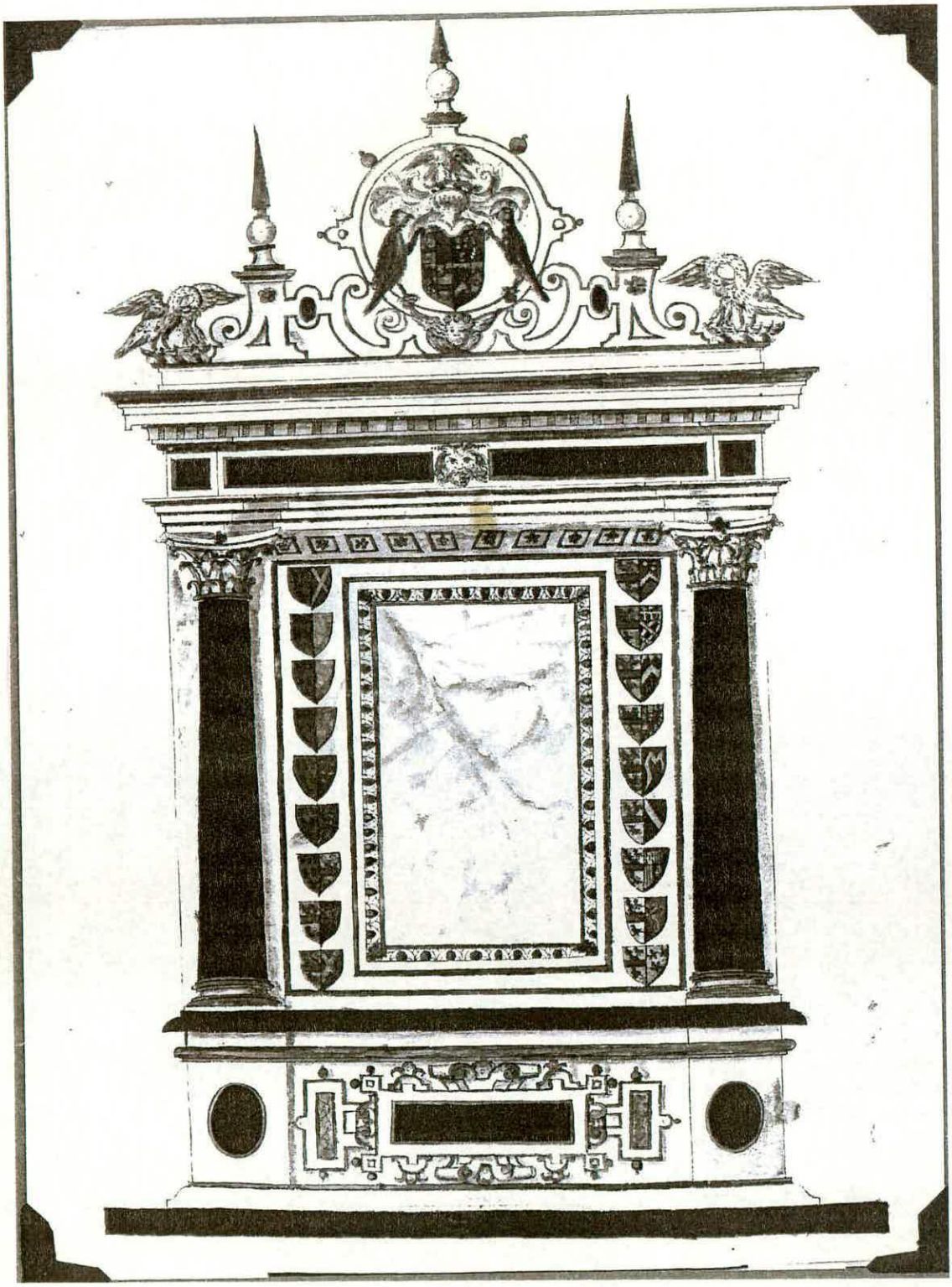

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