



CVLIFLMSHALLABOCEP QVINDIAM MAIORIVIVSVLLAET  
IANAVORITVS CHARISSIMA FELIX PROLE DITATIVSTA HOC  
MORS MENVS IN DOMINO REIPESCIT NELLE VICESIMO OCTAVO  
DIE IVLII ANNO DOMINI 1651 AETATIS SVAE CVLLA DVODICIMAE  
DIE AVGVSTI ANNO DOMINI 1651 AETATIS 56  
IN QVORVM MEMORIAM ALEXANDER HALL ECVES AVREATVS  
VNICVSVORVM FILIVSVS PESTES HOC MERITO POSVIT

THE HALL MONUMENT.

# I.—RENAISSANCE MONUMENTS IN THE CATHEDRAL CHURCH OF ST. NICHOLAS.

BY H. L. HICKS AND C. H. HUNTER BLAIR.

[Read on 26th October 1938.]

I.—*The Monuments.* By H. L. Hicks.

In describing the monuments which form the subject of this paper it may be of interest to consider briefly some of the previous types of memorials in churches, from which these monuments may have developed.

The early grave slabs with effigies incised upon them in simple outline led to the recumbent figures in full relief, and they in their turn led to the later and more elaborate effigies lying upon tomb chests. These were executed in stone, marble, wood, alabaster and, in rare cases, bronze. In the earliest days, the monuments were carried out by the mason on the spot and the various craftsmen worked together in close co-operation. Stone and wood effigies were treated in gesso with gold and colour. In the fourteenth century, however, the use of alabaster became general. Derbyshire quarries were soon well established, and the fame of this material spread not only over England but on the continent as well. Purbeck marble and stone were largely superseded, and so were the wooden effigies with their delicate gesso work, for it was soon found that all such intricacies of detail could be more easily rendered in the soft material of alabaster.

The establishment of these quarries led to the specialization of the trade of the "alabasterer," as he was called, and the shop article rose to prominence. As the sculptor's

skill in execution grew, the art lost something of its earlier idealism. The effigies were not portraits in any sense.

On the well-known monument at Staindrop to the first earl of Westmorland and his two wives, the latter are so much alike that it is evident that they were bought out of stock!

In 1516 Henry VIII brought the Italian Torrigiani to make his father's tomb in Westminster Abbey. Hitherto, tombs and monuments had all been in Gothic style and frequently adorned with traceried panels and with figures in canopied niches, but on Henry VII's tomb these features gave way to the details of the Italian Renaissance, with circular wreaths enclosing sculptured scenes, divided by classic pilasters. This influence soon spread elsewhere, and classic details are found, used tentatively at first, mingling with Gothic details. After Henry VIII's quarrel with the Pope, and the Reformation, the direct influence of the Italian style came to an end, and in its place a close connection arose with the artists of the Netherlands, and so in Queen Elizabeth's reign it was from the Protestant countries of Germany and the Netherlands that England henceforward learnt the rudiments of the new style, and the purity of the Italian work was lost for the time being.

The centres of the alabaster industry had in earlier days been in Nottinghamshire, Derbyshire and Staffordshire, but by the year 1500 headquarters were established in Burton on Trent, from whence, during the first quarter of the sixteenth century, the finest work was produced. The Reformation brought many Flemish refugees to England, and the Anglo-Flemish school of sculpture arose. Headquarters were now established in London instead of at the quarries or in the provinces. The rising gentry showed increasing desire to establish their importance and perpetuate their memory by elaborate tombs and effigies in parish churches. Holbein's influence in portrait painting led to portraiture in sculpture also. Pictures of the dead served as models, or likenesses were taken from death-

masks, while those who erected monuments during their own lifetime, as was frequently the case, would be in a position to pose for their own portraits.

Among the earliest of the newcomers to England was William Cure, who came from Amsterdam in 1541. His son and grandson became master masons to the crown, the last being succeeded in 1632 by Nicholas Stone, to whom I shall refer later. Gerard Jansen arrived in 1561, and soon changed his name to Garrett Johnson, and was succeeded by his sons. The Cures and the Johnsons both established yards in Southwark, and Nicholas Johnson became the best known member of the Johnson family.

The types of monuments that prevailed at this time were principally (a) altar tombs with baldachinos; (b) detached altar tombs with or without effigies; (c) canopied monuments against walls; (d) mural monuments corbelled out from walls; (e) tablets, pedestal monuments and floor slabs, etc.

The materials chiefly used were alabaster, black marble known as touchstone and a fine red stone known as rance, statuary marble and various coloured marbles and Caen stone. Gold and colour were frequently used, especially in armorial bearings and for the figures, while gold was used freely among the architectural features. Such treatment was an inheritance of Gothic days when its lavish use was general. In 1419, for instance, an agreement for the painting of an alabaster tomb at Lowick, Northamptonshire, describes the work as "arrayed with colours well and sufficiently in the pure, honest and profitable manner that pertains to such work," and in the accounts for the Rutland monuments in Bottesford church, Leicestershire, we find in 1592 "charges of inreichainge the towe towmes in Bottesforth Church," to the painter for colour and gold, and another is described in an indenture as "gylded with rich golde."

The use of colour was, however, held in great disfavour in the Puritan days, and the monuments in New-

castle cathedral were all coated with black paint at that time. At the Restoration colour did not return to full favour again and it is rarely found in later days.

Effigies on monuments were frequently referred to by the sculptor as "pycktures." These occur on table tombs in a recumbent position with hands together raised in prayer as in the Gothic period, or kneeling in prayer with or without accompanying prayer desk, and there was a third alternative which existed for a short time where the effigy was shown very stiffly on its side, with the head raised and supported by the hand on arm bent at the elbow. There are familiar examples of this in tombs at the back of the choir stalls at Westminster Abbey on both north and south choir aisles. This undignified attitude did not survive long. It was probably killed by ridicule. The dramatist John Webster in his play *The Duchess of Malfi* makes his character Bossola say contemptuously, "Prince's images on their tombs, do not lie, as they were wont, seeming to pray up to Heaven; but with their hands under their cheeks, as if they died o' the toothache. They are not carved with their eyes fixed upon the stars, but as their minds were wholly bent upon the world, the self same way they seem to turn their faces."

It is from this reference that such effigies are frequently described as "the toothache effigies"! But the figures kneeling in prayer remained and grew in favour. By their attitude of devotion they seem to fit their surroundings and to take their place appropriately in a house of worship. The little kneeling figures of their children which often accompany the principal figures give a human touch which is very appealing, while the costumes so carefully depicted give us an invaluable record of a very interesting and important period in English history.

We have now arrived at the period of the monuments to be described in this paper. I propose to take first the monument to William Hall, erected after 1633. (Frontispiece.)

Mrs. Esdaile, who is a great authority on English monumental sculpture, and to whom I am greatly indebted for much valuable help, places the monument as the work of a Southwark studio, probably the work of Nicholas Johnson to whom reference has already been made. An examination of the latter's documented work shows many close resemblances, and I feel that there can be no doubt that he was chiefly responsible for the general design and the architectural details.

It is a mural monument corbelled out from the wall. The principal figures are kneeling at prie-dieux, and there are semicircular arches, coffered on their soffites, forming canopies over each figure. These arches are supported by brackets at each side and one in the middle, a motive frequently used by Nicholas Johnson and others.

The arches are flanked by corinthian columns supporting a classic entablature with a dentilled cornice.

The whole composition is a product of the Anglo-Flemish school. The arabesque work surrounding the coat of arms that surmounts the monument and the straight cornice below are Flemish characteristics. The materials are chiefly alabaster for the general background and figure work, and black marble, or touchstone as it was called, for the shafts of the columns, corbel moulding below the small figures, inscription tablet, background of small figures, and in small ornaments elsewhere. It is a dark crystalline limestone often exported from Belgium, but very similar to that existing in Weardale, which polishes as beautifully. The panels in the plinths below the columns are in green veined marble like serpentine. The emblems and devices displayed are very typical of the period and are found so often in varying forms that their symbolism may be said to form part and parcel of the sculptor's stock-in-trade.

Below the inscription panel we see the crowned and winged skull, "Death on the wings of Time" as an old eighteenth century guide book calls it, but the grimness of

this *memento mori* is usually modified, as in this case, by accompanying winged cherubs as emblems of the resurrection and the christian hope of immortality. In the outer spandrils of the arches there is one figure of a boy blowing bubbles and another of Father Time with his scythe and hour-glass. This symbolism is also met with frequently and owes its inception to the poem of Francis Bacon which begins :

“ The World’s a bubble; and the life of man  
Lesse than a span.”

His translation of the 90th psalm contains the same thought :

“ This Bubble light, this Vapour of our Breath  
Teach us to consecrate to Howre of Death.”

His simile of the bubble applied to man’s life seems to have created a wide impression. I remember seeing many years ago an inscription on a lintel in the old Blackbird inn at Ponteland, *Homo est Bulla* : Man is a Bubble. It has since entirely worn away.

Above each column on the cornice there were two *amorini* : one is still existing at the cathedral—it is depicted digging with a spade ; the other had been broken away, and only a fragment remained of a foot resting on a skull. Fortunately this evidence is quite sufficient to show that they were identical with the two *amorini* on the tomb of the fifth earl of Rutland in Bottesford church, Leicestershire, made by the same Nicholas Johnson, where we read in an indenture : “ The two utter columns to make the portraiture of Labour, the other of Rest.” An examination of the tomb itself shows the two *amorini*, one digging and the other sound asleep leaning on the spade with foot resting upon a skull. The question as to whether these *amorini* should be restored is under discussion at the present moment. If it is decided that they should be it will be easy to restore the missing figure correctly.

Now we turn to the larger and more elaborate monument known as the Maddison monument set up about the year 1635. (Plate 1.) This is a very interesting and original design with much in common with the previous one, but with important points of difference. Before the restoration of the cathedral in 1870 it stood against the south-west pier of the crossing at the junction between the south transept and the south aisle of chancel. The monument stands on a beautiful carved base of Caen stone. In the upper part we find three pairs of large figures kneeling in prayer with children kneeling in the small panels below. The upper portion is made of alabaster and marble, and there are corinthian columns as before with shafts of touchstone. The canopies above the figures are each carved in the form of a shell. The monument is surmounted by an elaborate entablature curved in shape with a broken pediment in the centre to admit a pedestal supporting a cartouche which bears a shield of arms. There is also a cartouche on either side of the curved entablature. Above this there are three female figures representing Faith, Hope and Charity. The figure of Hope stands behind the central cartouche while the other two figures are reclining in a somewhat uncomfortable position on the curved pediment. The shell canopies and the broken pediment and other details clearly show an Italian rather than a Flemish influence.

I sent a photograph of this monument to Mrs. Esdaile, who was extremely interested in it and pronounced it to be undoubtedly a work by Nicholas Stone, mentioned before as master mason to the crown in 1632, and as holding that post under James I and Charles I.

Nicholas Stone was born in 1586 and died in 1647. He went to Amsterdam in 1606 and worked under Henrik de Keyser, and lived with him and eventually married his daughter. He returned to England in 1613. His earlier work up to 1617 shows strong Flemish characteristics as one might expect. In 1619 he became master mason in charge of the erection of the Banqueting House, White-

hall, under Inigo Jones, who was officer of His Majesty's works.

Inigo Jones was born in 1573, and went to Italy in 1596 and stayed till 1604 and went there again in 1613. He was made surveyor general of works in 1615. The spread of Italian architecture in England was due to his influence. He died in 1652.

The change from the Flemish to the Italian school in Nicholas Stone's work is attributable therefore to his association with Inigo Jones. In later years Stone sent his sons Henry and Nicholas to Italy and they visited the great Bernini, architect of the baldachino of St. Peter's at Rome and the circular colonnade; they worked in his studio.

In Stone's earliest work he used all the familiar devices such as the arabesques and strapwork and the straight cornice of the Anglo-Flemish school and the usual symbols of the boy blowing bubbles, Father Time, winged skulls, etc., etc.

The monument to Sir Henry Bellasyze in York Minster, dated 1615, which is known to be his, is of this character and is very like the work of Nicholas Johnson. In his documented work after 1617, the skull motive, among others, disappears, and we find the general use in other examples of the curved and broken cornice similar to that used in the Maddison monument. One peculiar characteristic of his was to make his female figures of Virtues on pediments with elongated necks to allow for foreshortening, and the figures in this case have necks rather like the long-necked ladies in Bertram Mills's circus!

There are fortunately in existence some actual note-books by Nicholas Stone as well as account books of works done by him. These were collected by George Vertue (1684-1756) and are in the British Museum. Stone does not specifically mention the Maddison monument in his list, but the note-book was clearly written up from memory as in several cases he has forgotten the names of places, and besides, Vertue refers to a missing volume where it

might have been entered. However, he did the monument to Sir George Selby in Newcastle cathedral, which he describes in these terms: "1615. At the same time I agreed with ser Gorges Sellbee of new Castell for a tombe for himselfe and his wife desesed; to be set up at new Castell in northomberland; and it was mad of can (caen) stone and I was payed from his owen hand 600 ponds."

This amount is one of the highest sums Stone ever received for his work, and the measurements of 18 feet high and 12 feet wide given in the advertisement in *Newcastle Chronicle* for its sale in 1783, may lead us to accept Brand's epithet of "magnificent" with which he describes it in his *History of Newcastle*. It is all the more to be regretted that in spite of provision made in Sir George Selby's will for keeping it in repair, it was allowed to fall into decay, and that what must have been a notable work of art has now disappeared.

George Selby was mayor of Newcastle in the years 1600, 1606, and 1611. He was knighted after entertaining King James I on his way from Scotland to take possession of the crown of England in 1603.

Brand gives a poor drawing of the tomb in its mutilated condition. He describes it as follows: "His effigies and that of his lady were at length, resting upon pillows with uplifted hands. On the South were the effigies of his children, in a posture of prayer, kneeling with raised hands." There was a long Latin inscription on a marble tablet on the wall above the tomb and a shield of arms with motto *Mortuus vivo* beneath it, and within the "palisades" upon a flat marble stone, "Jesu, have mercy on the sowlle of George Selbe, merchant adventurer, sometime Alderman of this town and Margaret his wife and their children." It stood in the north-east corner of the church.

Now as Nicholas Stone made the monument to Sir George Selby and to Sir Lionel Maddison, one might perhaps expect on the score of probability, and as Sir

Lionel Maddison and William Hall were so closely connected by marriage, that he would be employed on the Hall monument as well. But it seems to me unlikely that in 1633 or thereabouts he would revert to the Anglo-Flemish style on this particular occasion when all his documented works show that he abandoned it after 1617. On the other hand, his note-book gives us a clue to what may very well have happened here, for we find the following :—

“ In November 1615 Mr. Jansen in Southwork and I did set up a tombe for Mr. Sottone at Charter hous for the wich we had 400£ well payed but the letell monemont of Mr. Lawes was included the wich I mad and all the carven work of Mr. Sottons tombe.”

This is the monument to Thomas Sutton in the chapel of Charterhouse, London. It is a monument with corinthian columns and cornice very like the Hall monument and with *amorini* Flemish strapwork, skulls, boy blowing bubbles and Father Time.

Again in 1620 Nicholas Stone added figures to the tomb made by Bernard Jansen to Sir Nicholas and Lady Bacon in St. Mary's Church, Redgrave, Suffolk.

With this evidence of co-operation between Stone and the Johnson family, I think it is quite likely in the case of the Hall monument that it is a work by Nicholas Johnson with figures carved by Nicholas Stone.

This seems to me the most satisfactory explanation.

Both monuments are works of art which we may well be proud to possess and which we may hope will not again suffer the vicissitudes of fortune that they have received in the past.

*The Hamilton monument.* This monument has unfortunately been placed in a very dark corner at the west end of the south aisle, and it deserves a better position. The pediment above the cornice takes an interesting shape to enclose the shield of arms and the crest above. Below the inscription tablet is a carved panoply of arms, denoting the

military profession of the person commemorated. (Plate II.)

*The Weldon monument.* This monument is on the south wall of the south aisle. It is of pleasing design but has suffered severe mutilation. The inscription is on black marble with pilasters on either side in Sienna marble. It is surmounted by a shield of arms above the cornice.

2.—*The Maddison monument: the inscriptions, effigies and armorials.* By C. H. Hunter Blair. (Plate I.)

This monument (plate I) was in all probability set up, during his lifetime, by Sir Lionel Maddison, the eldest son of Henry Maddison and his wife Elizabeth Barker; the probable date is shortly after the year 1635, when Sir Lionel had a grant from Sir William le Neve, then Norroy King of Arms, of the quarterly shield of arms so lavishly displayed upon it. His father had died in 1634, and he raised the monument to the pious memory of his father and grandfather, in commemoration of their happy and fortunate lives and the great part they had both taken in the government of the town. The inscription on the panel which records his mother's death in 1653 must have been a later addition. Sir Lionel himself died in 1646, and it seems strange that the panel on the north side, probably left vacant by him to record his own death, should have been left blank<sup>1</sup> until the restoration of about the year 1872, when it was filled in by the care of a descendant of the Maddison family.

The monument was originally placed "on the north side of the south aisle (of the chancel) at the south end of the organ gallery."<sup>2</sup> It was moved to its present position against the west wall of the south transept during the restoration of the church in the years 1872-77,<sup>3</sup> when it

<sup>1</sup> Welford, *St. Nich. Mons.* 31.

<sup>2</sup> Bourne's *History of Newcastle upon Tyne* 66.

<sup>3</sup> *Arch. Ael.*<sup>4</sup> IX, 145.

was thoroughly cleaned and any traces that may have remained of its original colours were removed. It is first recorded<sup>4</sup> by Sir William Dugdale, the famous Garter King of Arms in the time of Charles II, who, during his official visitation of Northumberland in 1666, some thirty years after its erection, describes it as *in cancello*. He transcribed the inscriptions upon two of the panels, from which it would seem that the inscription upon the right centre panel recording the death of Elizabeth wife of Henry in 1653 was not then carved upon it. He also tricks and gives the colours of the shields of arms he saw upon it; they must then have been painted in their proper heraldic tinctures, but he does not mention the series of small shields beneath the kneeling children; these may therefore have been a later addition.

When the historian Bourne saw it early in the eighteenth century its colours must still have been visible, for he says that two of the figures were "clothed in the scarlet gowns of the aldermen of Newcastle";<sup>5</sup> the monument was then "surrounded with a strong iron rail." Brand,<sup>6</sup> describing it in the late eighteenth century, says that it was then painted and gilded, and adds that this was done at the expense of one Robert Percival. It is Brand who first mentions the small shields painted below the sixteen children. M. A. Richardson<sup>7</sup> quotes Brand's description *verbatim* and gives drawings with the blazon of all the shields he then saw upon the monument. Welford<sup>8</sup> illustrates it by a lithographic drawing, which gives an excellent general idea of it but omits many interesting details. He rejoices that "all the accumulations of dirt and defilement were carefully removed and the monument restored to its original grace and beauty." The cold marble and alabaster evidently appealed more to the refined taste

<sup>4</sup> N/C Records Series IV, 70/74.

<sup>5</sup> Bourne, *op. cit.*, p. 25.

<sup>6</sup> *History of Newcastle* I, 291n. See also Bourne, p. 25.

<sup>7</sup> *Armorial Drawings in the church of St. Nicholas*, 1820.

<sup>8</sup> *Monuments and Tombstones in the church of St. Nicholas*, 1880.

of those days than did all the "boast of heraldry" and "barbaric splendour" of its original decoration!

*The inscriptions.*

On the south panel :—

HERE REST IN CHRISTIAN HOPE Y<sup>E</sup> BODIES OF LIONEL MADDISON SONE TO ROWLAND MADDISON<sup>9</sup> OF VNTHANKE IN Y<sup>E</sup> COUNTY OF DURHAM ESQ. AND OF JANE HIS WIFE SHEE DIED JUL.9.1611. HEE HAVING BEEN THRICE MAYOR OF THIS TOWNE DEPARTED DEC.6.1624 AGED 94 YEARS. HEE LIVED TO SEE HIS ONELY SONNE HENRY FATHER TO A FAYRE AND NUMEROUS ISSUE.<sup>10</sup>

ANIMAE SUPER AETHERA VIVUNT.

On the left centre panel :—

HERE INTERRED ALSO ARE THE BODYES OF HENRY MADDISON AND ELIZABETH HIS WIFE (DAUGHTER TO ROBERT BARKER OF THIS TOWNE, ALDERMAN) WHO LIVED TOGETHER MOST COMFORTABLY AND LOVINGLY IN TRUE WEDLOCK Y<sup>E</sup> SPACE OF 40 YEARES. HE WAS SOMTYME MAIOR OF THIS TOWNE AND HAVING LIVED IN GOOD NAME AND FAME 60 YEARS DECEASED IN THE TRUE FAITH OF CHRIST THE 14TH OF JULY 1634.<sup>11</sup>

DECUS VITAE EST HONORATA MORS.

On the right centre panel :—

ELIZABETH HIS ONLY WIFE HAD ISSUE OF HIM TEN SONNES S<sup>R</sup> LIONEL MADDISON KT. RAPHE ROBERT WILLIAM HENRY PETER GEORGE TIMOTHY AND THOMAS AND SIX DAUGHTERS JANE SUSAN ELIZABETH BARBARA ELENOR AND JANE. ALL THE SONNES AT HIS DEATH WERE LIVING BUT JOHN WHO DIED IN THE LATE

<sup>9</sup> His tombstone was in the nave: *Lyonell Maddison marchand adventurer sometimes Maior of this towne and Jane his wife she departed to the mercie of God ye 9 of July 1611.* He departed 8 December 1624. See *N/C Records Series IV*, 54.

<sup>10</sup> A short life of him appears in Welford's *Men of Mark III*, 119 ff. This gives all the known facts of his life.

<sup>11</sup> He was baptized at St. Nicholas 30 October 1574; married 14 May 1594. For the little known of his life see *Men of Mark III*, 124.

EXPEDITION TO CADIZ.<sup>12</sup> SHE LIVED HIS WIDOW 19 YEARES AND BEING AGED 79 YEARES DYED THE 24 OF SEPTEMBER 1653.

BEATI MORTUI QUI DOMINO MORIVNTUR.

This inscription, as said above, was not transcribed by Dugdale in 1666; as it records the death in 1653 of Elizabeth Maddison it is obviously later than the others and apparently was not cut until after 1666.

On the north panel :—

IN THIS CHURCH ARE ALSO INTERRED THE MORTAL REMAINS OF SIR LIONEL MADDISON KNT.<sup>13</sup> (DESCENDED FROM THE ANCIENT AND WORSHIPFUL FAMILY OF MADDISON OF ELLER-GILL AND UNTHANK CO. DURHAM), WHO WAS MAYOR OF THIS TOWN IN 1632 AND DIED IN NOV. 1646 AGED 51 YEARS; AND OF ANNE HIS WIFE, WHO WAS SISTER AND CO-HEIRESS OF SIR ALEXANDER HALL, KNT. AND DIED IN APRIL 1633 (SHOULD BE 1663).

SERIVS AUT CITIUS METAM PROPERAMUS AD VNAM.

This inscription was carved when the monument was removed, about the year 1872, to its present place. Welford suggests that it was not cut at the time of Sir Lionel's death because "he withdrew his support from the royal cause during the civil wars, and after the Restoration his successors did not care to honour his memory."<sup>14</sup>

### *The effigies.*

On the top of the monument are three allegorical figures :—

1. In the centre, Charity standing clothed in loose robes with long flowing hair. She holds in her right hand a flaming heart, whilst her left rests upon a cartouche in the front of her.

2. On the left or south side is a seated figure of Faith, clad in flowing garments, her hair is long and her right

<sup>12</sup> April-October 1625 under Edward Cecil, Lord Wimbledon.

<sup>13</sup> For his life see *Men of Mark* III, 124 ff.

<sup>14</sup> *St. Nich. Mons., op. cit.*, p. 31.

hand holds a book; a Latin cross rests against her left shoulder.

3. On the north or right side a reclining figure of Hope, robed and with long hair, gazes upwards and clasps the shank of an anchor with her right hand.

On the south side of the central division are the kneeling figures of Lionel Maddison and his wife Jane Seymour. He has long hair, a heavy moustache and square cut beard with a pleated ruff around his neck; he wears a close fitting jacket buttoned down the front and girt by a belt around the waist, fastened in front by a bow and jewelled clasp; the tight fitting sleeves buttoned above the wrists end in small pleated ruffs; his hands are clasped in prayer; over all he wears the robe of an alderman of the town. His wife, kneeling behind him, has a veil over her head wired into an arch over her shoulders and falling loose down her back; around her neck is a wired pleated ruff. She wears a tight fitting bodice belted around her waist, with an embroidered lower edge and having tight sleeves with turned over cuffs; below is a full flowing skirt, and above all a loose cloak falling in folds from her shoulders. Above her on the cornice is MEMORIAE SACRUM. In the centre kneeling at each side of a draped desk are the figures of Henry Maddison and his wife Elizabeth Barker. Their costumes are identical with those of the figures already described, but Henry wears a pointed beard instead of the square cut one worn by his father. The ladies' costumes are those in fashion during the early part of the seventeenth century, though the pleated ruffs around the necks, worn by all four figures, were by then somewhat out of date.

On the north side are the kneeling figures of Sir Lionel Maddison Kt. and his wife Anne Hall. These figures were carved during their lifetimes and may therefore be taken as portraits of them in their costume as they actually wore it. Sir Lionel is represented in the armour of a knight of the period; his hair is long and curled, with moustache and a neat pointed beard. He is armed in breastplate with centre

ridge, fastened in front by a locket, decorated pauldrons protect his shoulders, his arms are in plate with chased elbow-cops; his hands, now broken off, would be in leathern gauntlets; his body below the waist is covered by four plates or tasses buckled to the lower edge of the breastplate, a sword belt around his hips supports his sword or dagger. Beneath the tasses he wears loose breeches to below the knee; his legs below this are not represented. His wife, kneeling behind him, wears curls to her neck covered with a loose unwired veil. Her tight fitting bodice is finely embroidered round the neck, down the front and over the shoulders, brooches with round centre and six leaves fasten this at her breast and waist, the sleeves are loose and end in small pleated ruffs on the forearm, her skirt falls in full folds over her feet and a loose cloak falls over all from her shoulders. On the cornice above these figures is:—

MEMORARE NOVISSIMA.

On the lower tier at the south side within a round headed niche is the kneeling figure of a young man, who probably represents Henry the only son of Lionel and Jane Maddison who are kneeling above him; he himself is represented in mature life in the central figure above. His hair is long with a light moustache and pointed beard, he wears a tight buttoned jacket, belted at the waist, with tight sleeves and plain cuffs, loose breeches to below the knees, a deep linen collar on his shoulders and a loose cloak falls in folds from his shoulders to his feet.

On the left side of the central division of the lower tier the figures of the ten sons of Henry and Elizabeth Maddisôn are carved. The eldest, Sir Lionel, kneels alone in front in full armour, as described for his later figure above, but this smaller figure shows the tasses of his armour buckled around his loose breeches, his knees protected by hinged knee-cops of plate; below the knee his legs are in plate. Six of his brothers kneel two by two behind, whilst the three youngest kneel together at the end of the row. They

are all in costume similar to that of the young man on the south side. Their names are as follows:<sup>15</sup>—

1. Lionel, bap. 16 Feb. 1594/95, mar. Jan. 1616/17 Anne Hall.
2. Ralph, bap. 28 Feb. 1595/96, mar. Jan. 1620/21 Elizabeth Hall.
3. Robert, bap. 31 Aug. 1600, mar. . . . Draper.
4. John, bap. 6 Mar. 1602/3, died at Cadiz 1625, unmar.
5. William, bap. 1 Oct. 1607, mar. Feb. 1625/26 Rebecca Grey.
6. Henry, bap. 21 Dec. 1608, mar. 1635 Gertrude Tonge.
7. Peter, bap. 11 June 1611, mar. Oct. 1631 Elizabeth Marley.
8. George, bap. 24 Jan. 1612/13, unmar.
9. Timothy, bap. 26 May 1614, unmar.
10. Thomas, bap. 31 Dec. 1615, mar. Mar. 1641/42 Jane Cock.

On the right side of the same division are the kneeling figures of the six daughters:—

1. Jane, bap. 1 Jan. 1597/98, mar. May 1615 William Tempest.
2. Susan, bap. 27 Dec. 1601, died an infant (small figure 2nd in row).
3. Elizabeth, bap. May 1605, mar. (1) William Bewicke, (2) Thomas Loraine.
4. Barbara, bap. 5 June, 1606, unmar.
5. Elenor, bap. 20 Feb. 1609/10, mar. Jan. 1631/32 Sir Francis Bowes.
6. Jane, bap. 18 May 1619, mar. 1640 Sir Jas. Clavering.

On the north side of this tier there is now an empty niche which originally had a small statue in it. This would probably be that of Elizabeth the only child of Sir Lionel and Anne Maddison (whose figures are above it); she was baptized in St. Nicholas 19 Nov. 1618 and married, 27 Feb. 1639/40, Sir George Vane of Long Newton.

#### *The armorials.*

Sir Lionel Maddison, Kt., who, it seems certain, was the “onlie begetter” of this monument, was proud of his descent from the “auncient and worshippfull family of Maddison of Ellergill in the bishopbridge of Duresme.”<sup>16</sup> He was also, in the fashion of the time, armorially minded and evidently not satisfied that his family should have ceased to use the ancient arms of Maddison in favour of the

<sup>15</sup> See Surtees, *History of Durham* II, 135.

<sup>16</sup> Surtees Soc. Publ. xli, p. 1.

shield of Merlay since the marriage of William Maddison of Ellergill with the heiress of William Merlay of Unthank. His grandfather Lionel used the Merlay arms, quartering those of Seymour, with the crest of a lion's head rased, on his tombstone in St. Nicholas church as shown in the margin. Sir Lionel therefore consulted the College of Arms, and on 5 June 1635 Sir William le Neve, Norroy King of Arms, confirmed and ratified to "Sir Lyonell Maddison and his brothers and there posterity for ever with his and there due difference according to the law of arms,"<sup>17</sup> a quarterly shield I and IV *silver two battle axes saltireways sable*—Maddison, II and III *silver a chevron sable, charged with a molet gold, between three martlets sable*—Merlay, as here depicted. He was also granted a new and complicated crest<sup>18</sup> in place of the rased lion's head used by his grandfather.



I



2



3

This new quarterly shield (2) is carved upon the three cartouches on the upper part of the monument (plate 1); on the south side it appears impaled with Seymour for Lionel Maddison and his wife Jane Seymour (1), and on the north side, impaled with Hall, it represents Sir Lionel Maddison and his wife Jane Hall (3). This shield only is ensigned by a knight's mantled helm with the lower part of the crest now alone left. These five shields, all carved

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, p. li.

in relief, are the only ones now remaining, but all trace of their original colour has vanished. They are all differenced by a crescent at the centre, denoting that the elder Lionel Maddison was the second son of Rowland Maddison of Unthank.

The lower cartouche between and above the heads of Henry Maddison and Elizabeth Barker (plate 1) is now blank, but when Dugdale saw it in 1666<sup>19</sup> it was charged with the new quarterly shield of Maddison impaling *sable a bat displayed silver on a chief gules three roses gold*—Barker (4). These six shields of arms were therefore apparently the only armorials originally on the monument, as Sir William



4

Dugdale, a most careful, accurate and learned herald, mentions no more in 1666. John Brand, the historian of the town, writing in the latter half of the eighteenth century, says definitely that “ underneath the sixteen smaller statues . . . is a beautiful series of small shields pointing out their intermarriages as follow ” :<sup>20</sup> he then gives a list of the impaled shields. It is difficult to see where *underneath* the figures the shields could have been painted, but of their presence somewhere there can, in view of this definite statement, be no doubt. M. A. Richardson, writing in the first quarter of the nineteenth century, not only mentions them but gives drawings and blazons of each and, although both he and Brand have confused the intermarriages, the proper shields are given by both. As there is now no sign of them, they must have been liquidated with the rest of the “ barbaric splendour ” of the monument when it was removed to its present place about 1872.

These small shields of the various intermarriages were as follows :<sup>21</sup>

<sup>19</sup> N/C Records Series IV, p. 74, fig. 140.

<sup>20</sup> History of Newcastle I, 291, note f.

<sup>21</sup> For economy's sake I have only given the impalements. It will be understood that for the sons the new quarterly shield of Maddison came first *impaling* that of the wives, whilst for the daughters their husbands' shields came first *impaled* with Maddison.



1



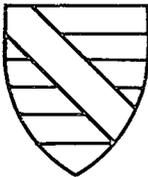
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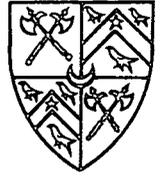
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6



7



8



9



10

1. Sir Lionel and Anne Hall.
2. Ralph and Elizabeth Hall.
3. Robert and . . . Draper.
4. John, unmarried.
5. William and Rebecca Grey.
6. Henry and Gertrude Tonge.
7. Peter and Elizabeth Merlay.
8. George, unmarried.
9. Timothy, unmarried.
10. Thomas and Jane Cock.



1



2



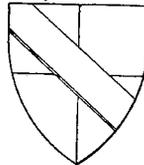
3



4



5



6

1. William Tempest and Jane.
2. Susan died young.
3. William Bewicke and Elizabeth.
4. Barbara died unmarried.
5. Francis Bowes and Elenor.
6. Sir James Clavering<sup>22</sup> and Jane.

<sup>22</sup> The impalement for Clavering is left blank by both Brand and Richardson. I have filled it in here to complete the series.

These shields do not assist in determining whether or not they were on the monument as originally planned. All the marriages took place during or before 1635-36, except that of Thomas with Jane Cock, which was in March 1643 and is commemorated by their impaled shield (no. 10, p. 20), yet that of Jane Maddison with Sir James Clavering in 1640 is left unrecorded by his shield. It seems impossible that if all this array of beautiful armory was there in 1666 it could have been left unnoticed by Sir William Dugdale. It is possible that these shields may have been painted on when the monument was "painted and gilded" about the year 1728 at "the expense of Mr. Robert Percival, Pin-maker . . . who was a great lover of the Church and an industrious Promoter of every good Design towards Her,"<sup>23</sup> but certainty on the matter does not now seem possible.

3.—*The Hall monument: the inscription, effigies and armorials.* By C. H. Hunter Blair. (Frontispiece.)

The inscription upon the monument is (frontispiece):—

GULIELMUS HALL, ARMIGER, QUONDAM MAIOR HUIUS VILLAE ET JANA UXOR EIUS CHARISSIMA : FELICE PROLE DITATI, JUXTA HOC MONUMENTUM IN DOMININO REQUIESCUNT. ILLE VICESIMO OCTAVO DIE JULII ANNO DOMINI 1631, AETATIS SUAE 63. ILLA DUODECIMA DIE AUGUSTI, ANNO DOMINI 1613 AETATIS 36. IN QUORUM MEMORIAM ALEXANDER HALL EQUES AURATUS, UNICUS EORUM FILIUS SUPERSTES HOC MERITO POSUIT.

*William Hall esquire, formerly mayor of this town, and Jane his most dear wife, blessed with a happy family, rest in the Lord near this monument. He died twenty-eighth day of July in the year of the Lord 1631 in the sixty-third year of his age. She on the twelfth day of August in the year of the Lord 1613, aged 36. In memory of whom Alexander Hall, knight, their only surviving son, has with very good reason set this up.*

<sup>23</sup> Bourne, pp. 25 and 67.

William Hall was therefore born in 1568, when Elizabeth had reigned for ten years, and died in the seventh of Charles I as the clouds which broke in the Great Rebellion were gathering thickly on the horizon. He was probably the son of that William Hall who was admitted to the Merchants' Company on 21st June 1554.<sup>1</sup> The date of his own admission is unknown, but he was a member of that important company as well as of the Russia or Muscovy Company which had been founded in 1555 to explore the possibilities of the Russian market and held a monopoly "to search for new trades in the northward, northeastward and northwestward."<sup>2</sup> The known facts of his life are few and uninteresting, but he must have taken a prominent part in the public life of the town; he was an alderman, served as sheriff in 1608, and in the higher office of mayor in 1624. He was also active in the affairs of the Merchants' Company, being mentioned once and again in its records<sup>3</sup> and becoming governor of the company in 1624.<sup>4</sup> We also know little of his more private life; his wife was Jane daughter of Ralph Cock senior and aunt of the girls known in local history as "Cock's canny hinneys"; he lived in the parish of St. Nicholas and paid 16s. on his goods for the subsidy of 1621.

They had one son and five daughters, of whom hereafter. Shortly before his death William Hall purchased from Sir Henry Anderson of Haswell the manor of Little Haswell and lands in Pitlington.<sup>5</sup> He made his will 23rd January 1630 and his I.P.M. was taken at Durham on 14th January 1632 when he held the manor of Haswell, with lands and tenements in Pitlington held in chief of the king. Alexander, aged twenty-one, was his son and heir.<sup>6</sup> His son, who kneels alone below his father on the dexter side

<sup>1</sup> Surtees Soc. Publs. 101, p. 199.

<sup>2</sup> *Reign of Elizabeth*, Black, pp. 197-200.

<sup>3</sup> Surtees Soc. Publs. 90, pp. 95, 117, 122.

<sup>4</sup> *History of Newcastle*, Brand, II, 240.

<sup>5</sup> *History of Durham*, Surtees, I, 120.

<sup>6</sup> App. 44th rep. of deputy-keeper of Publ. Records, p. 433.

of the monument, was knighted at Whitehall on 2nd May 1633, when he was styled of "Allemer Hall, Northumberland,"<sup>7</sup> in error for Elemore Hall, county Durham.

He appears to have taken no part in public affairs; his wife was called Apolina, but her descent and surname are unknown. Sir Alexander died in 1642; by his will dated 5th November 1641<sup>8</sup> he left his lands to his only child, Alexander who died in childhood before 1648 when Elemore Hall and lands went to Sir Alexander's cousin Nicholas Hall, fellow of Emmanuel College, Cambridge, and rector of Loughborough, Leicestershire. His wife was living a widow in 1643 at Swinbrook, Berkshire, the estate of her brother-in-law Ralph Maddison, one of whose daughters, also named Apolina, married Robert Clegate, a merchant of Newcastle. The five daughters who kneel beneath their mother on the sinister side of the monument were Anne who married Sir Lionel Maddison of Newcastle upon Tyne; Elizabeth who married Sir Lionel's brother, Ralph Maddison of Swinbrook, Berkshire, and of Saltwellside, Durham;<sup>9</sup> Barbara whose first husband was Sheffield Calverley of Calverley and whose second was Ralph Grey, a Newcastle merchant, sheriff of the town in 1628; Mary who married William Hulmes, a merchant of London,<sup>10</sup> and lastly Susanna whose husband was John Davies, grocer of London.

The monument must have been set up shortly after 1633, the year in which Sir Alexander Hall was knighted, but the costume of the figures is that of an earlier day. William Hall is represented with his hair worn long covering his ears and with beard of formal cut, a ruff of Elizabethan style is around his neck and his only visible garment is his red aldermanic robe. Jane Hall his wife wears a loose outer robe falling in folds over her feet, her inner dress appears fastened at the waist, and the tight-

<sup>7</sup> Shaw's *Knights of England* II, 200.

<sup>8</sup> *Arch. Ael.*<sup>3</sup> XIII, 47.

<sup>9</sup> *History of Durham*, Surtees, II, 135.

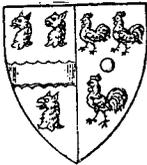
<sup>10</sup> *Ibid.*, pp. 120-121.

fitting sleeves, which cover her arms to the wrists, are embroidered and have small ruffs. Her hair is waved and puffed out in front without a parting and is covered with a close fitting coif or cap having a jewelled fillet across the middle; the style is that of the last quarter of the sixteenth century rather than of 1634. The ruff, or collar of radiating tubular pleats, had also fallen out of use some time before 1634; the fashion was at its height in the decade 1570-80. The daughters beneath wear costumes of almost the same style as that of their mother except that their hair is treated more simply as becomes younger women.

The costume worn by Sir Alexander Hall is that of a horseman or cavalry officer about the date of his knight-hood in 1633. The details of his armour are very clearly shown. He wears back and breast plates fastened by hooks at the side, vambraces cover his lower arms with pauldrons of overlapping plates on the shoulders and above the elbows, which themselves are protected by jointed elbow-cops of plate, whilst leather gauntlets cover the hands. Tasses or cuishes of five overlapping plates, attached to the flanged base of his breastplate by buckles, are rounded off just above the knees. The bottom part of his jacket shows at the back beneath the plate armour; his cloth breeches are loose and baggy and are joined just below his knee by high boots of soft leather. His golden spurs are fastened by straps of wide butterfly shape. In the early years of the seventeenth century it was fashionable to walk about "booted and spurred"—spurred boots became quite the rage with young gallants, and from about 1630 they were worn short and not above the knee. His sword hangs from a broad belt or baldrick over his right shoulder. A gorget or "falling band" of linen is around his neck and covers his shoulders: upon this his long hair falls. He is clean shaven except for a rather heavy moustache. (Frontispiece.)

*The armorials.*

At the top of the monument, in the centre, is the armorial achievement of William Hall. The shield is blazoned *silver a fess engrailed between three griffins' heads rased sable*. It is ensigned by a mantled helm with crest wreath upon which is the crest of a *griffin's head rased between two expanded wings sable*. These arms were not recorded at either of the heralds' official visitations of 1575 or 1615, nor is any grant of them extant. Beneath this shield on its dexter side is the shield of the Merchant Adventurers' Company (whose charter was granted in 1215 by King John), *barry wavy of six silver and azure a chief quarterly gules and gold in the first and fourth quarters a leopard of England in the second and third two roses gules barbed vert*. On the sinister side are the arms of the Company of Muscovy or Russia Merchants blazoned *Barry wavy of six silver and azure over all between three bezants a ship of three masts in sail proper, sails, pennants and ensigns silver each charged with a cross of St. George, a chief gold on a pale gules between two roses gules seeded vert a leopard of England*, granted with crest and supporters 2nd April 1555. (Frontispiece.)



In the spandril of the arches above the central desk is a shield Hall as blazoned above impaling Cock, *azure a roundel silver between three cocks silver wattled gules, armed sable*. The latter shield also was not recorded at the herald's visitation above mentioned.

4.—*The Hamilton monument: the inscription and armorials.* By C. H. Hunter Blair. (Plate II.)

M. S.

EGREGIO ADOLESCENTI THOMÆ HAMILTONO ANIMI INDOLE  
FORMA CORPORIS ET ROBORE PRÆ CÆTERIS INSIGNI DNI  
PATRICII HAMILTONII A PRESTON FILIO DIGNISSIMO A  
NOBILISSIMA FAMILIA HADDINGTONIA ORIVNDO CENTVRIONI  
SUB D. ALEX<sup>DR</sup>O LESLÆO EXERCITVS SCOTIANI FÆDERIS IMPERA-  
TORE EXCELLENTISSIMO DN<sup>O</sup> ALEX : HAMILTONVS, REI TOR-  
MENTARIE PRÆFECTVS AVVNCVLVS MÆRENS POSVIT CVM  
TOTIVS EXERCITVS PLANETV MAXIMO.

OBIIT

ANNO DNI. 1640: 29 OCTOB:

ÆTATIS SVÆ

20

*Sacred to the memory<sup>1</sup> of an illustrious youth, Thomas Hamilton, pre-eminent in mental gifts and in bodily looks and strength, the right worthy son of Sir Patrick Hamilton of Preston and scion of a most noble family in Haddington. He served as officer under the most excellent lord Alexander Leslie, general of the army of the Scottish Covenant. His sorrowing uncle, Master Alexander Hamilton, commander of artillery, erected this. Deeply mourned by the whole army, he died in the year of our Lord 1640, on 29th October, aged 20. (Plate II.)*

The Thomas Hamilton thus commemorated was a younger son of a cadet branch of the Hamiltons of Innerwick, who were themselves the earliest offshoot from the main stem of the family of the dukes of Hamilton. The first of this branch was Thomas fourth son of Alexander Hamilton of Innerwick; he was a burgess and merchant of

<sup>1</sup> Translation by Dr. J. Wight Duff.

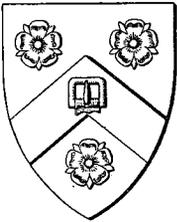
Edinburgh and purchased the lands of Priestfield; his eldest son Thomas (II), also an Edinburgh burghess and merchant, was killed at the battle of Pinkie 3rd September 1547; his son and heir Thomas (III) was a lawyer and eventually became a lord of Session with the title of Lord Priestfield; his eldest son Thomas (IV) was the first earl of Haddington and the elder brother of Sir Patrick Hamilton, father of the youthful soldier of this memorial. This Sir Patrick was also a merchant and burghess of Edinburgh, knighted by Charles I in 1633, and had his lands of Preston (near Prestonpans) and others erected into a barony in 1643. He died in 1662 and was succeeded by his son and heir Patrick<sup>2</sup> (II). No mention is anywhere made of the Thomas here named, who must have been Patrick's (II) younger brother. He seems to have been entirely forgotten by the chroniclers after his early death at Newcastle upon Tyne. His uncle Alexander, the setter up of this monument, was a younger brother of Sir Patrick and a famous soldier in his time. He fought under Gustavus Adolphus, and upon his return to Scotland, about the year 1635, became a zealous Covenanter as well as a skilled officer of artillery, being "general of artillery" in Scotland in 1643. He was also, as said in this inscription, commander of the artillery in the Scottish army which under the command of General Alexander Leslie, himself once a field-marshal in the armies of Gustavus Adolphus, invaded England in the August of 1640. He was the inventor of a light field-gun made of tin and leather bound together with rope which were called by the army "dear Sandie's stoups."<sup>3</sup> It was said that the successful passage of the Scots army over Tyne at Newburn on 28th August 1640 was accomplished under the protection of these guns which did much execution amongst the opposing Royalist army. The Scottish army was received into Newcastle upon Tyne after this battle and remained in complete possession of Northumber-

<sup>2</sup> *The Scots Peerage*, ed. Balfour Paul, vol. iv, pp. 305 ff.

<sup>3</sup> *Ibid.*, p. 309.

land and Durham until they evacuated the north of England in August 1641, after an agreement which had been come to between the King and Parliament.<sup>4</sup>

The shield of arms above the inscription is blazoned—*gules on a chevron between three cinquefoils silver a buckle gules*. It is ensigned by a closed helm with wreath, above it is the crest of a dexter hand grasping an upright sword entwined with a wreath of laurel. On the stone behind the armorial achievement is *MIHI PALME CUPRESSUS*—My palm is a cypress. (Plate II.)



The shield bears the same charges that are upon the armorial seal of Thomas Hamilton, lord Priestfield, appended to a document of 10th July 1607 and also upon a similar seal used by him in 1609.<sup>5</sup> In 1672 or a little later the Hamiltons of Preston matriculated at the Lyon Office a different shield, namely *gules three roses silver and a border silver*.<sup>6</sup>

Beneath the inscription is a trophy of arms.

5.—*The Weldon monument: the inscription and armorials.*  
By C. H. Hunter Blair.

HERE LYETH Y<sup>E</sup> BODY OF MICH : WELDEN SONN OF MICH :  
WELDEN OF WELDON ESQ. AND SARAH HIS WIFE WHO  
DEPARTED THIS LIFE

AP<sup>L</sup> 3<sup>D</sup> 1680

BEING 12 YEARES & 9 MO<sup>THS</sup> OLD.

Michael Weldon (III) of Weldon<sup>7</sup> was the son of Michael (II) by his wife Mary daughter of Sir William Fenwick of Wallington. He sold Weldon to Sir William

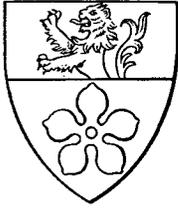
<sup>4</sup> *Arch. Ael.*<sup>2</sup> XXII, 103-104.

<sup>5</sup> *Scottish Armorial Seals*, W. R. Macdonald, nos. 1217, 1218.

<sup>6</sup> *Scottish Heraldry*, George Seton, p. 111.

<sup>7</sup> *History of Northumberland* x, p. 330.

Blackett in 1694 and afterwards resided at Bywell Hall; he was buried at Bywell St. Andrew 7th July 1723.<sup>8</sup>



The shield of arms above the inscription is blazoned *silver a pierced cinquefoil gules on a chief gules a demi-lion rampant silver*. The same charges as appear in 1342 upon the seal of his ancestor, Simon Weldon.<sup>9</sup> The cinquefoil is derived from that on the shield of the Umfrevilles who were overlords of Weldon.<sup>10</sup> There is now no crest upon the closed and mantled helm.

<sup>8</sup> *Ibid.* vi, p. 249.

<sup>9</sup> *Durham Seals*, no. 2600.

<sup>10</sup> *History of Northumberland* x, p. 327.



THE MADDISON MONUMENT.





THE HAMILTON MONUMENT.



