

# NOTES ON THE LUMLEY MONUMENTS AT CHEAM.

BY

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IN the third volume of *Surrey Archaeological Collections*,<sup>1</sup> there was published a paper on the Lumley Monuments, by Dr. Charles Spencer Perceval, F.S.A., in which, as might be expected of such an able antiquary, ample justice was done to the more important points of the monuments, especially on the heraldic and genealogical sides. The present notes are written with a view to drawing attention to certain artistic merits of the sculpture and their accessories, and are intended to be merely supplementary to what has already been published in the Society's *Collections*.

It may be explained, in the first place, that the photographic illustrations here reproduced were obtained by the writer under rather unusually favourable conditions of the atmosphere, during the last few days of the year 1908, when the ground was covered with snow, producing a reflection and diffusion of light not often found within an old and imperfectly-lighted building.

Hitherto the illustrations which have appeared of the sculpture on the Lumley tombs have been little short of caricatures. The kneeling figure in relief representing Joan Fitzalan, the first wife of Lord Lumley, has been figured very inadequately in Lysons' *Environs of London*, and in Dr. Spencer Perceval's paper above referred to there are some inaccurate drawings of the effigy of the second Lady Lumley. The photographs now obtained enable us to see, possibly for the first time, that some

<sup>1</sup> Pages 324—331.



Effigy in relief of the first Lady Lumley.



Reliefs of the three children of the first Lady Lumley.

of the sculpture was really very good in character and highly finished.

The tomb of the first Lady Lumley occupies the south side of the Lumley Chapel, standing against a blocked-up arch, which appears to have communicated with the chancel of the old church. It is a massive and rather striking monument, and occupies so much space that it seems likely that it has always stood in its present position. The probability is, therefore, that when Lord Lumley, in 1592, erected a chapel for the reception of his family monuments, the building was erected at least partly on the site of a pre-existing aisle or chapel to the north of the old chancel. The arch itself seems to be of earlier character than Lumley's additions, and it is probable that he bricked it up in order to form a convenient back-ground for the tomb of his first wife. This lady died in 1577, and it is possible that her tomb may not have been erected immediately after her death.

The table or "altar" slab of the tomb is a massive piece of black marble, 8 ft. 5 in. in length and 4 ft. 2 in. in breadth, on the edges of which an inscription is cut in elegant letters.

Above it, and forming the back of the tomb, is a nearly square piece of alabaster carving in somewhat high relief, showing Lady Lumley kneeling upon an ornamented cushion. Her costume is carved with great care and finish. This is particularly true of her head-dress, ruff, neck ornaments, and the pomander which hangs almost to the knees, where it is visible through an opening in the front of her outer gown. The fastenings of this garment and the ornaments on the sleeves are also highly finished. The flowing skirts are arranged, not very happily, in a mass behind the kneeling figure. A semi-circular-headed doorway is shown at the back, and in the corner above it a number of spiral forms believed to represent the ascending prayers emanating from the kneeling lady.

The face, evidently intended for a portrait, is suggestive of strength of character and intellectual development, a

circumstance which accords with what is known of the rather remarkable literary attainments of the lady.<sup>1</sup> At the coronation of Queen Mary in 1553, Lady Lumley, dressed in crimson velvet, sat in the third chariot of State. As the daughter of Henry Fitzalan, Earl of Arundel, she no doubt increased the influence of the Lumley family when she became Lord Lumley's wife, and it is to this alliance that the connection of the Lumley family with Cheam is due, her father bequeathing Nonsuch to Lord Lumley.

On two panels of alabaster, below the tabular part of the tomb, are carved rather pretty little figures in relief of the three children by the first wife, all of whom died in infancy.

At the east end of the tomb there is a handsome shield of the Lumley and Fitzalan arms, with a popinjay (parrot) and a white horse holding in his mouth an oak branch as supporters. These were fully described in Dr. Perceval's paper (pp. 328, 329), and figured in the accompanying illustration. (Plate II.)

The tomb of the second Lady Lumley is of far greater artistic merit than that of the first. This second wife was Elizabeth, daughter of Thomas Darcy, second Baron Darcy of Chiche, by Frances, daughter of Richard Rich, first Baron Rich. The structure is somewhat ambitious, but not unpleasing. It is flanked by two fluted pilasters and surmounted by an entablature bearing the Lumley motto, *MVRVS ÆNEVS SANA CONSCIENTIA* (a sound conscience is a wall of brass). The tomb terminates in a circle, enclosing a shield with the arms of Lumley impaling those of Darcy. This treatment of the top of the tomb is somewhat like that of the tomb of Lord Lumley himself which will be described in due course.

By far the most important part of Lady Lumley's tomb, however, is the effigy: a full-sized figure in

<sup>1</sup> "The first Lady Lumley was a very learned woman," writes Manning, in his *History of Surrey*, II, 469. "She translated the *Iphigenia* of Euripides and some of the orations of Isocrates into English, and one of the latter into Latin." The MSS. are in the British Museum (King's MSS., XV, A. I, II and IX).



Heraldic achievement at the east end of the tomb of the first Lady Lumley.



Part of life-size effigy of the second Lady Lumley.

alabaster, representing the body in recumbent attitude, but as being alive, with open eyes and a general appearance of health and vigour. The sculptor has portrayed the features with wonderful delicacy and skill, and doubtless with fidelity. The details of the costume are also carefully carved, and in spite of the fact that the fur-lined mantle gives a somewhat clumsy appearance to the figure when viewed from the side, the proportions of the whole figure are good and harmonious. If the accompanying photograph of the upper part of the effigy be compared with the drawing, by A. F. Sprague,<sup>1</sup> showing a side view of the whole effigy, the grotesque inaccuracy of the latter will be at once apparent. The photograph shows the head-dress to be an extremely charming and appropriate adjunct, whilst the relation of the head to the body and the profile of the ruff and neck have none of the stiff, inconvenient rigidity and angularity which disfigure the drawing.

The head-dress is of a somewhat peculiar type, consisting of folds of some soft material with two bands of ornament, intended perhaps to represent jewels set in gold. It fits rather closely to the head, and is really, as the photograph will show, an elegant form of head-covering far removed from that shown in the drawing referred to above, where it appears as a clumsy addition, and might easily be mistaken for a supplementary cushion.

The tomb of Lord Lumley, which is placed next to that of his second wife, on the north side of the chapel, is large and comparatively plain. It has no effigy, and its ornaments are mainly heraldic. There is a long Latin inscription, which is mainly concerned with the pedigree of the Lumley family, and around it are ranged nineteen shields of arms illustrating the alliances of the family. At the top of the tomb is a shield of arms with two popinjays as supporters. All these arms are beautifully carved in fine alabaster, and they retain traces of colour and gold with which they were probably originally enriched.

<sup>1</sup> *Surrey Arch. Coll.*, Vol. III, Plate opposite page 330.

This fine monument figured in an engraving in Sandford's *Genealogical History of the Kings and Queens of England*, 1707 edition, page 423, wherein is also shown hanging from one of the columns a portrait of Lord Lumley painted on a wooden tablet.

With the death of Lord Lumley in 1609, the barony became extinct.

In the year 1864, or soon after, the whole of the old church at Cheam, with the exception of the Lumley Chapel, was pulled down, and an entirely new structure erected on a site somewhat to the north. The western end has been bricked up and provided with a door, and the chapel is now always kept locked.

The merit of the sculpture, particularly that of the recumbent effigy of the second Lady Lumley, is so pronounced that one is tempted to inquire whether, by any chance, it is now possible to recover the name of the sculptor. So far the efforts of the present writer have not been successful in establishing even a probable identification, and if any reader of these notes can help to clear up the point, the information will be gratefully received.

These costly and elaborate monuments serve to draw attention to the fact, now almost forgotten, that the Lumley family was one of great importance in its day.

Lord Lumley was descended from a Yorkshire family that had taken a prominent position in the political movements of the time. His own father, George Lumley, of Thwing, in the East Riding, was executed at Tyburn for participation in Aske's insurrection. Lumley, however, inherited the family estates on the death of his grandfather, John, Lord Lumley. He petitioned Parliament in 1547 and was restored in blood. He was educated in the court of Edward VI, and attended the funeral of that king. He was created a Knight of the Bath; attended Queen Mary's coronation; was one of the peers who in 1553-4 sat in judgment on the Duke of Suffolk, charged with high treason; was present at the condemnation of Dr. Rowland Taylor for heresy at St. Mary Overy; sat in judgment on Charles,

Lord Stourton, for the murder of the Hartgyls; was one of the peers who sat upon the trial of Thomas, Lord Wentworth, charged with the treasonable surrender of Calais in 1588; and was imprisoned in the Tower of London for alleged complicity in plots to set Mary Queen of Scots on the throne.

Lord Lumley was interested in a variety of pursuits. He was an antiquary, and became one of the members of the original Society of Antiquaries, founded in the reign of Elizabeth. He was High Steward of the University of Oxford; and having a taste for literature collected a fine library, in which he was assisted by his brother-in-law, Humfrey Lloyd. After his death, in 1609, the books were purchased by King James I, and became the foundation of the Royal Library, which now forms part of the collection in the British Museum.<sup>1</sup>

Lumley appears also to have taken an interest in medical science. In 1582-3 he, in conjunction with Richard Caldwell, M.D., founded a surgery lecture in the Royal College of Physicians, endowing it with the yearly stipend of £40.

<sup>1</sup> Manning, Vol. II, p. 470.