

# THE RENAISSANCE MONUMENTS OF BUCKINGHAMSHIRE

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It cannot be said that Buckinghamshire ranks with Essex, Gloucestershire, Worcestershire, or Northamptonshire as one of the great monumental centres. It was, until quite recently, curiously remote, and on the whole had fewer houses of those great nobles and rich merchants to whom we owe our most elaborate tombs. But it contains much of interest, as I hope to show, and to present that interest, various ways might be adopted. There is the historical or chronological method—the grouping together of contemporary monuments; there is the alphabetical method by artists, which has the disadvantage of the extreme unfamiliarity of many of the names; and there is the alphabetical topographical method, which has been adopted as probably the most convenient for reference, and which aims at being a sort of "Little Guide" to the monuments of the county—I write, after all, for Buckinghamshire people, who will know what town or village is near what, and be able to make their own groupings in the event of visits to the different churches, even if this arrangement inevitably means that medieval tombs are mixed with Elizabethan and Georgian masterpieces.

*Amersham* provides abundance of the latter, as well as certain earlier works of great interest, notably "the Depositum of Henry Curwen," a shrouded figure of a boy (died 1636), standing in a niche beside an urn, the heavenly crown above him, angels standing to right and left; it is signed obscurely by Edward Marshall, and is an interesting and rather unusual example of the art of that great Master Mason to the Crown, showing close affinity to the allegorical figures of Nicholas Stone; the elaborate inscriptions in Hebrew, Greek, Latin, and English are well worth noting, and the cherubs at either side hold tapers, one lighted, one with an extinguisher of nineteenth-century type—a detail I believe to be unique in sepulchral art, though the lit and unlit torch are common enough.

The Sir William Drake (died 1654) within the chancel rails shows his half-figure in a shroud, and is a typical Marshall, though apparently, like all those which Aubrey records as by him, unsigned; the hour-glass, laurelled skulls, and cherub and crown are as typical of his work as the portrait itself. Next in date come the kneeling figures of George Bent and Elizabeth his mother, the wife of William Bent. The son died in 1714, she in 1730; they are represented facing and, by an odd convention, without legs below the knee. This was erected several years before her death, as may be seen



PLATE 11. AMERSHAM. Elizabeth Raworth by SIR HENRY CHEERE



PLATE 12. AMERSHAM. George and Elizabeth Bent by ANDREW CARPENTER



PLATE 13. AMERSHAM. Montagu Garrard Drake by PETER SCHEEMAKER[S]



PLATE 14. DORNEY. Sir William Garrard by NICHOLAS JOHNSON



PLATE 15. FULMER. Sir Marmaduke Dayreil by (?) WILLIAM WRIGHT



PLATE 16. DRAYTON BEAUCHAMP. Lord Newhaven by WILLIAM WOODMAN



PLATE 17. DRAYTON BEAUCHAMP. Lady Newhaven by WILLIAM WOODMAN



PLATE 18. GREAT HAMPDEN. The Hampden Monument

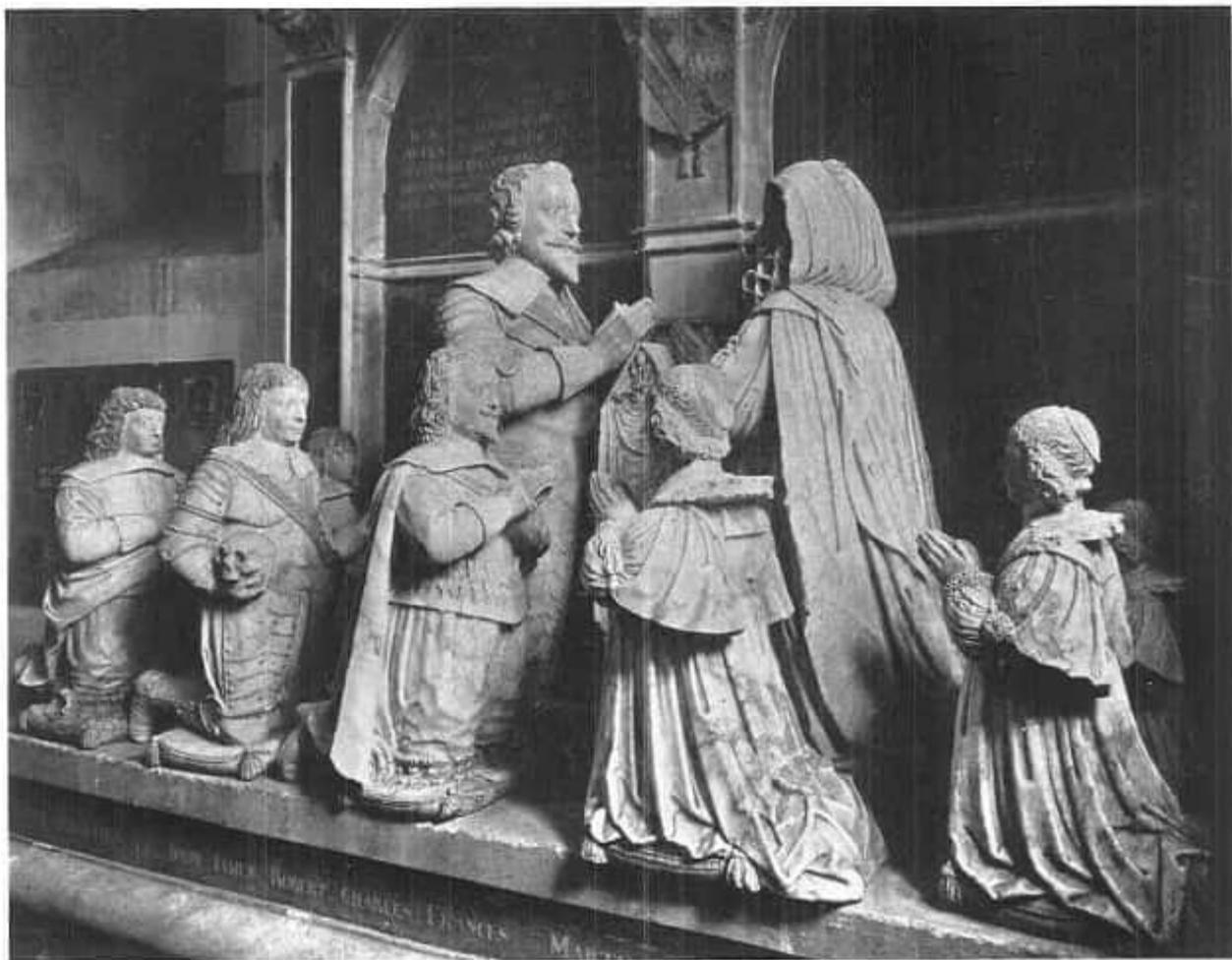


PLATE 19. HAMBLEDEN. The D'Oyley Tomb by JOHN HARGRAVE

by the inscription; cherubs in a glory framed by drapery surmount this interesting work by a London mason, perhaps Andrew Carpenter, the assistant and successor of John Nost at Hyde Park Corner, whose style the work strongly suggests (Plate 12).

In the locked Drake chapel are other remarkable works, the first a fine example of the art of Peter Scheemaker[s] (1690–1781), the Flemish-born sculptor who worked in England from 1716 to 1771 (the dates in the *D.N.B.* are wrong), and with a compatriot, J. M. Rysbrack, who worked here from 1720 till his death and burial in Old Marylebone church in 1770, brought the classical style into favour. Scheemaker[s] was the more Roman in manner, and Montagu Garrard Drake (Plate 13) is like a Roman Senator, reclining on a sarcophagus, his mourning wife, also classicized, beside him, a pyramid, emblem of eternity, behind him; on the other side from the wife is a cherub holding a medallion of their son; on the sarcophagus is a medallion of Religion, and above two cherubs hold a shield of arms.<sup>1</sup> Near it is a huge monument to Elizabeth Raworth (died 1757), who kneels with clasped hands in the clouds of heaven, her six children kneeling about her; above is a sarcophagus flanked by cherubs,<sup>2</sup> one weeping, one smiling. This very original work is by Sir Henry Cheere (Plate 11).

Among the minor works are a charming tablet dated 1802 with a kneeling figure by a tomb by the younger John Bacon,<sup>3</sup> then not five and twenty; that artist's neighbouring Dying Man pointing to the skies (1810) is very inferior; and if a small tablet by that rare sculptor Van der Vaere, whom Flaxman admired, is innocuous, the Thomas Tyrwhitt-Drake by Henry Weekes, then A.R.A., dated 1854, is good for its date, a reclining figure with a Bible.

*Aylesbury.* The earliest monument here, that of Lady Lee and her children, is also the finest (n.d., c. 1610?)—the work, I think, of William Cure II at his best; the kneeling figures at their desks are very large and in excellent condition; a second and much smaller work commemorates a former Rector of Quainton (q.v.), where he is buried and commemorated, Richard Brett (died 1637); he too kneels at a desk, and his learning is indicated by inscriptions in Hebrew, Greek, Coptic, and Arabic, as befits one of the translators of the Authorized Version, and his appearance in the county town is significant of the honour felt for him. After this we jump to 1703, and a charming little cartouche tablet to one Thomas Farmer, erected by his executrix Mrs. Chrysagon Coningsby, which Edward Stanton told the antiquary Le Neve was by himself. (Did Disraeli get the name Coningsby from this source?) To 1743 belongs a tablet by an unknown hand to a young naval officer who died in H.M.S. *Medway* in the East Indies, where he "went to save his country." Below the plain tablet is a relief of the ship flanked by a crab and a sea-serpent, the only sea-serpent I have met with on innumerable naval monuments. To 1749 belongs a pyramidal work flanked by urns to Anne Bell, which is almost certainly by Scheemaker[s].

*Beaconsfield* contains a modern and not very good monument to Edmund Burke, but in the churchyard is a fine armorial pyramid on a noble altar tomb to another Edmund, the poet Waller (died 1682), which we know from the list of his works in Le Neve to be by William Stanton, father of the Edward we met at Aylesbury.

*Bierton* contains a pleasant mural monument with kneeling figures, a good costume piece, to the Boss family (1620), probably by Nicholas Johnson.

*Bletchley* has its chancel roof delightfully painted with cherubs by the generosity of Browne Willis, the antiquary, in 1704, and recently well cleaned, though most of

<sup>1</sup> The original agreement for this monument exists among the Shardeloes papers, and records the amount paid.

<sup>2</sup> Also among the Shardeloes papers are letters from Bacon with a sketch of his proposals for the monument.

his work has been "improved" away by nineteenth-century taste. The church is interesting also for a fine alabaster monument, to Richard, Lord Grey of Wilton (died 1447); for the surprising dignified altar tomb with fine armorials to Mrs. Browne Willis erected by her husband, himself buried under the altar; and for the very interesting brass of Dr. Sparke (died 1616) with a portrait and figures of three sons and two daughters, and a landscape below, with Time, Fame, and other allegorical details—such as a skeleton shovelling earth. So fine and elaborate is the engraving that we may, I think, safely say it is engraved by the Richard Haydock who engraved two remarkable contemporary brasses at Queen's College, Oxford, and at Carlisle, of very similar character. See *Tingewick, post*.

*Bradenham* contains a monument to the Hon. Charles West, interesting because it is a replica of a very rare type with two caryatids supporting the architrave in place of columns, the first of three examples of the type; that to Henry Coventry at Mortlake is happily signed by William Kidwell, a Master, like the Stantons before him, of the Masons' Company, to which, up to 1740 and sometimes later, almost all our best native sculptors belonged. Kidwell's rare work is always accomplished, and he must be taken seriously, forgotten artist as he is.

*Burnham* contains a surprising number of interesting minor monuments, a very good half-figure of a Rector, John Wrighte (died 1642), "in his canonical robes, and an elegant quilled ruff," as Lipscomb says, which suggests the hand of the brothers Christmas, Carvers to the Navy and authors of many interesting tombs. Notice, too, some charming tablets of 1600–1700, and a remarkable monument to Bridget Freeman (died 1721) with the latest recumbent shrouded figure I know in English art, set on an ordinary eighteenth-century sarcophagus with her swaddled chrysom babe beside her. Who was doing such work, reminiscent of a century before, in the reign of George I, I cannot conceive, and I know no parallel. In astonishing contrast is the monument of Mr. Justice Willes by John Bacon, R.A., a gracious figure of Justice seated against a pyramid holding a medallion of the Judge, a typical and most attractive work of the 1780s, full of the French elegance typical of this English self-taught sculptor who had never been abroad.

*Chenies*. Here we come to one of the finest collections of tombs in England, those of the Russells, Earls and Dukes of Bedford. These I am pledged to publish in detail for the Walpole Society, and I can only briefly describe some of them, noting with gratitude that Miss Scott Thomson, archivist to the late Duke, has permitted me to publish her discovery that William Cure II, Master Mason to the Crown before Nicholas Stone, is the author, as I had suspected, of the tomb of the first Earl and, by inference, of the other Russell tombs of the period, for it was very rare for a family to change its monumental sculptor, and the style of these works, though they vary in excellence, is homogeneous. Very different in style is the monument to the first Duke (died 1700), rashly ascribed in the *D.N.B.* (under Russell, Lord William) to Cibber (died 1700), whereas it is a highly characteristic work by Francis Bird (died 1731), and represents the Duke and Duchess seated under a *tempietto*, the Garter hat on a table beside him, with sculptured heads of sons and daughters above, and a large medallion of Lord William in the alcove over the principal group. At right angles is another large monument to the second Duke (died 1711) on which an angel welcomes the Duke and Duchess to the skies; this finely carved monument is by Joseph Wilton, R.A. (died 1803), after a design by Sir William Chambers. One or two recent tablets, in the Jacobean manner, are well suited to the splendour of the place.

*Chesham* contains a bust of an early seventeenth-century Rector, Richard Woodcock (died 1623), in canonical square cap and gown. He is described as "Haereticorum Malleus," and his epitaph ends very charmingly:

REST THOU IN PEACE, O HAPPY RICHARD, REST,  
DEATH CANNOT HURT THE MAN WHOM GOD HATH BLEST.

The decoration—ribbons, mattocks, picks, scythes, and so forth—deserves study as typical of the age.

There is also a large Jacobean tomb of architectural merit, with pyramids, symbols of eternity, on the cornice, which is supported on double columns above a sarcophagus. Finally, there is a large pyramidal work with a charming medallion of a woman on the base to Mary Whichcote (died 1727), which may well be by Scheemaker[s].

*Chesham Bois.* This church was that of the Cheynés. John Cheyne (died 1585) was the patron of the Judicious Hooker, and has a fine mural monument with unusual urns (very early examples for an English tomb) on the cornice, and a death's-head cherub above three shields on the base—"Non obiit, abiit" says the inscription. The tablet, signed in 1800 by the younger Bacon to Nicholas Skottowe (died 1798), is a rather poor work with a kneeling female figure, but the sculptor was only twenty-three at the time of its erection.

*Chicheley* has a remarkable Marian monument to Anthony Cave (died 1558), a late example of the medieval cadaver laid on a banded sarcophagus of non-classical form flanked by grotesque figures of mantel-piece type in place of columns, the background above him filled with the kneeling figures of two sons and six daughters, the whole quaint and most unclassical.

*Claydon, Middle*, is famous for the tombs of the Verneys. We note first the transitional tomb of Margaret Gifford (died 1539), her effigy laid on a base containing Gothic and Italianate elements; then the great tomb with busts of Sir Edmund, Charles I's standard-bearer at Edgehill, his wife and parents, about which there is much misapprehension. Lady Verney, in editing the *Verney Papers*, found correspondence in which Sir Edmund ordered his agent in London to enquire into the cost of monuments there, and to visit the various masons, as he had a mind to erect a monument with shrouded figures standing on urns. Stone's new tomb of Donne in St. Paul's and that recently erected by William Wright of Charing Cross [to Lady Deane at Great Maplestead, Essex],<sup>1</sup> he expressly mentions as the sort of thing he had in mind; he was also in touch with artists in Rome, one of whom he thought of employing. It has therefore been assumed that the monument finally erected is Italian, but every detail proclaims its purely English character—the great urn above suggests the work of Thomas Burman, another master of the shrouded figure, and busts and ornaments recall the closely related school of Edward Marshall, who was Burman's master, as does the draped curtain tablet with the inscription. It is high time that this matter should be cleared up, and the facts clearly stated. There is no evidence whatever that the work was ordered from Rome; in fact, every detail of it is as infinitely remote from the Berninesque of the 1650s as it is allied to contemporary English work. There is a fine architectural tablet to Henry Verney (died 1695) and an oval tablet to Elizabeth Verney (died 1686), both clearly by William Stanton; a charming bust of Mary, Lady Verney (died 1694), by a very competent unknown Englishman,

<sup>1</sup> The name of this monument is not given, but I was able to identify it with certainty. See *Lincs. and Northants. Archaeological Soc. Trans.*, 1937.

should be noticed, and there are minor tablets of no special interest, though a nameless stone tablet with wooden columns is curious, and appears to be of the late seventeenth century.

*Clifton Reynes* has long been celebrated for its remarkable series of wooden effigies of the thirteenth and fourteenth centuries, for a pair of stone effigies with the dog Bo at Lady Reynes's feet (died 1428), and for a fine bust by Scheemaker[s] in a stone setting, the latter signed by a local mason. This bust, needless to say, is ignored by all writers on the church, in spite of the interesting combination of London and provincial work, both good of their kind. Cowper may well have seen its erection when visiting Lady Austen here.

*Datchet*, though largely rebuilt, has three curious monuments to the Wheeler family of Riding Court, by a hand not yet identified, probably an assistant of Le Sueur; busts of Hanbury Wheeler (died 1633), John Wheeler (died 1636), and Katherine Balch (*née* Wheeler, died 1640) are clearly by the same hand, but the scroll settings of the two first differ widely from the base in the form of a draped sarcophagus on which the lady (the least vigorous and competent of the three) is placed. There is also a very interesting portrait brass of Christopher Barker (died 1607), printer to Queen Elizabeth, and his family "qui Typographicam Anglicanam Lateritiam invenit marmoream reliquit"; the modern student of the history of printing is less enthusiastic about Barker's types. There is also a good brass with a pleasant kneeling family, Richard Hanbury (died 1595), his wife and children, and very good heraldry; the man was no doubt what we call to-day a banker, because a London goldsmith.

*Denham* is celebrated for its houses and for the picturesqueness of its street, and its church contains some notable monuments, the oldest an altar tomb with curious effigies of the Peckhams (died 1520) in stone. A charming Latin epitaph is to Elizabeth, wife of Sir William Bowyer of Denham Place, the friend and host of Dryden, whose mother concealed Charles II there successfully by hanging a bleeding turkey over the sliding panel behind which the King was hidden when bloodhounds were set on him by the Roundheads; and there are two works by little-known but accomplished sculptors whose work is very rare—Thomas Bull, Master of the Masons' Company in 1719, and Samuel Huskisson, of whom personally nothing is known. The first signs a very fine bust of Sir Roger Hill, the builder of Denham Place, periwigged and dignified, in a fine architectural setting, but his wife, Abigail, incredible as it seems, was not Queen Anne's Mrs. Masham; the other, a large plain mural monument to Hester Robert, eldest daughter of Sir Roger, whose own daughter married Gibbons's friend John Baker Holroyd, first Lord Sheffield. Nor should we overlook a remarkable incised slab to Philippe Edelin, a Huguenot pastor (died 1656), in his black gown, or the brass to an Abbess of Syon who died in 1544.

*Dorney* contains a delightful monument to Sir William Garrard (died 1625) and his wife, she in complete widow's dress, black veil and black cloak, he in armour, with two good groups of children below, several carrying skulls. This is almost certainly by Nicholas Johnson, elder brother of the author of Shakespeare's monument (Plate 14).

*Drayton Beauchamp*, where Hooker was for long the rector, has good brasses and one of the finest monuments of its century in England, that of Lord Newhaven (died 1728) signed by William Woodman, a Master of the Masons' Company, the finest of three or four known works. The robed peer, reclining on a sarcophagus is, however, far less interesting than the exquisite figure of his wife seated at his feet, one of the

most remarkable works produced by any Englishman at any time; it alone would make this church outstanding (Plates 16, 17).

*Ellesborough* contains a really magnificent monument of 1631 to Lady Bridget Coke, which must, I think, from the character of the setting with its arrangement of shields and branches, be by Maximilian Colt, the Low Country refugee who came here in 1596 and stayed till his death shortly before 1660, since his documented tomb of Lord Shrewsbury (died 1618) in the Abbey has much the same arrangement. I know few better examples of the Vandyck dress than this attractive work. It is illustrated opposite p. 138 of the *Royal Commission on Historical Monuments: Bucks.*, Vol. I.

*Eton Chapel* contains two noble tombs, those of Provost Lupton (*temp.* Henry VII), which strictly speaking is a chantry, and of Provost Murray (died 1626), almost certainly by Colt, as the robed and coloured alabaster effigy and its contrasted skeleton are a combination of which there are several examples in his documented work. Chantry's monument to Provost Goodall is negligible; not so Sir Henry Wotton's amazing epitaph, boasting that he was author of the phrase "Disputandi pruritus, Ecclesiarum scabies," or the odd statue of Henry VI, commissioned from John Bacon, R.A., by an old Fellow of Eton who dropped into his studio and paid him a first instalment of £300, refused to leave his name, and duly paid another £400 when the statue was completed; the said statue is, of course, not in the least medieval but purely romantic, like the engravings to the historical novels of the period, but it has a certain quality, though it is not among Bacon's better works.

*Fulmer*, with its charming little Jacobean church, is glorified by a founder's tomb of exceptional beauty, that of Sir Marmaduke Dayrell and his wife, an alabaster with charming figures of children which may well be by William Wright of Charing Cross, a sculptor whose children have, in his documented work at Brocklesby, Lincs., the same charm and character; the odd crestings of animals are found on several other tombs of the type from Devonshire to Middlesex. It is illustrated opposite p. 158 of the *Royal Commission on Historical Monuments: Bucks.*, Vol. I (and Plate 15).

*Gayhurst*, a very charming classical church of 1720, contains the important tomb of Speaker Wright and his son, an early work by Roubiliac, executed before he had become his own master; the two standing figures are admirably carved, and the work must belong to the period when the sculptor was an assistant of Thomas Carter.

*Great Hampden* is remarkable for the rather confused monument by Cheere erected by a descendant of John Hampden in 1743; a little ingenuity will discover his death on Chalgrove Field, though the armigerous Tree and charming seated cherubs are much more conspicuous (Plate 18).

*Great Marlow*. The church dates from 1835, but monuments from the earlier church have been carefully preserved; the oldest is a tablet with kneeling figures of Katherine Woodwright, with her daughters at one side of a desk, her husband kneeling with their two sons on the other; a pretty work from some Southwark studio. Next in date is a tablet to W. Hoopode (died 1642), with armorial shields, a cherub head and strapwork below incised on Bethersden marble, a substance usually only used, and even so rarely, in Kent near the quarries, which suggests that a Kentish mason was employed. We then pass to the chief interest of the church, the very remarkable monument to Speaker Sir Miles Hobart, killed by the breaking of a wheel

of his coach which overturned on Holborn Hill in 1632. Parliament voted £500 for the erection of a monument, but nothing like this sum can have been expended on the crude colossal bust here unveiled by a little man and woman, with a relief of the accident seen below. For that sum Stone was producing colossal works at this very time, and his prices were definitely high. Unluckily, the late Librarian of the House of Commons told me, there is no record of the sculptor, though the vote of funds is duly chronicled. Two later works are worth notice: the most singular Nollekens I ever saw, which, with its cherub head, pediment, and knotted drapery, suggests work of 1670 instead of a memorial to Richard Davenport who died in 1799, yet there is the signature. The tablet to Sir William Clayton (died 1834) by Sir Richard Westmacott, a monument of an urn on a pretty medallion, is as typical of its artist as the Davenport is the reverse.

*Hambleden.* Before touching on the noble D'Oyley tomb, we must notice the good tablet to a Rector (died 1661), whose scrolls and cherub heads indicate the hand of William Byrd of Oxford, many of whose similar monuments are signed; a good mural monument to John Greene (died 1689) from some London mason; and a contemporary pedimented monument to Henry, Lord Scrope, with a charming frieze of peascods as ornament. The D'Oyley tomb, one of the best Caroline alabasters anywhere in England, shows all the family kneeling (Lady D'Oyley was a sister of Francis Quarles), and the likeness of her husband to the effigy of Lord Spencer on Nicholas Stone's monument at Great Brington—which Stone himself says was carved by John Hargrave—makes it certain that Hargrave, a London mason, was also the author of the lovely D'Oyley tomb, with its screen-like background and delightful effigies (Plate 19).

*High Wycombe.* Among the larger monuments here is a charming little alabaster tablet with lovely lettering—by Evesham, I believe (see *Marsworth*)—to a Jacobean shoemaker, Jacob Wheeler, who retired from a life-time spent in the parish of St. Andrew's, Holborn, to his native town, which he remembered in his charities. Sprays of lilies in pots frame this little alabaster, and above and below are friezes of shoemaker's tools in relief. The contrast in scale with the colossal and noble tomb of the Shelburnes by Scheemaker[s] is great indeed; here Lord and Lady Shelburne recline in Roman fashion on a sarcophagus bearing a medallion of his ancestor, the great Sir William Petty, taken from Samuel Cooper's miniature, with fine figures of the Virtues standing to right and left, the whole in a classic architectural setting and one of the finest works of its kind in England, executed when the sculptor was getting on for eighty. A very few years later comes the attractive monument of Sophie, Lady Shelburne (died 1771), in classical draperies, with an urn, a child in her arms, another at her side; this is signed by that rare Genoese sculptor Agostino Carlini, who came to England as a young man, remained here till his death, and became a foundation member of the Royal Academy and its first Keeper. He was a great craftsman, and his work is so rare that this tomb should be far better known; the lady is elegance itself. The large pyramidal work with Victory and a great urn is signed by Richard Westmacott, father of Sir Richard, a sculptor much patronized by Wyatt the architect; it commemorates a young Captain killed in the early Napoleonic wars.

*Hillesden* is noted for the tombs of the Denton family, long settled on the Manor. There is an Elizabethan altar tomb with effigies, certainly from the yard of the well-documented Burton alabasterers Gabriel and Richard Roiley, and rather a good specimen of their widely diffused but conventional work, and a large sarcophagus

with superstructure adorned with rosettes and stars to Alexander Denton (died 1576), which seems to me to be by the architect of Hill House, Essex, where exactly the same rare form of ornament adorns the external frieze.

*Hughenden* has much more than the name of Lord Beaconsfield to interest us, though for the memorial to him, erected by Queen Victoria, the notorious R. Belt got the commission. We note the cross-legged effigy of a de Montfort (died 1286?), said to be the earliest example of dagger and sword worn together, and believed to be the youngest son of Simon de Montfort; his shield shows a two-tailed lion devouring a child. Next in date comes a knight in plain helmet, his surcoat adorned with roundlets, of which he has a collar; the next in date (*temp.* Edward III) wears both plate and chain armour; the next is a crude work enough; and the fifth shows a knight armed with a mace, said to be the only monumental mace in England. More remarkable still is the emaciated figure with a winged figure symbolizing the departing spirit on its breast, a unique piece of symbolism, it is said.

*Iver* contains some interesting works. First, notice in the Chancel a modest grey stone with a verse inscription beginning:

1648. FOR FORTIE YEARES A CARVER TO TWO KINGS,  
SIR EDWARD SALTER LIVD (WHOSE SOULE ON WINGS  
I HOPE) TO HEAVEN ASPIRED, HIS BODIE HERE  
RESTS, HAVING LABOURED NIGH AN HUNDRED YEARE.

His daughter-in-law Mary, wife to Sir William Salter, like his father "one of his Maties Carvers in ordinary," has a very fine Resurrection tomb (1631), certainly by Gerard Christmas, with her effigy rising from the grave under a curved pediment with demi-virgin and angel above; below are panels with inscription and her figure and her daughter's (?) in ordinary dress: the motto "O death, where is thy sting? O grave, where is thy victory?" is, like the design, typical of those found on the works of the Christmas family, Gerard and his sons, who succeeded him in the Cripplegate Yard and as Carvers to the Navy. Another allegorical representation is unique, the two trees from which spring arms clasping hands under the kneeling figure of John King (died 1607, *at.* 22). Lipscomb only speaks of "a tree," and omits the words above the trees, "Inseparabiles, Invulnerabiles," which, one may guess, apply to the love between King and his relation Roger Parkinson who erected it. An heraldic shield hangs behind each projecting tree-arm—arms of human not of timber form, of course, since they clasp hands—the device is presumably Roger's. A work by Cheere (*cf.* *Amersham*), with two fine busts, tends to be overlooked.

Notice also a Jacobean tablet with two good figures of kneeling ladies: Lipscomb says the inscription is almost illegible, but reads one name as Anne Richardson; I made it to be Anne Meling, but am not certain. Figures of women in hats are rare on monuments.

The monument to Henry Plant (died 1784), with Doric columns up which flames, symbols of life, break out, an urn above, and finely carved laurel branches, with helmet and books at the sides and below, is certainly by Sir Robert Taylor, as drawings by him resembling it are in the Taylorian Institute at Oxford; notice, too, a good bust of the Rev. Edward Ward (died 1835), which may be signed at the back; it might well be by Chantrey or Sievier. There are minor eighteenth-century tablets also, one of which has a very lovely cherub head below and a skull between shields on the cornice. Altogether an interesting church.

*Ivinghoe*, with its priestly effigy long locally known as "Grandfather Greybeard," said to represent a thirteenth-century Rector, apart from its fine architecture, has a mural monument to Henry Cooley (died 1714), which Edward Stanton told Le Neve was his, and it is pretty safe to say that the plainer tablet to Deborah Heal (died the same year) is also by him; but here, as so often, a fine church contains relatively unimportant monuments, while an unpromising exterior may conceal the greatest treasures.

*Langley Marish* is famous for its great pew and parish library adorned with paintings, scroll work, portraits and landscapes in panels, erected by the Kederminster family, to whom there is a monument with kneeling figures, probably by Cure, as well as a rather primitive tomb to Paul and Dorothy Dayrell (died 1571); and there is also a large plain mural monument of 1812, which has the interest of being the latest work known to be signed by Burnell, a Master of the Masons' Company, which for many years before 1812 had ceased to be a craft body and had included prominent citizens of all types.

*Marsworth*. Here is a tomb to which no photograph can do justice, since so much of its charm depends on incised work in brass and alabaster. In the south transept, and used as an altar, it appears at first sight to be nothing very remarkable, but its sides are adorned with wreaths and shields both on east and west ends; at the south end is a shield of arms, at the north end a large signed brass showing the deathbed of Edmund West in 1618; he reclines under an arch, a flaming urn, symbol of immortality, at his feet, a great curtain to the right, and a figure of Death above about to strike with his spear; the wife kneels by her husband's head, and the rest of the family, which include babes in a cradle, kneel alongside; behind the wife an old nurse is weeping. To one who knows his style, the signature on this brass is hardly needed to identify the work of that interesting sculptor Epiphanius Evesham, fourteenth and youngest son of a Herefordshire squire, whose work has always a mythical and symbolic element, here furnished by a series of incised marble panels inserted both on east and west sides between the wreaths and shields; on the east wall we have two circular panels enclosing skulls and crossbones (not duplicates of the three on the west side), which must now be described; the centre is an armorial shield; that to the north, a skull and crossbones on a shield, above are the words *MEMENTO MORI*; that to the south, two skulls and crossbones wreathed with budding laurel is inscribed *RESPICE FINEM*; the similar but unscribed reliefs on the east side represent a skull resting on a single large bone, with ears of corn springing out of it, and another resting on a horizontal torch with the serpent of eternity round it. Still more remarkable are the rectangular incised panels inlaid between the "shields." On the west face is a figure of the Virgin; next comes that of a mourner, the face is hidden in a hood; next a figure of the Risen Christ; finally comes a skeleton holding a scythe. On the east side one panel is missing; of the others, one shows a figure of Man with flamelike locks, one hand reaching up to heaven, the other a man holding a spade resting on a celestial globe—an allegory of mortal man linked both to earth and heaven, for his eyes are fixed on the sun in the top corner to the right.

On the stone base of the whole tomb is the verse, printed as a couplet in the noble capitals used (like the motto) elsewhere by Evesham:

VITA EST OCEANUS, SPES UNDAE, GAUDIA VENTI,  
OMNIA TEMPESTAS, MORS EA SOLA QUIES.

*Mursley* contains a small and modest monument to the great Sir John Fortescue (died 1607), and a much more imposing one to his less famous son, Sir Francis; both with their wives are kneeling at an altar, but on Sir Francis's an angel holds a shield above—a medieval convention found in a few scattered works of the 1680s—with a delightful panel of children kneeling and standing below. The heraldry is exceptionally good.

*Penn* church contains no monument of the first order, but some pleasant minor works, a Jacobean monument or two, a bust, and a pleasant Mr. Justice Willes by the elder Bacon, with a figure of Justice holding a medallion of the judge; this composition occurs on works by him at Hillingdon, Middlesex, and Canford, Dorset, and shows the French grace and charm which this self-taught sculptor imparts to his women.

*Quinton* is perhaps the most important monumental centre in the county, though from the former date-limit of the Historical Monuments Commission no one could guess the fact. There is a pleasant monument to the kneeling Brett family (163—, last figure not filled in), with *painted* sprays on the side panels (see also *Aylesbury*). Next in date comes an admirable mural monument with busts of Sir John and Lady Dormer (died 1679), a work of real distinction by the greatest of the three generations of Stantons of Holborn, William (1649–1705)—he never did a better pair of portraits; that of Sir John in particular is at once highbred and sensitive, and the sculptor was not much over twenty when he did it; the lettering, too, is very fine (Plate 21). We shall see another example of his non-portrait work in the church, by the font; but the tomb of Ralph Winwood, erected in 1689, is of much greater interest, as by far the earliest known work of Thomas Stayner, Master of the Masons' Company in 1713, and author of two other strongly contrasted works, the imposing monument of the Rev. Thomas Turner (died 1712), with a figure of Religion bearing a Cross on one side of the carved inscription, one of the doctor himself in a flowing D.D. gown on the other, at Stowe-nine-churches, Northants., and that of Sir Henry Bendyshe, in wig and loose robe, his dead child beside him, a quite brilliant piece of pure Baroque sculpture, at Steeple Bumpstead, Essex. The Winwood tomb, on the other hand, is in the English tradition, a husband and wife recumbent and reclining on an altar tomb, a draped mural tablet above them, not unlike that at Stowe-nine-churches, only much smaller, and on the side of the altar tomb a skeleton incised with an hour-glass under his knees. The gulf between this traditional scheme, of which every detail can be matched in other seventeenth-century works, and the Sir Henry, whose carving and brilliance of surface are almost worthy of Bernini, is amazing, but we have absolutely no data to show what brought about the change. The signature here, *T. Stayner fecit*, not given by the Ancient Monuments Commission, was discovered by my elder son. A pleasant architectural tablet to John Wagstaffe (died 1688) by William Stanton should also be remarked.

Next we must notice the Stantonesque tablet of Lettice Coote (died 1693), inlaid with a charming angular design of black, white, and grey marbles, and two shields, and the large composite monument to the Dormer family, embodying a typical Marshall tablet of 1638 in a large and ugly composition with urns, standing cherubs, and pyramids on a large base, obviously by Grinling Gibbons, which appears to have been built up round the earlier work, and so much more conspicuous is it than its predecessor that it seems better treated here than under 1638. Even larger is the massive architectural monument of Sir Richard and Lady Pigott (died 1685 and 1686), signed by the architect Giacomo Leoni, but the great glory of the church is the magnificent

monument of Mr. Justice Dormer, who stands looking sorrowfully down on the dead body of his only child, at whose feet kneels the mother, weeping. This is one of the outstanding monuments of the world; the carving of the dead son, the saddened grief and dignity of the father, are beyond all praise. Roubiliac never did nobler work than this.

After a masterpiece, it is a descent to Matthew Digby Wyatt, author of the equestrian George III in Cockspur Street, yet the little draped tablet to Charlotte Pigott (died 1823), signed by him, embodies a pretty detail not found, I think, elsewhere in England—a medallion on which is carved a holly wreath, a rather charming idea which might well be used elsewhere in view of the sacred associations of the tree.

*Ravenstone* has one really glorious tomb, that of Lord Chancellor Finch—Swift's "Black Daniel Finch"—who died in 1682, and who is represented reclining in robes under a canopy with curtains caught round pillars at the four corners. This is one of the finest works of its class in England, but its authorship is unknown, and conjectures would be futile; certainly it is the work of a very great and accomplished sculptor, but of its authorship nothing seems to have been recorded, as I learn from Miss Pearl Finch.

*St. Leonard's*. This unpromising church contains two tablets by a hitherto unknown sculptor, Nicholas Bigée. That of Mr. and Mrs. Wood (died 1707) is a tablet with gadroon edge, flanked by two small standing figures, a shield of arms above. This was erected by their son, Colonel Cornelius Wood (died 1712), who has a fine bust, against a trophy of arms, beneath which are two seated cherubs, a plain tablet framed by palms below; a lovely cherub head supports the whole. Why a sculptor so competent should be so obscure is a mystery; can any antiquary throw light on him?

*Shalstone*. The photograph (Plate 20) and information here presented I owe to the kindness of Mr. Eland; I have not seen the work itself. The bust was the work of an unnamed Italian, the rest by Michael Batcheler, a mason of Buckingham; the three-page agreement is dated March 3, 1759, a drawing was sent, and the cost of the whole was £103 7s. 6d., a high figure for a period when Rysbrack and Roubiliac were charging £30 for a life-sized marble bust.

*Soulbury* contains a monument with a large central urn against a broad slab, flanked by pillars crowned by birds with cherubs leaning on a flat sarcophagus, which is certainly by Grinling Gibbons; many of its details occur on the Churchill monument in Westminster Abbey, the drawing (with notes) by Gibbons being in existence. Street, who restored the church, did not curtail this interesting work in any way.

*Stoke Poges*, the most famous perhaps of country churches, is monumentally disappointing; there are brasses, and there is a medieval tomb with a Decorated canopy, and there are tablets; one is a relief by Flaxman, to Nathaniel Marchant the gem-engraver (died 1816), the sculptor being "appointed by name in the will of his friend executed this monument to him," says the epitaph; he chose a female figure seated holding an engraved gem. Gray's friend Granville Penn had a daughter (died 1827) whose tablet is by Chantrey, and a tablet to George Brooks (died 1817) is signed by the younger Moore, son of that J. F. Moore (died 1803) several of whose works are in Westminster Abbey. Gray's own tomb, an uninteresting sarcophagus put up by Granville Penn, and old Mrs. Gray's, for which the poet wrote the epitaph, are in the churchyard.

*Stowe.* The glories of Stowe sculpture are mainly decorative and outside my province here, but the church contains an interesting monument to an early seventeenth-century lady and her little daughter; good alabaster figures both, by a London master.

*Thornton* can show a fine knight (*temp.* Henry VII) in the plate armour of the day according to the Royal Commission on Historical Monuments; but I do not know the church as I know almost all the others mentioned here, and can give no opinion on school or workmanship.

*Tingewick* is distinguished by the enchanting allegorical brass to a Rector, Dr. Erasmus Williams (died 1608), by Richard Haydock (*cf.* *Bletchley*), with its elaborate symbolism, among it the only work of art in England representing Lot's wife, who appears as a veiled standing figure on a pillar of the Temple. The kneeling figure of the Doctor is very good, and his tastes are illustrated by scientific and musical instruments and quaint mottoes and details scattered over the whole composition.

*Walton* is notable for two monuments, the first connected with one of Horace Walpole's few blunders. He speaks in the *Anecdotes of Painting* of Mary Beale the painter's father being the minister of *Walton on Thames*, and of the monument she there erected to him; the work is, in fact, at Walton, Bucks. As a Beale notebook in the British Museum records the payment of the sculptor, Thomas Burman, it is of great interest and is besides a most charming work, a tablet supported on cherub-head brackets with busts of the minister and his charming wife in oval niches, outlined like urns on inspection, with leafy sprays in low relief all over the background—a really pretty thing, and one of the very few documented works by this rare sculptor, whose merit deserves recognition, and not mere dismissal as that of "Bushnell's master," as Walpole has it. The large armorial shield above and the strapwork split up into shreds are found on a signed work of Burman's at Sherborne, Gloucestershire, and elsewhere.

The other monument worth notice—a very competent work signed by Nollekens—is a medallion of a lawyer, Sir Thomas Pinfold, who died in 1701. This monument, though conspicuously signed by the sculptor, is absurdly included in the Historical Monuments Commission's *Buckinghamshire* with the date limit fixed at 1714, for the sculptor, who has carved a panel of MSS. and books beside the portrait, was only born in 1737. But it is a pleasing work, though the style of the hair suggests the 1780s rather than William III. The churchyard contains a fine stone urn monument to Pinfold's son, Charles, LL.D., who died in 1754, signed by H. Cox of Northampton, one of a family of masons of that town, whose joint work covers the eighteenth century. I suspect that several of the headstones in the churchyard are by the same hand.

*Water Stratford*, a church of 1828, contains an incised marble monument on the north wall of the nave with kneeling figures to Mary Frankyshe (died 1626), which might well be by Evesham, whose technique at Marsworth it recalls, with its bed and dying woman and her kneeling family; a very lovely piece this, but far too high up for convenient study.

*West Wycombe.* The singular church of St. Laurence, with its grid-iron weathercock, its desks with drawers for bottles of wine, and its tiny font with twisting snakes on the lid, is a landmark on the Oxford Road, but its curious character and fittings

tend to obscure the interest of its monuments. The very handsome monument of Hugh Darrell (died 1667), erected by his daughter, with an urn on a broken pediment, very rich volutes and brackets, and above the volutes female cherubim with superbly designed wings framing a tablet, is by Francis Bird (died 1731), and is exceedingly French in style and brilliantly carved. His foreign training is clear in every line, and though it is unsigned, he mentioned it in the list of his works which he gave Le Neve. I strongly suspect that the Sir Francis Dashwood of 1724 is also his, since the style suggests it, and, once a sculptor was chosen, a family generally stuck to him; but as Le Neve's second volume came out in 1718, this work is not authenticated as the other is, which must have been erected between Bird's return from Rome about 1690 and a year or two after the Le Neve volume.

Very inferior in interest is the signed Nollekens to George Dickinson (died 1801), a dull design of a cherub standing by an urn used by the sculptor elsewhere; this is in its original place, whereas the two earlier monuments came from the old church, to which also belonged the quite delightful monument to the wives of Sir Francis; now, alas, exposed in the West Wycombe Mausoleum, that fantastic structure erected by Bubb Dodington out of a bequest from Sir Francis Dashwood, son of him whose monument we have just seen. The strange roofless building, with its lofty walls, full or empty niches, and its dedications of three of the walls to Bubb Dodington, John, Earl of Westmorland, and Francis, Baron Le Despencer, is like an ancient columbarium which has become vast, some of whose niches have grown in proportion whereas others have diminished. Lord Westmorland comes in because Sir Francis Dashwood's second wife (mother of Lord Le Despencer) was Lady Mary Fane, and the quite exquisite monument to her, from the old church, now unfortunately beginning to suffer from the weather in the open Mausoleum, represents her and her predecessor kneeling with clasped hands gazing upward. Since Francis Bird worked for the family, as we have seen, in the former church, it is virtually certain that he also did this charming work, which urgently needs to be put under cover to spare it from perishing. (It is inexplicable that Lipscomb should have mistaken one figure for that of a man.) I noted the following at a lower level: an urn in a niche inscribed to one Joseph Byrnes of Milan, the painter of the frescoes in the church and house, clearly an Englishman domiciled in Italy; a square tablet to Thomas Thompson, M.D., the tame doctor of Bubb Dodington's singular household; a larger monument to Lord Le Despencer (died 1782) with classical detail; then Dashwood's bust, the head broken off but preserved, signed at the side "John Bacon, R.A."; but fat, bald, and old; next comes the urn of Paul Whitehead (died 1774), laureate of the Hell Fire Club, of which body the whole Mausoleum is, in fact, a memorial more impressive than they deserve. Whitehead's heart, long preserved in the urn, was stolen in 1839.

*Whitchurch.* John Westcar has a curious tablet of a grazier with prize fat bull; this I know only by repute.

*Wing,* one of the finest churches in the county, has some notable monuments, that to Sir Robert Dormer (died 1552) embodying the finest imitation of an Augustan altar in the country (Plate 22). The wreaths and *boucrania* are very fine, but the composition inferior. One's chief regret is that it is stone not marble, which would do the classical details more justice; the brasses below link it with English sepulchral art. His descendants, Sir William Dormer (died 1575) and Robert, 1st Lord Dormer (died 1617), have massive tombs in the chancel, with recumbent effigies in armour and panels of children below of better workmanship than many accessory figures. Both tombs are Southwark work, perhaps by Gerard Johnson—the earlier (Plate 23) "finished 1590, the 25th of

October," the wife, a Catesby, with a spotted cat at her feet; the second (Plate 24) is probably by Gerard's son Nicholas; they are not quite first-rate, though in excellent condition. There are three Fynes tablets (1686, 1703, 1707), all to women, which may be called Stantonesque; a very nice one to Jane Bell (died 1721), with curtain tablet and a charming cherub head, and a notable architectural mural monument to Mrs. Bridgett Neal (died 1677), which can certainly be ascribed to William Stanton himself. More attractive because with a portrait bust of great charm is the Lady Anne Sophia Dormer (died 1684), a drawing of which, by an unidentified artist, is in the Victoria and Albert Museum (Plate 25); and a Roubiliac tablet to Henry Fynes (died 1758), with a cherub raising a curtain to disclose an urn, is superbly carved; the design is repeated at Tonbridge. One large tablet, to William Theed of Gray's Inn (died 1757), is a good work, and the rare name prompts the enquiry whether he was related to William Theed the sculptor (1764-1817) and his son of the same name and profession; there is a graceful little tablet to an undergraduate of Queen's College, Oxford, "whose amiable disposition endear'd him to all his acquaintance and in particular to the Earl of Chesterfield who hath caused this monument to be erected to his memory"; finally, there is the brass to "Honest old Thomas Coles, that sometime was porter at Ascott Hall"; he kneels in the attitude of prayer, his steeple-crowned hat and porter's key behind him, and died in 1648. It will be clear that it is not only the crypt of the vast Saxon chancel arch leading to the raised polygonal apse which makes Wing, as a building, one of the most interesting parish churches in England.