

# THE WHITELOCK MONUMENT IN FAWLEY CHURCH

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*The monument in Fawley church to Sir James and Lady Whitelock is described, and the reputation of its sculptor, William Wright of Charing Cross, is reassessed. The monument was erected in 1633 by his son, Sir Bulstrode Whitelock, who left an account of its erection and the building of a side chapel to house it, here published in full for the first time. Dr Ian Toplis contributes a note arguing that the monument was not disturbed by the alterations to the chapel in the restoration of 1883.*

Fawley church stands in the hills above the Thames in the south-west corner of Buckinghamshire and in it is a monument to Sir James Whitelock and his wife Elizabeth (nee Bulstrode) erected in 1633 by their son, Sir Bulstrode Whitelock, who at the same time built the side chapel that houses it.

The monument (Pl. VIII) stands on a black marble base on which is a pink marble plinth. On this is a black marble chest with curved sides, with black marble Tuscan columns on either side. On the chest are two recumbent figures: in front a male in judge's robes and cap; behind, and a little above, a female in a loose hooded gown over a dress with fitting bodice and full skirt. Both figures have hands in prayer and traces of colour can still be seen. Over the monument is a 'pedimental gable', on top of which, on either side, are two draped alabaster figures holding scrolls. On the apex is a coloured achievement of arms. The back of the monument is formed of pink marble on which is a large black slab with an inscription<sup>1</sup>. Over this and beneath the gable is a festoon under the arms in a cartouche. At Elizabeth's feet is the winged bull crest of the Bulstrodes (one ear is now detached). At James's feet there was originally the crest of the Whitelocks—a goshawk on a tower embattled—but this has now been removed for safety as it was loose. The arms above the monument are those of Whitelock (a chevron engrailed inter 3 goshawks) quartering Bulstrode (a bend 3 stags' heads erased), and these appear in the cartouche together with other connections of the families.

In *Annals of his own life dedicated to his children*, written many years later, Bulstrode Whitelock describes in detail the monument and its erection<sup>2</sup>.

1632

Your grandfather having by his will appointed that a monument should be set up for him and his wife in the church of Fawley I was resolved religiously to observe that and all other my father's directions and bequests.

Thereupon I sent to the Bishop of Lincoln in whose diocese it was to have by him a licence to make and build a burial place for my father and his family in that church which the Bishop (who was always full of respect for me) did readily consent unto and for that purpose granted an instrument in writing under his hand and the seal episcopal.

Having obtained this licence from the Bishop I went upon the work this summer proper enough after the death of my father to build a burying place for him and his wife and their posterity which was substantially and firmly built and adjoined to the pews where your grandfather used to sit in Fawley church and which belonged to the Lord of the Manor . . .

The burial place that I built was a square isle vaulted underneath with benches on all sides of the vault to lay coffins upon. Thither I caused to be removed the coffins of your grandfather and grandmother and then shut up the passage in to the vault again so that

upon occasion it is easy to be opened again and there may too soon be new occasion for it. The vault so may well continue and so artificially with vents that no scent is offensive from it.

When I came to London at Michaelmas Term I treated with one Mr Wright, graver in stone, about the making of a monument according to your grandfather's will and in the fashion of it followed my own fancy to have it solemn rich and plain most of it with black and white marble and I agreed with him both for price and model . . .

1633

The monument which I caused to be made for your grandfather and grandmother being finished I had brought it from London this summer and set up in Fawley church in the new aisle which I had built there for a burying place.

When it was set up and completed it brought very many thither to see it. They did generally judge it proper for the persons for whose memory it was erected and saw it plain yet rich, beautiful yet substantial and it was well liked.

The pedestal on which the rest of the work was set was a large stone of black marble upon the sides of which were the coats of his children with the matches ingraven and coloured (1) Mostyn and Whitelock (2) Whitelock and Bennet (3) Dixon and Whitelock<sup>3</sup>.

Upon a fair stone upon the pedestal was the figure of your grandfather lying in full proportion carved out very artificially in stone in his robes of a judge and so well painted that it showed very much resemblance of him.

Beyond his figure next to the wall a little raised for sight was the figure of your grandmother carved out likewise in stone in the due proportion with good art and in her usual habit well coloured.

Upon the wall over the figures was a very fair stone of black marble the whole length of the figures and breadth of the compass within the arch on which was engraven in letters of gold the epitaph which I found among your grandfather's papers written with his own hand both for himself and your grandmother with some necessary additions only relating to your grandfather as to his death etc.

At the head and feet of the figures of the breadth of both of them were large black stones of marble which supported a great spacious arch over the whole tomb which arch was likewise all of black marble very rich and beautiful and showing noble.

On the point of the arch above was the figure of justice in white alabaster with the emblems thereof in her hand. On one side of justice was the figure of peace and on the other the figure of plenty, both in white alabaster with the several emblems describing each of them.

This tomb with the burying place erected by me in which I placed it did cost three times the sum appointed by your grandfather's will for that purpose<sup>4</sup>, I being willing to err on that hand rather than on the other, and you will find piety to the memory of your parents will never give you cause to repent of it.

It will be seen that Sir Bulstrode refers to the figures on either side of the top of the monument as 'peace and plenty'. However, the righthand figure holds a scroll depicting the redemption of man after the flood (a descending dove holding an olive branch) and the scroll held by the other figure represents the last trump (a trumpet with wings in either side descending from clouds and a nimbus). Both these figures, therefore, refer to the hope of the resurrection<sup>5</sup>. It will also be noted that he erroneously states that there is a figure of justice on the point of the arch where the achievement now is. Perhaps it was originally planned thus and altered in execution, but



Plate VIII. The Whitelock monument at Fawley.



Plate IX. Fawley Church from the south-west, before its nineteenth-century restoration. The side chapel built by Bulstrode Whitelock is to the right of the porch.

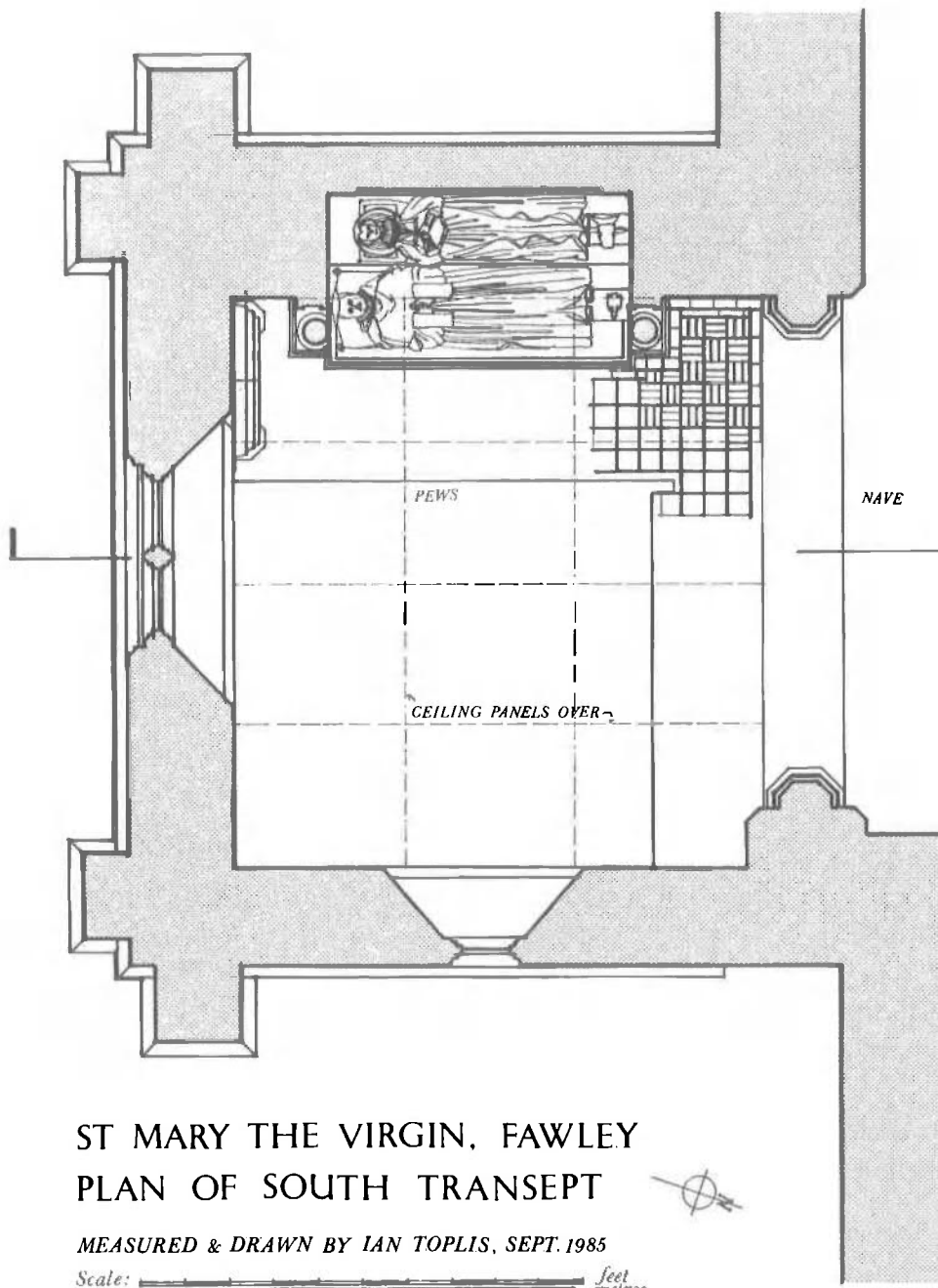
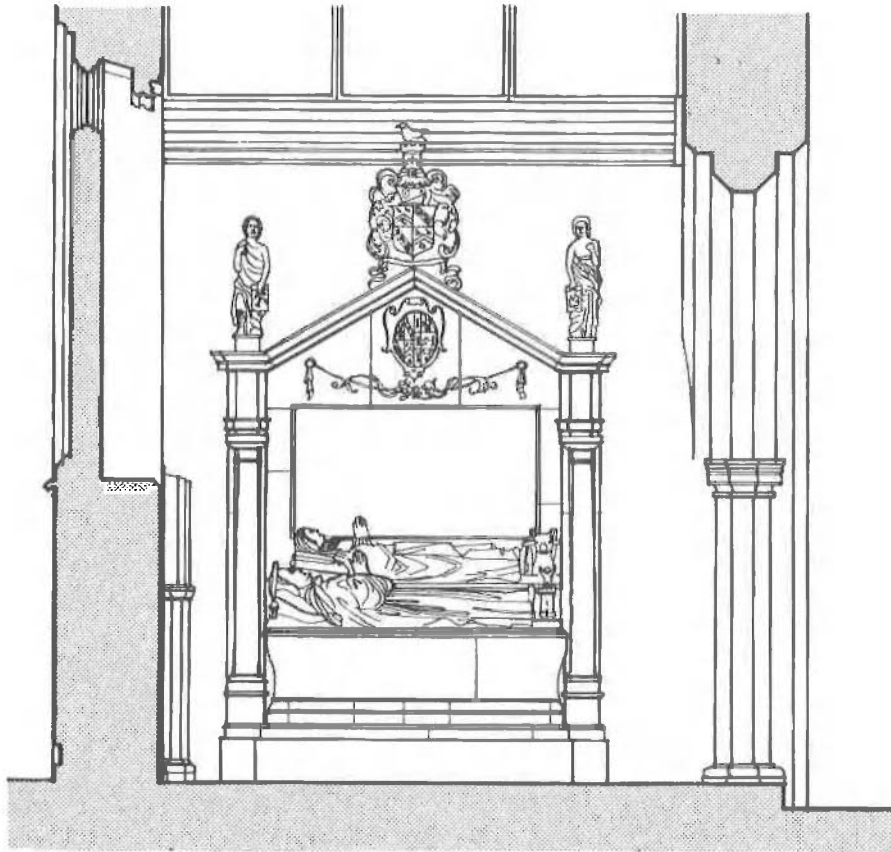


Fig. 1. Plan of Chapel.



ST MARY THE VIRGIN, FAWLEY  
SECTION THROUGH SOUTH TRANSEPT

*Elevation of Whitelock monument showing goshawk  
crest in position and metal fixings at base of chest.*

*MEASURED & DRAWN BY IAN TOPLIS, SEPT. 1985*

*Scale:*  *feet  
metres*

Fig. 2. Elevation of Monument.

unfortunately the original contract does not appear to have survived. It is difficult, therefore, to tell how much the design of the finished monument is due to the ideas of the patron and how much to the whim of the sculptor. Bulstrode also mentions three 'coats' (of arms) on the front of the base. These are no longer there but the metal fixings to which they must have been attached can still be seen.

James Whitelock was born on 28 November 1570, the younger of posthumous twin sons of Richard Whitelock, merchant of London, and Joan, daughter of John Colte of Little Mundon, Herts. His twin William is described by him as 'a very tall young man, strong of body and flaxen hair, fair of complexion, exceedingly wasteful in expence and careless of all worldly matters that tended to thrift'<sup>6</sup>. William served with Drake and died at sea fighting the Spaniards, so perhaps he differed from his twin as much in character as in looks; James 'retained throughout life the tastes and accomplishments of the scholar'<sup>7</sup>. Certainly the portrayal of a heavy jowled lawyer on the tomb conjures up a very different picture<sup>8</sup>. James went to Merchant Taylor's school, and studied at Oxford and the Middle Temple. He was called to the Bar in 1600 and immediately started a successful law career. He was knighted in 1620 on being made Chief Justice of Chester, and in 1624 he became a Justice of the King's Bench. He bought Fawley Court, down by the Thames, in 1616<sup>9</sup> and married Elizabeth Bulstrode, elder daughter of Edward Bulstrode of Hedgerley, on 19 September 1602. Three of their seven children survived infancy: Bulstrode, Elizabeth and Cecilia. Lady Whitelock died on 28 May 1631 and James on 21 June 1632<sup>10</sup>.

Bulstrode Whitelock was twenty-eight when he succeeded his father and he at once set about fulfilling the wish expressed in his father's will that a monument should be erected to him and his wife in Fawley church. He eventually exceeded his instructions by building a burial place which was in fact a new side chapel to the church (Pl. VIII). The description given in the *Annals* has led to the assertion, noted by Langley in 1797<sup>11</sup> and carried on to Pevsner<sup>12</sup>,

that the monument was originally outside the church. From the condition of the monument and the reading of the complete entry in the *Annals*, this was manifestly not so.

The sculptor chosen by Bulstrode to make this monument was William Wright of Charing Cross, 'graver in stone'. The monument was ordered at the beginning of October 1632, and completed in October of the next year, when Bulstrode paid Wright £100 and Thomas Babb £14 for colouring the monument<sup>13</sup>.

William Wright has been described as an 'undistinguished sculptor'<sup>14</sup>. Certainly the Whitelock monument gives an impression of stiffness, both in composition and in the rendering of the figures and drapery, particularly when compared with the work of his contemporaries such as Edward Marshall or Nicholas Stone. While the general design is quite usual if a little old-fashioned at this date, the 'pedimental gable' is a rare feature, as either a coffered arch or a straight entablature is more common. The use of the Tuscan order is also unusual.

William Wright has had a reputation for the production of shrouded figures on monuments. This arose from a reference to him by Sir Ralph Verney in a letter from France when arranging for the erection of a monument to his parents and wife in Middle Claydon church<sup>15</sup>. The monument described by him as by William Wright was identified by Mrs Esdaile as that to Lady Deane at Great Maplestead, Essex<sup>16</sup>, and this has been accepted, albeit reluctantly, by other authorities<sup>17</sup>. However, Sir Ralph's description, 'a greate childe of white marble between 2 stones of touch, and all armes and inscriptions and ye drapery of the 2 marble statues very well and artificially cut', fits exactly the monument of 1638 to Henry Curwen (aged 14) in Amersham church<sup>18</sup> which Sir Ralph very likely knew as he would pass it on his many journeys between Claydon and London. This monument is signed by Edward Marshall, and it was eventually this sculptor who executed the Verney monument at Claydon. It seems possible, therefore, that on his return from France, Sir Ralph found out his

mistake and turned to Marshall for the work.

Only three other monuments documented as by William Wright have so far been identified: Sir Richard Scott at Ecclesfield, South Yorkshire, 1641<sup>19</sup>; Sir William Pelham at Brocklesby, Lincs, 1630<sup>20</sup>; and Sir Henry Ireton in Westminster Abbey, 1652 (destroyed at the Restoration)<sup>21</sup>. A contract for a monument to Sir William Paston at North Walsham, Norfolk<sup>22</sup>, refers to a William Wright but as the date is 1608 it seems unlikely to be the same man.

#### *The Architecture of the Chapel*

by Ian Toplis

The chapel housing the monument underwent a fundamental change in the late nineteenth century, when it was transformed into a transept for the church, and filled with pews as part of a general restoration.

The faculty for the work was granted on 21 January 1882<sup>23</sup>. The entire cost of £2,000<sup>24</sup> was paid by William Dalziel Mackenzie of Fawley Court<sup>25</sup> and the builders were Silver, Sons and Filewood of Maidenhead. The architects were Paley and Austin of Lancaster<sup>26</sup>, and the church was reopened after the restoration early in May 1883<sup>27</sup>.

Pevsner describes Paley and Austin as 'the best firm of Gothicists in the north of England'<sup>28</sup>, but in the south, where up to that time they appear to have built nothing, this seems to be their first work<sup>29</sup>. They therefore seem an unlikely choice as the architects for Fawley. However, they had a reputation for careful attention to detail<sup>30</sup>, and this can clearly be seen in parts of the church, particularly in the windows.

In the restoration, the exterior of the chapel was entirely refaced in knapped flints with stone dressings. On the south wall the old brick buttresses and window were replaced in stone<sup>31</sup> and arranged under a new parapet to the gable in a symmetrical composition. Internally the architects formed the new arch through to the nave on the line of the central window. However, the symmetry was not properly sustained, as the west wall, in which the Whitelock monument is set, is thirteen inches (0.330m) thicker than the east wall. Consequently the old timber panelled ceiling, which was retained in the restoration, is clearly not centred on the south window (see Fig. 1). This awkwardness seems to indicate that the old structure was retained and that the monument and its setting in the wall are as originally built.

#### APPENDIX

Inscription on the Whitelock monument composed by Sir James:

Hic deposita sunt corpora Reverendi Judicis Jacobi Whitelock militis unius Justiciarii ad placita coram rege. Natus fuit Londini 28 Nov 1570. Primum studuit Oxonii ubi suscepit gradum in jure civili, deinde operam dedit juri municipali in Medio Templo London et in eo legebat. Postea serviens ad legem factus est Justiciar Cestrie Term Mich. 1620. Abinde assumptus est in Bancum Regis Term. Mich. 1624. Habuit ex uxore Elizab. unum filium Bulstrode Whitelock, duas filias Ezilabetham nuptam Thome Mostyn militi et Ceciliam inuptam tempore mortis sue. Obiit apud Falley Court 21 Junii 1632. Vir eruditione & prudentia illustris vita moribus venerandus.

Et spectatissimae Matronae uxoris dicti Jacobi que nata est in hoc Agro Buckinghamiensi 25 Julii 1575 patre Edwardo Bulstrode de Bulstrode in Upton armig. matre Cecilia filia Johannis Croke militis. Femina marito suo amantissima, fidelissima, in re familiari prudentissima, pia, religiosa, Deum devota, in pauperes benefica. Obiit apud Falley Court in vigilia Pentecostes 28 die Maii 1631.

Translation (by E. M. Elvey):

Here are deposited the bodies of the reverend Judge James Whitelock knight one of the Justices of the King's Bench. He was born in London 28 November 1570. First he studied at Oxford where he graduated in Civil Law, thence he worked at municipal law in the



Middle Temple, London, and in that he qualified. Afterwards he was made Sergeant-at-Law, Justice of Chester, Michaelmas Term 1620. Thence he was promoted to the King's Bench, Michaelmas Term 1624. He had by his wife Elizabeth one son Bulstrode Whitelock, two daughters: Elizabeth married to Thomas Mostyn knight, Cecilia unmarried at the time of his death. He died at Falley Court 21 June, 1632. A man illustrious for his learning and prudence, revered for his life and manners.

And of the most respected matron wife of the said James who was born in the county of Buckingham 25 July 1575 to her father Edward Bulstrode of Bulstrode in Upton esquire and Cecilia daughter of John Croke knight. A woman most loving to her husband, most faithful, in family matters most prudent, pious, religious, devoted to God, beneficent to the poor. She died at Falley Court on the Vigil of Pentecost 28 May 1631.

#### REFERENCES

1. See Appendix.
2. BM Add. MS 53726, fos. 79-80 and 88-9. This is the first of five volumes and covers the period from Whitelock's birth in 1605 to 1634.
3. Bulstrode's sister, Elizabeth, married Thomas Mostyn of Flint in 1623; Bulstrode married Rebecca, daughter of Thomas Bennet, Alderman of London, in 1630; and Cecilia married Edward Dixon on 20 July 1632 (i.e. just after Sir James's death).
4. He left 100 marks (£66. 13s. 4d.) for a tomb. This means that Bulstrode spent some £200, and as he paid £114 for the monument itself, the rest may have been spent on the Chapel, but no accounts have been traced for its building.
5. I am grateful to Helen Gladstone for these attributions.
6. Sir James Whitelock, *Liber Famelicus* (ed. John Bruce), Camden Society (1858).
7. *Dictionary of National Biography*.
8. The effigy bears a close resemblance to his portrait in the National Portrait Gallery.
9. For the later history of Fawley Court and church see Geoffrey Tyack, 'The Freemans of Fawley and their buildings', *Recs. Bucks* xxiv (1982).
10. Ruth Spalding, *The Improbable Puritan. A Life of Bulstrode Whitelock 1605-1675* (1975). I am deeply indebted to the author for a number of the references consulted for this paper.
11. Thomas Langley, *The History and Antiquities of the Hundred of Desborough* (1797) 203.
12. Nikolaus Pevsner, *The Buildings of England. Buckinghamshire* (1960) 134.
13. The receipts are at Longleat. Whitelock Papers vol. vi, fos. 29 & 30.
14. Margaret Whinney, *Sculpture in Britain 1530-1830* (1964) 32.
15. Lawrence Stone, 'The Verney tomb at Middle Claydon', *Recs. Bucks* xvi (1955-6) 74.
16. K. A. Esdaile, 'William Wright of Charing Cross, Sculptor', *Assoc. Arch. Soc. Rep.* xlii (1936-7) 223.
17. Margaret Whinney, *op. cit.*, 241; Lawrence Stone, *op. cit.*, 72; Margaret Whinney and Oliver Millar, *English Art 1625-1714* (1957) 114.
18. Illustrated in N. Pevsner, *op. cit.*, 23.
19. J. Hunter, *Hallamshire: the History and Topography of Sheffield* (1819) 438.
20. *Notes and Queries* x (1866) 22.
21. R. W. Ramsey, *Henry Ireton* (1949) 201.
22. Bodleian MS Top. Norf. b.3.
23. Oxford Record Office. Oxf. Dioc. Papers C1437.
24. *Building News* xlv (1883) 687.
25. From a plaque on east wall of Chapel.
26. Edward Graham Paley (1823-95) and Hubert James Austin (1841-1915); see R. Dixon and S. Muthesius, *Victorian Architecture* (1978) 263.
27. *Building News*, *loc. cit.*
28. Nikolaus Pevsner, *Some Architectural Writers of the Nineteenth Century* (1972) 137.
29. Their major work in the south was All Saints Church, Hertford, 1893-5: see N. Pevsner, *The Buildings of England. Hertfordshire* (2nd edn., 1977) 185.
30. Royal Institute of British Architects, *Drawings Collection Catalogue O-R* (1975) 15.
31. *Building News*, *loc. cit.*