

NOTES ON THREE MONUMENTAL
DRAWINGS FROM SIR EDWARD DERING'S
COLLECTIONS IN THE LIBRARY OF THE
SOCIETY OF ANTIQUARIES.

BY MRS. ESDAILE.

IN the year 1628 Sir Edward Dering, recently appointed Lieutenant of Dover Castle and engaged in courting a third wife, was still busily pursuing the antiquarian studies of his Cambridge days. The churches in and around Dover offered an admirable field for his researches, and the results are referred to with enthusiasm in the first volume of *Archæologia Cantiana*.

Mr. Lambert Larking's interest did not lie in the direction of later sculpture; his first concern was with the famous Surrenden Charters, but in the article in question he mentions incidentally "a collection of tracings of brasses and monuments in Kent Churches, many of the originals of which are no longer in existence," and in a footnote records the fact that Mr. Herbert Smith had copied them with a view to future publication. On p. 178 his second article, dealing with four brasses, appeared; but though the Surrenden collections, among them, unhappily, the original drawings, were subsequently scattered to the winds, Smith's facsimiles passed into the hands of Sir A. W. Franks, and ultimately into the Library of the Society of Antiquaries. Mr. Larking, it may be added, ascribed the originals to John Philipot, Somerset Herald, the Historian of Kent, whose *List of the Constables of Dover Castle and Wardens of the Cinque Ports* (1627), and *Collection of Monuments and Arms in Churches of Kent* (Harl. MS., 3917) are valuable additions to the literature of the County.

The scientific study of English seventeenth century sculpture was undreamt of in the fifties, and Mr. Larking cannot be blamed for not perceiving the importance of some

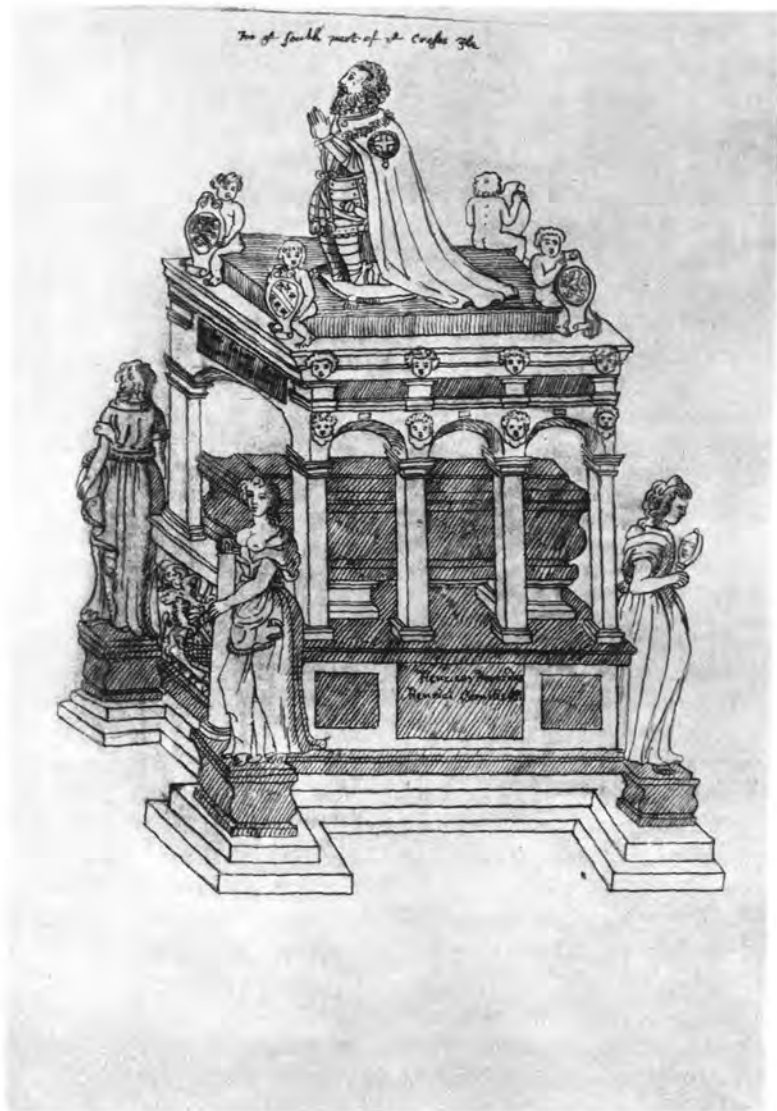
of the drawings. Of the originals of the three here published by permission of the Society of Antiquaries two now exist in part only, while the third has totally vanished; yet they were masterpieces, and all, it seems certain, by English artists of distinction.

I. THE MONUMENT TO HENRY, EARL OF NORTHAMPTON, ORIGINALLY IN THE CHAPEL OF DOVER CASTLE, NOW AT THE TRINITY HOSPITAL, GREENWICH (Dering ff 39, 40).

“1615. Agreid with Mr. Grefen for to mak a Tombe for my Lord of Northampton and to set it up in Dover Castell for the wich I had 500 £ well payed I made Mr. Isak James a partner with me in cortisay be case he was my master 3 years that was 2 years of my prentes, and on year jourman.”¹ So runs the second earliest entry in Stone’s Notebook, and as the single earlier monument recorded, at Kilkenny, was, we know, “destroyed by the usurpers,”¹ the entry has long been recognized as important. It tells us who Stone’s master was; it concerns his earliest existing work; and if Dering’s drawing shows us for the first time what that work was really like, the original Agreement, which I am here privileged to publish, shows how James and Stone carried out their instructions. But before discussing that document it may be well to state what is known of Stone’s master. Isaac James was a pupil of Richard Stevens (1514-92), a refugee sculptor who came to England in 1541, settled in Southwark, was patronized by many great men, and was engaged on the monument of Sir Christopher Hatton in Old St. Paul’s at the time of his death, as his will shows us. That James was his pupil is expressly stated in *Gent’s Mag.*, 1818, II, p. 592, and though the source of the statement is still untraced, it may be accepted without question, since no antiquary would invent an almost unknown pupil for a master equally obscure. In 1599 James, already settled in St. Martin’s Lane, was the partner of one Bartholomew Atye² on the

¹ *Notebooks of Nicholas Stone*, Walpole Society, VII, p. 38.

² *Essex Archæol. Trans.*, 1923, p. 57.



MONUMENT OF HENRY HOWARD, EARL OF NORTHAMPTON,
COMPLETED IN 1616, AS IT STOOD IN THE CHAPEL
OF DOVER CASTLE.

Denny monument at Waltham Abbey, in such poor condition to-day as to be of little value for stylistic details ; it is, however, noteworthy for its use of an unexpected technique recalling that of the chryselephantine statues of antiquity in that the faces and hands are of alabaster, the effigies of stone. So far as I know, this technique is only to be seen otherwise in the tomb of Sir George St. Paule (1613) at Snarford, Lincolnshire, and that on the kneeling figure of the child, but the whole work so strongly recalls the Denny monument that we may attribute it to the same sculptors ; while a reference in the Denny agreement suggests that the lost monument to Humphrey Cooke in Old St. Martin-in-the-Fields was also theirs. The design of the Denny monument and the carving of the effigies were presumably Atye's, since James was the junior partner ; this appears from Stone's Notebooks, where the carving of effigies by assistants occurs in three cases only, while on that of Thomas Sutton at the Charterhouse, the joint work of Nicholas Johnson, Edmund Kinsman and Stone, the latter did " all the carven work about the tomb," the effigy being obviously executed by the senior partner, Nicholas Johnson. À priori then, the effigy of Lord Northampton would be by the senior partner James, the accessories by Stone, and it is significant that its nearest parallel is that of Viscount Montague at Easebourne, which is certainly from James's master's studio, though not by Stevens himself, since it was ordered in Montague's will, which was only proved after Stevens' death. But an assistant often carried on a studio after his master's death ; the first Earl of Southampton was the father-in-law both of the third Earl of Sussex, for whose tomb at Boreham Stevens was paid in 1587-9, and of the first Viscount Montague ; their tombs at Easebourne and Titchfield are closely related to that at Boreham, the lettering and style identical, though Montague's is the only one with a kneeling effigy. When we find a precisely similar effigy on the Northampton tomb executed by Isaac James, the pupil of Stevens who presumably carried on his studio for a time, since the other known pupil, Epiphanius Evesham,

was not twenty-one at Stevens' death, the link between the works becomes closer than ever.

We now come to the agreement, here first printed by the kindness of its owner.

Articles Indented made and agreed uppon the Sixteenth day of february Anno dni 1614 and in the Tenth yeare of the Raigne of our soveraigne Lord King James of England ffrance and Ireland defende' of the faith &c. and of Scotland the Eight and ffortith. Betweene Isaack Jemes of the pise of S^t Martin in the fields in the Countie of Midd Tombe=maker and Nicholas Stone of the same pise of S^t Martin in the fields Tombe=maker of the one pty. And John Griffith of Graies Inne in the County of Midd aforesaid gent one of the executo^{rs} of the last Will and Testam^t of the Right Hono: ^{b^{le}} Henry late Earle of Northiton Lord privie seale and Lord Warden of the Cinque ports deceased of the other pty
 WITNESSING as followeth Viz. THE SAID Isaack Jemes and Nicholas Stone do^e Covenant graunt and agree for themselves their executo^{rs} adminstato^{rs} and assignes and every of them to and wth the said John Griffith his executo^{rs} adminstato^{rs} or assignes or some of them at their proper Costs and Charges shall and will for and in consideraçon of the some of five hundred pounds of lawfull money of England to them to be payd in manner and forme hereafter in these pnts following, make Build erect sett up and finishe at or in the Chappell of the Castle of Dover in the Countie of Kent, One faire and stately Tombe or Monum^t for the said late Right Hono:^{b^{le}} Henery Earle of Northiton All w^{ch} Tombe or Monum^t shall consist and be wrought of white Marble and Touchstone excepting the lower stepp or foundaçon of the said Tombe to consist and be of hard stone of Kent. WHICH Tombe shalbe in heigth from the ground upwards fourteene feete and one half foote and tenne feet in length belowe and seaven feet aboue, and in breadth at the ground below six feet & viij inches and in breadth aboue three feet and viij inches And shall and will sett in the said Tombe eight pillars of white Marble vj inches square a peece to be in heigth wth head and foote three feet vj inches a peece, And shall and will make and sett one Coffin of touch stone six feet long and xxij inches broad uppon two pedistalls of white Marble and to stand uppon a ledger of touch. The said ledger to be eight feet in length and fouer

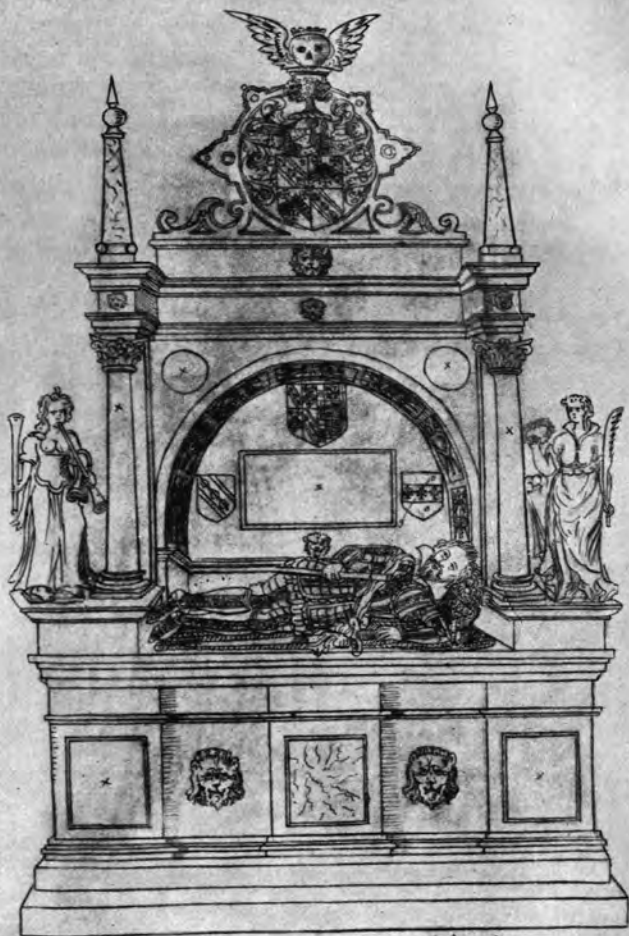
feet broad And under the ledger shalbe six tables of touch stone viz^t three of a side, each of them to be xvj inches square, to be cased in white Marble And at each end of the said Tomb shall and will make one suche Coate of Armes wth supporters and Helmett & Crest Manteling and Garters and all things else belonging to the said severall Armes and shall make them two feet in heighth and in breadth according to clere proporcon. And the lowest Moulding to stand uppon <a>stepp of white Marble to be of touchstone. And shall sett at the fower Corners of the Tombe the pictures of the fower Cardinall Vertues viz^t at each corner one, to containe in heighth wth the pedistall under them five feet and a half a peece <And> at the topp of the pillers (?) shalbe eight arches viz^t three of each side and one at each end wth Architrave frize and Cornishe and wth tables for inscriptions at each end and in the frize, as is showed forth by the Modell thereof. And on top of the Cornishe shalbe one frize of touchstone seaven inches in height and six feet in length & three feet in breadth, And shall sett uppon the said frize the picture or similitude of the said Right Hono^{ble} Henry Earle of Northiton kneeling in Armoure, & his Robes wth Coller and garter and George, to be in heighth wth y^e cushion from the frize fower feet and vj inches And at each corner of the said frize shalbe made sitting the similitude of a little boy houlding an Escutcheon, each of them to be in heighth from y^e cornishe two feet And shall engraive & guild all such inscriptions as shalbe delivered unto them the said Tombe-makers and well and substantially shall & will guild adorne beautifie polish & glaze y^e said Tombe or monum^t in and by all things according to the said Modell thereof, and sett up & finishe the same at y^e place aforesaid at or before the feast day of S^t Michael the Arch Angell w^{ch} shalbe in the yeare of O^r Lord god One thousand six hundred and sixteene according to the true intent & meaning of these p^{nts} w^{thout} fraud or delay. IN Consid^{re}con of all w^{ch} worke to be substantially well & workmanlike done and finished according to the teno^r of these p^{nts} The said John Griffith by direction of the Right Hono^{ble} Thomas Earle of Arundell & Surey and likewise of tts [? its]: the overseers of the last will and Testam^t of y^e said Earle, for himselfe his executo^{rs} aud^mtrators & assignes doe Covenant p^{mise} & graunt to and wth y^e said Isaack Jemes and Nicholas Stone and either of them their

of Hasted and Lysons prove, it was undamaged; but in 1812 the chapel was rebuilt and the monument destroyed, only the effigy and a few fragments surviving.¹ When he was Master of the Hospital, Edward Tatham attempted a restoration based as we now see on the available descriptions which is reproduced on Plate II of the *Stone Notebooks* with the editorial warning that "without knowledge of the data upon which he made the drawing it is impossible to judge how far his details are correct"; his variations from the Dering drawing prove that the attempt at restoration was merely an artistic experiment based on Lysons and Hasted. Where, in the original, naked cherubs, the "little boys" of the Agreement, held up the escutcheons of Howard, Brotherton, Warren and Mowbray, Tatham drapes them; heads adorned the cornice below the slab instead of Tatham's brackets; the cherub heads below had wings folded on the breast and not outspread, and were separated by small lozenges above the arches, which are bolder and less flat than Tatham conceived them. The sarcophagus is different; Fortitude and Truth, not Temperance, were neighbours; above all, the sword of Lord Northampton does not project outside his cloak as Tatham shows it. The fourth Virtue, which does not appear in the Dering drawing, was presumably Charity. In the year 1886 these Virtues, painted bronze colour, stood in the garden of the Hospital; the cherubs adorned a rockery, and two of their four shields of arms were placed respectively on the wall over the entrance gate and on the Warden's staircase; canopy and sarcophagus were totally lost. It is these accessory figures which would naturally be by Stone, the junior partner, and their types and rather crude workmanship recall the figures in similar positions on his later Digges monument at Chilham, which is further confirmation of the theory already put forward that the junior partner did the decorative work, the senior the effigy; it was an act of quite unusual courtesy on Stone's part to assign the most important part of a commission offered to himself to his old master.

¹ For its present state see Walpole Society, VII, Pl. II.

But the history of the monument is a sorry one. It was Northampton's own wish to be buried at Dover: "My bodye I appoynte to be buryed in the auncient Chappell within the Castle of Dover and a Tombe there to be made for me at the chardge of mine executors," says his will (P.C.C. Lawe, 53), and he not only left £3 a year to keep in repair the aisle of the Chapel but £2 a year to a member of the garrison to keep the tomb itself in repair; a similar benefaction, for keeping the noble tomb of his parents Lord and Lady Surrey at Framlingham in repair, has had happier results; he had erected it, and probably established a tradition of respect which has preserved one of the finest tombs in England for posterity. Yet it was this same Earl of Northampton who, as Newcourt tells us, "out of the Ruins of S. Mary Rouncivall built his House [and] remov'd the Bones of such as lay buried in that Chappell" to St. Martin-in-the-Fields.

Griffith was obviously deputed by his fellow executors to attend to the matter; he wrote the inscriptions (that over the single arch at the end, under the kneeling figure of the Earl, *Vita labor fuit, mors quies*, was presumably illegible in Hasted's time and is only recorded in Dering's drawing) and presumably chose the sculptors. How faithfully they carried out their agreement the drawing shows; how accurately Dering, or Philipot, copied the inscriptions their text, in spite of the omission of a clause, proves; that the scholarly scribe who drew up the Agreement wrote *Jemes* for *James* is a phonetic spelling; we find James himself signing as *Jems*. Of the witnesses there is nothing to be said; probably they were Griffith's clerks. That payment, first and last, was to be made "in the Hall of Graies Inn" shows that Griffith kept in close touch with James and Stone, and adds a picturesque scene to its eventful history. It must have been Griffith too who placed "in a window neare this tombe these Armes," which appear on Dering's f. 40 after the inscription and are a duplicate of that with "Coate of Armes wth supporters and Helmett & Crest Manteling and Garters" which once adorned the monument; the inscription itself is transcribed as follows:



These parts marked with an x black marble.

MONUMENT OF SIR THOMAS WALLER, FORMERLY IN THE CHAPEL OF DOVER CASTLE.

PLATE II.

Henricus Howardus Henrici Comitis Surriæ Filius, Thomæ secundi Ducis Norfolciæ Nepos, Baro Howard de Marnhill, privati sigilli custos [Here Drake¹ inserts Castrî Doverensis constabularius Quinq. Portuum Custos] Cancellarius et Admirallus, Jacobo magnæ Britannîæ Regi ab intimis consilijs, ordinis periscelidis eques auratus, et Academiæ cantabrigiensi Cancellarius, inter Nobiliss literatissimus, in spem resurgendi in Christo hic conditur.

Obijt xv die Junij M. DC. xiiii.

upon y^e like peece of touch on y^e further side is engraven as followeth.

Inclytus his comes tria Hospitalia fundavit, et latifundijs dotavit, unum Greenwici in Cantio, in quo 20. Egeni et præfectus, alterum Clun in comitatu Salopiæ in quo 12 egeni cum Præfecto, tertium ad castrum Rising in comitatu Norfolciæ in quo 12 paupercula cum gubernatrice in ppetuum alantur

att y^e heade of y^e tombe or coffin but on high aboue itt this

Johanne Griffitha huic Comiti ab epistolis curante positum.

II. THE MONUMENT OF SIR THOMAS WALLER, FORMERLY IN THE CHAPEL OF DOVER CASTLE (Dering, ff 42-4).

“*Nobilis Heroi Thomæ Wallero.*”

This splendid tomb, now utterly lost, represents Sir Thomas in armour, his head resting on his helmet, recumbent on a rolled mat under an arch adorned with low reliefs of arms, three coats of arms behind; above an escutcheon surmounted by a skull, winged and crowned; bosses adorn the spandrels; and to right and left are figures of Fame with a trumpet and Immortality with a palm and Crown of Life. The desire expressed by Waller in his will (P.C.C., Capell, 123) to be buried without “funerall shewe” was not held by his executors to exclude a monument; in that will Waller describes himself as “Cheife Butler of England and of Wales, Lieutenant of his ma^{tes} Castle of Dover and the Cinque portes.”

¹ *Hundred of Blackheath*, p. 91. Reference kindly sent by Mr. Ralph Griffin.

The inscriptions, given on ff. 42, 44 of the Dering volume, are as follows :

(f. 44.)

Nobiliss^o Heroi Thomæ Wallero
Equiti aurato olim arcis huius
Dubrensis sub-præsides celeberr^o.

Justo

Qui in mundo dignus pyllo ut canescerat ævo.

Et qua non dignus mundus iniquus erat.

Conditur hic Thomas Wallerus Nobilis Heros.

Corpore non animâ, quæ data, nata Deo.

F.G.

Inclyte, cui vivo requistem fata negarunt

Tam Phoebo similis Waller in orbe fuit

Inclyte, mens coelo, requiescant membra sepulchro,

Virtutem experta est hospita terra tuam.

Talis erat virtus, tanta comitate refulgens,

Invidus ut nusquam perspiciendus erat.

T.G.

(f. 42 inscription (a).)

Huc, oculos

Huc mentem Lector

ut quæ singula in amico desiderares

Fortunæ, corporis, animi, bona,

Hic sepulta lugeas.

Ex antiquis in hoc provincia familijs Wallerorum et
Chutorum natus, Margaretæ piæ pudicæ, pulcher=
rimæ fororis Dni Dacres maritus : illoq̄ coniugio
spei speciei plurimæ sobolis pater, undiq̄ usq̄
ad supremum diem, faelix.

Hic iacet Thomas Wallerus

Vel potius Walleri Corpus

Agile, eminens, robustum venustum nuper.

Eheu domus admiranda divæ animæ,

Cui prudens simplicitas,

Benigna frugalitas,

Gravitas, Suavitas,

Probitas, Pietas,

Quando ullum invenietis parem ?

Juvenis admodum pro Deo et religione, pro principe et patria pugnans fortitudinem vulneribus et equestri dignitate decoratam insignivit domum redux iustitiam etiam adhuc inculpatam, reliquasq, virtutes vere suas, per omnia generose praecepua mandanda munia tam in pago, quam in portubus sub illustriss^o et nobiliss^o Henrico Howardo Northamptoniensi comite, et Edwardo Barone Wottono, quandiu vixit fœliciter exercuit, tandemq opes haud spernandas, prudenter, innocenter partas, temperanter eleganter dispensatas, posteris reliquit,

{ obijt Anno Dni 1613 4 die mens : Julij et vixit annos. 44. }	una cum domestico digniss ¹ et Christianissimi vixi[t] exemplo Cuius optime merita quando vicini incolæ vel mortui, vel mortali silebunt : illius cura Basilica hoc pre refecta, arx hæc prudenter re edificata, Saxa et parietes loquentur.	{ amicitiam iactans D.D. semp mcœrens inscripsit }
	(memoriæ sacrum mæstis— sima coniux adhuc vidua posuit)	
	(1617)	

Waller then was especially connected with Lord Northampton and restored both Church and Castle ; but how these inscriptions were fitted on to the monument it is difficult to say ; the two sentences in brackets look as though they were separately inserted.

Who was the artist ? A Southwark alabasterer, certainly, but not Isaac James, the pupil, as we have seen, of Richard Stevens, but long before this working in his own studio in St. Martin's Lane ; not, I think, William Cure, whose own works, as we shall see (p. 234), are of another order. There remains the studio founded by Gerard Johnson I in 1567 and carried on after his death by his sons Nicholas and Gerard II, the latter the author of Shakespeare's monument, the *locus classicus* for whose work is the series of illustrated articles by the late Lady Victoria Manners in the *Art Journal* for 1903 ; to these must be added the following documented

works, three Gage tombs at Firle, Sussex¹; the design and effigy of the Sutton monument at the Charterhouse (p. 221², and the tomb of Bishop Montagu in partnership with William Cure II³; a series of works noted in Sir Sidney Lee's life of Shakespeare (Cd. 2, p. 298), are also certainly by Gerard I or Nicholas. Such details as that here present on the Waller drawing, a "pety stall [pedestal] with a deathes head and an hower glasse"⁴ above the escutcheon, are especially characteristic. Allegorical figures of a precisely similar character occur on the Hart monument (1613) at Lullingstone, Kent,⁵ which after careful study impressed me as by Nicholas Johnson; it seems probable indeed that Edward Marshall, who uses these larger allegorical figures with considerable effect, as on the Stanley monument at Chelsea, borrowed them from him, and may have been his pupil. Be this as it may, the whole style of this lost Waller tomb is that of Johnson, and almost every detail can be matched in authentic works of the school; the neglect and ruin which overtook the Church of St. Mary's, Dover Castle, after Waller himself had restored it, involved no more melancholy loss than that of this fine and interesting work.

III. THE MONUMENT OF SIR MOYLE FINCH, EASTWELL, KENT (Dering, ff. 9, 10).

In the volume entitled *The Finch Family* (1933) Mr. Brian I'anson makes the interesting statement that the Lord Nottingham of 1756 removed the canopy of this fine work as unsafe, in order to ensure the safety of the effigies, which are among the finest in England. Anyone who, like myself in 1933, saw its present condition, noted the bases of the pillars, and recalled the fact that in October, 1637 Nicholas Stone mentions a commission for "the tombe of Ser Hanegs [Heneage], Finch M^r Recorder of London and received

¹ *Sussex Notes and Queries*, 1928, p. 176.

² *Notebooks of Nicholas Stone*, Plate III and text.

³ Dingley, *History in Marble*, under *Bath*.

⁴ *Art Journal*, 1903, p. 336.

⁵ Reproduced in *Walpole Soc.*, XXI, Plate XXI.



MONUMENT OF SIR MOYLE FINCH, ERECTED 1623-8. IN ITS ORIGINAL STATE AT EASTWELL, KENT.

The canopy is now completely lost.

£10 in pres. Rest due to me the tombe bing sett up and finished 40£,"¹ might be forgiven for assuming that the larger work was Stone's in view of his canopied tombs at South Carlton and Great Brington², especially as the character of the effigies is not inconsistent with his authorship, and the two Finch tombs are in the same chapel. There is, however, a very real difficulty. In the case of the Bacon monuments at Redgrave, Stone, when compiling his Notebook, enters them all together regardless of dates, beginning with the earliest, obviously because it was the most important;³ would he, when recording the bust of Sir Heneage Finch, forget that he had executed an earlier, larger and more important work in the same chapel? I doubt it.

As the canopy had disappeared when Hasted wrote, the indisputable statement that it rested on six columns seemed likely to remain the beginning and end of our knowledge of it; thanks to the Dering-Philipot drawing (f. 9) however, we are able for the first time since its removal nearly two centuries ago to envisage the work as it was, and to assert that it has nothing to do with Nicholas Stone.

The six columns whose traces may be seen to-day supported a vast superstructure whose weight accounts for Lord Nottingham's anxiety for the safety of the effigies below. On the pediment of a large escutcheon stood an enormous griffin passant; heavy shell niches flanked it—one only is visible, but there were clearly two; against them sat two cherubs, emblems of mortality, one with a spade, one with a torch reversed. The heavy cornice bore inlaid marble panels; the tester was enriched with elaborate strapwork; and from its centre hung a flying cherub holding a scroll. Below this massive structure lie the effigies, Sir Moyle Finch (d. 1614) in armour, his lady in the robes and coronet of her rank; there are no effigies of the children, whose names are still legible round the base. Now Lady Finch became Viscountess Maidstone in her own right in

¹ *Stone's Account Book*, Walpole Soc., VII, p. 88.

² *Ibid.*, Plate XVI, XXXIII.

³ *Ibid.*, pp. 52, 53.

1623, and was created Countess of Winchelsea by Charles I in 1628; therefore the monument, erected by herself, was put up between 1623 and 1628; it is, I repeat, inconceivable that Stone, while recording the commission for the monument of the fourth son, which consists only of bust and pedestal and a shield on the wall above, could have forgotten its neighbour, so much more costly and important, in the same chapel.

Who then was the author? In view of the number of sculptors of the age whose names are recorded but whose works are unknown it may seem rash to express an opinion; but the effigies are superb, and the lost canopy was clearly sumptuous, and we are justified in postulating a first-rate man. The niches, the cherub figures, the strapwork and the inlaid panels definitely suggest a Southwark origin; Stevens was long since dead; so, apparently was Nicholas Johnson, since the Manners family, who had employed the Johnson family on the monuments of the third, fourth and fifth Earls of Rutland at Bottesford, went to another sculptor, Maximilian Colt as the style proves, for that of the sixth Earl, erected in or after 1624 by that nobleman himself. But the type of strapwork and the flying cherub are alike found on one of the most famous works from another Southwark studio, that of the Cures. True, the cherubs once pendant from the ceilings of the wings of the monument of Mary, Queen of Scots in Westminster Abbey are missing, but they are there in *The History and Antiquities of St. Peter's, Westminster* though not in Dart, and the great iron staples which supported them are still visible. In one other work only have I come across a similar cherub, and that is at Edington, Wiltshire, where Gerard Christmas had adopted it, obviously from the Mary, Queen of Scots. The latter work was designed and partly executed by Cornelius Cure,¹ appointed Master Mason to the Crown on June 28th, 1596, in succession to Edward Young.² On April 5th, 1605, he laid down his office, and a new Patent was issued to himself

¹ The English-born son of William Cure I (d. 1579).

² *Patent Roll C.*, 66, 1667: S. P. D. Eliz., Vol. 259, No. 29, is a copy.

and his son for their joint lives. Like the other holders of the office they were Englishmen born, though the grandfather, William Cure I, was a Flemish refugee, who settled in Southwark in 1541 and, as has just been discovered, apprenticed his son Cornelius to a Marbler; on the union of that Company with the Masons in 1584 he was admitted a Mason, rose to the head of his profession, and died intestate in 1607, his estate being administered by his son William, who finished the Mary, Queen of Scots, and whose other documented works already alluded to (p. 230), the Aston tomb at Cranford¹ and that of Bishop Montague at Bath² afford valuable evidence of his style. He was buried at St. Thomas Apostle, Southwark, August 4th, 1632;³ his successor, appointed on October 6th, was Nicholas Stone; and it can hardly be without significance that in that very month (he does not note the day) Stone received the commission for the monument of Sir Heneage Finch.

Dering's notes on the inscriptions (ff. 9, 10) are fortunately full: "In y^o private chappell this monument for S^r Moyle Finch Knt. and Baronett, and his Lady Elisabeth Countesse of Winchelsey." Then follow the names of the children, "Robert Finch, Ann Finch, Katharen Finch, Elizabeth Finch", "Theophilus Finch 1, Henry Finch 2, Thomas Finch 3, Heneage Finch 4, Francis Finch 5, William Finch 6, Robert Finch 7, Eliz^t Finch 1, Elizth Finch 2, Katharen Finch 3, Ann Finch 4."⁴ On the panel below the griffin passant was another inscription beginning *Hic jacet*; the rest I am unable to supply, as the words are mere scribble in the drawing. Dering goes on:

These are y^e two severall inscriptions upon y^e two severall sides of the last monument

Moilo Finch equitis aurati et Baronetto, filio Thome Finch equitis aurati ex Catharina filia et cohaerede Thome Moyle parū

¹ *Gent's Mag.*, February 1800: agreement dated January 4th, 1612.

² Dingley's *History in Marble*: agreement dated November 25th, 1619. His partner in this work was Nicholas Johnson, as already mentioned.

³ Registers of St. Thomas Apostle, Southwark, *Builder*, 1863, p. 238.

⁴ The first four *in situ* on the monument, the complete list below.

dignitate, viro animi corporis et fortunæ totibus ornatissimo maxilo (*sic*) charissimo et desideratissimo Amantissima coniux quacū numerosa¹ prole ex ea ortus coniunctissime vixit Elisabetha Thome Heneage equestri dignitate viri et Elisabethe Regine à sacris consilijs et procamerarij filia et hæres² nunc vidua in honorem vicecomitissa de Maydeston sibi et hærediꝫ masculis de corpore suo coila, in coniugalis fidei et amoris testimoniū. hoc monumentū q et sibi destinavit gemens posuit.

Illustri prognatus stirpe ipse illustriōñ, magnanimj veritatis amantissimus, Justitiæ cultor, pacti servantissimus. In magnis opibus mundi spreter maximus virtutis arma non voluptatis ratus, moribus incorruptis, vitæ integerrimus. q^d dictaret Ratio et mēns recti conscia sequi paratus: Imperterritus minis, Pius et egenis ferre opem promptissimus. Assertor veræ fidei constantissimus. In Sacrosanctis scriptis versatissimus, cuius Cor peritus Christi amor possederat. Terræ huic cadauer diuidens, animam polo, ad Christum migravit 18. decem̄br Anno. 1614.

But, after all, it is the artistic side of the matter that is important, and we may now recapitulate. Certain stylistic details of Sir Moyle's monument as recorded in the Dering-Philipot drawing point to the studio of William Cure II; two months after that sculptor's death a commission for a monument to Finch's son, to be erected in the same church, goes to his official successor. Is it not reasonable to conclude that the Finch family would have employed Cure, had he been alive, but that on hearing of his death they applied to Stone? Cure's work grows freer, his treatment looser, in all his documented tombs, the Mary, the Aston and the Montague, the date of which is 1619; therefore his style might well be more fluid still between 1623 and 1628, the date, as we have seen, of the Finch monument, so that the high quality of the effigies need in no way surprise us. But without Dering's drawing we could hardly have guessed at the author of a work which, in losing its canopy, has lost much of its individuality, though even in its present form it remains a noble and important monument.

¹ Transcribed *monerosa*.

² Here a word sticom = (?), perhaps another misreading.