Sir John Fermor (1732) by Andrien Carpentiere
Sevenoaks
As far as England and the English are concerned, the most neglected of the arts is sculpture. Few Londoners know who are the authors of the statues they daily pass in the streets, and even fewer people, when they visit a Cathedral or Church, are interested enough to bother to discover who was the statuary or carver responsible for the monument, or tablet, they are looking at.

Guide books and local histories must bear the chief share of blame for the ignorance and vagueness with which sculptors and statuaries are so superciliously treated. Murray and other English travel books occasionally mention the sculptor when a monument is by a well-known nineteenth century artist such as Flaxman, Chantrey, or Westmacott, and deign sometimes to speak of the larger works of Rysbrack or Roubiliac; but more frequently one finds the author referring to an important monument as "the work of a foreign sculptor" or "by a foreign hand," while, had he but taken the trouble to use his eyes, he might well have found that the monument was signed by an English sculptor. Two hundred years ago Colin Campbell, the architect of Mereworth, said, "The general esteem that travellers have for things that are foreign is in nothing more conspicuous than with regard to building, though perhaps," he added, "in most things we equal and in some things surpass our neighbours." If he had said "sculpture" instead of "building" his words would have been equally true.

Owing to the untiring work and writing of Mrs. Esdaile, British sculptors have, at last, begun to emerge from the unmerited gloom and obscurity which had overshadowed them for so long; but much yet remains to be done before English sculpture can take its rightful place alongside its sister arts.

I have, as far as I know, visited every Parish Church in Kent, and examined the monuments and tablets they contained. But this list cannot, of course, attempt to be final. The furious and fatal wave of restoration which swept over the Churches of Kent, and indeed all England, during the last century, caused many monuments and tablets to be torn from the walls, and if they escaped damage or destruction, they were but too frequently relegated to dark corners, or skied in the interior of the tower, or near the roof; so that now, without the aid of a ladder, it is impossible to read the epitaph, let alone look for the signature of the statuary.
If we ask where signatures are to be found on monuments, it is difficult to give a precise answer. In the nineteenth century, the majority of statuaries signed their names, in the case of small tablets, in the corner, and when it was a large monument, either on the side, or at the base.

In the seventeenth and eighteenth centuries, it is another matter altogether. First, only some sculptors cut their names. Scheemakers and Rysbrack, it is true, signed about 80 per cent. of their work, but Bushnell, Gibbons, and Bird, to mention only three prolific sculptors of the late seventeenth and early eighteenth centuries, signed less than a dozen between all three of them, though they must have carved several hundreds of monuments.

Secondly, in these two centuries, some sculptors had the most disconcerting trick of signing their names in unlikely and obscure places, and I have found sculptors' signatures cut beneath the ledger, or in the actual decorative carving of the monument itself, so that only a very careful search would reveal it. Hunting for signatures is excellent exercise. One needs to be young and active, or to have an athletic friend. It was only by inducing someone much younger than myself to lie on his back and peer up beneath the monument of Sir Robert Bernard at Brampton that I found it possible to discover that the monument with its noble bust and elaborate setting had been carved by that rare master, Robert Kidwell.

To those who are interested in our heritage of sculpture, may I say that all signatures should be noted, for our knowledge of English statuaries is still very far from complete, and every fragment is important, for it might prove the one bit of tessera which, though it may not complete the mosaic, may well enable part of the pattern to be filled in. I have a card index with the surnames of about 2,000 sculptors, stonemasons, statuaries, carvers, etc., many with little more than bare names, sometimes even without initials, and I know well that each card could well have many more notes added to it, and also that there must be a very large number of workers who do not as yet figure in this index at all.

With regard to the list of monuments which follows, I have given brief, and only brief, notes on the lesser-known and more obscure sculptors. To give full details of their lives and works would swell this article to a gargantuan size. Equally, I have given few or no details of those sculptors who find a place in the Dictionary of National Biography, and have merely put the letters "D.N.B." and their dates. For the same reason I have not given a complete list of all the works of local statuaries, and have but mentioned their more outstanding monuments.

I have included in this list but few monuments which were erected
after 1851. The memorials of the last hundred years are mostly either unimportant, or the standardized, mechanical products of the stone-mason's yard.

To give a full list of the sources consulted is obviously out of place here. It will doubtless surprise readers to know that there is no Dictionary of Sculptors, no printed record, no Collected Lives—nothing that can be turned to save the D.N.B. and Redgrave's Dictionary of Artists; and both give only brief, inadequate and frequently incorrect accounts of the better-known and more distinguished English sculptors. The information given in the short biographies which follow has been the work of some ten years, slowly and painfully accumulated from sources both likely and unlikely, the obvious and the obscure. The books consulted range from the standard works on English topography through small local histories of towns and villages, to the two hundred volumes of The Gentleman's Magazine and its contemporaries, The London, The Universal, and The European Magazines. Then, later periodicals, such as The Builder, The Athenaeum, The Art Union, and the Literary Gazette, have provided information; invaluable, too, have been Graves's list of exhibitors at the Royal Academy, Free Society of Artists, etc.

It is, however, the unpublished MSS., account books, and ledgers, which have been of the greatest value. Of these, much the most important are the muniments of the Masons' Company which I examined for a week in the vaults of a bank in mid-winter (they are now more accessible). Outstanding, too, are the MSS. at the Record Office, British Museum, Soane Museum, R.I.B.A., the Guildhall Library, Essex County Record Office, and the Victoria and Albert Museum. Lastly, but of the utmost importance, were two MS. books kindly unearthed for me by the Librarians of the Royal Academy and the Society of Arts, and neither of these books, I understand, had ever been previously consulted. These were respectively the List of Pupils (with dates of birth) admitted to the R.A. Schools from its foundation to 1825, and the List of Premiums awarded by the Society of Arts, with notes on the background and later lives and fortunes of the youthful artists who received those premiums.

As to the dates given after each name, where I have been unable to discover the exact years of birth and death, I have given the period during which the sculptor produced monuments. These dates are based on signed works which I have noted during visits to over three thousand Parish Churches in all parts of England.

Finally, nobody is more aware than I am of the gaps that there are in my knowledge, and I shall be more than grateful to any reader who can supplement the information which is given here.

I am deeply grateful to the various kind friends who have helped
me with this article, especially to Lord De L'Isle and Dudley, V.C., Lady Catherine Ashburnham and Mr. Rennie Hoare of Stourhead, for permission to quote from their family archives, Mr. Alan Lamboll for the photographs which he took specially for me, to Mr. James Burr for the drawing of the Fermor monument, and to Mr. R. H. D'Elboux for reading through the proofs, and also for the rubbing of Griggs's signature. Unless otherwise stated the memorial is a wall tablet or wall monument and the year given after the name is either that of the date of the death of the person or persons the monument commemorates, or the date of the erection of the monument, as the latter can sometimes be discovered beneath the signature of the sculptor.

ADRÖN, William and Charles of the New Road, London. Fl. 1800-1838. They were employed on decorative work at Buckingham Palace, 1826-27, and they also produced a number of minor and unimportant tablets.

Yalding Aretas Akers, 1816.

AD YE, Thomas. Fl. 1730-1752. He held the post of sculptor to the Society of Dilettanti from 1737 to 1744, and carved busts of various members of that Society. The Victoria and Albert Museum has recently acquired his bust of the seventh Earl of Westmorland. All his monuments that I have seen are important, and fine works, though all are variations of a design which has, as a central feature, a large portrait medallion of the deceased, but the surround and setting are in each case different, and range from the huge monument, 20 ft. high, to Mr. and Mrs. Mitchell, 1745, at Fowlmere, Cambs., to the far smaller work at Beckenham, Kent, to Hugo Raymond, 1737. In the former, the medallion portrait is held by a life-sized woman, seated on a sarcophagus—in the latter, the portrait is held and unveiled by two cherubs.

ANNIS, John, of London. B. 1700. D. 1745. Son of John Annis of Beckenham, husbandman, he was apprenticed to William Holland, "Citizen and Mason of London" 1714-1721, in which latter year he was made free of the Masons' Company, and opened a yard in Aldersgate Street. He was Warden of the Masons' Company in 1740.

Bexley John Stylerman, 1734.

ASSITER, Thomas, of Maidstone. D. 1826. For a provincial mason his work is good, and is influenced by that of John Bacon the younger. Assiter's best monument is that to Sir John Twisden, Bart (d. 1810) at East Malling. The figure of a mourning woman on the monument is well carved and can bear comparison with contemporary work from a London studio. He was employed also on decorative work at The Mote, Maidstone, in 1800.

Seal William Jewell, d. 1778. Erected c. 1810.

Aylesford Elizabeth Bowles, 1814.

Maidstone William Bryant, 1816.

Boughton-Monchelsea Robert Foote, 1813.

ASHTON, Robert the younger, of St. James's, London. Fl. 1790-1830. He was the son of Robert Ashton the elder, who was an assistant and
partner of William Tyler, R.A. The elder Ashton carved the monument of Martin Folkes (1754) in Westminster Abbey, which had been designed by Tyler. Both Ashtons carved chimney pieces, the elder being responsible, in 1788, for some at Chiswick House for the Duke of Devonshire; these included the one in the drawing room for which he received £94. His son was employed by Lord Ashburnham at Dover Street in 1813.

**Faversham** Christian Gosselin, 1824. The relief on this monument is a charming piece of work.

**BACON, John the elder, R.A. 1740-1799. D.N.B.**

Far and away the finest work in Kent of this sculptor is the monument to Captain John Harvey at Eastry, with its beautiful circular relief of a naval engagement off Brest. Other works by Bacon are Eastry John Broadley, 1784.

Newington-next-Folkestone Rev. Ralph Brockman, 1799.

**BACON, John the younger, R.A. 1777-1859. D.N.B.**

The largest work of the younger Bacon in Kent is the huge monument to Lord Henniker in Rochester Cathedral. Impressive only in its size, it is an insipid and uninspiring work, and leaves one with the impression of a stock piece. Though Bacon on occasions reached great heights, he could, and did, in some of his monuments, descend to a pedestrian level and dull bathos. The only thing which differentiates this monument from a frequent Bacon design is a charming little relief of Rochester Castle.

Other works by the younger Bacon are:
- **Otford** Charles Polhill, 1805.
- **Speldhurst** John Yorks, 1805, with well-carved relief of a shipwreck off the coast of Brazil.
- **Speldhurst** Martin Yorks, d. 1793, monument 1805.
- **Ringwould** John Monins, 1806.
- **St. Peter's (Thanet)** Anthony Calvert, 1808.
- **Crayford** John Jackson, 1809.
- **Walmer** Sir Henry Harvey, 1810.
- **Woodnesborough** Thomas Godfrey, 1810.
- **Ash-next-Wrotham** Thomas Lambard, 1811.
- **Canterbury Cathedral** George Fraser, 1813.
- **Gillingham** William Boys, 1822.
- **St. Peter's (Thanet)** Captain Richard Burton, 1822.

**BACON, J. and MANNING, Samuel.**

John Bacon, Junr. and his pupil Samuel Manning (d. 1847), were, between them, responsible for a large number of monuments and tablets. Manning was the son and grandson of sculptors, and father of another. The most important joint work of the two partners is the monument to Warren Hastings in Westminster Abbey, but the vast majority of their works are uninspired. Their best work in Kent is the monument to the Marquis of Ormonde, 1820, at Ulcombe.

Sandwich John Rayner, 1822.

Gillingham Ellen Boys, 1831.

Otford Charles Polhill, 1839.

**BAILY, E. H., R.A. 1788-1867. D.N.B.**

Kent is fortunate in possessing one of this sculptor’s most beautiful works. Indeed, I would go so far as to say that the figure of Lord Brome (d. 1835) at Linton (Plate I), is Baily’s monumental master-
SIGNED MONUMENTS IN KENTISH CHURCHES

piece. It can, in its way, bear comparison with the superb figure of Guidarello Guidarelli at Ravenna. The youthful figure of Lord Brome lies on a couch, his eyes just closed in death. The monument is simple and untheatrical, and as one looks at it, one understands the calm and peace and repose of death. Baily's Lady Cornwallis in the same Church, also a semi-recumbent, full-length figure is not so successful.

Linton Marie Mann, 1823; Lady Jemima Wykeham Martin, 1836; Lieut. C. J. Mann, 1847.

BAX, John, of Deal. Fl. 1820-1840.
Walmer Sir Richard Lee, 1837; Henry and Richard Harvey, c. 1830.

He served his apprenticeship with William Hoathly and William Spratt, "Citizens and Masons of London." Beard lived towards the end of his life at Islington where he is buried. His monuments are uncommon, indeed I only found one other signed example and that is at Haverfordwest in South Wales. His Kent monument is to William Pemble, 1760, at Meopham.

BEDFORD, John, of Oxford Street. Fl. 1825-1850.
A fashionable monumental mason. Curiously enough his three best works are all of sailors. At Hampton, Middlesex, to Captain Ellice, 1853, the relief of a captain in uniform, telescope in hand; to Edward Long, at Seale, Hants, 1840, with a spirited relief of the wreck of H.M.S. Isis, and at Barnes, Surrey, to the Dawson family, 1843, with a figure of a mourning naval officer.

Brenchley John Ruxton, 1828.
Birchington Harriot Cotten, 1837.

BEHNES, William. 1792-1864. D.N.B.
Kent has only two minor works by this sculptor. Besides monuments, he also carved a large number of busts, and there is one of the first Earl Camden, based on an original by Wilton, at Bayham Abbey.
West Wickham Isaac James, 1828.
Tunbridge Wells (Holy Trinity) Maria Thomas, 1833.

BISHOP, Edward, of Tenterden. 1757-1822.
Signs a small unimportant tablet at Goudhurst to William Stringer, 1817.

BLAXLAND, H., of Milton.
Milton-next-Sittingbourne Thomas Woollett, 1802.
Bapchild Sarah Wildash, d. 1788. Monument, 1813.
Rodmersham James Taylor, 1813.
Tunstall Jacob Chambers, 1814.
Newnham Thomas Elvy, 1828.

BLORE, Robert, of Piccadilly. Fl. 1795-1834.
Son of Robert Blore the elder, a statuary who became bankrupt in 1818. The younger Blore towards the end of his life joined forces with his pupil, George Wilcox. His best monuments are to Elizabeth, Countess of Mexborough, 1821, at Methley, Yorks., and Mrs. Mackenzie, 1822, at Burwash, Sussex. Blore was also responsible for a huge, ugly mass of marble at Stoke Edith, Hereford, to Edward Foley, 1805.
West Wickham Mrs. Gildert, 1817.
Foote Cray Emma Harenc, 1827.
BREAMER, F. C. Fl. 1790-1820.
In 1793 he exhibited at the Royal Academy “a tablet of flowers in marble.” He was later employed by John Nash, the architect, and in 1816 carved seven chimney pieces for a house in Langham Place, which Nash had built for himself. Breamer also made two mantlepieces for the Royal Pavilion at Brighton.

Orpington Sir Richard Clode, 1804.
Bexley Mrs. Oswald Smith, 1809.

BRINE, George, James and John. Fl. 1800-1840.
The workshop of George and his sons, James and John, was in Somers Town. John later set up for himself, and in 1824 received the very large sum of £2,365 for marble chimney pieces for houses in the Quadrant, Regent Street. The only work of the family in Kent is a large, florid marble and stone Gothic altar tomb at Chilham, to the Dick family, 1837.

BRISLEY, William, of Rochester. D. after 1847.
In William Brisley, Kent can be proud of one of its few local sculptors. I only know two works by him, but the medallion on the monument of James Forbes in Rochester Cathedral is a charming and well-carved composition. From the style of this monument, I should imagine that Brisley had trained under C. Rossi, R.A. I am most grateful to Canon S. W. Wheatley, F.S.A., for giving me Brisley’s Christian name, and I shall be equally grateful to any reader who can supply me with his exact dates, or any information about other monuments, or busts, by him. The only other monument by Brisley I know is also in Rochester Cathedral, William Burke, 1836.

BROWN, R., of London. Fl. 1817-1850.
A tedious mason, who also produced a few busts. His best work is a large neo-Hellenic monument at Chipstead, Surrey, to Archibald Little, 1844.

Sutton Valence William Dodd, 1794. Monument c. 1820?
Eastry Lt.-Col. Richard Botteler, 1833.
Tunstall Catherine Law, 1838.

BROWN, William. B. 1799.
He was admitted to the Royal Academy Schools in 1820.

Chislehurst John, 2nd Viscount Sydney, 1845.

He joined the R.A. Schools in 1801 and gained the Silver Medal in 1805. Though now almost forgotten, Bubb received a great deal of employment during his life. His chief work is a cenotaph to William Pitt at the Guildhall, 1813. He was employed by Coade at his terra cotta works at Lambeth, but soon after 1818, Bubb and Charles Rossi, R.A., set up a terra cotta manufactory of their own. During this period of his life, he was employed by Nash on various works in Regent’s Park, including the sculpture at Cumberland Terrace, and the statues on Chester Terrace.

Another terra cotta work by him was a relief on the façade of the Royal Italian Opera House. He also carved reliefs on the front of the Customs House, London, and carried out various works at both the Royal Exchange and the Harmonic Institution, London. His last work was in 1839, at Canford, Dorset, for Sir John Guest. He exhibited at the R.A. 1805-1831 a number of busts and statues.

Tonbridge George Children, 1818.
BUTLER, Timothy. B. 1806.  
He was admitted to the R.A. School in 1825 on the recommendation of W. Behnes. In 1827 he gained a Silver Medal, and from 1828 until 1879 he exhibited at the R.A. where his numerous busts included Charles Kemble, the Hon. Mrs. Norton, and Lord Rollo. He was also responsible for a monument of Jackson the pugilist, 1850, and for a statue of Cobden at Bradford.

Horsmonden Anne Marriott, 1831.
Goudhurst Edward Miller, 1846.

CAREW, J. E. 1785-1868. D.N.B.
Sevenoaks Charles, Earl Whitworth, 1825. An ugly monument, with a bust.

CARPENTIERE, Andrien. 167-? 1737.
On his arrival in England, Carpentiere anglicized his name to Andrew Carpenter. He was the assistant of John Van Nost in Piccadilly, and helped him in his manufactory of lead figures. Later, Carpenter set up for himself, and was much employed by the great Duke of Chandos in statuary for the gardens of Canons, Edgware.

He also carved a bust for Lord Ashburnham, made lead figures for Lord Bristol, and executed a marble vase at Wimpole, which was designed by Gibbs. His monuments include one to Lord and Lady Warrington at Bowden, Cheshire. Vertue says that “he was a gross, heavy man” and that he was buried at St. George’s, Hanover Square. In his will, Carpenter left everything to his wife Ann. This included his property at Edgware. His son John was cut off with a shilling.

Sevenoaks Sir John Fermor, 1732. (Plate II.)

CHAMBERS, Robert. 1710-1784.
Mendes Da Costa who collected notes on various “litterati” 1747-1788, says, “Mr. Robert Chambers, a mason, who painted arms, flowers, fruit, Hebrew and other characters on marbles. A very curious person. He was a Gloucestershire man, and about 74 when he died. He painted, or stained, on marble, several roses, exquisitely well for me, and the blazoned arms of the present Duke of Norfolk, on a marble slab for His Grace.”

He exhibited stained marble tables in 1761 and 1763 at the Society of Free Artists. On nearly every monument I have found by him he has cut a short Hebrew sentence or word.

Dover (St. Mary) Peter Eaton, 1769.
Boughton Monchelsea Richard Savage, 1772. (Plate III.)

CHANTREY, Sir Francis. 1781-1841. D.N.B.
All the monuments in Kent by this distinguished sculptor (save the three at Orpington) are large, important works, the best-known of which is his lovely recumbent effigy of Lady Frederica Stanhope at Chevening, 1823.

Orpington William Gee, 1815; Richard Carew, 1816; Richard Gee, 1817.
Chislehurst William Selwyn, 1817.
North Cray Lady Ellenborough, 1821.
Chilham James Wildman, 1822.
Erith Lord Eardley, 1826.
Richard Savage (1772) by R. Chambers
Boughton Monchelsea
SIGNED MONUMENTS IN KENTISH CHURCHES

CHEERE, Sir Henry. 1703-1781. D.N.B.
The earliest work I have yet discovered by this sculptor is in Kent, a charming cartouche tablet at Westbere to Hammond Twyman, 1727.

Faussett, writing in 1757, says that this monument is signed also by H. Scheemakers. I have looked carefully but cannot find the signature, though it very possibly was there, as Scheemakers and Cheere at one time worked together. Brother of the far better known Peter, Henry Scheemakers produced comparatively little work, but what monuments he did carve were very fine indeed. Two of his major works are the monuments at Steeple Ashton, Oxford, to Sir Francis and Lady Page, c. 1730, and at Mickleton, Gloucestershire, to Richard Graves (1729), the former life-sized, reclining figures, and the latter, a charming medallion portrait. My own favourite is Henry’s monument at Wicken Bonant, Essex, to John Bradbury, 1731, with its delightful relief in a baroque frame of a youth in classic drapery, with a lovely group of cherub heads in clouds above him.

CHENU, Pierre Francis. B. 1760.
Student at the R.A. in 1784, he gained the Silver Medal in 1785, and the Gold Medal in the following year. His work in later life, however, seems hardly to have fulfilled the promise of his youth, and though he carved a number of busts and monuments, and exhibited at the R.A. in 1788-1822, his work, though pleasant, is undistinguished and lacks inspiration.

His best monuments are Lord Pigot, 1796, at Patshull, Staffordshire, and Sir James Andrew, 1790, at Barkway, Herts.

Cranbrook Charles Nairn, 1797.
Dover (St. Mary) Henry Rice, 1797.
Ditton Mary Golding, 1809.
Wateringbury Sir Thomas Style, 1813.

CHRISTMAS, John and Matthias. Matthias, 1595-1654. John, d. 1654. Sons of Gerard Christmas (d. 1639), Statuary and Pageant Master to the Lord Mayors of London. The two brothers spent part of their lives in Kent: indeed Matthias was buried at Chatham in 1654, and Thorpe gives his epitaph (Registrum Roffense, p. 731). They were craftsmen of outstanding merit, working both in marble and wood. Their most magnificent monument is that of Archbishop Abbott at Guildford, one of the noblest seventeenth century effigies in England. They were also employed at Deptford, and later at Chatham, in designing and carving the fantastic, baroque poops and prows of ships of the Royal Navy.

Rochester (St. Nicholas) Thomas Roche, 1635.

COADE, later Coade and Sealy. Firm fl. 1767-1820.

In the middle of the eighteenth century Miss Eleanor Coade of Lyme Regis revived the art of making terra cotta, or more probably artificial stone, and started the manufactory for it at Lambeth in 1769. The work at once found popular favour, and from the workshops issued forth an almost unceasing torrent of monuments, vases, urns, fonts, statues, screens and reliefs. For the Coade terra cotta was not expensive, and the owner was enterprising enough to employ only the best designers, and Flaxman, Rossi, John Bacon the elder, and Banks, were all employed on models for the works.

65
The most important work by this firm in Kent is the monument to Lady Henniker, 1794, in Rochester Cathedral. This huge monument was designed by Thomas Banks, R.A. (1735-1805), but save for the centre sarcophagus, which is in marble, the rest of the monument is carried out in artificial stone.

Tonbridge Rev. Henry Harpur, 1800.
Aylesford (in Churchyard) Spong family, 1815.

COBHAM and WRIGHT, of Gravesend.
Wilmington Elizabeth White, d. 1741, but monument later.

COLES, John. Fl. 1770-1820.
Son of John Coles of Fleet Street, a statuary who worked in the middle of the eighteenth century, the younger Coles started in partnership with his father, but later set up for himself in Portland Road. His son, Thomas, was also a statuary.

Canterbury Cathedral Maria Le Geyt, 1795.

COOPER, George, of Canterbury. Fl. 1818-1851.
Canterbury (Holy Cross) Robert Deane, 1818.
East Langdon Rev. Thomas De Lannay, 1830.
Cranbrook Mary Davies, 1832.
Chartham John Sutton, 1836.
Westgate Paulin Huggett, 1842.
Canterbury Cathedral Richard Friend, 1846.
Selling John Neame, 1851.

CRAKE, M. Fl. 1796-1837.
Lived in Portland Road, London. From 1815 to 1819 he was employed at the Royal Pavilion, Brighton, receiving £643 for carved stonework there. He also received £224 for seven marble chimney pieces for a house in Longhorn Place. He was the father of Matthias John Crake (b. 1805) also a monumental sculptor.

Lynsted Annabella Knatchbull, 1814.
Minster (Ramsgate) Joshua Cooper, 1819.

CRIPPS, T., of Tunbridge Wells.
In Speldhurst Churchyard is an altar tomb signed by Cripps with a very pretty design of ribbons and husks. The inscription is too decayed to be legible but the date of the monument is about 1820. There must be, without doubt, other monuments in churchyards by this mason, but time and weather have probably destroyed the maker’s signature on them.

CROGGON, William. Fl. 1820-1840.
About 1820 he took over the artificial stone manufactory of Messrs. Coade of Lambeth, but soon after 1830 sold it to Messrs. Routledge and Lucas. During the period he owned the works he was responsible, among other work, for statues, panels, capitals, and friezes at Buckingham Palace; the font at Trinity Church, Southwark, and a large lion on the façade of Northwick House, Gloucestershire. Unlike Coade, his memorial tablets were not made of terracotta but of the more orthodox black and white marble.

Maidstone Ely Crump, 1829.

DENMAN, Thomas. B. 1789.
In 1807 he won the Silver Palette from the Society of Arts for a model of Antinous, and in the same year became a pupil at the R.A. School, gaining the Silver Medal in 1813. He was a pupil of
Flaxman, who was also his brother-in-law, and it was doubtless owing to this relationship, far more than to his own natural talent, that he gained the large patronage he did. He managed to produce an incredible number of extremely dull works, the best of which, such as the one at Speldhurst, are from Flaxman’s designs. After his brother-in-law’s death in 1826, Denman was commissioned to complete the unfinished works in Flaxman’s studio. These included the statue of Lord Hastings for Calcutta, and a monument with a lovely relief in Heston Church to James Watson. Though Denman signs both, he cannot really claim the credit for them, for it is only too obvious, when one looks at his own unaided work, how much he owed to Flaxman. He became bankrupt in 1847.

West Malling Benjamin Bates, 1831.
Speldhurst William Raymond, 1836.
Ramsgate Thomas Ganett, 1838.
Goudhurst Richard Packe, 1838.
Rochester Cathedral John Langley, 1838.
Canterbury Cathedral Major John Johnson, 1839.
Wootton Sir John Brydges, 1839; Rev. Charles Kinleside, 1841.
Canterbury Cathedral Officers and Men, Thirteenth Light Infantry, 1843.

DRAYSON, Charles.
A Faversham builder and stonemason.
Milsted Osborne Tylden, 1827.
Faversham John Smith, 1829; Mary Jacob, 1840.

EASTON, Charles. D. 1786.
In 1728 he was admitted to the Masons’ Company by redemption, both his father, Robert, and his brother, Thomas, being members. Charles had a distinguished career, becoming Master of the Masons’ Company in 1754, and Mason to the City of London in 1762. His monuments are rarely signed, and it is only from an entry in an account book that we know he was paid £50 for the bust and monument of Richard Watts in Rochester Cathedral.
Chislehurst Sir Edward Betenson, 1733.

EVESHAM, Epiphanius.
Until recently all that was known of this artist was a note by Vertue which said a plate of brass in memory of Owen in old St. Paul’s Cathedral was “formed and erected by that most exquisite artist, Mr. Epiphanius Evesham.”
It is to Mrs. Esdaile that we owe the rescue of one of our greatest native sculptors from the darkness which had shrouded him for three hundred years, for she has found out a considerable number of facts about him and I would refer all those who are interested in Evesham to Mrs. Esdaile’s recently published English Church Monuments 1510-1840. Evesham’s two greatest works in Kent are the monuments with the lovely figures and reliefs to Sir Thomas and Lady Hawkins, 1618, at Boughion-under-Blean, and to Lord and Lady Teynham at Lynsted. Evesham also signs two small tablets.
Hytthe John Collyns, 1597.
Mersharn Mrs. Margery Collyns, 1595.

FLAXMAN, J., R.A. 1755-1826. D.N.B.
Lydd Anne Russell, 1780.
Canterbury Cathedral Thomas Lawrence, 1783.
SIGNED MONUMENTS IN KENTISH CHURCHES

Rochester Cathedral  Sir Edward Head, 1796.

Throwley  Hon. Charles Harris, 1814.

Beckenham  Lady Hoare, 1800.

FRIEND, J., of Canterbury.  Fl. 1717-1732.
The most outstanding of the eighteenth-century Canterbury statuaries, and his two signed monuments are surprisingly good. He appears to have lived for at least fifteen years in Canterbury, as in 1732 Lord Folkestone paid “Mr. Friend of Canterbury, marble-mason, for a marble slab for a sideboard for my house at Bifrons £4.”

Therefore, between 1717-1732, Friend must have produced a number of monuments and tablets, and yet I can find no other signed examples. It is true that on stylistic grounds, there are works in Canterbury Cathedral, and in other Churches in Kent, which one might well assign to him, but I hesitate to do so, for it is unprofitable, and indeed rash, when one only has two works to go on, to make attribution merely because one sees a resemblance in workmanship.

Canterbury (St. Margaret’s)  Paul Lukin, 1717; John Barrett, 1719.

GAFFIN, Edward and Thomas.  Fl. 1805-1865.
The Gaffins (there were a father and son) during the first sixty years of the last century, poured forth from their workshop in Regent Street a spate of memorials of extraordinary similarity and tameness of design. Practically no church was safe from them, and their tablets of white marble with black surrounds, enlivened occasionally with a chubby cherub, or a heavily draped urn, are scattered thick over England.

The Gaffins were almost the first mass producers of stock design for memorials, and as the firm was known to be eminently respectable, inexpensive and safe, it was patronized by the county families of England. This, of course, meant that the true sculptor received fewer commissions for monuments, and the inevitable result was that individuality in memorials became rarer and scarcer. Doubtless the impeccable firm of Gaffin flourished, though the sculptor did not, and so the wall of aisle and chancel became plastered with tablets of a remarkable sameness.

The Gaffins were not the only offenders. All the “New Road” masons contributed to the change in taste. It is sad to see the deterioration, for the early works of Gaffin have frequently charming, and well-carved details, but as the nineteenth century advanced, the work of the Gaffins and their colleagues became duller and duller, ending in the mid-Victorian era with a black and white tablet, unrelieved and plain, and exactly like the contemporary mourning card sent out to the relatives of the deceased.

East Sutton  Sir Edward Filmer, 1810.

Gillingham  J. Strover, 1815.

Tonbridge  Peter Le Mesurier, 1834.

Deal  Admiral Sir John Harvey, 1837.

Ulcombe  Lady Sarah Wandesforde, 1838.

Orpington  Anne Hawkins, 1839.

1 I am indebted to the Earl of Radnor for permission to consult his archives at Longford Castle, where I found this entry.
GOLDEN, John, of Holborn. Fl. 1780-1810.

East Sutton Mrs. Filmer, 1793.
Southfleet John Brodie, 1796.

GREEN, Thomas, of Camberwell. B. 1659. D. c. 1730.

Born of a Lincolnshire family, members of which had been stonemasons and stonecutters for several generations, Green was apprenticed in 1673 to John Fitch and, probably owing to the death of his master, a few years later, was turned over to William Lund. He became free in 1681, and in 1694 was assistant to William Holland, but by 1697 was settled at Camberwell and working on his own account.

Though utterly neglected by all books of reference, Green is, without doubt, one of the most important of the early eighteenth century sculptors. His works are not rare, and his Lord Justice Holt, 1719, at Redgrave, Suffolk, and his Judge John Powell, 1713, in Gloucester Cathedral, are among the finest judicial effigies of that period in England.

Green’s only signed work in Kent is the vast monument at Water- 

share to Sir Henry Furnese, Bart., 1712. It is difficult to appreciate it, for the monument is confined to a small chapel on the north side of the Church, which was probably built to receive the towering mass of marble, with its seated female figures, cherubs, and ammonite-like volutes which rise, tier by tier, to the very ceiling.

I do not say that this is one of Green’s most refined works, but one imagines that Sir Henry, who may have ordered the monument in his lifetime, or his son, insisted on this impressive, though, to be honest, ostentatious pile which after all, is perhaps in keeping with the taste of the wealthy city merchant, Alderman, and recently created baronet it commemorates.

GRIGGS, Francis. Fl. 1638-1647.

He signed his monuments in so bold a manner that one can be left in no doubt as to the sculptor. At Biddenden, cut right across the monument, in lettering as large as the inscription itself, is “Francis Grigs fecit anno 1645.” His most important monuments are of St. Osyth, Essex, and Framlingham, Suffolk. The monument in the latter church to Sir Robert Hitech, 1636, is a magnificent work, consisting of a great slab of black marble borne on the shoulders of four kneeling and superbly sculptured angels.

Canterbury (St. Andrew) Giles Masters, 1644.
Biddenden Harbert Randolph, 1645.
HACKER, John, of Canterbury. Fl. 1803-1830.  
Worked in Canterbury until about 1825, when with a son or brother he seems to have set up a workshop in London, for a monument at Alsley, Warwickshire, to William Brice, 1826, is signed “J. and C. Hacker, fecit London and Canterbury.”

John Hacker is probably the same as the J. Hacker who exhibited busts at the Royal Academy in 1829 and 1839.

Canterbury (Holy Cross) William Staines, 1827; Robert Staines, 1806.  
Canterbury Cathedral Rev. William Gregory, 1803.

HAMilton, J.  
At Otterden is a tablet to Sibylla Jane Wheeler, 1844, signed “J. Hamilton, Successor to Peter Rouw, Portland Road, London.” Of Rouw details will be found later. Of Mr. Hamilton I know nothing, nor have I found another work signed by him; indeed, like his namesake “Single speech Hamilton,” this J. Hamilton must remain for the moment known by one, and only one, work.

HAYWARD, Richard. 1728-1800.  
Born at Bulkington, Warwick, of gentle blood, Hayward was a friend of Charles Jennens, the patron of Handel, and carried out various works for him at his seat of Gopsal in Leicestershire, including reliefs and statues on the Ionic Temple which had recently been erected to contain the great statue of “Religion” by Roubiliac. For Jennens’ London house Hayward carved a number of busts and reliefs, and he also exhibited a number of works at the Society of Artists between 1761 and 1764. One of his most charming and unusual works is the font at Bulkington. On it is the following inscription: “This fragment of ancient Numidian marble was imported from Rome by Richard Hayward and given to this Church in 1789.” Round the font the donor carved a delightful Bartolozzi-like series of reliefs. In the same Church he carved and erected a monument to his parents. Hayward also carved the statue of Lord Botetourt, the most popular Governor Virginia ever had, though in England, it was said that he was given the appointment “not because Virginia wanted a Governor, but because Lord Botetourt wanted a place.”

Lord Botetourt died in 1770, and the statue which cost £700 was sent out to Virginia in 1773, and though it had a chequered history, being damaged more than once, it still stands in Williamsburgh and is probably the oldest memorial statue in the United States of America.

Hayward’s monuments are almost without exception delicate, refined and well carved. His best works are the monuments to the Rev. Steven Clarke, and his wife, at Theddingworth, Leicestershire; Harriet Whitbread, 1769, at Cardington, Beds., with a lovely little relief of three children, and to his friend Charles Jennens, 1775, at Nether Whitaker, Warwickshire. There are also a number of works by him in Westminster Abbey.

In his obituary in The Gentleman’s Magazine, the writer says: “His performance in the line of his profession dispersed throughout the Kingdom shows him to have been an admirable master of the
old school. He was a kind, intelligent and warm friend, to many who will long deplore his loss.”

I have dwelt at some length on Mr. Hayward. He and his works are now completely and utterly forgotten; even Redgrave, that repository of obscure English artists, gives him but two meagre, non-committal lines. Hayward deserves a better fate. He was, really, only an amateur sculptor, and he could, and doubtless did, pick and choose who he worked for, but what work he did do is typical of all that was best in the eighteenth century. He was to sculpture what Lady Diana Beauclerk was to painting.

Nackington Mary Miles, 1781.

HINCHLIFF, John E. 1779-1868.
Son of John Hinchliff (b. 1734) a monumental sculptor who invented in 1768 a “new manner of ornamenting chimney pieces with scagliola inlaid into marble,” the younger John and his brother Edward were admitted into the Masons’ Company “by patrimony” in 1790 and 1799 respectively. Hinchliff was chief assistant to Flaxman from 1806 until his master’s death in 1826. On Flaxman’s decease Hinchliff assisted in the completion of the unfinished works in the studio, among which was a statue of John Philip Kemble for Westminster Abbey.

Hinchliff was responsible for a large number of original works, mostly monuments. He exhibited reliefs and busts at the R.A., 1814-1847.

In his obituary it was said that “in private life he had long enjoyed the sincere regard of a large number of friends who found in the integrity of his nature many of the highest social qualities.”

Canterbury Cathedral General Charles Taylor, 1846.

HOLDER, Thomas. Fl. 1816-1826.
At Orpington is an undistinguished tablet to William Dredge, 1820, with the impressive signature “T. Holder, Sculp. John Mullins Arch.” Holder lived at Emsworth, and his monuments, of which the best is to John Campbell at Washbourne, Sussex, are frequent in the neighbourhood of Southampton.

Not until he had reached the comparatively late age of thirty-four (though he had exhibited at the R.A. in 1799) was it that Hopper attended the R.A. Schools, but he made rapid progress, winning the Silver Medal in 1802, and the Gold Medal a year later. Hopper’s largest, but most grotesque work, is in St. Paul’s, where a huge mass of marble represents General Andrew Hay (killed at Bayonne, 1814) in full regimentals, with a sword in his hand, falling into the arms of a naked soldier. As a period piece the monument may be
SIGNED MONUMENTS IN KENTISH CHURCHES

interesting as showing a General's uniform, but the naked soldier, which is the dominant figure in the composition, seems an historical improbability. He was capable of better things, as his statues in the County Hall of Lewes show. Some of his monuments are excellent, especially his life-sized figure of Lady West, 1828, with a child in her arms, at Hillingdon, Norfolk.

Ramsgate Sir William Curtis, Bart., 1829.
Farnborough Thomas Young, 1829.
Maidstone Sir Noel Hill, 1832.
Elmstead Lady Honywood, 1841.

JOHNSON, H. W. Fl. 1811-1849.

His tablets are dull and obvious and some of his larger works are almost comic, as, for example, a large relief at Westleigh, Devon, which shows a life-size figure of a woman lying prone at the foot of an impossible Noah's Ark weeping willow. His best work is at Brede, Sussex, to Mrs. Hale (1829) though I must admit to an affection for a relief by him on a monument at Stepney which shows a quay with warehouses in the background and a row of merchant ships with amusing figure-heads tied up alongside.

Twyford Francis Vesey, 1827.
West Wickham Sir John Farnaby, 1831.
Harrietsham Mrs. Baldwin, 1833.
Sevenoaks Mrs. Randolph, 1836.
Harrietsham William Baldwin, 1839.

JONES, H., of Canterbury. Fl. 1819-1840.

His best monument is at Milton Regis to William Hopson, 1819, with figures of two cherubs, one of which holds a flaming heart in his hand; this is the latest example I know of an imagery which was popular in the seventeenth and eighteenth centuries, but which had died out in the rest of England long before 1800.

Smarden Hannah Woolley, 1819.
Milton Regis William Hopson, 1819.
Bishopsbourne John McDivitt, 1839.

JOSEPH, Samuel. B. 1791. D. 1880. D.N.B.

The relief on his monument to Agnes Wilberforce (1834) at East Farleigh is, to me, one of the most touching memorials in Kent. It shows the bereaved father seated mourning by his wife's tomb, his youngest child clasped in his arms, while his other daughter kneels at his feet and gazes up at him. The relief is, of course, not a great work in the way Baily's Lord Brome is, but it does have a strange charm, tenderness and simplicity, and is like one of Mrs. Ewing's stories cut in marble.

There is a good bust by Joseph of the first Lady De L'Isle and Dudley at Penshurst Place.

Rochester Cathedral. William Franklin, 1832, a very fine portrait bust.

KENDRICK, Joseph. B. 1754.

The D.N.B. is hopelessly incorrect in the few lines which it gives Kendrick in the article on Emma Kendrick the Miniaturist, for it does not differentiate between the two Kendricks, but treats father and son as one person, and says that Emma was the daughter of Josephus, whereas she was his sister.
Both Emma and Josephus were children of Joseph Kendrick, a London Statuary who married a Miss Crow of Wateringbury. He was born in 1754, and after having worked in London for some time, moved about 1800 to Portsmouth, and set up business there. He seems, at this period of his life, to have been influenced by Flaxman, and his monument to Elizabeth How at Warblington has a charming circular bas relief almost worthy of Flaxman himself.

**Wateringbury**  Sir Charles Style, Bart., 1774.
**Boxley**  Frances Champneys, 1800.

**KENDRICK, Josephus P. B. 1790.**
Son of the above, at the age of eighteen he attended the R.A. Schools, gaining the Silver Medal in 1811, and the Gold Medal in 1813. He is represented in St. Paul's by a shocking group to Sir William Myers, 1816, which shows Hercules and Minerva meeting in front of a tomb which is surmounted by a bust of Myers, and shaking hands. Another monument in St. Paul’s by him commemorates General Robert Ross, and was erected in 1820. Kendrick exhibited at the R.A. 1813 to 1829, where his works included a number of busts and the model of a statue of Sir James Leith for the Barbadoes.

**Chevening**  Charles, 3rd Earl Stanhope, 1816.
**Chatham**  Charles Cunningham, 1822.

**KING, CHARLES. Fl. 1780-1825.**
A minor statuary whose studio was in Chenies Street, London.
**West Malling**  B. Hubble, 1780; C. Douce, 1799.
**Ulcombe**  Rev. S. Belcher, 1819.

**KING, T., of Bath.**
The Kings, of Bath, for there were three generations of them, were the most prolific and popular of the West Country statuaries. The firm was founded by Mr. Thomas King (1738-1804) and lasted over a hundred years. Their tablets are to be found in every county and even in the West Indies, and though they did not attempt or pretend to produce great works of art, their monuments are simple and pure in design. They attained a high level, and though perhaps they were over-fond of reliefs of widows mourning over urns, or beneath weeping willows, I have not yet come across an ugly or grotesque tablet by them.

**Faversham**  Edward Jacob, 1788.
**New Romney**  Odiane Coates, 1798.
**Saltwood**  Thomas Tournay, 1810.

**LAW, William, of Peckham.**
I know of only one monument signed by this artist, and that is at Birchington to Sarah Cotton, 1775.

**LAWRENCE, R. Fl. 1814-1840.**
He exhibited at the British Institution in 1815 and 1816.
**Broadstairs (Holy Trinity)**  J. Alexander, 1839.

**LANCASHIRE, William, of Bath. 1740-1814.**
Like King, he was a West Country statuary, and was for a time in partnership with Tyley of Bristol. Lancashire’s obituary in The Gentleman’s Magazine refers to him as “an ingenious statuary.”

**Ringwould**  Mrs. Ann Jubb, 1777.

**LATHAM, Jasper. D. 1693.**
He was both a sculptor and a mason-contractor. As the former he is best known for the monument with his partner Bonne, to
Archbishop Sheldon at Croydon. As the latter, he did a great deal of work at St. Paul’s under Wren, and was also responsible for building St. Mildred, Poultry, 1670-1679. He was Warden of the Masons’ Company in 1689. His son Robert assisted his father in work at the Royal Exchange, and carried on the business after Jasper’s death, but for some reason or other left England, and in 1713 was living at Port Mahon, Minorca.

Farnborough Thomas Brome, 1673.

LONGLEY, Thomas, of Canterbury. fl. 1810-1845.
The best of the Canterbury monumental masons. I am rather puzzled by a monument by him in Canterbury Cathedral, to Major Cairns, 1815, as it is signed both by Longley and by Robert and Mary Rushbrook. I can only imagine that the Rushbrooks were responsible for the design, but I know of no other works by them, and I should be grateful to any Canterbury reader who could enlighten me.

Wootton Edward Brydges, 1809.
Chartham William Gilbee, 1810.
Nackington Lady Sondes, 1818; Christopher Miles, 1822.
Canterbury (St. Martin’s) William Hougham, 1828.
Sittingbourne Richard Bathurst, 1833.
Newington-by-Folkestone Mrs. Brockman, 1833.
Canterbury (St. George’s) Robert Gordon, 1835.
Seldonwich Lord Sondes, 1836.
Bishopbourne Sir William Mulcaster, 1837.
Canterbury Cathedral Henry Bennett, 1838.
Acriss Thomas Papillon, 1838.
Burnmarsh Edward Coleman, 1839.
Chilham Lady Mantell, 1843.

LOUGH, J. G. 1806-1876. D.N.B.
I would but add to the account of this sculptor in the D.N.B. that this summer, passing down a street in London, I was surprised to see fixed to the wall of a large house, one of Lough’s bronze reliefs. I discovered the house was now a Club, and going in, asked the Hall Porter what he could tell me. “That bronze,” he said, “was in the house when we took it over. The Secretary said it was to be got rid of, but even the junk dealer wouldn’t take it, so I had it stuck up on the wall outside.” Tempora mutantur—for this was one of Lough’s finest reliefs, and he had received £500 for it.

Tonbridge James Alexander, 1848.
Canterbury Cathedral Bishop Broughton, 1853; Frederick Mackeson, 1856.

LUPTON, George. fl. 1806-1828.
Assistant to Nollekens, miserably underpaid by him, and left but £100 in his Will, Lupton assisted his master in the statue of Pitt at Cambridge. After Nollekens’ death, Lupton set up for himself as a statuary in the New Road.

Bishopbourne Honble. Mrs. George Montagu, 1821.
Cowden John Lloyd, 1826.

MACDONALD, Lawrence. 1799-1878. D.N.B.
His monument of the Countess of Winchelsea in Eastwell Church deserves to be better known, for it is the last flickering light of the Regency. As one looks through the iron grille into the white marble
chapel beyond, it is almost impossible to realize that the monument was carved in 1850. Lady Winchelsea, reclining on her day bed, and reading her poems, belongs to the period of Mme Recamier and Canova’s Mme Buonaparte. She has little to do with the trivialities and meretricious sculptures of the Great Exhibition which was but a year distant.

Macdonald receives little credit for this, his finest monument. In Arthur Mee’s King’s England it is referred to as having “been carved by an eminent Italian sculptor.” The monument is clearly signed, and I should hardly have called Macdonald a typically Italian name.

MALCOTT, John. B. 1777.
Both his grandfather, a pupil of Robert Taylor, and his father, who was admitted to the Masons’ Company in 1765, were statuaries. None of them produced work of much interest. The third John Malcott was responsible, besides a number of monuments, for decorative work on the façades of the Post Office and National Gallery; for the former he carved “147 feet of antique Grecian leaf and dart highly relieved” for which he received £103.

St. Mary Cray John Rablus, 1806.
Deal (St. Nicholas) Capt. Kittos, 1823.
Milton-by-Gravesend Thomas Dalton, 1827.

MANNING, Samuel (Jnr.) 1816-1866.
Those books including the D.N.B. which do mention Manning, get hopelessly involved between father and son. This is perhaps understandable as both were called “Samuel.” Graves, in his Exhibitors at the Royal Academy, gives all the works of the father to the son, which is careless, for in 1847 the younger Manning exhibited at the R.A. a “marble bust of the late Samuel Manning, Sculptor, being part of a monument to his memory by order of his widow.” The general confusion is added to by the fact that the elder Manning had a brother, Charles (1776-1812), and another son called Joshua, born 1810, both of whom were sculptors. Charles Manning was by far the finest craftsman of the family, as his noble monument in St. Paul’s of Captain Hardinge shows: though the work is frequently mistakenly given to Samuel Manning the elder (for a brief note on the elder Manning see ante “Bacon and Manning”).

The younger Manning was trained in the studio of John Bacon, Jnr. He appears to have been an infant prodigy, for at the early age of fourteen he received the large Silver Medal from the Society of Arts for the model of a bust. Three years later, in 1833, he received the Gold Medal for his figure of Prometheus, which was acclaimed by all the art experts as a magnificent performance, and but the beginning of a brilliant career. Apparently Manning failed to live up to these expectations, and the critic S. C. Hall, writing in 1847, said “so fair a promise of future excellence affords surprise that such a work as Prometheus should not have been followed by others of equal merit.”

Manning exhibited at the R.A. until 1858, his works consisting of busts, and a statue of John Wesley.

If I appear to have given larger space to the Mannings than I have to more important sculptors, my excuse must be that this is, as far as I know, the first attempt to disentangle and unravel four distinct
persons whose works have previously been inextricably mixed together, and indeed frequently attributed to one man.

_Gillingham_ Octavia Harvey, 1833.
_Southborough_ John Wilson, 1835.

MARSH, T. _Fl._ 1820-1845.
Son of a statuary who in 1768 had a Yard in Newgate.
_Milton Regis_ Robert Hinde, 1839.
_Boxley_ Browne family, 1840.
_East Wickenham_ Captain William Tucker, 1842.

MARSHALL, Edward. 1578-1675. _D.N.B._
His monument at Hollingbourne of Lady Culpeper is the finest seventeenth-century recumbent effigy in Kent, while the Filmer monument consists of a large brass, one of the few signed examples in England.
The monuments are:
_Canterbury (St. Mary Magdalen)_ Henry Saunders, 1637.
_Hollingbourne_ Lady Culpeper, 1638. (PLATE IV.)
_East Sutton_ Sir Edward and Lady Filmer, 1638.

MARSHALL, Joshua. 1629-1678. _D.N.B._
_Rochester Cathedral_ Bishop Warner, 1666, a large and important work.

There was a school of minor statuaries at Deptford in the late eighteenth and early nineteenth century, and of these Pierce (q.v.) was the best. The work of the Marshalls is to be found all over the Home Counties.
_Westerham_ Harriet Countess Winterton, 1831.
_Goudhurst_ Steven Groombridge, 1832.

MARTIN, J., of Tenterden. 1728-1814.
He was a good provincial worker, in a pleasantly typical eighteenth-century style, and his tablets of coloured marble have the usual semi-urns against pyramids with flaming lamps. He must have also been employed on altar tombs and gravestones in Kent and Sussex, but I have so far failed to find a signed example of this branch of his work. During his long life, he managed to have four wives.
_Tenterden_ Rev. Matthew Wallis, 1777.

MILLIGAN, J. _Fl._ 1817-1852.
He exhibited various busts at the R.A. including one of Mr. H. Cooper of Canterbury, 1821. I should be grateful if any reader could tell me if this work is still in existence. He was also responsible for a bust of Lord Nelson which fetched the surprisingly large sum of £73 at the sale of the Peel heirlooms in 1900. The statues of Nelson and Wellington at Portsmouth are by him.
_Dartford_ Rev. John Currey, 1824, with a charming medallion of the Vicar in his wig.

MOORE, J. F. D. 1809. _D.N.B._
_Canterbury (St. Mildred)_ Windfrid Bridger, 1756.
_Newington (Hythe)_ James Brockman, 1767.

MOSS, H., of Canterbury. _Fl._ 1780-1825.
_Littlebourne_ Elizabeth Denne, 1780.
_Bishop'sbourne_ John Foote, 1800.
_Chislet_ Anne Owen, 1825.

76
A very ordinary statuary of New Road, London, whose best work is a tablet to Miss Belcher, 1832, at St. Martin’s, Ludgate Hill.

Tunbridge William Kirby, 1826.

Speldhurst John Becker, 1830.

MUNRO, A. 1825-1871. D.N.B.

Chitham Arthur and Edmund Hardy, 1858. A rather charming group of two little boys.

NELSON, George. E.L. 1830-1869.

He was of the same family as James and John Nelson of Carlisle, statuaries. As a young man he became the assistant of J. M. Watson (1804-1847) who was also a native of Cumberland. At Watson’s death, Nelson executed in marble those works of his master which had only been modelled in clay. These included the great group of Lords Eldon and Stowell, the statue of Flaxman, and the monument at Canterbury. Nelson’s best known original work was a statue of Musidora, which was frequently engraved and published in Victorian Art magazines. He also exhibited busts, etc., at the R.A. (1837-1869). The model of the monument at Canterbury was exhibited at the Great Exhibition of 1851.

Canterbury Cathedral Officers, etc., Fiftieth Regiment, 1848, signed “George Nelson from a sketch by the late M. L. Watson.”

NICOLL, W. G. 1796-1871.

During his long life, Nicholl produced a great number of statues, monuments, busts, etc. He was responsible for the group of sculpture on the pediment of St. George’s Hall, Liverpool, 1855, and he also carved statues or sculpture for the Houses of Parliament; the Taylorian Institution, Oxford; and the Fitzwilliam Museum. His portrait bust on the monument of Archdeacon Law (1827) at Chatham, is a good piece of work.

NOAKES and PIERCE, of London. E.L. 1800-1825.

Noakes died about 1820, and J. Pierce carried on alone. The tablet at Northfleet is signed only by him.

Milton Regis William Dyne, 1800.

Northfleet E. K. Morrell, 1825.

NOLLEKENS, Joseph. 1737-1823. D.N.B.

Petham John Thomson, 1799.

PALMER, William. 1673-1738.

One of the most important of early eighteenth-century sculptors, as his standing figure of the Hon. Margaret Watson, 1713, at Rockingham, shows. Her life-sized statue, with its sweeping draperies, is English baroque at its best.

Palmer was the son of William Palmer, a coachman, of St. Giles-in-the-Fields, and in 1687 was apprenticed to James Hardy, a statuary, who we know from Le Neve’s list, carved the two Stead monuments in Harrietsham Church. In 1696, Palmer was employed as a journeyman by Hardy, but soon parted from him, and in the same year was working for the sculptor, John Nost. This engagement, too, was of short duration, and Palmer became “Chief Man to Mr. Chapman, Marble Setter, of Red Lion Square.” Chapman and Palmer carved a number of manitelopeces, including two for Ampthill House, Bedfordshire, and another for “the staircase hall at Ashburnham House, Westminster.”
SIGNED MONUMENTS IN KENTISH CHURCHES

Leeds  Sir Roger Meredith, 1712.
Northfleet  James Fortrye, 1737.
Faversham  Steven Everard, 1738.

Son of James Paine, 1725-1789, the architect, the younger Paine studied in Rome and exhibited various drawings at the R.A. between 1781-1788. His father left him comfortably off and Paine does not appear to have done much work after 1789. He carved a few monuments of which the best is one to William Powell, 1771, at Bristol. I am uncertain if the monument to Sarah Proby, 1783, at Chatham, is carved by Paine, or merely designed by him. The only signature is “Js. Paine Archt. Inv. 1794.”

Pickford, Joseph. Fl. 1705-1755.
He is chiefly known as a carver of mantelpieces, and was employed on this work by Thomas, Earl of Leicester (d. 1759 at Holkham), by Lady Isabella Finch, for her house (designed 1742 by Kent) in Berkeley Square, and by Henry Pelham, 1745, for his house in Arlington Street. This last included “a rich marble column chimney piece for the Great Room,” for which Pickford received £125 7s. 6d. Lord Fitzwalter paying in 1738 Pickford’s bill for a chimney piece for his house in Pall Mall, calls him “the stonemason by Hyde Park Corner.”

Cranbrook  Robert Stanley, c. 1740.
Farningham  William Hanger, 1755.

Pierce, Edward, of Deptford. Fl. 1770-1790.
His monuments, which are not uncommon in the Home Counties, frequently have charming Adam urns and details. The monument at Farningham is in the churchyard.
Leybourne  James Hawley, 1777.
Dover (St. Martin)  George Collard, 1782.
Farningham  William Hardyman, 1784.

Pistell, William. Fl. 1814-1845.
Most of his work is of an ordinary character, but at Effingham, Surrey, there is a large monument to Maria Parratt, 1844, with a relief of a mother mourning by the deathbed of her daughter which is nearly worthy of Chantrey.
Pembury  Henry Woodgate, 1818.
Penshurst  John Hammond, 1819.

Pitts, William. 1790-1840. D.N.B.
Elmstead  Sir John Honywood, Bart., 1822.

Regnart, Charles. Fl. 1780-1825.
Son of Philip Regnart, a sculptor who was born about 1740, and was employed for a few years by the London sculptor, John Walsh. In 1765, Philip moved to Gloucester, where he found work with the firm of Ricketts, one of the best of the provincial statuaries and tomb-makers. It is possible that Charles received his early training with Ricketts, but nearly all his life was spent in London, where he was one of the most popular monumental masons of the time, and his work can be found all over England.

His finest work is the recumbent figure of George Rush, 1803, at Farthinghoe, Northants, an old wrinkled man lying on a mattress, clad in a loose robe, and with slippers on his feet. Most effigies display the deceased, however old he may have been when he died,
as if in the prime of life, and this is one of the few which are true to reality, and show an old, shrivelled, shrunken, aged man.

Hunton Thomas Punnell, 1812.
Ichham Capt. John Wood, 1820.

RENNIE, George. 1802-1860.
He was employed by the Duke of Devonshire on a statue of Mars, now at Chatsworth, but his most popular work was the "Grecian Archer" which called forth a chorus of praise when it was exhibited in 1828 at Somerset House. A cast of this work is in the Athenaeum Club. He also carved in 1837 the bas relief of Mercury, Britannia, etc., on the Bank of England, and he exhibited at the R.A., 1828-1837.

In 1847 he was appointed Governor of the Falkland Islands, surely the only sculptor to have held such a post. It was an excellent appointment, and he was one of the most successful administrators the Colony has ever had.

His life-sized standing statue of Lord Harris, 1839, is in Throwley Church.

RICHARDSON, Edward. 1812-1869. D.N.B.
Canterbury Cathedral Officers and men, 16th Lancers, 1846; Officers and men, 31st Regt, 1848.

ROSSI, J. C. 1762-1839. D.N.B.
I would but add to the account in the D.N.B. that Rossi designed a Hindu temple at Melchett Park, carved statues of three kings for the Inner Temple Hall, one of the Prince Regent for Brighton (does this still exist?), a statue of St. Anthony for "Vathek" Beckford, another of Sir Edward Coke for a column in Stoke Poges Park, and a statue of Shakespeare for Covent Garden Theatre. He also did reliefs for Buckingham Palace, Stafford County Hall, and the York Assembly Rooms. Yet this is only part of his output which is ignored by the writer of the brief article in the D.N.B.

Lydd Robert Cobb, 1807; David Denne, 1819.

ROUBILLIAC, L. F. 1703-1762. D.N.B.
This great sculptor is represented by only one work in Kent, that at Tonbridge, to Richard Children, 1753.

ROUW, Henry. Fl. 1790-1820.
The elder brother of Peter Rouw, he seems to have started as a landscape painter, and later to have become a sculptor, though his work is not as good as his brother's. His best monuments are at Bovinger, Essex, and Paddington Parish Church.

Yalding Jane Akers, 1804, with a sympathetic relief of an angel bearing a child heavenwards.

Charing Mrs. Rebecca Wheeler, 1819.

ROUW, Peter. 1771-1852.
He was a link between two totally different epochs, for he exhibited first at the R.A. in 1787, and his last work was sent to the Great Exhibition of 1851. He was largely employed on busts, but worked in a variety of media, wax, bronze, and marble, and also held the post of "Sculptor-Modeller of Gems and Cameos to H.R.H. The Prince Regent."

Boxley Rev. George Burvill, 1818.
Otterden Granville Charles Wheeler, 1818; Granville Wheeler, 1828; Mrs. Tattershall, 1837.
RYSBRACK, J. M. 1693-1770. D.N.B.

Unlike his contemporary, Roubiliac, there are a number of works in Kent by Rysbrack, the most imposing of which is the large monument to Sir William Young, 1751, at Chatham, though even the usually accurate Greenwood, in his History of Kent (1838), denies Rysbrack the credit by saying that "this monument was brought from Italy."

Hollingbourne John Lord Culpeper, d. 1719, but monument erected later; Baldwin Duppa, 1738.

Canterbury Cathedral John Simpson, 1752.

Hollingbourne Baldwin Duppa, the younger, 1764.

SANDERS, J. Fl. 1810-1840.

He was both a builder and a statuary, as the former he was employed on repairs to St. John's, Westminster, in 1812.

East Sutton Catherine Filmer, 1834.

Scheemakers, Peter. 1691-1773? D.N.B.

The D.N.B. states that Scheemakers died at Antwerp in 1770, but it is now conclusively proved that he lived two, if not three years longer.1

I have recently discovered in the Soane Museum his original drawing for the monument of Sir Christopher Powell.

Betteshanger Admiral Morrice, 1740.

Boughton Monchelsea Sir Christopher Powell, 1742.

Benenden Admiral Sir John Norris, 1750.

Scheemakers, Thomas. 1740-1805.

Son of the above. He exhibited a large number of reliefs, busts, etc., at the R.A., and Society of Free Artists. In 1779 he was employed by Lord Le Despencer to design and build the portico of the Parsonage House at Mereworth, and he also carved a bust of his patron. In 1778 Lord Radnor commissioned from him the monument to the Rev. William Langhorne in Folkestone Parish Church. Scheemakers lies buried in St. Pancras Churchyard.

Elmsstead Sir John Honywood, Bart., 1781.

Otham William Henley, 1785. (Plate V.)

Chatham Sir William Fagg, Bart., 1792.

SEARES, Daniel, of Maidstone. 1810-1830.

His yard was in Stone Street.

Sutton-Valence Mrs. Crispe, 1825.

SHOUT, R., of Holborn. Fl. 1790-1830.

With his father Benjamin, Shout is responsible for a large number of busts and an even greater number of tablets. The former are good likenesses, and one in the possession of the writer shows careful modelling.

Milton Regis Nicholas Woollett, 1793.

Godmersham Thomas Knight, 1794; Harriet Knatchbull, 1794.

Canterbury (St. Dunstan) William Carter, 1799.

Milton Regis John Hinde, 1806.

Rolvenden Jacob Monypenny, 1822.

SINGLETON, Robert, of Bury. Fl. 1706-1750.

The best of the East Anglian School of Sculptors, his standing figure

1 The model of this monument was Lot 57 at Rysbrack's sale on Jan. 26, 1766.

2 Thieme says he did not die till 1781.
William Henley and Wife (1785) by Thomas Scheemakers

Otham
Jane Brewer (1716) by R. Taylor the elder
West Farleigh
of Colonel Edmund Soames, 1706, at West Dereham (Norfolk) is superb. Like many other monuments, as I said in my preface, this work has for years been referred to in Guide Books as the work of an "Italian sculptor," though it did not require very minute search on my part to discover on the base "R. Singleton de Burie fecit." Singleton was forgotten until I found this inscription, but the discovery has enabled one to identify a number of his other works, including the seated figure of Chief Baron Reynolds at Bury. The statue of Edmund Soames is a grand and theatrical piece of bravura. He stands life-sized in armour, his helmet at his feet, and his right hand holding his great military cloak which, blown out in folds behind him, falls at his feet.

Goudhurst Lake family, no date, but c. 1730.

SLYTHE, James Junior. Fl. 1810-1850.
Son of a Colchester statuary who died in 1801, Slythe, with his partner, H. Lufkin, turned out a number of simple memorials in East Anglia; the only work of any importance they carried out was the altar-piece at St. James's, Colchester.

Speldhurst William Wicks, 1849.

SMITH, Charles. Fl. 1815-1845.
His chief work was a series of colossal stone statues of English kings and queens, and the chief personages in their reign, which he executed for Sir Robert Newman, of Mamhead, Devon, between 1838 and 1842. He also carved statues of Raphael and Michael Angelo for Lord Lansdowne.

Ashford James Evans, d. 1810, but monument later.

Newington-next-Sittingbourne James Hudson, 1837.

SMITH, Charles Harriott. 1792-1864.
The son of a stonemason, he started work with his father at the early age of twelve, and in 1817, he gained the R.A. Gold Medal for Architecture. He was employed on most of the decorative work at Bridgewater House, and on the exterior of Dorchester House. He was responsible also for the capital of Nelson's Column. He was appointed one of the Commissioners to visit the quarries of England to select stone for the building of the Houses of Parliament. This naturally lead to friendship with Sir Charles Barry, who employed him on decorative carving for the various houses he designed.

Erith Margaret Randall, 1824.

SMITH, William.
I am uncertain of the identity of the W. Smith who signs his name on the monument of Ralph Manning at Westerham. Manning died in 1769, and, from its style, the monument must have been erected within a year or so of his death. The only W. Smith I know of who might have carved it, was born in 1753, and was a pupil of Thomas Beard (q.v.), but it seems improbable that Smith could be working on his own before he was 20. It may be, however, that the monument was designed in Beard's workshop, and that the young pupil who did the work was allowed to carve his name on it.

SOWARD, John, of London. Fl. 1800-1830.
His monument to Lady Sondes (afterwards Lady Montressor) has a beautifully carved relief of two angels guiding Lady Sondes heavenwards.
Norton Lady Sondes, 1818.
Monkton James Smith, 1830.
SPELT, Henry, of Sandwich. Fl. 1820-1835.
Sandwich (St. Clement) Captain John Reynolds, 1829; Admiral Sayer, 1831.

STANTON, William. 1659-1705.
There were three generations of the Stanton family, statuaries of Holborn, and their lives extended over the period 1610-1734. William Stanton’s finest works are to Richard Shirbourne at Mitton, Lancs., and Lord Coventry at Elmley Castle. From the Account Books at Penshurst I find that William carried out nearly all the lovely monument in Penshurst Church to the fourth Earl of Leicester, and his children. It is an enchanting work. Angels, one on each side of a great urn, stand on tiptoe, and with outspread wings, look as if they had but that moment flown down from Heaven and would in a minute return, carrying with them all seven of Lord and Lady Leicester’s infant children whose heads, set with cherub wings, decorate the upper part of the monument. Stanton died before this monument was finished, and the final touches were added by William Woodman the elder.

Hythe Mrs. Elizabeth Deane, c. 1680.

Son of an Exeter statuary, Stephens was a popular Victorian artist, and exhibited large, heavy marble masses, both at the R.A., and at the exhibitions held in 1844 and 1851 in Westminster Hall, and the Crystal Palace. He produced a number of colossal statues of public figures which still stand forlornly in various towns in the West Country, the subject and the sculptor alike forgotten. He was elected A.R.A. in 1864 “but it was generally believed that his election was due to his having been confounded with Alfred Stevens, the sculptor of the Wellington Monument in St. Paul’s.”

Meopham Sir John Bayley, Bart., 1841.

STOREY, William, of London. Fl. 1800-1822.
His studio was in Mount Street. In 1812 he was employed by Mr. Coutts, the banker, on decorative details for his house in Stratton Street.

Tonbridge Sarah Hugford, 1822.

STOWERS, Charles. Fl. 1809-1821.
He exhibited at the R.A. various busts, and a relief of “The Death of a Stag.”

Mersham Mary Hughes, 1810.

SUTTON, James, of Maidstone. Fl. 1813-1850.
The most prolific but unimaginative of the Maidstone monumental masons. I only give a very brief selection.

Bunton Thomas Turner, 1821.
Staplehurst Edward Usborne, 1828.
Maidstone John Argles, 1829.
Merevorh George 6th Viscount Torrington, 1832.
Delling George Foote, 1839.
East Farleigh Mary Daniel, 1850.

SWEET, W., and MILES, M.
These sculptors are far and away the most difficult and puzzling of any who worked in Kent. At Tunstall is a monument to Sir
Edward Hales, 1665, with a life-sized marble figure. It is not well carved it is true, but this monument is a major work and cannot possibly be the first and only effort of the two artists who so carefully and plainly signed it. I am inclined to think they were Kentish, not London workers, but diligent search on my part has failed to discover any more about them, and for the moment they must remain two names.

TAYLOR, Robert. D. c. 1745.
Born about 1688, Taylor was apprenticed to Richard Garbut, and became free in 1712. He was much employed on carving statues, monuments, and chimney pieces, and was mason to several of the City Companies. He was also patronized by Sir Richard Hoare, the banker, carving mantelpieces and garden statuary for Stourhead. He made a large fortune out of his business, but wasted it by living extravagantly at a house he bought in Essex. His monumental masterpiece is the reclining figure of Thomas Deacon, 1721, in Peterborough Cathedral. He was the father of Sir Robert Taylor, the architect and sculptor.

West Parleigh Jane Brewer, 1716. (PLATE VI.)
Sutton-at-Hone Abraham Hill, 1721.
Rochester Cathedral Francis Barrell, 1724.

TAYLOR, Sir Robert. 1714-1788. D.N.B.
Womenswold Thomas Marsh, 1739.
Tonbridge Thomas Panuwell, 1749.
Canterbury (St. Martin) Charles Pyott, 1753.
Wickhambreaux Rev. Alexander Young, 1755.

TERNOUTH, John. 1794-1849.
He is mostly known for his busts, and he had many distinguished sitters, including John C. Hobhouse, Lord Melbourne, and Lord John Russell. His statues include the Duke of Atholl and Dean Shipley. He exhibited a large group of “The Penitent” at Westminster Hall in 1844. He was also employed on decorative work at Buckingham Palace. His best monument is a life-sized, seated figure of Henry Davidson, 1827, at Kingston-on-Thames.

East Sutton Sir John Filmer, Bart., 1824.

THEAKESTONE, Joseph. 1773-1842.
Was born at York, and came as a young man to London, where he became pupil, and later assistant, to the elder Bacon. He was afterwards employed by both Flaxman and Baily, and from 1818 until his master’s death, he worked with Chantrey, “chiefly on the draperies in which he had attained great skill and dexterity.”
He exhibited at the Royal Academy from 1809-1837, and at the British Institution 1813-1819. He was responsible, too, for a number of monuments, decorative work at Buckingham Palace, a statue of St. Anthony at Fonthill for Mr. Bed ford, and one of the Duke of Sutherland at Golspie.
Peter Cunningham called him “that fine, venerable, kind-hearted man, ever prompt with a kind word and a kind smile” and added, “he was a consummate master in making marble convey the qualities and surfaces of silks and satins, velvet and ermine.”

Gillingham Neil Thomas, 1801.

THEED, William, the younger. 1804-1891. D.N.B.
Theed’s only work in Kent is in Penshurst Church, a fine, life-sized
standing statue of the first Lady De L'Isle and Dudley. A fact, unmentioned in any biography of him, is that he was the only sculptor Queen Victoria would allow to take the death mask of the Prince Consort.

Their best monuments are to Josias Duprez, 1800, at Beaconsfield, and Lady Duckworth, 1837, at Paddington.
Tunstall Dorothy Twopenny, 1822.
Chiddingstone William Witton, 1832.
Eastchurch Sir Richard King, 1834.
Gillingham Admiral Sir Robert Barlow, 1843.

TURNERELLI, Peter. 1774-1839. D.N.B.
Canterbury Cathedral Lt.-Colonel John Stuart, 1808.

TYLER, William, R.A. D. 1801.
Though I have tried to refrain from saying anything about those artists who appeared in the D.N.B., I feel that the brief article in that publication is distinctly unfair to the unhappy Tyler, for the writer merely says he “practised architecture as well as sculpture but displayed no great ability in either art.” Leaving aside architecture, I must say that, to me, many of Tyler's monuments are not only carefully modelled and carved, but well-balanced, well-designed, and charming works of art; and he made intelligent use of the coloured Sicilian, North African, and Egyptian marbles of which he was so fond. Besides his monuments in Westminster Abbey, there is a grand, theatrical urn of yellow-red marble, in an architectural setting fringed with white marble curtains, at Sandy, Bedfordshire; and at Georgham, Devon, is a monument to Mr. and Lady Dorothy Harris, with charming portrait medallions. At Shellingford, Berks., there is a monument to Lord Ashbrooke, 1780, with cherubs draping an urn with floral swags. Then, too, there is General Lawrence, 1775, at Dunchideock, Devon, with its portrait bust and military trophies. I could extend this list very much further, for I have not touched on the better-known works by Tyler, but I hope that I have shown that he might be placed, if not at the top of the eighteenth-century sculptors’ tree, at least on one of its upper branches.

Eastery Sarah Bottler, 1777.
Sevenoaks Admiral John Amhurst, 1781; Field Marshal Lord Amhurst, 1797.

WATSON, Richard, of Dartford. Fl. 1808-1827.
Crayford Enoch Holden, 1809.
Swanscombe John Bryan, 1822.

WAREHOUSE, of Dover.
I have so far found only one work by this mason, a white, marble, circular tablet, at Stanford, to William Smythe, d. 1768, which is signed “Warehouse, Dover, fecit 1791.”

WEEKES, H. 1807-1877. D.N.B.
Sandwich (St. Mary) Joseph Stewart, 1830.

WESTMACOTT, Henry. Fl. 1790-1840.
Brother of Sir Richard, Henry was both a mason-contractor and a sculptor. In the former capacity, he built the Royal Mews, Pimlico, 1825; the pedestal for the Wellington Statue, Hyde Park, for which he received £801; Lord Nelson’s tomb, 1806-1810; and was also
employed at Somerset House, Kensington Palace, and the Tomb
House at St. George's, Windsor. He carved the mantelpieces at
Kensington Palace in 1808 for the apartments of the Princess of
Wales, these included a chimney piece of “statuary marble, with
circular reeded profiles, a moulded cornice, and a panelled freize,”
for which he received £100.
In 1830 he moved to Edinburgh, where he stayed for about six years
carving busts and monuments: the former included those of Scott,

Swanscombe
Henry Roberts, 1796.
Penshurst
Richard Allnutt, 1829.

WESTMACOTT, Richard, the elder. 1748-1808.
Father of Sir Richard and Henry Westmacott, and brother of George
Westmacott, the architect, the elder Richard was overshadowed by
two factors, his bankruptcy in 1803, and the far greater fame of his
son Sir Richard; indeed, writers frequently confuse the two, and
attribute to the son monuments erected by the father before even
Sir Richard was born. The elder Westmacott produced a very large
number of monuments. I have a list of over a hundred by him.
His finest work is the group at Sherbourne, Glos., which com-
memorates James Dutton (1791) with a life-sized figure of Life Eternal
overcoming and trampling on Death, which is represented by a
realistically macabre skeleton.
Westmacott also carved mantelpieces and was a mason-builder.
As the former, he carved a mantelpiece at Warwick Castle, and as
the latter, he was responsible for a considerable amount of building
at Kensington Palace, and Kensington Gardens.

Chatham
Elizabeth Lady Fagg, 1785.

WESTMACOTT, Sir Richard. 1776-1866. D.N.B.
Bidborough (in Churchyard) Mary Countess of Darnley, 1803.
Sheldwich
Mary Hill, 1805.
Braestad
John Turton, 1806.
Sandwich (St. Mary)
Admiral Rainer, 1808.
Braestad
Mary Turton, 1810.
Crayford
Mrs. Cotterell, 1814; Sir Steven Cotterell, 1818.
Chilham
Sir Thomas Mantell, 1831, with a alto-relievo of his widow
mourning by an urn.

WESTMACOTT, Richard, Jnr. 1799-1872. D.N.B.
Tunbridge Wells (Holy Trinity) Lt. Charles Newton, 1843.
Maidstone
Lt.-Col. William Havelock, 1848.
Canterbury Cathedral
Archbishop Howley, 1848.

WILLSON, Daniel. Fl. 1820-1835.
A London statuary of Fitzroy Square, his best work is a monument
with reliefs of sea shells and downturned torches to John Gurdon,
1820, at Assington, Suffolk.

Farnborough
Mary Woodham, 1824.

WILTON, J., R.A. 1722-1803. D.N.B.
Brenchley
Steven Hooker, 1788.

He was apprenticed in 1668 to Francis Devonshire, a haberdasher,
but a year or so later, he was turned over to William Matthews
“citizen and mason of London,” and became free in 1678.
His first recorded work is a relief of the Resurrection on the lych-gate
of St. Giles-in-the-Fields. It was carved in oak in 1687, and Woodman received £23 for it. He held office in the Masons’ Company, passing through all the grades from Steward (1682) to Master of the Company (1708). Woodman’s monuments are of the first quality, and though he is now utterly and entirely forgotten, he was one of the outstanding sculptors of the opening years of the eighteenth century.

His monumental masterpiece is the stately tomb of Lord and Lady Newhaven (1728) at Drayton Beauchamp, Bucks., with its reclining figure of Lord Newhaven in Peer’s robes, while at his feet sits his mourning wife. This monument in its isolated Church, is one of the most important of its period in England, and had it been abroad, would be visited by artists and public alike. Here in Britain, it is unknown and unseen, and the name of its sculptor has passed into oblivion.

Woodman put the finishing touches to the lovely monument by William Stanton, to the fourth Lord Leicester, at Penshurst, and he was also employed by that Earl’s widow on various works at the London house she moved to when her son succeeded to the title and Penshurst.

Woodman, towards the end of his life, was assisted by his son, who was also called William, and who, after his father’s death, carried on the business in Queen Street and carved the noble figure of Daniel Dodson, 1741, at Cheshunt, Herts.

Maidstone Elizabeth eminent, 1715.

WYATT, R. J. 1795-1850. D.N.B.

Meopham Mrs. Bayley, 1838, a fine work.

YATES, John, of Maidstone. Fl. 1800-1840.

Builder and mason. As the former he was employed by Lord Romney at The Mote.

High Halden John Swan, 1837.