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SUFFOLK CHURCH MONUMENTS

A Preliminary Survey

By THE REV. C. L. S. LINNELL, M.A.

At the time Mr. Stanley Wearing and I were collecting material for our book on *Norfolk Church Monuments* (1952) it was our original intention to attempt a much bigger work dealing with post-reformation sculpture in East Anglia. But while we were able to include a few Suffolk examples printing costs made it imperative for us to limit ourselves to one county; though it was possible for me a year later to deal at some extent with the Isle of Ely in a publication on *Ely Cathedral Monuments* (1953) prepared for the Friends of Ely Cathedral.

Much of what follows here was collected by Mr. Wearing and myself, especially that which concerns the work of the Norwich sculptors of the eighteenth century, examples of which, as one would expect, are also to be found in Suffolk. Also since the publication of our book the appearance of Mr. Rupert Gunnis' *Dictionary of British Sculptors 1660-1851* has made the study of post-reformation sculpture easier for students of the subject in all parts of the country. A Dictionary which is so complete that, speaking for myself, I have rarely come across a signature in Suffolk, or anywhere else, which has not been noted by him. For this reason many of the sculptors and their works given in the List which follows this article have already been listed for the period 1660-1851.

But in my List I have included a number of earlier signatures and attributions, the latter only where there is very good documentary or other evidence available. Tempting though it is, the attribution of a monument to a particular sculptor solely on the grounds of its similarity to other examples of his work is inadvisable; and it must also be remembered that where documentary evidence is lacking, as is so often the case, the date of the death of the person commemorated is the only, though not always very trustworthy, guide to the date of the monument itself.

In compiling the List I have kept together the works of one particular sculptor, or group of local sculptors, in the period to which they belong but maintained as far as possible a chronological order. It does not claim to be exhaustive but thanks to Mr. Gunnis' *Dictionary*, and to the help that I have received from Mr. Stanley Wearing, Mr. Edmund Esdaile and Mr. Norman Scarfe I think it is the most complete yet published for the *signed* memorials in the county of Suffolk. To Mr. Edmund Esdaile I am particularly

indebted for much information and for having taken great trouble in reading through my typescript. I am indeed grateful for his many valuable suggestions and corrections.

I emphasise the sub-title: *A Preliminary Survey*. While a detailed account of the funeral monuments of any county is much to be desired, for historical information about the persons commemorated and as aesthetic evidence of the genius and skill of English sculptors of local, national and international renown, it would be impossible in an article of this sort to deal with more than a small proportion. Places with outstanding collections of monuments require particular and detailed surveys all to themselves like any cathedral church. Kedington in particular demands such treatment and for that reason I have omitted the collection there as being too detailed and particular a problem for a preliminary survey of this sort. I have made frequent reference to the collections at Framlingham, Hawstead, Redgrave and Helmingham as they provide examples of monumental art from the sixteenth to the nineteenth century, but here again each place merits a detailed survey and the same might be said of the collections at St. Mary's, Bury, Lowestoft, Rushbrooke, Stoke-by-Nayland and at many other places; and though it is outside the period covered by this article it is perhaps appropriate to mention in this connection such important collections of mediaeval monuments in Suffolk as at Wingfield and St. Stephen's Chapel, Bures.

But apart from collections such as these the reader will find what may appear to be many bad omissions of individual memorials of outstanding merit like that to Edward Lewkenor at Denham near Bury and the stupendous monument at Little Thurlow for Sir Stephen Soame; but it has been my aim to confine myself almost entirely to signed memorials and to those which have been attributed to some particular sculptor.

Much remains to be done, for it is only recently, after a century and more of neglect, that post-reformation sculpture has begun to receive the attention it deserves. A detailed survey on a county basis has hardly been attempted and I hope that there will be other students of the subject with a far greater knowledge of the local history of Suffolk who will be encouraged to amend and amplify what I have said with regard to individual memorials, the sculptors and the persons commemorated for particular churches and for the county at large.

My thanks are also due to Mr. Bantick, Commercial Studios, Ipswich, for his work in taking the many excellent photographs, to Mr. Leslie Dow for much help in getting the article ready for the press and to the Suffolk Institute of Archaeology for giving me the opportunity of publishing this material and for allowing me to occupy so large a place in their *Proceedings*.

Any study of post-reformation sculpture in Suffolk must begin with FRAMLINGHAM for there, in the tombs of the Howards, the English monumental art of the sixteenth and early seventeenth centuries appears at its very best; and with the tomb of Henry Fitzroy, Duke of Richmond (1536),¹ can be traced its emergence from the sculpture of the middle ages. This tomb in particular is both mediaeval and renaissance, for while the design itself is Italianate with the sides and ends divided into twelve divisions by fluted pilasters, the high-relief carvings on the upper panels representing twelve scenes from Genesis are essentially mediaeval; especially those depicting the Creation of Eve, the Fall, the Ark and the Intoxication of Noah, which are executed with a naïveté similar to that of the carving on many a fifteenth century bench end.

The same Italianate style can be seen on the tomb alongside that to Henry Fitzroy, in the north-east corner of the north choir aisle, with effigies of Mary Fitzalan and Margaret Audley, two of the three wives of the fourth Duke of Norfolk beheaded as a traitor in 1572. This tomb is again divided into panels by fluted columns with Corinthian capitals and again with high-relief sculpture round the top, though in this case without a trace of mediaevalism.

But the Italianate style in all its richness, though perhaps with a more regulated classicism, is represented on the magnificent tomb south of the high altar for Thomas Howard, third Duke of Norfolk (1554), with its beautifully chiselled effigies and fourteen figures, representing the Apostles together with Aaron and Simeon, set in niches with shell canopies round the sides.

These three monuments bear identical mason's marks and they are so similar in style that they suggest the work of one hand. But the present state of knowledge about the sculptors of the sixteenth century is too slight for any attribution to be possible, though it is tempting to compare the Italianate style of Bishop West's Chapel at Ely Cathedral with this work at Framlingham.²

But here more than elsewhere perhaps the date of the person commemorated is an even less trustworthy guide to the dates of the monuments themselves. It was not until 1615 that the Earl of Northampton erected the monument to his father the Earl of Surrey

¹ Fitzroy was the natural son of Henry VIII by Elizabeth Blount. He and his wife, Mary Howard daughter of the third Duke of Norfolk and sister of Fitzroy's friend the Earl of Surrey, were buried in Thetford Priory Church. After the dissolution their tomb was destroyed but their bodies were brought to Framlingham where this new tomb, without effigies, was erected to their memory. (See Note 4).

² It is perhaps interesting to note that on the effigy of the Duke the collar is marked with the inscription *Gratia Dei Sum quod Sum* (I. Cor. xv.10) and the letters are executed in almost the same way as on the identical inscription often repeated in Bishop West's Chapel.

who was executed in 1547, a marvellous piece of painted alabaster work which Mrs. Esdaile considered as 'almost certainly' by William Cure II. It is possible that Northampton may have been responsible for these other Howard memorials but in the absence of any reliable evidence and because of the early Italianate style, it is unsafe to attribute them to the Cure family who are represented in Suffolk by this monument at Framlingham and the tomb of Sir William Cordell (1581) at LONG MELFORD which, in the opinion of Mrs. Esdaile, is the work of Cornelius Cure, Master Mason to the Crown, and father of William Cure II.³

If the Earl of Surrey's tomb at Framlingham is by William Cure II it is certainly one of the most splendid of all his known works with beautiful effigies of the Earl, the warrior, courtier and poet; his wife Frances de Vere; and, kneeling at either end of the tomb, his sons Thomas, fourth Duke of Norfolk, and the Earl of Northampton; and his daughters, the Countess of Westmorland, Lady Berkeley and Lady Scrope of Bolton.⁴

William Cure II's contemporary Maximilian Colt, appointed by James I to the new office of Master Carver to the Crown, is, in the opinion of Mrs. Esdaile,⁵ represented in Suffolk by the fine memorial at ELSWELL to Sir Robert Gardiner (1619). The medallion portrait of the traveller John Eldred (1632)⁶ at GREAT SAXHAM was also attributed to him by the late Mrs. Esdaile though for myself I have never been very happy about this attribution. If it is by him then it must be unique, for we know nothing of Colt's work in this idiom and design.

Contemporary with the Cures and Colt is the Christmas family who, it is believed, emanated from Colchester.⁷ The pièce de résistance of 'that excellent workman'—as Vertue called him—'Master Gerard Christmas' is undoubtedly the monument to Archbishop Abbott (1633) at Holy Trinity, Guildford, completed

³ Esdaile, *English Church Monuments*, (Batsford, 1946) p. 106.

⁴ The inscription on this monument referring to Surrey as the son of the *second* and the father of the *third* Duke is a little confusing until one remembers that after the first Duke fell at Bosworth Field the dukedom was regarded as vacant until revived for the victor of Flodden (Surrey's grandfather) who was the first Duke of the Tudor creation. (See *Proc. Suff. Inst. Arch.*, III (1863), p. 350; Green, *History of Framlingham and Saxtead*, (1834), 131). Green makes it clear that the chancel was reconstructed for the accommodation of Fitzroy c. 1554.

⁵ Esdaile, *op. cit.*, 51, illus. pl. 78.

⁶ John Eldred is also commemorated by a brass (see *Monumental Brass Society Transactions*, VIII, 56-60. *Portfolio*, v, 44) on the floor beneath his monument. It is set into the top of a table tomb now inserted into the pavement. As sculptors like Stone, Edward Marshall and Epiphanius Evesham are known to have made brases it is likely that both the monument and the brass to John Eldred are by the same hand.

⁷ Mr. Edmund Esdaile warns me about being too certain that the Christmas family were connected with Colchester though there was a family of that name there early in the 17th century (Harl. Soc., *Visitation of Essex*, 71, 167, 236, 534). But the name also occurs in London and in Surrey (Harl. Soc., *Visitation of London*, 162).

by his sons,⁸ but to my mind his best effigy among all the known examples of his work is that to Elizabeth Drury (1613) at HAWSTEAD.★ This little girl has been immortalised not only in marble but in verse, being the subject of Dr. Donne's *Anatomie of the Worlde* and *The Progresse of the Soule* which he wrote for the benefit of the grief-stricken parents, Sir Robert and Lady Drury, on the first and second anniversaries of her death.

Gerard Christmas is also represented in Suffolk by the monument to Sir Robert Crane at CHILTON.⁹ His two sons John and Matthias, who were also wood carvers and employed on the decoration of Charles I's great ship 'The Sovereign of the Seas', sign monuments to Sir Robert Leman (1637) at ST. STEPHEN'S, IPSWICH¹⁰ and at AMPTON for Henry Calthorpe (1640).★ They usually sign their full names *Johannes & Matthias Christmas Fratres Fecerunt* and their work at Ampton is most typical of their style, though to my mind it is excelled by their monument at East Barsham, Norfolk, for Lady Calthorpe (1639) whose shrouded figure rises upwards from the grave with such vigour and movement that one feels almost compelled to hasten to the roof of the church to applaud her arrival.

Contemporary with the Christmas family is Francis Grigs who signs the monument at FRAMLINGHAM for Sir Robert Hitcham (1636). But, apart from his signature here and on other monuments, in particular the Darcy and Hawkins memorials at St. Osyth and at Braintree, Essex,¹¹ nothing is known of him.

The Suffolk examples of the work of Nicholas Stone and his sons are a subject in themselves and information about them is more accessible through his Note and Account Books, published by the Walpole Society.¹²

The earliest known example in Suffolk of the work of Nicholas Stone is the monument at HAWSTEAD for Sir Robert Drury (1619)¹³ facing Gerard Christmas' monument mentioned above to his daughter Elizabeth on the opposite side of the chancel. There is a neat sarcophagus, no effigy, but at the top, in the place where one would expect to find an achievement, is a bust of Sir Robert's father, Sir William Drury.

During the sixteen twenties Nicholas Stone was engaged with a number of monuments for the Bacon family at REDGRAVE. In 1620 he collaborated with Bernard Jannssen with the monument

★—indicates that an illustration of the monument will be found among the plates following page 24.

⁸ *M. B. S. Transactions*, vii, 52.

⁹ *ibid.*

¹⁰ Esdaile, *op. cit.*, illus. pl. 63.

¹¹ Esdaile, *English Monumental Sculpture Since the Renaissance*, (S.P.C.K., 1927), 136.

¹² W. L. Spiers, *Walpole Society Publ.*, 1919.

¹³ Spiers, *loc. cit.*, 45, illus. pl. VIII.

for Sir Nicholas and Lady Bacon now standing at the east end of the north aisle.¹⁴ Jannssen was responsible for the table tomb, where the inscription panels on the sides are surrounded by beautifully carved scroll work, and Nicholas Stone for the effigies, that of Lady Bacon in particular being the most effective and very reminiscent of, though surpassed by, his exquisitely beautiful effigy of Mrs. Elizabeth Coke at Bramfield. The whole is a most handsome monument in black and white marble.

Bernard Jannssen who collaborated with Nicholas Stone in the monument at Redgrave must be distinguished from Jan Jansen 'stone cutter of St. Martins-in-the-Fields' whose only known work is the very graceful and well proportioned monument at STOWLANGTOFT★ for Paul D'Ewes and his two wives, Sissilia and Elizabeth, for which he was paid 'in the church porch at Stowlangtoft' only £16. 10. 0d. in 1624.¹⁵

In the following year (1621) Nicholas Stone executed the very pleasing mural tablet at REDGRAVE, with curved pediment and oval inscription panel bordered with foliage, for Lady Gawdy,¹⁶ second daughter of Sir Nicholas Bacon, now on the south wall of the chancel just outside the communion rails. Beneath this on the floor in front of the rails and let in to what was quite obviously intended to be the top of a table tomb, is a splendid example of what might very well be a Nicholas Stone brass to the memory of 'the weaker sexes strongest precedent'¹⁷ Mrs. Anne Butts mother of Lady Bacon whose effigy is on the table tomb in the north aisle. But whether this memorial is Stone's work or not it is without doubt one of the most perfect of post-reformation brasses anywhere in England with the features, brocaded gown, and lettering, on the inscription panel and on the ribbon inscription round the edge, most beautifully engraved.

In 1626 Nicholas Stone made a simple tablet for Lady Philippa Bacon,¹⁸ one of the best of what are otherwise a series of rather featureless though well lettered memorials, some of them too late

¹⁴ Spiers, *loc. cit.*, 52, illus. pl. XIII.

¹⁵ Esdaile, *English Church Monuments*, 84.

¹⁶ Spiers, *loc. cit.*, 53, illus. pl. XIV.

¹⁷ The weaker sexes strongest precedent
Lyes here belowe seaven fayer yeares she spent
In wedlock sage and since that merry age
Sixty one yeares she lived a widdowe sage
Humble as great as full of grace as elde
A second Anna had she but beheld
Christ in his flesh whom now she glorious sees
Below that first in time not in degrees.

(The brass is illustrated as the frontispiece to Farrer's *Monumental Brasses of Suffolk*, Norwich, 1903.

¹⁸ Spiers, *loc. cit.*

to be his, at the west end of the north aisle which appears to have been a Bacon chapel.★ On the north wall of the north aisle, and near the table tomb above mentioned, is a simple mural tablet to Robert Bacon (1652) which may possibly be by John Stone who by that time was carrying on what was left of his father's business with his only surviving brother Henry. It is a well designed tablet and not dissimilar from those which John Stone erected at Belstead a few years later in 1656.

On the north wall of the chancel is a very fine mural monument, reminiscent of the style of Edward Marshall though there is not the slightest evidence beyond this similarity to warrant such an attribution, which was erected by Sir Edmund Bacon in 1660 to commemorate eight of his children, Susan, Robert, Nicholas, two Edmunds, Elizabeth, Katherine and Jemimah, and the inscription refers to its position near 'that tombe to Mrs. Anne Butts.' But Mrs. Butts' brass is now far away on the other side of the chancel and it is a great pity that all these memorials to the Bacons appear to have been moved from their original positions and scattered about the church in no sort of order. The dates 1731 and 1733 on the steps at the east end of the table tomb in the north aisle (steps which have been made from old headstones out of the churchyard!) suggest that it was moved into its present position at that time and away from the Bacon chapel at the other end of the aisle.

As well as making the monuments mentioned above Nicholas Stone, as his Account Book shows, was responsible for the alterations made in Redgrave church necessary at the time the chapel was furnished. He was therefore responsible for the black and white marble paving at the west end of the north aisle, near the font now moved away from its proper position in the central alley, with a black marble cross flery on a raised white marble slab in the centre—presumably marking the entrance to the Bacon vault—with the word **ELEVATVR** cut on the side. Together with this paving Stone must have been responsible for the white marble niches with black marble keystones and sills, in the north and west walls just beneath the row of rather featureless tablets mentioned above.

For the years 1628-30 Nicholas Stone is represented by tablets at **LEATHERINGHAM** for the son and brother of Sir Robert Naunton which appear to have been part of larger memorials only fragments of which remain.¹⁹ In 1630 he made the monument at **WICKHAMBROOK** for Capt. Heigham²⁰ and in 1629 what is, to my mind, one of the most successful of all his mural monuments for William Whettell²¹ at **AMPTON**★ with a most effective bust showing Whettell in his enormous ruff and furred gown. This was erected by Whettell's son-in-law Henry Calthorpe whose monument by J. & N. Christmas is alongside it on the north wall of the chancel.

¹⁹⁻²¹ See page 8.

In 1634 Nicholas Stone erected the monument at BRAMFIELD★ to Arthur Coke,²² third son of Lord Chief Justice Coke for whom Stone made the monument at Tittleshall, Norfolk, in the same year. As a whole the monument is perhaps a little unsatisfying with the figure of Arthur Coke set within its niche in a somewhat harshly over-simplified black surround.²³ The table tomb beneath though with a well lettered inscription panel, is a little dull and featureless but the effigy on top of it of Mrs. Elizabeth Coke is, in my opinion, one of the most beautiful of all Stone's works.★ Described by Mr. Sachevrell Sitwell as one of the great treasures of English art and 'worthy of Bernini'²⁴ the exquisite chiselling of the features, the treatment of the draperies and the look of repose in the face of the little child in her arms, makes the effigy one of the most wonderful achievements of English sculpture.

In 1634 comes the fine monument at STOKE-BY-NAYLAND for Sir Francis Mannock.★ This is not mentioned in Stone's notebooks but, as Mr. Edmund Esdaile has said, the base of it is almost identical with the Knyvett monument at Stanwell, Middlesex, which is. The effigy is also, to quote Mrs. Esdaile, 'wholly in his manner'.²⁵ But as Stone's Notebooks are clearly incomplete, and other documentary evidence is lacking, the attribution of this memorial to him must remain not proven. If it is not by Nicholas Stone himself it seems extremely likely that it belongs to his school and is the work of craftsmen trained by him.

Here again, as at Redgrave, the brass to Lady Mannock (née

¹⁹ That to James Naunton, a little boy of '2 yeares and 2 monethes' who died in 1624, is the best preserved. It has the charming inscription:

Here lyes the Boy, whose infancie was such
As promis'd more than parents durst desire;
Yea frighten'd them by promising too much
For earth to harbour long; as reaching higher
At those perfections which he now enjoyes
With his best father; father of us all,
That own'd him from the cradle and now ioyes
In his assumption caelestiall.
Adieu God's darling. Goe possesse that Crown
That puts his GODfathers diadems down.

(Spiers, *loc. cit.*, 66. Stone's note is as follows, 'In 1628 I mad a tomb for the letell son of Ser Robartt Nanton Mer of the Cortt of Wardes for the which I had the som of 16*l.*')

²⁰ Spiers, *loc. cit.*, 59, illus. pl. XVII.

²¹ Spiers, *loc. cit.*, 56, illus. pl. XV.

²² Spiers, *loc. cit.*, 73, illus. pl. XXXI.

²³ Similar to the background of the Coke monument at Bramfield is the niche which Nicholas Stone provided at Oxnead, Norfolk, for his very beautiful bust of Lady Catherine Paston (1636).

²⁴ Esdaile, *English Church Monuments*, 21.

²⁵ *M. B. S. Transactions*, vii, 52.

Saunders) who died in 1632 suggests the work of Nicholas Stone.²⁶ Though not quite up to the standard of the Redgrave brass the figure, in Henrietta Maria costume, is beautifully engraved as is the well lettered and spaced inscription panel beneath.²⁷ The architectural ornaments of this particular memorial are cut in the stone and not part of the brass itself.

John Stone is represented by a mural monument, almost identical in design with some of his father's, to the nonagenarian Sir John Heigham (1650)²⁸ at BARROW ★ and by monuments at BELSTEAD,²⁹ one a simple hatchment shaped mural tablet above the blocked-up north door, for Tobias Blossé (1656) ★ and another though more ambitious memorial of the same date for Elizabeth Blossé with oval inscription panel, mantling and group of children beneath. ★ John Stone was also responsible for the somewhat elaborate wall tablet in the south aisle of HESSET church for Lionel and Ann Bacon (1653).³⁰

Though the Puritan Revolution well nigh ruined the business of many a monumental sculptor, for the reason that effigies in particular were regarded as idolatrous by the puritan extremist, it is a mistake to assume that monumental sculpture came to an end altogether; so redoubtable an apologist for the Cromwellian dictatorship as Thomas Hobbes defended monuments on the ground that they were 'a civil honouring of the person'.

²⁶ This inscription, which contains a play upon the name Dorothea (gift of God), is as follows:

Atrato hoc marmore velatur, et saepe ad invidiam dolentium, defletur humanitas Perillustris et elegantis DOROTHEAE SAUNDERS, Coniux fuit Nobilissimi viri Francisci Mannock baronetti quem prole beavit mascula, Francisq: Ioanne, et Guielmo, fructus desiderati flosculus; et ne sexus videretur oblita sui reliquit filiam in cunis Annam.

Lugent nec immerito talem Maritus Coniugem, filii talem Matrem, lugebit et olim filia, orbitatis conscia nec est qui non lugeat, novit qui datum, tamq: cito repetitum hoc DONUM DEI.

Debitum nãae solvens, exivit septimo die: Iul: Anno Incarnati Verbi MDCXXXII. Suac actatis 42. Coniugij 24.

which may perhaps be translated:

Covered beneath this black marble, and oftentimes to the sorrow of the bereaved, the body of the most illustrious and gracious lady Dorothea Saunders. She was the wife of the most noble man Francis Mannock, Baronet, whom she blessed with the male issue Francis, John and William, little buds of a much longed for issue, and lest her own sex should be forgotten she left to her husband, in the cradle, a daughter Anna. The husband and sons lament not undeservedly such a wife and such a mother, and the daughter, though at present unconscious of being an orphan, will one day mourn, nor is there any who having known her could not lament this Gift of God given and so quickly taken away. Paying the debt of nature she expired on the seventh day of July in the year of the Incarnation of the Word 1632, in the 42nd year of her age and in the 24th of her marriage.

²⁷ *M. B. S. Transactions*, vii, 52. Also Cotman, *Sepulchral Brasses of Suffolk*, p. 27, pl. XLV.

²⁸ Spiers, *loc. cit.*, 141, illus. pl. XLVII.

²⁹ Spiers, *loc. cit.*, 142, illus. pl. XLIX.

³⁰ Spiers, *loc. cit.*

About the time John Stone supplied the tablet at HESSET he was also required to provide 'five more heads' for the embellishment of the gardens at Oxnead, Norfolk, for his father's old client, the celebrated virtuoso Sir William Paston.

Monuments become rarer during the years 1640-1660 but many of them are notable examples of the sculptor's art. Anthony Ellis signs the handsome monument, with beautifully carved portrait busts, for Sir John and Lady Wentworth (1651) at SOMERLEYTON,★ and the monument to Thomas Playters (1659) at SOTTERLEY★ bears the signature of Edward Marshall though this is not quite so splendid an example of his work as that at Dickleburgh, Norfolk, for Dame Frances Playters erected in the same year.

During the first age of post-reformation sculpture—from Reformation to Restoration, *c.* 1540-1660—the works of the great masters inspired a number of local copyists and it is interesting to trace during this period the development of the wall tablet. The wall tablet was originally but a frame surrounding an inscription as in the very simple example at HELMINGHAM for Dame Catherine Tollemache (1620) and at DENNINGTON in 1621 for that very orthodox Anglican divine 'Reverend Fulke'³¹ who died in 1589. But as the seventeenth century proceeded the framing became more elaborate as at OUSDEN for Richard Moseley (1619), at HITCHAM for George Waldegrave (1636), at SIBTON for Johan Scrivener (1662), the very splendid memorial at HAWKEDON for Richard Everard (1678) and a well designed late seventeenth century cartouche though with a very worn and almost illegible inscription at UFFORD, very reminiscent of the style of Francis Bird, to mention only a few out of scores of examples.³² But perhaps one of the most

³¹ If deepest learning with a zealous love
Of heaven, and truth, could privileges prove
To keep backe Death, no hand had written here,
Lyes Reverend Fulke, til Christ in cloudes appeare.
His workes will showe him more Free from all error,
Romes foe, truth's champion and the Rhenish's terror.

In connection with this it is perhaps appropriate to mention that other simple wall tablet, moved in 1721 from the ruined chancel into the south aisle of ORFORD Church, to the Rev. Francis Mason—'a very remarkable man'—who is described as being above 110 years old at his death in 1621 and Rector of Orford for 80 years. There would seem to be a mistake here for though Mr. Mason was a very remarkable man, his theological writings earning him the title of *Vindex Ecclesiae Anglicanae*, he matriculated at Oriel College in 1583 and died in 1621 aged only 55 after a mere 21 years as Rector of Orford. (See page 54).

³² An interesting example of the changing designs of mural tablets in the first half of the 18th century is at INGHAM where the 17th century style tablet for Edward Leedes (1707), Master of the Bury School, is alongside the more regulated classicism of that for the Rev. Robert Lowe (1727) on the north wall of the chancel.

interesting instances of this type of memorial in Suffolk is the alabaster tablet at LITTLE SAXHAM for Lady Crofts (1642) which suggests the work of Henry Boughton (or Bowden).★ The tablet is surmounted by a curved and broken pediment supported by cherubs and in the centre a naked bust which is a very rare feature.

Many of the inscriptions themselves, during the sixteenth and early part of the seventeenth centuries, seem to have been designed to amuse the reader with a liberal smattering of puns or to puzzle him as much as possible with complicated alliterations.³³ Though as Mr. Edmund Esdaile reminds me, the seventeenth century in England as well as in Europe was a century of emblems; hence the conceits and the metaphysical literature of the time are reflected in monuments. But later in the century inscriptions tend to become more stereotyped, which suggests that there were a good many statuaries in those days (as indeed at the present day) who were forthcoming with 'a suitable form of words' for the assistance of their clients in the difficult task of choosing an epitaph.

The next great age of the monumental sculptor,³⁴ with which we enter upon the territory so well charted by Mr. Gunnis, is covered by the lives of three generations of Stanton's (c. 1650-1734). The finest work of Thomas Stanton at CULFORD is the black and white marble monument to Lady Bacon (1654) with her grandchildren and with her first husband Sir William Cornwallis lying at her feet. But apart from this I know of no other examples of their work in the county except that Le Neve³⁵ mentions as by Edward Stanton a memorial at BENTLEY for Tollemache Duke (1713). Bentley

³³ A curious example of this is on the monument on the south side of the chancel at EAST BERGHOLT for Edward Lambe (1617) 'a Bacheler well learned in Devyne and Comon Lawes. With his Councell he helped many: yett tooke fees scarce of any.' on the corbel brackets supporting the monument on either side is the inscription:

Edward	Lambe
Ever	Lived
Envied	Laudably
Evill	Lord
Endured	Lett
Extremities	Like
Even	Life
Earnestly	Learned
Expecting	Lede [Lewd?]
Eternall	Livers
Ease	Lament

³⁴ One of the many tantalising problems at this period is the very interesting monument for John Sheppard, the Rector of Wetheringsett, at DEBENHAM, with its beautiful bust set in a well-designed niche and supported by cherubs. The two urns on the table beneath being particularly reminiscent of Edward Stanton. The table itself with its neat and well lettered inscription panel is also well designed and the whole enclosed in a neat railing.

³⁵ *Monumenta Anglicana*, iv, 264.

Church has been extensively restored and rebuilt ³⁶ and there is no trace of any monument beyond the very fine ledger slab in the chancel which may possibly be that to which Le Neve refers. If this is the case, another good ledger next to it for another Tollemache Duke (1690) might possibly be by Edward's father William, whose uncle was Thomas Stanton.

Contemporary with William Stanton was Abraham Storey, a master mason under Sir Christopher Wren, whose best work as a monumental sculptor is the large monument to Lord and Lady Crofts (1678) in black and white marble at LITTLE SAXHAM. Lord Crofts, who was a gentleman of the bedchamber to Charles II, is in his peer's robes and just below him on a lower table the effigy of his wife where the skilful treatment of the draperies and of the hands is deserving of particular notice.³⁷

Contemporary with this, though in marked contrast to the English monumental sculpture of the period, is the monument to Sir Thomas Cullum (1675) at HAWSTEAD by the Italian Jacinthe de Coucy who was employed by Sir Thomas for the interior decorations at Hawstead Hall. His work as a monumental sculptor is a little clumsy alongside the works of Gerard Christmas and Nicholas Stone and opposite to the chaste memorial to Dudley Cullum (1720) by that very skilled craftsman R. Singleton of Bury. Sir Thomas Cullum's monument is a somewhat cumbersome affair in marble, painted stone and plaster and in a very florid continental style. The achievement on top with huge bulbous mantling is particularly heavy and the whole is covered with painted scroll work and foliage in gold which is especially elaborate on the sarcophagus and on the step beneath. On either side are two cartouches with heavily gilded frames.

The most splendid example in East Anglia of the work of Thomas Green of Camberwell is on the north side of the chancel at REDGRAVE for Lord Chief Justice Holt (1709) and it seems possible, though this must for the present remain not proven, that Green was also responsible for the memorial to the Jennens family at ACTON.³⁸ Contemporary with these is a very pleasing memorial by Francis Bird for Anthony Wingfield (1714) at STONHAM ASPAL.

³⁶ *East Anglian Notes and Queries*, vii, 221.

³⁷ Another fine monument of the late 17th century period, which has been very unjustly relegated to a dark corner of the tower of STOWLANGTOFT Church, is that for Sir Willoughby D'Ewes, only son of Sir Simonds D'Ewes (1685). It is an architectural memorial of the best type where the inscription panel is flanked by twisted columns rising to Corinthian capitals and a curved and broken pediment.

³⁸ There is a good deal of doubt about this suggested attribution. Mr. Edmund Esdaile suggests to me that it may be the work of Benjamin or Thomas Carter.

It is during this period that one meets one of the many and tantalising problems in the monumental sculpture of Suffolk in the two most remarkable Poley monuments at **BOXTED**. That of Lady Poley (1725) is the more interesting and in the words of Mrs. Esdaile 'is clearly London work' and 'perhaps the latest alabaster statue till the nineteenth century.' From the design of the monument itself it was evidently made to match the one next to it erected in *c.* 1680 for Sir John Poley who died in 1638 which Mrs. Esdaile suggested was the work of John Bushnell. But here again there is no evidence beyond the pose of the figure which recalls Bushnell's style but the setting conflicts with it, so that this attribution must again be one of those which must remain doubtful.

Then again at **WILBY** the mural tablet for **Thomas Green (1730)**,★ in which the portrait bust is set in a kind of baroque mirror⁸⁹ and supported by two cherubs, was attributed by Mrs. Esdaile to John Nost. If so then it must be an isolated example of his work in this particular vein, though it must be admitted that the carving on the front of the Green tablet tomb,★ beneath this memorial, with its winged cherubs and foliage and scroll work is a little reminiscent of Nost's work at Wanstead, Essex, and at Sherborne Abbey. But in any case this monument at Wilby is too late for John Nost the elder and though it might possibly be by his nephew John Nost the younger, who worked with his uncle until the latter's death in 1729, Mr. Gunnis reminds us that the younger Nost worked almost entirely in Dublin and there are no known works by him in this country.

It is about this time also that one begins to trace the existence of a local school of sculptors who not only copied the designs of the London men but began to develop ideas and designs of their own. Thomas Deeve of Bury signs two well proportioned box altar tombs in St. Gregory's churchyard at **SUDBURY**; T. Drew and W. Haynes, both of Bury, were responsible for well designed ledger slabs at **ICKWORTH**; T. Shippe of Yarmouth, who seems to have escaped Mr. Gunnis, signs two good wall tablets at **LOWESTOFT**; but most remarkable of all local works at this period is the very well designed monument at **COCKFIELD** for James Harvey (1723).★ This is really a splendid monument with double Corinthian columns on either side rising to a well proportioned entablature and pediment and in the centre a black marble sarcophagus with white inscription panel, on top of which stands an excellently carved portrait bust.

⁸⁹ Another contemporary and very similar example of this design where the cherubs support a 'mirror' on which the portraits are carved in relief, is the very attractive monument at Landewade, Cambs., to Sir John Cotton (1732) and his wife Elizabeth (1724), which, as Mr. Edmund Esdaile points out, is in the style of Thomas Adye.

Can the bust as well as the monument be the work of N. Royce of Bury whose signature is on the monument itself? For myself I feel the same doubts over this as over the monument at Narford, Norfolk. Can the most impressive bust of Sir Andrew Fountaine (1753) be by the unknown John Powley who signs the monument there? Mr. Gunnis suggests that the bust 'may not be the work of Powley' and 'seems to be based on Roubiliac's terra-cotta of Sir Andrew', but if both the bust and monument at Cockfield are the work of N. Royce, of whom nothing is known, it is clear that he was an architect and sculptor of no mean ability.

Together with these local Bury sculptors there are, as one would expect, examples in Suffolk of that Norwich school to which Mr. Wearing and myself were able to give much attention in our *Norfolk Church Monuments*. Robert Page, who was perhaps the most distinguished of them all, signs a table tomb to Henry Fauconberge (1713) just outside the door at the east end of the south aisle of BECCLES church.⁴⁰ At BUNGAY and at MENDHAM are early examples of the monumental style of Thomas Rawlins the Norwich architect and sculptor who signs a large number of memorials in Norfolk and Norwich from 1743 to 1781.⁴¹

The Singleton family practised in Norwich, Bury and Cambridge and their business eventually passed into the hands of Robert Page. Though Mr. Gunnis refers to 'Robert Singleton of Bury St. Edmunds and Norwich', I am inclined to think that there were two of them and that the R. Singleton who signs the monument at Hawstead above mentioned for Sir Dudley Cullum (1720) and the fine monument with statue for Col. Edmund Soame (1706) at West Dereham, Norfolk, is different from the R. Singleton who took up his freedom as a mason in Norwich in 1716 and signs several excellently well designed tablets in Norwich Cathedral and in many of the city churches.⁴²

Late in the seventeen twenties the Singletons took into partnership Charles Bottomley who signs together with R. Singleton of

⁴⁰ My authority for this signature is Mr. Edmund Esdaile who recorded it with much difficulty and then not with complete certainty some years ago, but now (August 1955) it has worn away entirely. It would appear that this is yet another instance where the death of the person commemorated gives little information about the date of the monument. Page did not take up his business as a mason in Norwich until 1733 as an apprentice to R. Singleton whose business he purchased in 1737. (*Norfolk Church Monuments*, 24).

⁴¹ *Norfolk Church Monuments*, 15, 25 & 30-31.

⁴² *Norfolk Church Monuments*, 21-22 & 28. In this connection Mr. Edmund Esdaile draws my attention to White of Worcester and White of Shrewsbury (*temp.* Queen Anne) who were one and the same person. It may well be, as Mr. Gunnis suggests, that the Singletons of Bury and Norwich are one and the same person working in both places. (Since writing the above Mr. Gunnis informs me that Thomas Singleton was the great nephew of Robert and nephew of John, and was taken into partnership by his uncle in 1738).

Norwich on tablets in the Cathedral and in St. Gregory's, Norwich. Bottomley also signs a ledger slab for Elizabeth Wenyve (1747) at BRETENHAM as well as other monuments in Cambridgeshire.⁴³ Thomas Singleton, who was the son of R. Singleton of Bury, signs two good monuments at Redenhall, Norfolk, another at Bluntisham, Hunts.; one at HERRINGER for Valentine Mumbree (1750) and one as far afield as Goudhurst in Kent.

Contemporary with the works of these Norwich men there are in Suffolk several examples of work by the most important London sculptors of the period. L. F. Roubiliac signs a tablet at FRAMLINGHAM for Mr. and Mrs. Kerridge (1747); LITTLE SAXHAM and HENGRAVE can show examples of the work of William and Benjamin Palmer; but most interesting of all at this period are the monuments at BRENT ELEIGH for Edward Colman (1743)★ by Thomas Dunn and at HOXNE for Thomas Maynard (1742)★ by Charles Stanley who during the latter part of his life was court sculptor to the Danish Royal Family. Thomas Dunn's work is chiefly architectural and he was extensively employed by Hawksmoor but the monument at Brent Eleigh is one of his most important works as a sculptor. By the middle of the eighteenth century the work of the sculptor had not yet become wholly divorced from that of the architectural builder and with the reclining effigy of Edward Colman in its elaborate but very well conceived architectural setting we have, in my opinion, one of the most valuable achievements of the builder-sculptor of the period.

At Hoxne it is a great pity that Stanley's fine statue of Thomas Maynard is partly obscured by the organ, but impressive though it is, its setting is a little unsatisfying with a vast urn standing on a rectangular pedestal of a rather feeble design though this is embellished with finely carved reliefs. Behind is an enormous pyramid of black marble. The statuary contrasts so much with its setting and, though there are examples of monuments where Stanley was responsible for the statuary and someone else for the setting,⁴⁴ it must be remembered that he was often bad at composition, particularly with some of his larger monuments as at Little Easton, Essex, where he was not very successful in correlating the parts to the whole.

⁴³ William Cole visited Newton, Cambs., in 1757 'to see the monument of my late worthy friend' John Stevenson. 'The monument was made by Bottomley a mason in Cambridge who was to have 30 guineas for it.' (Cole & Layer, *Inscriptions and Coats of Arms in Cambridgeshire*, ed: Palmer, 1932, p. 258). Bottomley also made an obelisk of freestone to stand on the hill between Shelford and Newton to the memory of Gregory Wale (1739). (*ibid.*, p. 147).

⁴⁴ In the following year (1743) Stanley collaborated with the architect John Sanderson in the monument for Humphrey Smith at Ely Cathedral. (*Ely Cathedral Monuments*, 26).

For the latter part of the eighteenth century the work of the London sculptors is well represented in Suffolk. Thomas Schemakers, the son of Peter whose most famous memorial is that to Shakespeare in Westminster Abbey and who is represented in East Anglia at Stow Bardolph, Norfolk, and at Ely Cathedral, signs a monument at BUNGAY for Thomas and Catherine Wilson.★ John Walsh, famous for his work as an interior decorator, signs memorials at WANGFORD and LITTLE THURLOW; Thomas Drawater, an unsuccessful building contractor, signs a tablet at St. HELEN'S, IPSWICH, the only recorded example of his monumental work; John Golden of Holborn has a monument at FINNINGHAM; and William Tyler, a foundation R.A., has two tablets, evidently duplicates though only one of them is signed, for Charles and Mary Long (1778) and Beeston Long (1785) at SAXMUNDHAM. At ASSINGTON the memorial for John Gurdon (1791) is signed 'Willson', possibly Danniell William Willson of Bath Place, New Road, London, the monument being erected by him (c. 1824-34) long after the death of the person commemorated.

Thomas Paty of Bristol, a member of a firm of Bristol sculptors (Paty & Son) who, as would be expected, is largely represented by monuments in the West Country, signs that to Thomas Bedingfield (1773) in St. MARY'S, BURY.

From the end of the eighteenth down to the middle of the nineteenth century the de Carle family, who, like the Singletons, practised at Bury and at Norwich, produced a large number of monuments both in Norfolk and Suffolk. John de Carle of Norwich, who was apprenticed to the great Norwich architect John Ivory and afterwards worked in partnership with him for a time,⁴⁵ has few monuments with his signature in Suffolk; but Robert de Carle of Bury has a large number in the immediate vicinity of that place, including a massive table tomb at DENSTON for the Robinson family (1822), and one of the earliest and largest of his works is the obelisk erected in 1803 in ICKWORTH Park for the Earl of Bristol, Bishop of Derry.

As Mr. Gunnis says, the de Carle families of Norwich and Bury are difficult to disentangle but it seems as if John de Carle of Norwich had a son, Benjamin, who continued the business there and signed monuments in Suffolk at MILDENHALL and at WORLINGHAM. Robert de Carle of Bury was either the brother of John or else the son

⁴⁵ Ivory advertised as a co-partner with John de Carle in the marble trade in 1776. In 1774 he advertised his relinquishment of his stone mason's business to John Blackburn of Norwich and his intention of 'carrying on only marble work, as Chimney Pieces, Monuments, Tombs, Grave Stones and every branch in the marble way.' (*Norfolk Church Monuments*, 26).

of Robert Brettingham de Carle ⁴⁶ and the grandson of Robert de Carle architect and mason of Bury. It is evident though that the two families had separate businesses at Bury and at Norwich and for myself I think the signature R. de Carle and Son on two monuments at Woodton and at Bedingham in Norfolk refer to the Bury firm.

By the end of the eighteenth century the divorce between the work of the architect and that of the sculptor was rapidly coming to pass. Soon after the beginning of the nineteenth century it was complete. Charles Regnart, who was a monumental mason and sculptor, signs a number of monuments in Suffolk and at this time also this county, as most others, can show examples of the great masters of the period.

At WORLINGHAM is perhaps an early example of the work of Sir Francis Chantrey in the monument to Robert Sparrow (1805).⁴⁷ Flaxman has a monument at TATTINGSTONE; at HELMINGHAM★ and at SAXMUNDHAM are good monuments by Nollekens. That at HELMINGHAM for Lionel Robert Tollemache, erected in 1810, is a very good example of Nollekens' military style with cannon and martial trophies. Lionel Tollemache 'an Ensign of the First Regt. of Foot Guards . . . died aged 18 at the seige of Valenciennes, in July 1793 by the bursting of a bomb, thrown from the garrison . . . the only British officer killed on that occasion.' The bursting bomb is represented with great effect at the bottom right hand corner of the monument. As one would expect, military memorials become common during the period of the Napoleonic Wars and another good example is the cenotaph at MARLESFORD by James Cundy of Pimlico for Lemuel Shuldham (1815)★ who perished at Waterloo.⁴⁸

Suffolk has two monuments under the signature of John Bacon, R.A. and in this county as elsewhere are numerous examples of the prolific output of his son John Bacon, Jun., a typical example of

⁴⁶ It is possible that Robert de Carle, bricklayer of Norwich, may have settled his son John as apprentice to Ivory and may have moved to Bury where he became the architect and mason who was the father of Robert Brettingham de Carle, naming his son after the Norwich architect, Matthew Brettingham, under whom he had worked in the building of Holkham Hall. (Mr. Gunnis informs me that John de Carle had three sons, all statuary; James (1775-1828); William, d. 1822; and Benjamin, d. 1864).

⁴⁷ Chantrey was the son of a carpenter at Norton near Sheffield where he was apprenticed to a carver and gilder, and, as might be expected, his earliest work is in Sheffield Cathedral (then the parish church) for the Rev. J. Wilkinson (1805). Though this monument at Worlington is of the same date it probably represents yet another instance where the monument itself was not erected until long after the death of the person commemorated.

⁴⁸ Lemuel Shuldham was illustrious in birth as well as in death for the accoucheur who assisted at his arrival, which was somewhat precipitate, was none other than the physician turned poet and priest—The Rev. George Crabbe. (Rene Huchon, *Life of Crabbe*).

which is the monument at HAWSTEAD for the Viscountess Carleton (1810). At HAWSTEAD also are good examples of the partnership between John Bacon, Jun. and Samuel Manning, Sen., in particular the monuments to Philip Metcalfe (1818) and to Christopher Metcalfe (1820) which bears the signature 'J. Bacon invt. S. Manning Ft.'

For the rest of the nineteenth century Suffolk Church Monuments, like those of every other county, provide a galaxy of signatures, famous and unknown. But nearly all of them represent works which show a great falling off in the standard of English monumental art which is only beginning to revive again in our own time.⁴⁹ Dull and uninspired marble slabs on a black surround like the mourning cards of our grandparents begin to clutter the walls of countless churches and ponderous memorials of pink and polished granite begin to invade the churchyards which show a regrettable tendency to follow the standard of taste of the Highgate Cemetery with (to quote Mr. Betjeman) its

. . . carrara-covered earth
For Londoners to fill.

For the first part of the nineteenth century the best works, as one would expect, bear the signatures of men like E. H. Bayly, R.A., H. Rouw, the Westmacotts, Sievier and William Behnes and John Gibson, R.A. who executed in Rome in 1833 the very fine statue of Dudley North at LITTLE GLEMHAM. J. Stothard, the friend of Constable, whose signed work is usually good and not particularly frequent, signs tablets at EAST BERGHOLT, one of them for Maria Constable; and Luigi Pampaloni signs the monument at BENACRE with a high-relief angel bearing Mrs. Gooch and her child towards the heavenly places, an angel which bears a remarkable similarity to the angels of those other Florentine sculptors, Pietro and Niccolò Bazzanti, which commemorate members of the Jodrell family at Glandford, Norfolk, and at Lewknor, Oxfordshire, and on monuments under their signature in other places. But everywhere the classical tradition was giving way to an uninspired gothic like that of C. Randall's tablet at DENSTON for Robert Robinson (1822) and the monument at WORLINGTON for the Rev. W. Cooper (1835) by Humphrey Hopper.

⁴⁹ The memorials for World War II are as in rule infinitely better than those for World War I, in Suffolk as in Norfolk and in most other places. But it is to be hoped that the increased care that is put into the design of monuments and the searching scrutiny and legal process that must be gone through before any monument can be erected in a church will not result in a standardization of taste.

For the nineteenth century also, Suffolk has many examples of the works of local monumental masons, most of them working from the market towns, who supplied many memorials, most of them rather uninspired copies of the designs of the London sculptors of the period. Of these Branch of Halesworth signs a very crude monument at SOUTHWOLD for Bennett Hamilton (1804) which suggests that he was not at all happy with the mural tablet but may well have been responsible for many of those beautifully designed headstones in many at East Suffolk churchyard. R. Balls of Halesworth⁵⁰ signs a memorial at WALPOLE but of all these local men the most competent was one of the latest; Thomas Thurlow of Saxmundham who kept the classical and eighteenth century tradition going far into the reign of Queen Victoria.⁵¹ He signs a number of memorials in East Suffolk, the most noteworthy being that to Samuel Clouting (1852) at KELSEALE★ and the very good portrait bust of George Crabbe (1847) at ALDEBURGH. But he went gothic in the end as witness the reredos in SAXMUNDHAM church which in these days is wisely covered up.

⁵⁰ Balls seem to have been a member of a family of monumental masons who practised at Halesworth and at Lowestoft. He is buried on the north side of Yoxford churchyard where there is a headstone to his memory.

⁵¹ Thurlow died in 1899 and was buried in Saxmundham churchyard under a box tomb to the south-west of the church tower.

LIST OF SCULPTORS AND THEIR WORKS

<i>Sculptor</i>	<i>Place</i>	<i>Person Commemorated</i>	<i>Died</i>	<i>Erected</i>
? Cornelius Cure	Long Melford	Sir William Cordell	1581	
? William Cure II	Framlingham	Earl of Surrey	1547	1615
Maximilian Colt	Elmswell	Sir Robert Gardiner	1619	
? Maximilian Colt	Great Saxham	John Eldred	1632	
Gerard Christmas	{ Hawstead Chilton	Elizabeth Drury★	1610	1613
		Sir Robert Crane	1642	
John & Matthias Christmas	{ Ipswich, St. Steph. Ampton	Sir Robert Leman	1637	
		Henry Calthorpe★	1640	
Francis Grigs	Framlingham	Sir Robert Hitcham	1636	
Nicholas Stone	Hawstead	Sir Robert Drury	1619	
Nicholas Stone & Bernard Jannssen	Redgrave	Sir Nicholas & Lady Bacon	1620	
		Lady Gawdy (<i>née</i> Bacon)	1621	
Nicholas Stone	Redgrave	Lady Bacon	1626	
	Redgrave	Bacon Chapel★	c. 1620-30	
	Letheringham	Son of Sir Robt. Naunton	1628	
	Ampton	William Whettell★	1629	
		Brother of Sir Robt. Naunton	1630	
	Wickhambrook	Capt. Heigham	1630	
	Bramfield	Arthur & Elizabeth Coke★	1627-9	1634
? Nicholas Stone	Stoke-by-Nayland	Sir Francis Mannock★	1634	
Jan Jansen	Stowlangtoft	Paul D'Ewes★	1624	
John Stone	Barrow	Sir John Heigham★	1626	1650
? John Stone	Redgrave	Robert Bacon	1652	
John Stone	{ Hessel Belstead Belstead	Lionel & Ann Bacon	1653	
		Tobias Blossie★	1630	1656
		Elizabeth Blossie★	1653	1656
? Henry Boughton (or Bowden)	Little Saxham	Lady Crofts★	1642	
Anthony Ellis	Somerleyton	Sir John & Lady Wentworth★	1651	
Thomas Stanton	Culford	Jane Bacon	1654	
Edward Marshall	Sotterley	Thomas Playters★	1658	
Jacinthe de Coucy	Hawstead	Sir Thomas Cullum	1675	
Abraham Storey	Little Saxham	Lord & Lady Crofts	1678	
Thomas Green of Camberwell	Redgrave	Lord Chief Justice Holt	1709	

?—suggested attribution.

★—indicates that an illustration of the monument will be found among the plates following page 24.

? Thomas Green of Camberwell	Acton	Robert Jennens	1726
Edward Stanton	Bentley	Tollemache Duke (ledger)	1713
F. Bird	Stonham Aspal	Anthony Wingfield	1714
William Holland ⁵²	Little Glemham	Mrs. North	1716
William Palmer	Little Saxham	Mrs. Ann Crofts	1727
? John Nost	Wilby	Thomas Green and family★	1730
Thomas Deeve (Bury)	Sudbury, St. Gregory	Box tombs	1705 & 1715
R. Page (Norwich)	Beccles	Table tomb for Henry Fauconberge	1713
T. Drew (Bury)	Ickworth	Countess of Bristol (ledger)	1714
R. Singleton (Bury & Norwich)	Hawstead	Sir Dudley Cullum	1720
N. Royce (Bury) ⁵³	Cockfield	James Harvey★	1723
W. Haynes (Bury)	Ickworth	Hon. Barbara Hervey (ledger)	1729
T. Shippe (Yarmouth)	{ Lowestoft Lowestoft	Vice-Admiral Mighells Capt. Thomas Arnold	1735 1737
C. Bottomley (Bury & Cambridge).	Brettenham	Elizabeth Wenyewe (ledger)	1747
T. Rawlins (Norwich)	{ Bungay, St. Mary Mendham Bungay, St. Mary Bungay, St. Mary	Peregrine Browne William Rant Edward Cooper Henry Williams	1743 1754 1764 1773
W. Lane (Norwich)	Bungay, St. Mary	Peregrey Browne	1767
T. Singleton (Bury)	Horringer	Valentine Mumbee	1750
Benjamin Palmer	Hengrave	Sir Thomas Gage	1742
Charles Stanley	Hoxne	Thomas Maynard★	1742
Thomas Dunn	Brent Eleigh	Edward Colman★	1743
L. F. Roubiliac	Framlingham	Mr. & Mrs. Kerridge	1747

⁵² I am indebted to Mr. Gunnis for drawing my attention to the fact that in the archives of the Earl of Guildford is the account book of Dudley North who notes '1716. Feb. 8. Pd. Mr. Holland, stone-cutter, in full for marble monument for Mrs. North £59. 2. 6.' The monument being that at Little Glemham for Dudley North's wife Catherine, daughter of Elihu Yale. William Holland was Master of the Masom's Company in 1717 (see H. M. Colvin, *Biographical Dictionary of British Architects*, Appendix p. 754). Mr. Gunnis notes that 'this is the first work of his that I have been able to track down though I had good reason to think he was a statuary of considerable repute.'

⁵³ Mr. Gunnis informs me that Nathaniel Royce died on 27 January 1769. Concerning the monument at Narford, Norfolk, which I compare with Royce's work at Cockfield (p. 13), Mr. M. I. Webb's article on Roubiliac's busts at Wilton House (*Country Life*, 19 April 1956) makes it clear that the bust at Narford is a duplicate of the one at Wilton.

T. Scheemakers ⁵⁴	Bungay, Holy Trin.	Thomas & Catherine Wilson★	?
J. Walsh	{ Wangford Little Thurlow	Sir John Rous Stephen Soame	1771 1771
J. Paty (Bristol)	Bury, St. Mary	Thomas Bedingfield	1773
J. Drawater	Ipswich, St. Helen	Richard Canning	1775
J. Golden	Finningham	John Williamson	1781
W. Tyler, R.A.	{ Saxmundham Saxmundham	Charles & Mary Long Beeston Long	1778 1785
Willson (D.W. ?)	Assington	John Gurdon	1791
C. Regnard	{ Hadleigh Aldeburgh Higham St. Mary Mendlesham	Sarah Johnson William Sparkes Robert Hoy Richard Chilton	1795 1797 1811 1816
Sir Francis Chantrey	{ Worlingham Hoxne	Robert Sparrow Sir Thomas Haselrige	1805 1818
J. Nollekens, R.A.	{ Helmingham Helmingham Saxmundham	Countess of Dysart★ Lionel Robert Tollemache Charles Long	1804 1810 1812
J. Flaxman, R.A.	Tattingstone	Admiral Frankland	1814
J. Bacon, R.A.	{ Hawstead Finningham	Lucy Metcalfe Sir John Fenn	1793 1797
J. Bacon, Jun.	{ Sudbury, St. Gregory Edwardstone Hawstead Nowton Stoke-by-Nayland Edwardstone Worlingworth Assington Stoke-by-Nayland Mildenhall Mildenhall	John Newman Thomas Dawson Viscountess Carleton Elizabeth Oakes Admiral Sir William Rowley William Sheppard Duchess of Chandos Rev. P. Gurdon Francis Fortescue Elizabeth Swale John Swale	1803 1808 1810 1811 1813 1815 1816 1817 1818 1818 1821
J. Bacon, Jun. & S. Manning, Sen.	{ Hawstead Hawstead Hawstead	Philip Metcalfe Christopher Metcalfe Frances Metcalfe	1818 1820 1830
S. Manning, Jun.	Hawstead	Ellen Metcalfe	1858
W. Storey	Woodbridge	John Croft	1805
J. Seeward	Cavendish	Shadrach Brise	1810

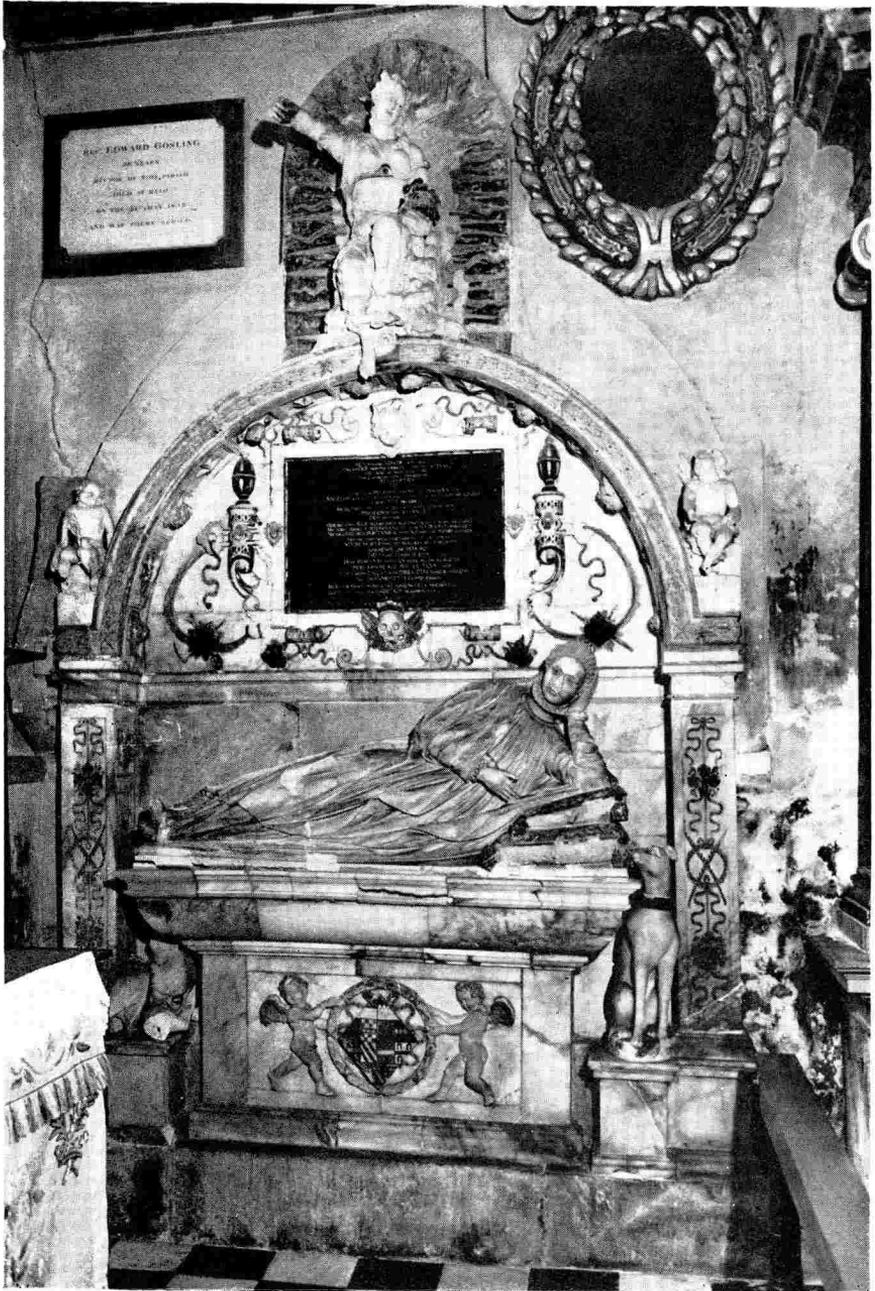
⁵⁴ When visiting Bungay, presumably at the time this monument was erected in Holy Trinity Church, Scheemakers observed with regard to the monument to Robert Scales (1728) in the north aisle of St. Mary's that 'the angel was very well executed.' The Scales monument is unsigned. (W. M. Lummis, *The Churches of Bungay*, 1950). I am also indebted to Mr. Gunnis for drawing my attention to the fact that the large and important monument to Mr. & Mrs. Dickens at COWLINGE is also by Scheemakers. The monument is unsigned but Scheemaker's original drawing is in existence and has been consulted by Mr. Gunnis.

J. Atkinson	Haverill	Johanna Howland	1815
J. Cundy	Marlesford	Lemuel Shuldham★	1815
J. Stothard	{ East Bergholt	D. Rhudde	1819
	{ East Bergholt	Maria Constable	1828
E. H. Bayly, R.A.	{ Culford	Marquis Cornwallis	1823
	{ Hawstead	Clara Colville	1829
W. Pistell	Easton	Gregory Vernon	1823
Rice of Bristol	East Bergholt	Rev. B. Wainewright	1823
H. Rouw	{ Yoxford	Eleazar Davey	1803
	{ Darsham	Charles Purvis	1808
	{ Chelsworth	Elizabeth Fowke	1820
R. Westmacott	Shimpling	Elizabeth Plampin	1774
H. Westmacott	Hartest	Lieut. Harrington	1812
Sir R. Westmacott	{ Campsea Ashe	John Sheppard	1824
	{ Great Finborough	Roger Pettiward	1832
	{ Saxmundham	Lord Farnborough	1838
	{ Wolverstone	Archdeacon Berners	1839
J. Kendrick	Drinkstone	George Grigby	1811
Magnus (London)	Great Barton	Henry Bunbury	1811
R. Ashton	Great Wenham	John Batey	1813
C. Randall	Denston	Robert Robinson	1822
J. E. Carew	Marlesford	Rev. H. Williams	1823
William Behnes	{ Benacre	Sir Thomas Gooch	1826
	{ Wangford	Earl of Stradbroke	1827
	{ Dunwich,		
	{ St. James	Michael Barne	1837
C. R. Smith	Clare	Major Sayer	1823
Garland & Fieldwick	Shimpling	Ellen Caldecott	1828
J. J. Saunders	Hawstead	Mary Cullum	1830
T. Earle	Barsham	Elizabeth Flavell	1833
John Gibson, R.A.	Little Glemham	Dudley North	1833
J. E. Thomas	Eye	Sir Charles Cunningham	1835
H. Hopper	Worlington	Rev. W. Cooper	1835
R. W. Sievier	Wolverstone	Mary Bernard	1839
Luigi Pampaloni	Benacre	Mrs. Gooch	1840
J. Denham	Nacton	Sir Philip Broke	1841
R. W. Johnson	Whepstead	Sir Francis Hammond	1850
E. G. Physick	Brent Eleigh	Thomas Brown	1852
G. W. Physick	Wherstead	Charles Vernon	1863
C. H. Smith	Ringsfield	John Gurdon	1855

LOCAL WORKS OF THE NINETEENTH CENTURY

J. de Carle (Norwich)	{	Great Finborough	William Wollaston	1797
		Stowmarket	Edward Tyrell	1799
R. de Carle (Bury)	{	Bury, St. Mary	Lieut. Col. Collier	1814
		Bardwell	Gertrude Dawson	1820
		Denston	Table tomb for Robinson family	1822
		Cockfield	Rev. George Belgrave, D.D.	1831
		Dalham	Sir James Affleck	1833
B. de Carle (Norwich)	{	Boxted	George Weller Poley	1840
		Hawstead	Emma Colville	1840
		Mildenhall	William Scott	1831
Branch (Halesworth)	{	Worlingham	Mary Gataker	1839
		Southwold	Bennett Hamilton	1804
R. Balls (Halesworth)		Walpole	William Philpot	1814
J. Smythe (Woodbridge)		Grundisburgh	John Higgs	1816
G. Tovell (Ipswich)	{	Ipswich, St. Clement	George Booth	1821
		Ipswich, St. Peter	Elizabeth Trotman	1821
		Ipswich, St. Mary- Tower	Elizabeth Cobbold	1824
		Hunston	James Ellis	1832
T. Tovell (Ipswich)	{	Debenham	Robert Green	1818
		Coddenham	Rev. J. Longe	1834
W. Stegges (Bury)	{	Stanfield	Rev. Beriah Brook	1809
		Bury, St. Mary	James Oakes	1829
J. & T. Vine (Bury)		Hawstead	Sir Thomas Cullum	1830
H. Clutton (Framlingham)	{	Campsea Ashe	John Sheppard	1830
		Framlingham	George Edwards	1839
F. Harvey (Ipswich & Diss)	{	Brome	Sharan Shorting	1836
		Glensford	Rev. J. Bigg	1830
C. Harding (Sudbury)	{	Sudbury, St. Gregory	R. Sims	1834
		Long Melford	William Westropp	1837
		West Wrating	Charlotte Gibbons	1833
Thomas Thurlow (Saxmundham)	{	Yoxford	Sir Charles Blois	1840
		Witnesham	Robert King	1842
		Aldeburgh	George Crabbe	1847
		Marlesford	William Shuldham	1850
		Benacre	Sir Thomas Gooch	1851
		Kelsale	Samuel Clouting★	1852
		Saxmundham	Samuel Mayhew	1853
		Leiston	Robert Gaunt	1866
		Saxmundham	John Crampin	1869
		Saxmundham	Reredos in parish church	1875

PLATE 1

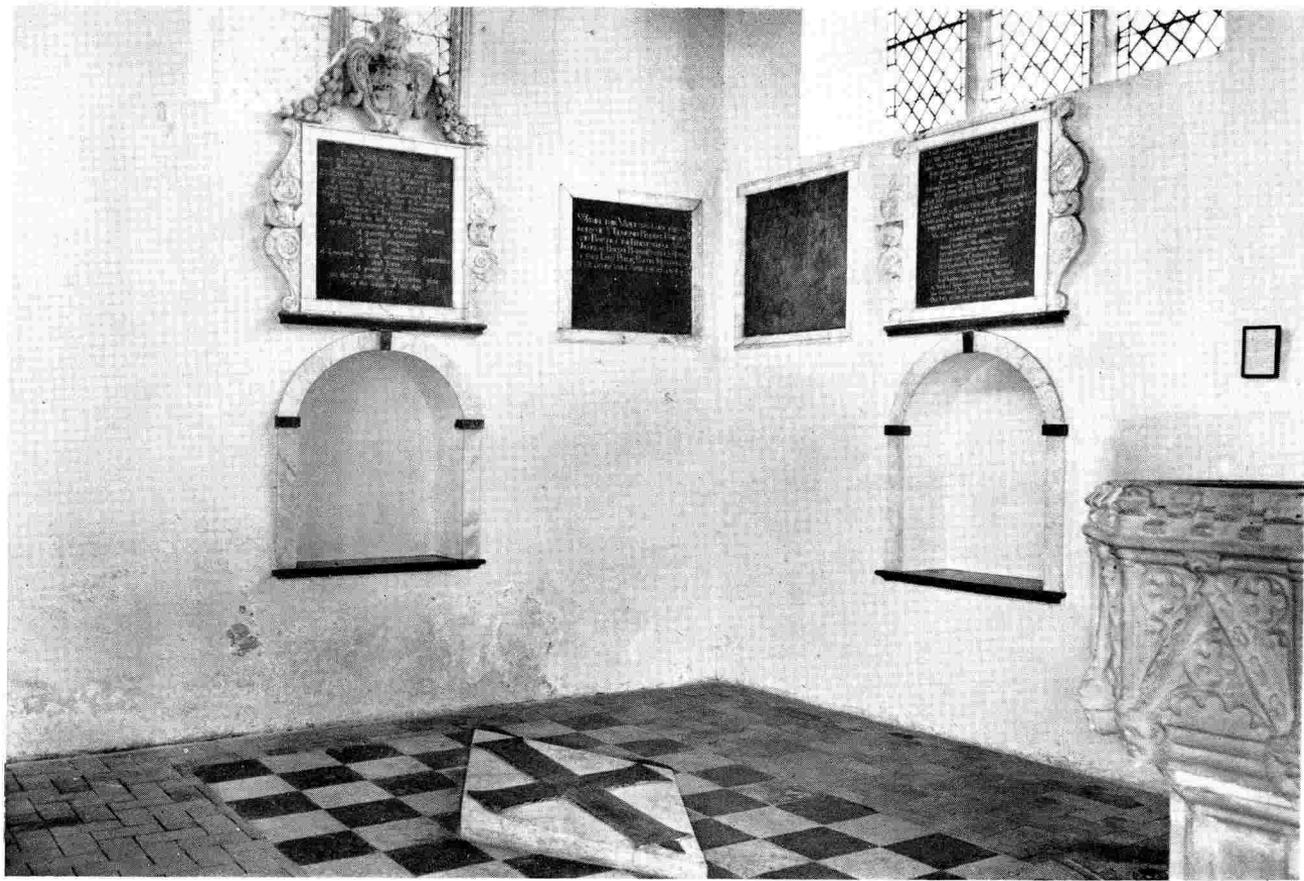


HAWSTEAD, Elizabeth Drury, 1613
(by Gerard Christmas)

PLATE II



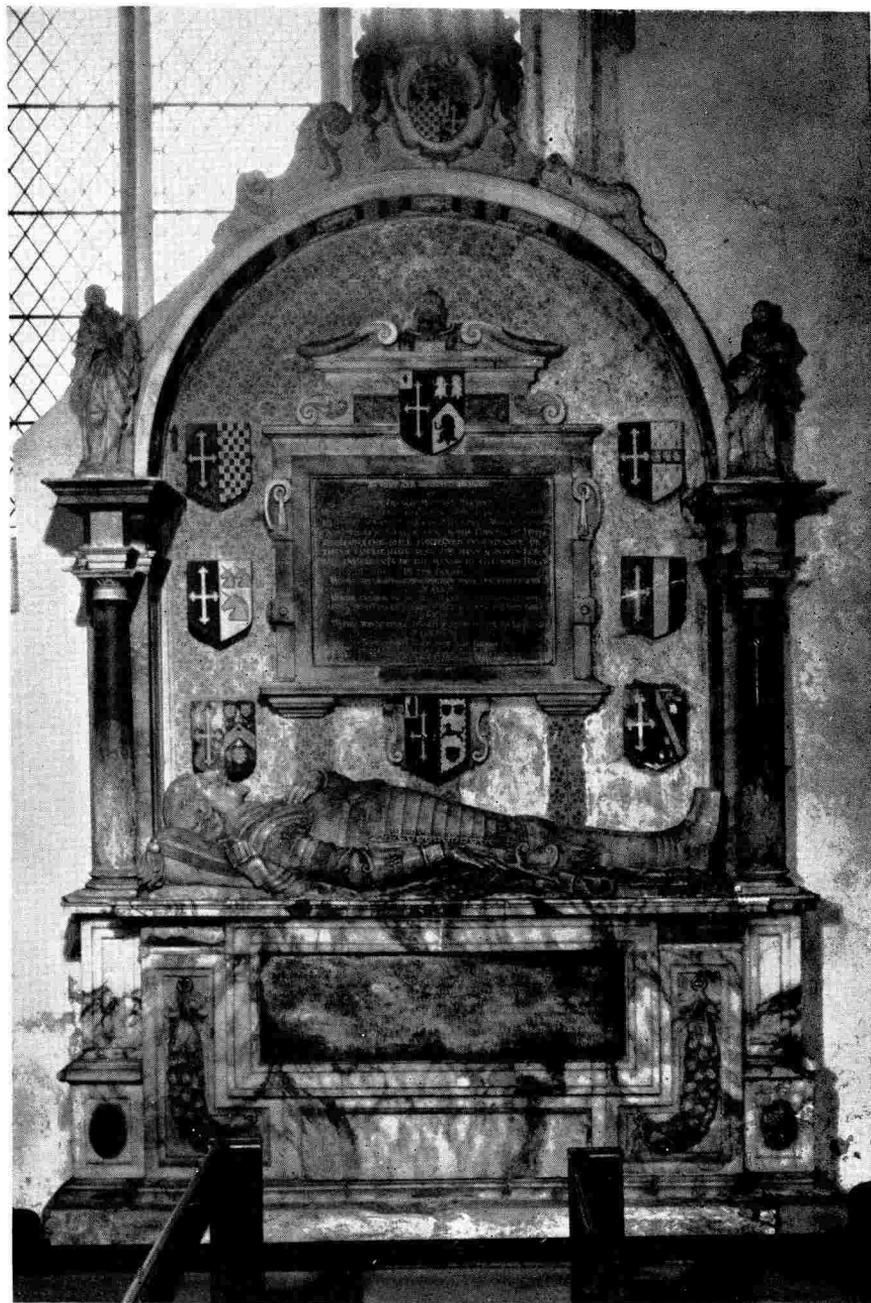
AMPTON, Henry Calthorpe, 1640
(by John & Mathias Christmas)



REDGRAVE, Bacon Chapel, (c. 1620-30)
(by Nicholas Stone)



AMPTON, William Whettell, 1629
(by Nicholas Stone)



STOKE-BY-NAYLAND. Sir Francis Mannoek, 1634
(by ? Nicholas Stone)



BRAMFIELD, Arthur and Elizabeth Coke, 1627-9
(by Nicholas Stone)

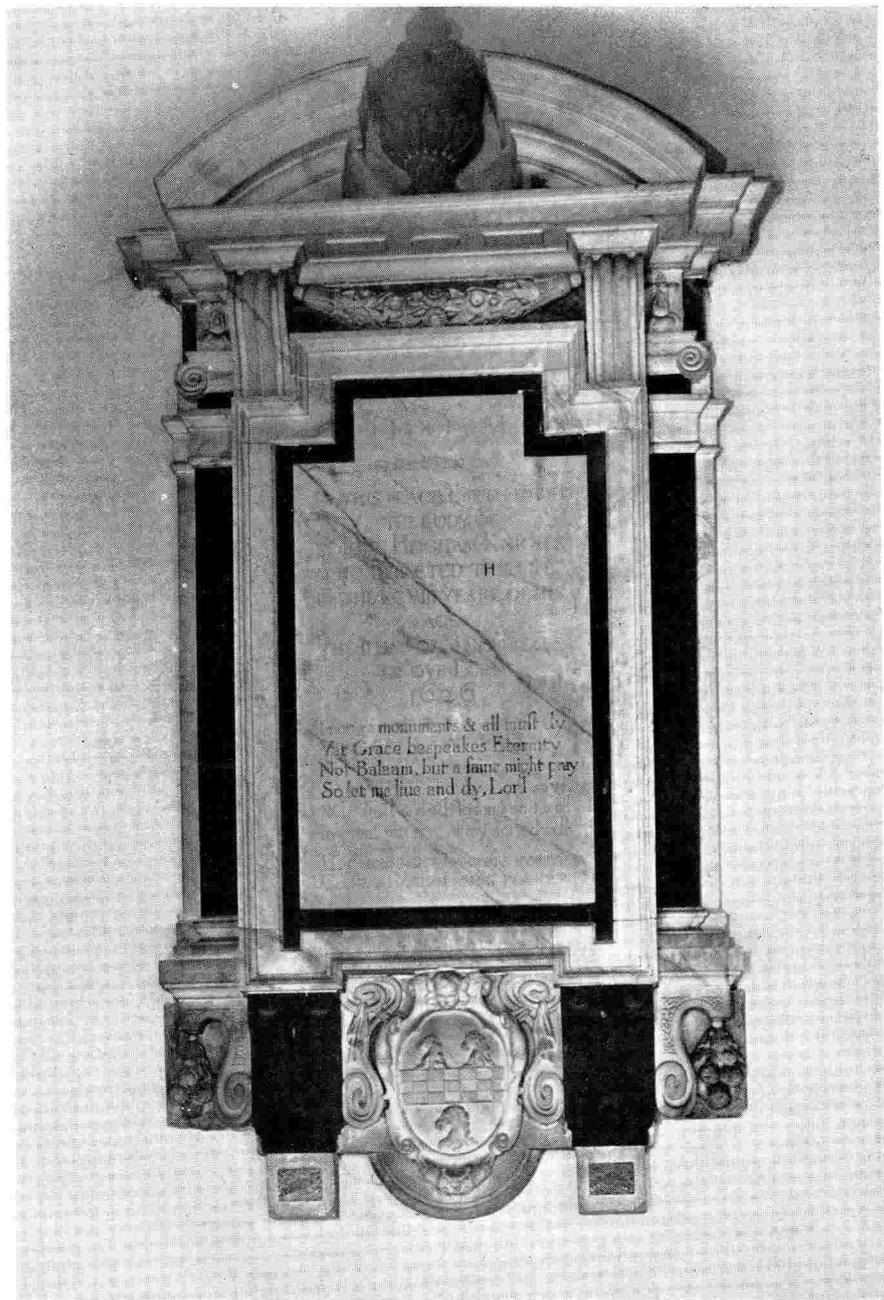


BRAMFIELD, detail of Elizabeth Coke
(by Nicholas Stone)

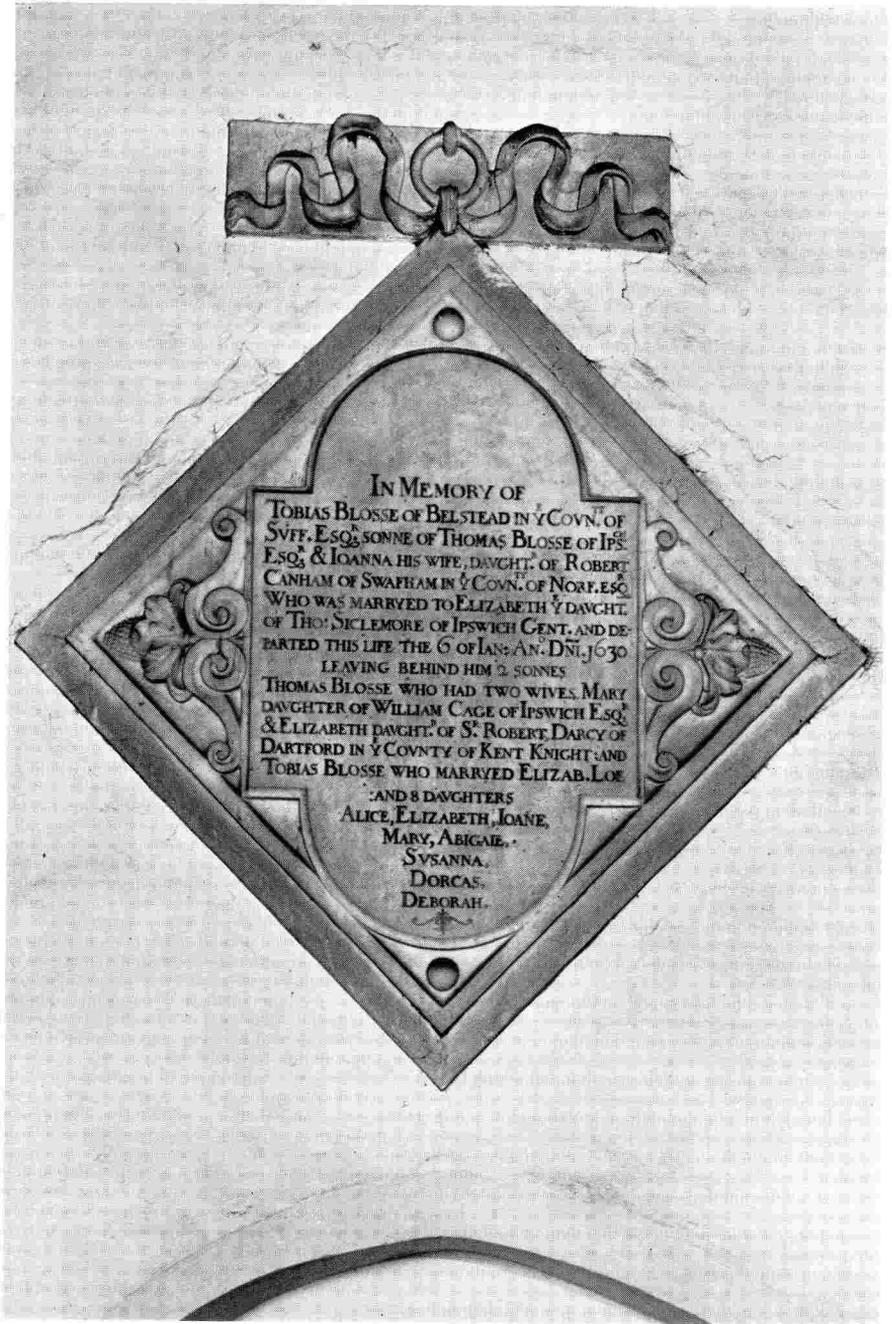
PLATE VIII



STOWLANGTOFT. Paul D'Ewes, 1624
(by Jan Jansen)



BARROW. Sir John Heigham, 1650
(by John Stone)



BELSTEAD. Tobias Blossé, 1630
 (by John Stone)



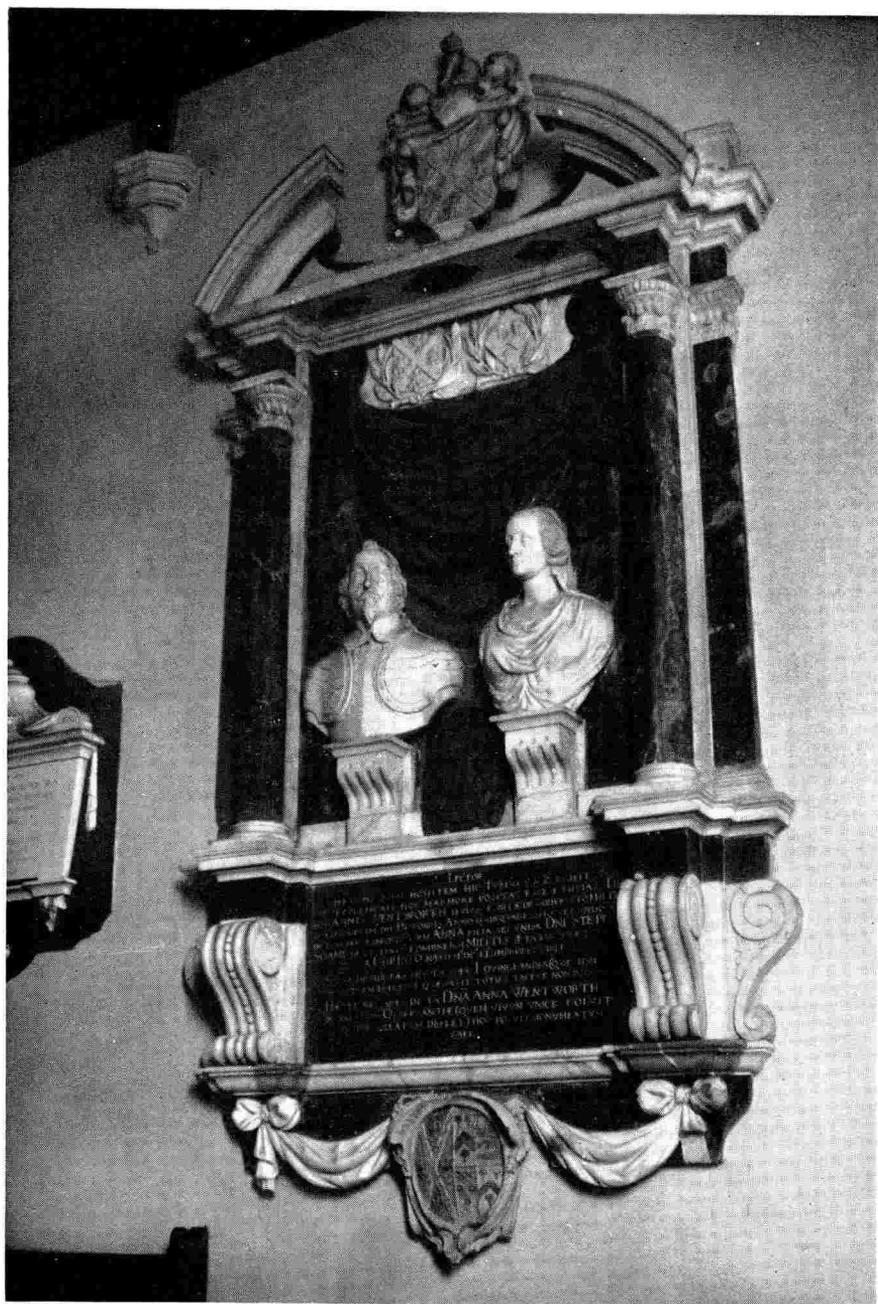
ELIZABETH ELDEST
 DAUGHTER OF S. ROBERT DARCY
 OF DARTFORD IN KENT K. WHOSE BROTHER
 WAS SERVANT VNTO Y. HOPEFULL PERINCE
 HENRY WHOSE GRANDFATHER WAS S. EDMOND
 DARCY K. SERVANT TO QUEEN ELIZABETH SHE
 WAS BORNE IN Y. YEARE OF OVR LORD 1633
 MARYED VNTO THOMAS BLOSSE OF BELSTEAD
 IN Y. COVNTY OF SVFFOLK ESQ. IUSTICE OF
 THE PEACE FOR Y. SAID COVNTY. Y. ELDEST
 SONNE OF TOBIAS BLOSSE ESQ. AND DYED
 THE 7. DAY OF DECEMBER. 1653. WHO LEFT
 ISSVE TWO SONNES DARCY & CHARLES BLOSSE
 AND ALSO 3 DAUGHTERS GRACE SARAH
 AND DORCAS BLOSSE

IN THIS SAME GRAVE MY BODY LYES AT REST
 TILL CHRIST MY KING SHALL
 RAYSE IT TO BE BLEST
 FOR AT HIS COMING I AM SVRE TO SEE
 THIS RIGHTEOVVS IVDGE
 MY SAVIOVR
 FOR TO BEE

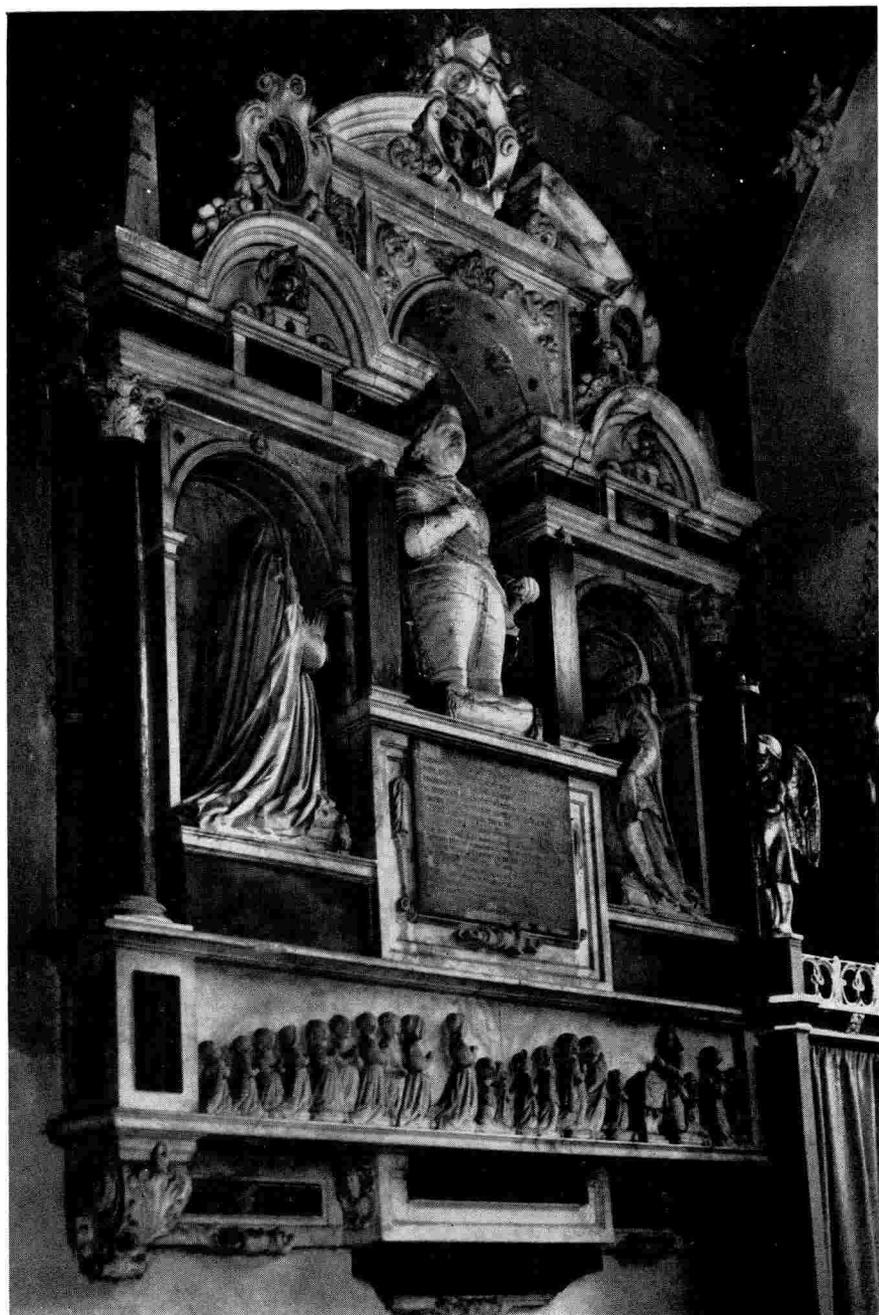
BELSTEAD, Elizabeth Blossse, 1653
 (by John Stone)



LITTLE SAXHAM, Lady Crofts, 1642
(by ? Henry Boughton)

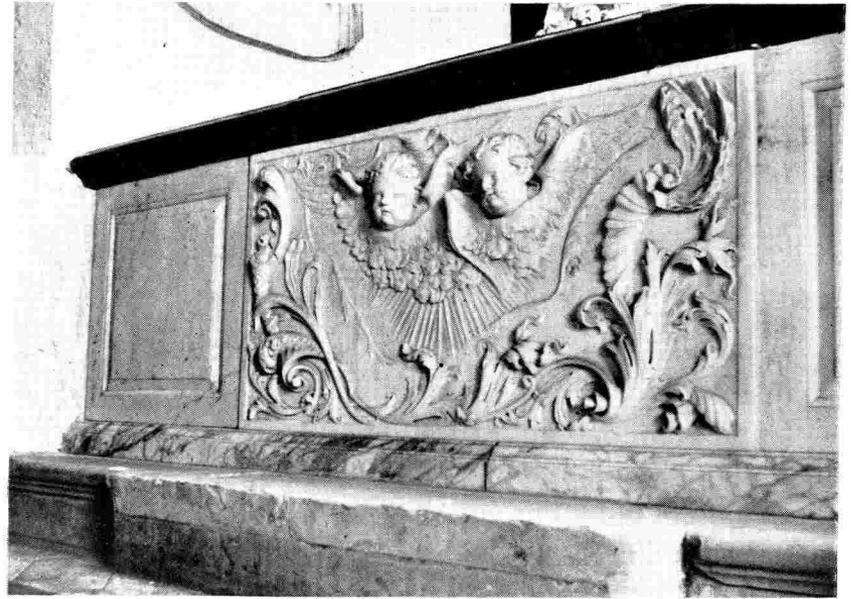


SOMERLEYTON, Sir John and Lady Wentworth, 1651
(by Anthony Ellis)



SOTTERLEY. Thomas Playters, 1659
(by Edward Marshall)

PLATE XV



WILBY, Thomas Green, 1730 and table tomb to Green family
(by ? John Nost)



COCKFIELD, James Harvey, 1723
(by N. Royce of Bury)



HOXNE. Thomas Maynard, 1742
(by Charles Stanley)

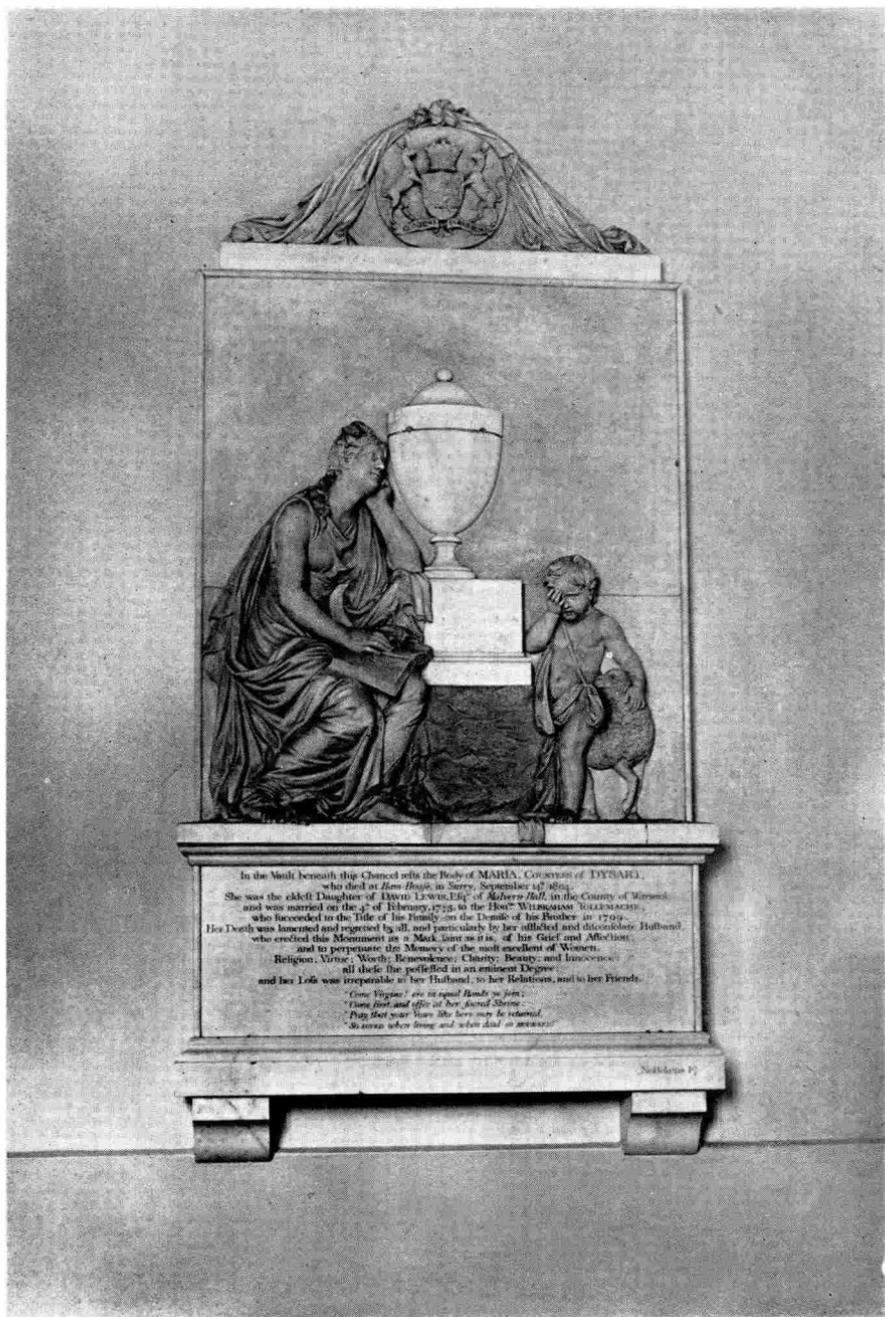


BRENT ELEIGH, Edward Colman, 1743
(by Thomas Dunn)



NEAR THIS PLACE
are deposited,
The lamented Remains
OF THOMAS and CATHERINE WILSON
Whose Lives were as exemplary
As their End resign'd & happy
STAY, READER
And dwell upon the Remembrance of those Virtues
an Imitation of which
Will secure you Peace and Comfort here
and Eternal Happiness
Hereafter.

BUNGAY, HOLY TRINITY, Thomas & Catherine Wilson
(by T. Scheemakers)



In the Niche beneath this Chained into the Body of MARIA, Countess of DYSART,
 who died at *Ham House* in *Surrey*, September 1785.
 She was the eldest Daughter of *DAVID LEWIS, Esq.* of *Mahers Hall*, in the County of *Worcester*
 and was married on the 3^d of *February*, 1752, to the Hon^{ble}: *WILLIAMSON BULLINGHAM*,
 who succeeded to the Title of his Family on the Death of his Brother in 1769.
 Her Death was lamented and regretted by all, and particularly by her afflicted and disconsolate Husband,
 who erected this Monument as a Mark, first of his Grief and Affection,
 and to perpetuate the Memory of the most excellent of Women.
 Religion, Virtue, Worth, Benevolence, Charity, Beauty, and Innocence;
 all these she possessed in an eminent Degree,
 and her Love was inseparable as her Husband, to her Relations, and to her Friends.

*'Come Virgins! see in equal Bands we join;
 'Twas first, and still, at her Sacred Shrine;
 'Till that we' were the best way to be taken;
 'MARRIAGE when living and when dead is common.'*

Nollekens P.



MARLESFORD, Lemuel Shuldham, 1815
(by James Cundy)

