

## THE SCULPTURED MONUMENTS OF BUCKINGHAMSHIRE, PRIOR TO THE SIXTEENTH CENTURY.

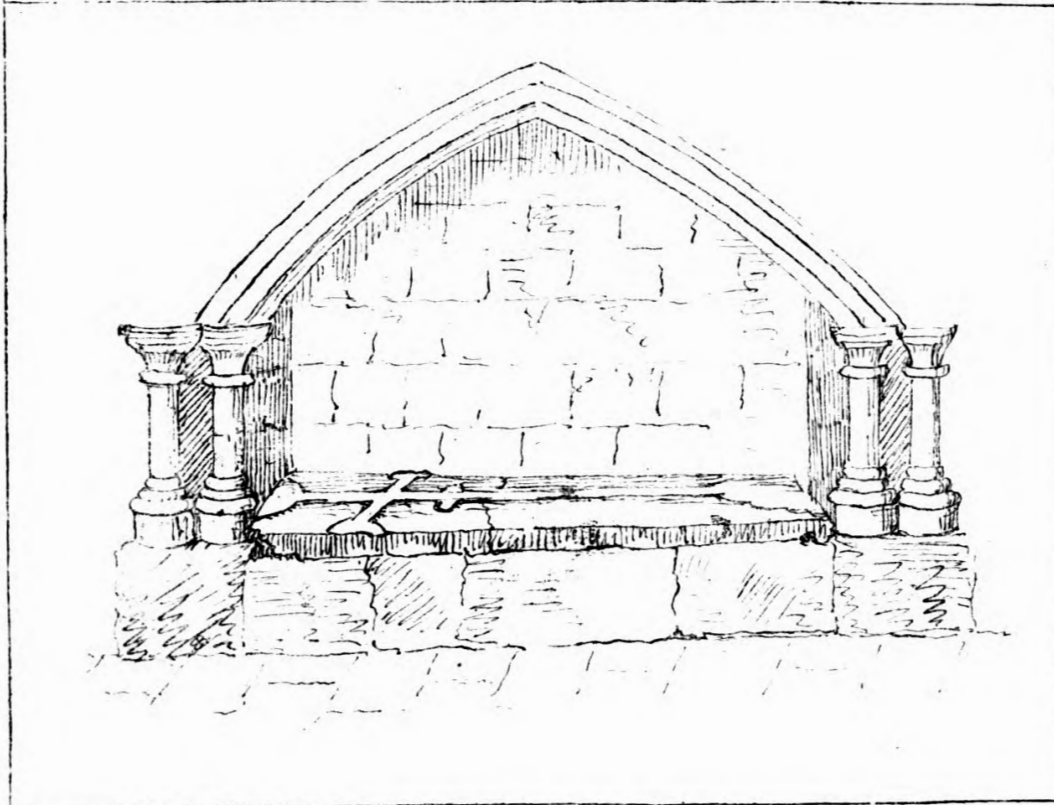
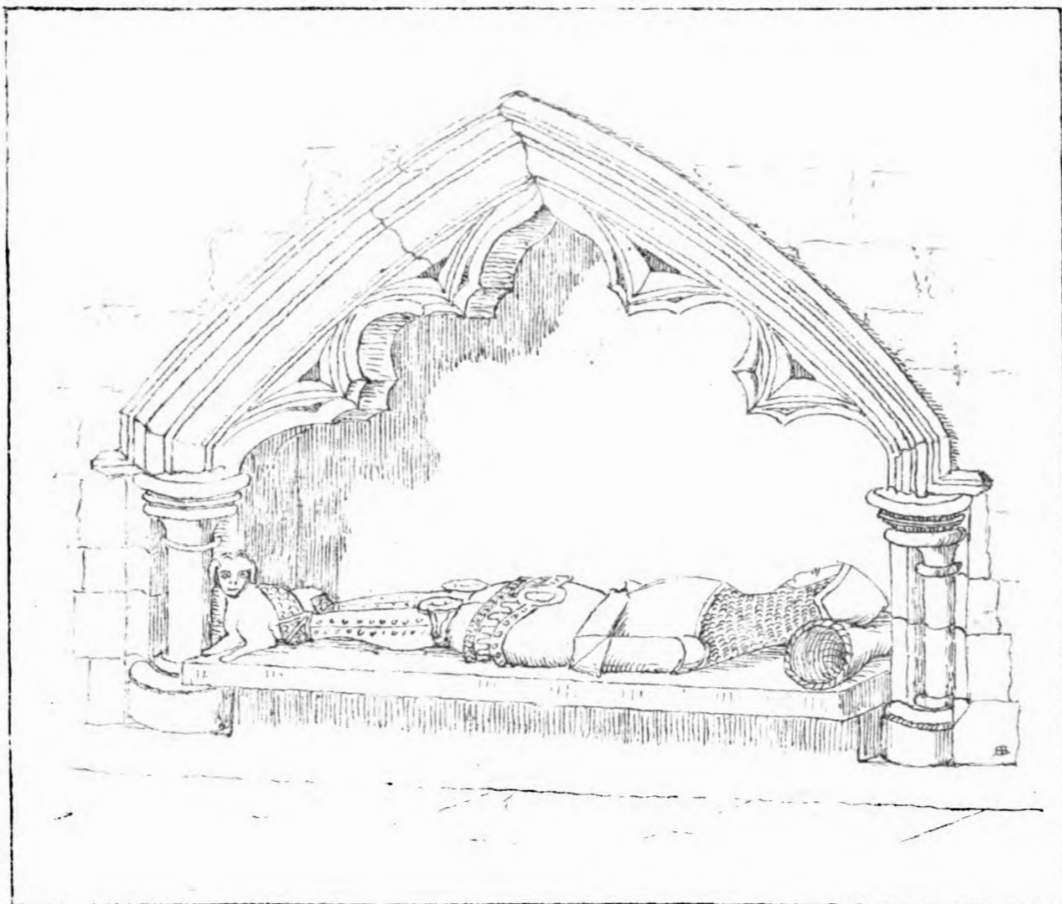
BY THE REV. W. HASTINGS KELKE.

The Sepulchral Brasses of this county, which are very numerous, have already received a moderate share of attention. The most remarkable of them have been described in different publications, and fac-similies, or "rub-bings" of them, have been occasionally exhibited at our Meetings. But the ancient sculptured monuments of the county, have hitherto scarcely been noticed, although they are of an interesting character and but very few in number. I trust therefore, that some account of them, however superficial, may not be unacceptable to this Meeting.

The scarcity of such memorials in this county, does not arise, as might be supposed, from the local deficiency of suitable materials for sculpture, but from the number that have been destroyed, or allowed to perish, from the want of proper care. Many were destroyed at the Reformation. Although Queen Elizabeth issued a proclamation against the breaking or defacing any sepulchral monuments, in the second year of her reign, and a more stringent one in the 14th, yet, as we learn from Weever, many were wilfully demolished by lawless zealots. More were, undoubtedly, destroyed at the great Rebellion, when—

"The civil fury of the time  
Made sport of sacrilegious crime,  
And peasant hands the tombs o'erthrew."

Still, since we find some monuments left in Churches that were occupied by the soldiery of the civil wars, there must have been some respect for the memorials of the dead, even in the rude heart of many a roisterous Cavalier and fanatical Roundhead. It was, indeed, left to a far different age,—an age which plumed itself on its classic



*In S. Mary's Aylesbury Bucks.*

taste and elegant refinement,—to manifest an utter disregard, a contemptuous aversion to the “ gothic monuments” of our early ancestors. From existing records, from local tradition, and from the fragments of monuments still to be found, it might be shown that the last century and the beginning of the present, are chiefly answerable for the deficiency of ancient sculptured monuments in this county. Towards the close of Queen Elizabeth’s reign, a list of the monuments in several Buckinghamshire Churches was taken, from which it appears that many, which are there minutely described, are now no where to be found. Others, which are specified by Browne Willis as existing at the beginning of the last century, have now entirely disappeared. Others described in Collin’s Peerage, and in similar works, and in parish records, no longer exist; and these must have been destroyed or removed since the civil wars. Occasionally we meet with fragments of these ancient monuments. A short time since I saw a stone coffin used as a step at the door of a dwelling-house, and the fragment of a sepulchral slab at the door of a barn; I was shown some marble ornaments in a drawing-room, made from a sepulchral monument that had been demolished within the last fifty years. Part of the effigy of a mail clad knight, once of historic renown, may still, I believe, be seen as the pedestal of a sun dial. In repairing a Chancel wall a few years ago, the fragments of an elaborately sculptured monument were discovered, which had been used about a century and a half ago as building stones. Other monuments from Churches in this county have been used, within the recollection of living persons, in repairing the public roads. Perhaps, after all, the worst and most inconsistent, I had almost said unnatural, kind of destruction to which sepulchral monuments have been subjected, is that of destroying one to substitute another in its place; and instances could be specified where two or three ancient memorials have been destroyed to make room for one huge classic pile of the last century. In spite of all this havoc, a few ancient sculptured monuments have escaped, and I will now proceed to notice those of a date prior to the year 1500.

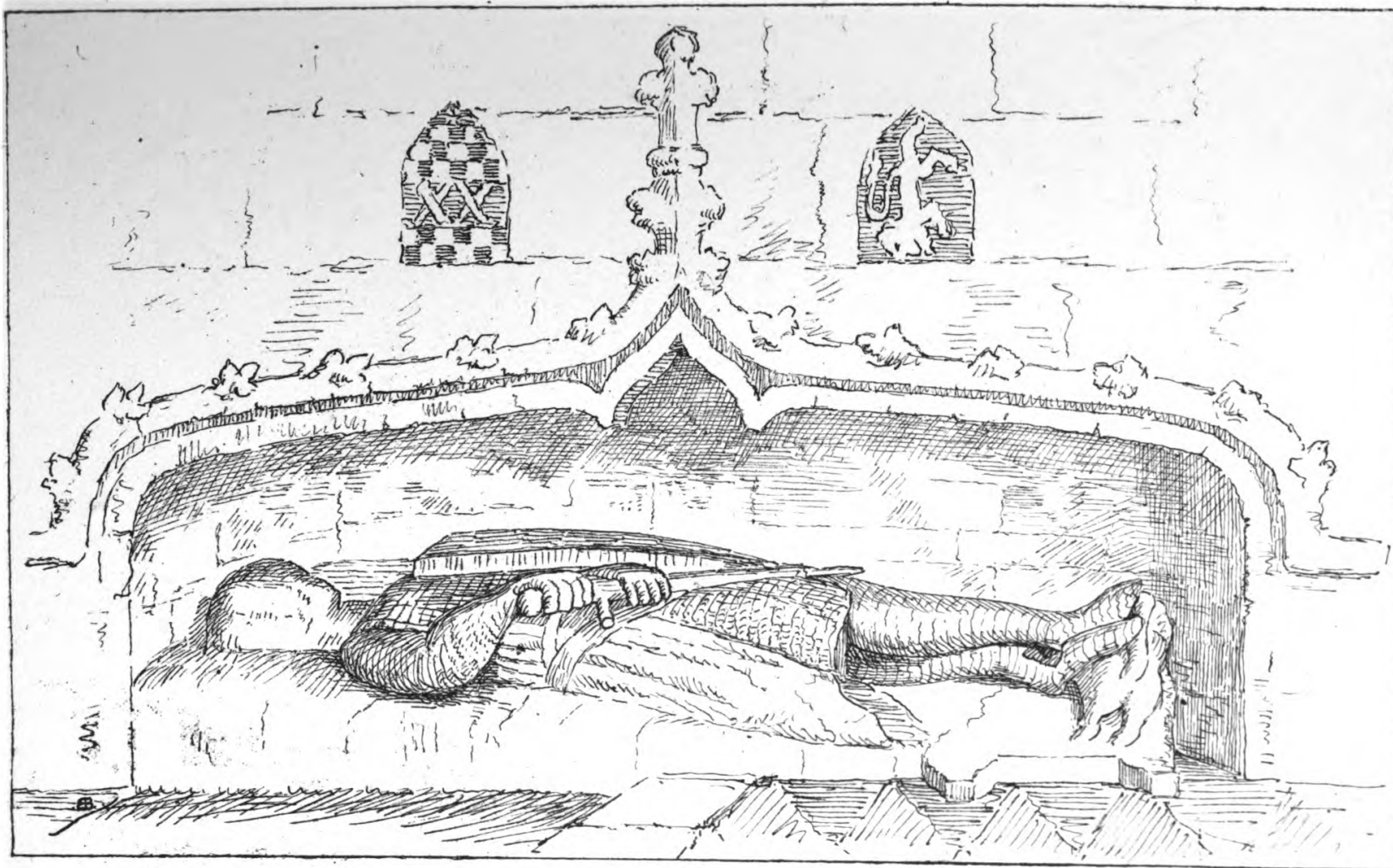
In St. Mary’s Church, Aylesbury, three monuments deserve attention. Two of these are stone coffins, placed within Early English niches in the outer wall of the north

aisle. They were discovered only about twelve years ago, when the Church was undergoing repair, and unfortunately one of them was so much broken by the workmen, that it was found necessary to supply it with a new lid, which was made as near as possible after the pattern of the old one. The lid of the other remained uninjured, and, by its chaste and simple cross, affords a good example of a large class of ornamented stone coffins of the twelfth and thirteenth centuries. This coffin, which probably contains the relics of an ecclesiastic, may be assigned to the twelfth, or the very beginning of the thirteenth century. The illustration was taken soon after its discovery, and before it had been repaired.

The third monument referred to is in a recess in the end wall of the north transept. It is the effigy of a knight or warrior sculptured in marble, representing him clad in the usual plate armour of the fourteenth century. The head rests on his tilting helmet, and the feet on a dog. It has lost both the hands, and a portion of the feet; but retains slight traces of armorial bearings on the sur-coat, which appear to have been a fess danzette, between three tigers or leopards' faces. The crest on the helmet is a bear's or camel's head, muzzled. This effigy lies with the head towards the east, and in a recess of a far earlier date than its own, which clearly indicate that it is not in its original position. It was in fact found, some years back, beneath the Friarage path, near the supposed site of the destroyed monastery of Grey Friars, Aylesbury, and was placed for preservation in this vacant recess. It is not known whom it was designed to commemorate, but from the elaborate workmanship, and the value of the material, it is doubtless the effigy of a person of wealth and consequence,—probably a large benefactor to the suppressed monastery.

In Ashendon Church is an interesting effigy of a cross-legged warrior in chain-mail. Unfortunately it has been daubed over with black paint and various coats of white-wash, and worse still, having lost its original head, it has been supplied with one of hideous deformity, made of common mortar. The character of the armour, however, is easily distinguished. His hauberk of chain-mail reaches to his knees, and his sur-coat, which appears destitute of heraldic device, is open in front as usual, and





*In Ashendon Church.*



## Wooden Effigies.

Clifton Reynes.



## Wooden Effigies.

Clifton Reynes.

(2).

falls in folds as low as the calves of his legs. He grasps the hilt of his sword with his right hand, and the scabbard with his left, having on this arm a large heater-shaped semi-cylindrical shield, which apparently has on it a chevron, but no other device can be discerned. The feet rest on a lion.

This monument is placed within a recess, with an arch ornamented with crockets and finial, and evidently of a later date than the effigy. The recess, which is longer than the monument and formed over the chancel steps, was probably designed for the Easter sepulchre.

It is only an act of justice to mention that the disfigurements in this monument have not taken place in the time of the present Incumbent of the parish, who is interested in it, and kindly supplied the illustration.

Clifton Reynes is a small sequestered village, yet its pretty little Church contains one of the finest collections of monuments in the county. The chancel has a north aisle opening into it by two arches of the Decorated period. This aisle, which doubtless was built for a sepulchral Chapel, contains six sculptured effigies besides memorial brasses. The earliest monument is placed in the north wall within a canopied recess, and consists of two recumbent effigies, male and female, carved in oak, and resting on a modern slab supported by brackets. The knight, or warrior, is represented in the usual armour of the thirteenth century; but the leg-armour, which was probably shown in colours, has disappeared. The spurs also are gone, but their straps remain. The right leg is crossed over the left. With the right hand he is sheathing his sword, and with the left he holds the scabbard. His head rests on two cushions, and his feet on a dog very rudely figured.

The Lady's costume is, of course, of the same period. She wears over her head a veil, which falls on each side of the face to the shoulders. The neck and chin are covered with a wimple reaching almost to the under lip. The dress is low in front about the neck, and falls in folds down to the feet. The gown is sleeveless, with long slits for the arms. The hands are raised in prayer. The head rests on two cushions, and the feet on a dog, similar to that at her husband's feet.

This monument has neither date, inscription, nor

armorial bearings, but was probably designed to commemorate Simon de Borard and Margaret his wife. He was lord of the manor, and died about A.D. 1260, which agrees with the apparent date of the monument.

The next monument to be noticed is an altar-tomb, standing under the lower arch, between the Chancel and its aisles. Each side of the tomb is ornamented with five shields of arms surrounded with tracery, and over every shield, and within the tracery, is the figure of a rose. Roses are also figured on the spaces between the shields, and a border of roses placed at short intervals surrounds each side of the tomb.

The armorial bearings are described by Lipscomb. Upon the tomb are two recumbent effigies, male and female, carved in oak, much resembling those last described; but evidently, from their execution and from some points of difference, they belong to a somewhat later period.

The knight wears a bascinet with camail; his hauberk reaches nearly to his knees; his sur-coat is marked with squares, perhaps intended for chequy, the bearing of the Reynes; he has knee-pieces, but no appearance of armour beneath them on the legs, nor on the arms, which have been coloured red; no spurs or straps remain. The toes are pointed, but there is no appearance of sollerets. The head rests on two cushions; the right hand is in the attitude of drawing or sheathing the sword, which is entirely broken away, and there is no appearance of the sword-belt; the left arm holds a shield, which is semi-cylindrical and of the heater shape, but devoid of heraldic device. The right leg is crossed over the left, and the feet rest on a dog.

The lady wears a veil over the head, with a fillet encircling the temples, and another passing from the forehead over the crown. The veil, passing under the fillet, falls on each side the face down to the shoulders. A wimple or gorget covers the neck and chin almost to the under lip. The dress is low about the neck, and falls in folds to the feet, which are remarkably small; the gown, or super-tunic, is sleeveless, and without a girdle. The hands are in the attitude of prayer, and the arms, or sleeves of the under-dress, have been coloured red. The head rests on a double cushion, and the feet on a dog.



There is neither date nor inscription on this monument, but from the armorial bearings and other indications it may be assigned to Ralph de Reynes, lord of the manor, and his second wife Amabel, daughter of Sir Richard Chamberlain, of Petsoe manor. Ralph de Reynes died about A.D. 1310, which agrees with the apparent date of the monument.

Wooden effigies are rare, and these are, I believe, the only examples in this county. They are well carved, and, although more than five centuries and a half old, are in a good state of preservation, except where wantonly or accidentally injured. They are hollow, and unconnected with the stone slabs on which they rest. On being raised up, they are found to have been deeply scooped out, and the cavity left in a rough and jagged state. Probably they were charred internally or saturated with some liquid to preserve them from worms and the effects of time and damp.

In addition to these wooden effigies, there is an extremely elegant altar-tomb under the upper or east arch. It is made of rather soft white stone, and not of alabaster as usually stated. Two recumbent effigies, boldly and elaborately executed of the same material, rest on it.

The knight wears a pointed bascinet, camail of chain-mail, a jupon emblazoned with the Reynes arms, reaching scarcely below the hips, and fitting close to the body; the mail hauberk appears about two inches below the surcoat; the legs are defended with plate-armour, with knee-pieces, and broad pointed sollerets. The spurs are broken off, but the straps remain; the sword is gone, but an ornamented belt with a richly chased fastening remain. The dagger is perfect, except the hilt; the hands are in the attitude of prayer, but the greater part of the left arm is broken off. The head rests on a tilting helmet, and the feet on a well-sculptured dog with a collar bearing the name, Bo, in letters raised in bold relief.

The lady's face is almost lost in her reticulated head-dress and veil; her gown is buttoned down to the waist, and a mantle over her shoulders is fastened by a band over the breast and reaches to the feet. Her head rests on two pillows, and her feet on two small dogs, each

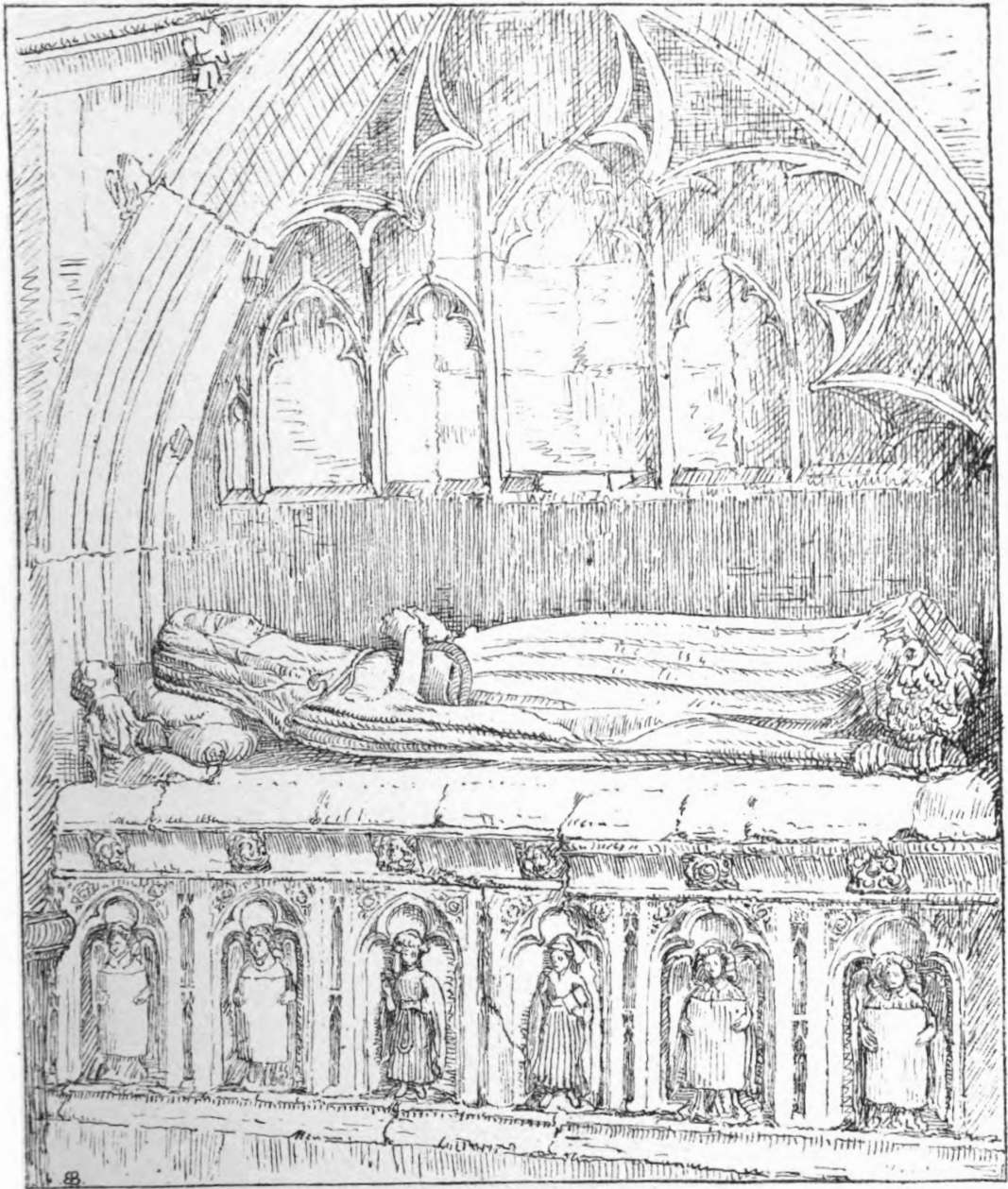
wearing a collar, and with their heads in opposite directions,

Each side of the tomb is richly sculptured, and divided by graduated buttresses, into eight lofty niches with trefoiled canopies, crocketed and enriched with pinnacles and finials. The first niche on either side of the tomb contains an armed statuette, and each of the other niches, a male or female figure, probably representing the knight's relations or dependents.

The canopies are surmounted by a hollow cornice, bearing in relief an armorial shield over each niche.

There is neither date or inscription on this tomb, but it may, with much probability, be assigned to Sir John Reynes, and his first wife, Catherine daughter and heir of Sir Peter Scudamore, of Wiltshire. All these monuments were judiciously cleaned and preserved by the Rev. Thomas Evetts, now incumbent of Prestwood, and Rural Dean, when he was for a short time Curate of Clifton Reynes.

Haversham Church next claims attention. On the north side of the chancel is an interesting altar-tomb standing under a lofty canopy enriched with crockets and finial and elegant foliated tracery. On the tomb rests the recumbent effigy of a lady, life-size; her head is raised on two cushions supported by an angel on each side, and her feet are pressed against a lion. The side of the tomb is divided into six trefoil-headed niches, with a statuette in each, and a rosette above, along the moulded verge of the tomb. The lady, who is attired in the usual costume of the period, is with reason believed to represent Elizabeth Lady Clinton, who died in 1423. Browne Willis, who visited Haversham Church in 1739, says,—“Here are no ancient coats of arms, or painted glass, except y<sup>t</sup> in y<sup>e</sup> north window of y<sup>e</sup> chancel is one Coat, viz<sup>t</sup> Arg<sup>t</sup> a Lion ramp<sup>t</sup> sable, in an orbe of Billets sable, being y<sup>e</sup> arms of Plaunche; put up no doubt by y<sup>e</sup> last Heiress of y<sup>e</sup> Family, viz<sup>t</sup> Elizabeth, Lady Clinton, Daughter and Heir of Will. de la Plaunche, who departing this life aged above 80. anno 1422, willed to be buried here; having, as I presume, contributed towards building the Chancell, and provided herself a Tomb in her life time in this place; and y<sup>t</sup> y<sup>e</sup> monument under y<sup>e</sup> said North Window, containing y<sup>e</sup> effigies



*Monument of Lady Clinton in Haversham Church.*

of an aged woman in alabaster lying in full proportions under an arch, with two Angels at her head, belongs to her, I make no questions, from y<sup>e</sup> fashion of y<sup>e</sup> Tomb; tho' there is no tradition to whom it belonged otherwise than y<sup>t</sup> it was said to have been in memory of a Lady of this Town, and on y<sup>t</sup> acc<sup>t</sup> was repaired, as I have been told, in the year 1665, by Dorothy, wife of Maurice Thompson, on his purchasing this Mannour." Mr. Cooke, a former Rector of Haversham, states in a manuscript history of that parish, that this Lady Clinton was four times married—first to Robert Lord Grey of Rotherfield, who died in 1389; second to John Clinton, who died in 1397; third to John Birmingham; fourthly to Sir John Russell. Mr. Cooke continues, "Lady Elizabeth Clinton, as she stiles herself in her last Testament, appoints her Body to be buried in y<sup>e</sup> Chancell of Haversham before y<sup>e</sup> Image of our Lady."\* This extract from Lady Clinton's will suggests an explanation of a difficulty respecting the monument. The tomb and effigy are of alabaster while the canopy is of stone. The canopy also is of an earlier date, and forms too narrow a recess for the tomb, which has been cut away at each end to make it fit in. From this it may be conjectured that the canopy was originally constructed for the Image of the Virgin, before which Lady Clinton's monument was to be placed; and, on the removal of the Image at the Reformation, the tomb was doubtless fitted into the vacant recess. Another incident must be noticed. Browne Willis says he had been told that this monument was repaired in 1665 by Dorothy wife of Maurice Thompson on his purchasing the manor. This, at that time, rested on local tradition. A man recently living was employed about forty years ago by the then Rector to repair some work in the Chancel, with strict injunctions not to touch the monument. He however began to use a chisel to what appeared a loose piece of mortar at the east end of the tomb, when to his surprise, the stone that formed the end fell down, and disclosed the following inscription:—"Dorrite [wife of Maurice] Thompson, Esq. repaired this Tomb Anno Do. M d c l x v." The words in brackets were not legible. Maurice and Dorothy Thompson were

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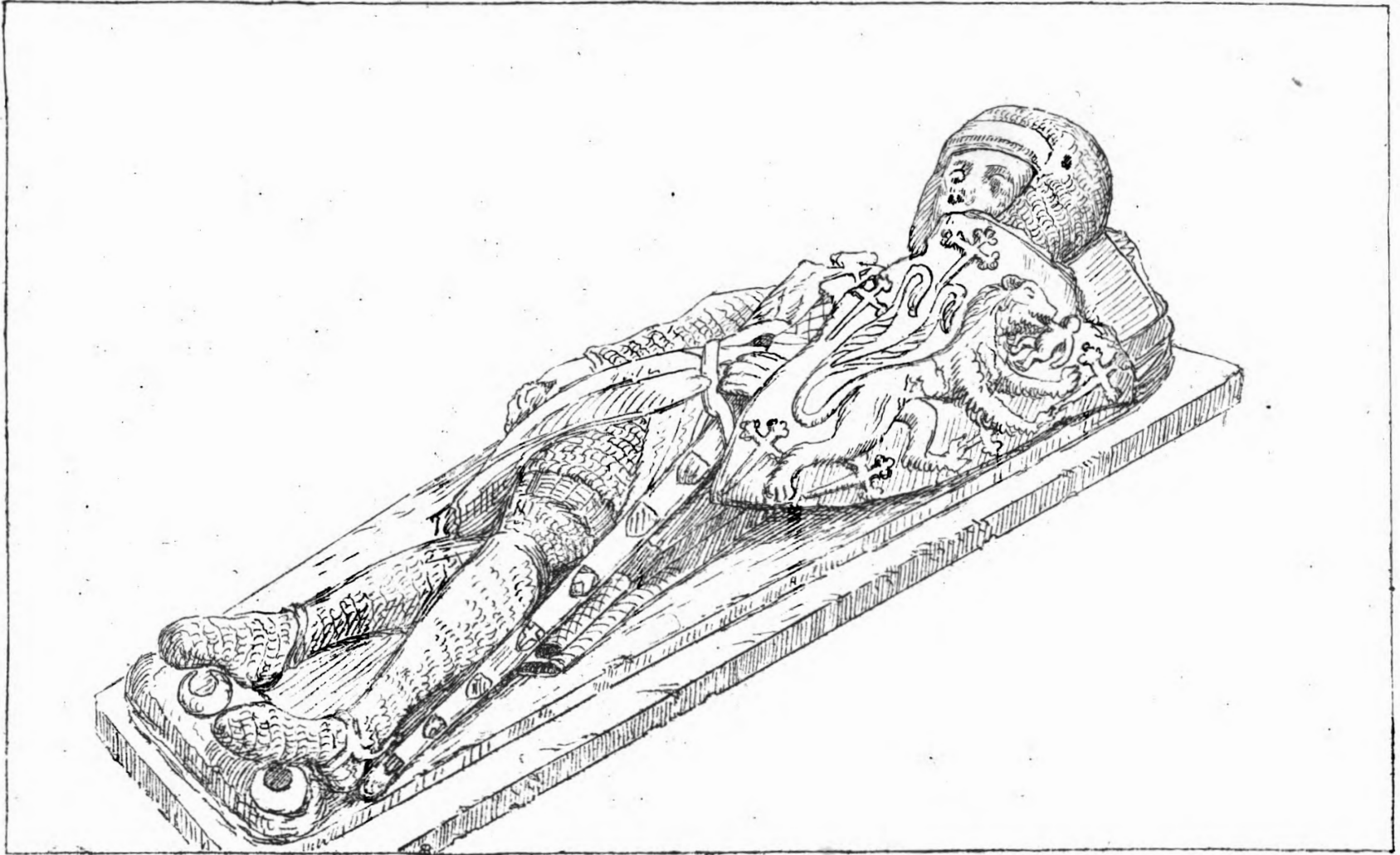
\* Mr. Cooke refers to Register Chichley. Fol. 366, in the Archives of Lambeth, dated and proved I. Hen. 6.



grandfather and grandmother of the first Lord Haversham. For the illustration I am indebted to the Rev. A. B. Frazer, Rector.

Hughenden Church contains some of the most remarkable monuments in the county. Besides others which deserve notice, there are six that come within the scope of this paper, all of which are in a large sepulchral chapel, or aisle on the north of the chancel, and opening into it by two Early English arches. The principal monument in the group stands near the centre of the chapel, and consists of a cross-legged effigy resting on an oblong slab, which is placed on a modern altar tomb. The warrior wears a hauberk, or shirt of mail, with hood, and chausses, or leg-armour, also of chain-mail. Thus he is covered, with the exception of his face, from head to foot in chain armour. Over this he wears a surcoat, or super-tunic, which reaches just below his knees, and as usual, falls partly open in front. With his right hand he grasps the hilt of a drawn anelace or dagger, and with his left hand holds the scabbard of a very large and long sword that reaches down to his feet. The scabbard, which is ornamented from top to bottom with heraldic shields at short intervals, is suspended by a plain belt hanging obliquely from his right hip. His shield, which rests on his left arm, is large, semi-cylindrical, and of the heater-shape, and emblazoned with a lion rampant, with a double tail, and with a child in its mouth. His surcoat is also ornamented with an armorial shield bearing checky in chief, and under this a griffin with a child in its paw, and not in its mouth, as stated by Lysons. His head rests on a cushion, with an heraldic shield at each end. His feet, which are furnished with the prick spurs strapped over the ancle, rest on a bolster-shaped stone with a crescent at each end, and another in the middle between his feet. The effigy, from head to foot, measures 6 ft. 5 inches long, and represents a large and powerful person, with a high forehead, fine and regular features, and a countenance indicating firmness, dignity, and resignation. The slab, on which the effigy rests, measures 6 ft. 10 inches in length, and fits an obtuse pointed recess in the north wall of the chapel, from which this monument was removed by the late Mr. Norris. It is formed of free-stone, is beautifully and elaborately sculptured, and, if it





*In Hughendon Church*

has not been re-cut and repaired, is in a perfect state of preservation, and as fine a specimen of its kind as any in the kingdom. From the costume, and heraldic devices, it doubtless belongs to the thirteenth century, and, if of English workmanship, shows that our country, even at that early period, possessed sculptors who, in many respects, have never since been excelled. It has been supposed to commemorate Richard the fifth son of Simon de Montfort. (See the illustration.)

The next monument in the group is that of an oblong slab which is now reared up against the eastern wall of the chapel and on the south side of the window. On this slab is cut in profile and in basso relievo, the rude figure of a man in armour holding up a mace in his right hand. On his left arm he bears a shield emblazoned with cheque in chief; underneath a griffin with a child in its paw; over all, a bend. The sides of the slab, which is about six inches thick, are ornamented with six heraldic shields of the same description as those on the knight's scabbard. Langley calls this rude and extraordinary figure a knight in a close round helmet. But the costume appears to be that of a man-at-arms, and the mace, which was introduced by the Crusaders, was carried by a serjeant-at-arms, and never, I believe, by a knight.

In the north splay of the window stands a coffin-shaped slab, bearing another extraordinary figure, rudely cut in low relief. This consists of a warrior bearing in his right hand a drawn sword, and in his left a cross. On each side of his head, which is shown in full face, are two heraldic shields. His head appears to be protected by a hood of mail; and a necklace, apparently of large round beads, surrounds his neck. Two hearts are figured on his breast, and in front he bears a large flat shield, apparently emblazoned with a lion and griffin, with the child as before described, but they are almost obliterated. Another sword, piercing the head of a man or lion, stands upright in front of his right leg.

Another oblong slab is reared up against the wall on the north side of the east window. On this slab the figures are cut in low relief, leaving a rim or border round the verge of the slab of equal height with the figures, which consist of the effigy of a warrior, with his body in full face and his legs in profile; two heraldic

shields with a crescent between them over his head; a drawn sword in his right hand; on his left arm a large, flat heater-shaped shield, covering his chest and a great part of his body. The shield appears to bear quarterly; 1st and 4th a lion rampant, and bendy, 2nd and 3rd; with an escutcheon of pretence, but the devices are almost obliterated. The warrior's feet rest on an animal like a fox courant.

On the sill of the east window lies the effigy of a knight in the plate armour of the fourteenth century. It has, however, some peculiarities. It has neither sword, dagger, nor shield. The hands hold a heart over the chest. The griffin with the child in its paw; and the lion with the child issuing from its mouth, are very plainly figured on the skirt of the surcoat. They appear also under the knight, cut in the upper and lower part of the slab on which he rests, with some other devices which cannot now be deciphered. The head rests on a tilting helmet and the feet on a lion. This effigy has been rather roughly treated.

There is one more monument to be noticed. This is the effigy of a person emaciated to a skeleton. The shroud covers the head and falls open on each side, discovering the body. In the chest is an opening with a diminutive human figure issuing from it, designed to denote the departure of the soul. Around this opening are five gashes, in the form of crosses, indicating the five wounds of our Saviour. This repulsive style of memorial was not very uncommon in the 14th and 15th centuries. This monument lies under an arch of earlier date, between the chancel and the chapel, and partly built up so as to form a kind of altar tomb. All these monuments were carefully cleaned and placed in their present position by the late Mr. Norris, who drew up an elaborate account of them for Lipscomb's History, which unfortunately I have not been able to see during the preparation of this paper.

In the village Church of Hoggaston, near Winslow, is a sculptured effigy of a Civilian. It lies in a plain low recess in the north wall of the chancel. The hair is long and full; the face closely shaved; the features regular and intelligent; the forehead remarkably high. The habits, so far as they can be discovered through dirt and whitewash, appear to consist of a loose tunic reaching to



**Effigies in the Russell Chapel, Chenies.**  
(Supposed to be of the Cheyne Family.)

the ancles, with a cape or tippet above it. At the feet is a couchant lamb. The hands are in the attitude of prayer, and hold between them some object resembling the chancel or gable end of a Church. Lysons styles this the tomb of the Founder, and says, "it is supposed to have been intended for William de Birmingham, Lord of the Manor, who died in 1342." This is doubtless about the date of the monument, but the Church must have been founded at a far earlier period. He probably built the chancel, or as the Ecclesiastical Topography states, was the Founder of the chantry or chancel aisle which contains the monument. Effigies of Civilians at this early period being rare, this ought to be preserved with the greater care and attention. When I saw it some years back it was thickly coated with various coloured washes, but in other respects it was in a good state of preservation, and not, as stated by Lysons and other works, "much mutilated." If thoroughly cleansed from dirt and white-wash it would be a valuable specimen of a rare and interesting class of sepulchral effigies.

At Chenies, in the Russell chapel adjoining the Church, are two ancient effigies representing a warrior and a lady, boldly sculptured in hard, close-grained stone. The lady's effigy is in the best preservation, but it has lost both hands, and one arm. The head, which rests on a lozenge-shaped pillow, is attired in a caul enriched by a fillet ornamented with rosettes; and buttons, similarly ornamented, fasten the robe from the neck to the waist. Above this garment is worn that singular jacket which was common at the beginning of the fourteenth century. The dress closely resembles that on the effigy of Joan of Navarre, second wife of Henry IV., king of England. The queen died in 1437, but her effigy was probably made when the king died in 1413, which is about the date of this effigy.

The head and chest alone of the warrior remain, but they clearly indicate the date of the effigy. His pointed bascinet, mail gorget, and emblazoned surcoat present the usual characteristics of knightly effigies at the close of the fourteenth and beginning of the fifteenth century. Of his heraldic bearings two martlets alone remain, which occupy the middle and sinister chiefs. It is supposed to commemorate Sir John Cheyne, Lord of the Manor, who died about 1400.



Ivinghoe Church contains a very interesting effigy of a Priest in his eucharistic robes, supposed to commemorate Peter de Chaseport, who was rector of the parish from A. D. 1241 to 1254. But as I have already given an account of this monument,\* I shall now simply remark that it is, apparently, the only sculptured memorial of an ecclesiastic remaining in the county.

We have now noticed twenty-four sculptured monuments, which, as far as I can ascertain, are all that this county contains of a date prior to the sixteenth century. The number is not only small, but affords scarcely more than one example of each kind and date. This should incline us to prize them the more highly, and to use our best endeavours to preserve them. But let not our anxiety for their preservation lead us to supply the deficiencies effected by time or injury. Much mischief has been done by recent restoration. We all deprecate the use of whitewash, and very justly so, but far more injurious are the effects of modern restorations. Whitewash may easily be removed, but the effects of the chisel are fatal to the chief value of ancient monuments. It is impossible to supply their lost fragments without the danger of committing some mistake. And the slightest error, even in a single heraldic device, in the length of a sword, or in the peculiarity of an ornament; may so mislead an antiquary or historian as to occasion serious consequences—may even cause the wrong disposal of a disputed property. A few years ago I visited a well-known Church in Staffordshire to inspect its ancient monuments, from which I expected to gather some valuable historic data. On entering the Church, I found, to my dismay, that they had all been “beautifully restored!” They had been re-cut; every deficiency supplied; and fresh painted and gilt. They all looked perfect and splendid; and would have been admirable objects for Madame Tussaud’s collection of wax-work. But for my purpose they were valueless. Restoration had destroyed every vestige of antiquity—at least, not one was left that could be depended on as genuine. Let us, then, not attempt thus to restore our ancient monuments, but be satisfied with a careful and judicious preservation of them. Let no attempt be made to beautify

or to renovate them with modern workmanship. If they have been defaced and disfigured with coats of whitewash let them be thoroughly cleansed. If they have been broken, and the fragments can be recovered, let them be carefully and firmly re-united. If they are falling asunder, let them be well-braced, and skilfully supported. If they have been torn from their proper sites, let them, if possible, be restored to their original position. And wooden monuments, after having been properly cleared from whitewash and other modern colouring, may, with much advantage, be oiled, or varnished to preserve them from insects, and from the effects of damp. Occasionally, from the size and position of sculptured monuments, they interfere with the due celebration of Divine worship, or with the proper arrangement and appearance of our Churches. In such cases, with the sanction of the Ordinary, they should be carefully removed to some convenient place, where, if possible, they may be re-fixed with due regard to their original form and appearance. All such conservations of ancient monuments are desirable, and should be promoted to the best of our power. But however mutilated, leave their hoary relics in all their genuine antiquity.

“Beware lest one worn feature ye efface  
Seek not to add one touch of modern grace;  
Handle with reverence each crumbling stone,  
Respect the very lichens o’er it grown;  
And bid each ancient monument to stand,  
Supported e’en as with a filial hand.”

Perhaps it will be asked—“Why take such care about them? Are these old antiquated memorials of any real value?” Undoubtedly they are.

To the Sculptor and the Architect, to the Historian and the Antiquary, to the Herald and the Genealogist, they are of inestimable value. Even the Lawyer is sometimes obliged to leave his parchment to consult sepulchral monuments. But their value is not confined to such characters. Every intelligent person may study them with interest and profit. Dr. Johnson, who was no mean authority, says, “Whatever makes the past, the distant, or the future, predominate over the present, advances us in the dignity of thinking beings.” The study of ancient monuments, then, cannot be useless. They are eminently calculated to carry back our thoughts to past generations.

We see in these memorial effigies, wrought by contemporaneous artists, faithful representations of our early forefathers—the Barons, Knights, Ladies, Ecclesiastics—those worthies, who figured in the days of Chivalry, and impart such interest to England's early history. They illustrate in the most striking manner the various costumes of different ranks in successive generations ; and, by the elaborate workmanship of some of them, they must convince even the most prejudiced of our own age that the sculptors of that period were, in many respects, not inferior to those of the present day.

But let us look at the emblematic ornaments of these ancient memorials, and take blame to ourselves if we have never before viewed them with interest. Some of them, it is true, refer to foolish legends ; but, for the most part, they represent Scripture scenes ; or symbolize Scriptural expressions. A dragon at the feet of an Ecclesiastic, and a lion at the feet of a warrior, were to symbolize verse 13th of Psalm 91. The hands, in the attitude of prayer, holding a heart over the breast, doubtless, refers to Lamentations iii. 41. The representation of Angels carrying the deceased's soul to Heaven was doubtless suggested by the parable of Lazarus. The Evangelistic emblems point the mind to the four Gospels, and to the books of Ezekiel and the Apocalypse, from whence the emblems are derived. The sacred Cross, which, as the symbol of Christianity, has sealed the Martyr's tomb, and adorned the House of God from the Apostolic age, is generally found, in one form or another, on all these ancient monuments. And are not such adornments more appropriate to the Christian's tomb ; are they not more elevating to the mind of the beholder ; and more likely to kindle holy and heavenly aspirations, than hideous figures of human bones and skulls, or fabulous emblems from heathen Mythology ? Fictions from paganism are a disgrace to Christian monuments : human relics may remind us of death and decay ; but the ancient emblems we have noticed point the soul to Heaven and immortality. How forcibly, then, do they condemn that *classic* taste which is scarcely yet exploded.

Let us take, from another point of view, one more glance at these ancient memorials. They commemorate, for the most part, persons who were among the leading characters

of their day—men who, under God, wielded the destinies of our Country when it was struggling for that independence and pre-eminence which *we* now enjoy. We are too apt to forget this. Amid the whirl and excitement of modern activity we seldom think of the debt we owe to our ancestors ;—we bury their deeds in their sepulchres, or mention them only with contempt and derision. Yet had they possessed pusillanimous minds or cowardly hearts, England might now have been a mere tributary state to some foreign power ; and the steam-engine, which now plies at our bidding, might have been only used to convey amongst us the troops and mandates of our enemies. But by the manly wisdom, the vigorous efforts, and noble achievements of our ancestors, this little Isle, now the wonder and envy of the world, was raised to that high and glorious position which it possessed centuries before we were born. No nation, so replete with blessings and advantages as our own, ever reached such a condition in one generation. It has been the continuous effort of successive generations—the accumulated wisdom of centuries, that has nurtured Britain into its present noble and vigorous maturity. While, then, we pride ourselves on the rapid progress of the present generation, let us not undervalue the advancement of each preceding one. Let Britain's departed worthies still live in the memory of Britain's living sons. Let us look back with reverence on those early ancestors whom these ancient monuments commemorate. They were among the Founders of our Churches ; the Conquerors of our enemies ; the Achievers of our fame ; the Protectors of our liberties ; the Architects of our Constitution. Let us venerate their memory. Let us cultivate feelings of gratitude towards them. Let us revere their slumbering relics. Let us view their monuments with interest ; and preserve and protect them as memorials of those whom we ought to honour and revere, remembering that the achievements of past generations have been so many steps in England's glory ; and if we would advance or retain that glory, we should so pass our own career that future generations may contemplate our sepulchres with that veneration and regard, which we feel, or ought to feel towards these ancient monuments of our forefathers.

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