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Westminster

Abbey

Murray

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G. A.  
Westminster

8° 5.

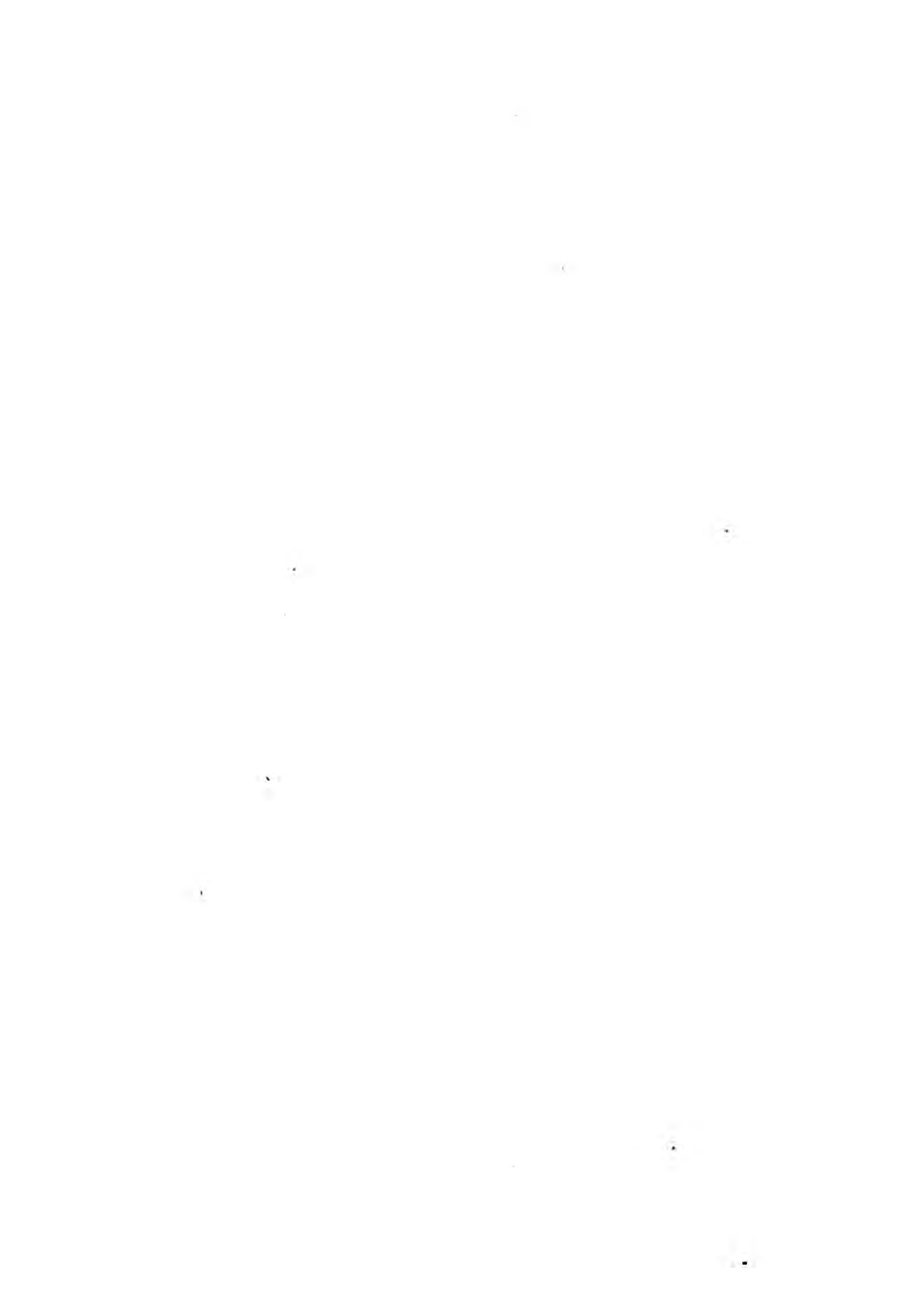
Gough Add<sup>rs</sup>

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**WESTMINSTER ABBEY.**

**ADMITTANCE—SIXPENNY EACH PERSON.**

**Entrance at the door in Poets' Corner.**

**Hours of Admission, between 11 and 3 generally. In the Summer Months also between 4 and 6.**

**No Admission to the Monuments during the hours of Divine Service, (between 10 and 11 A.M., and 3 and 4 P.M.), on Good Friday, Christmas Day, or Fast Days.**

**A Guide attends you through the whole of the Chapels, the Choir, Ambulatory, and North Transept.**

**In the Nave, the North Transept, &c., you are left to your own guidance, information, and leisure.**

**The Poets' Corner is free at all times.**

**37,465 persons viewed Westminster Abbey in the year 1840\*.**

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\* Minutes of Evidence taken before Select Committee on National Monuments, p. 42.

# WESTMINSTER ABBEY ;

ITS

ART, ARCHITECTURE, AND ASSOCIATIONS.



A HAND-BOOK FOR VISITORS.

BY

PETER CUNNINGHAM.

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When I am in a serious humour, I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. . . . When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.—ADDISON.

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LONDON :

JOHN MURRAY, ALBEMARLE STREET.

MDCCCXLII.



LONDON:  
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.



I am as jocund since I am admitted, I talk as glib, methinks, as he that farms the monuments.—SHIRLEY'S *Bird in a Cage*.

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Soon after your ladyship's departure, I came to town, and went to the Park and Spring Garden, just as some do to Westminster to see those monuments that have contained such great and lovely persons.—PHILIP EARL OF CHESTERFIELD. (1658.)

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And I shall be a Lady, a Captain's Lady, and ride single upon a white horse with a star, upon a velvet side-saddle, and I shall go to London, and see the *Tombs*, and the *Lions*, and the *Queen*.—FARQUHAR'S *Recruiting Officer*.

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Travellers are ever tinctured with the humours of the places through which they pass, as running waters imbibe the qualities of the soil through which they flow.—WYCHERLEY.

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Than Westminster Abbey there is no place more suitable to moralise upon the futility of all earthly glory, as there is none which contains the ashes of men that have acquired a greater share of it.—SHENSTONE.

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Oft let me range the gloomy aisles alone,  
Sad luxury ! to vulgar minds unknown,  
Along the walls where speaking marbles show  
What worthies form the hallow'd mould below ;  
Proud names, who once the reins of empire held ;  
In arms who triumph'd, or in arts excell'd ;  
Chiefs, graced with scars, and prodigal of blood ;  
Stern patriots, who for sacred freedom stood ;  
Just men, by whom impartial laws were given ;  
And saints, who taught and led the way to heaven !—TICKELL.

I am just returned from Westminster Abbey, the place of sepulture for the philosophers, heroes, and kings of England. What a gloom do monumental inscriptions and all the venerable remains of deceased merit inspire ! Alas ! I said to myself, how does pride attend the puny child of dust even to the grave ! Even humble as I am, I possess more consequence in the present scene than the greatest hero of them all : they have toiled for an hour to gain a transient immortality, and are at length retired to the grave, where they have no attendant but the worm, none to flatter but the epitaph.—GOLDSMITH.

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Columns, arches, pyramids, what are they but heaps of sand ; and their epitaphs, but characters written in the dust ? What is the security of a tomb, or the perpetuity of an embalment ? The remains of Alexander the Great have been scattered to the wind, and his empty sarcophagus is now the mere curiosity of a museum. “ The Egyptian mummies which Cambyzes or Time hath spared,” says Sir Thomas Browne, “ avarice now consumeth ; Mizraim cures wounds, and Pharaoh is sold for balsams.”—WASHINGTON IRVING.

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In St. Peter's at Rome, one is convinced that it was built by great princes. In Westminster Abbey one thinks not of the builder, the religion of the place makes the first impression ; and though stripped of its altars and shrines, it is nearer converting one to popery, than all the regular pageantry of Roman domes.—HORACE WALPOLE.

## PREFACE.

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THERE is nothing which man can erect in stone or in brass, engrave what he will thereupon, but requires a living explanation, or a book to preserve its story.

Quandoquidem data sunt ipsis quoque fata sepulchris.  
JUV. Sat. x. 146.

And monuments themselves memorials need.  
CRABBE.

The Tombs in Westminster Abbey, without the *glib* guide that Shirley speaks of, are to the unlearned as perfect a riddle as the Pyramids of Egypt, or the Round Towers of Ireland. The marble placed by the Countess of Dorset to preserve the memory of Michael Drayton needs now *his name that cannot die*, to attract attention, and to tell its object. A kind of handbook is therefore a very necessary companion; Sir Roger de Coverley, before visiting the Tombs in the Abbey, took care, as Addison tells us, to go fresh from the Chronicles of Sir Richard Baker.

Of all the sights in London commend us to the never-tiring sight of Westminster Abbey and its associations, where memory can retire upon its own stores, where taste can find so much to please and to instruct, where

fancy can indulge in its own conjectures and its own thoughts. Every churchyard has its interest (thanks to Gray and his Elogy) but Westminster Abbey a whole host of attractions. There is a threefold charm about many of its tombs, an interest beyond the individuals to whom they are erected, and beyond their value as works of art, —a sort of extra-association which reading gives.

Who that reads the epitaphs on Cowley and Sir Isaac Newton but would like to remember and to read on the spot what is said of them by Dr. Johnson? Who that looks upon Roubiliac's fine figure of Eloquence but would wish to know what Canova said when he saw it? Or who, when standing before the monument to Mr. Thynn, but would be glad to be reminded of the jest about it in Joe Miller?

To impart pleasures like these has been the object of this undertaking. Some who have greater leisure for reading and reflection may supply other associations, and all will leave something for others to do. To some, all that is here may contain but little that is new; while many may think the living guide a better handbook; and, like Sir Roger de Coverley at parting shake their intelligent and amusing but not very accurate cicerone by the hand, and invite him to their lodgings, "to talk over these matters more at leisure."

**GENERAL ADMEASUREMENTS OF THE  
ABBEY CHURCH.**

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**INTERIOR.**

	<b>Feet.</b>	<b>In.</b>
Length of the Nave . . . . .	166	0
Breadth of ditto . . . . .	38	7
Height of ditto . . . . .	101	8
Breadth of the Aisles . . . . .	16	7
Extreme breadth of the Nave and Aisles . . . . .	71	9
Length of the Choir . . . . .	155	9
Extreme breadth of ditto . . . . .	38	4
Height of ditto . . . . .	101	2
Extreme length of the Transept, including the Choir . . . . .	203	2
Length of each Transept . . . . .	82	5
Entire breadth of ditto, including the Aisles . . . . .	84	8
Breadth of the body of each Transept . . . . .	39	0
Ditto of the Aisles . . . . .	22	10
Height of the South Transept . . . . .	105	5
Extreme length from the West Door to the Piers of Henry VII.'s Chapel . . . . .	383	0
Ditto, including Henry VII.'s Chapel . . . . .	511	6

**EXTERIOR.**

Extreme Length . . . . .	416	0
Ditto, including Henry VII.'s Chapel . . . . .	530	0
Height of the Western Towers to the Top of the Pinnacles . . . . .	225	4

**GENERAL ADMEASUREMENTS OF HENRY VII.'s  
CHAPEL.**

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**INTERIOR.**

	<b>Feet.</b>	<b>In.</b>
Length of the Nave . . . . .	103	9
Breadth of ditto . . . . .	35	9
Height of ditto to the Vertex of the Vaulting . . . . .	60	7
Length of the Aisles . . . . .	62	5
Breadth of ditto . . . . .	17	2
Entire breadth of the Chapel . . . . .	70	1
Height of West Window . . . . .	45	0
Breadth of ditto . . . . .	31	0
Extent from North to South of Entrance Porch or Vestibule . . . . .	28	4
Breadth of ditto . . . . .	24	9

**EXTERIOR.**

Extreme Length . . . . .	115	2
Breadth to the Extremities of the Buttress Towers . . . . .	79	6
Height of the Buttress Towers . . . . .	70	8
Height to the Apex of the Roof . . . . .	85	6
Ditto to the Top of the Western Turrets . . . . .	101	6

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# WESTMINSTER ABBEY.

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## INTRODUCTION.

AN ABBEY is a series of buildings adapted for the domestic accommodation and religious ceremonies of a fraternity of persons subject to the government of an Abbot or an Abbess ; and as such is distinguished from a Priory, Friary, Nunnery, Hospital, or College, and from all other ecclesiastical and military houses.

Like a fortified town, it was complete within itself ; rich in its endowments and its privileges, it was at once a refuge for the weak, and an asylum for the unhappy. Within its walls, queens, when divorced or widowed, could retire with dignity and comfort : kings, when penitent or deposed, could find a religious retreat ; and the wretched victim of a successful rival become as it were dead to the world, and escape in that way from the searing-irons of his enemy. It was in the sanctuary of St. Peter's, Westminster, that Edward V. was born in sorrow, and "baptized like a poore man's child ;" that Skelton, the rude-railing satirist, found shelter from the

revengeful hand of Cardinal Wolsey, and it was within the walls of an English Abbey that the broken-hearted Wolsey died. Monastic institutions in the first ages were merely superstitious, they then became eminently useful, and at last eminently corrupt and wicked. At the Reformation a new order of religious rulers arose, and the Abbey of St. Peter's, Westminster, shared the fate of other ecclesiastical houses. Monks and monasteries were no longer known, and Westminster had its own bishop. This was however only for a time, and after ten years' duration as a see, Boston, the last abbot, was installed the first dean. Under Mary, monastic institutions were revived, and the Abbey became once more a Benedictine monastery. On the accession of Elizabeth, there was again a change; and the stripped monastery was transformed by the last of the Tudors into a school, with the Abbey for its collegiate church.\*

The abbeys most perfect in their architecture in this country are those of Westminster, St. Alban's, and Tewkesbury. It is of the first that we have here to treat.

The Abbey-church of St. Peter's, Westminster (i. e. the minster west of St. Paul's, or London) better known by the name of Westminster Abbey, stands on a spot once overgrown with thorns, and environed with water, and called from thence, by our ancestors, Thorney Island. Here it is told by tradition, (that has so much to do with all early

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\* The present Dean is Dr. Ireland, and Mr. Milman, the author of *The Fall of Jerusalem*, and other poems, is one of the Prebendaries. Andrews, Atterbury, and South, are among the illustrious dignitaries immediately connected with the collegiate church of St. Peter's, Westminster. Swift was an anxious expectant for South's stall, but South lived too long, and Swift was sent from St. Peter's to St. Patrick's.

histories,) that a temple built by the Romans, and dedicated to Apollo, was ruined by an earthquake in the reign of Antoninus Pius :—“but to this,” writes Sir Christopher Wren, “I cannot readily agree. The Romans did not use, even in their colonies, to build so slightly ; the ruins of ancients times show their works to this day : the least fragment of cornice, or capital, would demonstrate their handy-work. Earthquakes break not stones to pieces, nor would the Picts be at that pains ; but I imagine the monks, finding the Londoners pretending to a temple of Diana where St. Paul’s now stands (horns of stags, tusks of boars, &c. having been dug up there in former times, and it is said also in later years), would not be behindhand in antiquity ; but I must assert, that, having changed all the foundations of old St. Paul’s, and upon that occasion rummaged all the ground thereabouts, and being very desirous to find some footsteps of such a temple, I could not discover any, and therefore can give no more credit to Apollo than to Diana.”

This same tradition relates also, that, out of the ruins of Apollo’s temple, King Lucius founded a little church here, A.D. 184, but this Sir Christopher passes over as “a fabulous account.”

It is better known that some time previous to the year 616, Sebert, King of the East Saxons, having embraced Christianity, and become anxious to show himself a Christian indeed, “built,” according to old Stowe, “a church to the honour of God and St. Peter on the west side of the city of London.” The language of Stowe is not altogether correct, for Sebert did not live to see his church completed,

and his sons and successors, Sexted and Seward, relapsing into idolatry, left their father's church to the destroying or neglectful Danes.

About 360 years after Sebert's death, king Edgar either completed the building or carried out the intention of Sebert the founder. "This it is probable," writes Wren, "was a strong good building after the mode of that age, not much altered from the Roman. We have some examples of this ancient Saxon manner, which was with piers or round pillars much stronger than Tuscan, round-headed arches and windows." Such as we see in the chapel of the White Tower, London,—the crypts of Canterbury Cathedral and elsewhere.

The church that Sebert commenced, and Edgar completed, was wholly rebuilt by Edward the Confessor (*cir.* 1050) in a style of architecture a little more ornamented, and on a larger scale. But this was not suffered to stand; and Henry III., from a pious veneration for the memory of the Confessor, reconstructed, in a more costly manner, another church on the same spot, and to the same apostle.\* This he did in that mode of architecture which prevailed here immediately after the Holy War, when the pointed arch, its most peculiar feature, was first introduced among us in place of the round-headed arches of the Saxon and Norman styles, when our beautiful Gothic architecture first rose in all its cathedral pomp, and all its splendor of sculptural decoration.

Westminster Abbey, as we now view it, is, with a few alterations and additions, the Abbey-church of Henry III.

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\* The first stone was laid 16 May, 1220. *Brayley*, i. 41.

That king, like Sebert before him, did not live to see his work wholly finished, and though the building was carried on during the reign of his son, yet Edward I. turned his mind and money rather to gain glory in war, than honour from completing a church to God and St. Peter. Various kings at a later period, and the abbots themselves, carried on the plan of the third Henry. With so little alacrity, however, did the works advance, that the west-end at the accession of the house of Hanover, was unfinished, and the great towers of a very mean and unequal height. These Sir Christopher Wren pulled down, and erected the present western towers in a *disagreeable mixture* of Grecian and Gothic architecture\*. Of the old west front, there is a view by Hollar in Dugdale's Monasticon.

The form of Westminster Abbey is that of the common symbol of religion, the cross. "King Henry built this church," writes Wren, "not by a model well-digested at first, for I think the chapels without the aisles were an after-thought." This is the opinion of one who has a right to be heard with deference and respect upon an architectural question. However inappropriately the addi-

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\* The central spire proposed by Wren was unhappily never built; though equally inharmonious with the western towers in its architecture, it had given an additional grace and grandeur to the building. Wren thought that the west end of London wanted a spire.

"It was plainly intended originally," writes Wren, "to have had a steeple, the beginnings of which appear on the corners of the cross, but left off before it rose so high as the ridge of the roof."

The western additions are of a coarser kind of workmanship, have less finish and less beauty. The arches of the windows are of a different shape, and the ornamental binders of the clustered columns—of stone, not copper. The two portions are obviously discernible to the most uneducated eye in the varieties of Gothic architecture.

tions, if they are such, have been made, it is well known that it was the custom of the time to erect at the head of the high altar, small chapels dedicated to different patron saints, and at the east end of the church a larger chapel to the Virgin Mary. There is still something, however, to countenance Sir Christopher in his opinion, for the chapel of St. Nicholas was evidently erected, in the reign of Henry IV., by Abbot William of Colchester, whose arms and initials W. A. are still visible on its masonry, and the chapel of Abbot Islip is coeval with that of Henry VII.

When Henry VII., in 1502, pulled down two of these old chapels, it was his intention to erect a more sumptuous addition to the original building, to dedicate it to the Virgin Mary, and deposit within its walls the remains of King Henry VI. Two of his three intentions were realised, but the chapel for the tomb of Henry VI. ended in a chapel for the tomb of the founder. This was not so selfish, however, as the act of one of his successors, for the grant that Charles II. obtained from his first parliament, to erect a mausoleum for his father, was spent by that thoughtless sovereign on his own individual pleasures.

Whatever the intentions were of the first of the Tudors in erecting this exquisite specimen of the florid Gothic, it is looked upon by the world as a work of art, and when we speak of King Henry VII.'s Chapel, it is not in the words of Leland, as *the world's wonder*, or in the language of Wren, as "a nice embroidered work, and performed with tender Caen stone," but as one of the

last of our fine ancestral buildings, another King's College Chapel at Cambridge, or a St. George's Chapel at Windsor\*.

Our cathedrals before and after the Reformation present a striking contrast. The waxen lights that burned for ever on the tombs of the illustrious dead, and threw a sepulchral gloom and religious awe over the architecture around them, ceased to burn when the purer flame of Reformation arose. The altars to the saints, to whom these chapels were severally dedicated, were destroyed at the same period, and the holy reliques that lay upon them scattered to the winds of heaven, as the bones of Wickliffe had been to the waters of the earth before ; while, though at a later period, the painted windows, with their solemn effects of rich ruby and blue colours, fell before the unsparing hand of Puritanical fervour. There was nothing in our cathedrals prior to the Reformation but what added to the solemn character of the whole. The service of

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\* In this eighteenth year (1503) the twentieth daye of Januarie, a quarter of an houre afore three of the clock at after noone of the same daie, the first stone of our ladie chapell within the monasterie of Westminster was laid, by the hands of John Islip, abbat of the same monasterie, Sir Reginald Braie knight of the garter, Doctor Barnes maister of the rolles, Doctor Wall chapleine to the King's maiestie. Maister Hugh Oldham chapleine to the Countesse of Darbie and Richmond the King's mother, Sir Edmund Stanhope, knight, and diuerse others. Vpon the same stone was this scripture ingraven : " Illustrissimus Henricus septimus rex Angliæ et Franciæ, et dominus Hiberniæ, posuit hanc petram, in honore beatæ virginis Mariæ, 24 die Januarij ; anno Domini, 1502 : et anno dicti regis Henrici septimi decimo octavo." The charges whereof amounted (as some report, vpon credible information as they say) to fourteene thousand pounds.—HOLINSHED.

The architect is supposed to have been William Bolton, Prior of St. Bartholomew beside Smithfield.



religion was in anthems and holy canticles, in processions from aisle to ambulatory, from nave to transept, and from chapel to chapel. Their monuments contained incentives to religion\*. The dead were represented in their last prayers to the throne of grace, not at jousts or at tourneys, but the knight lay like the prelate and the prelate like the knight†. It is to this that Webster alludes in his *Duchess of Malfi*.

“ *Duch.* Thou art very plain.

*Bosola.* My trade is to flatter the dead, not the living; I am a tomb-maker.

*Duch.* And thou comest to make my tomb?

*Bos.* Yes.

*Duch.* Let it be a little merry: of what stuff wilt thou make it?

*Bos.* Nay, resolve me first, of what fashion?

*Duch.* Why, do we grow fantastical in our death-bed? do we affect fashion in the grave?

*Bos.* Most ambitiously. Princes' images on their tombs do not lie as they were wont, seeming to pray up to Heaven; but, with their hands under their cheeks, as if they died of the tooth-ache: they are not carved with their eyes fixed upon the stars; but, as their minds were wholly bent upon the world, the self-same way they seem to turn their faces.”

Now we admit monuments less devotional than those to which Webster alludes, and therefore less in keeping with the architecture around.

The Tomb of Henry VII. and his Queen is the work of an Italian sculptor, Peter Torrigiano. The Italian loved the classic buildings of his native country; and, in the

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\* The ymages that in the churches ben,  
Maken folk thynke on God and on his Seyntes.—OCCLEVE.

† How beautiful is the old monkish inscription so much admired by Dr. Johnson:—

Orate pro Anima—miserrimi Peccatoris.

base of the tomb, blended the architectures of Greece and Rome, while he conceived and executed the effigies of Henry and his Queen in the true old Gothic manner. We see this unusual mixture in the tomb of the Countess of Richmond (Henry VII.'s mother), made by the same artist. But this mixture, in the monument to King Henry and his Queen, is rendered less unpleasing by the Gothic screen or closure which surrounds, protects, and in a great measure conceals the work of Torrigiano. The screen is by an English artist.

This was a little prior to the Reformation ; but it was not till after the Papal supremacy in religion had been set aside, that our architecture acknowledged the dominion of Rome. In the reign of Queen Elizabeth, the unnatural introduction of monuments of classic architecture into the aisles and chapels of a Gothic cathedral became most lamentably common. What can be more remote from good taste, what more astray from an harmonious propriety of parts throughout, than the placing a lofty Corinthian column against the clustered shafts of the Gothic ? To these styles of architecture, so irreconcilably unlike, English taste added, at the same period, Egyptian obelisks of every variety of vein in marble. All this arose when the light of learning was far from general, when everything that was native was barbarous, and everything that was classic had the air of novelty to recommend it, a foreign shore to come from, and a dead language to speak its praises. One artist, and one alone, had at this time the taste to depart from the common pyramidal tombs of his time ; for the monument to Sir Francis Vere, in Westminster Abbey, is in admirable taste,

but it is not original\* ; the same conception, too close to be accidental, is observable in the monument to Engelbert Count of Nassau, in the cathedral church of Breda.

This barbarous taste remained long, and still lingers in our island. In the reign of George I. died Sheffield Duke of Buckingham. This nobleman, the patron of Dryden and himself a versifier, was sumptuously buried in the Chapel of Henry VII. His disconsolate widow erected a monument to his memory, near his place of burial, of a pyramidal form, with figures of the Duke in a Roman dress, and of herself weeping over him in the costume of the period, save the Roman sandals. To erect this cumbrous and ridiculous monument where it is now seen, four statues, similar in beauty to those in the other chapels around, were removed, and carried no one knows whither †.

The ponderous monument in this Abbey, designed by Gibbs the architect, to commemorate the name of Holles Duke of Newcastle, is a mere pile of veined marble, fashioned into Corinthian columns and Egyptian obelisks ; and that to Sir Cloudesley Shovel—a preposterous piece of cuirass, nakedness, and wig ‡.

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\* The artist's name is unknown.

† A classic altar disgraced the choir of Westminster Abbey from the days of Queen Anne to the reign of George IV. (See a view of it in *Neale and Brayley's Westminster Abbey*.)

When Inigo Jones built a classic portico to old St. Paul's, it was as a part of a new structure, not a *Wren-like* reparation of the old.

‡ My taste in Sculpture from my choice is seen,  
I buy no statues that are not obscene.  
In spite of Addison and ancient Rome,  
Sir Cloudesley Shovel's is my favourite tomb.

BRAMSTON'S *Man of Taste*.

Roubiliac, Wilton, and others, did not transgress the limits of taste so far as Gibbs and those who immediately preceded the architect of St. Martin's. In a place dedicated to devotion, however, one little expects to see a harlequin figure of Garrick drawing the curtains of the stage aside, and stepping forward to claim a plaudit or speak a prologue. This is not in the spirit of our so-called Gothic ancestors, who, whatever they were in other arts, were at least perfect in the proprieties of their architectural taste. We are, however, recurring slowly to their rules; though of late years the aisles and chapels of Westminster Abbey have been made receptacles for the exhibition of sculpture, a repository for statues to men of genius and rank—one of Nelson's rewards, *a Peerage or Westminster Abbey*—not, as before, a temple with monuments to the dead whose ashes sleep beneath its roof. What suits St. Paul's is sadly out of keeping with the aisles of St. Peter's, Westminster.

The Abbey is rich in its associations. Chaucer had a tenement in a garden adjoining; some of the finest scenes in Shakespeare are laid within its walls, and the first book printed in England was printed within its precincts. In its aisles and in its chapels the descendants of Robert Bruce sleep, as the wearers of the English crown, by the side of the first Edward; the English Queen Elizabeth lies in the same sepulchre with the Scottish Queen Mary—the beheader and the beheaded in the same tomb;

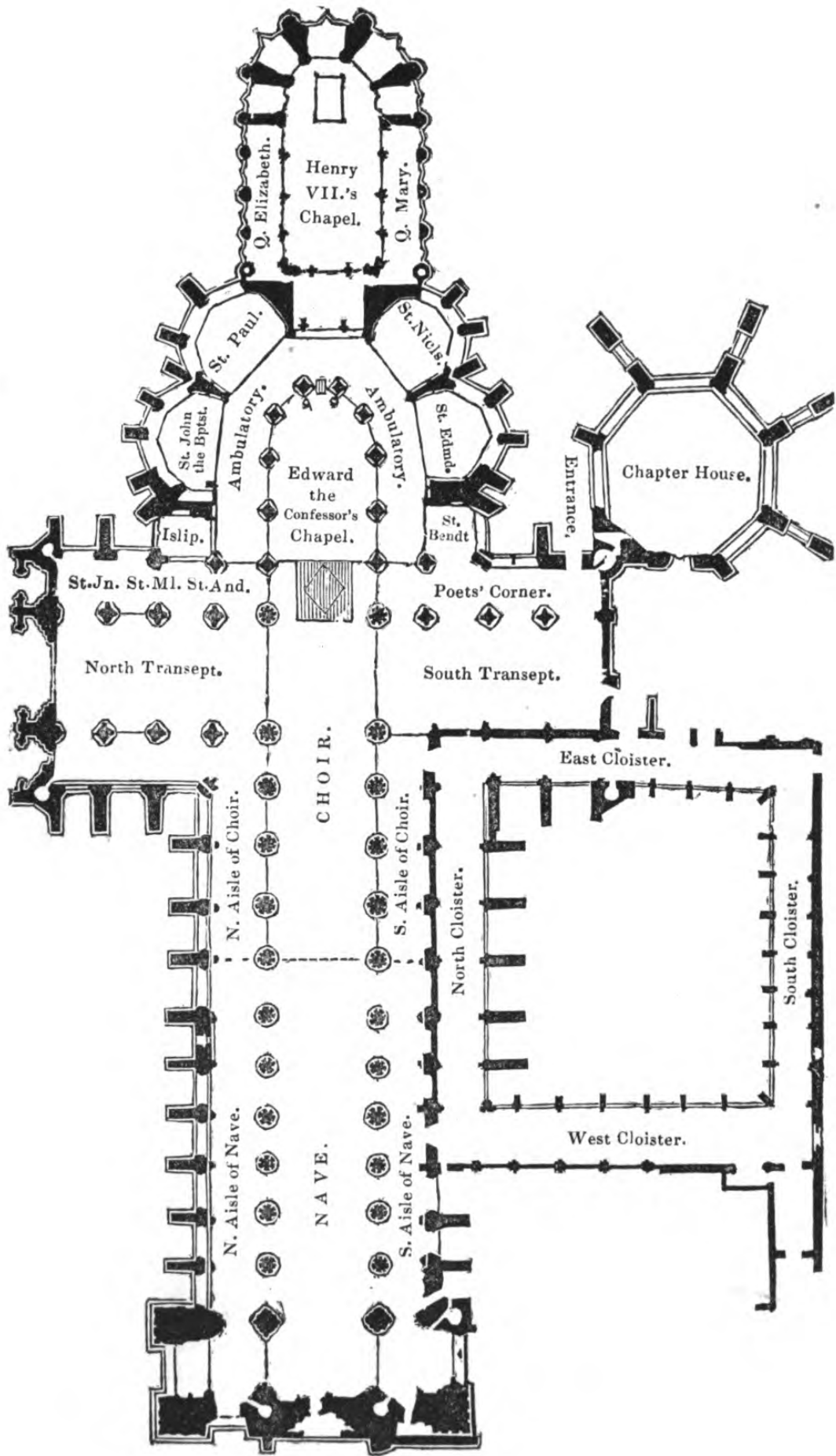
The grave unites, where e'en the great find rest,  
And blended lie th' oppressor and th' opprest!—POPE.

Pitt within a yard of Fox; Gifford near the grave of the

man (Ben Jonson) whose character he had freed from the foulest aspersion, and whose works he had edited with a tact and taste but seldom met with ; and Macpherson and Dr. Johnson (Ossian and Anti-Ossian) in the same transept :—

“ But where are they, the rivals ?—a few feet  
Of sullen earth divide each winding-sheet.  
How peaceful and how powerful is the grave !  
Which hushes all.”

BYRON.



GROUND PLAN.



# WESTMINSTER ABBEY.

## OF THE TOMBS IN THE CHAPEL OF ST. BENEDICT, OR THE CHAPEL OF THE DEANS.

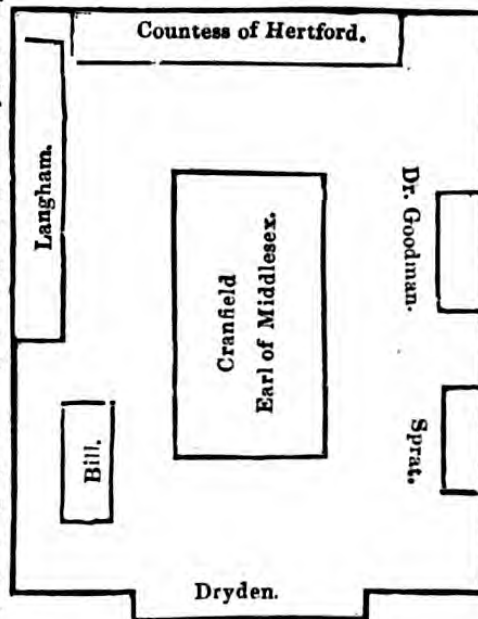
[\*\*\* To this Chapel no entrance is allowed, but it may easily be seen from either side of Dryden's monument. The floor retains traces in parts of having been covered with heraldic tiles.]

1. **LANGHAM**, Archbishop of Canterbury (d. 1376).

—On your left is a recumbent figure of Simon Langham, Abbot of Westminster, Bishop of Ely, Archbishop of Canterbury, Lord High Chancellor, and a Cardinal. This tomb had once a canopy of wood.

2. **CRANFIELD**, Earl of Middlesex (d. 1645).—In the centre are two recumbent figures in white marble, on an altar-tomb, representing Lionel Cranfield, first Earl of

Middlesex, and Anne his lady. He was lord high treasurer in the reign of James I. and for many years a favourite with Villiers, the first Duke of Buckingham; indeed, was indebted for his rise, as he was for his fall, to that influential minister. In vain did James oppose his impeachment, for Cranfield's were imaginary crimes, but Buckingham remained unmoved,



CHAPEL OF ST. BENEDICT.

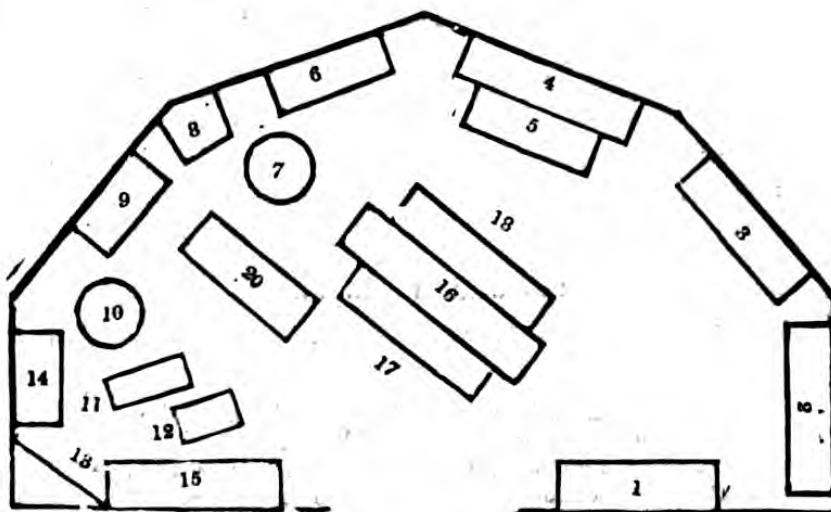


- and nothing could dissuade the duke and the prince (afterwards Charles I.) from the impeachment of Lord Middlesex. It was on this occasion that the King, in anger, said somewhat prophetically to his son, "that he would live to have his bellyfull of impeachments."
3. DEAN BILL (d. 1561).—Raised about a foot from the ground is a brass inlaid plate, on which is cut the effigy of Dr. William Bill, Chief Almoner to Queen Elizabeth, and the first Dean of this church in her reign.
  4. COUNTESS OF HERTFORD (d. 1598).—Built against the east wall is a stately monument 28 feet high, formed by Corinthian columns and obelisks; and a recumbent figure of Frances, Countess of Hertford, in the attitude of prayer. This lady was sister to Lord High Admiral Nottingham, so famous for his share in the defeat of the Spanish Armada. Erected by her husband, Edward, Earl of Hertford and Baron Beauchamp, "in testimony of his great love towards her."
  5. DEAN GOODMAN (d. 1601).—On the south wall is a kneeling figure of Dr. Gabriel Goodman, the fifth Dean of this church.
  6. DEAN SPRAT'S SON (d. 1683).—On the same wall is a tablet to the infant son of Bishop Sprat, the intimate friend of the poet Cowley.
  7. DEAN VINCENT (d. 1815).—In this chapel is buried Dr. Vincent, the last dean of Westminster, "under whose auspices and under whose exertions, in the year 1809, the restoration of King Henry the Seventh's Chapel was begun."
  8. ARCHBISHOP SPOTSWOOD (d. 1639).—Here lies buried, the place unmarked, John Spotswood, Archbishop of St. Andrew's, and author of "The History of the Church and State of Scotland."

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#### OF THE TOMBS IN THE CHAPEL OF ST. EDMUND.

1. WILLIAM DE VALENCE, E. of Pembroke (d. 1296).—Immediately within the screen to the right on entering, is the altar-tomb of William de Valence, Earl of Pembroke, half-brother to Henry III., and father of the far-famed Aymer de Valence, Earl of Pembroke. His effigy in oak, and covered with thin plates of copper,



CHAPEL OF ST. EDMUND.

engraven to represent chain-mail, lies on a wainscot chest, around which there were originally thirty small statues in niches, long since stolen or destroyed. This tomb has been one of extraordinary beauty. Of the epitaph in Latin rhyme, as preserved by Camden, not a vestige now remains.

2. **TALBOT**, Earl of Shrewsbury (d. 1617).—Next to Valence, and against the west wall, is a sumptuous monument to Edward Talbot, eighth Earl of Shrewsbury of that name, and Jane his countess, whose effigies in a recumbent posture are placed under a richly-carved canopy.
3. **SIR RICH'D. PECKSALL**.—The next monument consists of three kneeling figures of Sir Richard Pecksall (Master of the Buckhounds to Queen Elizabeth), and his two wives. Below are sculptured his four daughters by his first wife.
4. **SIR BERN'D. BROCAS** (d. 1339).—Under the south-west window is a curious Gothic monument, in the recess of which is laid the recumbent figure of a knight in plate armour, his head resting on a helmet, surmounted by a Saracen's head. This figure represents Sir Bernard Brocas, who was beheaded by Henry IV. in 1399 for a conspiracy to restore King Richard II.
5. **HUMPHREY BOURGCHIER** (d. 1470).—In front of Sir Bernard Brocas' monument is a low tomb of grey marble on which has been inlaid the brass figure of a knight, with a leopard and eagle at his feet. This monument *took in trust* the name of Humphrey Bourgchier, son and heir of John Lord Berners, who was slain at the

Battle of Barnet Field, in the cause of King Edward IV., A.D. 1470.

6. LORD RUSSELL (d. 1584).—Beneath the central window is a curious monument to John Lord Russell, and Francis his infant son. Lord Russell's effigy lies with its face turned to you within a recess formed by Corinthian columns, while the child is laid like a doll at the father's feet. There are various inscriptions about the monument in Greek, Latin, and English, all written by the widow of Lord Russell. This is part of the English one :—

Death hath me reffe : Bvt I from Deathe will take  
His Memorie, to whom this Tombe I make.  
Iohn was his name ; ah ! was ; Wretche, mvste I saye  
Lord Rvssel once, nowe my teare-thirsty claye.

Lady Russell is among Ballard's celebrated ladies, and in Walpole's Catalogue of Royal and Noble Authors.

7. ELIZABETH RUSSELL.—Near to Lord Russell's monument is an alabaster statue of Elizabeth Russell, his youngest daughter, "which Elizabeth," says Keepe, who wrote in 1680, "is said to have bled to death by a prick she received in the fore-finger of her left hand by a needle, but with what truth," he adds, "I know not."

That this is what Sir Thomas Browne calls a *vulgar error* there can be no doubt, but it is one originated by the sculptor. We shall let Keepe describe the whole. "On a pedestal of black and white marble is set the statue of this young lady, reposing herself in a curious-wrought osier chair, melancholily inclining her cheek to her right hand, and, with the fore-finger of her left, directing us to behold the death's head placed at her feet, silently intimating that from thence sprung the malady that brought her to the grave ; wherefore we may not irrationally conjecture, that having touched an *artery* with the envenomed needle, the infection might so suddenly disperse itself, that in a short time it might occasion her death, which by the ignorant might be imputed to the simple prick of her finger, a thing altogether unlikely and absurd."

Among several other figures, he (Sir Roger) was very well pleased to see the statesman Cecil upon his knees ; and concluding them all to be great men, was conducted to the figure which represents that martyr to good housewifery who died by the prick of a needle. Upon our interpreters telling us that she was maid of

honour to Queen Elizabeth, the knight was very inquisitive into her name and family ; and after having regarded her finger for some time, "I wonder," says he, "that Sir Richard Baker has said nothing of her in his Chronicle." ADDISON.

It is her daughter (Lady Russell's), by her second husband, whose effigy is foolishly shown in Westminster Abbey, as killed by the prick of a needle. HORACE WALPOLE.

A person attended us, who, without blushing, told a hundred lies : he talked of a lady who died by pricking her finger, of a king with a golden head, and twenty such pieces of absurdity. GOLDSMITH (*Citizen of the World*).

8. LADY KNOLLYS (d. 1568).—"Honourably bvrried in the flovvv of this chapel," as a small tablet in the wall sets forth, is Lady Katherine Knollys, an attendant upon the unfortunate Anne Bullen, when imprisoned in The Tower.
9. LADY JANE SEYMOUR (d. 1560).—Affixed to the wall is a mural monument to Lady Jane Seymour, daughter of the protector Somerset : she "departed this lyfe in her virginitie at y<sup>e</sup> age of XIX. yeares," A.D. 1560. Erected by her brother Edward, Earl of Hertford and Baron Beauchamp.
10. FRANCIS HOLLES (d. 1622).—A sitting figure, in a Grecian costume, near here, the work of Nicholas Stone, perpetuates the name of Francis Holles, second son of John Earl of Clare, who died at the age of 18 in 1622, having at that early period already served a campaign in Flanders. This figure is, as Horace Walpole remarks, of most antique simplicity and beauty. It was a favourite with the late Sir Francis Chantrey.

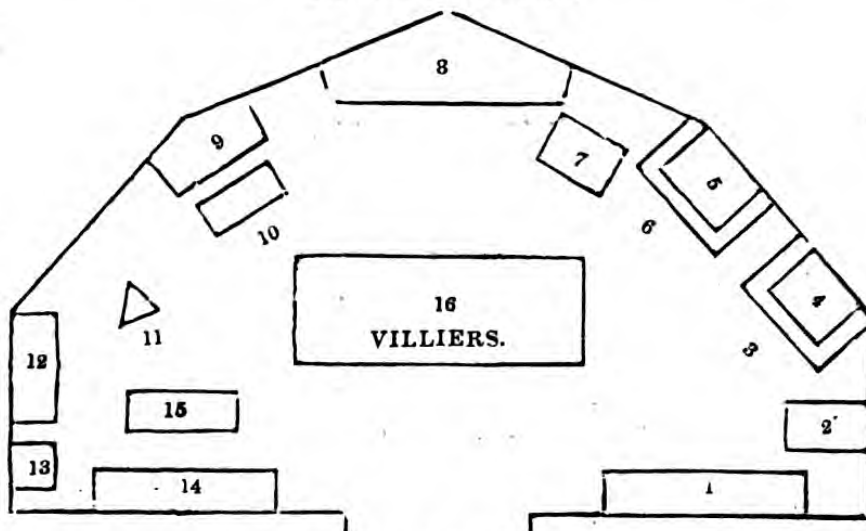
"What so Thov Hast of nature, or of Arts,  
Yovth, Beavtie, Strength, or what excellig parts,  
Of mynd and boddie, Letters, Arms and Worth,  
His eighteene yeares, beyond his yeares, brovght forth.  
Then stand and read thyselv within this glas,  
How soone these perish, and thy selfe may pas.

"Man's life is measvred by the worth, not dayes ;  
No aged sloth, but active yovth hath prayse."

11. LADY JANE GREY'S MOTHER (d. 1559).—On an altar-tomb, in a rich ermine robe, with a book between her hands, is the effigy of Frances, Duchess of Suffolk, granddaughter of Henry VII. and mother of Lady Jane Grey. Erected at the expense of her second husband, Adrian Stock.

12. **EDWARD III.'s CHILDREN.**—On a small tomb of Petworth marble, are two small alabaster figures, twenty inches in length, representing William of Windsor and Blanche de la Tour, children of Edward III.
13. **EARL OF STAFFORD (d. 1762).**—A plain mural monument to John Paul Howard, Earl of Stafford, who died in 1762, when the Earldom became extinct.
14. **MONK, BISHOP OF HEREFORD (d. 1661).**—Built against the east wall is a pyramidal monument of white and grey marble erected to Nicholas Monk, Bishop of Hereford, brother to General Monk, the restorer of Charles II.
15. **JOHN OF ELTHAM (d. 1334).**—On your left, as you enter, is the tomb of John of Eltham, son of Edward II. who died at the early age of 19. The effigy is of alabaster, and around the base in niches are numerous statues of the same material, many shamefully broken. The guardian angels on each side of the pillowed head is a very pretty conceit of common occurrence in Gothic sculpture. This tomb had once a canopy.
16. **ELEANOR DE BOHUN, Duchess of Gloucester (d. 1399).**—In the area of this chapel is an altar-tomb raised about two feet from the ground, and inlaid with a brass figure beautifully cut, representing Eleanor de Bohun, Duchess of Gloucester, wife of Thomas of Woodstock, youngest son of Edward III. The duchess is represented in her widow's and conventual dress as a nun of Barking Abbey.
17. **MARY, COUNTESS OF STAFFORD (d. 1719).**—Adjoining, is the monument of the Duchess's lineal descendant, Mary Countess of Stafford, wife of Viscount Stafford, beheaded for alleged treason in the reign of Charles II.
18. **WALDBY, Archbishop of York (d. 1397).**—A grey marble slab, inlaid with a brass figure, covers the remains of Robert Waldby, Archbishop of York.
19. **LORD HERBERT OF CHERBURY (d. 1678).**—A blue marble slab, with a few traces remaining of armorial bearings, &c. marks the burial-place of Edward, third Lord Herbert of Chisbury.
20. **FERNE, Bishop of Chester (d. 1662).**—A blue marble slab inlaid with five shields of arms in brass, covers the remains of Henry Ferne, Bishop of Chester.

OF THE TOMBS IN THE CHAPEL OF  
ST. NICHOLAS.



CHAPEL OF ST. NICHOLAS.

1. PHILIPPA, Duchess of York (d. 1431).—On your right, as you enter, is a monument of free-stone, with a recumbent figure of Philippa, Duchess of York, the wife of Edmund of Langley, fifth son of Edward III.
2. DUCHESS OF NORTHUMBERLAND (d. 1776).—The monument in white marble, the next in order, was designed by Adam, the architect, to the memory of the Duchess of Northumberland. The Duchess is represented in a small bas-relief, sitting in the character of Liberality dispensing her bounty among a group of indigent beings. Nicholas Read *sc.*
3. MARCHIONESS OF WINCHESTER (d. 1586).—An alabaster recumbent figure of Winifred, Marchioness of Winchester, in her robes and coronet. This lady was the mother of Thomas Sackville, Lord Buckhurst, the poet. In front, are kneeling figures of a knight, a lady, and a child in swaddling-clothes. Keepe describes this monument as “one of alabaster, porphyry, and divers-coloured stones, adorned and gilt with gold.”
4. ELIZABETH CECIL (d. 1591).—Above the last-mentioned monument is a recumbent figure of Elizabeth Manners, wife of William Cecil, Earl of Exeter, and granddaughter of the great Lord Burleigh.
5. DUDLEY, Bishop of Durham (d. 1483).—In a beautiful Gothic recess are the remains of an inlaid brass figure,

- representing William Dudley, Bishop of Durham. In Keepe's time there was part of an epitaph remaining in brass round the verge.
6. LADY CATHERINE ST. JOHN (d. 1614).—In the same recess is placed the curious effigy of Lady Catherine St. John, removed hither when Roubiliac erected his monument to Mrs. Nightingale in the Chapel of St. Michael.
  7. ANNA S. HARLEY (d. 1695 ?).—In front of the last tomb is a pyramidal monument to Anna Sophia Harley, daughter of the Count de Bellomonte, ambassador here from the French court, in the reign of James II.
  8. LADY BURLEIGH AND DAUGHTER (d. 1589, d. 1588).—The next monument was erected by the great Lord Burleigh, in the reign of Queen Elizabeth, to the memory of his wife Mildred, and their daughter Anne, whose effigies lie under a carved arch, surrounded by costly Corinthian columns and obelisks. At the base of the monument, within the Corinthian columns, are kneeling figures of Sir Robert Cecil \*, their son, and their three granddaughters. The inscription is in Latin, very long and very tiresome.
  9. SIR GEORGE AND LADY FANE (d. 1618).—Under a canopy, the curtains of which are drawn aside, are two kneeling figures in alabaster, representing Sir George and Lady Fane of the time of James I.
  10. LORD AND LADY CAREW (d. 1470).—Beneath which is an ancient tomb of grey marble, placed over the remains of Nicholas Baron Carew and Margaret his lady.
  11. N. BAGENALL (d. 1688).—Near the Carew tomb is a monument surmounted by an urn, commemorating an infant when two months old "by his Nurs unfortunately overlayd the 7th of March, 1687-8," as the inscription informs us.
  12. WIFE OF PROTECTOR SOMERSET (d. 1587).—In a recess, surrounded by Corinthian columns and obelisks, lies the effigy of Anne Duchess of Somerset, wife of the Protector Somerset, and aunt to King Edward VI. "The dolefull dutie, carefull and diligent, of Edward Earl of Hertford, her eldest son, consecrates this monument to his deceased parent."
  13. LADY JANE CLIFFORD (d. 1679).—The next is a curious monument, with two marble scrolls, to Lady Jane

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\* Among several other figures, he [Sir Roger] was very well pleased to see the statesman Cecil upon his knees.—ADDISON.

Clifford, great grand-daughter to Edward Earl of Somerset, uncle to King Edward VI., who "died in 1679, aged 42 years, 4 months, and 17 daies."

14. SIR ROBERT CECIL'S WIFE (d. 1591).—Near the doorway, on your left when entering, is an altar-tomb of alabaster to Elizabeth, wife of the famous Sir Robert Cecil, Earl of Salisbury. Her epitaph says—

"Blest with two babes, the thirde brovght her to this ;"

and adds,

"Cecill, her Husbande, this for her did Bvilde,  
To prove his Love did after death abide."

15. SIR HUMPHREY STANLEY (d. 1505).—In front of Lady Cecil's monument is a grey marble slab, inlaid with a brass figure, representing Sir Humphrey Stanley, knighted by Henry VII. for his valour at the battle of Bosworth Field.
16. THE VILLIERSSES (d. 1605, d. 1632).—In the area of this chapel is a large altar-tomb erected to the father and mother of the celebrated Villiers Duke of Buckingham, the Steenie of King James I. This monument is the work of Nicholas Stone, and cost 560*l*.
17. SIR HENRY SPELMAN (d. 1641).—Near the doorway of this chapel is interred (the spot unmarked) Sir Henry Spelman, the antiquary.

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### THE CHAPEL OF HENRY VII.

By a flight of twelve steps beneath the beautiful Oratory of Henry V., you enter the chapel of the Blessed Virgin Mary, "vulgarly called," says Keepe, "the Chapel of Henry VII." The darkness of the porchway contrasts finely with the flood of light that bursts upon you when entering this exquisite specimen of florid Gothic ; while the groups of angels around, the numerous statues on the walls\*, the airy windows, the tomb of the founder, and the elaborately-wrought ceiling with its hanging key-stones that seem like the effect of fairy frost-work, inspire in every breast a feeling of extreme delight when once within this most gorgeous of sepulchres.

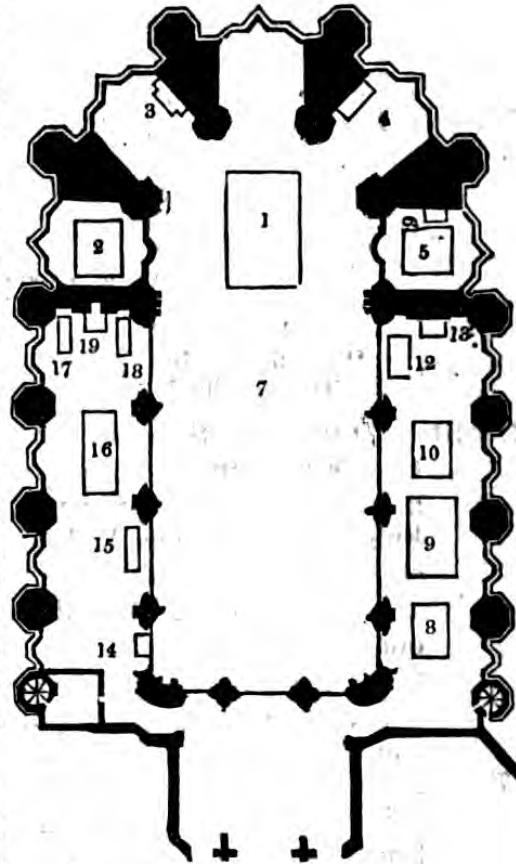
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\* It has been said that the number of statues within and without the chapel amounted to three thousand. Perhaps many of these have been destroyed, and in that number every half-figure or animal may have been reckoned, but certainly even at this day the number is very great.—*Flaxman.*



This beautiful building consists of a nave with five small chapels at the east end; and two side aisles, north and south.

The entrance gates to the nave are of oak overlaid with brass gilt, and skilfully wrought into various devices. The portcullis, so frequently observable throughout the whole of the chapel, exhibits the descent of the founder from the Beaufort family; and the crown and twisted roses, the union that took place on Henry's marriage of the White Rose of York with the Red Rose of Lancaster.



CHAPEL OF HENRY VII.

1. HENRY VII. and QUEEN.—The tomb of Henry VII. and

his Queen in the chancel of the chapel is, to use the language which Lord Bacon applies to it, "one of the stateliest and daintiest in Europe." Henry, in his will\*, has left directions of the exact locality, manner, and material of his tomb. It shall be, he says, "in the myddes of the chapel before the high aultier." The dying wish of the royal founder has been in every respect complied with; but the Lady Altar, at which certain priests should say masses "for the weal of our souls and the remission of our sins," was, in the reign of his son and successor, first stripped of its costly bequests, its vestments, candlesticks, chalices, and holy reliques, and then destroyed†.

\* Henry VII. seems never to have laid out any money so willingly as on what he could never enjoy—his tomb—on that he was profuse; but the very service for which it was intended probably comforted him with the thought that it would not be paid for till after his death.—HORACE WALPOLE.

† Also we geue and bequethe to the Aultier within the grate of our said Tombe, our grete pece of the holie Crosse, which, by the high prouision of our Lord God, was conueied, brought and deliv'd to us, from the Isle of

The tomb itself is principally of black marble or *touch*:—the effigies of brass. Both are the work of Peter Torrigiano, an Italian sculptor\* : the price 1500*l.*, an enormous sum for that period. From the print in Sandford's *Genealogical History*, it appears that the heads of the King and Queen were once surmounted with crowns—long since stolen. The Gothic inclosure, or screen, is of brass, and the work of an English artist.

#### NAVE OF HENRY VII.'s CHAPEL.

**KNIGHTS OF THE BATH.**—In this chapel are installed the Knights of the Bath, an old order of merit long neglected, but revived in the reign of George I. On canopies on the north and south walls, are fastened their swords and helmets ; above hang their banners. The oaken stalls beneath the canopies whereon the knights sit, many of which are tastefully and curiously carved, were erected at three different periods, in the reigns of Henry VII., Charles II., and at the last installation in 1812. These seats, which are made to rise and fall, merit of themselves a lengthened examination. Some of the carvings are Gothic and grotesque in the extreme.

The Most Honourable Military Order of the Bath is the next in rank and importance in this country to the Most Noble Order of the Garter. Like all our ancient orders, it has its origin in our chivalric institutions. A garter accidentally dropped by a lady, and the chance exclamation of a king on picking it up, gave rise, it is said, to the ancient Order of the Garter ; but the Order of the Bath is founded on knightly ceremonies, observances, and oaths. Before a knight was installed, he had to go through a kind of baptism in a bathing-tub, to

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Cyo in Greece, set in gold, and garnished with perles and precious stones : And also the precieuse relique of oon of the leggs of St. George, set in silver parcell gilte, which came to the hands of our broder and cousyn Loys of Fraunce, the tyme that he wan and recoue'd the Citie of Millein, and geuen and sent to vs by our cousyn the Cardinal of Amboys, legate in Fraunce : the which pece of the holie Crosse, and leg of Sainct George, wee wol bee set vpon the said Aulter for the garnishing of the same, vpon all principal and solempne fests and all other fests, aft' the discretion of oure Chauntrey preists singing for vs at the same Aultier.—*King Henry's Will in the Chapter House, Westminster.*

\* A rival of Michael Angelo's, such another as Settle was to Dryden. He became melancholy mad, and starved himself to death at Seville, in 1522, in the 50th year of his age.

be put to bed, and to perform vigils. When George I. revived the order and made his boy-grandson a knight, he exempted him from the fatigues of the bathing and long vigil, "by reason of the tenderness of his age;" and to make the ancient ceremonies agree with the constitutions of the more tender knights of that time, the bathing-tub was covered with tapestry for "defence against the cold," while a warm mat was laid before it, and strict injunctions given, that as soon as the knight was taken from his tub and his body was made dry, "they shall clothe him very warm in consideration that he is to watch that whole night."

The vigils were performed in Henry VII.'s chapel for the first time when Charles, afterwards Charles I., was created Prince of Wales. The first express mention of the Order as a distinct order, that Selden or Camden could discover, occurs in the early part of the reign of Henry IV.

It was of old the custom to invest knights with the order on solemn occasions only, such as a coronation, or the creation of a Prince of Wales or a Duke of York. The number was then unlimited, but George I., in 1725, thought fit, as a political expedient, to remodel and revive the whole, and limit its numbers to thirty-six. Our successes in the late great war justified another change, and George IV. enlarged it to the present number.

The classes are G.C.B. (*Knights Grand Cross*), K.C.B. (*Knights Commanders*), and C.B. (*Companions*). The Insignia are, *The Star*, inscribed with the motto *Tria juncta in uno*; the Collar, and the Badge suspended from a red riband. The order is not restricted to officers of the army and navy, but is granted to civil servants as well. The Duke of Wellington is a G.C.B., and the Dean of Westminster is Dean of the order.

The amount of fees paid on Sir Thomas Picton's investiture with the Most Honourable Military Order of the Bath was 428*l.* 15*s.* 4*d.* The fees were paid by the public.

2. VILLIERS, Duke of Buckingham (d. 1628).—Looking east, the first chapel on your left hand is wholly taken up by the monument to George Villiers, Duke of Buckingham, and his Duchess. This Duke of Buckingham, the Steenie of King James I., was assassinated by Felton, at Portsmouth, in 1628. Their effigies are

surrounded with many figures : at the angles are Mars, Neptune, Pallas, and Benevolence.

The funeral of Buckingham was solemnised in a poor and confused manner. His body was first privately buried in the Abbey, and next day saw a mock funeral of an empty coffin borne upon six men's shoulders, and attended by a few mourners. Great disorder was expected, and this is the reason supposed for a private as well as a public funeral.

3. SHEFFIELD, Duke of Buckingham (d. 1720).—In the next chapel is the monument to John Sheffield, Duke of Buckingham, called by the courtesy of criticism a poet, but better known as the friend and patron of Dryden. This monument is preposterous in its costume. The Duke reclines in a Roman dress, while his Duchess weeps near him in the costume of her period—save the Roman sandals ! The figure of Time, by Delvaux ; of the Duchess, by Scheemakers.

STATUES IN THE ARCHITECTURE.—As the adjoining chapel has not been injured by the erection of any modern pyramidal monument, the statues wrought into its architecture still stand, and will well repay attention from their singular propriety and beauty—from what Flaxman calls “their natural simplicity, and grandeur of character and drapery.”

4. DUKE OF MONTPENSIER (d. 1807).—In the fourth chapel from the left is a recumbent figure, by Sir Richard Westmacott, R.A., representing Anthony-Philip, Duke of Montpensier, brother to Louis-Philippe, the present King of the French. A rare instance of a modern monument assimilating itself with the surrounding architecture.

5. DUKE AND DUCHESS OF RICHMOND (d. 1623, d. 1639).—The fifth and last chapel is wholly taken up by the quadrangular monument to Lodowick Stuart, Duke of Richmond, and his Duchess. The canopy (above which is a figure of Fame) is supported by four figures, emblematic of Faith, Hope, Charity, and Prudence.

Taylor, the Water-poet, has printed in his works the *manner* of the duke's funeral. “The funeral rites being solemnly ended,” says Taylor, “His Grace's lively effigy was left in the Abbey of St. Peter under a rich hearse.” “In a press of wainscot,” says Keepe, “not far from their monuments, are placed the images of the duke and duchess in their robes of estate.

Under ground," he adds, "and in the vaults, there are many more\*."

6. DUKE OF RICHMOND AND LENOX (d. 1661).—Against the east wall is a pyramidal column or obelisk of black marble, surmounted by an urn, in which is the heart

\* *La belle Stuart*, the beautiful Duchess of Richmond of Charles II.'s court, left money in her will for the erection of her effigy by the side of the former Duchess of Richmond in the chapel of King Henry VII. Her desire to look well among the dead is thus expressed, that her "effigies, as well done in wax as could be, and dressed in coronation robes and coronet, should be placed in a case, with clear *crown glass* before it, and should be set up in Westminster Abbey." Had the duchess died in Madame Tussaud's time, her highest ambition would have been a prominent place in the bazaar in Baker Street.

The duchess's effigy was shown for many years in the room above Abbot Islip's Chapel, with several other effigies, now closed from the narrowness of the room and the number of visitors.

At the funeral of a great man, his "lively effigy," or "representation," dressed to imitate life, was carried in a chariot before his body to the grave. After the burial, it was set up in the church under a "hearse," or temporary monument. It was then customary to affix short laudatory poems or epitaphs to the hearse, with pins, wax, or paste.

"At common graves we have poetic eyes,  
Can melt themselves in easy elegies;  
Each quill can drop his tributary verse,  
And pin it like the hatchments to the hearse."

*Dr. King on Donne's Death.*

Skelton, when in the sanctuary here, amused himself by attaching to different monuments long tables of Latin verses, and Mr. Gifford supposes, with great probability, that Ben Jonson's beautiful epitaph on the Countess of Pembroke was attached to the hearse of that lady:—

"Underneath this sable hearse  
Lies the subject of all verse,  
Sidney's sister," &c.

In "The Charges of the Buriall of the Right Honorable Lady Lennox in Westminster Church," in 1577, I find at the end, "Due also to the church the blacks that shall be hanged upp, with the hearse." (*Lansd. MSS.* 25.)

The hearse was in reality a splendid monument of wood, a pageant for a month, as I learn from the order of Lord Essex's funeral. The effigy, of course, was the principal attraction; and hence from its becoming the *due* of the abbey, the exhibition of wax figures within its walls, "the Ragged Regiment" so severely censured as inappropriate to the place. These wax figures, with a few tattered banners still hanging in the chapels, are the reliques of an ancient custom, which, from the practice of erecting hatchments in our churches, has not wholly gone out of use.

I have before me the bill of "Henry Norris, Joyner to the Noble Prince Henry deceased," in which there is a charge of ix<sup>li</sup> "for making the bodye of a figure for the representation of his highnes w<sup>th</sup> seuerall ioynts, both in the armes, legges, and bodie, to be moved to sundrie actions, first for carriage in the chariot, and then for standinge, and for settinge uppe the same in the Abbey." Of Prince Henry's hearse there is a representation in Sandford's *Genealogical History*, fol. 1677.

At Spenser's burial in the Abbey, epitaphs and elegies, "with the pens that wrote them," were thrown into his grave. Jewels were often "sette or layed upon the coffyn for garnyshment of the same."

of Esme Stuart, the last Duke of Richmond and Lenox of his family.

7. **ROYAL VAULT.**—In the Royal Vault in the nave of this chapel lie buried :—

Queen Caroline, consort of George II. . . d. 1737.

Frederick, Prince of Wales, father of

George III. . . . . d. 1751.

King George II. . . . . d. 1760.

William Aug., Duke of Cumberland, the  
hero of Culloden . . . . . d. 1765.

&c. &c. &c.

George III. made a Royal Vault for himself and family at Windsor.

#### OF THE TOMBS IN THE SOUTH AISLE OF HENRY VII.'s CHAPEL.

8. **LORD DARNLEY'S MOTHER** (d. 1577).—The first tomb on entering is that of "the noble Lady Margaret, Countess of Lenox," mother to Lord Darnley, and grandmother to James I. Her children are represented kneeling on each side of the tomb.

"This ladye," says the inscription, "had to her Great Grandfather K. Edward the 4 : to her Grandfather K. Henry the 7 : to her Vncle K. Henry 8 : to her Covsin Germane K. Edwarde the 6: to her Brother K. James of Scotland the V. : to her Sonne Kinge Henry the First : to her Grandchild K. James the 6."

9. **MARY, Queen of Scots** (d. 1587).—This stately monument, the work of Cornelius Cure, was erected in the year 1606 by James I., to the memory of his mother, the lovely and unfortunate Mary Queen of Scots. King James removed the remains of his mother from Peterborough Cathedral, and deposited them here. The face of the queen on her recumbent figure is extremely beautiful.

10. **HENRY VII.'s MOTHER** (d. 1509).—The next monument is that to Margaret, Countess of Richmond, the mother of Henry VII. The effigy, which is of brass, and the tomb itself, are without question the work of Peter Torrigiano, the Italian sculptor of the tomb of Henry, already noticed. The face and hands of this figure have apparently been cast from moulds made after

death. We have here, then, a correct portrait of King Henry's mother.

The will of this noble lady is still in force, and the poor of Westminster are still in the receipt of her noble charity ; while the masses to be said for her son have been silenced for three hundred years, and the tapers no longer glimmer on the altar before his tomb\*.

11. SIR ROBERT WALPOLE'S WIFE (d. 1737).—Against the north wall is a statue of Lady Walpole, the wife of the great whig minister Sir Robert Walpole. This figure (tall to an excess) was brought from Italy by her son Horace, the witty Lord Orford. The sculptor, Vallory, of Rome.

12. GENERAL MONK AND HIS SON.—Against the same wall is a monument, designed by Kent the architect, and executed by Scheemakers, to Monk, the Parliamentary General, and his son, the second Duke of Albemarle.

There is no epitaph, but an inscription setting forth that it was erected by Lady Carteret, Earl Gower, and Bernard Granville, Esq., in pursuance of the will of Christopher, Duke of Albemarle. There is no good feeling in this.

Monk is buried in this side aisle, in the same vault with Montagu, Earl of Sandwich, the great admiral. His effigy was kept in a wainscot press in Keepe's time, and was one of the curiosities of Westminster. The general's helmet was afterwards transformed into a begging-box by the old Abbey guides, when there was no settled charge for admission. The box was known as General Monk's Cap, and the Chinese Philosopher in Goldsmith makes a very appropriate allusion to it †.

Monk's funeral appears from Sandford's engravings

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\* "The Ladie Margaret, Countess of Richmond, mother to King Henry VII., would often say—'On the condition that Princes of Christendome would combine themselves, and march against the common enemy the Turke, shee would most willingly attend them, and be their Laundresse in the campe.'"—*Camden's Remains*, p. 285, Ed. 1614.

† "Our conductor led us through several dark walks and winding ways, uttering lies, talking to himself, and flourishing a wand which he held in his hand. He reminded me of the black magicians of Kobi. After we had been almost fatigued with a variety of objects, he at last desired me to consider attentively a certain suit of armour, which seemed to show nothing remarkable. 'This armour,' said he, 'belonged to General Monk.'—Very surprising that a general should wear armour!—'And pray,' added he, 'observe this cap, this is General Monk's cap.'—Very strange indeed, very strange, that a general should have a cap also!—'Pray, friend, what might this cap have cost originally?' 'That, sir,' says he, 'I don't know; but this cap is all the wages I have for my trouble.'"—*Citizen of the World*.

and descriptions to have been a very splendid one. "It is remarkable," writes Walpole, "that forty gentlemen of good families submitted to wait as mutes, with their backs against the wall of the chamber where the body laid in state, for three weeks, waiting alternately twenty each day\*."

13. CHARLES II. (d. 1684-5).—Here stood for 150 years in a wainscot press the old funeral effigy in wax of Charles II., who lies buried in a vault at the east end of this chapel.

ROYAL VAULT.—In the same vault repose the remains of—

Mary, Queen of William III.	. . . . .	d. 1694.
William III.	. . . . .	d. 1702-3.
Prince George of Denmark, Queen		
Anne's husband	. . . . .	d. 1708.
	and	
Queen Anne	. . . . .	d. 1714.

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#### OF THE TOMBS IN THE NORTH AISLE OF HENRY VII.'S CHAPEL.

14. MONTAGUE, Lord Halifax (d. 1715).—On your right, as you enter, is a pyramidal monument, perpetuating the name of Charles Montague, Lord Halifax, one of the few real patrons of men of genius. He was panegyriced by Addison and Congreve with all the warmth of praise and gratitude, and satirised by Swift and Pope with all the acrimony of unmerited contempt.

ADDISON (d. 1719).—Here Addison lies buried †.

15. SAVILE, Lord Halifax (d. 1695).—The next monument is

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\* In Sandford's work there is "A prospect of the hearse in which the effigies of the Duke of Albemarle lay in state in the Abbey of Westminster."

† His body lay in state in the Jerusalem Chamber, and was buried at night; a circumstance beautifully alluded to by Tickell in his excellent Elegy on his death:—

"Can I forget the dismal night that gave  
My soul's best part for ever to the grave!  
How silent did his old companions tread,  
By midnight lamps, the mansions of the dead;  
Through breathing statues, then unheeded things,  
Through rows of warriors, and through walks of kings!  
What awe did the slow, solemn knell inspire,  
The pealing organ, and the pausing choir,  
The duties by the lawn-robed prelate paid,  
And the last word, that dust to dust convey'd!"



to another Lord Halifax (George Savile), of a different calibre of intellect from the kind and tasteful Charles Montague. His writings have met with the approbation of Hume in his History, an author not very lavish of his praise, even upon the most deserving.

The Marquess of Halifax figures in Bishop Burnet's History of his Own Times.

16. **QUEEN ELIZABETH** (d. 1603).—In the area of this aisle is the monument to Queen Elizabeth; the work of Maximilian Powtran, *alias* Coult. Erected, in 1604, by order of James I. "The whole cost," says Walpole, "965*l.*, besides the stone."

Queen Elizabeth is buried here; but her monument is not of equal grandeur with that of her lovely rival and victim, Mary Queen of Scots.

Queen Mary (*Bloody Mary*) is interred in the same tomb.

17. **JAMES I.'S DAUGHTER** (d. 1606).—On the altar-step of this aisle is the figure of a child lying under a laced quilt, in an alabaster cradle, representing Sophia the infant-daughter of James I., who died when only three days old. The sculptor, Maximilian Coult\*.
18. **JAMES I.'S DAUGHTER** (d. ).—And near to her is a monument to her sister Maria, who died at the early age of 2 years, 5 months, and 8 days.
19. **EDWARD V., AND HIS BROTHER** (d. ).—Placed in a niche, in the east wall, is a sarcophagus of white marble, wherein are deposited certain bones accidentally discovered in a wooden chest, at ten feet below the stairs which formerly led to the Chapel of the White Tower, and believed to be the remains of Edward V. and his brother Richard, so cruelly murdered by order of their uncle the Duke of Gloucester, afterwards Richard III. The discovery was made in July 1674; and Charles II., in a moment of compassion for their fate, ordered Sir Christopher Wren, the royal surveyor, to make this sarcophagus for their bones.

"It was curious piety in Charles II.," writes Walpole, "to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by Parliament for a monument to his father."

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\* See the Privy Seal for its erection, in Lodge's Illustrations, iii. 319. The whole was not to exceed 140*l.*

**ROYAL VAULT.**—In the vault at the head of this aisle are buried :

Anne of Denmark, Queen of James I. . . d. 1618-19.

Henry Prince of Wales . . . . . d. 1612.

King James I. . . . . d. 1625.

Lady Arabella Stuart . . . . . d. 1615.

And in the Chapel of King Henry VII., the exact spots undefined,—

Elizabeth Queen of Bohemia, d. 1662.

Anne Duchess of York (Lord Clarendon's daughter).

**LORD OSSORY** (d. 1680).—Lord Ossory, the noble son of the great Duke of Ormond, is buried in this Chapel. "I would not exchange my dead son," said the father, "for any living son in Christendom."

**CROMWELL, IRETON, BRADSHAWE, AND BLAKE.**—In this beautiful building, the common place of sepulture of the Kings and Queens of England, Cromwell, Ireton, Bradshawe, and Blake were buried with more than customary pomp upon regal occasions. At the Restoration, their bodies were torn from their vaults and coffins ; the bones of Cromwell, Ireton, and Bradshawe hung on gibbets at Tyburn, and Blake's body thrown into a pit, dug for the purpose, in the neighbouring churchyard of St. Margaret's. "A mean revenge," as it has been called by Dr. Johnson \*.

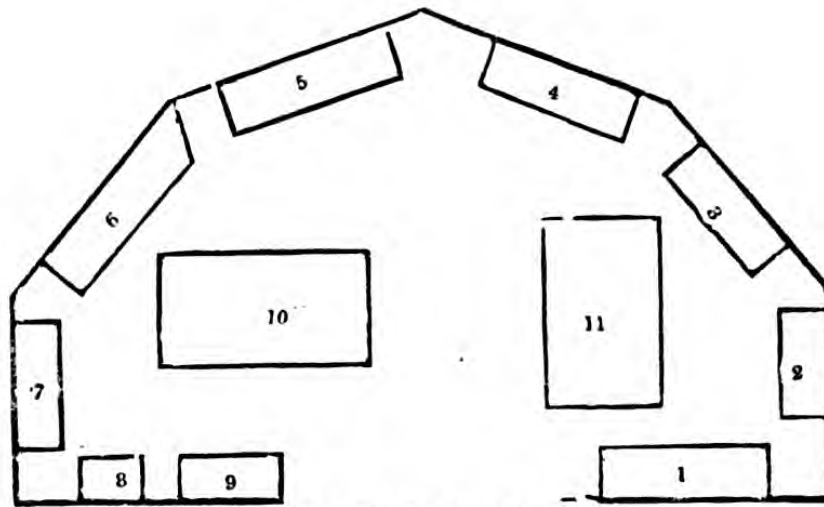
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#### OF THE TOMBS IN THE CHAPEL OF ST. PAUL.

1. **LODOWICK ROBSERT, LORD BOURCHIER.**—On your right, as you enter, is the Gothic tomb of Lodowick Robsert, Lord Bouchier, standard-bearer to Henry V. at the battle of Agincourt. This tomb could once boast of its gilding, its legends, armorial bearings, and inscriptions ; but little is left of its original beauty. It has been lately cleaned, but with nothing like the careful hand of restoration.
2. **LORD AND LADY COTTINGTON** (d. 1652, d. 1633).—Built against the wall is an elevated monument of black touchstone to Francis Lord Cottington and his Lady, of the time of Charles I. His Lordship is represented in a recumbent posture, his head resting on his hand. Above is Lady Cottington's bust, by Fanelli, in copper gilt, but now black with dust and dirt. Lord

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\* The effigy of Cromwell was torn from its sanctuary at the same time, and, with a rope round its neck, hung from the bars of a window at Whitehall.



CHAPEL OF ST. PAUL.

Clarendon calls Cottington a very wise man, from the great and long experience he had in business of all kinds. He used no one ill, but many very well for whom he had no regard. "He was a master," he adds, "of profound dissimulation; was heartily weary of the world, and no man was more willing to die." "He left behind him," Lord Clarendon concludes with saying, "a greater esteem for his parts than love for his person."

3. **SIR PHILIP SIDNEY'S AUNT** (d. 1589).—Within a mass of masonry, formed into Corinthian columns and obelisks, is a recumbent figure of Frances, Countess of Sussex, wife of Thomas Ratcliff, Earl of Sussex, and aunt to Sir Philip Sidney. "A woman whyle she lived," says the inscription, "adorned with many and most rare gvifts bothe of mynde and bodye." Sidney-Sussex College, Cambridge, is called after her.
4. **VISCOUNT DORCHESTER** (d. 1631).—Between two massive Ionic columns is a reclining figure of Dudley Carleton, Viscount Dorchester, of the reign of Charles I. "He understood very well," says Clarendon, "all that related to foreign affairs, but was utterly unacquainted with the government, laws, and customs of his country." By Nicholas Stone, and cost 200*l*.
5. **SIR THOMAS BROMLEY** (d. 1587).—A stately monument to Sir Thomas Bromley, one of Queen Elizabeth's Privy Councillors. At the base are kneeling figures of his four sons and four daughters. Sir Thomas is represented in a recumbent posture, his hands in the attitude of prayer.
6. **SIR JAMES AND LADY FULLERTON**.—Two recumbent figures

in alabaster, representing Sir James Fullerton and his Lady. He was Gentleman of the Bed Chamber to Charles I., and "died Fvller of Faith than of Feare," says the quaint inscription, "Fvller of Resolvcon then of Paienes, Fvller of Honovr then of Dayes."

7. **SIR JOHN AND LADY PUCKERING.**—The next in order are alabaster recumbent figures of Sir John Puckering (Keeper of the Great Seal to Queen Elizabeth) and his Lady. Three sons and four daughters are represented kneeling on the plinth.
8. **LIEUTENANT-COLONEL MACLEOD** (d. 1812).—A tablet to Lieutenant-Colonel Macleod, who was killed at the siege of Badajos, in the 26th year of his age. Erected by his brother officers.
9. **SIR HENRY BELASYSE** (d. 1717).—A pyramidal monument to Sir Henry Belasyse of Brancepeth Castle, in the county Palatine of Durham. Scheemakers *sc.*
10. **SIR GILES AND LADY DAUBENY** (d. 1507) (d. 1500).—In the area are the effigies of Sir Giles Daubeny (Lord Chamberlain to Henry VII.) and his Lady. These figures are in excellent preservation.
11. **JAMES WATT** (d. 1819).—But the chief attraction in this chapel is the colossal figure of James Watt the great engineer. This fine statue is the work of the late Sir F. Chantrey, and cost 6000*l.* The inscription, containing a just tribute to the name and fame of Watt, is privately known to have been written by Lord Brougham.

NOT TO PERPETUATE A NAME  
WHICH MUST ENDURE WHILE THE PEACEFUL ARTS FLOURISH  
BUT TO SHEW  
THAT MANKIND HAVE LEARNED TO HONOUR THOSE  
WHO BEST DESERVE THEIR GRATITUDE  
THE KING \*  
HIS MINISTERS AND MANY OF THE NOBLES  
AND COMMONERS OF THE REALM  
RAISED THIS MONUMENT TO  
JAMES WATT  
WHO, DIRECTING THE FORCE OF AN ORIGINAL GENIUS  
EARLY EXERCISED IN PHILOSOPHIC RESEARCH  
TO THE IMPROVEMENT OF  
THE STEAM ENGINE  
ENLARGED THE RESOURCES OF HIS COUNTRY  
INCREASED THE POWER OF MAN  
AND ROSE TO AN EMINENT PLACE  
AMONG THE MOST ILLUSTRIOUS FOLLOWERS OF SCIENCE  
AND THE REAL BENEFACTORS OF THE WORLD.  
BORN AT GREENOCK, MDCCXXXVI.  
DIED AT HEATHFIELD, IN STAFFORDSHIRE, MDCCCXIX.

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\* An inscription requiring a note of explanation is far from perfect. The king may have been George III. or George IV., but it so happens was William IV.

This is the fifth statue to Watt by the same sculptor, and in the short space of twenty years. The ornaments on the pedestal are from moulds made from the architecture around, something new in modern sculpture, meriting remark and imitation.

When this fine statue was on its way to the place chosen for its erection, the vaulting in the Ambulatory of the Abbey gave way beneath its weight, and revealed to the eyes of the astonished workmen rows upon rows of gilded coffins. But for the prudent precaution of planking the area, workmen and work must inevitably have fallen in and joined the dead in the chamber of death. As it was, it was a fright and a fright only.

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## OF THE TOMBS IN THE CHAPEL OF ST. EDWARD THE CONFESSOR,

### OR THE CHAPEL OF THE KINGS.

**EDWARD THE CONFESSOR** (d. 1065).—By a small and narrow staircase you enter, from the Ambulatory, the Chapel of St. Edward the Confessor, the most interesting in the whole Abbey, where everything is appropriate, for everything is old; and where the first monument that attracts attention is the shrine (in the centre of the Chapel) of the pious monarch himself. Edward died on the 5th January 1065, and was buried in the Abbey he had built and beautified. Archbishop Becket, in the reign of Henry II., had his body transferred to a richer feretry near the same place; and Henry III., when building anew the church to God and St. Peter, erected another tomb to the sainted king, the shrine which we now see.\*

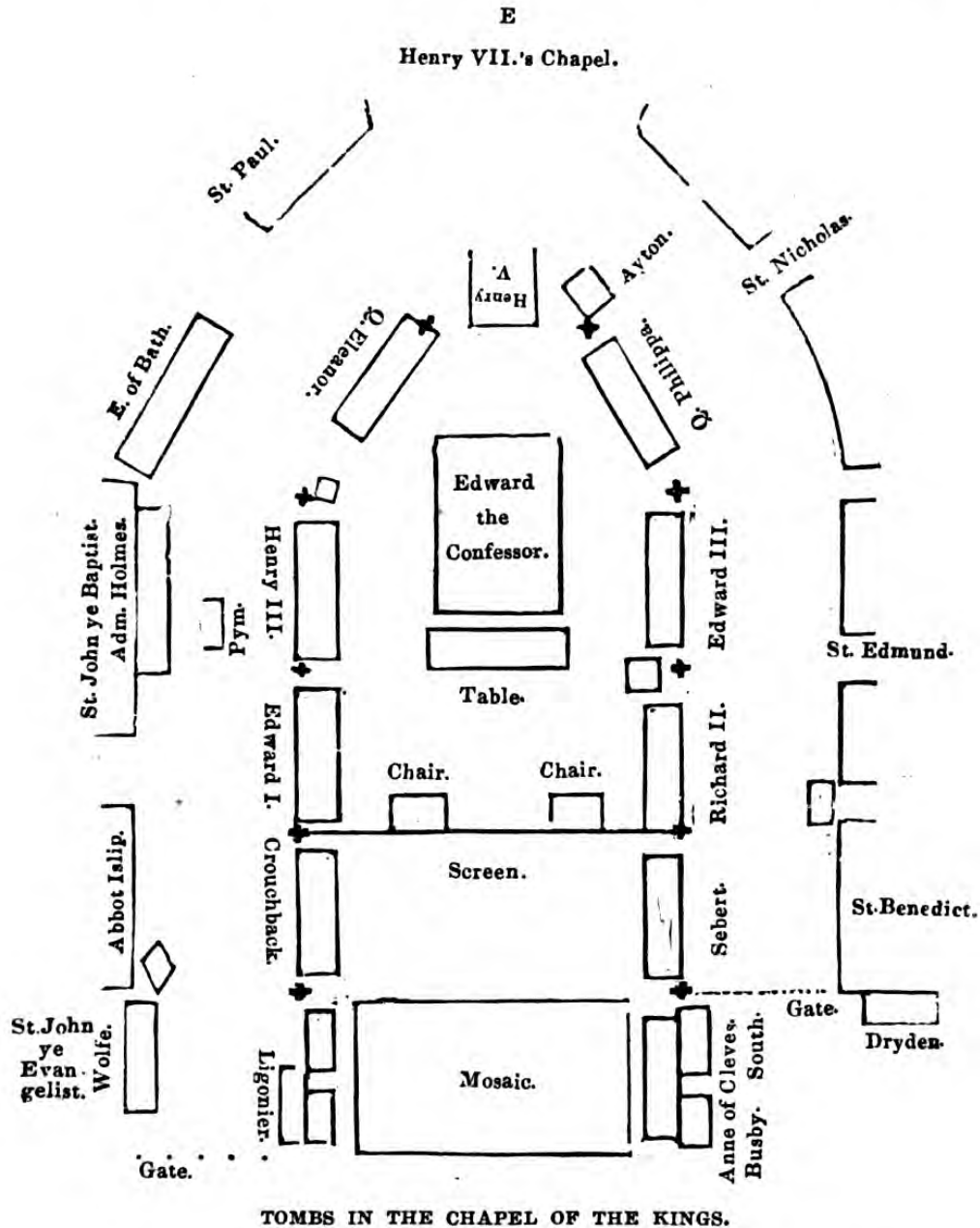
The canonization of King Edward, and the conspicuous position of his tomb, made his shrine a spot for pilgrims to come from far to see, for kings and nobles to enrich with offerings, and every grade of human beings to pay their devotions before.

Henry IV. was seized with his last illness whilst

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\* We were then shown Edward the Confessor's tomb; upon which Sir Roger acquainted us that he was the first who touched for the evil.—**ADDISON.**

performing his devotions at this shrine. "He became so syke," says Fabyan, "whyle he was makynge his prayers, to take there his leve, and so to spede hym



vpon his iournaye, that such as were aboute hym feryd that he wolde have dyed right there ; wherefore they, for his comfort, bare him into the Abbottes place, and

lodged hym in a chamber, and there, upon a paylet,  
layde hym before the fyre."

*K. Hen.* Doth any name particular belong  
Unto the lodging where I first did swoon?

*Warwick.* 'Tis called Jerusalem, my noble lord.

*K. Hen.* Laud be to God!—even there my life must end.  
It hath been prophesied to me many years,  
I should not die but in Jerusalem;  
Which vainly I supposed the Holy Land:—  
But, bear me to that chamber; there I'll lie;  
In that Jerusalem shall Harry die.—*King Henry IV., Part II.*

The Jerusalem Chamber, in which King Henry died, is attached to the S.W. tower of the Abbey, and was built originally about the year 1362.

Of the original Latin inscription but few traces remain\*. "Some old authors," says Walpole, "ascribe the erection of the shrine to Henry himself; others to Richard de Ware, the Abbot, elected in 1260. It is probable that both were concerned. From the words *Petrus duxit in actum Romanus civis*, discernible till very lately, Vertue conceived, very ingeniously, that Peter Cavallini, a Roman sculptor, was the architect of the tomb. Nothing is more probable," adds Walpole, "than that a rich Abbot, either at his own expense, or to gratify the taste of his magnificent master, should engage a capital artist to return with him and undertake the shrine of his master's patron saint, and the great patron of his own church." That the *Petrus* of the old inscription was Peter Cavallini admits of some dispute.

"This shrine," says Brayley, "is evidently the work of two distinct periods." There is no doubt of this—the lower or original portion is of stone and in the Gothic style; the upper of wainscot, with pilasters of the Ionic and Corinthian orders. The present Latin inscription, in Roman letters gilt, is attributed by Widmore to Queen Mary's Abbot, Abbot Fekenham. The wainscot addition may have been made by Fekenham too.

"I have seen," says Keepe, "a large chest or coffin, bound about with strong bands of iron, lying about the midst of the inside of this shrine, where I suppose the

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\* Anno milleno—Domini, cvm sexageno [septuageno?]  
Et bis centeno—cvm completo quasi deno,  
Hoc opvs est factum,—quod Petrvs dvxit in actvm,  
Romanvs civis:—homo cavsam noscere si vis,  
Rex fuit Henricvs—Sancti presentis amicvs.

In the year of our Lord 1260 (1270?) this work was finished by Peter, a Roman citizen: if thou wilt know how it was done, it was because Henry was the present Saint's friend.—*Vertue's Translation.*

body of the pious Confessor may still be conserved." This was written in 1681, and four years after, at the taking down of the scaffolding erected for the coronation of James II., a hole was broken in the lid of the Confessor's coffin. "On putting my hand into the hole," says Keepe, "and turning the bones which I felt there, I drew from underneath the shoulder-bones a *Crucifix*, richly adorned and enamelled, and a *Gold Chain* twenty-four inches long!" The Crucifix and Chain were accepted by King James, who in return for this present of *pure* gold, ordered the coffin of the Confessor to be new planked, "that no abuse might be offered to the sacred ashes" of the last legitimate Anglo-Saxon king.

EDWARD I. (d. 1307).—Close to the staircase by which you enter is a plain unpolished tomb in the form of an altar-table, composed of five large slabs of Purbeck marble, and as Fabyan says, "scantily finished." Within this tomb repose the remains [of England's Justinian—Edward I. On the side facing the Ambulatory is this "appropriate inscription," as it is called by Sir Walter Scott:

EDWARDVS PRIMVS SCOTORVM MALLEVS. HIC EST 1308.  
PACTVM SERVA\*.

In May 1774 the tomb of King Edward was opened in the presence of the dean. As soon as the slab was lifted off, a plain coffin of Purbeck marble was discovered, the lid of which, when pushed aside (for it appeared never to have been cemented) disclosed the body of the king, almost entire, notwithstanding the length of time it had been entombed. "The corpse," says Sir Joseph Ayloff, who was present, and who has left an interesting account of the royal body, "was wrapped up within a large square mantle of strong, coarse, and thick linen cloth, well waxed, and of a dull pale yellowish brown colour." The mantle laid aside, the corpse of King Edward was brought before them, adorned with ensigns of royalty, his right hand holding a sceptre, made of copper-gilt, and of most curious workmanship. In his left hand he held a sceptre and a dove, and on his head was a crown of tin-gilt. The corpse measured 6 feet 2 inches, and from the waist

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\* All the Inscriptions in Roman letters on the Tombs in this Chapel are of Queen Mary's Age, when her Abbot (Fekenham) was perhaps attempting to restore the Abbey to something of its primitive beauty. Edward I. died in 1307, not 1308.



downward was covered with a large piece of rich-figured cloth of gold. The body was not sufficiently unwrapped to say how correctly he bore the name of Longshanks. It is almost unnecessary to add that everything was placed back as found, and the tomb safely closed in the presence of the dean\*.

**HENRY III.** (d. 1272).—Adjoining the tomb of Edward I. is the very elegant mosaic monument of his father, Henry III. The panels are of polished porphyry, and the recumbent figure of the king, once richly gilt, but now black with dust, is said by Walpole to be the first brazen statue cast in this kingdom.

The niches or recesses in this tomb are described by Keepe as “several Ambries and Lockiers, made use of heretofore to lay up the vestments and rich copes belonging to the altar of St. Edward.”

**ELIZABETH TUDOR** (d. 1495).—At the foot of Henry's tomb is a small monument to Elizabeth Tudor, the infant daughter of Henry VII, who died in 1495, aged three years and two months.

**QUEEN ELEANOR** (d. 1291).—Stepping eastward is an altar tomb of grey marble, on which lies the gilded effigy of Eleanor, queen of Edward I. The sides of the tomb are divided into twelve ornamental niches, containing shields, alternately bearing the arms of England, Castile and Leon, and Ponthieu.

The figure of Queen Eleanor is of the utmost simplicity and beauty. There is nothing like it for delicacy of conception and execution in the whole range of Gothic sculpture. It has all the elegance of outline observable in the best of our monumental brasses, while the face has a sort of native loveliness and grace seldom met with in the works of a more classic age.

That long-agitated question among English artists and antiquaries, by whom the effigies of King Henry III. and Queen Eleanor were executed, has at length

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\* At the disinterment of the remains of Edward I., around which, thirty years ago, assembled our most erudite antiquaries, Gough was observed, as Steevens used to relate, in a wrapping great-coat of unusual dimensions; that witty and malicious “Puck,” so capable himself of inventing mischief, easily suspected others, and divided his glance as much upon the living piece of antiquity as on the elder. In the act of closing up the relics of royalty, there was found wanting an entire fore-finger of Edward I.; and as the body was perfect when opened, a murmur of dissatisfaction was spreading, when “Puck” directed their attention to the great antiquary in the watchman's great-coat; from whence, too surely, was extracted Edward I.'s great fore-finger.—D'ISRAELI, *Cur. of Lit.*

been in some degree satisfactorily settled. The artist's name was *Master William Torell, Goldsmith*, i. e. Torelli an Italian; and this is confirmatory of Flaxman's view, that they were by some follower of Nicolo Pisano's school. The masonry and iron-work were by English artists, as were the whole of the beautiful crosses erected by Edward to his queen. These curious discoveries we owe to the united labours of T. Hudson Turner, Esq., and the Rev. Joseph Hunter.

One of our old English chroniclers has described this tomb as it was at the period of its first erection:—“She,” that is Eleanor, “hathe,” says Fabyan, “ij. waxe tapers brennyng vpon her tombe both daye and nyght, whyche so hath contynued syne the day of her buryinge to this present daye.”

**HENRY V.** (d. 1422).—The eastern end of this chapel is taken up with the tomb and chantry of Henry V., the hero of Agincourt. This is still a monument of great architectural beauty and sculptural detail. The tomb, till the time of the Reformation, was one of the utmost cost and splendour. The head of the king was of solid silver, and his figure was plated with the same metal. At the dissolution of the monasteries these were too precious to remain, and the monument of one of our greatest kings was stripped by men who let nothing, in the shape of silver or of gold, escape their fingers\*.

The iron gates to this chantry have been removed within the last twenty years, when the whole of the iron railings before the monuments in the Abbey were removed by the dean and chapter under the advice of the late Sir Francis Chantrey. A great outcry was raised at their removal, but has not the injury been overrated? Except these gates, the railings had very little beauty to recommend them; they collected filth, produced rust, and served to the rapacious lover of possessing a *portion* of everything that is interesting or beautiful, as ladders wherewith to gratify a bad desire, and maim a monument for ever.

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\* Monuments made of wood are subject to be burnt; of glass to be broken; of soft stone to moulder; of marble and metal (if escaping the teeth of Time) to be demolished by the hand of covetousness.—FULLER.

Our conductor then pointed to that monument where there is a figure of one of our English kings without a head; and upon giving us to know that the head, which was of beaten silver, had been stolen away several years since; “Some Whig, I’ll warrant you,” says Sir Roger; “you ought to lock up your kings better; they will carry off the body too, if you don’t take care.”—ADDISON.

In its stripped condition it is still a tomb of interest and moment. "In Harry the Fifth's time," says Sir Philip Sidney, "the Lord Dudley was his lord-steward, and did that pitiful office in bringing home, as the chief mourner, his victorious master's dead body; as who goes but to Westminster in the church may see." (*Defence of the Earl of Leicester*.) It was to Sir Philip Sidney a tomb of interest!

To erect this chapel the tombs of Queen Eleanor and of Queen Philippa have been injured in the beauty of their architectural proportion.

**HELMET, SHIELD, AND SADDLE OF HENRY V.**—On a wooden bar, placed between the octagonal towers of Henry's Oratory, is the bruised helmet of the Fifth Harry. A few traces of its original ornaments are still visible, with two deep dents as if made by the stroke of a battle-axe. The shield and saddle of the hero are hung on the southern tower, both eaten by time and inattention into the bare wood. These are curiosities of the utmost interest.

**WREN AND ROUBILIAC'S MODELS.**—Sir Christopher Wren's designs for the repairs and completion of the Abbey are kept above this Oratory, as is Roubiliac's small model for Mrs. Nightingale's monument.

**QUEEN OF HENRY V. (d. 1437).**—In the old chapel of the Virgin Mary, which Henry VII. pulled down to erect his own chapel and tomb, lay the remains of Katherine of Valois, the Queen of Henry V. While the new foundations were in progress, her body was disinterred, and placed in a coffin or chest near her husband's tomb; "and here," says Dart, "it hath ever since continued to be seen, the bones being firmly united, and thinly clothed with flesh, like scrapings of fine leather." This awful spectacle of frail mortality, as it is called by Mr. Brayley, was allowed to remain "a sight for a holiday visitor," so late as the year 1776, when it was consigned to a vault in the chapel of St. Nicholas\*.

**QUEEN OF EDWARD III. (d. 1369).**—Adjoining the Chantry or Chapel of Henry V. is the tomb of Philippa, Queen of Edward III., with her effigy in alabaster, a very far inferior work of art to the figure of Queen Eleanor, already noticed. The compartments or recesses on the side were formerly filled with statues.

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\* In Keepe's time it was shown "as an especial favour by some of the chief officers of the church."

**EDWARD III.** (d. 1377).—Near Philippa is a tomb formed of grey Petworth marble, with recesses in the sides for twelve small figures, six of which alone remain. This is the tomb of Philippa's husband, Edward III. of England. The figure of the king lies on a table of brass gilt, surrounded by a shrine containing eight small figures. On the verge of the table is an inscription in rhyming Latin.

Our great Shakespeare, in his play of Richard II., makes the Earl of Northumberland to swear by this tomb. Northumberland is addressing Richard :—

“ Thy thrice noble cousin,  
Harry Bolingbroke, doth humbly kiss thy hand ;  
*And by the honourable tomb he swears,*  
*That stands upon your royal grandsire's bones,*  
And by the worth and honour of himself,  
His coming hither hath no further scope  
Than for his lineal royalties, and to beg  
Enfranchisement immediate on his knee.”

**SWORD AND SHIELD OF EDWARD III.**—The sword and shield placed near the tomb of Edward were, it is said, carried before the king in France. The sword is seven feet long, and weighs about eighteen pounds\*.

Each haughty poet will infer with ease,  
How much his wit must underwrite to please :  
As some strong churl would, brandishing, advance  
The monumental sword that conquered France.—*Dryden.*

**THOMAS OF WOODSTOCK** (d. 1397).—Under a large slab within a few feet of the tomb of Philippa, lie the remains of Thomas of Woodstock, the youngest son of Edward III., so cruelly murdered by order of his nephew Richard II. This grey slab was formerly adorned with a rich brass figure. Only a few nails are now to be seen.

**DAUGHTER OF EDWARD IV.** (d. 1472).—Near the monument to Edward III. is a small tomb holding the remains of Margaret of York, daughter to Edward IV., who died at the early age of nine months. This tomb in all probability stood in the old chapel of the Virgin Mary which Henry VII. pulled down. It is out of place here.

**RICHARD II. AND QUEEN** (d. 1399, d. 1394).—‘ Stepping westward,’ as Wordsworth says, is the tomb of Richard II.

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\* Sir Roger, in the next place, laid his hand upon Edward III's sword, and, leaning upon the pommel of it, gave us the whole history of the Black Prince ; concluding, that in Sir Richard Baker's opinion, Edward III. was one of the greatest princes that ever sate on the English throne.—**ADDISON.**

and his Queen, erected by Richard himself a few years previous to the insurrection that put an end to his reign. The king in his last will had ordered his body to be buried here by the side of his wife, and here Henry V. deposited the reputed remains of the deposed monarch\*.

If this tomb contains the body of the real Richard he did not die at Pontefract by the murderous axe of Sir Piers Exton, for Gough and others had often examined the skulls within the tomb, which were wholly free from fracture. It has been plausibly urged of late years, with great ingenuity and research, that Richard II. escaped into Scotland, and was buried long after his supposed death in the church of the Preaching Friars at Stirling.

**OIL PAINTING.**—On the under part of the canopy surmounting the effigies of Richard and his Queen, are the remains of different paintings in oil.

**CORONATION CHAIRS.**—In this Chapel are two chairs, the Coronation chairs of 'the kings and queens of England, one, to use the language of Shenstone, in alluding to these reliques of times past,

By the sharp tooth of cankering eld defaced—

and supposed of the reign of Edward I., and the other well known to have been placed here in the reign of William and Mary. Shortly before his death, Edward I., offered at the shrine of the Confessor a chair, sceptre, and crown of gold, forming part of the regalia of Scotland. The chair contained the famous stone on which the Scottish kings were crowned, and which Edward had conveyed from Scotland as an evidence of his absolute conquest of that kingdom.

This is the stone or "marble fatal chaire," which Gathelus, it is said, son to Cecrops king of Athens, sent from Spain with his son when he invaded Ireland; which Fergus son of Eric won in Ireland, and conveyed to Scone, and on which Fordun informs us the following Leonine couplet was cut :

Ni fallat fatum, Scoti quocunque locatum  
Invenient lapidem, regnare tenentur ibidem.

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\* The indenture for making this tomb is still preserved. The king and queen were to lie with their hands joined. The parties employed were :—Henry Yevell and Thomas Lote, citizens and masons of London, and Nicholas Broker and Godfrey Prest, citizens and coppersmiths of London. *Brayley*, ii. 112. See also *Archæologia* vol. xxix. for an interesting account of the heraldic devices discovered by Mr. Hollis underneath the indurated dust of ages upon these effigies.

Thus translated :—

The Scots shall brook that Realm as native ground,  
(If weirds fail not) wherever this chayre is found.

Or as it has been given by another :—

Except old Sawes do fail,  
And wisards' wits be blind,  
The Scots in place must reign  
Where they this stone shall find.

This prophecy was fulfilled to the satisfaction of many an honest Scot on the accession of James VI. to the crown of England\*.

This interesting relic is nothing more than a piece of rough-piled, reddish-grey sandstone, such as may be found on the Solway side of Scotland without much trouble. Yet Edward knew its value, and it is described in the inventory of his goods as occupying a prominent place among his — jewels†. This stone is six-and-twenty inches long, sixteen inches wide, and eleven inches thick, and is fixed in the bottom of the chair with cramps of iron.

Keepe, speaking of the chair, says “ heretofore it hath been fairly painted and gilt, but at present it is much defaced,” adding—“ You have a small table of verses hanging thereon.”

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\* The tradition, still in force, that this stone was the pillow of the patriarch Jacob, is handled by both Addison and Goldsmith. “ We were then conveyed to the two coronation chairs, where my old friend, after having heard that the stone underneath the most ancient of them, which was brought from Scotland, was called Jacob's pillow, sat himself down in the chair ; and, looking like the figure of an old Gothic king, asked our interpreter what authority they had to say that Jacob had ever been in Scotland ? The fellow, instead of returning him an answer, told him that he hoped his honour would pay the forfeit. I could observe Sir Roger a little ruffled upon being thus trepanned ; but our guide not insisting upon his demand, the knight soon recovered his good humour, and whispered in my ear, that if Will. Wimble were with us, and saw those two chairs, it would go hard but he would get a tobacco-stopper out of one or t' other of them.”

ADDISON.

A person attended us. Look ye there, gentlemen, says he, pointing to an old oak chair, there's a curiosity for ye ! In that chair the kings of England were crowned ; you see also a stone underneath, and that stone is Jacob's pillow. I could see no curiosity either in the oak chair, or the stone ; could I, indeed, behold one of the old kings of England seated in this, or Jacob's head laid upon the other, there might be something curious in the sight.—GOLDSMITH, *Cit. of the World*.

† It is there described as “ una petra magna supra quam Reges Scocie solebant coronari.” *Wardrobe Acct. 29 Edw. fol. 151<sup>b</sup>, Add. MSS. (Brit. Mus.) 7966 A.*

The Scotch were in treaty for its restoration in the reign of Edward III. and the king consented to return it. The stone however remained, that the prophecy might be fulfilled.

**SCREEN.**—The screen to the west, that divides this chapel from the choir and altar, contains fourteen sculptures in bas-relief, representing the principal events, real and imaginary, in the life of Edward the Confessor. They are very old, very curious, and merit a minute examination. The subjects are :—

1. The prelates and nobility swearing fealty to Edward when in his mother's womb.
2. The birth of the Confessor.
3. His Coronation.
4. The alarm of King Edward at the appearance of the devil dancing upon the money collected for the payment of Dane-Gelt.
5. Edward's generous admonition to the thief purloining his treasure.
6. The miraculous appearance of our Saviour to King Edward when partaking of the Sacrament of the Eucharist.
7. The drowning of the King of Denmark, as beheld in vision by King Edward.
8. The quarrel between Tosti and Harold, Earl Goodwin's sons, at the king's table.
9. Edward's vision of the Seven Sleepers.
10. St. John the Evangelist in the garb of a pilgrim requesting alms of the king.
11. The blind men restored to sight by washing in the water used by King Edward.
- 12 and 13. Same as No. 10.
14. The dedication of Edward the Confessor's church.

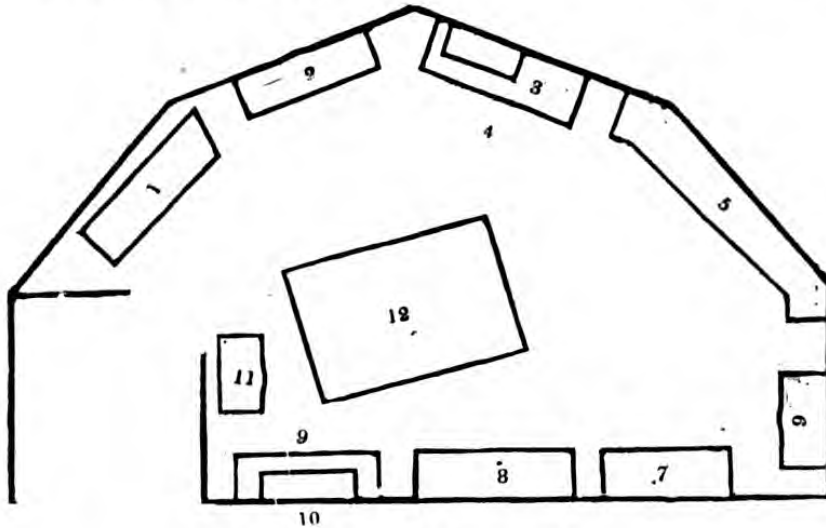
The whole is thought to have been erected in the reign of Henry VI.

**JOHN DE WALTHAM** (d. 1395).—Before the tomb of Edward I. in the floor of this chapel is a large grey slab inlaid with a brass figure of John de Waltham, Bishop of Salisbury, and Lord High Treasurer of England in the reign of Richard II. Richard loved him so much that he ordered his body to be buried in the Chapel of the Kings, "many men much envying him that honour." The bishop is represented with his crosier or pastoral staff, within the crook of which is engraven the Virgin and Child.

**PAVEMENT.**—The pavement of this chapel, so worn and broken, is evidently of the age of Henry III.

OF THE TOMBS IN THE CHAPEL OF ST. JOHN  
THE BAPTIST.

[\*\*\* *In entering the Chapel of St. John the Baptist, you pass through the small Chapel of St. Erasmus, retaining little or nothing to indicate a trace of its former beauty.*]



CHAPEL OF ST. JOHN THE BAPTIST.

1. SIR THOMAS VAUGHAN.—On your left is the altar-tomb of Sir Thomas Vaughan, private treasurer to Edward IV., and chamberlain to his eldest son.
2. COL. POPHAM (d. 1651).—Under a tent, or canopy, the curtains of which are drawn aside, are figures the size of life, representing Colonel Edward Popham and his lady.

Popham was an officer under Cromwell, and is described by Clarendon in his History as “a principal officer of the parliament in their fleets at sea, and of a passionate and virulent temper, of the Independent party.”

“The statues are of alabaster,” says Keepe, “but there is no inscription or epitaph, which was ordered to be defaced upon the Restoration of his Sacred Majesty by reason it was set up for an opposer of His Majesty’s undoubted right to his kingdoms, but by the intercession of some of his lady’s friends, who had eminently served His Majesty, the stone was only turned whereon the epitaph was insculpt, and the monument permitted to remain.”



This, by Mr. Brayley's showing, is not quite correct, for the stone was not turned inwards, but the inscription actually effaced.

3. THOMAS CARY (d. 1648-9).—A tablet to Thomas Cary, son to Robert Cary Baron Leppington and Earl of Monmouth—the Earl of Monmouth whose Memoirs of his Own Life are so very delightful.

The son was gentleman of the bedchamber to Charles I., and died of grief at the early age of 33, for the fate of his royal master.

As Cary and Carew were almost synonymous in that age, I had once thought that this was the poet Thomas Carew, of whom we know so little that is certain. This supposition, however, must be abandoned.

4. HUGH and MARY DE BOHUN.—An ancient tomb of grey marble, presumed to contain the remains of Hugh and Mary De Bohun, children of Humphrey De Bohun Earl of Hereford, by Elizabeth fourth daughter of Edward I.
5. CARY, Lord Hunsdon (d. 1596).—Built against the east wall of this chapel, where the altar stood, is the elaborately wrought monument of Henry Cary Baron Hunsdon, first-cousin and chamberlain to Queen Elizabeth.

Thirty-six feet high, and erected by his son.

6. COUNTESS OF MEXBOROUGH (d. 1821).—A tablet to the Countess of Mexborough.
7. WILLIAM DE COLCHESTER (d. 1420).—An altar-tomb of free-stone, on which lies the effigy of William de Colchester, Abbot of Westminster.
8. BISHOP RUTHALL (d. 1522).—A recumbent figure in free-stone of Thomas Ruthall Bishop of Durham.

Ruthall had drawn up a book upon state affairs, which he intended forwarding to King Henry VIII., but sent, instead, an inventory of his own wealth. This is said to have hastened his end. Shakspeare has used the incident, and applied it to Cardinal Wolsey.

9. ABBOT FASCET (d. 1500).—A Gothic monument adjoining, to George Fascet, "quondam Abbas Westmonasteriensis."

On the frieze are his initials in cipher.

10. BISHOP MILLYNG (d. 1492).—On the table of Fascet's monument is placed an ancient stone coffin, supposed to hold the remains of Thomas Millyng, Abbot of Westminster and Bishop of Hereford in the reign of Edward IV.

"Some bones," says Mr. Brayley, "with a quantity of dust and remnants of cere-cloth, remain at the bottom."

11. Mrs. MARY KENDALL (d. 1710).—Against the west wall is a kneeling figure in a recess, of a lady clasping her hands in an agony both of mind and body. This is made to represent Mrs. Mary Kendall of Killigarth in Cornwall, who died in 1710, “having reached,” as the inscription tells us, “the full term of her blessed Saviour’s life.”
12. CECIL, Earl of Exeter (d. 1622), Countess of Exeter (d. 1608), Countess of Exeter (d. 1663).—In the area of this chapel is the ponderous tomb of Thomas Cecil Earl of Exeter, and his two ladies. The vacant space on the Earl’s left hand is traditionally said to have been intended for the statue of his second Countess, but she disdainfully refused the situation.

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OF THE TOMBS IN THE CHAPEL OF  
ABBOT ISLIP.

This low-roofed, badly-lighted, but beautiful little chapel in the splendour of its architectural detail, contains three tombs.

ABBOT ISLIP (d. 1532).—Of Abbot Islip himself, the mere table part of which remains. The Abbot was represented in his shroud or winding-sheet, a conceit adopted by Dr. Donne the poet, for his monument in old St. Paul’s\*. The table formed the canopy to the figure.

SIR CHRISTOPHER HATTON (d. 1619).—Of Sir Christopher Hatton, great-nephew and eventually heir to the Lord Chancellor Hatton, whose noble tomb in old St. Paul’s stood near to the two humble tablets to Sir Philip Sidney and Sir Francis Walsingham, and occasioned the couplet that

Philip and Francis have no tombe,  
Great Christopher takes all the roome.

PULTENEY Earl of Bath (d. 1764), and of WILLIAM PULTENEY,—

Who foam’d a patriot to subside a peer,  
as Pope said pithily when the hero of the House of

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\* The real end of sculpture is to represent such of our fellow men as have been benefactors to society, not in the deplorable and fallen state of a lifeless and mouldering corpse, but in the full vigour of their faculties when living.—FLAXMAN. *Lectures*, p. 228.

Commons turned suddenly into the silent and unheard-of Earl of Bath.

The vault of the Pulteneys is covered by a large slab immediately within the screen.

The Hatton monument occupies the whole of the eastern wall.

**WAX FIGURES.**—Above this little chapel, into which admission is neither sought nor granted, is the oratory of the chapel, where the old funeral effigies are kept.

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OF THE TOMBS IN THE CHAPELS OF ST. JOHN  
THE EVANGELIST, ST. MICHAEL, AND  
ST. ANDREW.\*

**LIEUT.-GEN. VILLETES** (d. 1808).—A tablet by Sir Richard Westmacott, to Lieut.-Gen. Villetes.

**GEN. SIR CHARLES STUART** (d. 1801).—A mural monument by Nollekens to Gen. Sir Charles Stuart, K.B. of the Bute family.

**LIEUT'S. FORBES** (d. 1791, d. 1799).—A mural monument by the younger Bacon to two brothers of the name of Forbes, "both of whom fell in the service of their king and country, one at Kistnagherry, in the East Indies, in his 19th year; the other near Alkmaar in North Holland, in his twentieth year."

**ADMIRAL KEMPENFELT** (d. 1782).—A marble column by the younger Bacon to Rear-Admiral Kempenfelt, who was drowned in the Royal George off Spithead on the 29th of August, 1782. The reader will remember the lines of Cowper :

His sword was in its sheath,  
His fingers held the pen :  
When Kempenfelt went down  
With twice four hundred men.

The vessel is represented as seen for some time after that most melancholy event.

**EARL OF MOUNTRATH** (d. 1771).—A showy monument to Algernon, Earl of Mountrath. Designed by Sir William Chambers, R.A. and executed by Joseph Wilton. The Countess is ascending into heaven to join her husband, where a seat is represented as vacant for her.

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\* These chapels were divided from one another by Gothic screens richly painted and gilt.

**ADMIRAL TOTTY** (d. 1802).—A mural monument by the younger Bacon to Admiral Totty of Cornist, Flint.

**COUNTESS OF KERRY** (d. 1799); **EARL OF KERRY** (d. 1818).—A large and inelegant altar-tomb over the remains of Anastasia Daly, Countess of Kerry, placed here by her most afflicted husband, Francis Thomas, Earl of Kerry, "whom she rendered during 31 years the happiest of mankind."

The inscription is worth reading, for it teaches what to avoid in writings of this nature. The Earl of Kerry is buried in the same tomb.

**TELFORD**, the Engineer (d. 1834).—A statue by E. H. Baily, R.A. to Thomas Telford, the Engineer of the Menai Bridge, and other noble works. "The orphan son of a shepherd, self-educated, he raised himself by his extraordinary talents and integrity, from the humble condition of an operative mason, and became one of the most eminent civil engineers of the age." Erected by private subscription.

**DR. BAILLIE** (d. 1823).—A bust, by Sir Francis Chantrey, of Dr. Matthew Baillie, the late eminent physician, and brother of Joanna Baillie, the poetess.

**SUSANNAH DAVIDSON** (d. 1767).—A mural monument to Susannah Jane Davidson, only daughter of William Davidson, of Rotterdam, merchant.

**DR. YOUNG, M.D.** (d. 1829).—A tablet to Dr. Young, M.D.  
**LORD AND LADY NORRIS** (d. 1601).—Nearly the whole of the chapel of St. Andrew is taken up by the monument to Henry Baron Norris, of Rycot in Oxfordshire, and Margaret his lady. His six sons are represented kneeling on the base of the tomb: "a brood," as Camden

	Dr. Young, M.D.	
	Lord & Lady Norris.	
* Kerry. Telford. Baillie.		* D'as of Somerset. Mrs. Nightingale.
Totty.		* Pocock.
* Mountrath.		Holles.
* Kempfenfelt.	Sir Francis Vere	
* Villetes.		* Cooke.
	Wolf.	Davy.

CHAPELS OF ST. JOHN,  
 ST. MICHAEL, & ST. ANDREW.

calls them, "of martial-spirited men." The effigies of Lord and Lady Norris are above in alabaster.

On the north and south sides are two spirited alto-relievos, one representing the march of an army of horse, the other of an army of infantry.

There is no inscription.

ANN KIRTON (d. 1603).—A tablet to Ann Kirton, of Castle Carey in Somersetshire.

DUCHESS OF SOMERSET (d. 1692).—A monument to Sarah, Duchess of Somerset. The Duchess is represented in a reclining posture, gazing earnestly at a group of cherubims, while two charity-boys lament her loss on the base of the monument.

MRS. NIGHTINGALE (d. 1734).—Here is one of the last, and as some will say the best of Roubiliac's works—his monument to Mr. and Mrs. Nightingale.

"The bottom of the monument is represented as throwing open its marble doors, and a sheeted skeleton is starting forth. The shroud is falling from his fleshless frame, as he launches his dart at his victim. She is sinking into her affrighted husband's arms, who strives with vain and frantic effort to avert the blow. The whole is executed with terrible truth and spirit; we almost fancy we hear the gibbering yell of triumph, bursting from the jaws of the spectre."\*

Like everything that is the subject of admiration, Mr. Nightingale's monument is also the subject of criticism. Walpole calls it more theatric than sepulchral: by Flaxman it is styled an epigrammatic conceit. "The Death," says Allan Cunningham, "is meanly imagined; he is the common drybones of every vulgar tale. It was not so that Milton dealt with this difficult allegory. We are satisfied with the indistinct image which he gives us:—

What seemed his head  
The likeness of a kingly crown had on.

We have no grinning jaws, nor marrowless bones here. The poet saw the difficulty, the sculptor saw none †."

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\* Washington Irving.

† Death, be not proud, though some have called Thee  
Mighty and dreadful, for Thou art not so;  
For those, whom Thou think'st Thou dost overthrow,  
Die not poor Death; nor yet canst Thou kill me.  
. . . Thou art slave to Fate, Chance, Kings and desperate men,

“Still with this allegorical drawback,” says Mr. Cunningham, “it is a noble monument. The dying woman would do honour to any artist. Her right arm and hand are considered by sculptors as the perfection of fine workmanship. Life seems slowly receding from her tapering fingers, and her quivering wrist. Those, he adds, “who are not pleased with the natural pathos of one part, are captivated by the allegorical extravagance of another ; and persons who care for none of these matters, find enough to admire in the difficult workmanship of the marble skeleton\*.”

On the south side of the monument is the artist's name, and the date : *L. F. Roubiliac invt. et sc. 1761.* He died in 1762.

**SIR GEORGE POCOCK** (d. 1792).—A monument by the elder Bacon to Admiral Sir George Pocock.

There is no invention here. Britannia places one hand on the medallion of Pocock, and, with the other, grasps the thunder of the ocean. The stock-in-trade invention of every sculptor.

**SIR GEORGE HOLLES** (d. 1626).—A monument to Sir George Holles, of the Clare family, an officer under Sir Francis Vere, his uncle, in the Low Country wars of Elizabeth's time. Sir George stands on an altar, clad in armour, and holding an emblazoned shield. At the foot of the pedestal are Pallas and Bellona, with a battle-field in bas-relief. The right eye is coloured sable, in allusion to some defect or wound.

By Nicholas Stone, and cost £100.

**CAPTAIN EDWARD COOKE** (d. 1799).—A monument erected by the East India Company to Captain Edward Cooke, commander of the *Sybill*, “who, on the First of March, 1799, after a long and well-contested engagement, captured *La Forte*, a French frigate of very superior force in the Bay of Bengal,” an event of great importance to

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And dost with poison, war, and sickness dwell,  
And poppy or charms can make us sleep as well,  
And better than Thy stroke. Why swell'st Thou then ?  
One short sleep past, we wake eternally ;  
And death shall be no more—Death—Thou shalt die.

DR. DONNE.

\* “ Roubiliac seldom modelled his drapery for his monumental figures, but carved it from the linen itself, which he dipped into warm starch-water, so that when he had pleased himself, he left it to cool and dry, and then proceeded with the marble ; this my father assured me he did with all the drapery in Mrs. Nightingale's monument.”—SMITH'S *Life of Nollekens*, vol. ii. p. 86.

the British trade in India. Captain Cooke died of the wounds received in this action.

By the younger Bacon.

SIR HUMPHREY DAVY (d. 1829).—A tablet by Chantrey to commemorate the name and fame of Sir Humphrey Davy.

SIR FRANCIS VERE (d. 1608).—In the centre of the chapel of St. John the Evangelist is one of the finest monuments in the Abbey—a work of importance in the history of art in England. This is the monument to Sir Francis Vere, the great Low Country soldier of Elizabeth's reign, the general of the English forces there for upwards of twenty years. He was of the Oxford family, "and brought," as Naunton says, "more glory to the name of Vere than he took of blood from the family of Oxford."

Four knights are represented kneeling and supporting on their shoulders a table, on which lie the several parts of a complete suit of armour. Underneath is a figure of Sir Francis, lying in a loose gown on a quilt of alabaster.

When Roubiliac was erecting his monument to Mrs. Nightingale, he was found one day by Gayfere, the Abbey mason, standing with his arms folded, and his looks fixed upon one of the knightly figures which support the canopy over the statue of Sir Francis Vere. As Gayfere approached, the enthusiastic Frenchman laid his hand on his arm, pointed to the figure, and said in a whisper, "Hush! hush! he vil speak presently."

Walpole and Flaxman have expressed their praises, but in a less enthusiastic way.

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### THE CHOIR.

THE Choir has many attractions. It affords in the first place, the finest view of the interior of the Abbey; as the eye can range throughout the whole of the nave, and turn as it chooses from transept to transept. The pointed style of architecture is here seen in all its beauty.

There are three entrances to the Choir. Two from the transepts, and one from the nave.

The pavement, consisting of black and white marble diagonally set, was laid at the expense of Dr. Busby, the celebrated Master of Westminster-school.

The wood-work of the Choir was erected, in 1775, by Mr. Keene, the then surveyor of the works. All this wood-work is taken down at a coronation.

**MOSAIC PAVEMENT.**—To the east, and immediately before the altar, is the rich tessellated pavement placed here at the expense of Henry III., in the year 1268. Abbot Ware, the then abbot, brought the stones from Italy ; and employed Odoric, of Rome, to lay the different *tesseræ* together in their present ingenious and fanciful manner.

This design, however complicated it may appear, was not without its meaning ; and as all allegories are more or less obscure, Odoric had recourse to words to tell his story. The following inscription, in Saxon capitals, was inserted within the borders of the inner circle and the great square :—

“ Si Lector posita prudenter cuncta revolvat,  
Hic finem primi mobilis inveniet.

“ Sepes trina, canes et equos, hominesque subaddas,  
Cervos et corvos, aquilas, immania cete,  
Mundum ; quodque sequens pereuntes triplicat annos.  
Sphæricus archetypum, globus hic monstrat Microcosmum.”

That is, as an old anonymous writer explains it, “ The three-fold hedge is put for three years, the time a dry hedge usually stood ; a dog, for three times that space, or nine years ; an horse, for twenty-seven ; a man, eighty-one ; a hart, two hundred and forty-three ; a raven, seven hundred and twenty-nine ; an eagle, two thousand one hundred and eighty-seven ; a great whale, one thousand five hundred and sixty-one ; and the world, nineteen thousand six hundred and eighty-three. Each succeeding figure giving a term of years, imagined to be the time of their continuance, three times as much before it.”—The world is to last therefore for 19,683 years.

The materials of this pavement are porphyry, lapis-lazuli, jasper, alabaster, Lydian and serpentine marbles and touchstone. We owe its preservation, we are told by Dart, a contemporary, to the influence and exertions of Harley, Earl of Oxford.

**ABBOT WARE.**—Abbot Ware lies buried near his own mosaic :—

“ Abbas Richardas de Wara, qui requiescit  
Hic, portat lapides, quos huc portavit ab urbe.”



The stone on which this was cut has long since vanished.

**CLOTH OF ARRAS.**—The Choir round the altar was hung of old with cloth of arras, embodying the principal events, legendary and real, of the life of Edward the Confessor. Weever speaks of them in 1631 ; and Dugdale tells us that, during the Commonwealth, they were removed to adorn the House of Commons. Other tapestries ornamented the Choir at the coronation of James II. ; and of one, the Circumcision, a large remnant is still preserved in the Jerusalem-chamber.

**EDMUND CROUCHBACK** (d. 1296).—The tombs on the north side of the altar are,—those of Edmund Crouchback, Earl of Lancaster, second son of Henry III ;

**AYMER DE VALENCE** (d. 1323).—Aymer de Valence, Earl of Pembroke, a name familiar to the ear of every reader of English and Scottish history, during the warlike reign of Edward I ;

**AVELINE**, Countess of Lancaster (d. 1275 ?)—and Aveline, Countess of Lancaster, wife of Edmund Crouchback, Earl of Lancaster.

These three monuments are among the earliest erected in the Abbey, and all three exhibit the beautiful union of Gothic architecture and Gothic sculpture.

“The monuments of Aymer de Valence and Edmund Crouchback,” says Flaxman, in his Lectures, “are specimens of the magnificence of our sculpture in the reign of the two first Edwards. The loftiness of the work, the number of arches and pinnacles, the lightness of the spires, the richness and profusion of foliage and crockets, the solemn repose of the principal statue, the delicacy of thought in the group of angels bearing the soul, and the tender sentiment of concern variously expressed in the relations ranged in order round the basement, forcibly arrest the attention, and carry the thoughts not only to other ages, but other states of existence.”

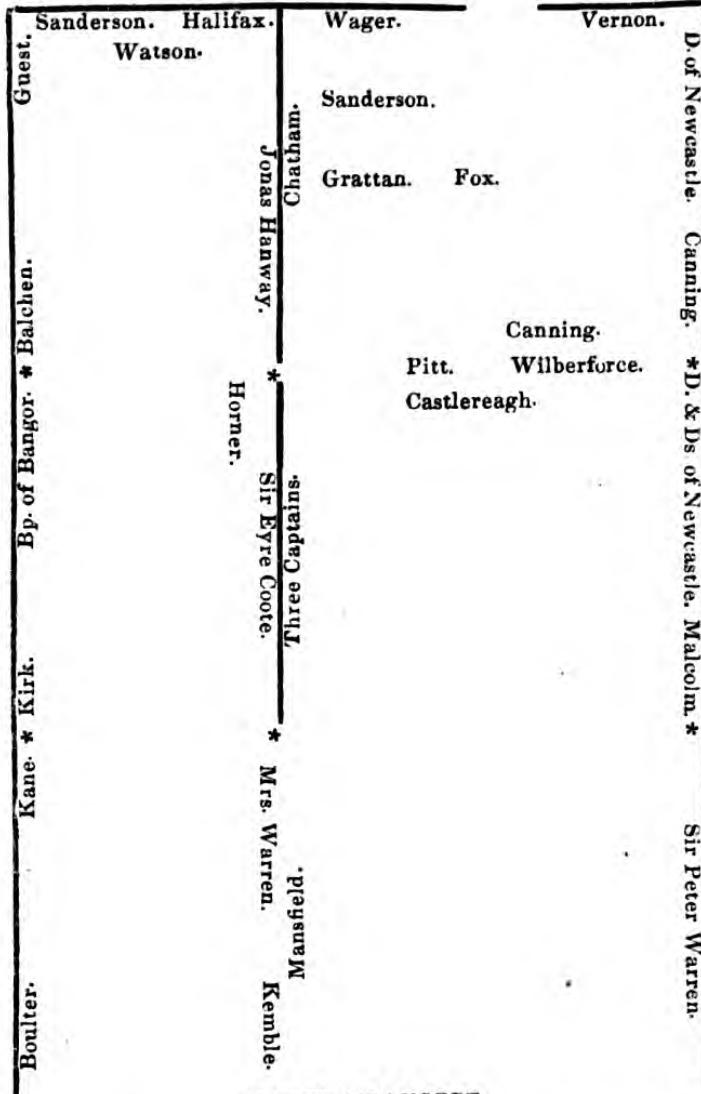
**KING SEBERT.**—The tombs on the south side are those of—

King Sebert (to the east),

**ANNE OF CLEVES** (d. 1557).—And Anne of Cleves, one of Henry VIII.'s many wives (with her initials A. C.)

King Sebert's tomb was made for him in 1308, and is now chiefly remarkable for its oil paintings in Gothic compartments ; two of which still remain—King Sebert and King Henry III.

NORTH TRANSEPT\*.



NORTH TRANSEPT.

SIR GILBERT LORT (d. 1697).—A monument to Sir Gilbert Lort, of Stackpoole, in Pembrokeshire.

REAR ADMIRAL STORR (d. 1783).—Above is a small monument to Rear Admiral John Storr.

\* “For nearly three hundred years this must have been the principal entrance into the church; and all the stately processions associated with the rites of Catholic worship, all the pompous trains assembled to grace the coronations and the burials of our Sovereigns, must have been ushered beneath its porch to give interest and effect to the solemnities within.”—BRAYLEY, vol. ii. p. 8.

This is not quite correct; the funeral procession of Henry VII. entered the Abbey, by Mr. Brayley’s own showing, at the *west door*.

MRS. VINCENT (d. 1807).—A tablet to Hannah, wife of Dr. Vincent, Dean of Westminster.

SIR PETER WARREN (d. 1752).—A monument to Admiral Sir Peter Warren, erected by his widow. Hercules is seen placing the bust of Sir Peter Warren on its pedestal, while Navigation is seated ready to crown it with laurel. The British flag forms a kind of background to the figures, and a horn of Plenty pours out its rich contents near an anchor and a cannon.

There is both taste and fancy here, and something too beyond the common. The figure of Navigation is exquisitely conceived and carved.

By Roubiliac.

SIR JOHN MALCOLM (d. 1833).—A fine manly statue, by Sir Francis Chantrey, to the late Major-General Sir John Malcolm (Sir Pulteney's brother), the Governor of Bombay, and the author of the History of Persia, and other works of interest and authority connected with the British Empire in the East.

Erected by his friends.

GRACE SCOT (d. 1645).—A small tablet to Grace Scot, wife of Colonel Thomas Scot, a member of King Charles' Long Parliament. The poetical part of the inscription is unusually good:—

“ He that will give my Grace but what is Hers,  
Must say her Death hath not  
Made only her deare *Scot*  
But Virtue, Worth, and Sweetnesse WIDOWERS.”

DUKE AND DUCHESS OF NEWCASTLE (d. 1676, d. 1673).—The tomb and monument of William Cavendish, Earl, Marquis, and Duke of Newcastle; the friend and patron of Ben Jonson, Davenant, and Dryden; the husband of that wise, witty, and learned lady, Margaret Lucas—the writer of that delightful Memoir of her “Dear Lord,” so full of lavish eulogy and modest affection.

The Duke erected this monument in his own lifetime. It is from the pen of the Duchess that the English inscription came, of which Addison has expressed his admiration. No one should pass by this monument without reading it\*.

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\* “I am very much pleased with a passage in the inscription on a monument, in Westminster Abbey, to the late Duke and Duchess of Newcastle: ‘Her name was Margaret Lucas, youngest sister to the Lord Lucas of Colchester; a noble family, for all the brothers were valiant, and all the sisters virtuous.’”—*Spectator*, No. 99.

CANNING (d. 1827).—A statue, by Sir Francis Chantrey, of George Canning.

There is a duplicate of this statue in the Town-hall, Liverpool, and another at Trentham Hall, Stafford, the seat of the Duke of Sutherland.

Erected by his friends and admirers The bronze statue, near the Abbey, is by Sir Richard Westmacott; the head a copy of Chantrey's bust.

PITT, CASTLEREAGH, CANNING, WILBERFORCE. — Nearly in front of Canning's statue are the grave-stones of

Pitt . . . . . d. 23 Jan. 1806 ;

Castlereagh . . . . . d. 1822 ;

Canning . . . . . d. 1827 ;

and

Wilberforce . . . . . d. 1833.

FOX, GRATTAN.—And a little farther north the grave-stones of Fox and Grattan.

The graves of Pitt and Fox have suggested many fine poetical reflections. We transcribe the best :—

“ Where—taming thought to human pride !—  
The mighty chiefs sleep side by side.  
Drop upon Fox's grave the tear,  
'Twill trickle to his rival's bier ;  
O'er Pitt's the mournful requiem sound,  
And Fox's shall the notes rebound.  
The solemn echo seems to cry,—  
' Here let their discord with them die.'  
Speak not for those a separate doom,  
Whom Fate made brothers in the tomb ;  
But search the land of living men,  
Where wilt thou find their like agen ?”

SIR WALTER SCOTT. *Intr. to Marmion.*

“ But where are they—the rivals !—a few feet  
Of sullen earth divide each winding-sheet.  
How peaceful and how powerful is the grave,  
Which hushes all !”—BYRON. *Age of Bronze.*

What follows was written in Westminster Abbey after the funeral of Fox. It is at the best a very pleasing echo of Tickell :

“ Whoe'er thou art, approach, and with a sigh,  
Mark where the small remains of Greatness lie.  
There sleeps the dust of Fox, for ever gone ;  
How near the Place where late his glory shone \* !

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\* . . . . . “ that antique Pile behold,  
Where royal heads receive the sacred gold :  
It gives them crowns, and does their ashes keep :  
There made like Gods, like mortals there they sleep :  
Making the circle of their reign complete,  
Those Suns of Empire ! where they rise, they set.”—WALLER.

And, tho' no more ascends the voice of Prayer,  
 Though the last footsteps cease to linger there,  
 Still like an awful Dream that comes again,  
 Alas, at best, as transient and as vain,  
 Still do I see (while thro' the vaults of night  
 The funeral song once more proclaims the rite)  
 The moving Pomp along the shadowy Aisle,  
 That like a Darkness, filled the solemn Pile ;  
 The illustrious line, that in long order led,  
 Of those that loved Him living, mourned Him dead ;  
 Of those the Few, that for their Country stood  
 Round Him who dared be singularly good ;  
 All, of all ranks, that claimed Him for their own ;  
 And nothing wanting—but Himself alone !"—ROGERS.

**HOLLES**, Duke of Newcastle (d. 1711).—But to quit poetry for topography, the monument next in order is that of John Holles, Duke of Newcastle, of the noble families of Vere, Cavendish, and Holles. Erected by his daughter. Designed by Gibbs, the architect of St. Martin's ; in a style, as Walpole calls it, of tasteless simplicity.

**ADMIRAL VERNON** (d. 1757).—Against the north wall is a monument, erected by Lord Orwell, to the memory of his uncle, Admiral Vernon, who "in the war of 1739 with Spain, took the Fort of Porto-Bello with six ships ; a force which was thought unequal to the attempt." He distinguished himself at Carthage, and his Life is deservedly found in the Lives of English Admirals.  
 By Rysbrack.

**ADMIRAL WAGER** (d. 1743).—As a companion monument to Rysbrack's Admiral Vernon, stands Scheemakers' Admiral Sir Charles Wager. Fame was a spiritless being in Scheemakers' hands.

The three monuments on the western side of this Transept exhibit to great advantage the powers of three of our English sculptors. The first in order is Bacon's monument to the great Earl of Chatham ; the second Nollekens' monument to the Three Naval Captains ; and the third Flaxman's monument to Lord Mansfield.

**LORD CHATHAM** (d. 1778).—The Chatham memorial was erected by the King and Parliament, and cost 6000*l.* The great statesman is represented in the attitude of an orator, extending the sway of Britannia, by means of Prudence and Fortitude, over Earth and Ocean \* :—

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\* One day, while Bacon was in Westminster Abbey, he was accosted by a stranger, who said,—“ That monument to Chatham, sir, is admirable upon the whole, but it has great defects.” “ I should feel obliged,” said

“ . . . . . Bacon there  
 Gives more than female beauty to a stone,  
 And Chatham's eloquence to marble lips.”

COWPER. *The Task.*

**CAPTAINS BAYNE, BLAIR, AND MANNERS** (d. 1782).—In Nollekens' monument to the three captains that fell in Rodney's great victory of April 12, 1782, the medallions of the three dead heroes are hung on a rostral column, by an attendant upon Genius; Britannia stands by with her everlasting lion; Fame with her laurel wreath hovers above; and Neptune on his sea-horse points to the portraits on the column.

“There is nothing in this,” says Allan Cunningham, “but the common materials of ten thousand monuments—such designs may be made by receipt. All, however, is done that art, in the absence of genius, can do.”

Erected by the King and Parliament at the cost of 4,000*l.*

**LORD MANSFIELD** (d. 1793).—The Mansfield monument, by Flaxman, is of a far higher order than either Nollekens' or Bacon's pyramidal designs. The great judge is seated in his robes, just as Reynolds has painted him; Wisdom is on one side, and Justice on the other; and behind is a recumbent youth, a criminal, by Wisdom delivered up to Justice. This figure of the condemned youth is the most poetical part of the monument. Cost 2,500*l.*; and erected here by the bequest of A. Bailey, Esq., of Lyon's Inn.

**SIR WILLIAM SANDERSON** (d. 1676).—In front of Lord Chatham's monument is the grave-stone of Sir William Sanderson, the historian.

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the sculptor, “if you would be so kind as to point them out to me.” “That I will, gladly,” said the stranger; “why, here! and there! and there! don't you see? bad, very bad!” And at every word he spoke he struck the places alluded to with the iron end of his walking-stick, in a manner which seemed likely to hurt the work. “But will you tell me, sir,” said the sculptor, “your reasons for thinking those parts bad?” “I have already done so to Bacon himself, sir,” said the critic, “so I shall not repeat them to you. I pointed out other defects, too, while the monument was forming; but he refused to be convinced.” “What, then you are personally acquainted with Bacon?” said the sculptor, a little amazed. “Oh, yes, sir,” replied the other, “I have been intimate with him many years; a clever man, sir, but obstinate.” “Were Bacon here now,” said the artist, turning away, “he would not like to hear a *friend* of such old standing speaking of his work so roughly.”—CUNNINGHAM'S *Life of Bacon*.

## WEST AISLE OF NORTH TRANSEPT.

**J. P. KEMBLE** (d. 1823).—Against the east column as you enter, is a statue of John Philip Kemble as Cato, modelled by Flaxman and executed by Hinchliffe. The pedestal is without name or inscription.

**MRS. WARREN**.—On the other side of Lord Mansfield's monument, is the figure of Mrs. Warren and Child, by Sir Richard Westmacott. This is the best of Sir Richard Westmacott's works. There is a sweetness of subdued sorrow about the mother not common to sculpture. The sticks and rags have been objected to as an unnecessary and vulgar addition to the monument of a lady distinguished, as the inscription sets forth "for the purity of her taste and the soundness of her judgment." Ophelia in her wretchedness took to flowers and poetry, not to sticks and rags.

Mrs. Warren was the widow of John Warren, Bishop of Bangor.

At the back of Nollekens' monument to the three captains are monuments to—

**ADMIRAL SIR HENRY BLACKWOOD** (d. 1832), and  
**SIR EYRE COOTE** (d. 1783).—Sir Eyre Coote was a distinguished officer in India, and Banks the sculptor has made use of Eastern figures to denote the country where Coote achieved his glory, and merited this monument from the hands of the East India Company. The Victory is a common statue, but the figure of the Mahratta captive is celebrated for its poetry, its novelty, and its anatomy.

**FRANCIS HORNER** (d. 1817).—A statue of Francis Horner, by Sir Francis Chantrey. This is not among the best of Chantrey's standing figures; and when contrasted with his Canning, suffers considerably. A period of fifteen years elapsed between them, and in that time Chantrey had made wonderful progress in his standing figures. His early busts he never excelled; his Horne Tooke was as good as his Sir Walter Scott or his Sir Jeffrey Wyattville, all three done at widely distinct periods in his career as a sculptor\*.

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\* He improved, too, in his pedestals, for had he erected his Horner when he erected Canning and Malcolm, he had given a round and not a square pedestal, to harmonise the better with the clustered shafts of the Gothic against which it stands.

- WARREN HASTINGS** (d. 1818).—A bust, by the younger Bacon, of Warren Hastings, Governor General of India—so famous for the political persecution he endured, his public services, his abilities, and his worth. Erected by his widow.
- GENERAL HOPE** (d. 1789).—A mural monument, by Bacon, to General Hope, Lieutenant Governor of the province of Quebec.
- JONAS HANWAY** (d. 1786).—A monument by J. F. and James Moore to the benevolent Jonas Hanway.
- SIR CLIFTON WINTRINGHAM** (d. 1794).—A monument to Sir Clifton Wintringham, physician.
- MAJOR GENERAL MANNINGHAM** (d. 1809).—A mural monument to Major General Coote Manningham, who fell at Corunna.

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#### NORTH WALL OF THE SAME.

- LORD HALIFAX** (d. 1771).—A monument, by Bacon, to George Montague Dunk Earl of Halifax.
- VICE ADMIRAL WATSON** (d. 1757).—Above the doorway in the range of arches stands, amid a colonnade of palm-trees, the statue of Vice Admiral Watson, Commander in Chief of the King's Naval Forces in the East Indies. Designed by James Stuart, and executed by Scheemakers.
- SIR WILLIAM SANDERSON** (d. 1676).—On your left is the monument of Sir William Sanderson the historian. The bust which surmounts the tablet is a very characteristic one.

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#### SOUTH WALL OF THE SAME.

- Turning southward are monuments to
- LIEUTENANT GENERAL GUEST** (d. 1745).—Lieutenant General Joshua Guest “who closed a service of sixty years by faithfully defending Edinburgh Castle against the rebels in 1745.” Designed and executed by W. Taylor.
- SIR JOHN BALCHEN** (d. 1744).—To Admiral Sir John Balchen, who was lost in the English Channel in H.M.S. Victory. Scheemakers *sc.*
- BISHOP OF BANGOR** (d. 1800).—To John Warren Bishop of Bangor, by the younger Westmacott.
- LORD AUBREY BEAUCLERK** (d. 1740).—To Lord Aubrey



Beauclerk, who fell at Carthagena in Admiral Vernon's expedition. By Scheemakers. The poetical part of the inscription is, I believe, by Thomson.

LIEUTENANT GENERAL PERCY KIRK (d. 1741).—To Lieutenant General Percy Kirk, by Scheemakers.

SIR RICHARD KANE (d. 1736).—To Sir Richard Kane, Governor of Minorca in the reign of George II. By Rysbrack.

DEAN BRADFORD (d. 1731).—To Samuel Bradford Dean of Westminster, by H. Cheere.

BISHOP BOULTER (d. 1742).—To Hugh Boulter, Bishop of Bristol and Archbishop of Armagh. As the friend and patron of Ambrose Philips, he fell under the ridicule of Pope :

Still to one bishop Philips seem a wit.

“In Ireland,” says Dr. Johnson, “his piety and charity will be long honoured.”

## OF THE TOMBS IN THE AMBULATORY.

[Plan at p. 25.]

The Ambulatory is that horse-shoe shape part of the Abbey which lies between the chapel of St. Edward and the chapels of St. Benedict, St. Edmund, St. Nicholas, St. Paul, St. John the Baptist, and St. John the Evangelist.

This is one of the most interesting portions of the whole Abbey, so much is seen at one view ; each step takes one further,

Through rows of warriors and through walks of kings.

We shall commence at the gate by the chapel of St. Benedict.

But first of the architecture. No one should omit to look carefully at the beautiful screens of the different chapels, or pass heedlessly under the beautiful archway of Henry V.'s little oratory, which affords so rich a union of Gothic architecture with Gothic sculpture ; or by any means neglect the screen of Abbot Islip's chapel, with its rich canopy, and its odd kind of rebuses or ornamental conceits\*.

The archway of Henry V. is spoken eulogistically of by Flax-

\* “Islip Abbot of Westminster, a man most favoured by King Henry VII., had a quadruple device for his single name ; for somewhere he set up in his windows an eye with a slip of a tree, in other places one slipping boughs in a tree, in other places an I with the said slip ; and in some places one slipping from a tree with the word I-slip.”—*Camden's Remaines*, p. 166, ed. 1614.

man, in his interesting Lectures on Sculpture. "This arch," he writes, "is adorned with upwards of fifty statues; on the north-face is the coronation of Henry V., with his nobles attending represented in lines of figures on each side. On the south face of the arch the central object is the king on horseback, armed cap-à-pie, riding full speed, attended by the companions of his expedition. The sculpture is bold and characteristic, the equestrian group is furious and warlike, the standing figures have a natural sentiment in their actions, and simple grandeur in their draperies, such as we admire in the paintings of Raphael and Masaccio."

Between the intercolumniations of the inner line of the Ambulatory, beginning at the chapel of St. Benedict, are the tombs of—

King Sebert.  
 King Richard II. and his Queen.  
 King Edward III.  
 Queen Philippa.  
 King Henry V.  
 Queen Eleanor.  
 King Henry III.  
 King Edward I.  
 Edmund Crouchback. Earl of Lancaster.  
 Aymer de Valence, Earl of Pembroke.  
 Aveline, Countess of Lancaster.

The figures are above the line of eye, but the rich Gothic canopies that cover them, and all the architectural features of each tomb, are seen from the Ambulatory to the greatest advantage\*.

**HENRY III.'S DAUGHTER** (d. 1257).—Between the chapels of St. Benedict and St. Edmund, is the small tomb of Katherine youngest daughter of Henry III., now used by the Vergers as a desk or table.

**SIR ROBERT AYTON** (d. 1638).—At the foot of Queen Philippa's tomb is the monument to Sir Robert Ayton the poet, and secretary to Henrietta Maria, the Queen of Charles I. A good characteristic bust of Sir Robert, by Fanelli.

**PULTENEY, Earl of Bath**.—On one side of the doorway to the chapel of St. Paul stands Wilton's monument to Wil-

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\* Sebert's tomb is the first on your left hand. Above are four compartments where were originally four figures painted in oil, of St. John the Evangelist, St. Edward the Confessor, St. Peter, and Sebert himself. St. Peter was represented talking to Sebert, and Latin couplets by way of question and answer were inscribed beneath.

liam Pulteney Earl of Bath—"the patriot Pulteney."

A profile and an urn supported by Wisdom and Poetry. Erected at the expense of Harry Pulteney his brother.

**REAR ADMIRAL HOLMES** (d. 1761).—Against the chapel of St. John the Baptist and immediately adjoining, is another of Wilton's works—the monument to Rear Admiral Holmes, erected at the expense of two of the Admiral's nieces, and memorable as one of the last monuments wherein an English seaman was dressed as a Roman soldier.

**GENERAL WOLFE** (d. 1759).—Facing the tomb of Aymer de Valence stands Wilton's monument to General Wolfe. Wolfe, falling amidst the tumult of battle, lays his hand gently on the mortal wound; a grenadier supports him; a Highland serjeant looks sorrowfully on; two lions watch at his feet, and over his head hovers an angel with a wreath of glory.\*

The bas-relief is in lead bronzed over, and represents the march of the British troops from the river bank to the summit of the Heights of Abraham. This portion of the monument is by Capizzoldi.

Erected at the expense of king and Parliament; cost 3000*l.* Wolfe is buried at Greenwich.

**LORD LIGONIER** (d. 1770).—At the back of Aveline Countess of Lancaster's tomb is the monument, by J. F. Moore, to old Lord Ligonier, made up of the Muse of History and the common accompaniments.

**BISHOP DUPPA** (d. 1662).—To your right, when looking at Wolfe's monument, stands a tablet to Dr. Brian Duppa, Bishop in succession of the sees of Chichester, Salisbury, and Winchester. The "Jonsonus Virbius" (a volume of poems to Ben Jonson's memory) was undertaken at his suggestion.

**ABBOT ESTENEY** (d. 1498).—In the pavement in front of Wolfe's monument are the effigies in brass of Abbot Esteney, "Cuius animæ propitietur Deus. Amen."—  
And

**SIR JOHN HARPEDON** (d. 1457).—The one in his abbatial vestments, the other in plate armour.

**JOHN PYM** (d. 1643).—To a Camden or a Weever the Ambulatory might have many other attractions. † But we

\* Wilton carved Wolfe naked, to show his anatomical knowledge. West makes him die in brick-dust coloured coat and breeches.

† "Pray tell me, then, in a word," said I peevishly, "what is the great man who lies here particularly remarkable for?" "Remarkable, sir!" said my companion; "why, sir, the gentleman that lies here is remarkable, very remarkable—for a tomb in Westminster Abbey."—GOLDSMITH.

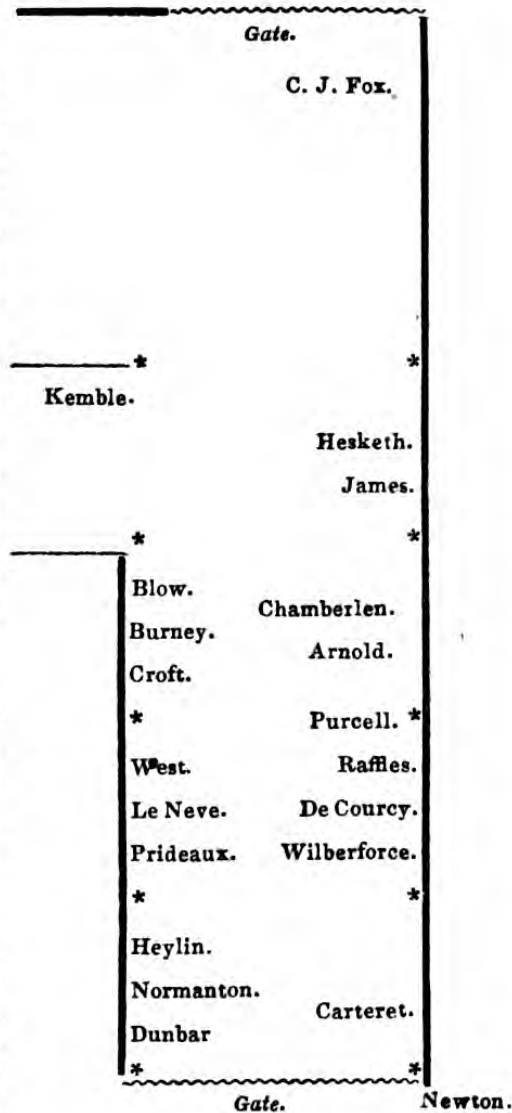
shall stay our description here with but one remark, viz. that the body of the celebrated parliamentary orator, John Pym, was buried in front of Admiral Holmes' monument, under the small brass plate that distinguishes the grave of John of Wyndsore.

MONUMENTS IN THE NORTH AISLE OF THE CHOIR.

C. J. Fox (d. 1806).— Against the wainscoting of the choir (eastward) is the monument by Sir Richard Westmacott, R.A., to Chas. James Fox. The great statesman is represented expiring in the arms of Liberty, with Peace before him, and a kneeling Negro at his feet. These figures are, one and all, too large for their pedestal and position.

Stepping westward, as far as the iron gate, to the nave, and against the wainscoting of the choir, are monuments to the following persons :—

SIR THOMAS HESKETH (d. 1605).— Sir Thos. Hesketh, Knight, Attorney for the Court of Wards and Liveries, &c., in the reign of James I. A reclining figure, under a canopy. Sadly maltreated.



PLAN OF NORTH AISLE OF CHOIR.

- DAME MARY JAMES** (d. 1677).—Dame Mary James, daughter of Sir Robert Killigrew, Vice-Chamberlain to Henrietta Maria, the Queen of Charles I.
- HUGH CHAMBERLEN** (d. 1728).—Hugh Chamberlen, M.D. A reclining figure upon a sarcophagus. Erected at the expense of Sheffield, the last Duke of Buckingham of that name, and executed by Peter Scheemakers and Laurence Delvaux. The inscription by Atterbury.
- DR. SAMUEL ARNOLD** (d. 1802).—Samuel Arnold, Doctor of Music. Erected by his son.
- HENRY PURCELL** (d. 1695).—Dr. Henry Purcell, the great Musician.

HERE LYES  
HENRY PURCELL, Esq.,  
WHO LEFT THIS LIFE,  
AND IS GONE TO THAT BLESSED PLACE  
WHERE ONLY HIS HARMONY  
CAN BE EXCEEDED.

Malone attributes the inscription to Dryden.\*

- SIR STAMFORD RAFFLES** (d. 1826).—Sir Thomas Stamford Raffles, F.R.S., Lieutenant-Governor of Java, and first President of the Zoological Society of London. By Sir Francis Chantrey, and one of the best of his sitting figures; calm, contemplative, and manly. Cost 2000*l*.
- CAPTAIN BRYAN** (d. 1809).—Captain George Bryan, of the Coldstream Regiment of Guards, who fell at Talavera. By the younger Bacon.
- LORD COURCY**.—Almericus De Courcy, Lord Courcy, of Courcy County, and Baron Kinsale, of the Kingdom of Ireland, "descended from the famous John De Courcy, Earl of Ulster, who in the reign of King John obtained that extraordinary privilege to him and his heirs, of being covered before the King."  
To Ann, his widow, as well.
- DR. JOHN PLENDERLEATH** (d. 1811).—Dr. John Plenderleath, Physician to the Forces serving under Lord Wellington in Portugal. By the younger Bacon.
- WILLIAM WILBERFORCE** (d. 1833).—William Wilberforce, the Philanthropist. A sitting figure, by S. Joseph, and rather more in the spirit of caricature than of sculpture.

The crossed legs of the Knights Templars was a

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\* Dr. Purcell was interred at Westminster, on Tuesday night, in a magnificent manner. He is much lamented, being a very great master of music.—*The Post-boy*, ending 28th Nov., 1695.

symbol of religion ; crossed legs in modern sculpture, a mark of careless freedom, completely remote from the gravity of marble.

Mr. Joseph has placed his Wilberforce as a companion statue to Chantrey's Sir Stamford Raffles. The position is of his own seeking, and one by which he will suffer, rather than gain.

This is the Madame Tussaud style of sculpture, and unworthy Mr. Joseph's well-known talents.

**SIR THOMAS DUPPA** (d. 1694).—Sir Thomas Duppa, Gentleman Usher of the Black Rod to Charles II.

**DAME CARTERET** (d. 1717).—Dame Elizabeth Carteret. A dancing figure, without the feet, gravely intended as a Resurrection and Ascension. Nothing of the kind can be in worse taste than the transverse slab for the inscription.

On the NORTH WALL of this Aisle are Monuments to—

**P. DE SAUSMAREZ** (d. 1747).—Philip de Sausmarez, an officer under Anson and Hawke. By H. Cheere.

**DR. BLOW** (d. 1708).—John Blow, Doctor in Music. Purcell's master, and one whose excellences in his art "are a far nobler monument to his memory than any other can be raised for him."

**DR. CHARLES BURNEY** (d. 1814).—Charles Burney, Doctor of Music. Dr. Johnson's Burney, and father to the authoress of "Evelina."

The inscription by Fanny Burney is in a monstrous style of composition, very unlike the epitaphs on Blow and Purcell.

**DR. CROFT** (d. 1727).—William Croft, Doctor in Music.

**TEMPLE WEST** (d. 1757).—Temple West, Esq., Vice Admiral of the White.

**RICHARD LE NEVE** (d. 1673).—Richard Le Neve, Esq., who fell, at the unripe age of 37, "in that sharp engagement with the Hollanders which happened on the 2nd of August, 1673."

**SIR EDMUND PRIDEAUX** (d. 1728).—Sir Edmund and Lady Prideaux, of Netherton, Devon. By H. Cheere.

**PETER HEYLIN** (d. 1662).—Peter Heylin, the historian, a prebendary and sub-dean of this church.

The inscription from the pen of Dr. Earle, Dean of Westminster, Bishop of Salisbury, and author of a volume of delightful Essays and Characters.

**ARCHBISHOP AGAR**, of Dublin (d. 1809).—Charles Agar, D.D.,

Earl of Normanton, and Archbishop of Dublin. By the younger Bacon.

VISCOUNT DUNBAR (d. 1714).—Robert Lord Constable, Viscount Dunbar, and Dorothy Brudenell, Countess of Westmoreland, his second wife.

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#### OF THE MONUMENTS IN THE NAVE\*.

SIR ISAAC NEWTON (d. 1727).—Against the screen of the choir, one of Mr. Blore's happy and correct compositions is the monument designed by Kent, and executed by Rysbrack, to the memory of Sir Isaac Newton—

“ Whose sacred dust  
Sleeps here with kings, and dignifies the scene.”

THOMSON.

The great philosopher is represented reclining, with his right arm resting on his own works; while two Genii stand with a scroll at his feet, to which he is directing attention. Above is the globe of heaven, with the course of the comet of 1681; and the Genius of Astrology (a reclining figure) surmounting the whole.

The base has its meaning, its allegorical allusion for immortality; and the steel-yard and star to indicate the great law of gravitation, by which that immortality was acquired.

The statue of Newton by Roubiliac, at Cambridge, is worth a whole Abbey-full of poor dark monuments like this. The great philosopher is represented standing, holding up a prism; and between his hand and the thought stamped upon his brow there is a visible connexion and harmony.

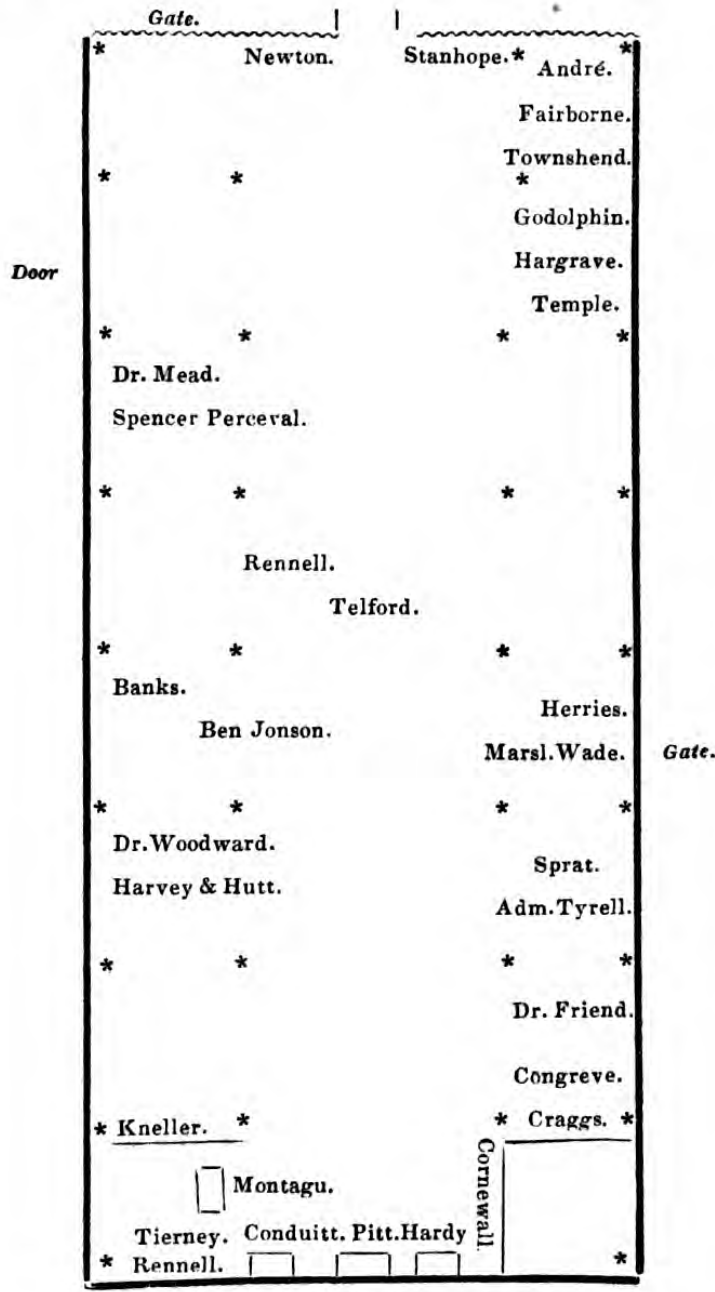
The inscription in Latin †. Erected at the expense of the relatives of Sir Isaac—cost 500*l*.

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\* The nave is filled with what Addison calls *uninhabited monuments*, not *tombs*; for the dead, in times prior to the Reformation, were buried in chapels where altars were erected, where reliques were kept, lights burned, and masses were said. The nave has been left to modern times for public monuments to men of name and fame, or the private tribute of affection and respect.

† “Had only the name of Sir Isaac Newton been subjoined to the design upon his monument, instead of a long detail of his discoveries, which no philosopher can want, and which none but a philosopher can

EARL STANHOPE (d. 1720).—On the other side of the screen is one monument to the three first Earls Stanhope,



PLAN OF THE NAVE.

understand, those by whose direction it was raised had done more honour both to him and to themselves.”—DR. JOHNSON.

Johnson suggested—“ISAACUS NEWTONUS, naturæ legibus investigatis, hic quiescit.” “Dryden’s epitaph is Dryden’s name,” surely Newton’s is enough.



with a reclining figure of the first Earl, and a fearful length of inscription. Designed by Kent, and sculptured by Rysbrack.

In the NORTH AISLE OF NAVE, commencing from the east, are monuments to—

VISCOUNT TEVIOT (d. 1710).—Thomas Livingston, Viscount Teviot.

EDWARD DE CARTERET (d. 1677).—Edward de Carteret, who died in his eighth year.

PHILIP CARTERET (d. 1710).—Philip Carteret, Lord George Carteret's son, who died at the age of nineteen.

The Latin verses by Dr. Friend, the second master of Westminster School, when Carteret died a King's scholar on that foundation. They are very beautiful.

HENRY PRIESTMAN (d. 1712).—Henry Priestman, a naval officer of Charles II.'s reign. By F. Bird.

G. L. JOHNSTONE.—George Lindsay Johnstone. Erected by his sister. A female, with clasped hands and hid face, weeping over a bier. A very beautiful figure by Flaxman.

VICE ADMIRAL BAKER (d. 1716).—John Baker, Esq., Vice Admiral of the White.

GILBERT THORNBURGH (d. 1677).—Gilbert Thornburgh, gentleman of the cellar to Charles II.

DR. MEAD (d. 1754).—Dr. Richard Mead, the famous physician. By Scheemakers.

R. AND R. CHOLMONDELEY (d. 1678, d. 1680).—Robert and Richard Cholmondeley, sons of Robert, Earl of Cholmondeley.

E. MANSELL (d. 1681).—Edward Mansell, of Margam, in Glamorganshire.

EDWARD HERBERT (d. 1715).—Edward Herbert, of Swansea, who was lineally descended, says the inscription, from the first sheriff of Glamorganshire after the union of England and Wales, in 1542. A Welsh notoriety with a vengeance!

SPENCER PERCEVAL (d. 1812).—Spencer Perceval, first lord of the treasury and chancellor of the exchequer, shot by John Bellingham, in the lobby of the House of Commons, in the afternoon of 11th May, 1812. By Sir Richard Westmacott. A recumbent figure of the deceased, with Power, Truth, Temperance, and Virtue, as his attendants. At the back is an alto-relievo of Perceval's sad end. Erected at the expense of Parliament. Cost 5250*l*.

- W. MORGAN (d. 1683), T. MANSELL (d. 1684).—William Morgan, of Tredegar, Monmouthshire; and Thomas Mansell, of Bussy Mansell, Glamorganshire.
- MRS. JANE HILL (d. 1631).—Mrs. Jane Hill. One of the few old monuments in the nave. A small kneeling figure, with a skeleton in a winding-sheet, and two mottos: "Mors mihi Lucrum," and "Solus Christus mihi Sola salus."
- MRS. MARY BEAUFOY (d. 1705).—Mrs. Mary Beaufoy, by Grinling Gibbons. A poor monument from so famous a carver.
- MISS WHYTELL (d. 1788).—Miss Ann Whytell, by J. Bacon, R.A.
- J. G. LOTEN (d. 1789).—John Gideon Loten, Governor of Batavia. By Thomas Banks, R.A.
- CAPTAIN STEWART (d. 1811).—Captain John Stewart, R.N., of Castlestewart, in Wigtonshire\*.
- ROBERT KILLIGREW (d. 1707).—Robert Killigrew, son of Thomas Killigrew, page of honour to Charles II. This Robert Killigrew fell at the battle of Almanza, in 1707.
- O RARE BEN JONSON (d. 1637) —"O Rare Ben Jonson." A small stone in front of Killigrew's monument, with this brief epiphonema; "which was donne," says Aubrey, "at the chardge of Jack Young (afterwards knighted), who, walking here when the grave was covering, gave the fellow eighteen-pence to cut it." The place was "in the north aisle, in the path of square-stone, opposite to the scutcheon of Robertus de Ros †." It is to be regretted that, when the nave was lately relaid, the true stone should have been taken away for uniformity's sake, and this uninteresting square put over the grave of Jonson.

The poet is buried, it is said, standing on his feet. One day when rallied by the Dean of Westminster about being buried in Poets' Corner, the poet is said to have replied—we tell the story as current in the Abbey—"I am too poor for that, and no one will lay out funeral charges upon me. No, sir, 6 feet long by 2 feet wide is too much for me: 2 feet by 2 will do for all I want." "You shall have it," said the Dean, and

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\* In the nave fronting this monument are the gravestones, of Major Rennell, the geographer; and Thomas Telford, the engineer.

† The arms of forty of the chief benefactors of the church, from the days of the Confessor to the end of the reign of Henry III., were formerly displayed in the north and south aisles of the nave—twenty on each side. A few still remain.

thus the conversation ended. On the poet's death his request, like that of Queen Dido, was found to be a riddle : the 2 foot square was claimed, a hole was dug eight feet deep, the poet in his coffin set on his feet, the earth shovelled in, and " O Rare Ben Jonson " inscribed on the paving-stone above.

**COLONEL BRINGFIELD** (d. 1706).—Colonel James Bringfield, Equerry to Prince George of Denmark, and Aide-de-Camp and Gentleman of the Horse to the great Duke of Marlborough. Killed by a cannon-shot at the battle of Ramilies whilst remounting the Duke on a fresh horse, " his former fayling under him."

**HENEAGE TWYSDEN** (d. 1709).—Heneage Twysden, Aide-de-Camp to John Duke of Argyll. Killed at the battle of Blaregnies, in Hainault, September 1709.

**JOHN AND JOSIAH TWYSDEN** (d. 1707, d. 1708).—John and Josiah Twysden, brothers to the aforesaid Heneage Twysden. John was shipwrecked with Shovel, and Josiah was killed at the siege of the Castle of Agremont in Flanders. Three brothers falling in the service of their country in three successive years.

**WILLIAM LEVINZ, ESQ.** (d. 1765).—William Levinz, Esq. grandson of Sir William Levinz, Attorney General in the reign of Charles II.

**THOMAS BANKS, R.A.** (d. 1805).—Thomas Banks, R.A. the great sculptor. The Abbey contains better monuments to his fame than this plain square tablet. The Mahratta Captive on Sir Eyre Coote's monument, so poetical in its conception and admirable in its execution, has been already noticed with the praise it merits.

**DR. WOODWARD** (d. 1728).—John Woodward, M.D. Professor of Physic in Gresham College ; the Dr. Fossile of Gay's " Three Hours after Marriage."

**MRS. PRICE** (d. 1678).—Mrs. Martha Price.

**COUNTESS OF CLANRICKARD** (d. 1732).—Anne Countess of Clanrickard.

**CAPTAINS HARVEY AND HUTT** (d. 1794).—J. Harvey and J. Hutt, Captains of the Brunswick and the Queen, who fell gloriously in the memorable victory of the 1st of June ; Lord Howe's victory. By the younger Bacon, and erected at the public expense. Cost 3150*l*.

Britannia and Fame are on each side of an urn ornamented with medallions of the deceased. The old story.

**MAJOR-GENERAL LAWRENCE** (d. 1775).—To Major General Stringer Lawrence. Erected by the East India Com-

pany "in testimony of their gratitude for his eminent services in the command of their forces on the coast of Coromandel, from 1746 to 1756."

MRS. P. EGERTON (d. 1670).—Mrs. Penelope Egerton, who died in child-bed.

JAMES EGERTON (d. 1687).—James Egerton, Esq.

SIR GODFREY KNELLER (d. 1723).—Sir Godfrey Kneller, "the Great Painter," and still greater wit. By Rysbrack, after Kneller's own design; the epitaph by Pope\*.

CAPTAIN MONTAGU (d. 1794).—James Montagu, who was killed on board the Montagu in Lord Howe's victory of the 1st of June.

The execution of this monument is as common as the conception: Victory, protected by two enormous lions, crowns a standing figure of Captain Montagu with laurel. By Flaxman, who did not shine in modern monuments. Erected at the public expense. Cost 3675*l*.

W. HORNECK (d. 1746).—William Horneck, Esq. By Scheemakers.

G. TIERNEY (d. 1830).—George Tierney, the parliamentary orator. By R. Westmacott the younger.

SIR RICHARD FLETCHER.—Sir Richard Fletcher, commanding Engineer with the army under Lord Wellington in the Peninsula. Sir Richard was killed at the storming of St. Sebastian.

MAJOR RENNELL (d. 1830).—Major Rennell, the great geographer. Hagbolt *sc*.

HONOURABLE MAJOR STANHOPE (d. 1809).—Honourable Major Stanhope, who fell at Corunna.

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\* Kneller is buried in Twickenham church, and there he intended that his monument should be erected. But he chose a position already occupied by Pope's tablet to his father, and the poet was unwilling to give way to the painter. When Sir Godfrey was dead, Lady Kneller persisted in its removal: a long correspondence took place, angry words and epigrams ensued, and the end was that Kneller's monument was placed here.

"Sir Godfrey sent to me just before he died. He began by telling me he was now convinced he could not live, and fell into a passion of tears. I said I hoped he might, but that if not he knew it was the will of God. He answered *No, no, no, it is the Evil Spirit*. The next word he said was this:—*By God I will not be buried in Westminster*. I asked him why? He answered, *They do bury fools there*. Then he said to me, *My good friend where will you be buried?* I said wherever I drop; very likely in Twitnam. He replied, *So will I*; then proceeded to desire I would write his epitaph, which I promised him."—*Pope to Lord Strafford*.

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## WEST WALL OF NAVE.

- WILLIAM PITT** (d. 1806).—Over the west door, where it is put beyond the reach of criticism, stands Sir Richard Westmacott's monument to the Right Honourable William Pitt. The great orator stands speaking, while History records his words, and Anarchy sits in chains before him. Erected at the public expense. Cost 6300*l.* ; the highest sum ever granted by Government.
- JOHN CONDUITT** (d. 1737).—On the north side of the western door is a monument to Sir Isaac Newton's nephew, John Conduitt, Master of the Mint. By H. Cheere.
- SIR THOMAS HARDY** (d. 1732).—On the south side a corresponding monument, by H. Cheere, to Sir Thomas Hardy, Knight, who served under Rooke, at Cadiz.

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 OF THE MONUMENTS IN THE SOUTH AISLE OF THE NAVE.

In the south aisle of the nave are monuments to—

- CAPTAIN CORNEWALL** (d. 1743).—Captain James Cornewall, who fell in the sea-fight off Toulon, on 11th February, 1743.

The first monument voted by Parliament in commemoration of naval heroism. Designed by Sir Robert Taylor.\*

- SECRETARY CRAGGS** (d. 1721).—Right Honourable James Craggs. "Secretary Craggs," the friend of Addison and Pope.

By Signor Guelfi, an Italian, who was invited into England by Lord Burlington. "This tomb of Mr. Craggs, in Westminster," says Walpole, "is graceful and simple, but shows that he was a very indifferent sculptor." Pope interested himself very much with Guelfi, in its erection. "It will make the finest figure, I think," he writes, "in the place ; and it is the least part of honour due to the memory of a man who made the best in his station."

- REV. H. WHARTON** (d. 1694).—Rev. Henry Wharton.

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\* The south tower is used as the Consistory Court, and Chapel for Morning Prayers. The Dean enters the Abbey, from the Deanery, by this tower.

**WILLIAM CONGREVE** (d. 1729).—William Congreve, the great dramatic poet. Executed by F. Bird, and erected at the expense of Henrietta Duchess of Marlborough; “to whom, for reasons not known or not mentioned, he bequeathed a legacy of about ten thousand pounds, the accumulation of attentive parsimony.”

The poet's body lay in state in the Jerusalem Chamber. The inscription is of the Duchess' own composition\*.

**DR. FRIEND** (d. 1728).—Dr. John Friend. Equally eminent as a physician and a scholar. Bust by Rysbrack. The design by Gibbs, the architect of St. Martin's.

**SIR L. ROBINSON** (d. 1684).—Sir Lumley Robinson, Bart., of Kentwell Hall, in Suffolk.

**DEAN SPRAT** (d. 1713).—Dean Sprat, the poet and friend of Cowley. By F. Bird; and originally erected in St. Nicholas' Chapel, but removed to give way for the Duchess of Northumberland's large monument†.

**DEAN WILCOCKS** (d. 1756).—Joseph Wilcocks, Dean of Westminster. By Henry Cheere.

**ADMIRAL TYRRELL** (d. 1766).—Rear Admiral Richard Tyrrell. Nicholas Read, sculptor; and a more preposterous monument could not well be imagined. Its familiar name is its best,—“*The Pancake Monument.*”

Heaven is above, with clouds and cherubs,—the depths of the sea below, with rocks of coral and madrepore. The admiral is ascending into heaven‡,

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\* Between the monuments to Craggs and Congreve, Mrs. Oldfield, the actress, lies buried “in a very fine Brussels lace head,” says her maid, “a Holland shift, with a tucker and double ruffles of the same lace; a pair of new kid gloves, and her body wrapped up in a winding-sheet.” Hence the allusion in Pope:—

“Odious! in woollen! 'twould a saint provoke  
(Were the last words that poor Narcissa spoke),  
No, let a charming chintz and Brussels lace  
Wrap my cold limbs, and shade my lifeless face;  
One would not, sure, be frightful when one's dead—  
And—Betty,—give this cheek a little red.”

† Dean Atterbury is buried here, without an epitaph or stone to distinguish the spot. The Dean in 1722 was busy with a vault for his own remains, near the west door of the Abbey; “as far,” he says to Pope, “from kings and Kæsars, as the space will admit of.”

‡ Nollekens, who was not much addicted to exercise his sarcasms upon works of art, particularly when speaking of contemporary artists, could not resist vociferating, whenever Read's name was mentioned, “That figure of his, of Admiral Tyrrell going to heaven out of the sea, looks for all the world as if he was hanging from a gallows, with a rope round his neck.”—SMITH'S *Life of Nollekens*, vol. ii. p. 96.

while Hibernia sits in the sea with her attendants, and points to the spot of ocean where the Admiral's body, according to his own desire, was committed to the sea.

**DEAN PEARCE** (d. 1774).—Dr. Zachary Pearce, Bishop of Rochester, and some time Dean of Westminster. By W. Tyler.

**MRS. BOVEY** (d. 1727).—Mrs. Katherine Bovey. Designed by Gibbs, and erected by her executrix, Mrs. Mary Pope. She was 57 when she died, and if the inscription tells the truth, no young probationer and candidate for heaven.

**DEAN THOMAS** (d. 1793).—Dr. John Thomas, Bishop of Rochester, and some time Dean of Westminster. By John Bacon, R.A.

**VISCOUNT HOWE** (d. 1758).—George Augustus Lord Viscount Howe. Erected at the expense of the province of Massachusetts Bay, in New England. Designed by J. Stuart, and executed by P. Scheemakers.

**ROBERT CANNON, D.D.**, (d. 1722).—Robert Cannon, D.D., Dean of Lincoln, and a prebendary of Westminster.

**COLONEL HERRIES** (d. 1819).—Colonel Herries, Colonel of the Light Horse Volunteers of London and Westminster. By Chantrey.

**MARSHALL WADE** (d. 1748).—Marshall Wade, whose part in putting down the Rebellion of 1745 is now matter of history.

The monument of Wade is composed of a pillar adorned with military trophies. Time eagerly approaches to pull it down, but Fame pushes the old anachronism back, and protects it. By Roubiliac.

**SIR SAMUEL MORLAND'S WIVES** (d. 1674, d. 1680).—The two wives of Sir Samuel Morland, Knt. and Bart., Carola Harsnett, and Ann Filding. The inscriptions are in four different languages,—Hebrew, Greek, Ethiopic, and English.\*

**JOHN SMITH** (d. 1718).—John Smith. "Smithorum," as the inscription says. By Gibbs.

**MAJOR-GENERAL FLEMING** (d. 1750).—Major-General James Fleming. By Roubiliac.

\* "Some monuments are covered with such extraordinary epitaphs, that if it were possible for the dead person to become acquainted with them, he would blush at the praises which his friends have bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelvemonth."—ADDISON.

A pyramid and a medallion, with figures of Minerva and Hercules, employed in binding the emblems of wisdom, prudence, and valour together.

DIANA TEMPLE (d. 1679).—Diana Temple, and three others of the family of Sir William Temple, of Moor Park. The inscription by Sir W. Temple.

SIR CHARLES HARBORD, CLEMENT COTTRELL (d. 1672).—Sir Charles Harbord, and Clement Cottrell, Esq., “who lost their lives at sea together, May 28, 1672, in that terrible fight maintained to admiration, against a squadron of the Holland fleet, for above six hours, near the Suffolk coast.”

EARL OF GODOLPHIN (d. 1712).—Sidney Earl of Godolphin, chief minister to Queen Anne “during the first nine glorious years of her reign.” By F. Bird. This bust is unusually good for Bird.

LIEUTENANT GENERAL HARGRAVE (d. 1751) —Lieutenant-General Hargrave, some time governor of Gibraltar.

Another picturesque attempt by Roubiliac to fill up the breadth beneath a window, and to tell a story. The subject is “the discomfiture of Death by Time, and the resurrection of the just on the day of judgment.”

The Death of Mrs. Nightingale’s monument has here fallen before the hand of Time, his dart is broken—the graves give up their dead, and Hargrave is throwing off mortality and putting on immortality.

The three monuments in the three successive windows here by Roubiliac, to Wade, Fleming, and Hargrave, are so much above what is called *the line* or range of the eye, that their chief charm, the delicacy and truth of their workmanship, is almost wholly lost\*.

LIEUTENANT COLONEL TOWNSHEND (d. 1759).—Lieutenant Colonel Roger Townshend, “who was killed by a cannon-ball in the 28th year of his age, as he was

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\* “I found in Westminster Abbey several new monuments erected to the memory of several great men; the names of the great men I absolutely forget, but I well remember that Roubiliac was the statuary who carved them. I could not help smiling at the two modern epitaphs in particular, one of which praised the deceased for being *ortus ex antiqua stirpe*; the other commended the dead, because *hanc ædem suis sumptibus reedificavit*: the greatest merit of one consisted in his being descended from an illustrious house; the chief distinction of the other, that he had propped up an old house that was falling. Alas! alas! cried I, such monuments as these confer honour, not upon the great men, but upon little Roubiliac.”  
—GOLDSMITH.



reconnoitering the French lines at Ticonderagoe in North America."

Designed by Adam the architect, and executed, it is said, by B. and T. Carter. Nollekens told Smith that "Tom Carter had the job, and one Eckstiene modelled the tablet part: it is very clever. I don't know what else he has done besides."

SIR PALMES FAIRBORNE (d. 1680).—Sir Palmes Fairborne, governor of Tangier. The inscription by Dryden. John Bushnell *sc.*

MAJOR ANDRE (d. 1780).—Major André. The most unfortunate monument in the whole Abbey, for Washington has had three different heads put on within the short period of fifty years\*. The mutilators of the monument should have beheaded André, not Washington.

André was executed by the Americans as a spy, and met his death gallantly. His remains were deposited here in 1821.

Erected at the expense of King George III. Designed by Adam, and executed by P. M. Van Gelder.

SIR JOHN CHARDIN (d. 1713).—Sir John Chardin, the Eastern traveller. By H. Cheere, and utterly tasteless.

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## MONUMENTS IN THE SOUTH AISLE OF THE CHOIR.

### NORTH SIDE, WALKING EASTWARD.

THOMAS THYNN (d. 1682).—To Thomas Thynn, Esq., of Longleat, Wilts, "who was barbarously murdered on Sunday the 12th of February, 1682."

The murder was perpetrated in the Haymarket near Pall Mall, by three assassins hired at the instigation of Count Koningsmarck. The Count had become enamoured of the wife of Thynn, and in the hopes of obtaining her hand in marriage, had her husband openly made away with. The heiress of the house of

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\* Charles Lamb's allusion to the dismemberment of this monument caused a temporary cessation of friendship between the delightful essayist and the poet Southey. *Elia* calls it "the wanton mischief of some schoolboy, fired, perhaps, with raw notions of transatlantic freedom. The mischief was done," he adds, "about the time that you were a scholar there. Do you know anything about the unfortunate relic?"—A sly allusion to the early political principles of the great poet.

Percy was by this act twice a virgin-widow, as she was three times a wife before the age of 17.

The assassins were put to death, but the Count was acquitted by a jury packed for the purpose of acquittal. Koningsmarck then made the best of his way abroad, and the widow of Thynn became the wife of Charles *the proud* Duke of Somerset.

The base of the monument contains a representation in relief of Thynn's sad end—he was shot in his coach\*. Quellin *sc.*

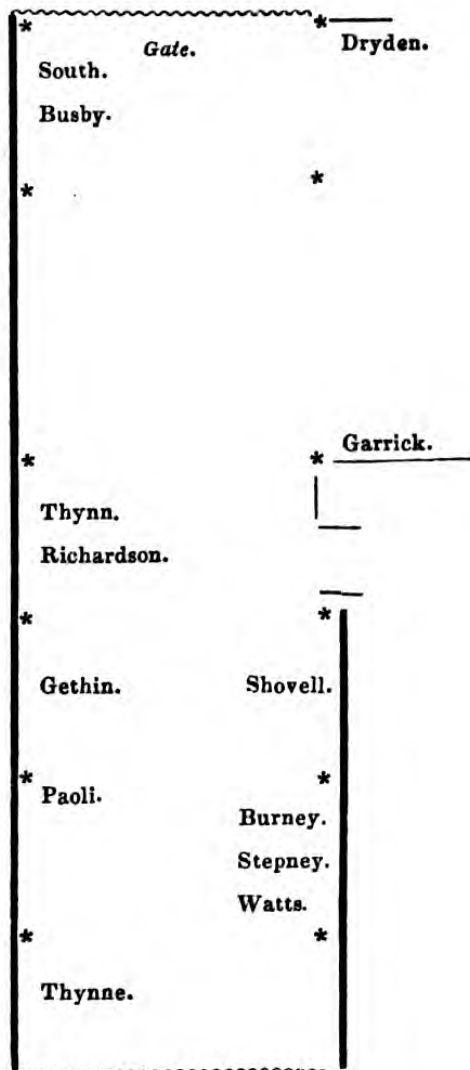
SIR THOMAS TRIGG (d. 1814).—To Sir Thos. Trigg, a mural monument by the younger Bacon.

THOMAS OWEN (d. 1598).—To Thomas Owen, Justice of the Common Pleas in the reign of Queen Elizabeth.

PASQUALE DE PAOLI (d. 1807).—To Pasquale de Paoli, the celebrated Corsican chief. The bust by Flaxman.

JAMES KENDALL (d. 1708).—To James Kendall, governor of Barbadoes in the reign of William III.

DAME GRACE GETHIN (d. 1697).—To Dame Grace Gethin†.



PLAN OF SOUTH AISLE OF CHOIR.

\* A Welchman bragging of his family, said his father's effigy was set up in Westminster Abbey; being asked whereabouts, he said, "in the same monument with Squire Thynn, for he was his coachman."—JOE MILLER.

† This young lady died a wife before her twentieth year, leaving a pile of detached thoughts upon paper which her friends made into a book, and passed, perhaps innocently enough, upon the world as the genuine issue of her brain. Congreve in verse commended the book which is here

- ELIZABETH and JUDITH FREKE (d. 1714, d. 1716).—To Elizabeth and Judith Freke.
- SIR THOMAS RICHARDSON (d. 1634).—To Sir Thomas Richardson, sometime speaker of the House of Commons, and Lord Chief Justice of England in the reign of Charles I.\* By Hubert Le Seur. There is a gravity about the bust that is very admirable.
- WILLIAM THYNNE (d. 1584).—To William Thynne, Receiver of the Marches in the reign of Henry VIII. This is one of the last of the good old monuments.
- DR. BELL (d. 1832).—To Dr. Bell, the founder of the Madras system of education. By Behnes.

## SOUTH SIDE, STEPPING WESTWARD.

- REAR ADMIRAL HARRISON (d. 1791).—To Rear Admiral John Harrison.  
Three white tablets, thrust tastelessly into the quatrefoils of the Gothic architecture of the building.
- MARCHIONESS OF ANNANDALE (d. 1719).—To Sophia Fairholme†, Marchioness of Annandale, daughter and sole heiress of John Fairholme, Esq., of Craigie Hall in Stirlingshire.
- Mrs. ANNE WEMYSS (d. 1698).—To Mrs. Anne Wemyss.
- WILLIAM DALRYMPLE (d. 1782).—To William Dalrymple, son of Sir John Dalrymple, Bart.
- SIR JOHN BURLAND (d. 1776).—To Sir John Burland, a Baron of the Exchequer.
- SIR CLOUDESLEY SHOVELL (d. 1707).—To Rear Admiral Sir Cloudesley Shovell‡. By F. Bird.

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made into marble; the world for long held it as a prodigious performance, till Mr. D'Israeli discovered that the whole was a compilation,—the emptying of a common-place book from Bacon, Owen Feltham, and Osborne!

\* Judge Richardson, in going the western circuit, had a great flint stone thrown at his head by a malefactor, but leaning low on his elbow, in a lazy reckless manner, the flint flew too high and only took off his hat. Soon after some friends congratulating his deliverance, he replied, by way of jest (as his fashion was to make a jest of everything), "You see now, if I had been an *upright judge* (intimating his reclining posture) I had been slain."—*Harl. MSS.* 6395.

† In Scotland it is the custom to mark out the wife by her maiden name; a custom that might be beneficially extended to all countries.

‡ "Bird bestowed busts and bas-reliefs on those he decorated, but Sir Cloudesley Shovell's and other monuments by him, made men of taste dread such honours."—HORACE WALPOLE.

"Sir Cloudesley Shovel's monument has very often given me great offence. Instead of the brave rough English Admiral, which was the distinguishing character of that plain gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to

- WILLIAM WRAGG (d. 1777).—To William Wragg, Esq., of South Carolina.
- THOMAS KNIPE (d. 1711).—To Thomas Knipe, a prebendary of this church, and head-master of Westminster-school for sixteen years. Also to two of his brothers.
- DR. CHARLES BURNEY (d. 1818).—To Dr. Charles Burney, the great Greek scholar. Executed by Gahagan. The inscription by Dr. Parr.
- GEORGE STEPNEY (d. 1707).—To George Stepney, called, by the courtesy of criticism, a poet; and, as such, the fortunate subject of one of Dr. Johnson's delightful "Lives."
- DR. WATTS (d. 1748).—To the pious and learned Dr. Isaac Watts; an early work of Thomas Banks, R.A.
- SIR PAUL METHUEN (d. 1757).—To John Methuen and the Right Honourable Sir Paul Methuen; by Rysbrack.
- SIR RICHARD BINGHAM (d. 1598).—To Sir Richard Bingham, whose services at the battle of Lepanto, and in expelling the traitor O'Rourke, are set forth by "Sir John Bingley, knight, sometimes his servant."
- MAJOR CREED (d. 1704).—To Major Richard Creed, who fell at the battle of Blenheim.
- ADMIRAL GEORGE CHURCHILL (d. 1710).—To Admiral George Churchill, the great Duke of Marlborough's brother.
- CAPTAIN JULIUS (d. 1698).—To Captain William Julius, who commanded the 'Colchester' in King William III.'s reign.
- LIEUTENANT-GENERAL STRODE (d. 1776).—To Lieutenant-General William Strode, "a strenuous assertor of Civil and Religious Liberty as Established at the glorious Revolution by King William III."
- MARTIN FOLKES (d. 1754).—To Martin Folkes, the great numismatist. Tyler *inv.*; Ashton *sc.*

Near Dryden's grave, and at the back of the tomb of Anne of Cleves, one of Henry VIII.'s many wives, are monuments to—

DR. BUSBY (d. 1695).—Dr. Busby, Westminster's most famous master. By F. Bird\*.

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the monument; for instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour."—ADDISON.

\* "As we went up the body of the church, the knight (Sir Roger) pointed at the trophies upon one of the new monuments, and cried out, 'A brave man, I warrant him!' Passing afterwards by Sir Cloudesley Shovel, he flung his hand that way and cried, 'Sir Cloudesley Shovel! a

DR. SOUTH (d. 1716).—Dr. South, the great divine, and a prebendary of this church.

DEAN VINCENT (d. 1815).—Above is a tablet to Dr. Vincent, the late dean.

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### SOUTH TRANSEPT, OR POET'S CORNER\*.

#### MONUMENTS.

1. DRYDEN (d. 1700).—This "simple monument," as Sir Walter Scott calls it, inscribed only with the name of Dryden, was erected in 1720 by Sheffield, Duke of Buckingham, when Dryden had been dead some twenty years†. The poet Pope was instrumental in its erection, by an epitaph designed for Rowe, wherein allusion was made to *the nameless stone* that lay on the grave of the great poet, when the duke, roused by its perusal, performed what had been long looked for from his friendship for Dryden, his fortune, and his love for letters. There is a couplet in Pope, designed for this monument, too simple and appropriate to be here omitted:

This Sheffield raised : the sacred dust below  
Was Dryden once, the rest who does not know !

The bust is by *Scheemakers*, and one of the finest in the Abbey. It is of a later date than the monument.

2. COWLEY (d. 1667).—To the right (as you stand) of Dryden's monument is seen a funeral urn with a chaplet of

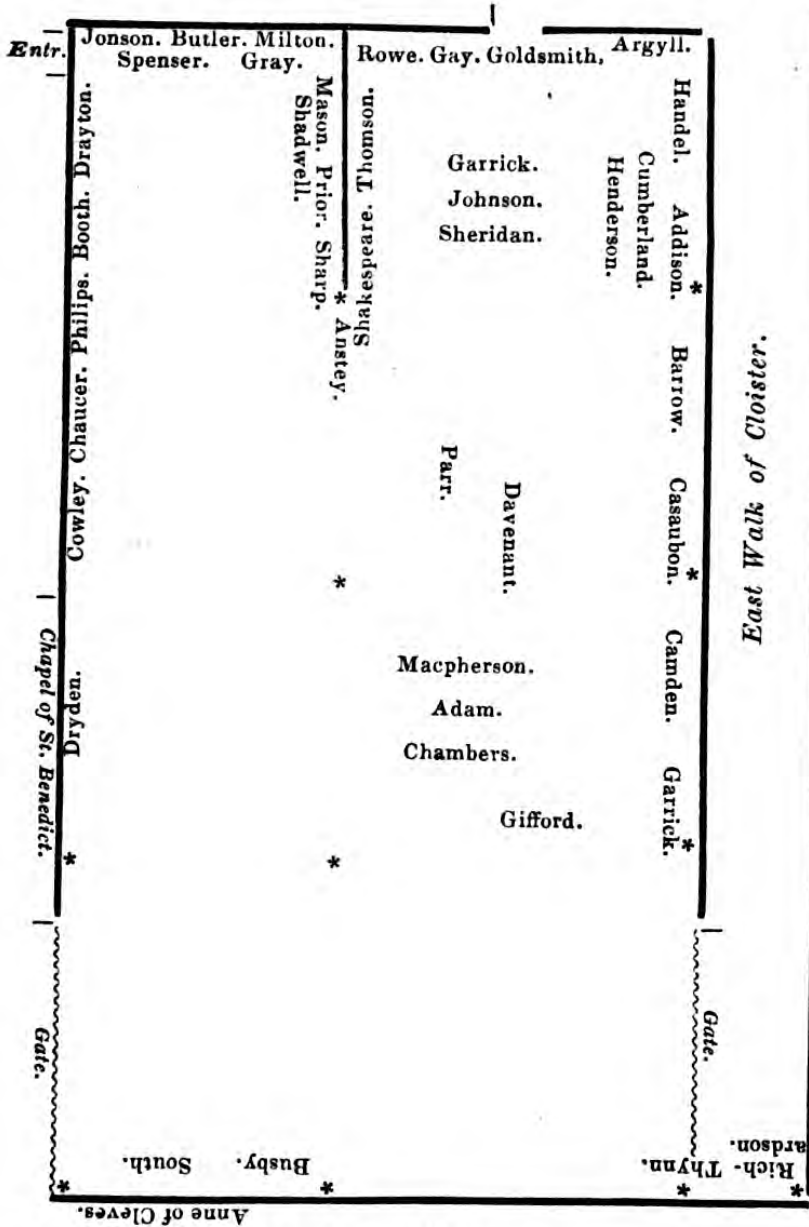
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very gallant man.' As we stood before Busby's tomb, the knight uttered himself again after the same manner, 'Dr. Busby! a great man: he whipped my grandfather; a very great man! I should have gone to him myself, if I had not been a blockhead: a very great man!'—ADDISON.

\* So called from the graves of Geoffrey Chaucer and Edmund Spenser, and still later from the graves of Beaumont, Cowley, Denham, Dryden, Gay, and others. This transept consists of a nave and east aisle. The west aisle is occupied by part of the eastern cloister.

† "The corps of that great and witty poet, John Dryden, Esq. having lain in state for some time in the College of Physicians, was yesterday carried in great state to Westminster Abbey, where he was interred with Chaucer, Cowley, &c. But, before he was removed from the College, Dr. Garth made an eloquent oration in Latin, in praise of the deceased; and the ode of Horace, beginning *Exegi monumentum ære perennius*, set to mournful music, was sung there, with a consort of trumpets, hautboys, and other instruments. The corps was preceded by several mourners on horseback; before the hearse went the music on foot, who made a very harmonious noise. The hearse was followed by twenty coaches drawn by six horses, and twenty-four drawn by two horses each, most of them in mourning."—*The Postman and The Postboy*, of 14th May, 1700.

laurel wreathed round it, the monument erected by Villiers, the second duke of Buckingham, to the memory



PLAN OF POETS' CORNER.

of Abraham Cowley. Evelyn was at his burial, and has recorded the circumstance:—"3 Aug. 1667. Went to Mr. Cowley's funerall, whose corps lay at Wallingford House, and was thence conveyed to Westminster Abbey in a hearse with six horses, and all funeral decency, neere an hundred coaches of noblemen and

persons of qualitie following ; among these all the witts of the towne, divers bishops and cleargymen. He was interred next Geoffry Chaucer, and neere Spenser. A goodly monument since erected to his memorie." John Bushnell *sc.*

- Sprat wrote the inscription which Johnson tells us he could never read but with indignation or contempt.\*
3. CHAUCER (d. 1400).—But the chief attraction here is the tomb of the poet Chaucer, the black Gothic monument before you—

The very wrinkles Gothic in its face—

—that, in the words of Thomas Warton, "has appropriated this aisle or transept to the sepulture or to the honorary monuments of our poets."

Old as the monument looks, it is not of Chaucer's age, but was erected in 1555 by Nicholas Brigham, a scholar of Oxford, and himself a poet. "Undoubtedly," says Warton, "Chaucer was buried in this place;" while Leland cites a Latin elegy or *Nænia* of thirty-four lines, which he says was composed by Stephanus Surigonus of Milan, at the request of William Caxton the printer : and which, Leland adds, was written on a white tablet, hanging on a pillar near Chaucer's grave in the south aisle at Westminster. Brigham, in removing the bones of the old poet, does not appear to have changed the place of sepulture, but to have entombed them in a more worthy shrine on the same spot.† The inscription on the tomb of Brigham's erection was in Latin, and is now defaced, as is the figure of the poet, in relief and coloured, that was once to be seen in the small compartment to the right.

The inscription was in no way remarkable but for the fact which we get nowhere else of the day and year of Chaucer's death—25th October, 1400.

Dart, who wrote in 1720, informs us that Chaucer's

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\* "It is always with indignation or contempt that I read the epitaph on Cowley, a man whose learning and poetry were his lowest merits. To pray that the ashes of a friend may lie undisturbed, and that the divinities that favoured him in his life may watch for ever round him to preserve his tomb from violation, and drive sacrilege away, is only rational in him who believes the soul interested in the repose of the body, and the powers which he invokes for its protection able to preserve it. To censure such expressions as contrary to religion, or as remains of heathen superstition, would be too great a degree of severity. I condemn them only as uninteresting and unaffecting, as too ludicrous for reverence or grief, for Christianity and a temple."—JOHNSON.

† Caxton as quoted by Brayley, vol. ii. p. 265.

grave-stone was sawn in pieces to mend the pavement before Dryden's monument.

4. **JOHN ROBERTS.**—To erect the tablet above Chaucer's tomb to Mr. Pelham's secretary (John Roberts, Esq.) the arms of the great poet were destroyed, and the form and beauty of the tomb impaired. When the proposed restoration of Chaucer's tomb takes place, Mr. Roberts' monument should be moved to a less conspicuous position.
5. **JOHN PHILIPS** (d. 1708).—Next to the tomb of Chaucer is the monument erected at the expense of Lord Chancellor Harcourt to the memory of John Philips, the author of "The Splendid Shilling," "Cider," and other poems. The poet's head is sculptured as a profile in relief surrounded by apple and laurel leaves.

"When the inscription for the monument of Philips, in which he was said to be *uni Miltono secundus*, was exhibited to Dr. Sprat, then Dean of Westminster, he refused to admit it; the name of Milton was, in his opinion, too detestable to be read on the wall of a building dedicated to devotion. Atterbury, who succeeded him, being author of the inscription, permitted its reception. 'And such has been the change of public opinion,' said Dr. Gregory, from whom I heard this account, 'that I have seen erected in the church a bust of that man, whose name I once knew considered as a pollution of its walls.'"—**DR. JOHNSON.**

6. **BARTON BOOTH** (d. 1733).—Near Philips is a bust with surrounding sculpture to the memory of Barton Booth, an excellent old actor in the days of Betterton and Colley Cibber, the original Cato in Addison's far-famed play of that name. Erected by his widow. Tyler *sc.*
7. **DRAYTON** (d. 1631).—The monument to Michael Drayton the poet, near the door, was erected at the expense of Clifford, Countess of Dorset, as old Aubrey informs us, and as Mr. Marshall, the stone-cutter who made it, informed Aubrey. The epitaph is claimed for Ben Jonson, and printed as his; but Marshall, whether in ignorance of Jonson's right or not is unknown, told Aubrey that it was by Quarles. As it is scarcely readable in the present state of its faded gilt letters, and is moreover very beautiful, we transcribe it here :—

Do, pious marble, let thy readers know  
What they and what their children owe  
To Drayton's name; whose sacred dust  
We recommend unto thy trust.



Protect his memory and preserve his story,  
 Remain a lasting monument of his glory.  
 And when thy ruins shall disclaim  
 To be the treasurer of his name,  
 His name, that cannot fade, shall be  
 An everlasting monument to thee.

Drayton died in 1631, and was buried in Westminster Abbey "under the north wall, near a little door which opens to one of the prebendal houses," as Heylin tells us, who was at his funeral. The poet's arms, of his own finding, are on each side of the monument\*.

8. SPENSER (d. 1598-9).—The first monument to the author of "The Faerie Queene" was placed here in 1620 by Clifford Countess of Dorset (the same that put up Drayton's monument) for which she paid Nicholas Stone, the sculptor, 40*l.* This was of soft Purbeck stone, and was so decayed in 1778, that a subscription for its restoration was set on foot by Mason the poet, when it was transferred to marble in exact imitation of the original, and the old short and beautiful inscription faithfully copied†.

Spenser was our second great poet, and the second poet interred in Westminster Abbey. Francis Beaumont followed; then Drayton and Ben Jonson, Cowley, Davenant, and Dryden.

Spenser died in King Street, Westminster, it is said, *from lack of bread*, and was buried here at the expense of Devereux, Earl of Essex.

9. BEN JONSON (d. 1637).—On the wall above Spenser is placed a tablet with a head in relief of "rare Ben Jonson," erected about a century after the poet's death

\* "As we walked along to a particular part of the temple,—'There,' says the gentleman, pointing with his finger, 'that is the Poets' Corner; there you see the monuments of Shakspeare, and Milton, and Prior and Drayton.' 'Drayton!' I replied, 'I never heard of him before; but I have been told of one Pope; is he there?' 'It is time enough,' replied my guide, 'these hundred years; he is not long dead, people have not done hating him yet.'"—GOLDSMITH (*Citizen of the World*).

Pope wrote his own epitaph as "On one who would not be buried in Westminster Abbey;" and Bishop Warburton, rather laxly for a bishop, had it inscribed upon his monument at Twickenham.

† Camden, however, gives two Latin inscriptions, and Ritson, following Keepe (p. 46), says that the poet's first epitaph was a Latin one. "Hard by the little east door," says Keepe, "is a decayed tomb of grey marble, very much defaced, and nothing of the ancient inscription remaining, which was in Latin; but of late," he goes on to say, "there is another in English," &c.

I subjoin one of the two inscriptions preserved by Camden:—

Hic propè *Chaucerum* situs est *Spencerius*, illi  
 Proximus ingenio, proximus vt tumulo.

from a design by Gibbs the architect. This monument afforded a subject for much contemporary wit from the buttons of the coat being placed on the wrong side. Ben is buried in the north aisle of the nave.

10. SAMUEL BUTLER (d. 1680).—To the author of "Hudibras" John Barber, a printer and Lord Mayor of London, and of Butler's principles, erected in 1721 a bust in Poet's Corner to commemorate the name of his favourite author.
11. MILTON (d. 1674).—To the right of Butler is a bust and tablet to perpetuate, not the name of Milton, but of Mr. Auditor Benson, at whose expense this monument was erected in the year 1737. "In the inscription," says Dr. Johnson, "Mr. Benson has bestowed more words upon himself than upon Milton : " a circumstance that Pope has called attention to in *The Dunciad* :

On poets' tombs see Benson's titles writ.

12. GRAY (d. 1771).—Pointing to Mr. Benson's economical commemoration of Milton, is a figure in relief, by the elder Bacon, of the Lyric Muse, holding a medallion of the poet Gray, beneath which is written—

No more the Grecian Muse unrivall'd reigns,  
To Britain let the nations homage pay ;  
She felt a Homer's fire in Milton's strains,  
A Pindar's rapture in the lyre of GRAY :

as much appropriate, it has been remarked, to a monument to Milton as to Gray.

13. MASON (d. 1797).—William Mason, the poet, and the author of the quatrain on Gray, has the monument next in order. The brief and elegant inscription it bears was from the pen of Bishop Hurd.
14. PRIOR (d. 1721).—As "the last piece of human vanity," Prior left five hundred pounds to erect a monument to his memory in Westminster Abbey. The design was furnished by his friend Gibbs, the architect of St. Martin's portico ; and the statues of Thalia and Clio, at the sides, executed by Rysbrack\*. The bust, by A. Coysevox, was a present to Prior from Louis XIV. The inscription by Dr. Friend.

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\* Gibbs charged Lord Oxford 100*l.* apiece for these statues, and paid Rysbrack but 35*l.* Prior was fond of writing his own epitaph. Here is one extempore :—

Nobles and Heralds, by your leave,  
Here lies what once was Matthew Prior,  
The son of Adam and of Eve :  
Can Stuart or Nassau claim higher ?

15. SHADWELL (d. 1692).—Above Prior is seen crowned with bays a bust of Thomas Shadwell, Poet Laureate and Historiographer to William III., and the Mac Flecknoe of Dryden's severest satire. Erected by his son Sir John Shadwell, a physician of fame in his day.

Shadwell is the author of several amusing plays, too much tinctured, however, by the common levity of the age he lived in, which his son mentioning in the first inscription, Sprat, then Dean of Westminster, refused it admission. The allusion was then erased, and the inscription cut. Plays were, in Sprat's eyes, too profane to be even referred to in a place dedicated to devotion,—Milton's name too detestable for its walls.

“Shadwell,” says Southey, “boasted that he had made Timon of Athens into a play ; the execution was worthy of the attempt, and the attempt was worthy of Shadwell, whose bust in Westminster Abbey ought to have been cast either in lead or in brass, or in an emblematic amalgama of the two metals.”—*Life of Cowper*.

16. ST. EVREMONT (d. 1703).—To the left of Prior is the bust of M. St. Evremont, a French Epicurean wit of some fame here in England in his day. He was born in 1613, and died in London in 1703, where he had fled some thirty years before\* to escape a government arrest in his own country.
17. GRANVILLE SHARP (d. 1813).—Below St. Evremont is a tablet by Chantrey erected at the expense of the African

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At another time he wrote—

To me 'twas given to die ; to thee 'tis given  
To live : alas ! one moment sets us even—  
Mark ! how impartial is the will of Heaven !

and in allusion to what he called his last piece of human vanity :—

As doctors give physic by way of prevention,  
Mat alive, and in health, of his tombstone took care ;  
For delays are unsafe, and his pious intention  
May haply be never fulfill'd by his heir.

Then take Mat's word for it, the sculptor is paid ;  
That the figure is fine pray believe your own eye ;  
Yet credit but lightly what more may be said,  
For we flatter ourselves, and teach marble to lie.

\* King William III. had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly,—“I think you was a Major-General in the French service.”—HORACE WALPOLE.

Institution of London to commemorate the name of Granville Sharp, a man eminent for his learning, and better still for his exertions in behalf of Negro Emancipation.

18. CHRISTOPHER ANSTEY (d. 1805).—Affixed to the neighbouring column is a tablet to Christopher Anstey, the witty and entertaining author of "The New Bath Guide."
19. MRS. PRITCHARD (d. 1768).—At the back of St. Evremont's monument is a tablet to Mrs. Pritchard the actress :—

Pritchard, by Nature for the stage design'd,  
In person graceful and in sense refined ;  
Her Art as much as Nature's friend became,  
Her voice as free from blemish as her fame.—CHURCHILL.

She was famous in the characters of Lady Macbeth, Zara, and Mrs. Oakley, and died in 1768 at Bath of a mortification in her foot. Her epitaph here by William Whitehead, Poet Laureate.

20. SHAKESPEARE (d. 1616).—The next in succession is the subscription monument to Shakespeare. This "preposterous monument," as Horace Walpole calls it, was designed by William Kent the architect, and executed by Scheemakers. Shakespeare leans on the pedestal, it has been said, like a sentimental dandy. "What an absurdity," writes Walpole, "to place busts at the angles of a pedestal ! Whose choice the busts were I do not know ; but though Queen Elizabeth's head might be intended to mark the era to which the poet flourished, why were Richard II. and Henry V. selected ? Are the pieces under the names of those princes two of Shakespeare's most capital works ? or what reason can be assigned for giving them the preference ?"

The lines on the scroll are from "The Tempest." When Pope was asked for an inscription, he wrote, alluding to what Barber and Benson had done for Butler and for Milton—

Thus Britons love me and preserve my fame,  
Free from a Barber's or a Benson's name \*.

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\* Seeing how "Kent and Art" have failed in doing justice to Shakspeare, one finds no slender consolation at the failure in sentiments that Milton has thus happily expressed :—

What needs my Shakspeare for his honour'd bones  
The labour of an age in piled stones,  
Or that his hallow'd relics should be hid  
Under a star-ypointing pyramid ?

21. JAMES THOMSON (d. 1748).—Next to Shakespeare is a clumsy monument to the author of ‘The Seasons,’ for which a subscription edition of his works in 1762 more than paid. M. H. Spang *sc.*, after Adam.
22. ROWE (d. 1718).—To the right of Thomson is the monument, by Rysbrack, to Rowe the poet, and his daughter, erected here at the expense of his widow. The inscription is by Pope; but the widowed wife, when her sorrow was fixed in marble, married a Colonel Deane: it is said much to the annoyance of Pope, who felt when the truth of his inscription was destroyed that its greatest beauty had gone with it.
23. GAY (d. 1732).—A winged boy, holding a medallion portrait, is the monument placed here to the memory of the poet Gay, by his kind patrons the Duke and Duchess of Queensberry. The short and irreverent epitaph “*Life is a jest,*” &c., is his own composition; while the verses underneath are by Pope\*.
24. GOLDSMITH (d. 1774).—Over the entrance to the chapel of St. Blaise (where the choristers’ surplices are kept) is a tablet, by Nollekens, to the memory of Dr. Goldsmith. The situation was selected by Sir Joshua Reynolds, and the inscription written by Dr. Johnson †. It is in Latin; for Johnson, when requested by a well-known circle of writers to celebrate the fame of an English author in the language in which he wrote, replied, that he never would consent to disgrace the

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Dear son of Memory, great heir of fame,  
 What need'st thou such weak witness of thy name?  
 Thou in our wonder and astonishment  
 Hast built thyself a live-long monument.  
 For whilst to the shame of slow-endeavouring art  
 Thy easy numbers flow, and that each heart  
 Hath from the leaves of thy unvalued book  
 Those Delphic lines with deep impression took;  
 Then thou our fancy of itself bereaving,  
 Dost make us marble with too much conceiving;  
 And so sepulchred, in such pomp dost lie,  
 That kings for such a tomb would wish to die.

\* “The thought in the last line that Gay is buried in the bosoms of the *worthy* and the *good*, who are distinguished only to lengthen the line, is so dark that few understand it; and so harsh when it is explained, that still fewer approve.”—JOHNSON.

† “I remember once,” said Dr. Johnson, “being with Goldsmith in Westminster Abbey. While we surveyed Poets’ Corner, I said to him—

‘Forsitan et nostrum nomen miscebitur istis.’

When we got to Temple Bar, he stopped me, pointed to the heads upon it, and slyly whispered me—

‘Forsitan et nostrum nomen miscebitur istis.’”

BOSWELL, vol. iii. p. 282.

walls of Westminster Abbey with an English inscription\*.

25. **THE GREAT DUKE OF ARGYLL.**—This fine monument, the work of Roubiliac, commemorates the fame and name of John, *the great* Duke of Argyll and Greenwich, who died in 1743. The noble warrior and orator is seen expiring at the foot of a pyramid ; while History, in writing his name, John, Duke of Argyll and Greenwich, is seen to pause and weep, Minerva to look mournfully on, and Eloquence to deplore his fall. The figure of Eloquence, with her supplicating hand and earnest brow, is called by Walpole very masterly and graceful. Canova was struck with its beauty : he stood before it full ten minutes, muttered his surprise in his native language, passed on, and returning in a few minutes, said, "That is one of the noblest statues I have seen in England."
26. **HANDEL** (born 1684, died 1759).—The monument next in interest, though not in order, is Roubiliac's fine figure of George Frederick Handel, the great musician, a native of Halle in Lower Saxony, and one in whom England, at least, has a half-right. This monument, the last work of Roubiliac, represents the divine Handel, as he is called, with his rapt soul sitting in his eyes, listening to the notes of an angel above ; by whom alone his harmony can be exceeded.
- The grave-stone of Handel is beneath your feet ; and above his monument is a tablet of commemoration.
27. **ADDISON** (d. 1719).—On the floor is a statue, by Sir Richard Westmacott, R.A., erected in 1809 to the memory of Joseph Addison, whose own name is his best eulogy and remembrance. This statue has been somewhat severely criticised.
- Addison lies buried near the monument to Montague, Lord Halifax.
28. **DR. BARROW** (d. 1677).—Passing over inferior names that no account can lend interest to, and monuments that are of themselves uninteresting, we arrive at a tablet surmounted by a bust of Isaac Barrow, the great divine, who died in 1677.
29. **TRIPLETT** (d. 1670).—The next is to Thomas Triplett, a scholar and, it is said by his contemporaries, a poet ; though posterity has not recognised him as such.
30. **SIR R. COXE** (d. 1623).—Adjoining Triplett is a table

\* Yet Gray, as great a scholar as Johnson, wrote his short and beautiful epitaph on his mother in English.

monument of white marble to Sir Richard Coxe, Taster to Queen Elizabeth and James I.\* Made by Nicholas Stone. Cost 30*l*.

31. JAMES WYATT (d. 1813).—A tablet to James Wyatt, an architect, whose predilection for classical architecture was carried unhappily into effect upon some of our finest Gothic cathedrals.
32. ISAAC CASAUBON (d. 1614).—A monument of black and white marble to Isaac Casaubon, the last of the great scholars of the sixteenth century, and so well known by his Editions of Persius and Polybius. In 1610 he accepted an invitation to this country from James I., who bestowed upon him a prebend in the church of Canterbury. He died in England within four years after, and was buried in the Abbey, with this monument to his memory, erected at the expense of Morton Bishop of Durham. By Nicholas Stone. Cost 60*l*.
33. CAMDEN, THE ANTIQUARY (d. 1623).—A half-length figure, holding a book and surmounting a pedestal, represents the "reverend head" and figure of William Camden, the great English antiquary, and for some time a Master of Westminster School, where Ben Jonson was one of his boys.
34. GARRICK (d. 1779).—Above is the monument to David Garrick, the actor, which we shall allow Mr. *Elia* Lamb to describe in his own words:—"Taking a turn the other day in the Abbey," says Lamb, "I was struck with the affected attitude of a figure, which I do not remember to have seen before, and which, upon examination, proved to be a whole-length of the celebrated Mr. Garrick. Though I would not go so far with some good catholics abroad as to shut players altogether out of consecrated ground, yet I own I was not a little scandalised at the introduction of theatrical airs and gestures into a place set apart to remind us of the saddest realities. Going nearer, I found inscribed under this harlequin figure a farrago of false thoughts and nonsense." Such farrago, indeed, that the whole gave rise to Mr. Lamb's famous Essay on the fitness of Shakspeare's tragedies for stage-representation. Executed by H. Webber.

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\* Mrs. Centlivre's husband was *Yeoman of the Mouth* to King George I., a similar situation to that of Taster, or one who makes the first essay of food for his master.

## OTHER MONUMENTS ON THE WEST WALL.

John Ernest Grabe, the great Greek scholar, and editor of a valuable edition of the Septuagint, d. 1711, by F. Bird, and erected at the cost of Harley, Earl of Oxford. Sir Robert Taylor, an architect, d. 1788. Sir John Pringle, Professor of Moral Philosophy in the University of Edinburgh, d. 1782. Dr. Wetenhall, the physician, d. 1733. Stephen Hales, the divine, d. 1761, by Wilton. Sir Archibald Campbell, d. 1791, by Wilton.

## GRAVE-STONES AND UNRECORDED GRAVES.

F. BEAUMONT (d. 1615-16).—Before Dryden's monument lies Francis Beaumont, in the words of Mr. Wordsworth—

“ Fletcher's associate, Jonson's friend beloved \* ;”

SIR JOHN DENHAM (d. 1668).—And there, beneath a like nameless stone, lies Sir James Denham, the author of “ Cooper's Hill.”

COWLEY (d. 1667).—Cowley's blue flag-stone, inscribed only with his name and the year of his death, is in the floor near his monument.

JOHNSON (d. 1784) ; GARRICK (d. 1779) ; SHERIDAN (d. 1816).—Before Shakespeare's monument are three blue and inscribed stones to mark the graves of—

Dr. Samuel Johnson.

David Garrick and his wife.

Richard Brinsley Sheridan.

SIR WILLIAM DAVENANT (d. 1668).—In the floor before Barrow's monument is a small white stone, inscribed—

“ O RARE SIR WILLIAM DAVENANT !”

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\* Renowned Spenser, lie a thought more nigh  
To learned Chaucer ; and, rare Beaumont, lie  
A little nearer Spenser, to make room  
For Shakspeare, in your threefold fourfold tomb.

BASSE'S *Elegy on Shakspeare.*

My Shakespeare, rise ! I will not lodge thee by  
Chaucer or Spenser, or bid Beaumont lie  
A little further off, to make thee room :  
Thou art a monument without a tomb,  
And art alive still while thy book doth live,  
And we have wits to read, and praise to give.

BEN JONSON.



He was Poet Laureate to Charles I. and Charles II., and Patentee of the Duke's Theatre. The company of actors at the Duke's House, with Betterton at their head, were present at the funeral here of Sir William Davenant\*.

LADY STEELE (d. 1718); HENDERSON (d. 1785); ADAM (d. 1792); SIR W. CHAMBERS (d. 1796); CUMBERLAND (d. 1811).—Not far from Davenant lie—

Dame Mary Steele, second wife of Sir Richard Steele, the essayist and wit.

John Henderson, the actor.

Robert Adam, the architect of the Adelphi.

Sir William Chambers, the architect of Somerset House.

Richard Cumberland, the dramatist.

*Ossian* MACPHERSON (d. 1796).—A blue flag, marked "James Macpherson, Esq., M.P.," is so unpretending and uncommunicative, that few are aware of its distinguishing the grave, if not of the real *Ossian*, at least of *Ossian* Macpherson.

WILLIAM GIFFORD (d. 1826).—In front of Camden's monument is the grave of William Gifford, for many years editor of the *Quarterly Review*, a great scholar, a clever poet, and an excellent critic.

OLD PARR (d. 1635).—Among the illustrious poets and scholars, the nameless and the unknown, that are buried and commemorated here, lies one to whom length of life has given his only celebrity. A white stone in the centre of this transept preserves the name of Thomas Parr, "of y<sup>e</sup> county of Sallop,"—*Old Parr*, as he is called,—who died in 1635 at the advanced age of 152, having lived in the reigns of ten princes: viz. Edward IV., Edward V., Richard III., Henry VII., Henry VIII., Edward VI., Mary, Elizabeth, James I., and Charles I.

POOR BOX.—An iron box, placed against one of the pillars here, and marked—

"Blessed is he that considereth the poor,"

may seem to some, as poets are proverbially poor, not inappropriately placed in Poets' Corner.

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\* Davenant lies buried in the grave of Thomas May, the poet, and translator of *Lucan*. As Secretary to the Long Parliament, and the able historian of its proceedings, the body of May, at the Restoration, was dug up and thrown into a pit made in the neighbouring churchyard of St. Margaret's. His monument, which stood where Triplett's stands, was destroyed at the same time.

## OF THE CLOISTERS, AND THE TOMBS THERE.

WHETHER one commences or renews an acquaintance with Westminster Abbey, to see it *aright*, a visit demands a day. We would recommend, therefore, that the hour between ten and eleven in the morning should be given to the cloisters, which are only open during the hours of service. Here there is nothing to pay, no guide to misinform you, and no officious personage to molest you ; but you are left to your own proper contemplations\*.

The eras of architecture in the cloisters extend from the reign of Henry III. to the end of the reign of Richard II. Some of the doorways are beautiful in the extreme ; but time and the Westminster boys have mouldered and destroyed the rich tracery from about them. The last cloister is by far the most beautiful ; and, in Mr. Blore's restorations there, the removal of the iron railings is deserving of every commendation. In the south cloister, the initials (N. L.), and the arms of Nicholas Litlington, the abbot, are sculptured on two of the key-stones of the vaulting. Litlington was abbot from 1362 to 1386.

## MONUMENTS IN THE WEST WALK.

DR. BUCHAN (d. 1805).—A tablet to Dr. Buchan, the author of that very useful book on Domestic Medicine.

WOOLLETT, the Engraver (d. 1785).—A bust and alto-relievo, by Thomas Banks, R.A., to William Woollett, the great engraver ; whose excellence, in certain branches of his art, has never been surpassed.

ARTHUR O'KEEFE (d. 1756).—A bust of Arthur O'Keefe, who seeks remembrance for his descent ; being, as the inscription says, "lineally descended from the ancient Kings of Ireland."

CHARLES GODOLPHIN (d. 1720).—A sarcophagus to Charles Godolphin, brother to Sidney Earl of Godolphin, so famous in the history of the reign of Queen Anne.

VERTUE, the Engraver (d. 1756).—A tablet to George Vertue,

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\* "The cloisters still retain something of the quiet and seclusion of former days. The grey walls are discoloured by damp, and crumbling with age ; a coat of hoary moss has gathered over the inscriptions of the mural monuments, and obscured the death's-heads and other funereal emblems. The sharp touches of the chisel are gone from the rich tracery of the arches ; the roses which adorned the key-stones have lost their leafy beauty ; everything bears marks of the gradual dilapidations of time, which yet has something touching and pleasing in its very decay."—WASHINGTON IRVING.

the engraver, and Margaret his wife. It is to Vertue's industry that we owe the admirable "Anecdotes of Art in England," which Horace Walpole strung together in his chamber at Strawberry Hill, with a pair of white-kid gloves on his hands.

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#### NORTH WALK.

**WILLIAM LAWRENCE** (d. 1621).—A tablet to William Lawrence, whose excellences are set forth in a very amusing epitaph.

“ With diligence and trust most exemplary,  
Did WILLIAM LAWRENCE serve a Prebendary;  
And for his Paines now past, before not lost,  
Gain'd this Remembrance at his Master's cost.

O read these Lines againe : you seldome find  
A Servant faithfull, and a Master kind.

Short Hand he wrote : his Flowre in prime did fade,  
And hasty Death Short Hand of him hath made.

Well covth he Nv'bers, and well mesur'd Land ;  
Thvs doth he now that Grovnd where on yov stand,  
Wherein he lyes so Geometrical :

Art maketh some, bvt thvs will Natvre all.

Obijt Decem. 28, 1621. *Ætatis svæ 29.*”

**SPRANGER BARRY** (d. 1777).—A stone over the grave of Spranger Barry, Esq., the celebrated actor. Barry was six feet high, and is remembered in the Rosciad for his size :

“ In person taller than the common size.”

He was famous as Othello.

**SIR JOHN HAWKINS** (d. 1789).—A stone over the grave of Sir John Hawkins, the author of the History of Music, and one of the biographers of Dr. Johnson.

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#### EAST WALK\*.

**BONNELL THORNTON** (d. 1768).—A medallion monument to Bonnel Thornton, the well-known author of "The Connoisseur." The inscription by Joseph Warton.

**JANE LISTER** (d. 1688).—A tablet with a short but touching

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\* “ Over the entrance into the Chapter House (on the east side of the cloister) was placed the statue of the blessed Virgin, with our Saviour in her arms, and two angels on each side, all richly enamelled and set forth with gold and blue ; some *Vestigia*, or footsteps, of all which are still remaining, whereby to judge of the former splendour and beauty thereof.” —KEEPE, *Mon. West.* ed. 1683, p. 177.

inscription, to Jane and Michael Lister. A kind of mother's remembrance.

**SIR EDMONDBURY GODFREY** (d. 1678).—A tablet to Sir Edmondbury Godfrey, the famous Middlesex Justice. "He had been missing some days," says Hume, "and after much search and many surmises, his body was found lying in a ditch at Primrose Hill. The marks of strangling were thought to appear about his neck, and some contusions on his breast. His own sword was sticking in the body; but as no considerable quantity of blood ensued on drawing it, it was concluded that it had been thrust in after his death, and that he had not killed himself. He had rings on his fingers, and money in his pocket. It was, therefore, inferred that he had not fallen into the hands of robbers. Without farther reasoning, the cry rose that he had been assassinated by the papists, on account of his taking Oates's evidence." This was on the 12th of October, 1678. Three men were executed for the murder, but the whole affair is a riddle to this day.

Before the body of Godfrey was buried here, it was carried into the city, publicly exposed in the streets, and viewed by all ranks of men. "The funeral pomp," says Hume, "was celebrated with great parade. The corpse was conducted through the chief streets of the city; seventy-two clergymen marched before; above a thousand persons of distinction followed after; and at the funeral sermon two able-bodied divines mounted the pulpit, and stood on each side of the preacher, lest, in paying the last duties to this unhappy magistrate, he should, before the whole people, be murdered by the papists."

**ADDISON'S MOTHER** (d. 1715).—A tablet to the mother of the poet Addison.

**LIEUTENANT GENERAL WITHERS** (d. 1729).—A small monument to Lieutenant General Withers, with a poetical inscription by Pope, "full," as Johnson says, "of commonplaces, with something of the common cant of a superficial satirist."

**APHRA BEHN** (d. 1689).—Here are stones, to distinguish the graves of—

Aphra Behn\* :—

The stage how loosely does Astræa tread.—POPE.

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\* Here lies a Proof that wit can never be  
Defence enough against Mortality.

*Old Epitaph on Mrs. Behn.*

- FLETCHER OF SALTOUN'S DAUGHTER (d. 1775).—The daughter of Fletcher of Saltoun, and the wife of John Grant, of Elchies, N.B.
- ANNE LEWIS (d. 1730).—The wife of Erasmus Lewis—Lord Oxford's Erasmus Lewis, the friend of Pope, Prior, and Swift.
- MRS. BRACEGIRDLE (d. 1748).—Mrs. Anne Bracegirdle, the famous actress, so well known to the readers of Cibber's "Apology," as "the *Cara*, the darling of the theatre;" for whom it was the fashion among the gay and young "to have a Taste or *Tendre*;" and to the readers of Congreve's Life and Works for his presumed affection for her, and for the encomiums he has paid her. She died at the advanced age of 85.
- MR. CRACHERODE (d. 1799).—Rev. C. M. Cracherode, the famous book-collector.

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#### SOUTH WALK.

OLD ABBOTS.—In the South Cloister are effigies, rudely carved in relief, of three of the early abbots:—

Vitalis, Abbas . . . . .	1082	[1085 ?]
Gislebertus Crispinus, Abbas . . . . .	1114	[1117 ?]
Laurentius, Abbas . . . . .	1176	;

and a large thin flag-stone, eleven feet ten inches long, and five feet ten inches in breadth, inscribed "Gervasius de Blois, Abbas 1160."

LONG MEG OF WESTMINSTER.—Known to every Whitsuntide visitor as the grave of that tremendous virago, Long Meg of Westminster, to whom our old dramatic writers have such frequent allusion. There is a penny story-book of the "mad merry pranks" of this famous Amazon.

MUZIO CLEMENTI.—Near the cloister entrance to Mr. Milman the poet's house, Muzio Clementi, the musician, lies buried.

UNINSCRIBED GRAVES.—In the cloisters, without mark or monument, lie interred:—

Henry Lawes the musician, "one who called Milton friend" . . . . .	d. 1662.
Tom Brown, the wit and poet . . . . .	d. 1704.
Thomas Betterton*, the great actor . . . . .	d. 1710.

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\* He was interred in the evening. See *The Tatler*.

Samuel Foote, the famous comedian . . .	d. 1777.
Mrs. Elizabeth Rowe . . . . .	d. 1756.
Susannah Maria Cibber . . . . .	d. 1766.
Mrs. Anne Yates . . . . .	d. 1779.

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## PAINTINGS AND PAINTED GLASS.

When Henry III. was busy building his church here to God and to St. Peter, he called in to aid him in so pious a purpose all the ornamental artists of the time. The painter, forerunner of John Van Eyck, came with his oil, his colours, and his varnish,—saints, virgins, and legendary stories, arose upon the walls : the glass-stainer came with his furnace, and with rich combinations of colour made windows

“ Teach light to counterfeit a gloom.”

The goldsmith manufactured costly images for the altars, and the sculptor stone saints for architectural niches. Art was then the true handmaid to religion.

Our ancestors often employed, not architects and sculptors alone, but painters, makers of mosaic and other ornamental artists, in the formation and decoration of their tombs. The tomb of Aymer de Valence, in its ruinous remains, affords a striking instance to this day of the employment of almost every diversity of decorative talent. But time, that indurates with dust both bronze and alabaster, turning the richly gilt and enamelled figure into a mass of black, and hiding heraldry beneath its coat, has been still more unkind to coloured effigies of freestone. The colour has either peeled off from the stone, or perished with the stone itself.

To a scrutinizing eye the Abbey affords in several places vestiges of the painter's art upon its walls. On the tomb of Sebert are two full-length figures of King Sebert and King Henry III. in colours with oil as the vehicle. When these were executed (cir. 1308) John Van Eyck, the supposed discoverer of painting in oil, was a child unthought of.

Portraits were at times placed near the graves of the illustrious dead. The only authentic portrait known of Richard II. stood long in the Choir of this church. It has been engraved by Vertue, and is now in the Jerusalem Chamber.

The old Coronation Chair exhibits the remains of the painter's art ; and in the south transept, when the sun shines brightly, the favorite cognizance of Richard II.—a white hart couchant, with a gold chain and a coronet,—is still dis-

cernible. A full-length portrait of Chaucer was painted in small upon his tomb.

The PAINTED GLASS of the Abbey does not offer much that is old or much that is attractive. The rich ROSE WINDOW in the north transept has its circle of saints, but the fine MARY-GOLD WINDOW opposite lacks something sadly to soften and exclude the sun. There is some talk of filling this window with painted glass.

In the three windows to the east are full-length figures of—

Jesus Christ in a crown of thorns.

Virgin Mary, in a straw-coloured hat and dishevelled hair.

St. Edward the Confessor delivering the ring to St. John.\*

St. John the Evangelist habited as a pilgrim.

Bishop Mellitus in episcopal garments.

The arms are too confused, from repairs and changes, to be traced to their respective owners.

In the Great West Window are seventeen figures.

Top Row.			
Abraham.	Isaac.	Jacob.	
Middle Row.			
Reuben.	Simeon.	Levi.	Judah.
Zebulon.	Issachar.	Dan.	
Bottom Row.			
Gad.	Asher.	Naphthali.	Joseph.
Benjamin.	Moses.	Aaron.	

The arms are those of George II. in the centre: King Seberty, Queen Elizabeth, Dean Wilcocks, and the College of Westminster.

In the small window of the north tower:

An Ecclesiastic.

Of the south tower:

Edward the Black Prince,†

in plate armour, standing under a canopy, with a right lance in his right hand, a long sword by his side, and a surcoat with the arms of France and England, quarterly. Below his feet is the Lancastrian Rose, and the arms of Edward the Confessor.

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\* The legend is that St. John, disguised as a pilgrim, requested an alms, for St. John's sake, from King Edward. The King's purse was already empty, but such as he had he gave; for he took a ring from his finger, and presented it to the pilgrim saint in disguise.

† So says Walpole (*Anecd. by Dallaway*, 1. 45). But what has the Black Prince to do with the Red Rose of Lancaster?

In Henry VII.'s Chapel a stray rose and a stray letter (~~R~~) occasionally occur. The crowns in bushes\* have long since disappeared. Indeed the whole chapel has been unfortunate in its acquisitions of storied glass, for the rich window made at Dort in Holland as a present to King Henry VII. for his new chapel, the King did not live to receive ; the story of the Crucifixion passed into other hands, and at last found a safe sanctuary in the west window of the adjoining church of St. Margaret. The window contains portraits of Henry and his queen, and figures of his favourite *avoures*, or patron saints.

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\* The crown of the fallen Richard was found in a hawthorn-bush after the battle of Bosworth Field.





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