



Canterbury Cathedral

The Medieval Monuments

An Illustrated Handlist
for
Cathedral Guides and Assistants

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Opening of Hubert Walter's Tomb, 1890
Canterbury Cathedral Archives

Clifford of Archbishop's Tomb
R.G. Gurney 1891

Canterbury Cathedral – The Medieval Monuments

The Monuments:

The main function of medieval monuments was to evoke prayers for the dead. The concept of purgatory, which became established by the 12th century, held that the journey through hell could be shortened by good deeds in life, such as endowing churches, and by prayers for the departed after death. Hence, in wills, money would be left for priests, or if very wealthy, a college of priests, to pray for the souls of the dead. Archbishop Courtenay set up such a college at Maidstone, as did Archbishop Kemp at Wye. A prominent position of burial in church or cathedral was much sought after as it would attract more prayers and thus speed the soul towards attaining eternal celestial peace.

The Commemorated:

Only five tombs bear the names of those commemorated. These are four with brass chamfer inscriptions:- The Black Prince; 1376; Archbishop Chichele, 1443; Archbishop Bourchier, 1448; Archbishop Kemp, 1453/4, and the alabaster tomb of Lady Mohun, 1404. Tombs are therefore attributed on the basis of dating on stylistic grounds, backed up by documentary evidence such as is contained in wills, archive records of changes to the cathedral fabric and the notes of interested visitors, heralds on visitations, e.g. Richard Scarlett 1599 and John Philipot 1613-15, and antiquaries such as John Weever, *Ancient Funerall Monuments*, 1631 and William Somner, *The Antiquities of Canterbury*, 1640.

The Tomb Makers:

No contract for the making of any of the monuments exists so attribution must be on stylistic and/or circumstantial grounds. Therefore any mention of individual craftsmen must be predicated by “probably the work of”. Some are more “probable” than others.

Materials:



Alabaster: Quarried in Derbyshire, mainly at Chellaston, but there were also workshops at Burton-on-Trent and Nottingham. Also much of the alabaster was shipped to London where marblers, mainly based in or around St Paul’s Churchyard, carved the effigies and tomb chests. (Archbishop Stratford, Archbishop Courtenay, Lady Mohun, Henry IV & Queen Joanne of Navarre; Lady Margaret Holland and her two husbands). “Nottingham” alabaster panels of religious subjects were exported throughout Europe mainly in the fifteenth century; see the example (left), the entombment, on the wall in the northern arm of the crypt. These were small enough to be used for private personal devotion and a plaque could be ordered depicting a favourite saint or event.

[See *Objects of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum* ed. Paul Williamson, 2010.]

Belgian Black marble: Imported in large amounts from the Tournai and Meuse regions throughout the medieval period and later, as ledger slabs. A very hard stone, difficult to carve. (Mepham's slab, openwork tomb chest and screen columns.)

Caen stone: Imported from Normandy and used for buildings (this Cathedral) and monuments. Soft and easy to carve. (Archbishop Langton's tomb chest, Archbishops Mepham, Bouchier, Sudbury, and Lady Mohun's canopies.)



Purbeck marble: From the Isle of Purbeck in Dorset. Huge industry which lasted throughout the medieval period. Monuments carved at Corfe or London. Hundreds of cross slabs produced between c.1250 - c.1350 for cathedrals and parish churches throughout the country; see slab in northern arm of crypt. (Archbishops Walter; Langton and Pecham; Archbishop Sudbury; Cardinal Bouchier.)

Latten (brass): An alloy of copper, zinc and tin. Late medieval brass was imported from Europe before Henry VIII's reign. Main workshops in London, around St Paul's churchyard. (Black Prince, effigy; inscriptions; Black Prince, Chichele, Kemp and Bouchier)..

Wood: Mainly English but Scandinavian and Irish imports also. (Archbishop Pecham's effigy (oak); Archbishop Kemp's canopy.)

Extant Medieval Tombs

Archbishop Hubert Walter

1205

South Ambulatory



Originally thought to be tomb of Archbishop Theobald (*d.* 1161). Tomb opened 1890. Coffin of Caen stone with Purbeck lid. Chalice & paten in Cathedral Treasury and embroidery in Archives. Purbeck marble. Hipped roof with gables, cf. the Fordwich stone. Similar tomb, but with single pitch roof, to uncle, Bishop Granvill (*d.* 1214) at Rochester Cathedral. Various theories on heads: S.E. head may be Saladin; or more likely, the four front heads may represent archbishopric,

priory, secular law and canon law. [Perhaps the work of William the Englishman?] See Stratford, Tudor-Craig & Muthesius. "Archbishop Hubert Walter's Tomb and its Furnishings" in *Medieval Art & Architecture at Canterbury before 1220*. Coldstream & Draper (editors). B.A.A./K.A.S. Leeds 1982.

Archbishop Stephen Langton

1228

St Michael's Chapel



Partly outside east wall due to refashioning of chapel to accommodate the large Holland tomb. Purbeck marble single hollow chamfer lid with a long stemmed cross rising from a stepped Calvary, cf. unidentified cross slab in northern arm of crypt. Freestone chest. A very common memorial type: Purbeck marble was brought to London by boat and worked by masons based in St Paul's Churchyard in the City of London. This style remained in vogue until the middle of the 14th century.

Archbishop John Pecham

1292

Martyrdom

Tomb in niche with elaborate canopy. Only extant wooden effigy to an archbishop, it rests on a Purbeck marble slab. Dressed in dalmatic, chasuble, pall, pointed shoes. Damage to mitre shows construction technique. Addorsed lions at feet. Dowels show wooden canopy, similar to Eastry, lost. Primatial cross also lost. Weepers are Pecham's seventeen suffragan bishops, all mitred ecclesiastics, nine on tomb chest, four on dexter canopy side-shaft, only one on sinister, the rest destroyed by brutal insertion of Warham's tomb.



Youthful face of effigy suggests age of resurrected Christ – see also Archbishop Stratford. His heart was buried in the church of the London Greyfriars. Would have been painted.

[Effigy from a London workshop; Reigate stone (?) canopy the work of Michael of Canterbury, Cathedral master mason? Parallels on canopies of royal tombs in Westminster Abbey]



Archbishop Walter Reynolds

1327

South Choir Aisle



Elaborate tomb chest with badly eroded figure. Likely to have been holding a primatial cross in the right hand and a book in the left. Shafts (with 'barber pole' decoration) for lost canopy remain. Traces of polychrome remain in the folds of his garments. Epitaph is also likely to have been painted.

Prior Henry Eastry

1331

South Choir Aisle



Buried at feet of, and slightly below, his archbishop. Tomb chest with niches. Shown as old man, he was 92 (cf. Pecham and Stratford who are shown in full vigour), with hands clasped in front of him. Under a fine free-standing canopy with original polychrome visible on groins of vaulting. Was there trompe l'oeil decoration on uncarved part of canopy? Epitaph also likely to have been painted.

Archbishop Simon Mepham

1333

St Anselm Chapel



Black Belgian 'touch' marble tomb with top supported by three damaged arches on small brownish Purbeck marble shafts. Tomb incorporated into openwork screen of Caen with the spandrels filled with discoursing academics.



Revolving library lecterns much in evidence and dragons, green men and censing angels in the tomb spandrels. The four 'touch' columns align with and support the middle section of the screen but the tomb table-top had to be hacked away to accommodate them.

[Work of Thomas of Canterbury?]



A spectacular mix of alabaster, Caen and Purbeck marble in early perpendicular style. The soaring canopy with lierne vaulting symbolises the heavenly tabernacle to be attained by the soul. The finely detailed effigy shows Stratford with 5 o' clock shadow (common on monumental brasses of this period e.g. Horsmonden, c. 1340) signifying the theory that the dead would be the age of the crucified Christ (about 33) at the Day of Judgment. Weepers gone.

Note small animals in alabaster frieze and on canopy and lion mask on east side of canopy. The effigy seems not to quite fit the canopy and there has been some crude hacking at both ends. See also Meopham above for mistakes that have had to be corrected on site. [Designed by William Ramsey, 'king's principal mason', or John Box, employed by the prior in 1350?] Brass inscription in Latin on floor records restoration c. 1906 commissioned by Archbishop Randall Davidson.



Thomas Bradwardin was Archbishop for only 5 weeks and 4 days, succumbing to the Black Death before he could be enthroned. His tomb chest, on the south wall of the chapel, opposite Mepham's could be mistaken for a bench but the blind arcading of three wide and four narrow arches mark this out as a monument of some note. A modern copy of the original inscription in brass, known from a manuscript and published by Weever in 1613, now on the tomb reads:

Teacher of teachers lies here in the urn.
 Doctor Doctorum Bradwardin hac iacet urna,
 A praiseworthy and enduring standard for pastors.
 Norma Pastorum laudabilis & diuturna.
 He bore no ill will; he lived his life without reproach
 Qui invidia carnit vitam sine crimine duxit,
 And from his mouth flowed whatever can be known,
 Et ex ore suo quicquid sit scibile fluxit.
 No man beneath the sun knew all things as he did.
 Nullus sub sole est cui sic fuere omnia nota.
 Grieve now. O Kent and all England be sad.
 Cantia nunc dole, tristeris & Anglia tota.
 All you who pass by here, and you who return,
 Vos qui et transitis, hic omnes atque reditis,
 Pray that the love of Christ is the more readily open to him.
 Dicite quod Christi pietas sit promptior isti.



Edward, Prince of Wales's will (in French) is in Lambeth, Register. Sudbury, f. 90^b & 91^a and 91^b. (See Dean Stanley's, *Historical Memorials of Canterbury* (12th ed. 1912, 164-178.) The section regarding his tomb reads:

...my body to be buried in the Cathedral Church of the Trinity of Canterbury (where the body of the true martyr, my Lord St Thomas, reposes) in the middle of the Chapel of our Lady Undercroft, right before the Altar, so that the end of our tomb towards the foot may be ten feet distant from the altar; and that

the same tomb shall be made of marble, of good masonry. And we will, that round the said Tomb shall be twelve escutcheons of laton, each of the breadth of a foot, six of which shall be of our arms entire, and the other six of ostrich feathers and that upon each escutcheon shall be written, that is to say, upon those of our arms ['Ich Dien' - omitted from Register transcript], and upon the others of ostrich feathers, 'Houmout'. And above the Tomb shall be made a table of laton overgilt, of the breadth and length of the same Tomb, upon which we will, that an image of relieved work of laton gilt, shall be placed in memory of us, all armed in steel for battle, with our arms quartered; and my visage with our helmet of the leopard put under the head of the image. And we will that upon our Tomb, in the place where it may be the most Cleary seen and read, shall be written that which follows, in the manner that shall be best advised by our executors.

There then follows the text which, with minor differences, appears on the tomb:



Tu qe passez ove bouche close par la ou cest corps repose entent ce qe te dirray sicome te dire la say. Tiel come tu es, je autiel fu: tu sera tiel comme je su. De la mort ne pensay je mie tant come j'avoy la vie. En terre avoy grand richesse don't je y fys grand noblesse: terre, mesons. Et grand tresor, draps, chivalx, argent et or. Mes ore su je povres et chetifs, perfond en la terre gys: ma grand beaute est tout alee, ma char est tout gastee, moult est estroite ma meson. En moy na si verite non et si ore me veissez, je ne quide pas qe vous deeisez qe j'eusse onques hom este si su je ore tout changee. Pur Dieu pries

au celestien roy qe mercy eit de l'arme de moy. Tout cil qe pur moi prieront ou a Dieu m'accorderont, Dieu les mette en son parays ou nul ne poet estre chetifs.

[You who pass silently by here where this body rests, listen to what I would say to you if I could speak. Such as you are, I once was; you will become such as I am. I did not think much about death while I was alive. On earth I had great riches which I held in high state. And land, mansions and great treasure, hangings, horses, silver and gold. But now I am poor and wretched as I lie here in the dust. My fine appearance is all gone, my flesh is all decayed; my mansion meagre and narrow. You would not believe that it is I if you were to see me now. You would never think this was any man, so totally changed am I. For God, pray to the king in heaven that he may have mercy on my soul. All those who pray to God that I may be received, may God take them to his paradise where the wicked do not dwell.]

The inscription on the west end of the tomb reads:



Cy gist le noble Prince Mous Edward, aisnez filz du tresnobles Roy Edward tiers: aidis Prince d'aquitaine et de Gales, Duc de Cornwaille, et counte de Cestre, qui morust, en la feste de la Trinite, questoit le uni iour de iuyn l'an de grace mil troiscents septante sisine. Lalme de qi Dieu eit mercy. Amen.

[Here lies the noble Prince Monsieur Edward, the eldest son of the thrice noble

King Edward the third, in former time Prince of Aquitaine, and of Wales, Duke of Cornwall, and Earl of Chester, who died on the feast of the Trinity which was the eighth day of June, in the year of grace 1376. To the soul of whom, god grant mercy. Amen]



The Prince's explicit wishes regarding his final resting place were not carried out but the tomb is exactly as specified. His effigy is of latten, medieval brass – an alloy of mainly copper and zinc, which was gilt. His armour is faithfully rendered, especially the heraldic tabard, and his head rests on his leopard, at his feet a cub. Above the tomb is a painted tester depicting the Holy Trinity, Edward's favourite devotion, with the four evangelistic symbols at the corners; the man of Matthew, the lion of Mark, the bull of Luke, and the eagle of John. Copies of the achievements, which were carried by the heralds of the College of Arms at the funeral, are above the tester. The railings are about 50 years later and are similar to those on the tombs of Courtenay, Chichele and Henry IV – see Geddes "Tomb Railings in Canterbury Cathedral" in *Collectanea Historica: Essays in Memory of Stuart Rigold*, Kent Archaeol. Society, 1981. [Effigy probably by London latoner John Orchard and tomb chest by Henry Yevele.]

Archbishop Simon Sudbury

1381

South Choir Aisle



Purbeck marble tomb chest of enormous length – and him without his head! The head is in St Gregory's church, Sudbury, Suffolk. Leland (1540s) describes the monument as "a high tumber of copper and gilte" which explains the odd indents on the middle top slab, but not the length. The similarity of materials to the effigy of the Black Prince may be a reflection of Sudbury's near martyr status in Canterbury. Caen stone canopy over. Rivet holes for brass inscription remain. [Designed by Henry Yevele?]



Alabaster effigy of mitred ecclesiastic on alabaster tomb chest. Courtenay asked to be buried in the churchyard of All Saints, Maidstone where he endowed a college of priests. The indent of his brass is in the nave of that church.



However, probably buried here on intervention of Richard II. London marblers' work, similar to that of William of Wykeham at Winchester; bland compared with Stratford's fine effigy. Note array of shields and keyholes for fixing the weepers.

Joan Lady Mohun

1404

Crypt



Alabaster figure of a lady, damaged, on a tomb chest under an elaborate canopy, the south side badly damaged and now propped up with iron shafts. She wears a side-less cote-hardi, once painted in a brocade pattern (illustrated in Stothard, *Monumental Effigies*, 1817), with prominent buttons, and a nebulé headdress, suggesting a date of c. 1380, (a brass of a similar date, right, shows the style more clearly) some years before her agreement with the prior in 1395/6



confirming generous benefactions (see *Arch. Cant.* XXXVIII, 169). This included arrangements for her burial in the tomb "which the said lady at her own costs and charges has caused to be constructed". Her feet rest on an animal, partly concealed by the fold of her dress. The carved inscription in French repeatedly asks for prayers for her soul:

Por dieu priez por larme de Johane de Burwaschs qe fuet Dame de Mohun
[Pray to God for the soul of Joan Burwash who was Dame de Mohun]



Monument most likely commissioned by Joan, but when is not clear. From heraldic evidence Cecil Humphery-Smith suggests before 1409 (*Cathedral Chronicle* no. 70 (1976)) but stylistically it seems unlikely that it was made before Henry's death. Nothing is specified in his will. Stylistically it may be dated to around 1420. Effigies and tomb chest all of alabaster.

King and Queen lie in ceremonial robes, their heads on cushions supported by angels, one, perhaps intentionally for a usurper, steadying the crown on Henry's head. Both carried sceptres, now lost. They lie under heavy canopies, the figure of Joan shorter than Henry. Henry's effigy may be an attempt at portraiture. At Henry's feet is a lion, at Joan's two small animals.



Tester has arms of England and France, Evreux and Navarre within circlets of SS and, on the soffit, Henry's motto *Souveraine* and Joan's *Atemperance*. Eight angels carrying shields, only one has boss remaining with the arms of Brittany. Damaged oak leaf cornice has shields of arms of the nobility. Painted end panels depict *The Murder of Becket* and *The Coronation of the Virgin*. Tomb opened 1830 to refute rumour that the King's body had been dumped at sea in a storm on way to Faversham; he was there! [Made by Thomas Prentys and Robert Sutton of Chellaston, Derbyshire?]



Once thought to be Lady Athol, whose family sought to restore the dilapidated tomb chest in 1905, but St John Hope (*Arch. Cant* XXVII, 201 (1905)) proved, through the heraldry in Dart's engraving, that it is Lady Trivet. Lady in long gown, pleated wimple and veil, denoting a widow. The undergown has buttons at sleeves; cinquefoils on belt alluded to second husband's arms. Head rests on two pillows supported by angels; dog at feet. Gown was painted black, wimple white, top cushions red, bottom black with leaf decoration. Compare with the ostentation of the dress of Lady Mohun. Original tomb chest faced with alabaster; present freestone chest made in 1951.



Large Purbeck marble tomb chest with alabaster figures of **Lady Holland**, 1st husband **John Beaufort, Earl of Somerset**, *d.* 1410, and **Thomas, Duke of Clarence**, *d.* 1421. The husbands had both originally been buried on the north side of Trinity Chapel but were moved into Lady Holland's magnificent tomb on the remaking of the chapel by Richard Beke. This is perhaps the finest of all fifteenth century alabaster work, not only in scale but also in the quality of the carving which is in exquisite detail. The chapel is dominated by the tomb and the painted heraldic blazoning on Margaret's gown and on the men's surcoats, plus heraldic bosses in the lierne vaulting and lost heraldic glass in the east window, would have produced a dazzling effect, in part to be seen today. In the alabaster surround are rivets for a lost brass inscription which would have added to the colour.



Lady Margaret wears a long gown with a mantle over, all originally in painted heraldry, her hair in bejewelled nets and a veil over her coronet fixed with pins.



Both husbands are in plate armour with surcoats, and swords and reversed daggers (an uncommon feature). Clarence has a coronet on his bascinet, Beaufort a circlet, denoting their rank and both have collars of ss. All three figures rest their heads on cushions supported by angels.



All have animals at their feet, two playful dogs at Margaret's, an eagle at Beaufort's and a greyhound at Clarence's. These are also depicted in the glass in the south east window of the chapel and in the ceiling. The men's armour is shown in great and accurate detail.





A “transi” double-decker tomb with the Archbishop in full pontifical splendour above, while below his corpse in knotted shroud reminds him of the transitory nature of life, a sentiment echoed in the inscriptions. Tomb made by 1426 when a sanctuary seeker fastened himself to it. Much restored in 1663-4 after damage during Commonwealth and again in 1897-9. Head rests on cushion held by angels and two clerks read at his feet. The elaborate canopy now holds Victorian wooden figures, in place of unsuitable 17th century effigies including Father Time (now by steps down to south transept). Heraldry and labels with names of his suffragan bishoprics below chamfer, cf. Archbishop Pecham.

Chamfer inscription around tomb slab:

Hic iacet Henricus Chichele, Legu(m) Doctor, qu(on)da(m) cancellari(us) Sar(um), qui a(nno) VII Henrici iiii Regis ad Gregori(um) p(a)p(a)m XII^m in Ambassiata t(ra)nsmissus in Civitate Senensi p(er) man(us) ejusd(em) p(a)p(a)e in Menevensem

ep(iscopu)m consecrat(us) est./ Hic etia(m) Henricus anno ii^o Henrici V^o Regis in hac s(an)c(t)a eccl(es)ia in Archiep(iscopatu)m postulat(us) et a Joh(an)ne p(ape) p(ontificis) XXIII ad eand(em) translatus qui obiit A(nno) d(omi)ni mill(es)imo CCC xliii Mensis Aprilis die xii./ Cetus sanctor(um) concorditer iste precetur; Vt deus ipsor(um) meritis sibi p(ro)picietur.

[Here lies Henry Chichele, Doctor of Laws, once Chancellor of Salisbury; in the 7th year of Henry IV [1406] he was sent as ambassador to Pope Gregory XII [1406-15] in the city of Siena, and was consecrated to the bishopric of Menevia [St David's] by the hands of the same Pope. The said Henry, in the 2nd year of Henry V [1415], was nominated to the Archbishopric in this holy church, and was translated to the same by Pope John XXIII; he died 12 April 1443 The community of saints pray in unison that God may be appeased by their merits.]

Bottom inscription:

Pauper eram natus post Primas hic relevatus. Iam sum prostratus, et vermibus esca paratus.

Ecce meum tumulum. cerne tuum speculum

[I was born poor, afterwards elevated to be Primate here; now I am prostrate, ready to be food for worms; Behold my grave, and see in it a mirror to your (true) self.]

Quisquis eris qui transieris, rogo michi memoreris /Tu qui eris michi consimilis, qui post moriesis / Omnibus horribilis. Pulvis, vermis et caro vilis.

[Whosoever you are who will pass by, I ask for remembrance from you, you who will be like me, you who will afterwards die, horrible in everything – dust, worms, vile flesh.]

The word *Emanuel* at both ends of the tomb seems to be a 17th century addition.



Plain tomb chest with brass chamfer inscription, canopy above. Fairly standard London marblers' work in contrast to the most wonderful wooden soaring canopy with lierne vaulting symbolising the heavenly tabernacle to be attained by the soul. It features an eagle, no doubt for St John the Evangelist, a rebus on Kemp's first name. The celure above the canopy is a feature unique to this monument. At the end of the inscription is the wheat-sheaf of the Kemp family (also in the Victorian glass made by Kempe in the Holland Chapel). Like Courtenay he founded a college of priests, at Wye.

Inscription:



Hic iacet Reverendissimus in xpo
[Christo] Pater et d(omi)n(u)s
d(omi)n(u)s Joh(ann)es Kempe
tituli s(an)c(t)e Rufine Sacrosancte
Romane Ecclesie Episcopus
Cardinalis Archiep(iscop)us
Cantuariensis Qui obiit vicesimo

s(e)c(un)do die Mensis Marcii Anno domini Mill(es)imo CCCC° liii° Cuius anime propicietur deus AMEN.

[Here lies the Right Reverend Father in Christ and lord Dom. John Kempe, Cardinal Bishop of the Holy Roman Church of the title of Santa Rufina, and Archbishop of Canterbury, who died 22 March 1453 (n.s. 1454), on whose soul may God have mercy. Amen.]

Massive Purbeck tomb chest with Caen stone high open canopy above. The whole tomb is covered in his rebus – butchers' knots. Carvings of small animals abound. Brass inscription on north side repeated (but part removed, including prayer for soul) on south side. The tomb chest carving on the south is much damaged compared with north side.



The position of the monument, with its open canopy and flat slab all suggest that it doubled as an Easter Sepulchre where the Blessed Sacrament was kept from Easter Friday till Easter Sunday morn.

Inscription:

Hic iacet Rev(er)endissi(mus) in
xpo [Christo] Pater et
d(omi)n(u)s d(omi)n(u)s
Thomas Bourgchier
quo(n)d(a)m Sacros(an)c(t)e
Romane eccl(es)ie t(i)t(uli)
S(an)c(t)i Ciriaci in Thermis
p(re)sbit(er) Cardinalis
Archiep(iscopu)s hui(us)
eccl(es)ie qⁱ obiit xxx^o die
Me(n)se Marcij Anno d(omi)ni
Mill(esi)mo CCCC^o lxxxvj^o
Cuius a(n)i(m)e p(ro)picietur
deus Amen.

[Here lies the Right Reverend Father in Christ and lord Dom. Thomas Bourgchier, Cardinal Priest of the Holy Roman Church of the title of San Ciriaco in Thermis, and Archbishop of this church, who died 30 March 1486, on whose soul may God have mercy. Amen.]



Buried under slab with indents for a brass to a Cardinal before the Crypt altar. Willed to be buried “in the presence of the Blessed Virgin Mary, commonly called ‘Our Lady Undercroft’ and over me a flat marble stone without other great expense”. Therefore tomb chest is a cenotaph. The brass was an elaborate composition with the Cardinal’s cap above his effigy which stands under a canopy with wide side-shafts, no doubt containing saints. The grave slab was broken and the grave rifled; head rescued by nephew of Archbishop Sheldon in 1670 and now in Stonyhurst College (*Arch. Cant.* XXXVIII, 158).



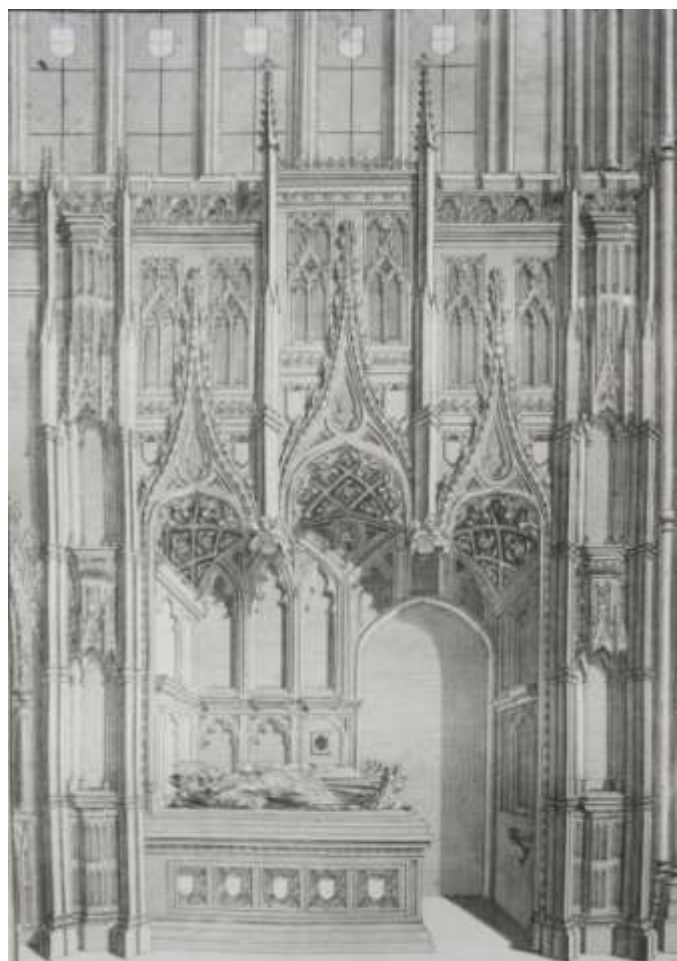
The tomb chest fits in one of the crypt arches, with intercessory saints in niches around it. St Christopher with Christ child on shoulder is the most recognisable. Inner arch has mix of symbols of church and state: the cardinal's cap and his rebus (an eagle for his name saint, atop a tun with the word *mor* inscribed on it) and the Tudor rose of Henry VII and the portcullis of Beaufort reflecting Morton's powerful position in society. The damaged tomb chest is a frieze of shields in quatrefoils with now mutilated effigy in pontificals on top. Six attendant praying figures, in monastic or academic dress, but one carries a purse (the man from the Treasury?). Annunciation figures on east jamb now replaced by Tristram's painting. Holes for grille protecting treasures of the chapel on north side of tomb.



Archbishop William Warham

1532

Martyrdom



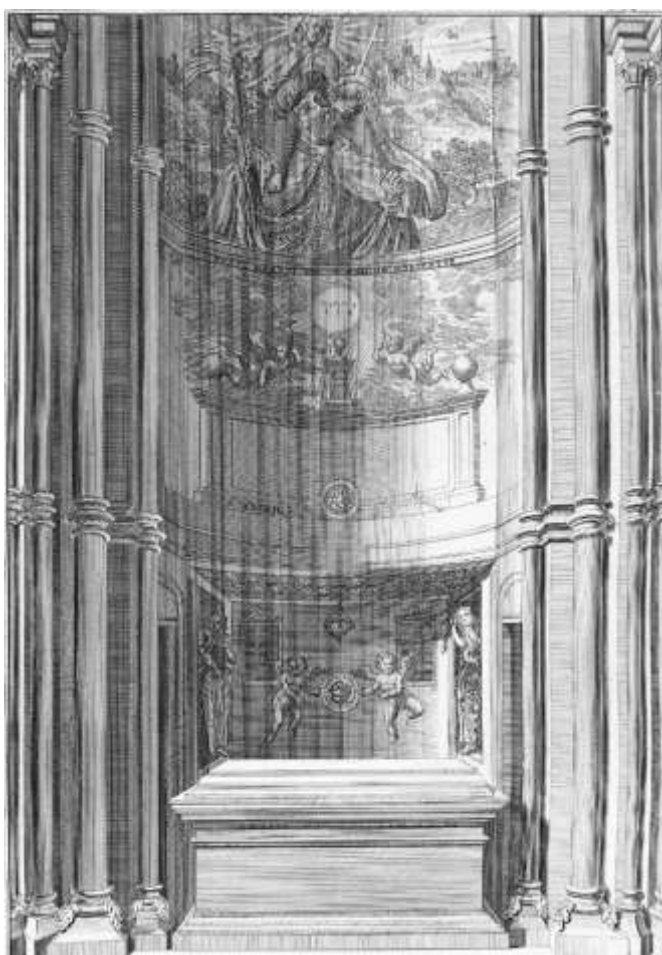
The largest tomb in the Cathedral, it elbows its way in beside Pecham, taking out his right canopy shaft. It dates from 25 years before death; stolidly Gothic without a hint of Renaissance influence. Restored in the 18th century; was it recut? Originally tomb was more westerly with a gap to give access to the door of small chantry chapel behind, as illustrated by Dart in his *History and Antiquities of the Cathedral Church of Canterbury* of 1726. Its existence is still indicated



by the pierced stone ventilation hole on the back wall. Tomb chest and tripartite canopy decorated with shields of arms of *Warham* and *Becket*. Effigy in pontificals, head on cushions supported by angels; monastic figures at feet holding books, cf. Morton. Massive primatial cross. [By John Wastell?]

Warham was the last Pre-Reformation Archbishop of Canterbury to be buried in the Cathedral.

So where does Cardinal Pole fit in?



When Archbishop Warham died in 1533 he was succeeded by Thomas Cranmer whose career ended in his being burnt at the stake in Oxford in 1556, after the accession to the throne in 1553 of the catholic Queen Mary Tudor. Mary then appointed her cousin, Cardinal Pole, the Papal Legate, as Archbishop but he survived her by only a few hours when she died in 1558.

His monument is in the north corner of the Corona chapel where his plain tomb chest was backed by a mural painted by his secretary, the Flemish humanist and painter, Dominic Lampson. This painting, as shown in Coles' engraving in Dart, was in two tiers. At bottom was a room with a coffered ceiling and barred windows with two figures in side niches holding round topped shields bearing the arms of the Archbishop on the left and Pole's arms on the right. In the centre two putti held a cartouche. In the upper tier was a representation of Pole's tomb and two further putti with a 'glory' bearing the Hebrew word for God and above this an inscription: *Orate mortui qui in domino morientus.*

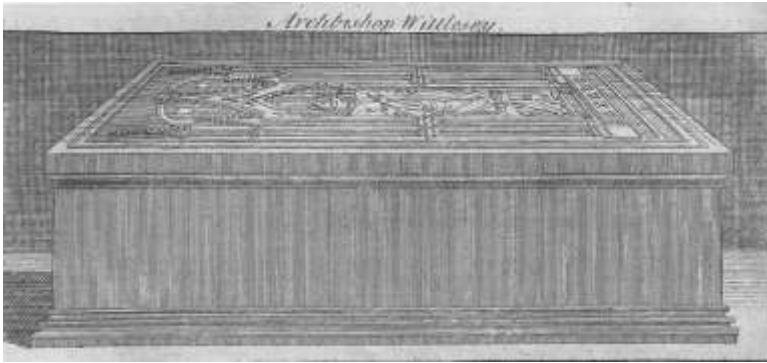
This obscured the lower part of a large 15th century St Christopher with the Christ Child on his shoulders, leaving the upper part still on view. In 1900 a painting, by Edward Frampton, of the Cardinal's arms was hung above the tomb chest, the gift of Cardinal Vaughan who was the first papal legate to be appointed since Pole. The marginal inscription on the painting reads:

REGINALDI POLI CARDINALIS
Cardinal Reginald Pole
ESTOTE PRUDENTES SICUTI SERPENTES ET
SIMPLICES SICUT COLINUBA'
Be ye wise as serpents and harmless as doves
(Matthew Ch. X, v. 16. 1611 version)
DEPOSITUM CARDINALIS POLI
Here lies Cardinal Pole

Two angels hold the many quartered shield and the arms of the See and the Archbishop flank the Cardinal's tasselled hat with a representation of the dove and a serpent coiled around a globe.



Evidence of Lost Monuments

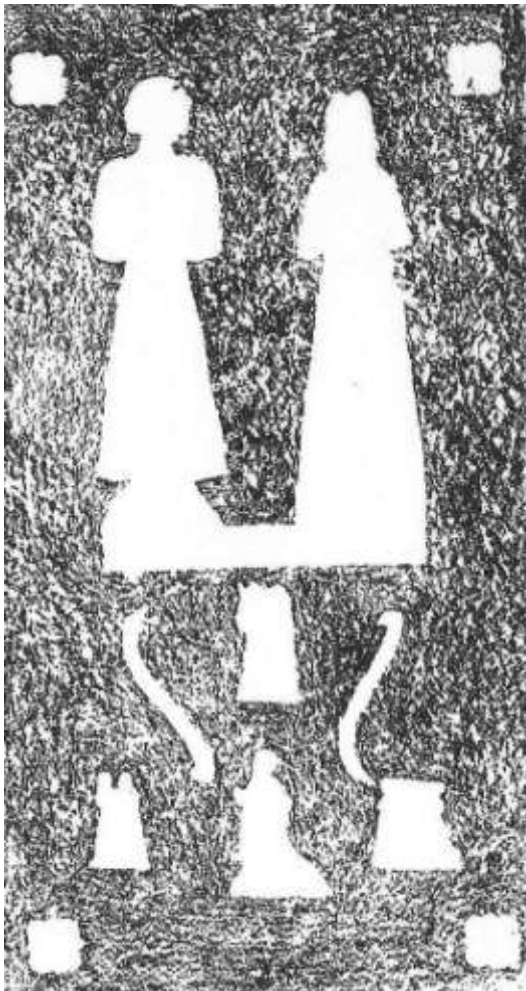


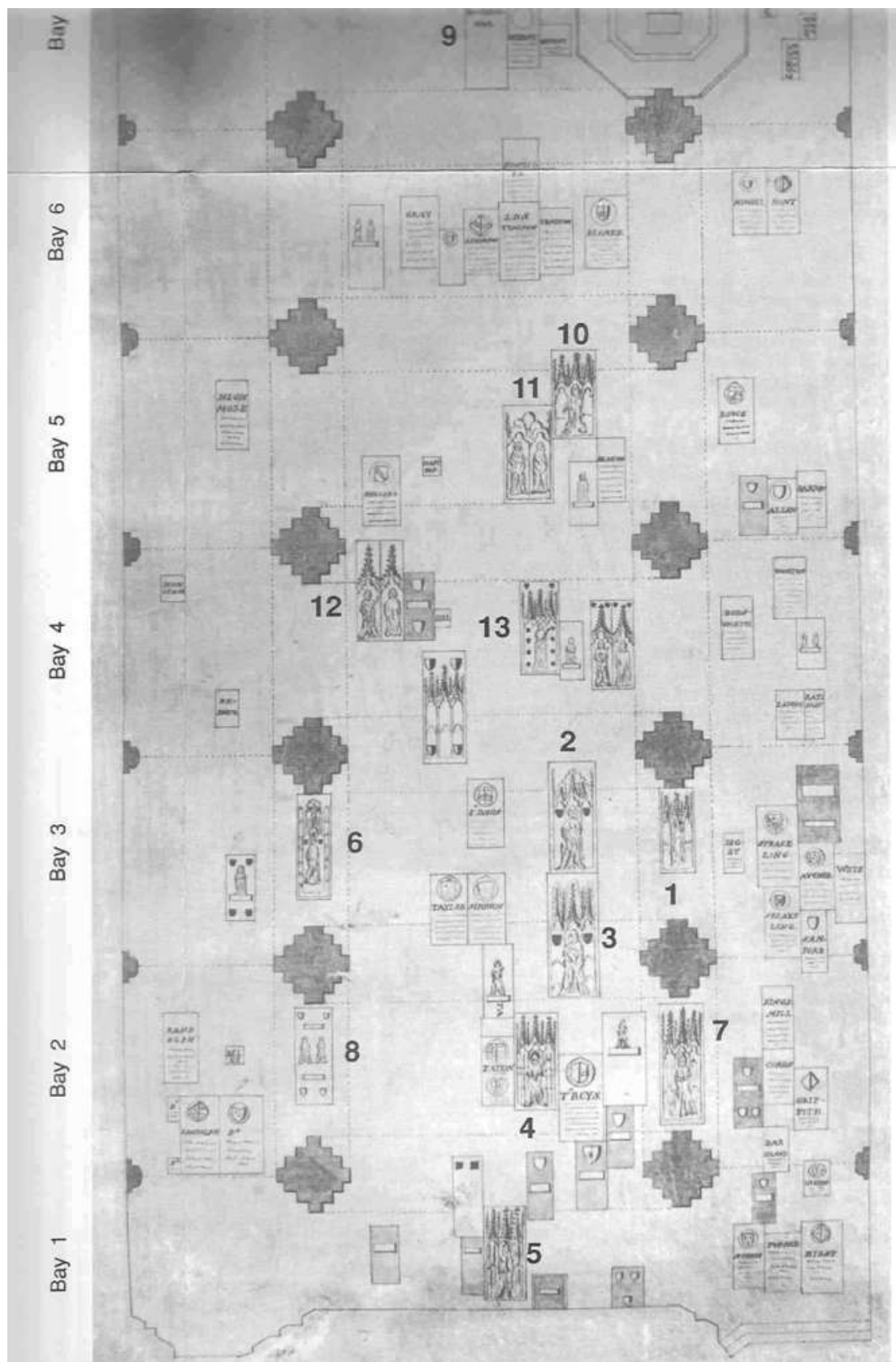
Many tombs in the Cathedral were destroyed during the Reformation and the Civil War but a surprising number survived, only to be swept away during the 18th century. *Dart* illustrates tomb chests with brasses (for, inter alia, Archbishop Wittlesey) which were in the nave. Many cover slabs from the tomb chests were removed to the Chapter House and from there

eventually to the Cloister walks where they still remain.

One such is the indent of a brass of c. 1470 to a civilian, his wife and children, who are shown with prayer scrolls rising towards an indeterminate shape, often a Trinity or a favoured saint. Parts of this brass were at one time fastened to the exterior walls below the Henry IV chantry chapel where their “shadows” remain (see *Arch. Cant.* LXV, 137).

Another “shadow” can be fairly definitely identified as for Sir William Septvans who died in 1323, and whose tomb is shown on the nave plan of 1787 (see below) made just before the nave was repaved. This is because of the similarity in outline to the famous brass still at St Mary’s Chatham, to Sir Robert Septvans who died in 1306.





Plan in Cathedral Archives of nave before repaving in 1787 (See *Canterbury Cathedral Nave: Archaeology, History and Architecture*, Blockley, Sparks & Tatton-Brown, 1997, fig. 60.)

Key to numbers: 1. Archbishop Arundel 2. Prior Chillenden 3. Prior Woodnesborough 4. Prior Elham 5. Prior Salisbury 6. Archbishop Wittelsey 7. Archbishop Islip 8. Sir William Lovelace (broken indent found under nave floor in 1993 excavation) 9. Bishop Buckingham 10. Sir William Septvans Sr. 11. Sir William Septvans Jr. 12. Sir William Brenchley 13. Sir Thomas Fogge

Indents for Archbishops and Priors

Some slabs with indents for ecclesiastics, all lying under elaborate canopies and with marginal inscriptions, have remained undisturbed and can be identified from documentary and antiquarian sources. These are:

Prior John Finch

1391

Martyrdom

Most northerly slab. Somner records part of the inscription which refers to his contributions towards work in the Cathedral: “edificia constructa et plura alia collata bona”.



Prior William Molash

1437

Crypt

In south walk at west end. Angels stand on the canopy pinnacles. Flanking slabs with indents, one including a chalice, are said to be his parents. Did his widowed father take holy orders?

Archbishop John Stafford

1452

Martyrdom

Second most northerly, next to Finch. Nothing was done about Stafford's gravestone until, in 1460, Robert GROUT, his registrar, left 20 marks *to have a marble stone placed on Archbishop Stafford's grave in accordance with*

the Archbishop's last wish. The stone was to bear a 'sculptura' and was to be made 'juxta advisamentum magistri Willelmi Clyff vel alteri viri dicto opere satis experti (following the advice of Master William Clyff or someone else of sufficient skill in such work). (Collinson, Ramsay and Sparks, *A History of Canterbury Cathedral* (1995) 481, n. 139.)

Prior William Selling

1494

Martyrdom

Most southerly slab by the Altar of the Sword Point. The graveslab was supplied by an unnamed marbler in St Paul's Churchyard, London at a cost of £4 13s 4d.

Archbishop Henry Dean

1503

Martyrdom



Second most southerly, next to Selling. Birds on slab are an allusion to Becket's arms. In his will Dean asked *...to be buried in my Cathedral church of Christchurch, Canterbury, in that place where the Blessed Martyr Thomas, formerly Archbishop of the same church died from the swords of wicked men, as near as possible to the same place.* ('Sede Vacante Wills' in *Kent Records* Vol. III, (K.A.S.) 93-100; *Arch. Cant.* XXXI, 39.)

Further reading:

Christopher Wilson. "The Medieval Monuments" in *A History of Canterbury Cathedral*, Collinson, Ramsay & Sparks (editors), Oxford 1995. The definitive article on the monuments.

Alfred Fryer. *Monumental Wooden Effigies in England and Wales*, London, 1924.

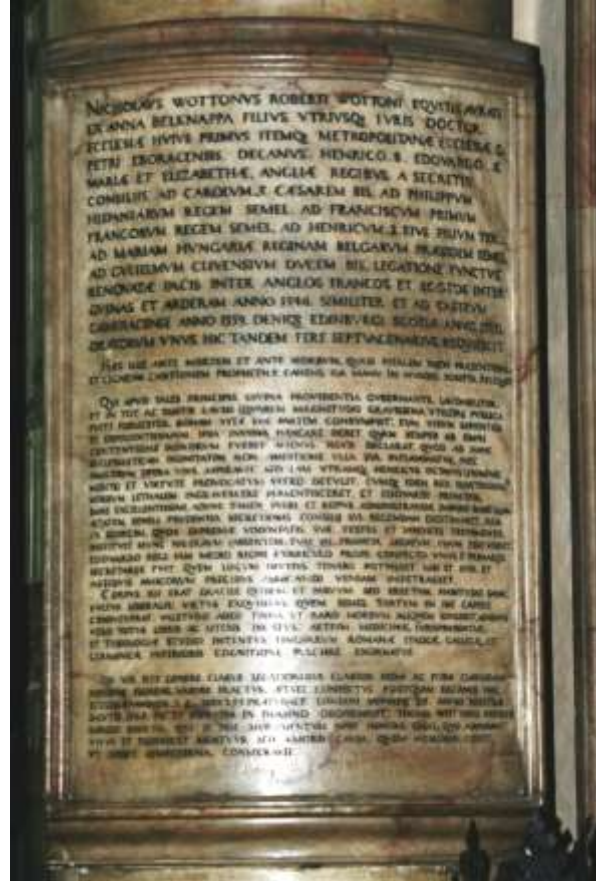
Arthur Gardner. *English Medieval Sculpture*, Cambridge 1935.

Arthur Gardner. *Alabaster Tombs of the Pre-Reformation Period in England*, Cambridge 1940.

Nicholas Rogers. "English Episcopal Monuments 1270-1350" in *The Earliest English Brasses* ed. J. Coales, Ashford 1987.

Monuments: Addendum

The Post-Reformation New Order as exemplified by Dean Nicholas Wotton 1567 Trinity Chapel



On the north side of the Trinity Chapel, close to the site of the destroyed tomb of the Martyred Thomas Becket, is the sumptuous monument to the first Dean of the New Foundation, Christ Church Cathedral. It was commissioned (from Cornelius Cure?) by his nephew and heir. It is of alabaster, inlaid with black marble panels and decorated with a ball-topped obelisk and grenades. Like the other tombs in the chapel is enclosed by elaborate railings. Wotton is portrayed kneeling at a prayer desk set against a wall flanked by Corinthian columns on which a panel bears a long Latin inscription, composed by the Dean himself. Because it cannot be easily viewed above the desk, the inscription is repeated on an adjacent pillar. It reads in translation:

Nicholas Wotton, son of Sir Robert Wotton, Knight, and Anne Belknapp, Doctor in both laws, first dean of this church and also dean of the metropolitan church of St Peter in York; private secretary to Henry VIII, Edward VI, Mary and Elizabeth, sovereigns of England; who served as ambassador twice to the Emperor Charles V; once to Philip, King of Spain; once to Francis I, King of France; three times to his son Henri II; once to Mary, Queen of Hungary and Ruler of the Belgians; twice to Duke William of Cleves; one of the spokesmen when peace was restored between the English, French and Scots, between Guîne and Ardres, in 1546; likewise at Cambrai castle in 1559; finally at Edinburg in Scotland in 1560; here finally rests, aged seventy. He left these words written by his own hand in his study, before his death, before he became ill, as if knowing in advance his fatal day, and singing a prophetic swansong. Guided by Divine Providence, he passed the greater part of his life happily among these great princes, earning praise in so many matters of importance (and their very

magnitude matched their benefit to the people). Even those who hated him had to admit he was a wise man of experience. He was ever a stranger to any pursuit of honours, as is shown by the fact that he was not enflamed by any ambition for himself towards this rank in the Church, nor did he use the influence of his friends, but it was Henry VIII (a man distinguished for merit and virtue) who conferred both deaneries on him.

When that same famous king felt his final illness weighing on him, he was aware that the tender age of Edward (that most excellent Prince, but still a child and unequal to the government of the Commonwealth), should be guided by the elder wisdom of the privy council. He wished our Nicholas (who was absent at the time on an embassy to France) to be one of the Sixteen whom he constituted in his will to be witnesses and executors of his sovereign desires. He was one of the first secretaries when King Edward was already half way through the course of his reign, and he could have retained that position for longer, except that he obtained the favour of resigning, at his own request and that of his friends. He was physically good-looking, a little man, but held himself upright; his habits were healthy, his countenance benevolent. He took a meal only once a day, but it was exquisite. His health was so sound that he rarely experienced an illness. His mind was totally given over to books and study, concentrating on medicine, law and theology. He was eloquently fluent in Latin, Italian, French and Low German.

And so this man, of famous stock, more famous for his diplomatic career, most famous at home and abroad, flourishing in honour but broken by his labours, and worn out by age, after he had presided over this church as Dean for 25 years and 293 days, fell into a devout and calm sleep in the Lord at London on 26 January in the year of our salvation 1566 [n.s. 5 Feb. 1567], leaving as heir his nephew Thomas Wotton. It was he who dedicated this monument, not to honour him, for in his life he had ample honour and in his death this came to flower, but as a token of his affection for the one whom he preserves in everlasting memory, as is fitting.



Brief biography. Son of Sir Robert Wotton; born Boughton Malherbe 1496. Educated at Oxford. Rector of Ivychurch 1530-1555; Commissary to Archbishop Cranmer 1538; Archdeacon of Worcester 1540-1555; Dean of Canterbury Cathedral and Dean of York Minster 1541; Prebendary of York 1545; Treasurer Exeter Cathedral 1557; Died 1567. A survivor, he was Dean under four monarchs – Henry VIII, Edward VI, Mary and Elizabeth.

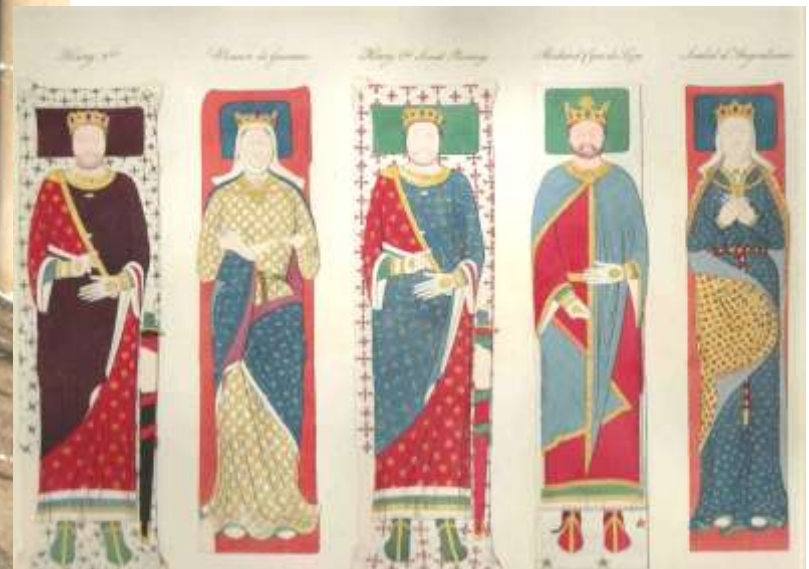
Heraldry: 1. A saltire engrailed 2. On a chief a lion passant for Bamburg 3. Two eagles displayed on a bend cotised for Belknap 4. A fess chequy between six crosses chequy fitchee for Butler 5. Two bends for Sudley 6. Bendy of ten for Mountford. On south side of desk: See of York impaling quarterly of six above. On north side of desk: Dean and Chapter of Canterbury impaling quarterly of six above.

[See *The Abbey and Palace of St Augustine* 597-1997 by A.C. Ryan, Old Manse Pubs. 2001]

High Tombs, Low Tombs, Polychrome Tombs, Temporary Tombs



The monumental brasses in the martyrdom, crypt and cloisters are two dimensional versions of the high tombs, with the effigy in an attitude of prayer beneath a fine canopy, complete with an animal at the feet. The colour of the brass against the dark Purbeck marble slab would have created a golden effect, enhanced by any heraldry, while the upright tombs would have been brightly painted overall including the canopies, as on the Chichele tomb above, and effigies



coloured in similar fashion to the Plantagenet tombs from Fontevraud, Maine-et-Loire. (See Charles Alfred Stothard: *The Monumental Effigies of Great Britain*, Kempe edition 1832.) What we see now are but the pale remnants of the vivid polychrome originals. But if you happen to die abroad, and your body is not claimed, you could end up like poor old Cardinal Odet de Coligny, set in plaster!