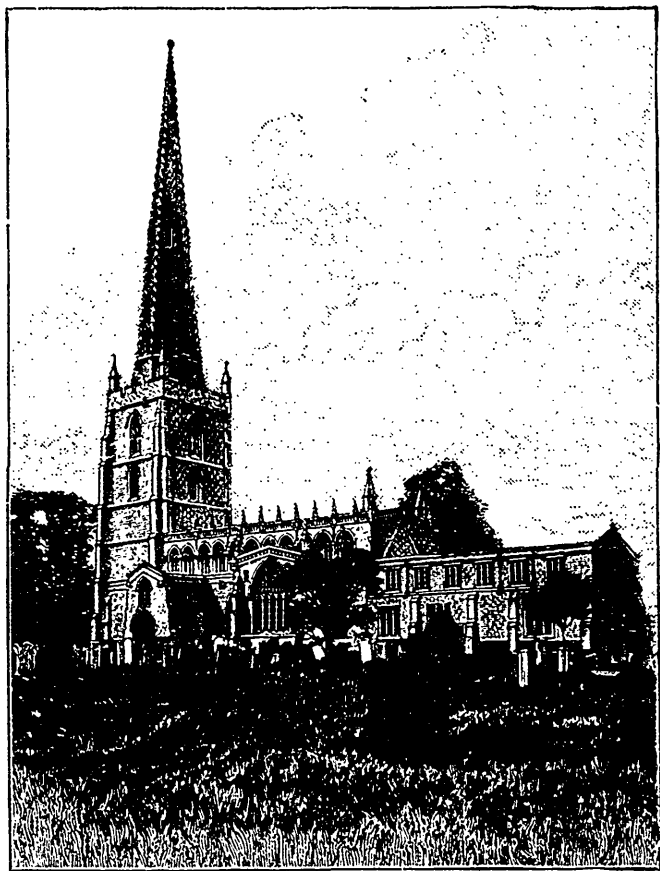


simple grace of the arcading of the aisles, and the fine western arch. Its restoration took place under Canon Norman, about fifty years ago.

The chief attraction in the church is undoubtedly the magnificent collection of monuments in the chancel. Fortunately these escaped the mutilation of

ate Italian workmanship, with its high entablatures, its supporting marble columns, its rich panelling and decoration, its exquisitely carved recumbent effigies and attendant kneeling figures. And then suddenly, as if art had exhausted herself in one direction, there emerges the erect, colourless



ST. MARY'S, BOTTESFORD

Cromwell's followers, owing to the neutrality of the Earl of Rutland of that period. Each of the eight Earls has his effigy, the whole collection forming a gallery of monumental art in historical continuity from 1543 to 1679, through the eventful reigns of Henry VIII. to Charles II. They proclaim the displacement of solid English monumental architecture in favour of elabor-

statue of the classic revival, the result being that the closely girt armour of knighthood reposes side by side with the breezy garments, the bare limbs and buskins, and the speaking attitude, of a Roman orator. No detailed description of these tombs is here possible: they must be seen to be understood.

Almost as perfect as the tombs of the Earls, but of greater antiquity, are