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ON CERTAIN RARE MONUMENTAL EFFIGIES.

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AMONG the countless monumental effigies, which have been happily preserved in England, we occasionally meet with examples that take us out of the beaten track of study, on account of special peculiarities of attitude, of armour, of costume, or of weapons which are exhibited, or by reason of the badges of office or other details which are shown.

Interest in such memorials may thus be excited in many ways. It may consist merely in the attitude of the individual represented, as we have it, for instance, in the effigy of Sir Oliver Ingham, at Ingham, Norfolk, 1343, shown as half rising from his "flinty couch" of cobble-stones; in the strange restless figure in oak of Sir John de Hauteville, at Chew Magna, Somerset, repainted in evil times; or as in the rare kneeling effigy of Sir Edward Despencer at Tewkesbury, 1375.

Peculiarities of body armour may often justly arrest the attention. We have, for instance, a man at Moccas, Herefordshire, shown in a hauberk of scales, probably of horn; another, Sir Robert de Keynes, at Dodford, Northamptonshire, 1305, wears a hood, hauberk, and chausses of banded mail, the finest of the five sculptured examples of that defence in England; Sir John Gifford, at Leckhampton, wears the rare items the *mammelières*. Others exhibit cuisses of *pourpoint*, and "scaly toes," while about two dozen effigies throughout the country illustrate the varied harness and the fascinating military costume of the middle of the reign of Edward II., complete with gambeson, hauberk, haketon, and cyclas.

Other effigies, again, are remarkable from the weapons

they are represented as carrying. The sword, of course, is always with them, its scabbard, in rare and early instances, decorated with small shields—as at Hughenden, Buckinghamshire; its hilt sometimes inscribed **ihc**—"goddes hygh name thereon was grave"—as in a Purbeck effigy at Winchelsea. It is very doubtful whether the grand and martial effigy at Hughenden represents Richard, youngest son of the great Simon de Montfort, and brother of the two barbarians, Guy and Simon, who slew at the altar of San Sylvestro at Viterbo, as Dante has it, "in grembo di Dio"—in God's own bosom—Henry, son of Richard, King of the Romans, a deed that sent a shudder throughout Christendom. The effigy, apparently of a Welles, carries in the right hand a short and naked dagger, murderous and deadly-looking as a Malay *kriss*.

In Great Malvern Abbey church is an effigy in Purbeck marble, in low relief, signifying its origin in the early part of the thirteenth century. It may be about 1240. The slab narrows rapidly to the feet, every detail pointing to its early character; and it was the sight of this remarkable figure which induced the writer to draw up the present notes. A man, supposed to be one of the De Braci family, is conventionally represented in the earliest form of hauberk, namely, that which was of a piece with the mail hood. This garment was put on over the shoulders, like a smockfrock, the head passed into the hood, opened by a flap on the side, to be afterwards tied up, and tightened over the brows by a band interlaced into the mail, a cervelière or scull of iron, or a wadded cap, giving the enlarged form to the head, and defending it from the weight of the combined hauberk and hood, which was very considerable. The surcote is long, as the very early ones sometimes were, and the man wears on the left arm a circular shield or targe—a defence in use in Scotland until "the '45"—the *parma* of the Roman soldier. He carries in his mail-muffled right hand a long-handled martel or horseman's hammer, with a sharp pick on one side of the head. This

was a most dreadful weapon in the hands of a bold and desperate man, and caused untold havoc by breaking up the coats of mail, and smashing the cylindrical helmets and the heads within them. The weapon was a kind of prototype of the murderous bills of the sixteenth century. Readers of *The Arte of Warre* will recall how the billmen had their special place in the array on the field, and did, when the dread moment arrived, what was significantly called "the slaughter of the battle." Such was the bloody business of the Malvern man with the martel.

Gervase Alard is shown in his effigy at Winchelsea to have unfastened the final ties of his sword-belt before he took his rest, and, with a fine sense of the fitness of things, to have slipped off the mittens of mail, which depend from his wrist, before raising his hands in prayer. In Weston church, Shropshire, is the wooden effigy of John de Weston, wearing, looped by a cord to his sword-belt, a small purse. This worthy knight was Keeper of the Jewels to the Princess Elizabeth, daughter of Edward I., the purse being the badge of his office. Among the fifteen diminutive monumental effigies in England, known to the writer, is that at Britford, Wiltshire, representing a butler, holding a covered cup and wearing a maniple or napkin. In Hughenden church is a slab in low relief, representing a man in armour of the end of the fifteenth century carrying a masuel or mace. This instrument, with its multi-flanged head, derived from the Orient, where it was highly thought of, and often richly inlaid and damascened. It hung at the saddle-bow and was in great request for battering the fine fluted suits of steel. Happy the collector who possesses but a portion of those master-pieces of the armourer's art.

Perhaps still more interesting than the monuments of different kinds which have been alluded to are those monumental effigies proper, and the small statues in the recessed niches or hovels of tombs, representing figures clad neither in armour or in usual ecclesiastical dress, such being but common types, but habited in such a manner that each one

exhibits a distinct type of civil or of minor ecclesiastical costume. Such are, to take paramount figures, the cross-legged civilian at Birkin, Yorkshire, possibly a "cruce signatus"; the civilian in hood and tunic, and bearing a sword and shield, at Loversal in the same county, about 1320; the civilian in a loose tunic and with his right hand resting on the rare circular disk-head of the anelace, at Compton Martin, Somerset, of the same time; the forester at Glington, Northamptonshire, about 1325, carrying a horn slung from a baudric, a sheaf of arrows, and a "mighty bow"—as Chaucer has it:

"An horn he bare, the baudric was of green,
A forester was he soothly as I guess."

To this series may be added the franklin at Cherrington, Warwickshire, on a richly-canopied tomb, 1326; the yeoman at Wadsworth, Yorkshire, about 1330; the "Forester of Fee" at Newland, Gloucestershire, 1457; and the highly interesting alabaster effigy of Leonard de Hastings at Ashby de la Zouche, about 1460, which shows him wearing a sclavine, and a scrip decorated, like his hat, with scallop shells, and his bourdon or staff by his side. This interesting individual had made the journey to Compostella, as the old lines have it:

"You may see by the signs
That sitten in myne hat,
That I have walk full wide
In wet and in dry,
And sought good saints
For my soul's health."

A poem by Sir Walter Raleigh thus refers to such travellers:

"Give me my scallop-shell of quiet,
My staff of faith to rest upon,
My scrip of joy—immortal diet,
My bottle of salvation;
My gown of glory—hope's true gage,
And thus I'll make my pilgrimage."

It became the custom in later times to present small statuettes of St. James to wealthy pilgrims from afar, sometimes with attendant kneeling figures representing the pilgrim, or himself and his wife, in proof that the pious journey had been made. These were usually fashioned in jet—azavache—and are now objects of considerable rarity. There is an example in the Mayer Museum at Liverpool, and others were obtained some years ago by the late Mr. C. E. D. Fortnum. They all date from immediately after the middle of the sixteenth century.

At Towcester, Northamptonshire, is the remarkable monument of Archdeacon Sponne, who died in 1448, a great benefactor to the town. The memorial is double, the effigy of the archdeacon lying on the upper slab of an open altar-tomb, while beneath lies "The lively picture of Death"—a not uncommon method of representation at this time, and of which examples may be found in most large churches. There is a notable instance to the memory of Bishop Beckington in Wells Cathedral. It is unfortunate that these peculiar monuments should have everywhere given rise to the childish and popular fable that the person represented desired to emulate our Saviour in the wilderness, and succumbed on the thirty-ninth day. At Towcester Sponne is shown in the choir-habit, consisting of a long cassock with tight sleeves, a "surples wythe slevys," and an almutium or aumasse. On the head is a coif, the figure being carved in clunch and the head and hands in oak, according to a not unusual Continental practice. At the lamentable restoration of the church in 1883, the effigy was denudated or stripped by a tool of all its coats of paint, including that which gave the original colours of the vestments. It seems almost incredible, but the figure was decapitated and a new and gross stone-head, with wild Medusa-like locks, put in the place of the wooden one. This latter had been treated with *gesso* for painting, after the usual mediæval manner, it was in perfect harmony with the figure, and probably gave some likeness of the man. The authority for this wickedness was

that of the legal guardians of the memorial—the vicar and churchwardens. It is desirable to mention this particular case as a very glaring instance of the ignorant and barbarous manner in which local history is dislocated or written backwards, and historical monuments defaced or wiped out under the shelter of “restoration,” which daily devours apace.

With regard to the small statues in the hovels of tombs, there are no more beautiful examples than those in alabaster or the tomb of John of Eltham, in the Abbey, 1334. Figures of this class, and of particular interest, may be seen on tombs of the latter part of the fourteenth century, as, for instance, on the monument of Sir Roger de Kerdeston at Reepham, Norfolk, 1337, and on that of Richard and Lancerona de Vere, at Earl’s Colne Priory, Essex, 1416. Other and little-known examples appear on the sides of a tomb, with effigies in clunch of members of the De Reynes family, at Clifton Reynes, Buckinghamshire, about 1390. The collar worn by the dog at the man’s feet is inscribed **BO**, recalling the name “Terri” on the dog’s collar in the brass of Sir John Cassey, at Deerhurst, 1400, and “Jakke,” the faithful canine friend of Sir Brian de Stapleton, at Ingham, Norfolk, 1438. About forty years later, towards the middle of the fifteenth century, rows of rigid angels holding shields—sometimes alternating with hard conventional figures—took the places on the sides of the tombs of the distressful “weepers,” and we no longer have the valuable minor types of out-of-the-way costume.

Akin to the effigies of the kind that have been mentioned, but of far higher interest, are the scarce examples which exhibit compound costume. Taking the few that have been noticed in order of date, we have first a Purbeck marble effigy at Connington, Huntingdonshire, about 1300, showing a young man of delicate features in the usual military dress of the time, namely, hood, hauberk, and chausses of mail, and a surcote confined round the waist by a cingulum. The mail is of the kind known as “chain mail,” though there can be little doubt that the different names such as “edge,”

“ring,” “trellised,” “masclcd,” &c., are merely the different methods adopted by artists to represent one and the same defence, namely, interlinked mail, the only pattern that was made, (with the exception of the variety known as “banded mail,” of which construction we are at present ignorant) from Assyrian times to our own day. Over his hauberk the knight at Connington wears the frock, girded with a knotted cord, and the cowl of a Franciscan—the weed of a friar. These garments may indicate, either that the knight, after a life spent in military service, ceased to obey the summons to repair to Berwick or elsewhere to serve the King with horse and arms against the Scots, and took upon himself a friar’s habit for his soul’s health, as we have it expressed in the lines upon a seventeenth century monument :—

“When I was young I ventured life and blood,
Both for my King and for my country’s good ;
In elder years my care was chief to be,
Soldier for Him whose blood was shed for me” ;

or, that the weed is shown on the effigy to signify that the dead body had been so vested as a passport through Purgatory. Thus, Milton :—

“And they who to be sure of Paradise,
Dying put on the weeds of Dominic,
Or in Franciscan thought to pass disguised ;”

and Gilpin, in his *Beehive of the Romish Church*—

“They do greatly glory to be buried in a monk’s greasy hood.”

It may be recalled that when the coffin of King John was opened at Worcester in 1770, the remains of the monk’s cowl were found enwrapping the royal head and shoulders, exactly as recorded by Matthew Paris. King John had first been buried between the sainted bodies of Oswald and Wulstan. The slab upon which the effigy is carved narrows rapidly to the feet, like all early monuments, and this one, no doubt, originally formed the actual lid of the coffin, and was placed level with the pavement and used for that purpose.

The effigy was elevated upon a new altar-tomb in late Perpendicular times.

The brass of Sir William Ferrers, at Lutterworth, 1444, shows him wearing the gown of a civilian over his suit of plate; and that of Sir Peter Leigh, at Winwick, Lancashire, 1527, who entered the priesthood late in life, exhibits him vested with a chasuble over his armour. The case of the famous merchant, William Canynges, who died in 1474, though somewhat differing from the examples mentioned above, must be included in this series. He, too, took orders late in life, but is represented by two effigies in St. Mary Redclyffe, to the rebuilding of which fabric he largely contributed. In the one memorial he appears in a furred gown as Mayor of Bristol, and in the other in the choir-habit as member of a collegiate foundation. Seven years before his death he joined the priesthood, and at once became Dean of the College of Westbury-on-Trym, where he partly rebuilt the church and offices. Finally, at Rushton, Northamptonshire, is the alabaster effigy of Sir Thomas Tresham, 1559, showing him in a long black mantle, with a cross flory on the breast, worn over the armour. He was made Lord Prior of the newly-erected Order of the Knights Hospitallers, by Queen Mary, in 1551. The sword is buckled over the mantle, the armour appearing at the neck, wrists and feet.
