

1842

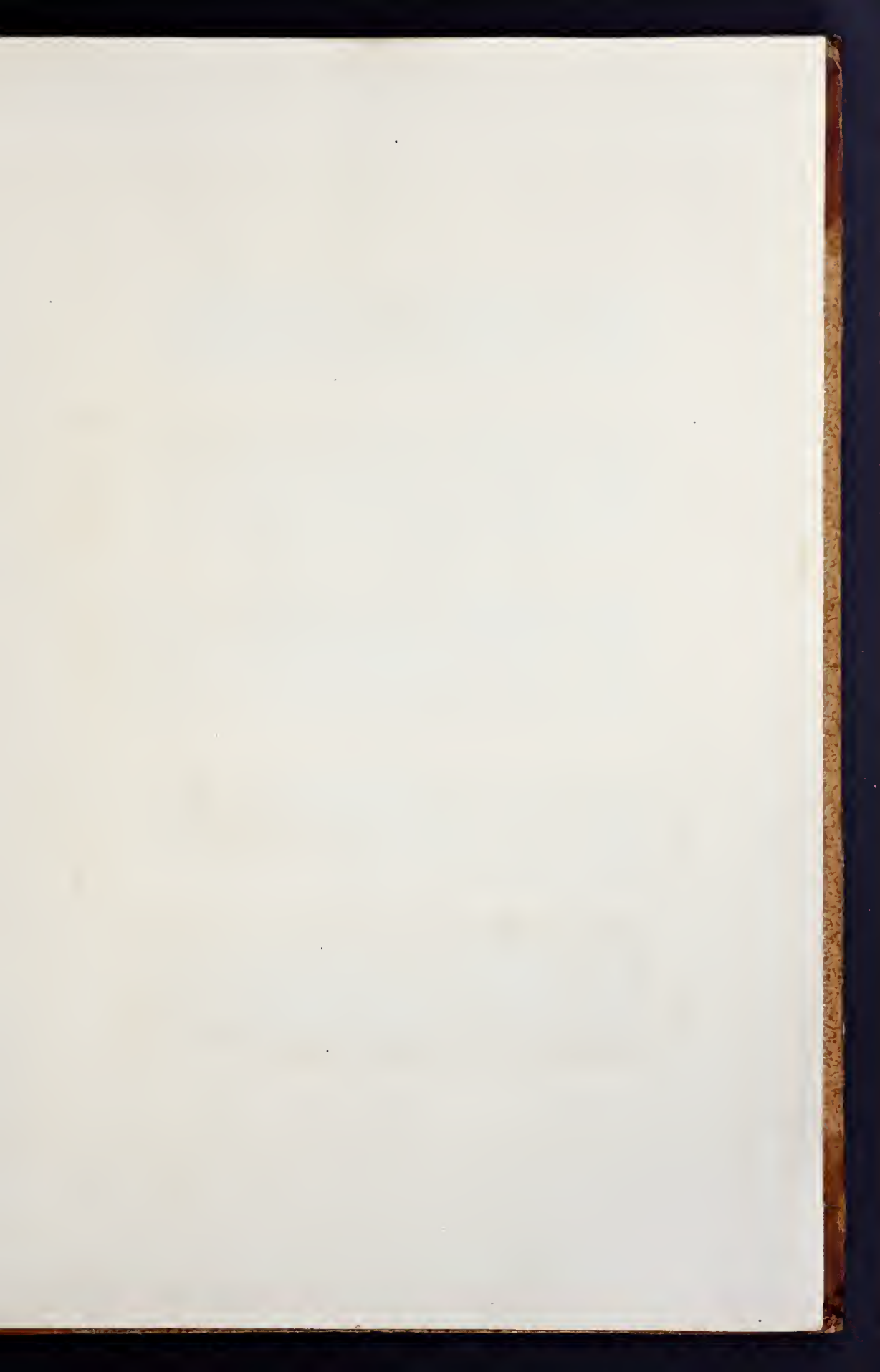
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Henry 2<sup>nd</sup>



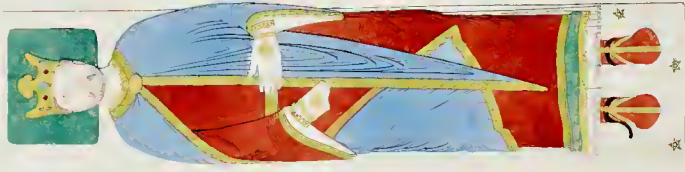
Blanche de Navarre



Maria de Aragona



Richard 1<sup>er</sup> de la



Isabelle



SPECIMENS OF PAINTING OF THE ROYAL REFUGES AT FONTEAUAUD

DE ROYALS MOST EXCELLENT ALLIANCE

The  
MONUMENTAL EFFIGIES  
of  
Great Britain;

SELECTED FROM OUR CATHEDRALS AND CHURCHES, FOR THE PURPOSE OF BRINGING  
TOGETHER, AND PRESERVING CORRECT REPRESENTATIONS OF THE BEST HIS-  
TORICAL ILLUSTRATIONS EXTANT, FROM THE NORMAN CONQUEST TO  
THE REIGN OF HENRY THE EIGHTH.

---

By C. A. STOTHARD.

---

DEDICATED BY PERMISSION  
TO  
THE PRINCE REGENT.



LONDON: PRINTED BY J. McCREERY, BLACK HORSE COURT, FOR THE AUTHOR; AND TO BE HAD OF HIM, 28, NEWMAN  
STREET, OXFORD STREET; JOHN MURRAY, ALBEMARLE STREET; AND ALL BOOKSELLERS.

1817.





note 2 -  
fine state



121. PENTAGENET, EARL OF MAINE AND ANJOU, DIED. 1149.  
Commonly known as the 'White' formerly in the Church of St. Julian at Mans.  
The original is in the possession of His Majesty King George the Fourth.







ON CAPITAL 2577  
 the South Side of the Nave of Salisbury Cathedral



late 2- p. 112  
(intermediate)



GEORGE PLANTAGENET, EARL OF MAINE AND ANJOU, DIED. 1149.  
from an Enamelmed Tablet formerly in the Church of St. Julian at Mans.







MONUMENTAL EFFIGY,  
on the South Side of the Nave of Salisbury Cathedral



## Henry the Second.

THE destruction of our royal effigies at Fontevraud during the Revolution had been so confidently asserted, that the known devastation of antiquities of this character in France, did not appear to be a sufficient reason to warrant the assertion; but on investigation, by every inquiry it was found to rest on no better foundation, and still wanted confirmation. As the addition of these, to commence our series appeared so desirable an acquisition, and the reflection at the same time presenting itself, that by some fortunate chance they might still be preserved, no other inducements were wanting for hazarding a journey to ascertain their fate. An indiscriminate destruction, which on every side presented itself in a track of three hundred miles, left little to hope on arriving at the Abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey. For amidst the total annihilation of every thing that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb, and chapel which contained them, remaining. Fortunately, there is nothing destroyed for us to regret. When the fury of the Revolution had ceased, it appears that the veneration these memorials of royalty had for ages excited, led to their removal from the ruined church to a place of more security. They were accordingly conveyed to an octangular isolated building, called the Tour d'Evraud, where they remained safe and undisturbed for eighteen years; but the church having been very lately converted to a prison, and this receptacle being found convenient for some purposes of the new establishment, they were again removed to their present situation, where they are subject daily to be wantonly defaced by the lowest class of prisoners, and where, if they are suffered to remain, they must soon be destroyed.

The effigies are four in number:—Henry II.; his Queen, Eleanor de Guienne; Richard I.; and Isabel d'Angouleme, the Queen of John. Considering their age, and the vicissitudes they have undergone, they are in excellent preservation. They have all been painted and gilt three or four times; and from the style of the last painting, it is probable it was executed when the effigies were removed from their original situation in the choir.\* It is this painting which Montfaucon has described, and it has consequently misled him.†

Our present subject, Henry II., the son of the Empress Matilda, and Geoffrey Plantagenet, Earl of Anjou, died at the Castle of Chinon, nigh Fontevraud, October, 1189, in the 57th year of his age, and 35th of his reign. A modern French writer,

\* By Jeanne Baptiste de Bourbon, natural daughter of Henry IV. in 1635, who at the same time erected a tomb to contain the whole of them.

† For the gloves having been ignorantly painted of a flesh colour instead of white. Montfaucon says, "Je ne sai que signifient les deux marques rondes qu'il a sur les deux mains." Not conceiving they were the jewels on the gloves, the marks of royalty.

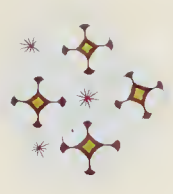
who states as his authorities MSS. preserved in the ecclesiastical archives, says "the body of the unfortunate monarch, vested in his royal habits, the crown of gold on his head, and the sceptre in his hand, was placed on a bier richly ornamented, and borne in great state to the celebrated Abbey of Fontevraud, which he had chosen as the place of his interment, and there set in the nave of the great church, where he was buried." This account partly agrees with that given by Matthew Paris, who says, "But on the morrow, until he should be carried to be buried, he was arrayed in the royal investitures, having a golden crown on the head, and gloves on the hands, boots wrought with gold on the feet, and spurs, a great ring on the finger, and a sceptre in the hand, and girt with a sword, he lay with his face uncovered." When we examine the effigy, we cannot fail of remarking that it is already described by these two accounts; the only variation being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it. It therefore appears, that the tomb was literally a representation of the deceased king, as if he still lay in state. Nor can we, without supposing such was the custom, otherwise account for the singular coincidences between the effigy of King John on the lid of his coffin and his body within it, when discovered a few years since.

The crown on the head of Henry II. has been probably many years broken, as appears from some remains of an injudicious attempt to restore it with plaister of Paris. It is represented without those clumsy additions in the etchings. The right hand, on which was the great ring, is also broken; but still contains a portion of the sceptre, which, if we may judge from its stays on the breast, must have been remarkably short. The character of the face is strongly marked by high cheek-bones and projecting lips and chin; the beard is painted, and penciled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been, like the cushion under the head, of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, ornamented with gold, on which are fastened with red leathers the gold spurs. The whole is executed in free stone, and in a style much resembling the seals of the time, but infinitely superior to what we should expect, judging by the effigy of King John, which in comparison with this is a very inferior production. We are told that Henry II. had on his tomb these lines:

Rex Henricus eram, mihi plurima Regna subegi  
 Multiplicique modo, Divæque Comesque fui  
 Cui satis ad vitum non essent omnia terræ  
 Climata, terra modo sufficit octo pedum.  
 Qui legis hæc, pensa discrimina habe  
 Humane speculum conditionis habe  
 Sufficit hic Tumulus, cui non sufficeret orbis,  
 Res brevis ampla mihi, cui fuit ampla brevis.

Details.—Plate I. Fig. 1. Pattern on the bier.





HENRY 2<sup>ND</sup> SURNAMED PLANTAGENET, DIED 1189

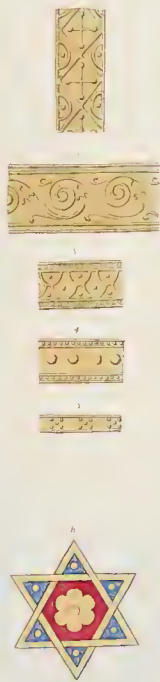
sculpted at Beaulieu, by C. G. Bayly, 1860

London, Published as the sheet design

Wm. Agnew & Sons, London

1189





RICHARD I<sup>ST</sup> SURNAMED CŒUR DE LION. DIED 1199.  
From his Effigy at Fontevraud

Engraved from a drawing by G. S. ... London: Published by the Rev. James ...

*Richard I*  
*1199*





RICHARD I<sup>r</sup> SURNAMED COEUR DE LION.

From the original in the British Museum.

From the original in the British Museum.





*Platel*

KNIGHTS TEMPLARS.



GEOFFREY DE MACHAVILLE, KNIGHT OF ESSEX.  
In the Temple Church, London.

*Engraved by T. A. Stothard, Junr. April 1822*

*London: Published in the Art Repository, May 27, 1822, by T. A. Stothard, Junr. No. 15, in*





KING JOHN, DIED 1216.

from his Effigy in the Choir of Worcester Cathedral.

London: Published by the British Museum, 1851.

London: Published at the Old Bailey, June 1, 1851, by G. B. Whittaker, from the original drawing.







FIG. 301



Fig. 302. Seal of the goddess, from the temple of the goddess, at the site of the temple, at the site of the temple, at the site of the temple.

Fig. 303



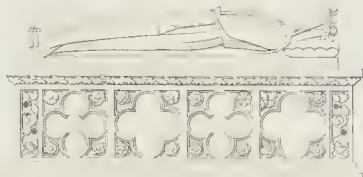
KNIGHTS' EMPLARS.



EFFIGY IN THE TEMPLE CHURCH, LONDON

London, Published by the Art Department





### Queen Berengaria.

THIS Princess was the queen of Richard I., and daughter of Sancho, king of Navarre. It does not appear that she was ever in England, a circumstance not surprising, when those events of her life known are considered, and that Richard himself did not, altogether, pass more than eight months in his English possessions. Berengaria is first spoken of as being brought to king Richard by his mother Eleanor de Guienne, at Messina, when on his way to the Holy Land. She was afterwards married to him, and crowned by the bishop of Evreux in the island of Cyprus. From thence in company with Joau, the sister of Richard, she proceeded to share with her husband the fatigues and perils of the Crusade: on her return to Europe, sailing a few days before the king, she avoided the captivity into which he subsequently fell, and retired to Poitiers. No more of her is known till after the death of Richard Cœur de Lion, when on claiming her dower of King John at Chinon in 1201, it appears she was so little recognized as the queen of Richard, that it was not till after the testimony of the validity of her marriage, by those that were present at its celebration, that John would satisfy her demand. Henry III., in the 4th of his reign, 1219, compounded with her in lieu of her dower. The time of her death is uncertain; she was buried in the abbey of L'Esperance, which she had founded. Berengaria was celebrated as well for her eloquence as her beauty; but Richard has been charged by some historians with having neglected her.

Considering that amidst the havoc of monumental sculpture in France, the Royal Effigies at Fontevraud have escaped destruction, it becomes still more remarkable, that the same good fortune should have also attended this effigy, the last erection in France commemorative of Royalty which belonged to the English monarchy. Although the tomb was overlooked in the heat of Revolutionary Vandalism, yet has it ultimately suffered from the suppression of religious houses. On visiting the abbey of L'Esperance in 1816, near Mans, which contains this tomb, the church was found in a ruinous state, and had been applied to the purposes of a barn. The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche, in ex-

*See the effigy in the  
church of L'Esperance  
near Mans*



cellent preservation, with the exception that the whole of the left arm was wanting. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrilegious, as well as recent demolition of the tomb. After some search, a great portion of the arm belonging to the statue was recovered, but the remainder could no where be found. As the destruction of this tomb had been the work of no very distant period, it was deemed interesting to seek the testimony of those engaged in it, relative to what besides the bones had been discovered within the tomb. Three men, who had assisted in this work of destruction, stated, that the monument with the figure upon it, stood in the centre of the aisle at the east end of the church; that there was no coffin found within it, but a small square box, containing bones, pieces of linen, some stuff embroidered with gold, and a slate, on which was an inscription. The slate alluded to in this statement, was found in the possession of a canon of the church of St. Julien, at Mans; upon it was engraven the inscription following, which accounts for the interior state of the tomb.

*Mausoleum Istud Serenissime Berengarie Anglorum Regine hujus Cenobii Fundatricis Inclite restauratum et in augustiorem locum hunc translatum fuit in eoque recondita sunt Ossa hęc que reperta fuerunt in Antiquo tumulo die 27 Maii Anno Domini 1672.\**

Of the original situation of the tomb we must remain ignorant, but there can be no doubt whatever, from the style of the architecture and sculpture, that it is of the same date as the effigy, which may be placed towards the commencement of the thirteenth century. As St. Julien, the principal church at Mans, is about to be restored as nearly as possible to the same state it was in before the Revolution, it has been suggested to those superintending so praiseworthy a work, to remove and place the monument of Berengaria in that church; and it appears probable that this will be done.

The sides of the tomb are ornamented with deep quatrefoils. The effigy which was upon it is in high relief. It represents the Queen with her hair unconfined, but partly concealed by the coverchief, over which is placed an elegant crown. Her mantle is fastened by a narrow band crossing her breast; a large fermail or broach, richly set with stones, confines her tunic at the neck. To an ornamented girdle which encircles her waist, is attached a small aumoniere, or purse, to contain alms. The Queen holds in her hands a book, singular from the circumstance of having embossed on the cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. This effigy, among many others, is an instance of the incorrectness of the prints in Montfaucon's work on the Monuments of the French Monarchy. There is a representation, professed to have been from this effigy, in which the book is entirely left out, and the position of the arms altered; that such unwarrantable liberties were taken, is now the more to be lamented, as the greater part of the originals in Montfaucon's collection no longer exist.

Details—Fig. 1. Part of the Crown;—2. The fermail;—3. The aumoniere, as attached to the girdle.

\* This Tomb of the most serene Berengaria, Queen of the Angles, the noble Founder of this Monastery, was restored and removed to this more sacred place. In it were again deposited the bones which were found in the ancient sepulchre, on the 27th day of May, in the year of our Lord 1672.



BERENGARIA, QUEEN OF RICHARD I (1191-1198)  
From the remains of her Tomb in the Abbey of Le Spau (1854).





WILLIAM LONGESPEE, EARL OF SALISBURY.

SON OF HENRY 2<sup>ND</sup> BY FAIR ROSEMOND, DIED 1171.

From his Monument on the South Side of the Nave of Salisbury Cathedral.





PLATE 5  
A. G. P. S. 4  
The illustration shows a classical Greek or Roman garment, possibly a chiton or himation, draped and folded. The garment has a decorative border along the bottom edge and a small emblem or mark on the lower left portion.





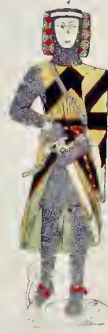
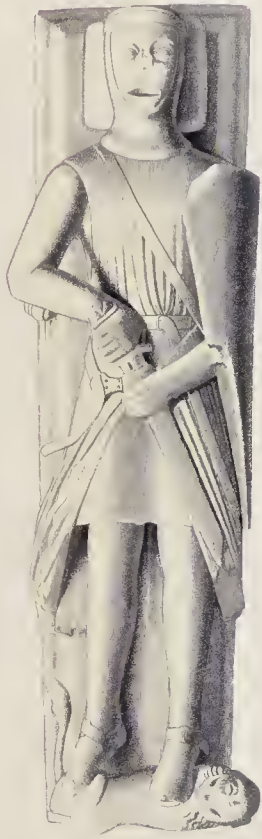


MONUMENTAL EFFIGY,  
in Malvern Abbey Church, Worcestershire.

London: Published at the British Museum, 1865.



Pl.



EFFIGY OF DE L'ISLE,  
in Rumpston Church, Cambridgeshire.

*Journal of the Archaeological Institute, vol. 1, p. 107.*

*London, Published by the Society.*

*1841, vol. 1, p. 107.*

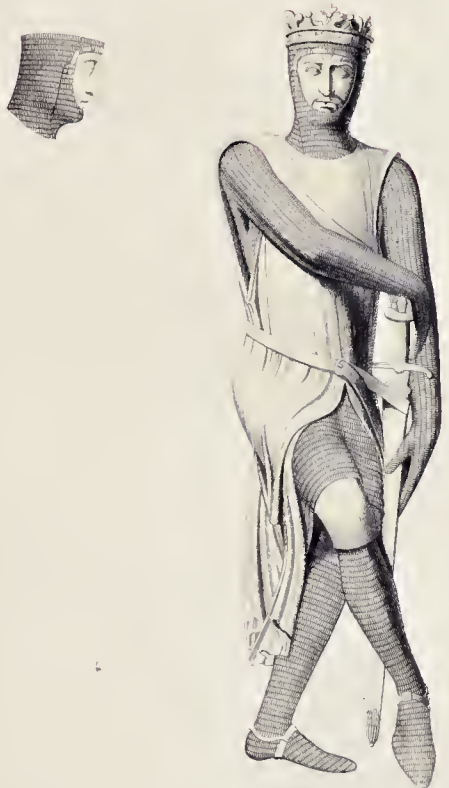




Fig. 1. — Fragment of the dress of the figure of Liberty, 1830. —  
 Fig. 2. — Fragment of the dress of the figure of Liberty, 1830. —  
 Fig. 3. — Fragment of the dress of the figure of Liberty, 1830. —  
 Fig. 4. — Fragment of the dress of the figure of Liberty, 1830. —  
 Fig. 5. — Fragment of the dress of the figure of Liberty, 1830. —







MONUMENTAL EFFIGY  
In Clouffier Cathedral supposed to represent Robert Duke of Normandy

*London Published at the Old Bailey Sep. 1850 by J. G. Heath & Co. No. 10. Strand*





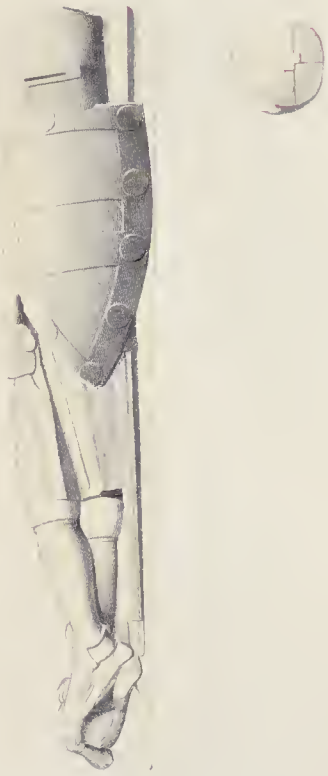
NONMENTAL EFFIGY.

In Whitworth Church Yard Durham

*From a drawing by J. G. Smith, in the Annals of the B.N.M.S., vol. 1, p. 102.*

*London: Published for the B.N.M.S. by J. Parkhill, 1881.*





FLYING INSECT

From a fossil of the genus *Protophila*, of the family *Protophilidae*, in the collection of the British Museum, London.





KNIGHTS TEMPLARS.

14

14



FIGURE OF THE TEMPLE CHURCH, &c.  
 This represents one of the Marshfield Earl's

London: Printed by W. Woodcock, in the Strand, 1754.

London: Printed by W. Woodcock, in the Strand, 1754.



KINGSTON, T. J. 1871.



MINERVA, T. J. 1871.

Supposed to represent one of the Argonauts.

Engraved by the artist from the original in the collection of the British Museum.





MONUMENTAL EFFIGY  
in the Temple Church London.







170

THE BOY BISHOP.  
on the North side of the Nave of Salisbury Cathedral.





HENRY 3<sup>d</sup> Died 1272.  
From his Monument in the Chapel of Edward the Confessor

*London: Published by W. Bulmer, in April 1842*

*London: Published by the Edinburgh, May 12 1842*





Fig. 1

... ..

... ..







MADR. QUEEN OF EDWARD II

From the Chapel of Edward the Confessor Westminster Abbey.

Engraved by J. G. Kneller del. J. G. Kneller sculp. 1784.





MONUMENTAL EFFIGY,  
in Gotherton Church Lincolnshire.

*Engraved by J. G. Heath on the steel plate by the Rev. J. G. Heath*

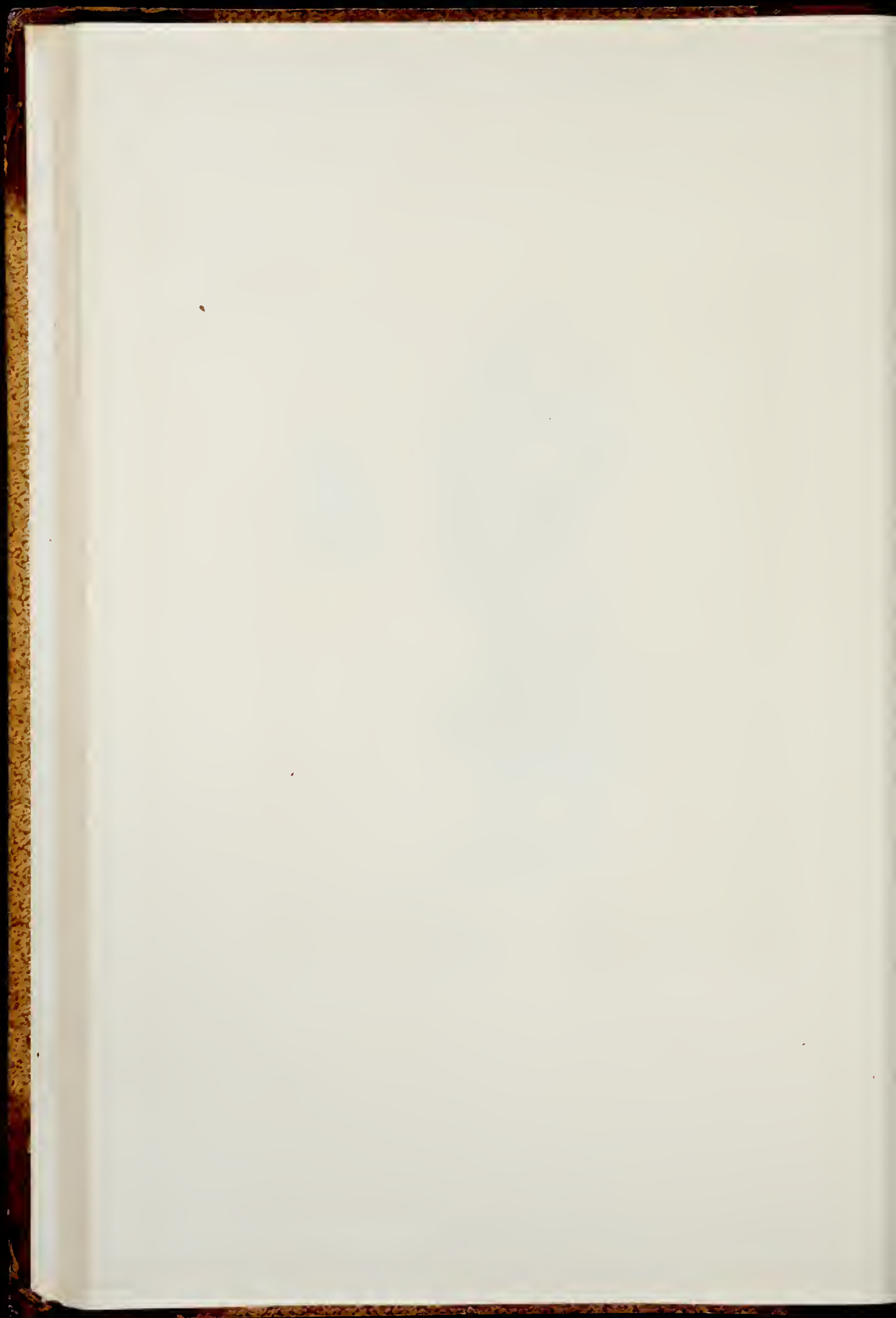




ARMOR OF LIEGE. THE SUIT OF ARMOR OF LIEGE. THE SUIT OF ARMOR OF LIEGE. THE SUIT OF ARMOR OF LIEGE.

From the collection of the Liege Museum.







MONUMENTAL EFFIGY.

In Hitchenden Church Bucks.





AVLINE, COUNTESS of LANCASTER, Died 1269.  
 From her Monument in Westminster Abbey, now concealed by the Screen of the Choir, &  
 the Monument of Lord Ighouier.

*From an Engraving by J. DeWald, Junr. 1715.*

*London, Published in the Art Journal, May 25, 1853, by C. A. Rowland, Junr. & Co.*





EDMUND CROUCHBACK EARL OF LANCASTER 2<sup>ND</sup> SON OF HENRY 3<sup>RD</sup> died 1296.  
 from his Monument in Westminster Abbey.

*Mon. Hist. Brit. Mus. 1830. London Published at the Brit. Mus. 1830 by C. & B. Colburn Jun. 22, Newmarket Street. Copied from*











William de Valence, Earl of Pembroke.

**WILLIAM DE VALENCE**, son of Hugh le Brun, Earl of March, and half-brother by his mother, Isabel d'Angouleme, to Henry III, in 1247, came to England. Soon after his arrival he was with great state and solemnity knighted by the king at Westminster, who continuing to lavish favours on him and his brothers, and also giving himself too much to their counsels, the indignation and hatred of the barons was raised against them. In consequence William de Valence was obliged to quit the kingdom, but returning three or four years after, commanded in the king's army at the battle of Lewes, 1264. On seeing the day lost he fled to Pevensey, and from thence to France; but it appears he did not remain there any time, being at the battle of Evesham, 1265, which restored to Henry III. his regal authority. William de Valence, 10th of Edward I., 1263, was in the expedition against the Welsh, and in 1296 being at Bayonne, was there slain by the French.

His monument is composed of an altar tomb of stone, on which is raised a superstructure of oak, bearing the effigy of the deceased, formed of the same material: the whole of this wood-work was once covered with plates of copper enamelled and gilt; but of these splendid decorations, there is scarcely any thing left but what is to be found on the figure, which has also suffered in parts. The human form is rudely expressed, a costly display of materials and workmanship appears to have been the principal object of the artist who executed it; and it indeed gives a very high idea of the goldsmith's art at that early period.

William de Valence is represented entirely in mail. On his head is a rich circle, once adorned with stones or glass, but the empty collets now only remain. The surcoat has been powdered with a number of little escutcheons bearing the arms of De Valence, only three of these are left; the situation and number of those gone may be easily traced. The rich lacing about the surcoat and arms, appears to have been used for the purpose of concealing the unsightly joinings of the plates which cover the figure. In the spurs it is remarkable that they have been fastened on with cloth, in form of straps of an extraordinary thickness; of these, as might be expected,



but a small portion remains. The table of the tomb has been covered with a fret of the arms of England and De Valence; it is possible that on the raised border which surrounded it, was the inscription, perfect in Weever's time, who says, "about the verge or side of his monument these verses are inlayed with brasse."

Angha tota doles, maritor quia regia proles,  
 Qua florere soles, quem coactat infama moles,  
 Guilielmus nomen insigne Valentia præbet  
 Celsum cognomen, nam tale dari sibi debet  
 Qui valuit valdus, vincens virtute valore,  
 Et placuit placidus, sensus moranque vigore,  
 Dapsilis et habilis, innotuit, prælia sectans

Uilis ac humilis, decorus præmia spectans  
 Milite trecentis cum quatuor mille retentis,  
 In Mau mense, hanc mors propria ferit ense,  
 Quisque legis hæc repetere quum sit via plena timore,  
 Neque lege, te montarum & luscus hore,  
 O elemens christe celos intret precor late,  
 Nil videat triste, quia pretulit omnibus hæc.

On the sides and ends of this part of the tomb, are the remains of arches, twelve on each side, three at top, and four at bottom, within which were probably figures representing the relatives of the deceased; for at the foot of each arch, placed horizontally, formerly was an escutcheon to point out each personage; five only are now left, given in the margin, fig. 1, 2, 3, 4. No. 2 is repeated. In one of the Lansdowne MSS. in the British Museum, are drawings, taken in 1610, of nineteen of the lost escutcheons. As they cannot be more in place than here, they are given, plate 2,—where there are repetitions, they are marked by the figures. The stone altar tomb, on which the parts described are raised, has on its sides and foot, on escutcheons in relief, the arms of England, William de Valence, and Aymer his son. The latter are distinguished by being dimidiated with those of Clermont.\*

There is good ground for supposing the upper or metallic part of the tomb to be French work. The mode of bearing the shield on the hip, and of emblazoning the surcoat by little escutcheons, are both fashions common to French monuments, seldom if ever occurring in this country. That we did employ French artists in enamelled tombs, there is proof in that of Walter de Merton, executed at Limoges, and put up in Rochester Cathedral, but destroyed at the Reformation.† That the style of the tomb in question was otherwise French than in the points abovementioned, we may see by comparing it with Lobineau's print of the enamelled tomb of Alice, Duchess de Bretagne.

Details—Plate 1, Fig. 1. The circle enlarged:—2, 3, and 4, portions of the lacing on the surcoat. The enamelling and diapering on the shield. And of the enamelled fret. 5. The remains of the sword. 6. Engraved border on the lower part of the surcoat. Plate 2, Fig. 1, 2, and 3. Enamelling on the pillow and belts.‡ 4. Portion of the mail, formed by engraved lines, and appears to be of that kind which is so seldom represented on stone. 5. Spnr, with part of the strap.

\* Beatrice, daughter of Raoul de Clermont, Lord of Nesle, Constable of France, was the first wife of Aymer de Valence, and was probably living at the time the tomb was erected.

† This tomb, which was of copper enamelled and gilt, cost for its construction, and the expense of its carriage from Limoges to Rochester, 4*l.* 5*s.* 6*d.*

‡ Neither of the belts have any arms emblazoned on them, nor are the escutcheons on the surcoat, but six in number.—Vide *Gough*.

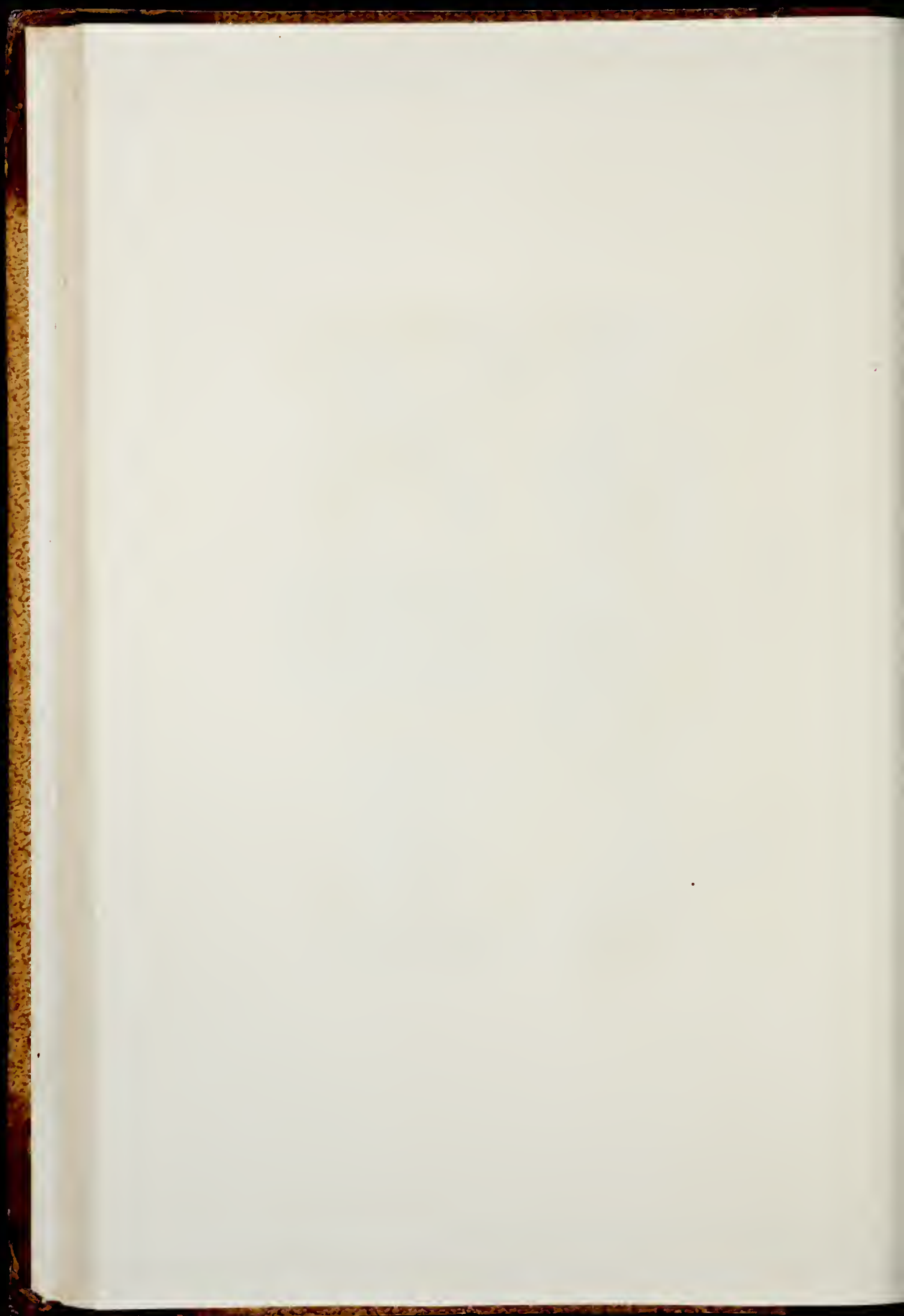


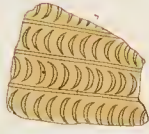
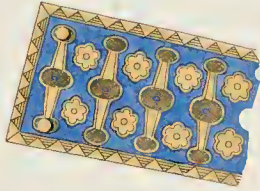


WILLIAM DE VALENCE EARL OF PENBKOR, DIED 1296.  
 From his Tomb in the Chapel of St Edmund, Wells' Abbey.

Engraved on the St. Edmund, Wells' Abbey. 1840 by J. G. Baskett.







WU-GUASHI DE VALENSI. (MUSEO L. S. J. DE VALENSI.)

WU-GUASHI DE VALENSI. (MUSEO L. S. J. DE VALENSI.)

WU-GUASHI DE VALENSI. (MUSEO L. S. J. DE VALENSI.)





EDWARD 2<sup>nd</sup>  
From his Monument in Gloucester Cathedral.

*From the Engraving by J. G. Heath*

*Engraving published in the 1st edition of the 'Illustrations of the History of England'*





STEWART, 2<sup>o</sup>

London, chez la Citoyenne, au Salon de la Citoyenne, au Salon de la Citoyenne, au Salon de la Citoyenne.

Paris, chez la Citoyenne, au Salon de la Citoyenne.





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ABBAYE DE VALENCE. VARIÉTÉS DE  
 Châffter Abbés. These parts listed class. in the smaller figure.  
 London. 1810.





Illustration der Figuren für die Oper 'Die Schöne und das Tier' von Charles-Louis Hanselet

Fig. 10





WILLIAM DE STAUNTON, DIED 1326.  
 From his Tomb in Staunton Church, Notts.

Printed at the University of Cambridge Press

London: Published by the Trustees of the British Museum

Printed in Great Britain







EFFIGY OF A MONK  
IN THE TEMPLE CHURCH LONDON









JOHN of EDINHAM EARL of CORNWALL 3<sup>RD</sup> SON of EDW<sup>2</sup> 2<sup>ND</sup> Died 1334  
 From his Monument in the Chapel of S: Edmund Westminster Abbey.

From the original in the possession of the Earl of Devon.

London: Published for the Author, May 25 1825 by J. G. Heath, 1, Lane 78, Strand.







OF THE BONES, MUSCLES, AND TENDONS OF THE HAND AND FOREARM.

London: Published by the Author, No. 21, St. Paul's Church-yard, 1789.

Printed by J. Johnson, Strand, 1789.





SIR JOHN D'AMBROSE

in an enamelled Brass in Stoke Newington Church, Surrey.

from a woodcut by ...

... published in the Art Journal ...





MONUMENTAL EFFIGY,  
in Helli Church, Sussex.

Engraved by F. G. Woodhead, Junr. Aug. 1854.

London: Published at the Old Bailey, No. 10, by W. Woodhead, Junr., 11, Abchurch Lane, and 12, Old Bailey, No. 10.







Pl. 1



MONUMENTA G. EFFACI.  
 in the Chancel of Ash Church, Kent.

Printed by J. Sturges, London, 1841.

London, Published by the Rev. James G. Thompson, 1841.



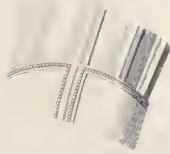
1711



Architectural Column of the Church of St. George, Constantinople

From the "Architectural Monuments of Constantinople" by G. H. Pashley, 1845





SIR ROGER DE KERDENTON 1170  
From his Tomb in Beqham Church, Wiltsh.





PL I



EDWARD 3<sup>d</sup> Died 1377.  
 In the Chapel of Edward the Confessor Westminster Abbey.

1857. Published by the Trustees of the British Museum, London.

1857. Published by the Trustees of the British Museum, London.





PLATE 67





FIGURES OF THE TOMBS OF S. R. ROGER & FAMILY, REPRESENTING THE RELATIVES OF S. R. ROGER.

From a sketch by J. A. Stoddard, 1850. Rep. 1850.

When published in the *Annals*, Jan. 1851, pp. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.





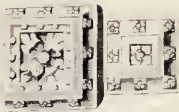


WILLIAM OF HATFIELD 2<sup>ND</sup> SON OF EDW. 3<sup>RD</sup>  
 From his Effigy in York Cathedral.

Woodcut from the *Illustrations of the History of England*

London: Published at the Office of the *Illustrations of the History of England*, No. 1, Pall Mall East.





1939

WILLIAM OF TATEFIELD

London: Published at the Address of the Author, 1851, in the Strand, No. 10.





SIR OLIVER INGHAM, DIED 1343.  
 From his Monument on the North Side of the Chancel of Ingham Church, Norfolk.

*Engraved & Coloured by J. A. Sturtevant, 1867. Plate 103.*

*London: Published at the British Museum, 1867. No. 103.*





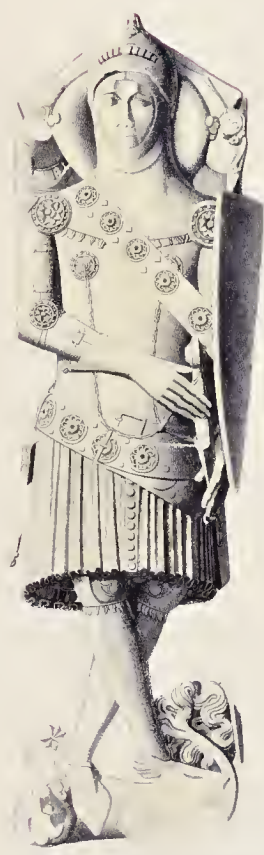


SIR OLIVER INGHAM.

London: Published by the Stationer, No. 10, St. Paul's Church-Yard, 1854.

Printed by J. G. & J. S. B. 1854.





QUEEN OF A BLANCHEROSE  
 At Alvechurch. Wore a vesture.

*From a drawing in the MS. of the 14th century.*





MONTMOR  
 Au Alverche-h, Weire-Oeffnar

... Die Kunst der Malerei ...

... die Kunst der Malerei ...







MONUMENTAL EFFIGY  
In the Abbey Church of Tewkesbury.

*London: Published by the British Museum, 1851.*





PLATE I  
 The Upper Part of the Hand

From a dissection by Mr. J. G. Cooper, in 1789. See the next page.

See the next page.





SIR HUMPHRY LITTLEBURY.  
From his Monument at the W. End of Holbeck Church Lincolnshire.

Woods's Enchiridion, 4. Woodcut from August 1811.

Engraved as the 1st. plate, p. 111. by J. Woodcut from the original.





Fig.



SIR HENRY LITTLEBURY

London, published as the Act directs, Feb. 1720, by C. W. Sturton, Street, Church-Lane.

Printed by J. Sturton, Church-Lane, 1720.





QUEEN IN ARMOUR OF CECILIA PORTLAND



Plate



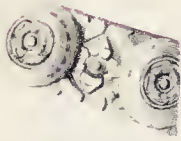
WILLIAM OF WINDSOR & BLANCH DE LA TOUR, CHILDREN OF EDW. 3.  
 IN THE CHAPEL OF ST EDMOND WINDMINSTER ABBEY.

*Drawn & Engraved by C. A. Stothard Junr. Janr 1811*

*London Published as the Act directs April 10. 1811 by C. A. Stothard Junr. Et. Sculp.*







WILLIAM OF WINDSOR

*Engraving published in the Medical Directory, April 1st 1879 by C. & J. B. Baillière, London, No. 12, Strand.*



Table 3



used A. 1. 134

London: Published on behalf of British Museum by J. G. Bell & Co. Ltd. 1934





JOHN STRATFORD, ARCHBISHOP of CANTERBURY died 1358.  
 In the South Aisle of the Choir of Canterbury Cathedral.

*London Cathedral in the Middle Ages*, p. 100, fig. 100.

*London Cathedral in the Middle Ages*, p. 100, fig. 100.







### Edward, the Black Prince.



**E**DWARD, commonly called the Black Prince, eldest son of Edward III. and Queen Philippa, was born at Woodstock, on the 15th of June, 1330. 4th Edward III. Before he had attained his seventh year, the King, his father, granted to him the County of Chester, the Castles of Chester, Beeston, Rhuddlan, Flint, &c., and created him Duke of Cornwall. In the 17th Edward III. he was invested with a coronet, a gold ring, and a silver rod, as Prince of Wales. Three years after, in 1346, being then but sixteen years old, this valiant Prince fought and gained the battle of Cressy; and continued distinguishing himself in military achievements, till he won the field of Poitiers with 8 or 9,000 English against 60,000 French, taking John, King of France, prisoner: this battle was fought September 19th, 1356. In 1362, King Edward invested his gallant son with the Principality of Aquitaine.\* Here he did not long remain inactive; for Peter the Cruel, King of Spain, having been driven from his dominions, the Prince of Wales espoused his cause, passed with an army into Spain, and gained the battle of Najara, by which he restored an ungrateful Prince to a throne he had but too justly forfeited. Peter the Cruel once more reigning in his dominions, evaded paying the sums he had promised to the English Prince; who in order to discharge the expenses incurred by the war, had recourse to levying taxes in Aquitaine, which furnished a pretext for revolt in that province. In the midst of these difficulties the Black Prince died of a slow and lingering disorder, which first seized him in Spain; he expired on Trinity Sunday, in the Palace at Westminster, June 8th, 1376, aged 46.

\* The initial letter of this page, representing Edward III. giving to his son the Prince of Wales the grant of the Principality of Aquitaine, is taken from an illumination placed at the head of a copy of the grant, in the British Museum. Bibl. Cotton. Nero. D. 6.

•houmout.

•ubdiene.

The Prince of Wales was married to Joan, Comtess of Kent, commonly called, on account of her beauty, the Fair Maid of Kent. She was the daughter of Edmund of Woodstock, second son of Edward the First. By this Lady he had but two sons, Edward, who died at the age of seven years, and Richard, afterwards King of England. The Black Prince had also before marriage, two natural sons, Sir John Soumer and Sir Roger de Clarendon; the latter bore for his arms, Or, on a bend sable, three ostrich feathers argent; the quills transfix'd through as many scrolls of the first.

Various reasons have been assigned for Edward's bearing the surname of the Black Prince; the most generally received, and perhaps the best entitled to credit, is that it arose from his wearing black armour. A circumstance which may throw some light on this point, and correct an error in another particular, appears to have been entirely overlooked. The three Ostrich Feathers within the Coronet, as at present borne, is generally understood to have been the Cognizance of the Black Prince, but on strict investigation, although his Will, his Seals, and his Tomb, give the most minute evidence on the subject, there exists no authority whatsoever for this disposition of the Ostrich Feathers. We are told that after the battle of Cressy, the banner of John, the old and blind King of Bohemia, there slain, was found in the field; upon it was wrought—sably, three ostrich feathers, with the motto *Ich Dien*; which cognizance, in memory of the day, was adopted by Prince Edward. By what authority this account is supported, is uncertain; but the German words *Ich Dien* and *Houmout* on the tomb, seem to give it probability. Although there is no further proof that the feathers were borne by the King of Bohemia, yet it is not a little remarkably, that his granddaughter Anne, bore an ostrich as her Badge. Instead of the feathers either being worn within the coronet, or as a crest, the evidence on the tomb is contrary, they are borne as a coat, on an escutcheon. From the subjoined extract of the Prince's will, in the passage describing the man and horse, armed and covered with the badges, it is clear that the former bore them on his surcoat, and the latter on the barding.\* We cannot, therefore, be surprised, if the Prince of Wales wore such

\* There is a curious coincidence, bearing strong evidence on this point, in a beautiful manuscript, containing in French verse, an account of the latter part of the life of Richard II. written and illuminated by one who was an eyewitness to what he describes. In the second illumination Richard II. is represented kneeling Henry of Monmouth. The king is on horseback, in armour, his surcoat and the barding of the horse is powdered with ostrich feathers, and above him appears a pennon emblazoned in like manner.

Bibl. Harl.

Edward the Black Prince leaves to his son Richard in his will, "a blue vestment embroidered with gold roses and ostrich feathers." The feathers, and other devices of the Black Prince are also alluded to in the two following passages of the said Will:—"We give and devise our Hall of Ostrich Feathers of black Tapestry with a red border wrought with Swans with Ladies Heads, that is to say, a back piece, eight pieces for the sides and two for the Benches to the said Church of Chatebury, &c., &c."—"Item, we give and devise to our said son the Hall of Arras of the deeds of Saladin, and also the Hall of worsted embroidered with Mermaids of the Sea, and the border paly red and black, embroidered with swans with Ladies Heads and Ostrich Feathers."

sable trappings, (which must be inferred from the extract alluded to,) that he should have received the surname of the *Black Prince*. It may be necessary to remark, that the first notice of this surname occurs soon after the battle of Cressy.

The first part of the Prince's Will which relates to his Tomb and Burial, is on many accounts so interesting here, that a translation from the French Original,\* it is presumed, will not be unacceptable.

“ In the name of the Father, of the Son, and of the Holy Ghost, Amen. We Edward, eldest son of the King of England and of France, Prince of Wales, Duke of Cornwall, and Earl of Chester, the Seventh day of June, the year of Grace One Thousand, Three Hundred, and Seventy-six, in our Chamber within the Palace of our very redoubted Lord and Father at Westminster, being in good and sound memory, and having consideration to the short duration of human frailty, and as the time of the resolution of the divine will is not certain, and desiring always to be ready with the aid of God to his disposing, we ordain and make our Testament in the manner which follows. First we give our soul to God our Creator, and to the holy blessed Trinity, and to the glorious Virgin Mary, and to all the Saints: and our 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, and upon the others of ostrich feathers, *Houmour*. 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 in 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, [et le visage mie] 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 clearly seen and read, shall be written that which follows, in the manner that shall be best advised by our executors. † \* \* \* \* \* And we will, that at that hour, that our body shall be brought into the town of Canterbury as far as to the Priory, that two coursers covered with our arms and two men armed in our arms, and in our helmets, shall go before our said body; that is to say, the one for war with our arms quartered, and the other for peace with our badges of ostrich feathers, with four banners of the same soit; and that every one of those who bear the said banners, shall have a chapeau of our arms; and that he who

\* Preserved in the Archiepiscopal Registry at Lambeth.

† As this epitaph is nearly the same as that on the tomb, it is omitted; but the inscription, giving the time of the Black Prince's death, with his titles, &c. &c., is not ordered in the above Will, although it is found on the tomb.

“ shall be armed for war, shall have a man armed bearing after him a black pennon  
 “ with ostrich feathers. And we will, that the herse shall be made between the  
 “ high Altar and the Choir, within which we will that our body shall be placed,  
 “ until the vigils, masses, and the divine services shall be done; which services so  
 “ done, our body shall be borne to the aforesaid Chapel of our Lady, where it shall  
 “ be buried.”

The Prince's Tomb is not in the Lady Chapel, as ordered in the Will, but on the south side of the Chapel of the Holy Trinity. In other respects it nearly agrees with the above order. The Tomb is of Sussex marble, divided into sixteen quatrefoil panels, six on each side, two at the head, and two at the foot of the Tomb, in each of which are fixed escutcheons of copper, enamelled alternately with the arms and halgus of the Black Prince. Above those, with the arms, is engraved on scrolls of copper, *HOUMOUT*; and above those, with the halgus in a similar manner, *Jeh Dieu*. The effigy is of copper gilt, and lies upon the Tomb on a table of the same metal: it represents the Black Prince in armour, his head resting on his helmet, on which is the chapau surmounted by a leopard crowned, having a file of three points about his neck. The countenance of the Prince possesses fine character. He is represented with long mustachios, which fall on each side over the canail, with which his face is closely enveloped; his beard is almost entirely concealed. On the bacinet is a rich coronet, the circle of which was once set with stones or glass. The manner of attaching the canail to the bacinet by the vervelles, or staples, with a silken lace, is here very clearly explained.\* The plates are very evident beneath the coat armour, which is emblazoned in relief with the arms of England and France quarterly, over all a file of three points. The gauntlets are armed with lusses or broches on the middle joints of the fingers.† The girdle is ornamented with gilt leopards' heads within circles, on a blue enamelled ground; in the centre within a quatrefoil, a leopard similarly enamelled. The sword is of the most beautiful workmanship. The pommel is ornamented with a leopard's head enamelled as the circles in the girdle. The hilt is of wirework. The sheath is richly wrought, engraved, and enamelled; its whole length is set with lapis lazuli in lozenges. The dagger is wanting. The solerets are of a preposterous length. It is uncertain what animal is intended at the feet. Considering how beautifully the whole of this figure is finished, it is singular that the armour is represented without either buckles, straps, or linges. About the table of the Tomb are the inscriptions, engraved on plates of copper; the first is at the head of the Tomb, and the second commences on the south side and finishes on the north.

\* Pour six onces de soie de diverses couleurs à faire les lacs à mettre les canaux aus dits bacinets.

Comptum. Steph. de la Fontaine, argentier. Reg. 1. Jan. 1349.

† In a Trial by Combat adjudged between John de Vesconti and Sir Thomas de la Marehe, fought before Edward III. in chase Lists at Westminster; Sir Thomas de la Marehe gained the advantage by striking the Bosses of Steel on his gauntlet, called *Gadings*, into the face of his adversary.—*Collins's Life of Edward Prince of Wales*.

Et riche bacinet li fist on apporter,

*Gias a broches de fer, qui sont au redouter.*

MS. *Extrait de Guesclim.*



Cy giff le Noble Prince monf Edward aînez filz du tre noble Roy Edward tiers iadis Prince d'aquitaine & de Sales due de Cornouaille et Comte de Cestre q̄ morust en la feste de la Trinite q̄ estoit le xij. iour de juyñ l'an de grace mil troiscentz septante sixme l'annee de q̄ dieu est mercy Amen.

Tu q̄ passez ove bouche close : Par la ou ce corps repose :  
 Entent ce q̄ te dirai : Sicome te dire le say :  
 Tiel come tu es ie autiel fu : Tu ferras tiel come ie su :  
 De la mort ne pentat ie mysse : Tantcome iaboi la vie :  
 Tu tye aboi q̄nd richesse : Dont ie p̄ fis q̄nd noblesse :  
 Terre mesons & q̄nd terfor : Draps chiaux argent & oi :  
 Mes oie su tes povres & cheitifs : Per fond en la tere gis :  
 Ma q̄nd beaute est tout alee : Ma char est tout gastee :  
 Mout est estroit ma meson : en moy na si verite non :  
 Et si oie me veiffes : Je ne quide pas q̄ vous deiffes :  
 Qe ie eusse onques home est. Si su ie oie de tant changer :  
 Pur dieu priez au celestien Roy : qe mercy ait de l'annee de moy :  
 Tous ceulz qe pur moy prierout : ou a dieu macorderont :  
 Dieu les mette en son paray : ou nul ne poet estre cheitifs :

Over the tomb is a wooden canopy, carved and painted, on the underside of which is painted a representation of God the Father sustaining before him the Son on the Cross; at the angles are the symbols of the four Evangelists. The heads of the two principal personages have been effaced.

The military accoutrements of the Black Prince which are suspended by an iron rod above the tomb, are extremely curious; they are, perhaps, the most ancient remains of the kind existing, and, as might be expected, convey information on points which, but for such evidence, can be gained but by inference. The shield fastened to the column at the head of the tomb, is of wood, entirely covered with leather, wrought in such a manner, that the fleurs de lis and lions stand forth with a boldness of relief and finish, that when we consider the material employed, is truly wonderful; at the same time possessing even to this day a nature so firm and tough, that it must have been an excellent substitute for metal. This is, beyond doubt, the celebrated *Carbouilli*,\* so often spoken of by the writers of the time. The surcoat, till closely examined, gives but little idea of its original splendour, as the whole is now in colour a dusky brown; it has short sleeves, and is made to lace up the centre of the back; its outward surface is velvet, once quarterly az and gules, upon which is richly embroidered with silk and gold, the lions and fleurs de lis; the whole of the surcoat is quilted, or gambased with cotton, to the thickness of three quarters of an

\* His Jamboux were of eureshuly,

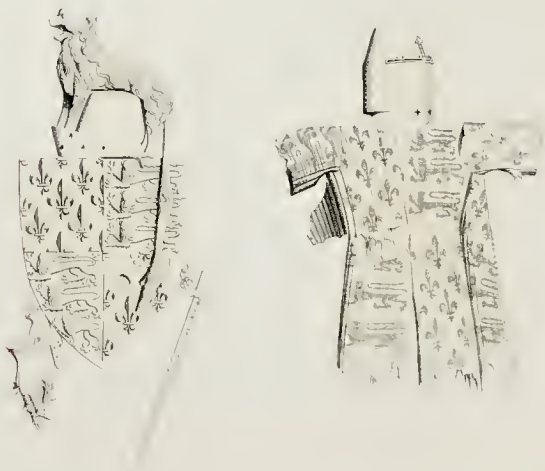
His sword shethe of Ivory.—*The Rhime of Sir Thopas*.—*Chaucer*.

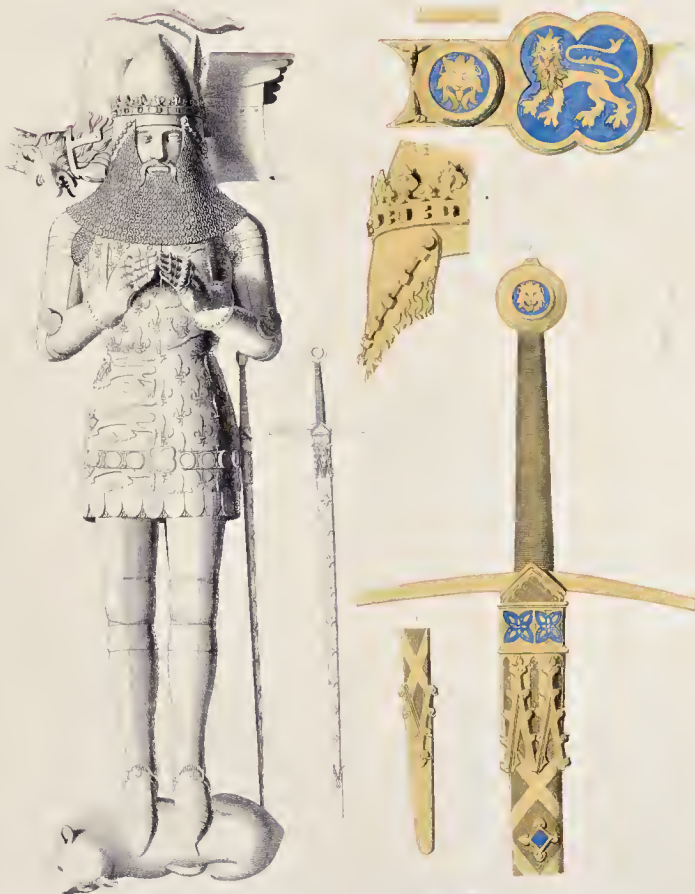
When the body of Henry V. was brought from Rouen by Calais to England, a representation of the deceased king, made of Cuir Bouilli, painted and gilt, was placed on the top of the coffin.—*Monstrelet*.



inch, in narrow longitudinal portions, and lined with linen. It is remarkable, that there is no file either on this surcoat or the shield. The helmet is of iron, and has been lined within with leather; besides the sights for the eyes, it has on the right side in front, a number of holes drilled in the form of a coronet, for the purpose of giving air to the wearer. The chapeau and leopard upon it, appear to be formed with cloth, covered with a white composition. The leopard is gilt, and the cap painted red; the facing white, with ermine spots, the inside lined with velvet. The gauntlets are brass, and remarkable for their similarity to those represented on the hands of the effigy, with this exception, that they have in addition, leopards, standing erect on the knuckles; the leather which appears on the inner side is ornamentally worked up the sides of the fingers with silk. The sword is said to have been taken away by Oliver Cromwell. The sheath which contained it yet remains, it appears to be leather, has been painted red, and ornamented on the outer side with gilt studs. There is yet a portion of the belt with the buckle attached; this belt is not of leather, but of cloth, the eighth of an inch thick, such as has been before noticed as used in fastening the spurs on the tomb of William de Valence.

Details—Plate 1, Fig. 1. Portion of the coronet, with the mode of fastening the camel to the basinet, enlarged;—2, 3, and 4, parts of the sword and enamelled girdle. Plate 2, Fig. 1 and 2, the gauntlets which hang above the tomb, and those on the hands of the effigy, enlarged. 3. The spur and enamelled strap. 4. The mode in which the straps are attached to the spur on the inner side of the right foot. 5. Part of the coute, or elbow-piece.





EDWARD THE BLACK PRINCE, DIED 1370.  
 From his Tomb in the Chapel of the Holy Trinity, Canterbury, Cathedral.

1874

1874





EDWARD THE BLACK PRINCE.

*London: Published at the Edinburgh Office, 10, North Bridge Street, by W. Mitchell and Co. Edinburgh: 1844.*

*Printed by G. & C. Davidson, Edinburgh.*



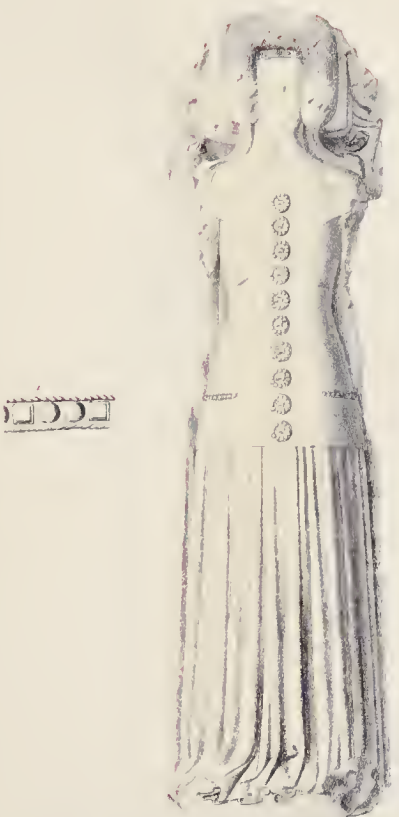


Fig. 1. — Gold... (The text is very faint and difficult to read.)

Fig. 2. — Gold... (The text is very faint and difficult to read.)







South side of the Lady Chape . . . described as 'ants

*(Faint, illegible text)*





JOHN TREVINCER'S PATENT

London: Published and sold by J. Trevincer, No. 1, Pall Mall East, at the Sign of the Lion and Unicorn, in the Strand, near the Theatre Royal, in the Year 1834.

Printed and sold by G. Johnson, No. 1, Pall Mall East.





MONUMENTAL EFFIGY,  
in Wingfield Church, Norfolk.

Engraved by Richard S. Whitely

London, Published by D. Colver, Strand, 1851, No. 1. 1000 and 10.







MONUMENTAL EFFICIENCY  
In Village Church, Suffolk.

Published by the Architectural Record, New York, N.Y.

Copyright, 1914, by the Architectural Record, New York, N.Y.





JOHN LORD MONTACUTE.  
 from his Monument on the north side of the Nave of Salisbury Cath.

*Engraved by J. Stothard Jun. in 1816.*

*Engraved & Coloured as We Sell Direct June 1. 1825 by J. Stothard Jun. in the*



772



LORD JOHN DE MONTAGUTE.

London, published by the author, 1810. By G. Colclough, Junr. 1811. Printed by J. Galt, Strand.







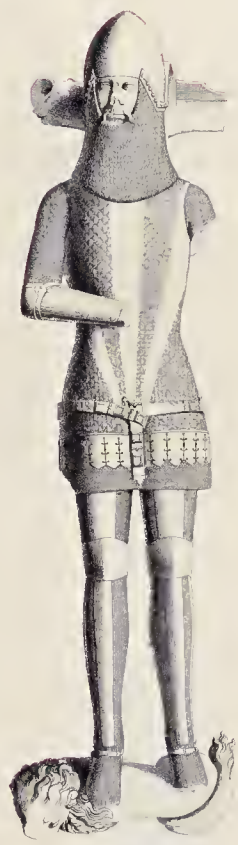
### Sir Guy Bryan.

DURING the reigns of Edward III. and Richard II. no one appears to have been more actively or variously engaged than Sir Guy Bryan. He first presents himself to notice, 23rd Edward III. 1349, at the Battle of Calais, in which he bore the king's standard, when for his gallant carriage with that trust he had granted him two hundred marks per annum, for life, and, some time after, farther rewards. In 1354, he was one of the Embassadors sent with Henry, duke of Lancaster, to Rome. The year following in an expedition with the king against the French, he was made a Banneret. In 1359 he was again active in the French wars, and, two years after, revisited Rome on important business. In 1369 and 1370 he was Admiral of the king's fleet against France. Forty-fifth of Edward III. 1371, he was employed in the Scottish wars, and about this time received, as a reward for his important services, the Order of the Garter.

In the 1st and 2nd years of the reign of Richard II. Sir Guy Bryan served both by sea and land against France, and accompanied Edmund Mortimer, Earl of March, in his expedition to Ireland. He had summons to Parliament on 24th of Edward III. till 13th of Richard II. and departed this life on Wednesday, next after the feast of the Assumption of the Blessed Virgin, 14th Richard II. 1390.

Although this subject suffers considerably in its appearance, from the mutilations it has undergone, yet, from the richness and peculiarities of the armour, it is a valuable specimen. It is executed in stone, and has been painted, gilt, and silvered, though there is but little of this now remaining. Sir Guy Bryan appears to have been represented in the act of drawing his sword, an action not common on monuments at so late a period: on his head is the basinet, the camail attached to it by a red lace; the surcoat is charged with the arms of Bryan, *or, three piles meeting in base azure*, the field is diapered with a white raised composition; the piles are painted with ultramarine, and have been beautifully diapered with white, the only remains of which are to be traced under the right arm. The arms are covered by the mail sleeves of the haubergeon, the lower part only from the elbow defended with plate: on the upper, upon the mail, are singular appearances—a number of iron pegs placed in regular order, enclosing a space, in form and extent the same on both arms; for what purpose they were placed there, it is not easy to conjecture. The sword and dagger are broken away, as are also the gauntlets. The mail chausses covering the legs seldom appear after plate-armour had been so long introduced, and they have here singular additions, being strengthened with narrow plates above and below the genouillieres, each plate having, distributed equidistant along its sides, six pegs of wood, the purpose of these, or why they were of an extraneous substance, is as unaccountable as what we find on the arms. The whole of the armour, plate and mail, has been once covered with silver leaf. The mailles of the camail, haubergeon, and chausses, are of different sizes, and formed with a white impressed composition, as on the surcoat. The crest upon the helmet under the head is too much mutilated to determine what it is, but most resembles a griffin's head. We should have expected a bugle-horn for the crest. Sir William Bryan, son of Sir Guy, bearing this on his brass in Seale Church, Kent. The architectural part of the monument is extremely light and elegant, and it has on that account severely suffered; for many of the shafts, which supported this delicate fabric, are lost, and a great number of those that remain are out of their perpendiculars in all directions. As far as there were authorities remaining, a restoration has been made in the etching, which represents the monument nearly in its original state. The arms on the base are *Bryan* in the centre, and *Bryan impaling Montacute*, on each side. The wife of Sir Guy Bryan, being Elizabeth, daughter of William de Montacute, Earl of Salisbury.

Details.—Plate 2. Fig. 1, 2, 3, mailles of the camail, haubergeon, and chausses, the same size as the originals. 4. Raised diapering on the surcoat. 5. Part of the girdle.



Pl 1

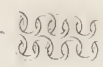


SIR GUY BRIAN, Died 1351.  
 From his Monument in the Abbey Church of Tewkesbury.

*Engraved by C. A. Stothard Junr. 1823*

*London: Published as the Act directs. June 1824 by C. A. Stothard Junr. 25. St. Martin Street. Opp. St. Dunstons Church.*





0001 BRYAN

*Little Blue Book of the ...*

*...*







PLI



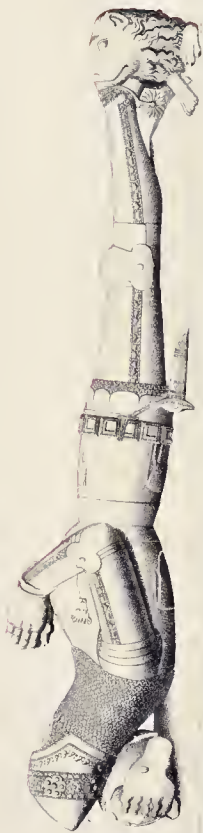
SIR HUGH CALVELEY.

From his Monument in Bawbary Church Cheshire.

*Engraving of Calveley by J. G. Heathcote, 1840, 1843.*

*Colour published in the Illustrated London News, 1843, 1844.*

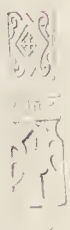




SIR HENRY BULLOCK

... ..





MONUMENTAL EFFIGY,  
in Willoughby Church Nett.







HENRY VIII and QUEEN JOAN OF NAVARRE.  
In the Chapel of St. Thomas Becket, Canterbury Cathedral.

*After the original in the collection of the Earl of Arundel.*

*Engraved by J. G. Kneller, after the original in the collection of the Earl of Arundel.*









JAN OF NAVARRE, QUEEN OF HENRY 4<sup>th</sup> DISCLOSURE.

Engraved by G. Schindler from the original in the possession of the Duke of Devonshire, London.

Engraved by G. Schindler from the original in the possession of the Duke of Devonshire, London.



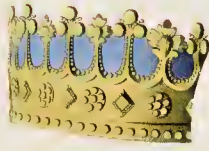




THE EARL OF ARUNDEL & HIS COUNTESS BEATRICK.  
 from their Monument in the Church at Arundel.

*J. G. Scriver sculp. del. G. Kneller pinx. 1750.*





THE ... VAN, EARL OF ARUNDEL, Died 1634.

From a picture in the collection of the Earl of Arundel, and the Earl of ...

Printed by ...



PL.



MICHAEL DE LA POLE EARL OF SUFFOLK & HIS COUNTESS CATHERINE,  
 from their Monument on the South Side of Wingfield Church Suffolk.  
*The Earl died at the Siege of Harfleur, 1418.*

*Engraved by G. Kneller.*

*From a drawing by G. Kneller, from the original in the possession of the Earl of Suffolk.*





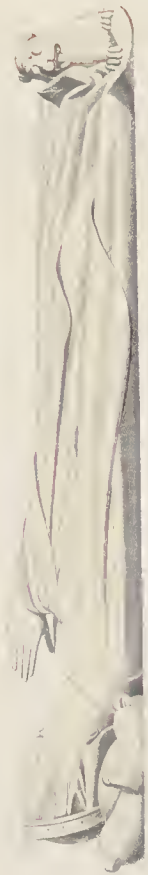


MICHAEL DE LA FOLLE, EARL OF STFOCK.

*Engraving published in the Illustrated London News, 1845, No. 1, p. 108. See also the engraving in the Illustrated London News, 1845, No. 1, p. 108.*

*Engraving published in the Illustrated London News, 1845, No. 1, p. 108.*



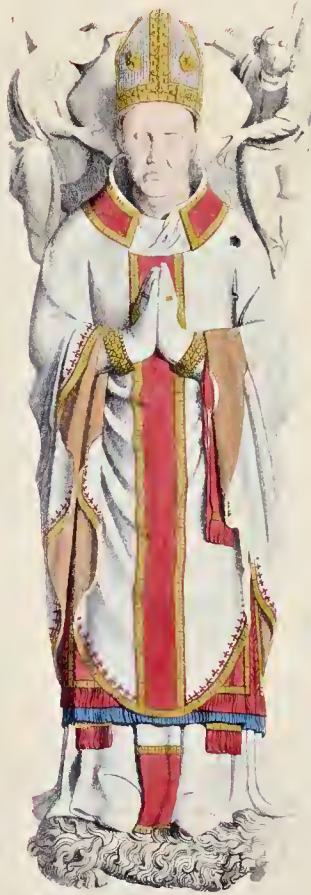


CATHERINE, COUNTESS OF SAPPORA

Engraving published in the *Illustrations of the History of the Japanese*, London, 1780.

Engraving published in the *Illustrations of the History of the Japanese*, London, 1780.





WILLIAM DE COLCHESTER.

Painted by J. G. Colburn, New York 1858

London Published at the St. Martin's Lane 1858 by J. G. Colburn, New York





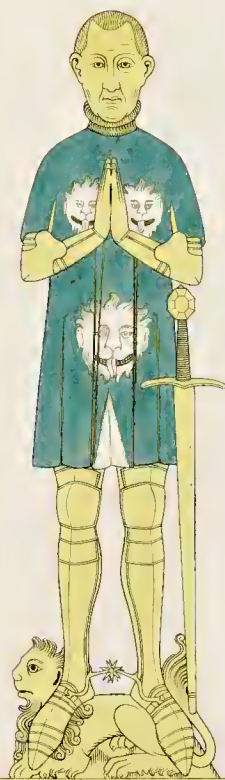


...M DE CROCIERIE ...  
 From his Monument in the Chapel of St. John the Baptist, Wertheim Abbey

*London: Published by the Antiquary, No. 21, St. Dunstons, near St. Dunstons Church, in the Strand.*

*Printed by J. Sturges, No. 10, St. Dunstons, near St. Dunstons Church, in the Strand.*





Hic iacet Johannes Wantele qui obiit .xxix die Januarii  
 Anno dñi millo CCC xxiii. cui aic p̄iactur deus.

FROM AN ENAMELLED PLATE IN AMBERLEY CHURCH, SUSSEX.

*See also the plate in the same church, p. 107.*

*Enamelled plate in the collection of the Rev. Canon J. B. Gurney, from the collection of the Rev. Canon J. B. Gurney.*





PHILIPPA, DUCHESS OF YORK, Died A.D. 1433.  
 IN THE CHAPEL OF ST. NICHOLAS, WESTMINSTER ABBEY.

*Engraved by J. G. Sturt from a drawing by J. G. Sturt.*

*Published as the Act directs April 10 1830 by J. G. Sturt.*







PHILIPPA DUCHESS OF BURGHE

London: Published by the Author, 1840. G. S. Hayward, 10, St. Martin's Lane.

Printed & Published by E. C. Robinson, Junr, 1840.





JOHN FITZ-ALAN EARL OF ARMUEL., Died 1134  
 From his Monument on the N Side of the Chancel of the Church of Armuel.

*From a sketch by J. P. Stoddard, Am. Ant. Soc.*

*Engraving published in the Brit. Mus. Proc. vol. 1, p. 11, 1847.*





JOHN FITZ-ALAN, EARL OF ARUNDAL.

*London: published by the Author, 1841. By J. G. Colburn, and J. B. Colburn, 1841.*



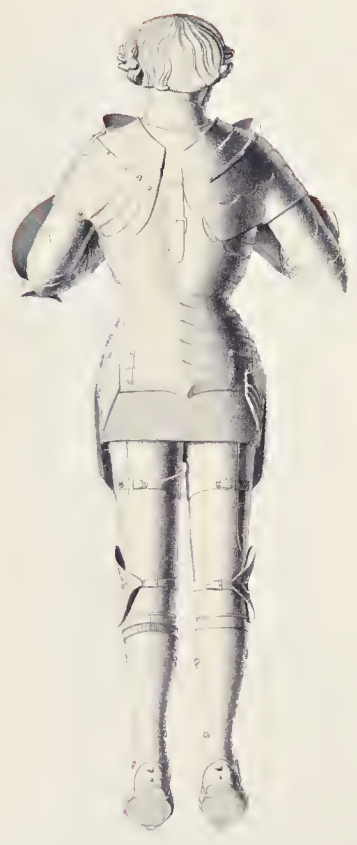




RICHARD BRATCLIFFE, EARL OF WARWICK, D. 1439  
 From his Monument in the Lady's Chapel, St. Mary's Church, Warwick.

*London: Published by W. & A. Groom, 11, St. Martin's Lane, 1843.*





RICHARD BEAUCHAMPE, EARL OF WARWICK.

*James A. Colford, Engraver, Bathurst, Jan 5, 1850.*

*A modern Engraving on steel, for the use of the British Museum, from the original in the collection of the Earl of Warwick, London, 1850.*











ROBERT LORD HUNGERFORD. DIED 1455.  
 From his Monument on the south side of the Nave of Salisbury Cathedral.

*London, Printed by W. St. John's, 1852.*

*London, Printed by W. St. John's, 1852.*





ROBERT LORD HUNGERFORD.

From a woodcut in the *Roll of Arms*, 1485, p. 101. See also the *Illustrations*, *Plates*, p. 101.

From *A History of the Plantagenets*, p. 101.





PL

J. King

JOHN TALBOT, THE GREAT EARL OF SHREWSBURY DIED 1453.  
 From his Effigy at Whitechurch, Shropshire.

Engraved by J. King from the original in the possession of the Earl of Shrewsbury, London, 1813.

London: Published by the Author, at the Strand, in the Year 1813.





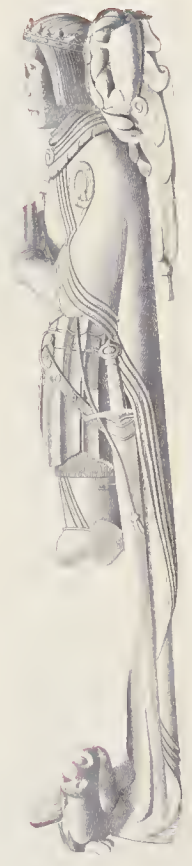


PLATE OF FIGS

PLATE OF FIGS





WILLIAM TITZEL, 1111 BUNN ST. N. W. WASHINGTON, D. C.

MADE IN ENGLAND BY THE F. H. H. CO. LTD. LONDON, ENGLAND

1914

MADE IN ENGLAND BY THE F. H. H. CO. LTD. LONDON, ENGLAND





JOHN DE LA POLE, DUKE of SUFFOLK, and his DUCESS ELIZABETH, SISTE  
 In Wingfield Church, Suffolk.

*Engraved from a drawing by J. G. ...*

*Engraved from a drawing by J. G. ...*



112



PLATE I. THE MUMMY OF THE PHARAOH SETHI I. (See page 107.)

Fig. 1. The mummy, as it was found.

Fig. 2. The head of the mummy, as it was found.





PL. 3



PAINTING ON THE EFFIGIES OF JOHN DE LA POLE, DUKE OF SUFFOLK AND DUCHESS ELIZABETH.

Painting on the Effigies of the Duke and Duchess, 1450. The Duke's Effigy, 1450. The Duchess's Effigy, 1450.





MONUMENTAL EFFIGY OF A KNIGHT TEMPLAR  
In Salisbury Cathedral.





ISABELLE D'ANGOULESME THE QUEEN OF JOHN  
from her Effigy at Fontevraud in France.







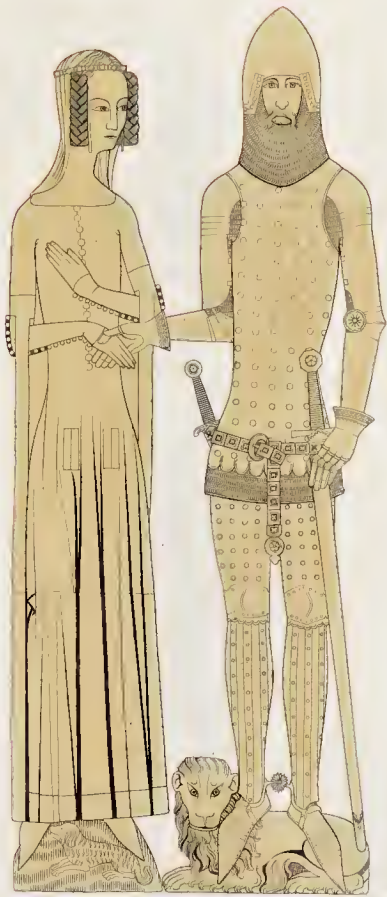
SIR EDMUND DE THORPE AND LADY  
in Ashwellthorpe Church Norfolk.





SIR ROBERT DE EDES  
from his Effigy in Bersfield Church, Suffolk





FROM A BRASS  
late in Ingham Church Norfolk.







FROM A BRASS  
[formerly in Gorleston Church, Suffolk] supposed to have belonged to the family of B.







MONUMENTAL EFFIGY,  
in Whiston Church Nottinghamshire





MONTMENTAL EFFIGY  
in Whiston Church, Staffordshire





PROFILE VIEW OF AN EFFIGY

Supposed to be of Sir Robert Grosvenor in Hovingham Church, Notts.







ROBERT DICK OF NORWICH





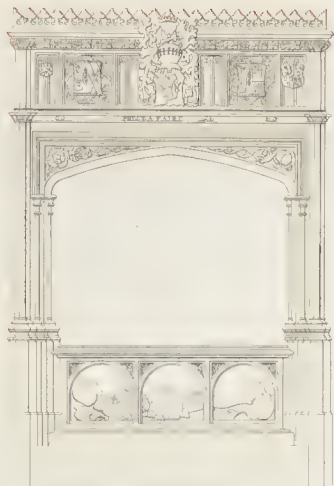
ONK OF THE SKYLLER FAMILY  
 Broomfield, Barbours





SIR THOMAS CAWNE.  
In Ighiteam Church Kent

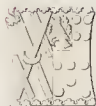




Sir John Peché.

SIR JOHN PECHE, the most splendid amongst the gentlemen who figured in the court of Henry VIII., appears already to have advanced his fortunes in the reign of Henry VII., during Perkin Warbeck's unsuccessful rebellion. In the twelfth of that king's reign we find him amongst the foremost engaged in opposing the Cornish men in Kent, which led to their subsequent defeat on Blackheath. At the coronation of Henry VIII., Stow says, "the king ordained to wait on his person "fifte gentlemen to be speares, every of them to have an archer, a demilance, and a "cistrall, and every speare to have three great horses to be attendant on his person; "of the which band the earle of Essex was lieutenant, and Sir John Pechie capitaine, "which ordinance continued not long, the charges were so great; for there were "none of them, but they and their horses were apparelled and trapped in cloth of "gold, silver, and goldsmith's worke."

In 5th Henry VIII., 1513, we still find Sir John Peché employed in military achievements, accompanying the king as vice governor of the horsemen at the





siege and destruction of Therouenne. In 1514 he again passed the sea from England to Calais, and was appointed Lord Deputy of that town; and the same year, in company with other nobles and gentlemen he attended to Paris the Lady Mary, sister to Henry, who was there espoused to the French King. In 1520 Sir John joined the gallant train of Henry, who exhibited at the celebrated *Champ de Drap d'Or*, a splendor and magnificence never exceeded in the court of any English monarch.\* 14th Henry VIII., 1522, Sir John Peche terminated an existence which, as far as it appears connected with his sovereign and public life, seems to have passed in uninterrupted prosperity. The place of his death is not specified, but it is probable he was buried beneath the magnificent tomb erected to his memory at Lullingstone in Kent. Tradition there records the visits of Henry VIII. to Sir John Peche, and the Tilt-yard, the former scene of courtly splendor, is still pointed out in front of the castle gates.

The tomb of Sir John Peche, situated on the North side of the chapel attached to Lullingstone Castle, in a state of high preservation, ranks amongst the finest specimens of the time in which it was executed. The canopy is richly ornamented with arms and devices. In the spandrels on the South side are carved the rose and pomegranate, the badges of Henry VIII. and Katherine of Arragon; in various parts of the tomb the same badges appear, both single and conjoined. In the spandrels on the North side is seen the Rebus for the name of Peche, formed by peaches and letters united, which shew that the final vowel of the name was accented—*Peche*. The same Rebus is repeated elsewhere on the monument. In the centre of the canopy on the N. and S. sides are escutcheons, bearing the modern arms of Peche—a *Lion rampant crowned, queue forchicé*, surmounted by the crest on a wreath of peach branches fruited, a lion's head crowned. Beneath the escutcheon on the South side, appears the motto of Sir John Peche, *Prest a faire*, and in the same situation, on the N. side, this inscription, *Peste me fieri fecit*, most probably allusive to the tomb having been made during the lifetime of Sir John, by his order and direction. The motto is repeated in various places about the monument; amongst the heraldic devices is introduced the ancient coat of Peche, *a fess between two chevrons*.

The effigy, which lies at the lower part of the tomb, represents the knight, wearing over his armour a rich emblazoned surcoat, wrought on the border with the motto and devices of Peche. Beneath the surcoat and plate armour appears the skirts of a haubergeon, wrought of small plates. The Tasses, which nearly cover the Cuisses, are formed of *almayne rivets*. The double-tailed lion crowned, is placed at the feet of the figure, and not far from it, on the right side, the gauntlets of the knight.

The arms of Sir John Peche, at the bottom of the first page are taken from a window in the chapel at Lullingstone.

Details:—Plate I.—Fig. 1. The Gorget:—2, 3, and 4, Motto, and Devices on the Surcoat. Plate II.—Fig. 1. Hilt of the Sword:—2. Specimen of the plates forming the Haubergeon.

\* At the jousts and tourneys held at the *Champ de Drap d'Or*, Hall says, Sir John Peche, with three other knights, attended the king on horseback in his livery, which was white on the right side, and on the left side gold and russet, both hose and garment.



### Knights Templars.

THE Templars, whose house (the old Temple) was in Holborn, removed thence to Fleet-street, in the reign of Henry II., when, it is most probable, the erection of the Church commenced; for we find by an inscription now destroyed, that in 1185 it was dedicated to the Virgin Mary by the Patriarch Eraclius. In 1240, it is recorded, another Church was finished and dedicated. From the two distinct styles of architecture of the above periods, now existing in the building, it seems highly probable that the circular part was the original Church, and it is here we find the effigies generally known by the name of the Knights Templars.

Matthew Paris says that William Marshal, the elder Earl of Pembroke, was buried in the middle of the church of the New Temple; and near their father were also interred two of his sons, William and Gilbert, successive Earls of Pembroke. And from other authorities, we learn that Geoffrey Magnaville, Earl of Essex, and William Plantagenet, fourth son of Henry III., were likewise buried in this Church. The effigies, the subject of the present investigation, occupy the centre of the pavement, and are parted off within two enclosures, each surrounded by a low iron railing: the figures are laid side by side, as close to each other as it is possible to place them. In this arrangement it will be seen that there is not that succession in the order of their dates we should have found had this been their original situation. In the South enclosure it may be particularly noticed, where the only three knights, with emblazoned shields are placed together, although of all the figures thus enclosed, they are, in point of date, the most remote from each other. That they have been displaced receives confirmation from a recent circumstance, for during the late repairs of the church, by excavating the ground beneath the S. enclosure, it was discovered that merely these coffin lids (of which the figures, according to ancient custom, were a part) remained, neither the bodies they inclosed, nor the coffins to which they were attached, being found. This want of original locality is probably the cause that we are now unable to identify with certainty any of the persons said to have been here entombed. From the evidence of Camden, Stow, and Dugdale, it appears these changes have taken place since their time. Camden, who does not allude to their situation or arrangement, says, that William

Marshal, the elder, and his two sons, William and Gilbert, were here buried, and that upon the tomb of William the elder, he read on the upper part "*Comes Pen-  
brochie,*" and upon the sides this verse, "*Miles crum Martis, Mars multos vicerat  
armis.*" Stow speaks of "eleven monuments of noblemen in the round walk of this  
church; eight of them images of armed knights, five lying cross-legged, as men vowed  
to the Holy Land against the Infidels and unbelieving Jews; the other three straight-  
legged; the rest are coped stones, all of gray marble." Dugdale says, "within a  
spacious grate of iron in the midst of the round walk under the steeple do lye eight  
statues in military habits each of them having large and deep shields on their left  
arnies, of which five are cross-legged. There are also three other grave-stones lying  
about five inches above the level ground; on one of which is a large escutcheon  
with a lion rampant\* graved thereon." It is clear from Dugdale's account that the  
whole of the effigies were in his time within one enclosure, and he likewise agrees  
with Stow in their number and positions, and also to the number of coped stones.  
There are now, however, *nine effigies*, six of them cross-legged, and but one coped  
stone. This discrepancy is accounted for by a record somewhere existing, which  
states that the cross-legged figure bearing on his shield the arms of Ross, was  
brought from Yorkshire, and placed with the other effigies in the Temple Church,†  
and it is almost conclusive from the situation of this figure, that whenever its  
removal took place, the whole of these statues received their present arrangement,  
and the two coped stones wanting were taken away or destroyed. Upon examining  
the effigies, to whom the inscriptions given by Camden could possibly be applied, it  
was found that they were carved in a stone best known under the name of Sussex  
marble, upon the surface time had effected scarcely any change, and the sides (where  
inscriptions are sometimes found) buried below the pavement, were ascertained to be as  
smooth and perfect in most places, as when finished by the sculptor; consequently  
had the inscriptions ever existed on these coffin lids, they must have been detected.  
This contradiction to Camden's account cannot readily be reconciled, unless the in-  
scriptions in question were found elsewhere, or on the coped stone wanting, described  
by Dugdale as having graved upon it an escutcheon, charged with a lion rampant.

In the present state of these memorials, all, therefore, that relates to the identity of  
the persons represented must be conjecture, founded alone on such circumstances as  
the effigies themselves may elicit.

The most ancient of these statues are N<sup>os</sup>. 1, 4, and 7. The first is said to represent  
Geoffrey Magnaville; and the other two appear to be of the same date with each  
other. The most remarkable circumstance that distinguishes these three figures  
arises from their wearing the sword on the right side; the repetition argues against  
its being accidental, and it is possible this may have been a fashion peculiar to the  
early Knights Templars borrowed from their near neighbours, the infidels. If the  
effigy called Geoffrey Magnaville, really represents that nobleman, this distinction in  
him on this ground would be easily accounted for, as he received from the Templars,  
when dying, the habit of their order. It may be added, as an argument for the high

\* The arms of the Marshals Earls of Pembroke were, party per pale or, and vert, a lion rampant  
gules.

† The note containing the authority for this fact has been mis-laid and lost.

William Fitz-Alan, Earl of Arundel.

THIS tomb has been improperly ascribed to Thomas Fitz-Alan, Earl of Arundel; but it was evidently raised to the memory of his father, the Earl William and his Countess Joan, daughter of Richard Neville, Earl of Salisbury. Such an error would probably before this have been corrected, were the effigies more accessible; but they are placed so near the roof of the chantry, in which the tomb is situated, that it is scarcely possible to see them.

The first circumstance which would have led to the correction of the above error, is the costume of the figures not being that of Henry the Eighth's time, but the prevailing dress of Edward IV., and the early part of Henry VII.; but that circumstance, which most particularly points out the identity of the personages, is the animals at the feet of these figures, which are the family supporters so placed according to the custom of the fifteenth century. At the earl's feet is the well known White Horse, and at his lady's a Gryphon; the latter being the supporter of the Nevilles, Earls of Salisbury. And it is paramount to conviction in favour of this opinion, that on the walls of the chapel where this tomb is placed are painted the very supporters in question, sustaining a banner, on which are emblazoned the arms of Neville and Fitz-Alan with their quarterings. The monument of Thomas Fitz-Alan is on the N. side of the Chancel at Arundel, which also contains this tomb.

William succeeded his brother, John Fitz-Alan, Lord Maltravers, in the earldom of Arundel, his nephew, Humphrey, dying in his minority. Shortly after, 18th Henry VI., 1440, upon the death of Beatrix, widow of Thomas, Earl of Arundel, being twenty-three years of age, he did homage for all the lands she held in her dower. 38th Henry VI. we find him, in consideration of his special services, constituted justice of all the king's forests south of Trent. In the following reign, Edward IV., William was appointed constable of Dover Castle and warden of the Cinque Ports, and in 11th Edward IV., was returned to serve the king, in the

custody of that castle for fifteen days, with twenty men at arms, and forty archers for the suppression of certain rebels then in arms. And the same year William was one amongst those lords in parliament who made oath to Prince Edward; but during the reign of Richard III. he is said to have absented himself from court. He died the third year of the reign of Henry VII., 1487, and left issue by his wife Joan, four sons: Thomas, William, George, and John.

The tomb, placed within a chantry (on the south side of the chancel) of the richest architecture, consists of two stages in the same taste, and of like material, Sussex marble; at the West end or the lower stage, sufficient space is left for the altar, where the service was performed for the souls of the deceased. The figures, which lie loose upon the tomb, are carved in a softer stone, and possess considerable merit; the draperies being executed in the angular style of Albert Durer. The earl is represented in his robes of creation, with a coronet upon his head. The head-dress of his countess is remarkable for its splendid decorations, and the singular manner in which the coronet is introduced upon it;\* beneath her surcoat appears a rich robe wrought with gold, the cuffs are long and turned back from the hands, which are broken, round her neck is a splendid necklace.

Details:—Pl. 2. Fig. 1. The Earl's coronet:—2. Profile of the ladies head-dress, with the painting and gilding:—3. The necklace formed of roses and suns, connected by oak leaves,† the ornament pendant from it is defaced:—4 and 5. Girdle and painting on the robe beneath the surcoat.

\* The same head-dress is represented in a very curious portrait at Kensington, of Margaret of Denmark, Queen of James III., King of Scotland.

† The suns and roses were the cognizances or badges of Edward IV.; the oak-leaves refer to the cognizance of the Fitz-Alans.









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