

be recovered and again used. The introduction of a loop in celts of the third class, and in arrow heads of the fifth, as proposed, would argue a similarity of date and origin between them.

In flint arrow heads we find many varieties in form, but from the nature of the material it was necessary that the shaft of the arrow should in every case be split to receive them ; and hence, I think, we may safely class them under one head, although the development in their forms may indicate a difference of age.

These suggestions may possibly be modified in some particulars by a more extended examination of specimens of the interesting class of weapons under consideration.

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#### NOTICES OF FOREIGN SEPULCHRAL BRASSES,

ESPECIALLY OF A REMARKABLE EXAMPLE AT GHENT.

IN considering the results of the careful investigation of Sepulchral Antiquities, pursued in recent years with singular assiduity, especially in connection with the attractive class of engraved portraitures on metal, we are struck by the very national character of that series of medieval memorials. After an interval of six years, since a concise essay on this branch of archaeological inquiry was brought before the readers of the *Journal*,<sup>1</sup> it is remarkable to observe how many interesting examples of sepulchral brasses previously unknown have been brought to light, and described or illustrated in various attractive publications. The most remote parts of the kingdom have been searched, many hundreds of these curious memorials enumerated, and collections of facsimiles extensively formed, comprising a mass of authentic information fully appreciated by the student of costume or heraldry, the local historian, and the genealogist. Nor has the inquiry been limited to our own country ; it has been prosecuted through most parts of Europe ; and we regard with surprise the singular fact, that Germany and Italy, countries in which the calcographic art was so early and rapidly developed, have added little to the history of the

<sup>1</sup> *Archaeological Journal*, vol. i., p. 197.

more rude but effective process, which must be regarded as its prototype, if not as its precursor. The series of monumental brasses, of which even the knowledge is as yet almost limited to the antiquaries of Great Britain, has derived scarcely an example from countries wherein Durer and Marc Antonio handled the burin with such skill and facility.

It is singular, that even in the sister kingdoms scarcely any examples of sepulchral brasses are to be found. Three mural plates exist in St. Patrick's Cathedral, Dublin; two of these representing Robert Sutton, 1528, and Galf. Fyche, 1537, Deans of that church, are well engraved in Mason's History of St. Patrick's Cathedral. In Scotland, I believe that a few plates of slight interest are to be seen at Glasgow. The most curious evidence, however, of any sepulchral effigy of metal in North Britain is supplied by Mr. Graham's valuable monograph on Iona, lately published. (Plate 33.) Tradition affirms that the figure was of *silver*; the indent or matrix on the slab alone remains, with the rivet holes, plainly showing the original character of the memorial. It was of large size, and is described as the tomb of Macleod of Macleod. The outline appears to indicate that it was a work of the fourteenth, or possibly of the fifteenth, century.

In France, the tradition even of the existence, scarce half a century since, of a striking variety of sepulchral portraitures engraved on metal, with which the cathedrals and abbey churches were profusely enriched, has perished; and the memorials themselves, with scarcely an exception, were destroyed in the revolutionary crisis of 1790. We are not, indeed, aware that any sepulchral brass has hitherto been noticed in that country, except the interesting mural tablet of one of the Bishops of Amiens, Jean VIII. (deceased in 1456), with a small kneeling effigy, in the cathedral at that city.

At Constance, the English antiquary, on visiting the cathedral, is struck by noticing a single memorial of a kind so familiar to him in the churches of his own country,—the sepulchral brass of Robert Hallum, Bishop of Salisbury, who died during the council held in that city in 1416. On examination, there may seem ground for the conclusion that it had been brought from his native land, and was graven, possibly, by the same hand as the figure of Archbishop Cranley, at New College Chapel, Oxford, and other con-

temporary memorials analogous in the features of their design.<sup>2</sup>

In Spain, a single monumental brass has been noticed, the effigy of Don Perafan de Ribera, Duke of Alcala, Viceroy of Naples, who died in 1571. He is portrayed in complete armour. This fine memorial was formerly in one of the churches at Seville, recently desecrated; and it has been removed to the chapel of the university in that city.<sup>3</sup>

In the northern countries of Europe a few brasses have been noticed, but no fac-similes appear as yet to have been brought to England, by which to form a precise notion of their character. Gough mentions the effigies of Hen'igius Molteke, a Danish knight, who died in 1325, and of his two wives; these are canopied brasses; also that of John Brostrdup, Archbishop of Lunden (1597), in the cathedral there. These, and other sepulchral memorials in Denmark, are represented in a work by De Klerenfeld, which I have been unable to find in any library in England.<sup>4</sup> There are some brasses of fine design at Lubeck, and I have heard that some exist at Bremen.

It is in Flanders, however, that those who study these early productions of the graver have been encouraged to seek for analogous works of art, by the fact that some of the finest monumental plates existing in England appear to be marked by features characteristic of a Flemish origin. It is very probable that several good specimens still remain unnoticed in the Netherlands. A few years since I was informed, that three memorials of striking dimensions and design had been removed from the family chapel in the Château of Cortville, not far from Liege, the saleable contents of which were recklessly dispersed, on the succession of a spendthrift heir. One of them reached this country, and it has fortunately been preserved, in the Museum of Economic Geology, as a specimen of metal work, in the instructive series illustrating the processes of metallurgy. It represents Lodewyc Cortewylle (1504), and his lady (1496), nearly of life-size, and surrounded by rich ornamental accessories. The other two Cortville brasses were described as of finer

<sup>2</sup> See the representation of this fine brass of the Bishop of Sarum, *Archæologia*, vol. xxx. pl. xix. p. 432.

<sup>3</sup> *Manual for the Study of Brasses*; Cat. of the Collections of the Oxford

*Archit. Soc.*, p. 92.

<sup>4</sup> *Nobilitas Daniæ, ex Monumentis: curante T. de Klerenfeld*; 13 folio plates. Cited by Gough, *Sep. Mon. Introd.*, vol. i., p. 183.

and more elaborate character, one of them being of the fourteenth century. I have been unable to learn whether they still exist; but I am disposed to hope that they may have been the identical brasses subsequently in the possession of Mr. Terbruggen, of Antwerp, by whom, about ten years since, they were sold, as I am informed, to Mr. de Man de Linnick, who had placed them in the private chapel of his château, situated between Brussels and Mons. During a journey in the Netherlands, in 1838, for the special purpose of making search for engraved works of this nature, so as to adduce, if possible, proof of the Flemish origin of the noble sepulchral brasses at Lynn, St. Alban's, and other places in England, I was only able to find certain examples at Bruges, in the cathedral church of St. Salvador, and in the church of St. Pierre. In the chapel of the *Cordonniers*, in the former, six brasses exist, of very large size, but mostly concealed from view by cumbrous confessionals. One of these, the memorial of Martin Van der Capelle, who died in 1452, is a most striking example of military costume. It has recently been made known to the Institute by a facsimile exhibited by Mr. Nesbitt.<sup>5</sup> In the same church another very large plate may be seen, much defaced, representing two male and one female figure, of the same period, and probably engraved by the same hand, as the brasses at Lynn. The numerous works of a like nature in the church of St. Pierre are likewise of a very interesting nature, well deserving of careful attention. At Ghent, I was unable, during that visit, to find any sepulchral brass, with the exception of a small mural tablet, in the cathedral, representing a man in armour; it is dated 1599, and is enriched with colour. On revisiting that city during the last autumn, I had the good fortune to ascertain the existence of the remarkable brasses, now brought under the notice of the readers of the *Journal*, and, as I believe, hitherto unknown to English antiquaries. For this valuable addition to the series I am indebted to the kindness of M. Félix de Vigne, a talented artist and antiquary, of Ghent, whose publications, illustrative of medieval costume, manners, and architecture, well deserve to be better known in this country.<sup>6</sup>

<sup>5</sup> See Report of the May Meeting, in this Volume, p. 189. These curious productions of Flemish art were first noticed

in the Correspondence of Charles Stothard. See his Memoirs, p. 363.

<sup>6</sup> The curious series of specimens of

FLEMISH MONUMENTAL BRASSES.



Effigy of Willem Wenemaer, slain July 5, 1325.

In the Vestibule of the Hospital founded by him at Ghent.

The monumental portraitures, here represented, are now preserved in the vestibule of a charitable institution, or hospital, in the Place St. Pharaïlde, at Ghent, destined for the maintenance of a certain number of poor women, founder's kin, who reside in the establishment. The brasses represent Willem Wenemaer, the benevolent founder, who was slain in 1325, and his wife. They are now affixed to the wall, having been removed from the original tomb, probably when the hospital was rebuilt; and in the adjoining chapel a modern memorial may be seen, of far less appropriate character. Under the figures is the following inscription, of much later date than the period of their execution:—

Memorie va mer Willem Wenemaer die verslaghe was va Robbrecht va Cassel te recklyn den 5<sup>e</sup> Iuly A<sup>o</sup> 1325, en va mer vrawwe Margriete sbrunē zyne Gheselnede die overleet op onser vrawwen avont in September A<sup>o</sup> 1352, en hebbe dit hospital met Beede hverlieder goede ghefōdeert en ghesticht en mer vrawwe noch 28 iare tamelick beleet in habyte en meesterschappe naer mer Willems doot voorseit. Bīdt over de zielen. 1589.

This inscription may be thus rendered:—

To the memory of William Wenemaer, who was slain by Robert of Cassel, at Recklyn, on July 5, 1325, and of Madam Margaret Sbrunen, his wife, who died on the eve of our Lady, in September, 1352. They founded this hospital, and endowed it with the goods of both; and the said lady survived and exercised the government of it about 28 years after the death of the said William. Pray for their souls. 1589.

The remarkable display of military costume, presented by the curious figure of Willem Wenemaer, demands some detailed description. The peculiarities of the interesting period of transition between defences of mail, and armour of plate, are here strikingly illustrated; and the minute accuracy, with which every detail is expressed, may justify the conclusion that the engraver had under his view an actual suit, probably the identical equipment of the gallant Willem. The gesture and design of the figure strikes the eye as constrained and unnatural. In English monumental effigies of the same age, the peculiarity of local fashion appears in the crossed legs, whilst the ungraceful bend of the person, here

costume, chiefly collected in the Netherlands, and entitled "Vade-Mecum du peintre, recueil de Costumes," &c., 2 vols. 4to., and his more recent "Recherches Historiques sur les Costumes Civils et Militaires des Gildes," a work of no slight

interest in reference to the gilds and fraternities of our own country, claim especial notice. They may be obtained on application to Mons. De Vigne, Rue Charles-Quint, at Ghent, or through Messrs. Barthes, Great Marlborough Street.

seen, is in conformity with a practice not unfrequently found both in France and Germany. The figures are of the full size of life, the knight measuring in length 6 feet 7 inches. The head is bare, the features strongly marked. We can have little doubt that an actual portrait of the deceased was intended. The body armour is a hauberk of "banded mail," worn over a padded garment, probably the pourpoint, quilted in longitudinal ribs, the stitches being very distinctly marked. The close fitting sleeves of this garment appear under the short sleeves of the hauberk, which extend about midway between the elbow and the wrist; the defence of the hand and arm being, probably, rendered complete by means of long cuffed gauntlets.<sup>7</sup> This tight quilted sleeve rarely appears in English effigies, but it is frequently seen in foreign monuments, as in the French figures admirably etched by the late Mr. Kerrich.<sup>8</sup> The skirt of this pourpoint appears beneath that of the hauberk, and falls over the knee. The upper garment is a short-sleeved surcoat, with a vent on either breast, through which pass the chains, appended seemingly to the hauberk, one of them connected with the hilt of the sword, the other with the dagger. This precaution to obviate the risk of dropping the weapon in the heat of conflict, appears less commonly in England than in Flanders or Germany. Occasionally three guard-chains appear, one attached to the helm. A single chain for this purpose is seen on the figure of Sir John de Northwode, *circa* 1330, at Minster (engraved by Stothard), but this brass appears to be of foreign design. Sir Roger de Trumpington (Waller's Brasses) has this helm-guard attached to his girdle.<sup>9</sup>

A roundel is attached by an arming-point at the elbow. It is a customary appendage at this period, of which it is not easy to define the use, but it probably served to protect the bend of the arm.<sup>1</sup> The skirt of the surcoat opens both in front, and at the sides, a prevalent foreign fashion,—whilst in

<sup>7</sup> The use of such gauntlets is well illustrated by the drawings in Roy. MS. 16, G. vi.

<sup>8</sup> Compare the effigy of Louis, Comte d'Evreux, 1319, in the *Archæologia*, vol. xviii., pl. xvi.; the original drawings by Mr. Kerrich, preserved in the British Museum, Add. MS., 6728; the figures of Charles, Comte d'Étampes, in Mr. Shaw's "Dresses and Decorations," and that of Gottfried of Arensberg, Hefner, pl. 59.

<sup>9</sup> An example of the use of chains from the mammellieres is supplied by the effigy of a Blanchefront at Alvechurch, given by Stothard. One chain is attached to the sword-hilt, the other to the scabbard. The same fashion is shown by the curious effigy of Thomas Giffard at Leckhampton. They appear very often on German effigies. See Hefner's "Trachten."

<sup>1</sup> Compare the brass of Sir John d'Aubernoun, Jun. 1327. (Stothard).

England it appears commonly to be open in front and behind, for the convenience of the mounted warrior. The knees and shins are protected by plate, the shin-pieces being attached by several straps round the calf. It is not easy to determine what kind of protection of the legs and feet is here found under the greaves; it may possibly have been leather, or stockings of stout cloth. There is no appearance of any armour on the feet.

Willem Wenemaer is portrayed holding his drawn sword upraised, and the blade bears an inscription along its entire length,—the following Leonine verse:—

*Horrebant . dudum . reprobī . me . cernere nudum.*

(Erst while the evil quaked to see me drawn.)

The cross-guard of the hilt is of a singular fashion, which appears in some effigies in Scotland, as is curiously shown by several examples recently given in Mr. Graham's interesting "Antiquities of Iona." Many examples of the inscribed sword-blade might be cited, besides that, most memorable in our history, the brand once wielded by Talbot, and preserved in the Treasury at St. Denis until the Revolution of 1790. The bad Latinity of this legend—SUM TALBOTI M.HII.C.XLIH. PROVINCERE INIMICO MEO—may perhaps be set down to the inability of the decypherer, whose blundered reading has been perpetuated by Camden,<sup>2</sup> and attributed to Talbot's "camping Chaplain." The medieval armourer, however, paid slight heed to the preciseness of clerkly expression in such cases, as we may notice in the legends of Latin and Spanish phrases mixed together on the fine swords of Ferdinand III. and Isabelle la Catholique, in the *Armeria* at Madrid.<sup>3</sup> The sword of James IV. of Scotland, slain at Flodden in 1513, of which Sir Charles Young has recently given an interesting notice in the "Archæologia," bears the maker's name, MAESTRO DOMINGO, with a motto, read thus:—ESPOIR CONFORTE LE GVEVAL. (?)<sup>4</sup> Several other examples of inscribed swords

<sup>2</sup> Camden's Remains, Epitaphs, p. 383, ed. 1637. This legend has been given differently by other authors: "Sum Talboti pro vincere inimicos meos." A large portion of the valuable objects preserved by the Monks at St. Denis were removed, when the abbey was desecrated, to the Bibliotheque Nationale in Paris. I succeeded, by the kindness of the curators of

the Cabinet des Medailles, in ascertaining, through the earlier inventories, that this interesting relic of Talbot had actually been there deposited. No trace of its existence is however now to be obtained.

<sup>3</sup> Jubinal, *Armeria Real*, pls. 14, 16, &c.

<sup>4</sup> *Archæologia*, vol. xxxiii., pl. xiv., p. 340. Possibly *Gueval* may signify the Gael.

might be cited, such as the fine weapon in the Tower Armory, impressed with an eagle, and the words AVTCARII.



Ancient inscribed sword  
found in the Witham.  
Length 18 inches.

GLADIVS; several German blades in the Goodrich Court Armory, represented in Skelton's "Illustrations;" the sword of François I. at Paris, on which is written "*Fecit potenciam in brachio suo;*" and the precious relic of Bayard, of which Sir John Boileau is the possessor, engraved with devices and mottos. A curious inscribed sword of the fourteenth century, found in 1826 in the bed of the river Witham, about seven miles below Lincoln, was presented to the Institute by R. Swan, Esq., during the meeting in that city. It is here represented. The characters, hitherto unexplained, and the ornaments on the other side of the blade, are of yellow metal, supposed to be gold, inlaid and hammered into the steel.<sup>5</sup> At the Cathedral of Zurich there is a curious sculpture, for a note of which I am indebted to Mr. Hewitt. It represents two combatants; their head-pieces with nasals. On the sword of one is the name GUIDO.

The position of Willem Wenemaer's left hand renders the precise form of the shield somewhat questionable; but it certainly has the appearance of being slightly heart-shaped,—a form of rare occurrence, even on the Continent, and of which I have hitherto noticed no example in England. It appears to have escaped the researches of the late M. Allou, no such shield being figured in the series forming the illustrations of his useful monograph on "*Boucliers-écus.*"<sup>6</sup> In illuminated MSS., however, of the thirteenth century it may occasionally be noticed, usually accompanied by the singular fashion of

<sup>5</sup> See an account of the discovery of this and other remains in the Witham, *Gent. Mag.* vol. xevi., part ii., p. 300.

<sup>6</sup> *Memoires de la Soc. des Antiqu. de France*, N. S. tom. iii., p. 285.

FLEMISH SEPULCHRAL BRASSES.



Effigy of Margriete, Wife of Willem Wenemaer. She died September, 1352.

ailettes, with which likewise such heart-shaped shield was to be seen formerly in the Dominicans church at Ghent, on the sepulchral portraiture of Busere de Bassevelde, who died in 1313.<sup>7</sup> It will be found in one of the most instructive volumes I have seen, in relation to the curious mixed armour of this period (Brit. Mus. Royal MS. 16, G. VI.), being there also found with ailettes. It may, however, reasonably be conjectured that this form is a conventional mode of representing the convexity of the shield, which, it must be remembered, was rarely flat, and often much bent for the wearer's convenience, as is well shown by Hefner, (XIVth Cent., Pl. 8). The shield worn by Wenemaer is charged with his armorial bearing (billey); the metal is finely cross-hatched, to receive the colours, of which no trace now remains. Above, between the figures, a scutcheon is affixed, probably of the same age as the inscription beneath, charged with the same billey coat of Wenemaer, impaling the arms of his wife, a female bust with the hair dishevelled, a jewel appended to the neck. The effigy of Margriete Wenemaer, who survived her husband twenty-seven years, bears considerable resemblance in its design to sepulchral portraitures of the fourteenth century in England. Her head-dress consists of the kerchief and the barbe, the fashion appropriate to her state of widowhood; the loose upper robe with short sleeves, whilst the under robe had tight sleeves closed by numerous little buttons to the wrist. The dress shown on the sepulchral brasses of Margaret de Camoys (1310),<sup>8</sup> and Joan Cobham (1320), is similar, with the exception that in those instances the hair and frontlet are shown, and the long skirt of the robe is not gathered up under the arm,—a variety of design which may be noticed in the figures of the lady of Sir John de Creke (c. 1325), Margaret Braunche (1364), at Lynn, and other English memorials.

ALBERT WAY.

<sup>7</sup> De Vigne, *Vade-mecum*, tom. ii., pl. 39.

<sup>8</sup> Boutell's *Monumental Brasses*, p. 81.