

these empirical remedies were less esteemed in Italy than in the more remote provinces. It would be essential to ascertain whether the schist, of which these relics appear mostly, if not invariably, to have been formed, can be traced to any particular locality : and a careful comparison of the personal names of the Empirics might tend to throw a curious light upon the origin of these remedies, and the countries in which they were in vogue.

ALBERT WAY.

Those who may desire further information on this subject, may consult the foreign works cited by Gough (*Archæol.*, vol. ix. p. 227); the Dissertations by Professor Walch, Jena, 1763; and by Saxius, at Utrecht, 1773, in which last eighteen examples are given. Count Caylus enumerates eleven. In *Gent. Mag.*, vol. xlvi. p. 472, is cited a notice of one at Lyons, by the Père Beraud, a Jesuit. M. d'Anneci published a Dissertation at Paris, in 1816, giving all the examples then known. See also,—*Cinq Cachets inédits de medecins oculistes*; par le Dr. Sichel, Paris, 1845;—*Observations sur les Cachets de medecins oculistes*, par Adolphe Duchalais, Paris, 1846; and the curious paper above mentioned, by Charles Dufour, in the *Memoires de la Soc. des Antiqu. de Picardie*, tome 8. The Memoirs by Professor Simpson, above mentioned, will be given in the *Monthly Medical Journal*.

EFFIGIES OF THE DE SULNEYS, AT NEWTON SOLNEY,
DERBYSHIRE.

ON a richly-wooded bank, overhanging the river Trent, stands the little village church of Newton Solney. At a short distance higher up the stream, is the old abbey of Burton; a little lower down, is the Priory of Repton—Repton, the ancient home of the Mercian monarchs. At the edge of the landscape, in front, is the noble fortress of John of Gaunt, Tutbury Castle, perched on its rock of alabaster; from whose foot the river Dove comes winding and sparkling through the most luxuriant meadows, to mingle its waters with those of the Trent, close under the walls of the pleasant little church of Newton Solney. North of Trent or South of Trent, you will scarcely find a spot more rich in present abundance or in middle-age memories.

The church itself, though picturesque in its ivied tower, its grey walls, its windows of every style, and its bowery background, has no striking architectural feature, and is as little promising to the archaeological adventurer as can well be



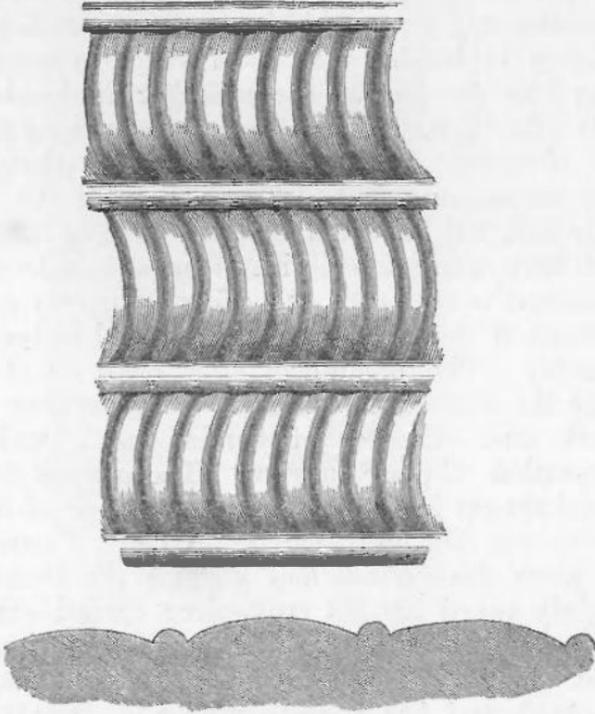
Freestone Effigy in the North aisle. Armour of banded mail.

imagined. It was therefore with no small delight that the writer of this paper found within its walls two unnoticed knightly effigies of the highest interest,—a freestone figure in *banded mail*, adding a fourth to the three already observed in this kingdom ; and an alabaster statue, of the fourteenth century, exhibiting the *camail tied down by points to the shoulder*,—the only example hitherto noticed in England.

The figure in banded mail is of the proportion of life, measuring from the feet to the neck (for the head has disappeared) 5 ft. 4½ in. It lies on a flat, tapering slab,—the whole of freestone. Tufts of foliage, of Early-English character, sustain the feet. The design of the figure is sufficiently stiff, but the draping is not without freedom : all the details have been finished with the most minute exactness. For so ancient a sculpture, the effigy is in very good condition ; much of it, indeed, as sharp as if it had been carved but yesterday. The monument appears to be of the last quarter of the thirteenth century. The arming consists of hauberk and chausses of banded mail, without the smallest portion of plate in view. The surcoat is without sleeves, and slit up in front only. All vestige of its colour and enrichments has disappeared. A belt, of curious contrivance, girds the surcoat and sustains the sword-sheath. The knightly sword has its cross-piece curved—the curve, as usual, towards the blade ; the pommel is cinquefoiled. The shield, slung by its guige across the right shoulder, is slightly bowed, and has been triangular in its outline. No trace of armorial device or tincture can now be found on its surface. The spurs are of a single goad, and each is fastened by one strap only. It will be observed that the mailing appears on the inside of the hauberk as well as the out ; and it decreases a little in size towards the extremities of the arms and legs. The annexed cut represents a portion from the upper part of the arm, of its natural size. (See next page.) The profile view has been copied with particular care, in the hope that it may be of use in determining the structure and material of this very puzzling kind of armour. It is scarcely necessary to say that the mailing throughout the figure is rendered in exactly the same manner.

The effigy of our knight, undoubtedly a De Solney, is at present placed in an obscure corner of the north aisle, raised on a very rude substratum of brickwork. It seems highly

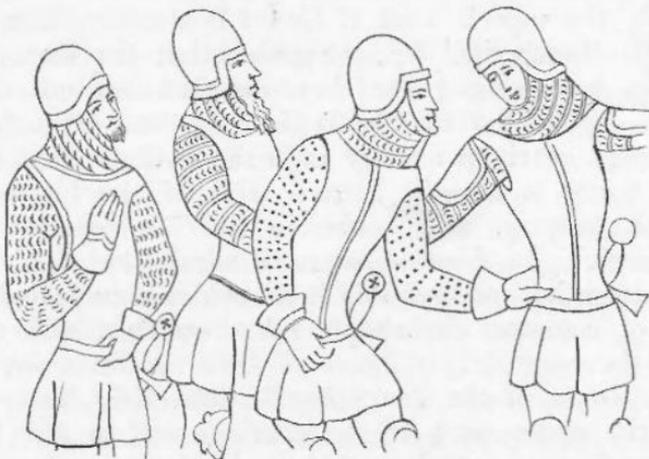
desirable that a monument so curious for its costume, so venerable for its antiquity, and so interesting from its association with the ancient lords of the soil, should be restored to that place of honour which no doubt it once occupied within the precincts of the chancel.



Banded mail: arm of the effigy, Newton Solney.

Of the many subjects of perplexity to the student of ancient armour, there is none so puzzling as that of Banded Mail. And yet the representations of it are in the utmost abundance. For a whole century, manuscript illuminations, monumental brasses, painted windows, royal and baronial seals, metal chasings, and sculptures of various kinds, offer us an infinity of examples; in none of which has hitherto been detected the exact evidence either of its material or its fabric. By many writers it has been described as *pourpointerie*; by others this peculiar work has been considered only as a conventional mode of representing the ordinary chain-mail. Mr. Kerrich, whose opinions will always be received with great respect, speaking of the rows of little arcs used to express the latter defence, says: "When there

are lines between the rows, whether *two* or only one, I conceive it means still but the same thing." (Collections in Brit. Mus., Add. MS. 6731, fol. 4.) M. Pottier, in the text to Willemin's "Monuments Inédits," does not distinguish the so-called banded mail from the other, but names it simply, "armure de mailles." (Vol. I., p. 77.) But it seems difficult to believe that the common chain armour could be intended; so widely different are the two modes of representation, whether in sculpture or in painting. Observe, for example, the details—especially the portion in profile—from the effigy at Newton Solney. And in the following subject, from the "Romance of Meliadus" (Add. MS. 12,228, fol. 79), there seems no assignable reason for marking one figure so differently from the rest, unless the armour itself were of a distinct character.



Add. MS in Brit. Mus. 12,228, f. 79.

That the banded defences under consideration were of pourpointing is still more unlikely; for a pourpointed garment, whether of silk, cloth, or whatever material, would, in painted representations, exhibit those various colours which are so lavishly displayed in the other portions of the knightly attire. Yet a careful examination of many hundred figures in illuminated manuscripts of the thirteenth and fourteenth centuries, has failed in detecting a single instance of positive colour on banded mail, except such as may be referred to the metals. Green, scarlet, crimson, diaper, or ray, never appear. But gold or yellow tincture, silver or white, and

grey of various shades, occur continually. And all these seem to indicate a fabric in which metal plays at least a conspicuous part. The examples, among the vellum paintings, in which the banding is tinted grey or left white, are so numerous, that one can scarcely open a manuscript of the period without finding them. Instances of it in silver may be seen in Cotton MSS., Vitellius, A. xij., and Nero, D. vj.; in Roy. MS., 20, D. 1, and Add. MS. 12,228. On fol. 217, B, of the last-named manuscript, will be found the figure of a knight whose banded mail is gilt. The same kind of armour, in gold colour, appears in the windows of Beer Ferrers Church, Devonshire, and of Fulborn Church, Cambridgeshire. (See Lysons' Devonshire, p. 326, and Kerrich's Collections, 6730, fol. 61, for faithful copies of these examples.) If from the foregoing evidences we derive the belief that the basis of



this fabric was metal, from a monument figured in the superb work of Count Bastard, "*Peintures des Manuscrits*," &c., we gather that the lines of arcs were rings; for the fillet that tightens the coif round the temples is clearly passed through alternate groups of rings, exactly as in the ordinary mail hood.

The figure is from a French bible of the beginning of the 14th century, and occurs in the 7th number of the "*Peintures*." In fairness, we must admit that this example is not altogether inadmissible as an evidence in favour of the theory of common chain-mail. And on that side may be ranged the very curious figure of Offa the First, on folio 7 of the "*Lives of the Two Offas*" (Cott. MS., Nero, D. 1); where the upper part of the warrior's coif is of "banded mail," while the lower portion is marked in the manner usually adopted to express the ordinary chain-mail.

Different from all these is the interpretation offered by M. de Vigne, in his "*Recueil de Costumes du Moyen-Age*." On Plate 56 of that work, he has given a series of sketches, showing the supposed construction of various ancient armours. The banded mail is represented as formed of rows of overlapping rings, sewn down on leather or other similar material—"avec les coutures couvertes de petites bandes de cuir." This notion, however, seems at variance with those ancient monuments, where the inside of the defence exhibits the ring-work as well as the exterior. A more improbable garment, to say the least of it, than a hauberk of leather,

faced with mail, and *lined* with mail, can scarcely be conceived. An example of the hauberk, showing the banding on the inside, is furnished by the knight from Newton Solney. Another is found in the brass of De Creke. (See Craven Ord's Collection in the British Museum; "Waller's Brasses," Part 8; and "Boutell's Brasses," p. 39.) Further instances are seen in the brass at Minster, Isle of Sheppey ("Stothard's Monuments," Plate 54; Boutell, p. 42); in the effigy of Sir John d'Aubernoun (Stothard, Plate 60); and, of a very marked character, in the brass at Ghent, figured at page 287 of this volume.

Sometimes the knight's horse is barded with the banded mail; as in the figure from a manuscript in the Library of Cambrai, given by M. de Vigne, in his "Recueil de Costumes," vol. ii., plate 8. In Roy. MS., 20, D. 1, fol. 330, B, are elephants with similar caparisons: on their backs are castles, full of fighting-men.

It has already been mentioned, that three sculptured figures with banded mail have been previously noticed in England. They are at Tewkesbury, at Dodford, Northamptonshire, and at Tollard Royal, Wilts. The first of these is well known from Stothard's beautiful etchings of the figure; and the example is further curious from the hauberk being sculptured as ordinary chain-mail, while the camail alone is of the banded work. In the "Memoirs" (p. 125), Stothard, writing of this camail to Mr. Kerrich, says:—"Amongst other curious things I have met with, is a figure which has some remarkable points about it; but, for the discovery of these, I devoted a whole day in clearing away a thick coating of whitewash which concealed them. The mail attached to the helmet was of that kind so frequently represented in drawings, and which you have had doubts whether it was not another way of representing that sort we are already acquainted with. I am sorry that I know no more of its construction now than before I met with it."

The effigy at Dodford is of Purbeck marble, and is figured in "Baker's Northamptonshire," vol. i. p. 360. The knight has hauberk, chausses and coif of banded mail. Plates are at the knees and elbows, and the coif is surmounted by a cervellière of plate. The figure at Tollard Royal has not been engraved; but, from some memorandums kindly furnished by a friend, it appears that this knight also is habited

in hauberk, chausses, and hood of banded mail, with a cervellière of plate of similar form to the preceding.

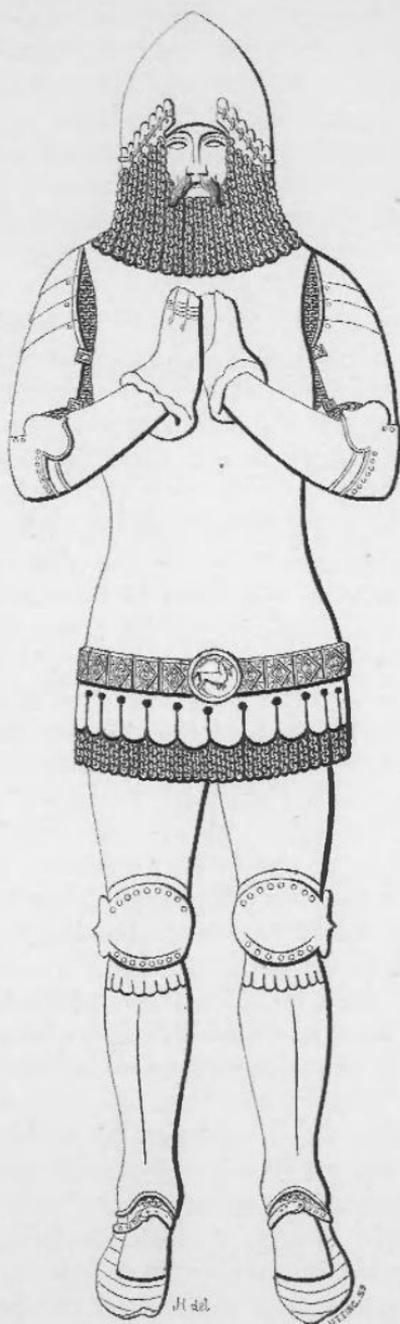
Let it not be objected to the foregoing remarks that the inferences are mostly of a negative character. Next to knowing what a thing is, the most desirable point appears to be—to know what it is not. It seems pretty clear, then, from the absence of varied colours to which we have alluded, that the banded armour is not *pourpointerie* of any kind. And from the presence of the ring-work on the inside of the fabric, as well as the out, it appears not to be of the construction suggested by M. de Vigne. If meant for ordinary chain-mail, it must be confessed that the medieval artists never hit upon a mode of expressing this material so little resembling the original. It is to the further examination of ancient evidences, or to the discovery of monuments hitherto unobserved by the curious antiquary, that we must look for a satisfactory solution of this knightly mystery. Hot-pressed theories from Paternoster Row, or the *Quai des Augustins*, can do us no good. The secret lies hidden probably in a slip of mouldy parchment, a scrap of broken glass, a fractured paving-quarry, or a morsel of sealing-wax.

The second effigy at Newton Solney, to which we have already alluded as remarkable for the camail tied down upon the shoulders, lies under a pointed mural arch on the north side of the chancel. The proportions are those of a man six feet high : the sculpture is of the highest finish and in fine preservation. The material is alabaster, of which an abundance is found in the neighbourhood ; and there seems much probability that this monument may have been produced by one of the “marblers” of the neighbouring town of Burton. In the time of Leland these artists were in force in that town. At Burton, he says, in the “Itinerary,” are “many Marbelers working in alabaster.” They were still numerous in Camden’s time : the place is noticed as “famous for its alabaster works.” Stebbing Shaw, the historian of the county, who resided in the neighbouring village of Hartshorne, writes, “How long Burton continued thus famous, we are not informed ; but certainly there has been no such manufactory here of late years, though alabaster is still plentiful on the sides of Needwood forest, particularly about Tutbury.”¹

The effigy of our knight reposes on an altar tomb of very

¹ Leland, vij. 24, ed. of 1744 ; Gough’s Camden, ij. 377 ; Shaw’s Staffordshire, j. 13.

MONUMENTS OF THE DE SULNEYS, AT NEWTON SOLNEY, DERBYSHIRE.

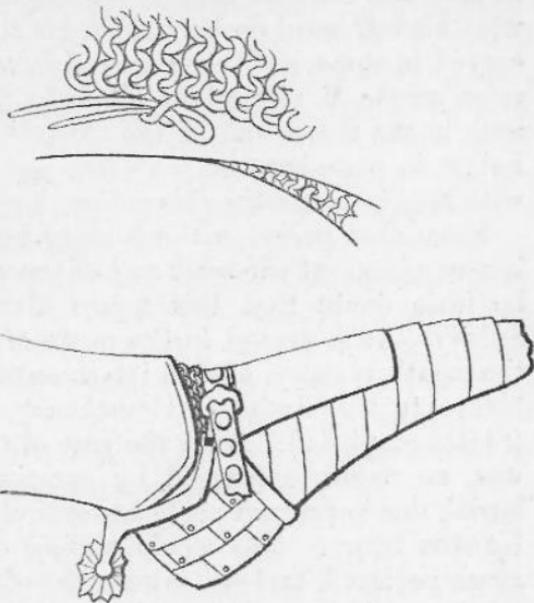


Effigy of alabaster, Chancel. Date, t. Richard II.

plain character. At the head are ministering angels, clad in red copes, their hair gilded : at the feet is a lion. The monument has no inscription. The figure wears the hauberk of chain-mail, seen below the surcoat and on the inside of the upper arm. Chain is again seen at the inside of the knees, and at the instep. Strapped on the upper-arm are plates, articulated at the top for freedom of motion. The vambraces and elbow-pieces are also of plate. The plate gauntlets are of the type so frequently found in the fourteenth century, and of which

a real example has lately been discovered, in the excavations of the castle of Tannenberg, in Germany, figured in Hefner and Wolf's *Die Burg Tannenberg und ihre Ausgrabungen*, plate 10, p. 92. The leg-armour of metal or cuir-boulli presents no peculiarity of form or adornment. The sabotyn is curious from the heel being covered with little rectangular plates (riveted probably on leather), while the fore part of the foot is furnished with splints (*see cut*).

The spurs have rowels of sixteen points. The jupon has the border *déchiqueté*, so characteristic of this period. The knightly belt is richly ornamented ; on the clasp is the figure of a goat ; and in each lozenge of the girdle is a goat's head, but placed with no regularity, the head sometimes turned to the right, sometimes to the left, and sometimes presenting a front view. The bassinet has camail and camail-band ; the latter is of the old fashion, leaving the staples and cord in view : the lower edge of the camail is at each shoulder fastened by points (*see cut*) ; and it is not unlikely that these points, passing through holes in the surcoat, were attached to the armour beneath. The utility of the contrivance is obvious, and its occurrence in German



examples is not unfrequent.² The sword and dagger of our knight have been broken away, but a portion of the dagger-cord is still found on the right side, looped over the knightly belt. The remains of colour are too slight to give any clear notion of the original illumination.

The figures above-noticed were in the church in Lysons' time. In his "History of Derbyshire," p. ccxxvij, he says, "In the church of Newton Solney are two ancient monuments of the Solney family; one of them, being the effigies of a knight in mail and surcoat, his feet resting on two foliated brackets, with his left hand on his breast, his right hand on his sword, carved in stone, has been *removed from the nave into a lumber-room on the N. side of the chancel*. The other is under an arch in the north wall of the chancel, being the effigies of a knight in plate-armour, with mail gorget, carved in alabaster, with angels supporting his pillow, and a lion at his feet."

Since that period, a third effigy has been discovered, and is now placed at the west end of the south aisle. There can be little doubt that this figure also commemorates a De Sulney. It is armed in the mode of the second half of the thirteenth century, and in its essentials bears a close resemblance to the statue of Crouchback, in Westminster Abbey (Stothard, pl. 42). As in the case of Crouchback, the mailing was, no doubt, expressed by composition; but, from long burial, this impressed paste has entirely disappeared from the Newton figure. The whole surface of the stone, indeed, is much perished, and the lower part of the effigy has suffered great mutilation. Neither colour nor carving gives us the smallest heraldic information.

The family of De Sulney appear to have held this manor of Newton under the Earls of Chester. According to a pedigree in Harl. MS., 1537, fol. 5 b, the succession of knights was as follows: Sir Normannus, Sir Alured, Sir William, Sir Alured,³ and Sir John, who died, *s. p.* about the 15th of Richard II. This pedigree, however, is in error when it makes Margaret and Alice, who carried the property into the families of Longford and Stafford, to be the *nieces* of Sir John. They were clearly the *sisters*, as is proved by an indenture of feoffment among the Chadwick deeds at Mavesyn

² See also the figure of St. George, at Dijon, *Archæologia*, vol. xxv., 572.

³ A pedigree in Egerton MS., 996, fol. 71, mentions this Sir Alfred as living in the times of 30 Edw. III.

Ridware; given in Shaw's Staffordshire, vol. i., 165*; and by a plea roll of the 15th of Richard II., quoted in Nichols' Leicestershire, in a note to the pedigree of "Appleby of Appleby" (vol. iv, pt. 2, p. 442). This last bears record, that Thomas Stafford, miles, and Alice, his wife, were summoned, &c., "ad respondendum Nicholao Longford, chivaler, et Margerie uxori de placito, quare cum iidem Nicholaus et Margeria et Thomas et Alicia, insimul et pro indiviso teneant manerium de Penkeston et Normanton cum pertin' de hereditate que fuit Johannis Sulny, militis, *fratris* predictarum Margerie et Alicie, *cujus heredes ipse sunt*, iidem Thomas et Alicia partitionem inde inter eos faciendo contradicunt, &c."

On comparing the above pedigree and the facts illustrating it, with the costume of the figures in the church, there seems every probability that the effigies commemorate two of the earliest De Sulneys, and the last knight of the name, who died in the reign of Richard II. It might not, perhaps, be too venturesome to assume, that the knight of freestone, in the south aisle, was Sir Norman himself, the founder of his house, and the warrior in banded mail, his son Sir Alfred. And what a lesson for founder and warrior: the founder was buried away for years among the rubbish of the churchyard, and the warrior was "removed from the nave into a lumber-room on the north side of the chancel!"

J. HEWITT.

NOTICE OF DOCUMENTS PRESERVED IN THE RECORD OFFICE,
AT MALTA.

AMONGST the archives preserved in the island of Malta there exist numerous documents of more than ordinary value, alike to the historian and the antiquary. During a visit which I paid to this Record-office in the winter of 1848—49, I was struck with their varied character, as also with the interesting evidences, connected with English Annals, preserved in this depository. I am induced to hope that the following brief notice may be acceptable to the readers of the Journal, and serve to invite attention to this very curious and important collection.

Of these, very little is, however, known; for persons