

AN EFFIGY TO A MEMBER OF THE MARTIN FAMILY
IN PIDDLTOWN CHURCH, DORSET.

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The very beautiful effigy of a Martin in the Martin Chantry of Piddletown Church, Dorset, has unfortunately no exact attribution as to the person represented. There are, however, many points about the effigy by which we may assign a very approximate date to its execution.

To commence with the head-piece, which is a visored salade. This is a rare form of helmet to find in effigies, but a very similar one in shape and treatment is seen on the head of a Nevill in Brancepeth Church, Durham.¹ It is also seen in a figure at Meriden Church, in Warwickshire, figured by Bloxham in his *Monumental Architecture*. In brasses we have it in that of Edmund Clere (1488) in Stokesby Church, Norfolk,² and in that of Robert Staunton (1458) at Castle Donnington, Leicestershire.³ In the latter the chin-piece is omitted. Abroad we find the salade and its chin-piece pretty frequent in Germany, as in the Henneberg effigy (1490), a cast of which is in South Kensington Museum. Albert Dürer's "Death and the Knight" (1513) and his portraits of the brothers Baumgartner (1506), now in the Pinacothek, Munich, also show these defences. The famous bas-relief on the Porto Nuovo at Naples, of Alphonso the Victorious and his companions executed in 1470, is yet another example; while in a picture in the Uffizi Gallery of Florence we have the chin-piece shown without the salade. It is a portrait called that of the famous Captain Gattamelata Erasmo da Narni (1438-1441), with his squire by Giorgione.⁴ It is the squire who has the chin-piece, and instead of the salade he is seen with a cap only. This cap is very curious as giving a detail not often seen. Fitting tightly to the head

¹ Stothard's *Monumental Effigies*,
Plates 134, 135.

² Cotman's *Brasses of Norfolk*, Vol.
I, Plate 36.

³ Boutell's *Series of Monumenta
Brasses*.

⁴ 1478-1511.

there is a stout roll or padded projection above the brow, evidently intended to lessen the effect of a blow on the front part of the head. A similar cap is seen on the head of St. George in the picture by Dosso Dossi¹ of "The Virgin and SS. George and Michael," in the Modena Gallery. That this cap was not always worn under the salade is clear from the Baumgartner portraits and the etching of "Death and the Knight," but it is an interesting piece of *knightly underwear*.

To return to our knight, he wears round his neck a collar of Suns and Roses, but without any distinctive pendant badge. The collars of this kind belong to the period 1461-1485. The Harcourt effigy of 1471 has a white lion of Edward IV pendant, as also has the brass of Bouchier, Earl of Essex (1483), while Ralph Neville, who died 1484, displays the White Boar of Richard III.

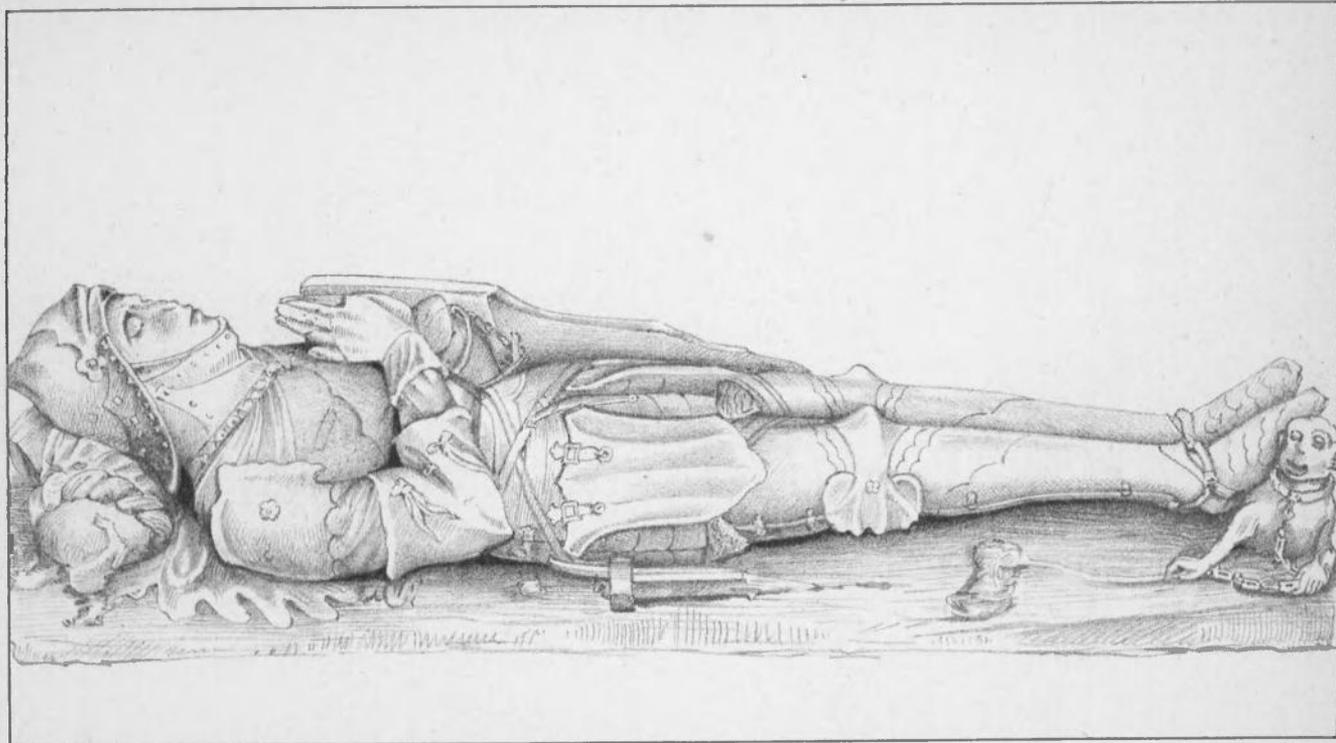
The knight's breastplate is in two pieces: the lower one, or paunce, having engrailed margins as in the Harcourt and Erdington effigies.² The broad lower taces, or *falde*, below the waist have also engrailed upper borders. The pendant tuilles are fluted as in the Crosby (1475), Harcourt (1471), and other effigies of that period, and hang from the third of the seven broad taces.

The pauldrons, or shoulder defences, show the slight upright neck guards, erroneously called pasguards. The rerebras and vambras protecting the upper and fore arms have faint spiral ridges on them as seen in the Crosby (1475) effigy. The elbow caps, of elegant form, are attached to the rerebras and vambras by arming points, as in the Harcourt (1471) and Crosby (1475) figures. These arming points are also well shown in the Hungerford effigy (1455) in Salisbury Cathedral.

Beneath the broad taces, or *falde*, hangs the lower margin of the shirt of chain mail as often seen, cut in points. The cuissards, unlike the arm defences, are smooth, and the knee caps, with ridged fans, have two extra plates above and below with engrailed margins. Below these again a reinforcing plate with engrailed margin. The cuissards show the external hinges as do the greaves, which reach to above the ankle. The spurs and spurstraps are seen, but the rowels have been broken

¹ 1490-1560.

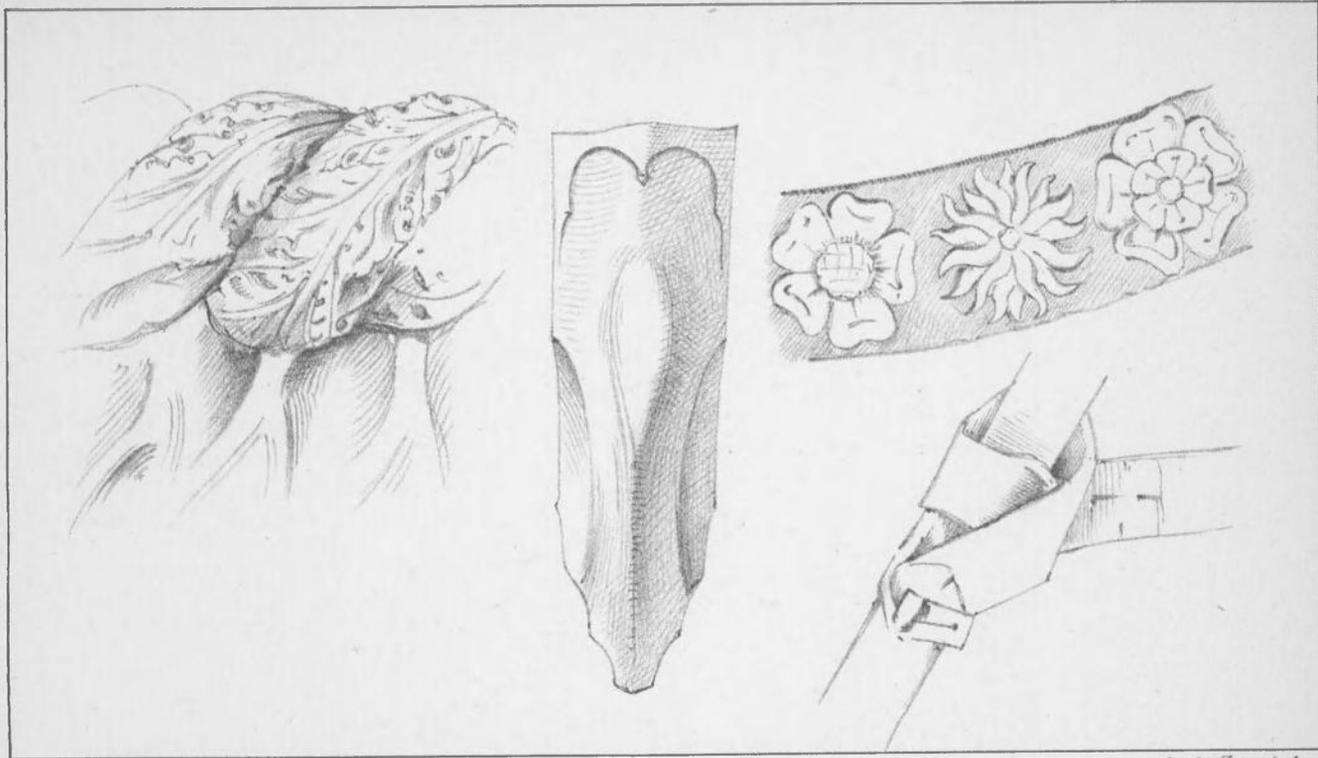
² Hollis' *Monumental Effigies*.



G. E. Fox del.

ALABASTER EFFIGY. PIDDLETOWN, DORSET.

Scale 1 inch to the foot.



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DETAILS OF EFFIGY. PIDDLETOWN, DORSET.

All full size, except the shield, which is to the scale of 1 inch to the foot.

off. The feet are protected by a series of overlapping plates with engrailed margins, but they have not reached the period where the arches are so arranged that those covering the instep overlap downwards on to the tread-piece, while the arches below that part overlap upwards. In all respects the sollerets of this figure correspond with the Harcourt and Crosby figures. The sword is suspended by a narrow strap sloping downward across the loins from the right hip, while the dagger on the right side (of which only the sheath remains) was slung by a similar narrow strap from the left hip across the loins.

One of the most peculiar features of the effigy is the long and narrow shield, fluted and ribbed like the tuilles, and borne on the knight's left arm. The occurrence of the shield in effigies of so late a date is almost unique, and gives the idea of the execution of the effigy being foreign. This, however, cannot be the case, unless the Harcourt, Crosby, Erdington, and many other undoubted English effigies be assigned to foreign workmen.

The knight's head rests, as usual, on his tilting helm, which is girt about with a beautiful wreathen orle with a foliage design. The feet rest on an ape, which has a clog attached by a chain round its neck.

It will be seen, then, that the effigy belongs to about 1471-1475, and a pedigree of the Martin family should easily assign an owner to it. The whole is in fair preservation.

Mr. Fox's beautiful drawing gives a very faithful representation of this interesting and handsome effigy.

The Institute is indebted to Mr. W. Pearce for his contribution of the plates illustrating this paper, and to Mr. G. E. Fox, F.S.A., for the loan of the drawings from which the plates were made.