

THE WARWICK EFFIGY.

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The splendid brazen effigy of Richard Beauchamp, earl of Warwick, has been the subject of much admiration and at the same time the object of much discussion as to its wonderful presentment of armour at its best period. No other effigies that we know of in England of the date when this figure was made are anywhere near to it in elegance and practical design. From the researches of Dugdale and Gough we know of two facts concerning its construction; but these two notices are not as clear as one would desire.

First we have Warwick's death at Rouen in 1439. His will is dated 8th August, 1435, and in it he desires that four images of gold, each of 20 lbs. of himself holding an anchor in his hands should be offered for him at St. Albans, Canterbury, Bridlington and Shrewsbury, but these were not the subject of this note.

Leaving aside the tomb with its weepers, angels and hearse, we see that the effigy of the earl which in the agreement with William Austen of 11th February, 28 Henry VI (1450) is called the 'Image,' was to cost £40.

This image was of latten, and for the gilding of it £13 was to be paid by the executors to 'Bartholomew Lambespring, Dutchman and goldsmyth of London.' This was by a covenant of 23rd May, 27 Henry VI (1449). It will be seen that the last covenant was of a date some nine months earlier than that for the making of the figure.

On 3rd March, 32 Henry VI (1454), the said Bartholomew covenanted to clean, gild, varnish and polish the great image of latten, the executors providing the gold and paying £95 2s. 8d. The above disposes of the image, and the question now is, from what design was the figure produced. We may suppose that the great image was finished by 1455.

Baron de Cosson has suggested that the armour was a

copy of an Italian suit such as Mantegna has shown in his beautiful picture of St. George, now in the Accademia at Venice. It is true that the two armours resemble each other in many respects, the few differences being as follow :

The picture shows the saint wearing a standard or collar of chain-mail. Such a standard was one of the badges of Clarence. The effigy has no standard or collar of chain-mail. The picture shows no second ridges on the pauldrons or shoulder-defences as in the effigy.

The breast-plate in the picture has no tapul or central ridge nor are there any corrugations on either side. There is no trace of a lance-rest in the picture, while on the effigy are seen the holes for the attachment at various heights of the adjustable lance-rest.

The horizontal taces, four in number, are seen in both picture and effigy, as also are the ridged pendent taces. Between these last, in the picture we see the two falds or aprons of chain-mail edged with brass links. In the effigy there is only one such fald and it does not reach below the pendent taces as in the picture.

In the effigy the cuissards or thigh-defences have three extra sliding pieces, while in the picture these extra pieces are not shown.

The defences of the lower legs are similar, but the effigy shows the distal lames of the foot-defences as terminating in curving points.

It may be noticed also that the elbow-cops of the effigy vary in size as might be expected, the dexter or right one being smaller than the other.

As to Mantegna's St. George, all authorities on the subject give 1462-1463 as the date of the picture, and so we have then these three dates :—

1449, the contract for the Warwick image.

1457-8, the making of Multscher's St. George at Sterzing in Tyrol.

1462-3, the presumed date of Mantegna's picture. Now the latest visit of the earl of Warwick to the Continent, except to France, was in 1414 when he went to Constance, while the visit to Italy was in 1408. It will be seen that the armour of the 'image,' though resembling both that of Multscher and of Mantegna, was made at least eight years before the earlier of the two foreign figures. At



ST. GEORGE, BY ANDREA MANTEGNA, IN THE ACCADEMIA AT VENICE, PAINTED 1462-1463.



EFFIGY OF RICHARD BEAUCHAMP, EARL OF WARWICK, IN THE BEAUCHAMP CHAPEL, ST. MARY'S, WARWICK, MADE 1449-1454.



ST. GEORGE, BY HANS MULTSCHER, AT STERZING, TYROL, CARVED 1457-1458.

the same time we cannot find in England any effigies or brasses showing such an advanced pattern as that at Warwick. It is clear that some model did exist somewhere for Lambespring to copy, and we may note that though Lambespring is called a Dutchman this does not mean that he was a Hollander. Even to-day in America Germans are often spoken of as Dutch.

Hans Multscher of Reichenhofen in Allgau became a citizen of Ulm in 1427. In 1457-8 he was for some six months Tafelmeister of the church of our Lady in Sterzing, which is forty miles from Innsbrück, on the Brenner pass. He died in Ulm in 1467. While Tafelmeister at Sterzing he had the arrangement, gilding and enrichment of the high altar of the church. Of the various images there, only that of the Virgin remains in its original place: the others are in the Rathaus, three different churches, and some in the Munich museum.

St. George closely resembles the Mantegna, but unlike that one the breast-plate of two pieces is corrugated. The arms are similar, as are the horizontal taces and the pendent taces. The feet are not armoured, but the legs are like those of the Mantegna. The skirt of mail in the Multscher figure only reaches a little below the taces and is a kilted skirt and only a single one, not like the Mantegna which has two skirts each edged with brass links.

There is another St. George by Multscher but with both hands raised and *his* on the lower breast-plate.

We may now note the points of resemblance between the Warwick effigy and the figure of St. George by Multscher. The pauldrons of the latter are like those of the Warwick figure but are deficient in the second ridge. The neck of the Multscher figure has a standard of chain-mail and a plate collar hiding the upper part of the breast-plate. This upper breast-plate is in both figures attached to the lower breast-plate or paunce by a strap and buckle. The lower breast-plate is in both figures corrugated: in the Warwick figure by a deep groove on each side of the median line: that by Multscher has two grooves on each side, and the lower breast has a distinct tapul or ridge not seen in the Warwick figure. The elbow-cops are alike in the Multscher and not exaggerated as is the case in the sinister Warwick one. The horizontal taces, four

in number in the Warwick figure, are three in the Multscher, and the pendent taces in the Warwick figure hang from the fourth or lowest tace, in the Multscher from the second tace.

Between the pendent taces in the Warwick effigy is seen the fald or apron of chain-mail which in the Multscher takes the form of a pleated defence of some sort.

The thigh defences are each of one piece in the Multscher figure instead of the sliding plates of that at Warwick.

The lower legs are the same in both figures, but the Multscher figure has no metal covering for the feet. This might well be the case for a dismounted man whose feet would when mounted be protected by the stirrups.

From the foregoing it will be seen that the Warwick and Multscher figures are very similar, and when we remember that the latter figure was made in 1458 the claim for a Tyrolese origin for the Warwick effigy outweighs that of the Mantegna St. George.

The following is the chronology of the effigy, the statue and the picture :—

- 1408. Warwick's visit to Italy.
- 1414. Warwick's visit to Constance.
- 1427. Multscher a citizen of Ulm.
- 1431. Mantegna born.
- 1439. Warwick dies.
- 1449. Agreement with Lambespring to polish an effigy.
- 1453-4. Warwick monument completed.
- 1457-8. Multscher carves his St. George, seven years before Mantegna's picture.
- 1462-3. Mantegna's St. George.
- 1467. Multscher dies.
- 1506. Mantegna dies.