

Great part of the interior of the camp has been worked for limestone, and the work necessarily injured, but it does not appear that there ever was a regular ditch round it.

In excavating near the "fine square tumulus," mentioned by General Roy, the workmen found some pottery, and, if the interior of the tumulus were examined, some urns would probably be found.

The northern side of the camp has three gates, or openings in the rampart, with a tumulus opposite each opening on the outside. There seem to have been four similar openings in the west rampart, and four in the east, through one of which the Roman Way had been made.

Two similar openings, at an unequal distance from the others, were in the south side, where the ground falls precipitously to the river Greta. Though these gates or openings cannot have contributed to the strength of the camp, they were covered by tumuli, and it seems difficult to explain why they were made so numerous. The northern side of the camp is the longest; the two obtuse angles about  $105^\circ$ , and the acute ones  $75^\circ$  each, the side of the figure being about 300 yards.

Neither Brough, Bowes, Greta Bridge, nor Diderston, can be seen from Reycross.

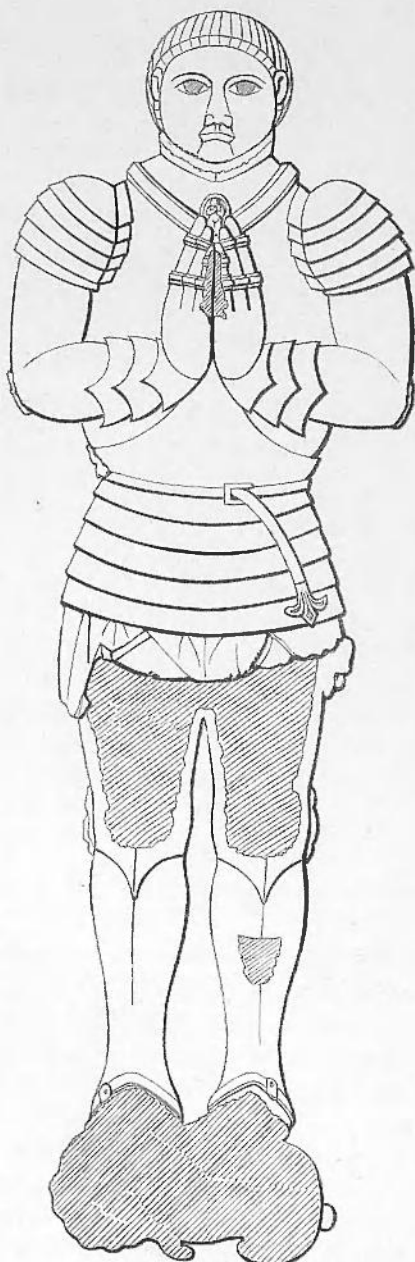
HENRY MACLAUCHLAN.

#### EFFIGY OF A KNIGHT OF THE FIFTEENTH CENTURY,

DUG UP IN THE CHURCHYARD AT MINSTER, ISLE OF SHEPPEY, IN 1833, AND NOW PRESERVED IN THE CHURCH THERE.

It is not always that a monument of rude art is the least valuable to the historian or the archaeologist. While we contemplate with delight the beautiful proportions and graceful decorations of the finest examples of mediæval skill, let us not turn away in contempt from the productions of the rustic stone-cutter, or the unskilful "lattener." The single, impressive notion of truth, by which these latter are evidently actuated, gives their works a claim to consideration which we do not always so readily accord to more sumptuous designs, elaborated in "the most fine and fayrest wise." In that very curious brass of De Knevynnton, at

MONUMENTAL EFFIGY. XV<sup>th</sup> CENTURY.



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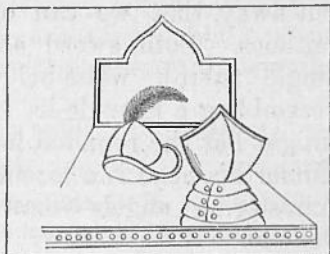
Effigy of a Knight, discovered in the Church-Yard at Minster,  
Isle of Sheppey, in 1833

Date, Fifteenth Century.

Aveley, in Essex, so skilfully figured by Waller, the brass-engraver has paid so little attention to the dignity of the knightly toilet, that Sir Radulphus has the sleeves of his gambeson protruding beyond his arm-defences in the most uncomely manner. But hence we learn the internal economy of the fourteenth-century vambrace : and many similar instances might be given ; all useful as minute details, contributing to the general mass of knowledge, necessary to the complete understanding of ancient monuments and ancient usages.

The sculpture of the figure before us is so extremely rude, that the face has the appearance of twelfth-century work. The features are formed out of the solid round by merely cutting away a little of the surface beyond their outline. Of the rest of the figure, it may be permitted to say, that it has been drawn with scrupulous exactness, and throughout to scale. The statue is of Purbeck marble, and was dug up in the churchyard of Minster in 1833 ; being found at the depth of five feet below the surface of the soil. It has very properly been placed on an altar-tomb in the chapel adjoining the chancel, with an inscription, giving the particulars of its discovery. It is, probably, to this circumstance of its burial that we owe the preservation of the curious little figure of a soul, which is held upon the breast. Had he been above-ground in the days of reckless Puritanism, it is certain that some Kentish Dowsing would have condemned our knight as an image-worshipper, and the "image" itself would have fallen at one blow of the iconoclastic hammer. As it is, the effigy has suffered much mutilation, all that portion represented by cross-lines having been cut down to the depth of several inches (see Woodcut). This was, of course, done before it was exhumed. Not a trace of colour is left on the surface, and the decomposition of the marble has been so powerful, that it has all the appearance of a coarse gray sandstone. The figure is of life-size, in full relief, and lies upon a coped slab, of which much has been cut away. From the arming, the date of the work seems to be about 1440 ; not earlier, or the tuilles would not be of such advanced form ; not later, or the gauntlets would probably have exchanged their fingers for broad plates. The breast-plate of our knight is in two parts, the lower overlapping the other, so as to give greater

flexibility to the suit than could have been obtained with the breast-plate of a single piece. The lower portion of this body-armour is commonly described as a "plaquet of steel worn over the breast-plate." There seems no reason why a man should double his defences at this point, and leave the more vital parts of his body with a single casing. Nor do we find that the evidence of existing suits is in favour of such an arrangement. In the Tower are many armours with the breast-plates in two or more parts; and in all, one plate overlaps that adjoining to the extent of about two fingers breadth, for the obvious purpose of giving greater freedom of movement to the body. In some cases in the Tower examples, the upper plate has an oblong aperture near the top, through which a steel pin passes from the plate beneath; so that the two plates can slide freely to the extent of the orifice, while the enlarged head of the steel pin prevents their slipping asunder. In illuminated manuscripts of the fifteenth century, armed figures are frequently seen in which the upper part of the breast is painted of some brilliant colour, while the lower has a pointed placket of steel. In this case, we are told, the coloured portion represents a breast-plate covered with silk. This seems very doubtful: it appears more likely that the coloured defence is of jazerant-work, of pourpointing, or of chain; and this notion is strengthened by a very curious illumination in Royal MS., 15, E, vi., from which we give a sketch.

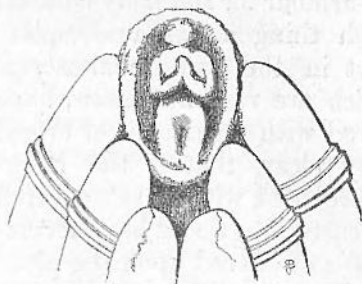


Here, it will be seen, the plate-armour for the body consists of tassets and placket: no such thing as an under-plate covered with silk appears. Yet in the same manuscript almost all the armed figures, which are very numerous, have the upper part of the body covered with a garment of bright hue. It therefore seems pretty clear, that if the body-armour, *when worn*, had been provided with a silk-covered breast-plate, the same kind of breast-plate would have accompanied the armour when taken off and offered upon the altar, as in the drawing before us. The illumination occurs at folio 222, b, and illustrates this passage of "Le Livre du

roy Pontus :”—“Pontus ala tout droit a la grat esglise offrir son cheval et son harnois a lautel et osta son haubert et fu affuble dun mantel fourre de sebelines.”

The tassets of our knight are of five hoops, overlapping from above. From the tuilles much has been cut away, but their arrangement may yet be traced ; one in front, and one on each side. Beneath was probably a fringe of chain, but neither at this spot, nor in any part of the figure, can now be found any indication of chain-mail. Over the breastplate is worn the gorget of plate, of which the border, at the lower edge, has almost the appearance of a decorative Collar. The arm-defences are entirely of plate ; the épaulières curious, from their rebated edge overlapping the breastplate. The gauntlets have flexible cuffs, and divisions for the fingers. The legs are also armed with plate. On the outside of each “kneecop” is a large plate in the form of a five-leaved rose. Kneeplates seem to have been added below the “kneecops,” but the surface is so much perished at this part, that the arrangement is not clearly distinguishable. The spur points are not expressed, but would, of course, be of the rowel kind. Of the sabatyns and the lion at the feet, so much has been cut away, that we can only guess at their form from the outlines. Both sword and dagger have disappeared. A single narrow waist-belt, terminating with an ornament resembling a fleur-de-lis, is the only belt on the figure. The knight has the rounded hair and beardless face of the period. Under his head is a lozenge-shaped pillow, supported by two ministering angels—omitted in our sketch—the angels of very rude design.

But the most curious feature of this memorial is the little figure of a Soul in prayer, sculptured in a “mystic oval,” and borne in the knight’s hands ; himself in an attitude of prayer. As far as is known to the writer of this paper, no similar example has been left to our times. Amongst those very interesting monuments preserved in Hitchendon Church, Bucks, is an instance somewhat analogous. A figure clothed



only in a shroud, has an image in prayer sculptured upon the

breast ; but it is fixed in a sort of niche in the breast, of the "pointed oval" form, and surrounded by five incised crosses, "emblematic of the five wounds of Christ." See Langley's "Hist. of the Hundred of Desborough," where this singular monument is described and engraved. The liberated soul, represented under the form of a figure in prayer, is of frequent occurrence in sepulchral memorials, in wall-paintings, and even in illuminations. In sculpture, it is seen in the monuments of Aymer de Valence, in Westminster Abbey, and Bishop Northwold, at Ely ;<sup>1</sup> in Flemish brasses it usually appears among the accessories of the canopy-work. In these last-named examples, however, the soul is represented as borne to Heaven in an ample sheet of drapery ; Abraham being figured, also, as receiving the liberated spirit into the abode of the blest. Thus, on the brass of Laurence de St. Maur, at Higham Ferrers, we read : "In sinu abrahe angeli deducant me." The figure of Abraham, being nimbed, has sometimes been mistaken for the Deity ; but the absence of the cross on the nimbus, shows that the Divine Person is not intended. A very curious instance of souls borne in drapery occurs in the "dalle tumulaire" of Eudeline de Chaubrant and her two daughters, at Châlons-sur-Marne, c. 1338. Abraham there holds the drapery, in which are all the three souls. See "Annales Archéologiques," iii., 283, where this singular memorial is engraved.

The figure of a Heart, sometimes held in the hands, as the emblem is in the effigy before us, and sometimes unaccompanied by any personal representation, may seem equally to be the symbol of the liberated soul. It has indeed been described in many successive works on monumental brasses as signifying the fulfilment of a vow. But no ancient authorities are quoted in support of this view ; neither does there appear any connection, immediate or remote, between the figure and the supposed signification ; nor do the inscriptions which often accompany the heart, in the slightest degree allude to vows formed or vows achieved. Of figures bearing hearts in the hand, we may mention the sculpture of Bishop Ethelmar de Valence, at Winchester (Britton's "Cathedrals") ; the brass of a knight, at Buslingthorpe (Waller, page 3) ; and the brass of a lady, at Great Ormsby, Norfolk (Cotman, Pl. LXVI.)

<sup>1</sup> Both figured in Stothard's Monuments.



In these, however, there is no inscription connected with the symbol. Let us examine, therefore, a few cases where inscriptions accompany the same figure, and see how far the terms of the legend justify our belief that the emblem is that of a liberated spirit suing for pardon and acceptance into Heaven.

Hearts accompanied by effigies, and having inscriptions, occur in the following examples, all brasses. At Stifford, Essex, where the *shrouded* figure of a priest holds a heart inscribed *m'cy*. At Sawbridgeworth, Herts, where two *shrouded* figures hold hearts inscribed *ihc m'cy*. At Graveney, Kent, where are two effigies, one of which supports a heart, bearing the words *Jhu M'cy*, while around the heads of both are these lines :—

“ Miserere mei Deus : secundum magnam misericordiam tuam :  
Et sedm multitudinem miserationum tuarum : dele iniquitatem nostram.”

At Fawsley, Northamptonshire, is an armed figure, *above* which is a heart having three scrolls issuing from it, with this legend :—

“ Credo quod redemptor meus vivit :  
Et ī novissimo die de terra surrecturus sum :  
Et ī carne mea videbo deum salvatorem meum.”

Of hearts with inscriptions, but unaccompanied by effigies, there are good examples ; at Margate,<sup>2</sup> where the heart has the words *Credo qd*, which form the beginning of three sentences written on labels issuing from its cleft :—

“ Credo qd. { Redemptor meus vivit :  
De terra surrecturus sum :  
In carne mea videbo deum salvatorem meum :”

at Martham, Norfolk, where, *upon* the heart, are engraved the words, “ Post tenebras spero lucē : Laus Deo meo :” at Caversfield, Bucks, where a heart and three scrolls bear

“ Credo { heu michi dñe quia peccavi nimis in vita mea :  
quid facia miser ubi fugiam nisi ad te deus me :  
miserere mei dum veneris in novissimo die :”

at Fakenham, Norfolk, where the figure of a heart is ensigned with a chalice and wafer, and surrounded with a scroll, inviting prayer for the soul of the defunct, *Orate pro*

<sup>2</sup> Figured in the Oxford “Manual,” p. cxiv.

*animâ*,<sup>3</sup> &c. This last example is figured in Cotman's work, vol. ii., pl. 105.

From the instances above quoted, it will be seen that the figure of a heart closely connects the precatory sentences on brasses with the sculptured images of souls found on the breasts of mortuary statues. Both heart and image are seen occupying the same position in the upraised hands of the deceased, and there can be little doubt that both figures typify the same mystery. It is, indeed, by no means improbable, that the former had often the symbol of the soul in prayer pictured upon its surface; while the rarity of the latter emblem can in no degree surprise us, when we recollect the crusade that was carried on against everything having the smallest semblance of "image-worship."

It is not easy to assign the Minster effigy to its proper owner; for neither inscription, heraldry, nor tradition, affords us the least help in our search. The two potent houses of the neighbourhood were the Cheneyes and the Northwoods,<sup>4</sup> of whose families there are many records of interment in "the Monastery of Saint Segebert of Minster." Sir William Cheney, who died in 1442, may be the knight commemorated, as the arming suits his time; but in that case we must suppose him to have had two monuments (by no means an unusual case), for Stowe tells us that, in his time, St. Benet Hithe, "a proper parish church over against Powle's wharf, had the monument of Sir Wm. Cheiny, knight, and Margaret his wife, 1442, buried there." If a Northwood, this figure, probably, represents John Northwood, Esquire, who died in 1416, when, "leaving no issue male, his two sisters became his co-heirs."<sup>5</sup> And it would, therefore, be to the pious care of these sisters that the last of the Northwoods was indebted for this memorial.

The effigy, to whomsoever it may have belonged, was, most probably, buried in the churchyard in the troublous times of the sixteenth century. It was Sir Thomas Cheney who, at the suppression of the monasteries, got the revenues of

<sup>3</sup> After the words, *Priez pour l'ame de*, &c., in some monuments appear the letters, "*Pr.*" They have been explained to mean, *Priez*, a repetition of the injunction to pray. They seem rather to indicate the particular prayer desired,—a *Pater*. Thus on the sculptured slab of Matilda le Caus, at Brampton, Derbyshire,

the concluding words are: "orate : pro : anima : ei : Pat : nost : " This curious memorial is engraved in Boutell's *Christian Monuments*, sec. 2, p. 126.

<sup>4</sup> See in Harl. MS. 1106, fol. 42, b, a curious *missing* monument of a Northwood.

<sup>5</sup> Hasted's *Kent*, ii, 456.



the Prioress and nuns of Minster. He "was buried with great state in a chapel which had been the conventual church, adjoining to the north-east part of the parish church of Minster. But his son, Henry Lord Cheney, having, in October, 1581, obtained a license to remove the coffins and bones of his father and ancestors from thence (he having sold the materials of the said chapel to Sir Humphrêy Gilbert), and place them in the parish church, the coffin of his father was, among others, removed and deposited in the north chancel of it, where a handsome monument was erected over him." (Hasted, ii. 648.)

Whether our effigy was included "among others" of Lord Cheney's ancestors, or whether it formed part of the lot sold to Sir Humphrey Gilbert, can now be only matter of conjecture. Perhaps the circumstance of its being buried in the churchyard may be accepted as a reason for its not belonging to the Cheney family.

J. HEWITT.

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NOTE.

In page 354, the term "kneecop" has been employed, being invariably so written in the ancient Inventories preserved in the Tower. For instance, "kneecopp" occurs in the Survey of 1660, printed in the Journal, vol. iv., pp. 345 and 346. The word "cap" is repeatedly found in the context. It seems probable, therefore, that "knee copp" is intentionally so written, and to be distinguished from "knee cap," in its ordinary sense. In old language a "cop" signifies the finial or peak, the summit of a hill, the crest of a bird, &c. In Kent, a cock of hay is called a "cop." Horman, in his *Vulgaria*, speaks of a "a copheedyd felowe,—*cilo*," that is, having a great round forehead. He remarks, also, that "somtyme men were coppid cappis like a suger lofe." Other examples might be cited, tending to show that the piece of armour, in which the knee was encased, might properly be termed, a "kneecop."