

Mediaeval Military Effigies in Derbyshire.

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THERE is a remarkable difference in appearance between the effigies last described and those now to be considered. Owing to the "Black Death" no effigies were set up between 1349 and 1360 and as the latest Derbyshire effigy of the former period cannot be dated later than 1340 it will be noticed that there is an interval of at least twenty years between the two series. In the meantime Crecy and Poitiers had been fought and the experience of the French wars had suggested numerous improvements in defensive armour.

The material also from which the figures were carved had changed and the free-stone of the earlier examples had almost entirely given place to alabaster, a substance which lends itself admirably to the purpose. When first quarried alabaster is very soft and easy to work, and was therefore particularly suited for the representation of the elaborate ornamentation which was a distinguishing feature of the armour of the period. On exposure to the air it hardens considerably and so under suitable conditions forms a durable memorial. As is well known the Trent Valley produces great quantities of this marble and it was extensively quarried at Chellaston and in the neighbourhood of Burton. The Chellaston quarries were sufficiently famous to give a name to the material which became widely known as Chellaston Alabaster.¹

If we regard the knight clothed entirely in Chain Mail as he appeared in the early years of the fourteenth century

¹ See article on this subject by Rev. R. L. Farmer, *Journal* xxxviii, 135.

as representing the *first* standardized type of armour, the whole period from 1325 to 1365 may be considered as one of transition during which every kind of experiment was made to render the mail better able to resist both cut and thrust. Very soon after the "Black-Death" interval we find the knights wearing the camail and jupon equipment or *second* standardized type of armour, which prevailed from 1370 to 1410. The limbs were now protected with *brassarts* and *vambraces* for the arms and *cuiissarts* and *jambarts* for the legs, which beginning as reinforcements to the mail gradually enveloped the limbs and eventually superseded the mail altogether. The principal joints at the shoulder, elbow and knee were protected by *épaulières*, *coudières* and *genouillières*. The gauntlets were now constructed entirely of plate, cunningly jointed for the wrist and fingers, the feet being similarly encased in *solerettes*, to which rowel-spurs were attached. The simple breast-plate of an earlier period had gradually developed into a well-fitting cuirasse over which was worn the distinctive garment of the period—the *jupon*, a short, close-fitting sleeveless coat, apparently of leather, which was laced up the side and was more often than not ornamented with the arms of the wearer. A horizontal belt or *baldric* was worn over the hips, to this the sword was fastened on the left side. It will be noticed that the grip of the sword was now much longer, enabling the knight to use both hands when desirous of dealing a particularly heavy blow. The sword was balanced on the right side by a short dagger termed a *misericorde*. The head was protected by a pointed *bascinet* to which a curtain of mail called the *camail* was fastened, effectively protecting the neck and throat whilst at the same time allowing freedom of motion for the head. In battle the face was further guarded by a visor, which being detachable is not often shown. A large heaume resting on the shoulders was used for tilting, and in effigies of this period it is

frequently shown as the pillow on which the knight's head rests. No shield was worn as a rule, and owing to the fact that they were encased in plate the legs were not crossed.

There are in Derbyshire only five effigies of the camail and jupon period:¹

Ashbourne.

Bakewell.

Longford (2).

Newton Solney.

Of these the one at Ashbourne, as will be explained later, is by no means a typical example.

LONGFORD (i).

This effigy, the northernmost in the South Aisle, is a typical camail and jupon effigy of early date and measures six feet three inches in length. The camail is attached to the bascinet by a cord passed through *vervelles* or staples, without the ornamental border which was in vogue a few years later. The *condières* and *genouillières* of simple form are fastened by straps over the mail. The head rests on a cushion, the feet on a hound. The jupon, below which may be seen about two inches of the mail hauberk is scalloped round the lower edge and bears upon it the arms of Longford—*paly or and gules a bend argent*.² The baldric is of early form: though worn round the hips as it continued to be throughout the period, it is narrower and less elaborate in detail than in later examples, and is fastened with a buckle, the loose end hanging down in front, and not with a morse or clasp, as was the fashion shortly afterwards. The *misericorde* and sword once suspended from it have entirely disappeared.

¹ The small figure of Sir Godfrey Foljambe at Bakewell, is not regarded as an effigy for the purpose of this article.

² Powell's Roll, Dunstable Tournament and Parl. Roll: "Sire John de langeford, palee de or e de goules a vne bende de argent."

The effigy probably represents Sir Nicholas Longford ii who was knighted at the Capitulation of Calais, 1347, was commissioner of oyer and terminer 1355¹ and died in 1357. In that case the monument must have been erected five or six years after his death. He married Alice daughter and heir of Roger Deincourt, whose effigy perhaps lies outside North Wingfield Church,² whilst his son and successor of the same name married the heir of Sir Alured de Sulney, whose effigy will be described later.

ASHBOURNE i.

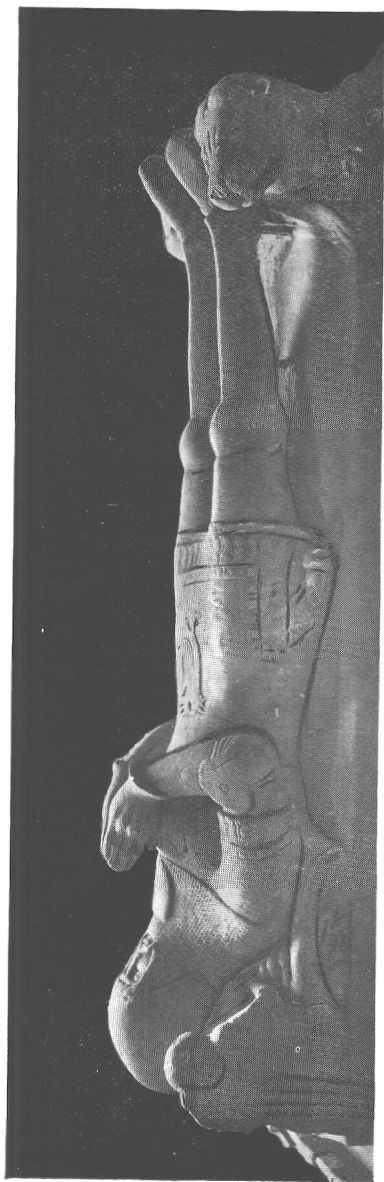
This is an extremely puzzling effigy. The head rests on a cushion supported by angels. The camail is attached to the bascinet in a similar manner to the last example, nor is there anything unusual about the defences of the limbs. On the front of the camail is a shield, reaching from just below the chin to the lower edge, doubtless this would bear the knight's arms and is purely of an ornamental character since the reinforcement of the camail with a metal plate at this point would be singularly inconvenient. It does not appear that such an addition is to be met with on any other effigy. The most singular feature, however, is the form of the jupon. The knight wears over his armour a sleeved garment reaching to the middle of the thighs, the edges of both sleeves and skirt being ornamented with an elaborate fringe. The upper edge is of course hidden by the camail. Except for the sleeves this garment bears a close resemblance to the jupon, but as the sword belt is worn under it, it appears to be more in the nature of a tabard. The jupon, during the period that it was in use, was an essential part of the suit, the tabard was not, but could be worn over the armour or dispensed with at the will of the wearer. Consequently as the tabard did not lend itself to represen-

¹ *Cal. Pat. Rolls.*

² *Journal* xlvii, 105.



LONGFORD.



ASHBOURNE.

tation in carving we seldom find effigies which show it, though it is quite usual to see it represented in manuscripts and brasses of the same date. This distinction is, however, more or less arbitrary, and the writers are indebted to Dr. J. G. Mann for the suggestion that a jupon thus furnished with slits at the sides would be worn quite naturally over the baldric, allowing the latter to be attached directly to the plates beneath. Dr. Mann also points out that jupons of a somewhat similar type are not uncommon on the Continent.

The tomb under consideration has upon it two effigies, a man in civilian costume as well as the knight. There can be little doubt that Mr. Planché is right in assigning the civilian figure to Sir John Cokaine who died c. 1373 and the other to his son Sir Edmund Cokaine who married the heiress of Sir William de Harthill.¹ It is probable that Sir Edmund erected the monument after his father's death and as he was still living in 1402 we have an interval of thirty years during which the effigy might have been made. Judging from the type of bascinet and other details it must be dated much nearer the beginning than the end of the period. Mr. Planché quotes the statement by Dugdale: "In the North ile of the church stands a faire monument with the portraitures of two men lying upon it the one in armour being for Edmund Cockain who married Elizabeth the daughter and heir to Richard Herthill of Pooley the other Sir John Cokain, knight, his son," and shows that it should be Sir Edmund Cokain and his *father*. The error has been perpetuated by Nicholls, Pilkington, Lysons and other writers, the first named writer making confusion worse confounded by adding the information that Sir John was killed at Shrewsbury in 1403 and subsequently became a justice of Common Pleas. If any member of the family was killed at Shrewsbury it

¹ Monuments of the Cockayn family in Ashbourne Church, J. R. Planché (*Brit. Arch. Ass.* VII, 378).

must have been Sir Edmund himself. Carved on the breast are the well known arms of Cokain, *Argent three cocks gules*, given as the arms of John Cokayn in Willement's Roll of the reign of Richard ii.¹ The conclusion arrived at by the writers is that it is impossible to determine whether the military figure represents Sir John or Sir Edmund. In other words whether it was erected soon after the death of the former to commemorate the knight who had just died or whether Sir Edmund desired to commemorate himself in which case he must have set it up some twenty-five years before his death. They are, however, definitely of opinion that the effigy must be dated 1375-1380.

NEWTON SOLNEY. (iii).

This effigy measures six feet two inches in length: the knight wears a pointed bascinet to which the camail is fastened at the sides in the usual way through vervelles, with an ornamental border round the base cut out of sheet metal. The head rests on a double cushion supported by angels. The plain jupon is scalloped round the lower edge and beneath it may be seen the skirt of the mail hauberk. Both the épaulières and coudières are laminated and the globular form of the genouillères will be noticed, an arrangement designed to permit of free movement of the knees within them. The feet rest on a particularly fine lion. The upper arms are protected by demi-brassarts which are strapped over the sleeves of the hauberk. The elaborate baldric worn over the hips consists of a series of lozenges on each of which a goat's head is chased. The *morse* or clasp is also adorned with a goat's head which may be assumed to have been the knight's crest. The sword and misericorde have both gone, but the cord which attached the latter to the baldric may be noticed.

¹ There are illustrations of both effigies in Mr. Planché's article.

On the pediment of the tomb are sixteen shields none of which now bear any charge. There are two points of special interest about this effigy. The attachment of the camail to the shoulders seems to be unique in England.¹ The form of the solerettes is also unusual: they consist of articulated plates, but these are reinforced by a separate plate on the front of the foot. The heel is made up of small overlapping pieces which seem to have been fastened to a leather foundation.

There is little doubt that this is the memorial of Sir Alured de Sulney a knight of some prominence in the latter part of the reign of Edward iii. His name frequently occurs in the rolls as serving on various commissions in the County between 1360 and 1370. Nov. 6, 1367, he had grant of free warren in his Derbyshire manors of Penkeston, Blackwell and Newton-Solney.² He was chosen knight of the Shire in 1373, but in the same year he was in disgrace and John Gresley was appointed a justice in the room of Sir Alured de Sulney removed from office by the King "for certain reasons." He was restored to favour in 1376 and on 20 June of that year was re-appointed a justice in place of Sir Godfrey Foljambe, deceased. He again served as knight of the Shire in 1377 and 1379³ and is twice named in the early part of 1380, but appears to have died in that year. His two daughters eventually became his heirs. The elder, Margaret, married Sir Edmund Appleby, who fought at Crécy and was the companion in arms of John of Gaunt. Her eldest daughter also called Margaret, married Sir Nicholas Longford, the original of the next effigy.

¹ See an article on the effigies in this church by J. Hewitt (*Arch. Journal* vii. 360) "The utility of the contrivance is obvious, and its occurrence in German examples is not unfrequent." The author also refers to a figure of St. George, at Dijon (*Archæol.* xxv, 572). Mr. Hewitt's article includes illustrations of the Newton Solney effigy.

² *Cal. Charter Rolls.*

³ *Cal. Close Rolls.*

LONGFORD (ii).

This effigy lies under a beautiful canopy in the South Wall and the front of the tomb is adorned with six uncharged shields. Dr. Cox considers this the oldest of the Longford effigies but it is obviously some years later than the one previously described. In general appearance it is strikingly similar to the one at Newton Solney, but in this instance the head rests upon a tilting-heaume on which is a crest consisting apparently of a triple plume of feathers.¹ The fastening of the camail is similar to the last as is the jupon which bears the arms of Longford. The baldric presents a most beautiful example of the silversmith's art, consisting of massive links three inches square and clasped in front with a very rich morse which takes the form of a gateway with octagonal flanking towers no less than three and a half inches wide. The misericorde is sixteen inches in length. The sword, with the exception of a small portion of the scabbard is missing, but the supports on which it rested show it to have been three feet nine inches long. The condières and bras-sarts are attached with straps. Round the neck is worn the Lancastrian collar of *SS* of the earliest form in which the esses are sewn on to a ribbon.²

This is not the place to enter into the vexed question of the meaning and origin of this interesting collar. The curious reader is referred to the late Dean of York's

¹ Lysons gives three figures of the supposed crests of the Longfords, sometimes described as a bunch of "chibbals" or onion flowers. Doubtless the crest has been so drawn, but that this is the original form is more than doubtful.

² Little is known of this beyond the fact that it was largely worn by knights who were in sympathy with the House of Lancaster and first made its appearance in the latter part of the reign of Richard iii. The actual significance of the esses is in doubt. It is unlikely that they have, as was once held, any connection with "*Sanctus Spiritus*." A more plausible explanation is that they stand either for "*Souverayne*" or "*Souvenance*" or a combination of both, "*Souvenez-vous de votre Souverain*." This is borne out by the fact that the original badge seems to have been a flower, probably the Forget-me-not, *Souveine vous de Moy*.



BAKEWELL.



NEWTON SOLNEY.

monograph on the subject: *Arch. Journal* xxxix, 376; McCall's *Richmondshire Churches*, 195; *Proc. Soc. Newcastle*, vii, 204 etc.

The effigy seems to date from about 1385 and probably commemorates Sir Nicholas Longford iii, who married the Sulney heiress as stated above. He was on the Commission of Peace in 1381 and 1385 and seems to have died in or about the latter year.

BAKEWELL.

This effigy is clearly of somewhat later date than those we have been considering. The limbs are now completely enveloped in plate defences. The only mail visible on the limbs being at the arm-pits and ankles and behind the knees. There is also some development at the shoulder when the number of lames of which the epaulières are composed is increased.

The bascinet is of conical shape and the attachment of the camail is entirely concealed by an elaborate border with cresting, a device which came into general use towards the close of the fourteenth century. On the front of this border, over the knight's brows, is the legend **Ihc Nazaren.**¹ Round the bascinet is a wreath termed an *orle*. Originally intended as a pad to relieve the pressure of the heaume it was often, as in this case, richly decorated and as long as the bascinet was worn, continued to be one of the most striking features of the armour of the period. The head rests on a cushion supported by angels and the

¹ The more extended inscription *Miserere mei deus Jesus Nazarenus rex Judæorum* is stated by Burton the historian of Leicestershire to have been on an effigy at Whitwick in that county. At present no more than a few letters can be distinguished. The Bakewell device occurs amongst other places on the effigy of Sir Ralf Green at Lowick. This is particularly interesting in view of that fact that the tomb is known to have been executed at Nottingham. At Hornby in Yorkshire it is shortened to *Ihc Nazare* and at Swine, in the same county, to *Ihc Nazar*. *Ihc* alone is fairly common and occurs amongst other places at Tideswell, Longford and Cubley. *Jesus Marri* and *abe Maria* are also found.

collar of **SS** is worn round the neck. The misericorde remains, but the sword, with the exception of one quillon and the pommel, on which is a shield, has disappeared. There is also a shield on the clasp of the baldric, both these would doubtless be ornamented with the Knight's arms. The arms carved on the jupon consist of a simple bend. The coat *Ermine a bend gules charged with three escallop shells* or was used by Sir William de Whinesley at the Battle of Boroughbridge in 1322, and the same is given for Sir Thomas de Winnesley in the reign of Richard II,¹ so we can only assume that the ermine spots and escallops were indicated by colour and not carved.² It would appear from an illustration in Glover's *Derbyshire* that the effigy lay at one time in a recess in a south wall and that the same arms (a bend) appeared on the front of the monument. The armour shown is typical of the early years of the fifteenth century and there is little doubt that the effigy is correctly identified as that of Sir Thomas Wendesley. This knight was high in the favour of King Henry iv and appears in contemporary documents as one of the chief men in the County.³ On the thirteenth of October 1399 he was appointed steward of Macclesfield, Surveyor of Macclesfield Forest and Master Forester and to receive the accustomed fees, wages and profits as Sir John Chaundos received. June 28, 1402 he was appointed on a commission with Sir John Cokayn, two of the keepers of the King's peace in Derbyshire, to arrest William Woodrowe of Hope.⁴ Aug. 7 of the same year he was

¹ Willement's Roll.

² If the effigy at East Harlsey in the North Riding of Yorkshire is correctly identified as that of Sir Geoffrey Hotham, we have there a similar instance. In that case only a label is shown on the knight's shield, though there would also be painted or expressed in gesso *a bend charged with three mullets*, the paternal coat of Hotham.

³ He was knight of the Shire 1383, 1385 and 1390, his colleagues on these occasions being Sir John Curzon, Sir Nicholas Dethick and Sir Nicholas Montgomery.

⁴ *Cal. Patent Rolls.*

named with John Curson and the sheriff of Derbyshire " to try the fencible men of the county, to go to the King's son in the King's service to Wales to resist the malice of Owen Glendourdy."¹ In the following July he joined the Royal army at Burton with the Derbyshire levies, was with it on its march to Shrewsbury to prevent the junction of Hotspur's Army with that of Owen Glendower and fell at the King's side in the hard fought battle of the twenty-third of July, 1403.

The period which elapsed between the camail and jupon period and the adoption of the full plate suit of armour—1410-1450, forms a second period of transition. The two most striking changes were the substitution of a plate gorget for the camail and the abandonment of the jupon, which exhibited for the first time the metal cuirasse, now the principal defence of the body. During this period there was a gradual evolution of the plate defences below the waist from the simple overlapping hoops or *taces* to the jointed *tuilles* and *tuilettes* which reached their full development in the third standardized or full-plate period (1450-1500).

In Derbyshire we have four effigies of this transitional character:

Ashbourne.

Cubley.

Longford.

Tideswell.

All except the one at Cubley are in excellent condition, though the effigy at Tideswell has suffered somewhat at the hands of the restorer.

TIDESWELL.

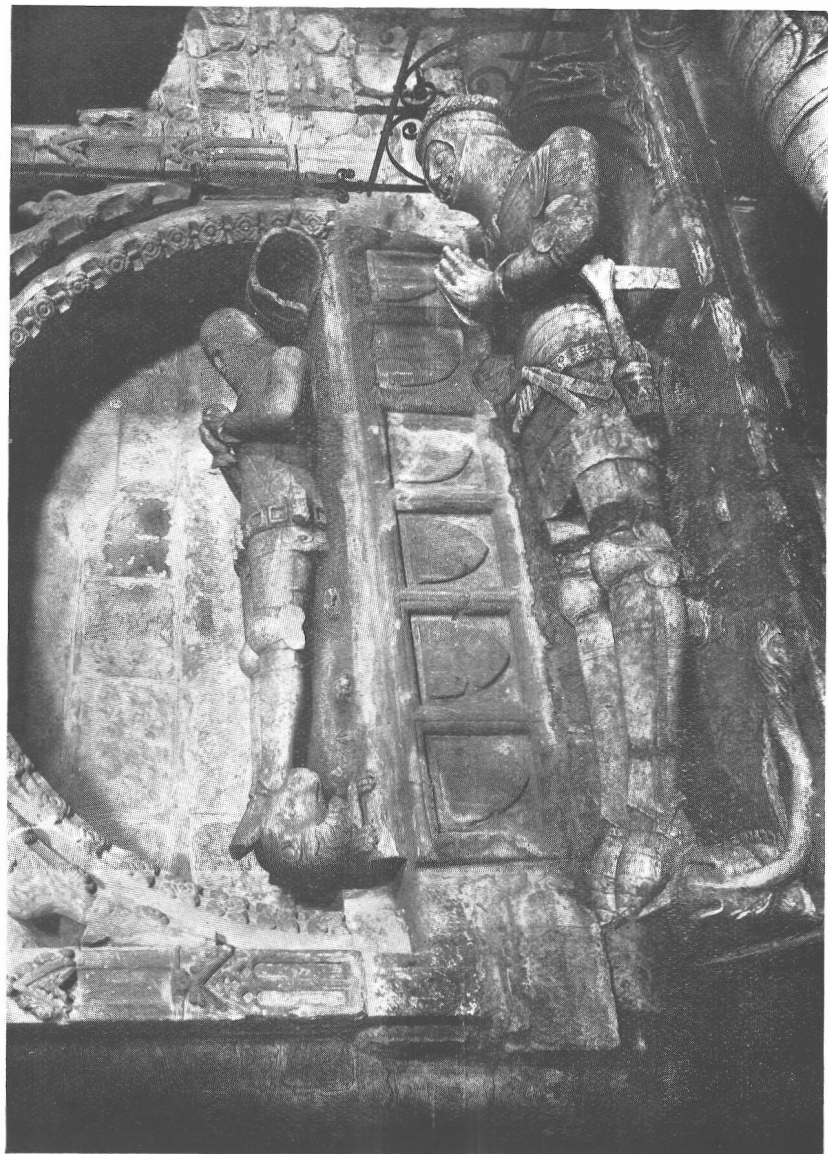
The effigy of a knight and lady lie on a table-tomb in the South Transept. His head rests on a cushion, the

¹ This is rather nearer to the Welsh Patriot's true name Glyndyfrdwy than Glendower the form which has passed into popular currency.

feet, now broken have rested on a lion. The pointed bascinet is surrounded by an orle as before and on the brow is the monogram *Jhr.* In place of the camail the throat and neck are protected by a gorget of plate and bavière which fastening with sliding rivets allowed a certain freedom of motion to the head. From the waist downwards are eight taces which appear to have been fixed to a leather foundation. Below them appears the indented fringe of the skirt of mail. The baldric round the hips is similar to that in use during the camail and jupon period; to it the misericorde has been attached on the right side, but it no longer supports the sword, which is suspended from a narrow belt worn diagonally across the body. The whole suit is richly decorated, the edges of the armour, as is usual in the fifteenth century having ornamental strips of metal, probably silver-gilt.

A modern inscription identifies the tomb as that of "Sir Thurstan de Bower" and his lady. Since no such person ever existed we may be quite certain that the identification is incorrect. It is not easy, however, to say who it is. On the whole the most likely claimant to the honour seems to be Sir James Foljambe who was present at the battle of Agincourt and was knighted in 1427. His wife who survived him, was Cecilia daughter of Sir Philip Leeke. He is said to have died in 1436 in which case the monument was probably erected a few years before his death. The name of Sir Nicholas de Stafford has also been suggested, with some probability. He was in possession of the manor in 1391 in which year he had confirmation of a market and fair at Tideswell.¹ Yet a third suggestion is that it is the monument of Sir Robert de Litton, comptroller of the household to Henry iv, receiver general of the honour of High Peak and agister

¹ See *Journal* xli, 25-32; where many particulars are given of the close connection between Sir Nicholas and Tideswell. His wife was Elizabeth daughter of Thomas Meverell.



to the Forest and Agnes his wife, daughter of John Hotoft, Sheriff of London.¹

LONGFORD iii.

This effigy measures six feet six inches in length and in many of the details bears a close resemblance to the last. There can be little doubt that it, as well as those at Bakewell and Tideswell came from the workshop at Nottingham which produced so many alabaster effigies in the fifteenth century. Then are one or two particulars which show a rather later date. The shoulder joints are in this case protected by fluted lunettes, forming a better protection against a direct thrust from a lance. The lower edge of the hauberk is no longer visible and in its place the lowest of the taces is attached to the one immediately above it by a series of straps and buckles. The gauntlets of plate are well preserved and show the gadlings at the knuckles and imitation finger-nails as is often the case in effigies of this period. The bascinet, orle and bavière are similar to the last and as before there is the monogram **Ihc** on the brow. The feet rest on a lion but the head is supported by a heaume on which the contoise remains, though the crest has unfortunately disappeared. The collar of **SS** with dependent jewel is worn round the neck. The baldric consists of a series of beautifully executed roses, whilst the morse bears a figure either of St. George or St. Michael. The sword, of which only the hilt remains is carried by a diagonal belt.

This probably is the effigy of Sir Nicholas Longford iv, who died in 1429. It might be his son and successor Sir Ralph who died in 1431 leaving a son Nicholas under age.² The manor of Longford was in 1433 temporarily granted to

¹ The tomb has been illustrated in Canon Fletcher's *Guide to Tideswell* and in the *Journal* xxx, 4.

² Afterwards Sir Nicholas Longford who with his brothers Edmund, Richard and John was engaged in the Lancastrian revolt of which an account appeared in Vols. xxxiv and xxxv of the *Journal*.

Sir Thomas Longford, Sir Ralph's younger brother, for services rendered to the Royal cause,¹ so that everything points to Sir Nicholas being the original of the effigy.

CUBLEY.

This effigy is in a poor condition, but sufficient remains to show that it has been of a similar character to those last described, although in several particulars it is evident that certain development in the defences has taken place marking a distinctly later date. The protections for the armpits are much larger and that on the right side is of a different shape to the other, having a semi-circular opening cut in it to ride over the lance when in rest. The taces are no longer carried horizontally round the body, but curve upwards towards the centre. The overlapping plates being thus fastened to each other with sliding rivets, provided a better protection, and at the same time facilitated movement of the limbs. The tuilles which formerly surrounded the hips are now divided into separate defences for the front and sides, termed tuillettes. Between these may be noticed the fringe of the skirt of mail. Both legs have gone, but part of the feet remain, resting on a hound, with collar and bells. Beneath the Knight's head lies his heaume, with mantling and crest. The last, though perfect, is difficult to describe; it has the appearance of a peaked cap with a man's head at the point. Round the neck is worn the collar which was the badge of the Yorkist faction consisting of alternate white roses and suns. On the brow is the monogram *Jhr.*

The effigy probably represents Sir Nicholas Montgomery of Cubley, who played an important part in the affairs of the County in the first quarter of the fifteenth Century. He was knight of the shire in 1411, 1413 and 1415 and High Sheriff of Notts and Derby, 1432. He died 27 Mar., 1435.

¹ *Cal. Patent Rolls.*



ASHBOURNE.



TIDESWELL.

ASHBOURNE ii.

This effigy is another of strikingly similar appearance, though rather more worn. The coudières and genouillières are not quite so elaborate and the lunettes are plain with the exception of a ridge down the centre. The bascinet, collar of **SS** and arrangement of the tuilles are practically identical. The knight like the one at Tideswell is accompanied by his wife, though in this instance she now lies on his right side. Though her head rests on a cushion supported by angels his is supported by a heaume from which the crest has been broken, though sufficient remains to show that it has been the head of a bird, almost certainly a cock, the crest of Cokayn. We may gather therefore that this is the monument of Sir John Cokayn. He was a Knight of importance in the reigns of Henry iv, v and vi, and was six times chosen Knight of the Shire between 1395 and 1434. He died in 1438. His wife was Isabel daughter of Sir Hugh Shirley, but it is by no means certain that the effigy by his side is hers. Mr. Planché, in the article already referred to, gives reasons why he supposes it to represent Sir John's first wife whose name appears to have been Margaret. Isabel survived her husband and is supposed to have been buried at Polesworth. But it does not preclude the possibility of the monument being set up about 1438 with effigies of Sir John and his wife, even though the latter was not actually buried at Ashbourne.¹

¹ The tomb is illustrated *Brit. Arch. Ass. Journal* vii, 378: See *Derb. Arch. Soc. Journal* iii, 109 for statements which conflict with the opinions of the writers as well as of Mr. Planché.