

Derbyshire Military Effigies.

III.

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THE effigies now to be described, carry our account of defensive armour to the end of the mediæval period: in fact it may be urged that one or two of the later ones really fall outside this period. They have been included, however, for the sake of uniformity so that the present article may include all those effigies in the county which exhibit the third standardized, or full-plate type of equipment, as distinguished from the more or less artificial armour of the next period. We are now able to consider the complete suit of armour in its greatest perfection; lightness and effective defence being combined with grace of outline. Less reliance is now placed on added ornament than upon the intrinsic beauty of form in the construction of the various pieces of plate. We notice also a decided approach to a standard design, and, as far as the effigies are concerned, certain well marked features are common to nearly all. The head is bare, and rests upon a tilting-haume, to which a crest and mantling are attached: the former is kept in place by a twisted cord or torse, at Repton this feature closely resembles the orle which previously surrounded the bascinet. The salade, the typical head-piece of the period, is not shown, though we have plenty of examples of its use particularly on brasses. The tabard, very generally worn over the armour at this time, is also a common feature on brasses but is rare on effigies. The cuirasse is formed of two

overlapping plates attached to each other, as a rule, by a buckle and strap, an arrangement which permitted of a certain degree of movement in the upper part of the body. The long sword is worn on the left side and is balanced by a dagger or misericord on the right, the two being carried by crossed belts. The hands joined in prayer on the breast, are enclosed in gauntlets of a new type, consisting of overlapping plates for the back of the hand and under them articulated gloves protecting the fingers. The shoulder defences are now much more elaborate and over the laminated *épaulières* pauldrons are fixed with a screw and nut: they vary in shape, and were eventually replaced by the *passegarde* of the next period. The massive elbow-guards are attached as a rule by two arming-points. The taces or hoops surrounding the lower part of the body are worn over a skirt of mail, and buckled to them are the *tuilles* or thigh-pieces, the natural development of the small pieces which we saw, for instance at Longford, buckled to the lower taces. The *tuilles* at first consisted of a single plate at each side, but later we find them divided into plates for the front and sides. The effigies at Dronfield and Radbourne afford good examples of this difference. Both arms and legs are completely covered by plate defences: the *sollerettes* are formed of skillfully-jointed plates combining the greatest amount of lightness and mobility compatible with safety. Minor differences will be noticed in the description of the individual effigies. All eleven are carved from Derbyshire alabaster: those at Duffield, Norbury (iii), Radbourne and Scropton are accompanied by their wives, and, in the case of the last named, two wives are shown. The effigies are to be found in nine churches:—

Ashbourne.

Dronfield.

Duffield.

Kedleston (2).
 Norbury (2).
 Radbourne.
 Repton.
 Scropton.
 Youlgrave.

KEDLESTON (II).

After lying neglected in the south transept for many years, this interesting effigy was restored by the late Lord Curzon to what is supposed to have been its original position in a recess in the south wall of the chancel. In many respects the armour approximates more closely to that of the preceding period, showing that it belongs to the time of transition on the other hand there are features which decided us to include it in the present series, although the perfection of the full plate suit had not been reached. There is very little difference between the body defences here and those worn by Sir Nicholas Montgomery at Cubley. They consist of a series of overlapping hoops from the waist downwards: over these are the thigh-plates or *tuilles*, each of which is fixed to the third tace from the bottom by two buckles and straps. The defences of the knees are of an elaborate character the overlapping plates above and below the cops and the fluted fanshaped guards at the sides, represent a type which persisted to the end of the medieval period. The way in which the right pauldron is shaped to accommodate the lance has already been noticed at Cubley, and here a portion of the rest itself, which was screwed to the breast-plate, may be seen. The baldric round the hips, which had gone out of fashion before this time, is still worn. The sword which was carved separately and fastened with pegs, has entirely disappeared, but the tag of the strap which connected it with the baldric survives. The head is uncovered, a fashion which pre-

vailed from about 1440, but the hair is worn shorter than was the case later. It rests upon a heaume surmounted by a broken crest of the Curzon family, a popinjay: round the neck is worn the Lancastrian collar of SS: the feet are supported by a lion. The hands are joined in prayer, but the left arm is broken away.

The knight represented is probably Sir John Curzon, who was knight of the shire in 1427, 1433, 1438 and 1445. He served as High Sheriff in 1437, was escheator of Derbyshire in 1440 and died in or about 1446.

(Illustrated, Cox, *Derb. Ch.* iii, facing p. 177: *Kedleston Church*, by Lord Curzon).

DRONFIELD.

This figure lies upon a mutilated table-tomb. The head rests upon a double cushion, and the hands, the upper part of which has been cut away, are raised in prayer. There is no livery collar round the neck: the plates of the cuirasse are buckled together and there is a rest on the right side. The *coudières* are tied with a single arming-point each. The scalloped taces are six in number and the mail skirt below them is indented round its lower edge. The sword has disappeared, but it has been attached to a diagonal belt extending from the waist on the right side to the left hip. The misericord is also hung by cords from the same belt. The feet are placed against a chained hound.

Dr. Cox states that this is the effigy of Richard Barley, son of Sir John Barléy by the daughter of Clement Curzon of Croxton, who married the daughter of Sir John Sacheverell of Hopton, but no dates are given.¹ The most important member of this family contemporary with the effigy was Robert Barley, who was lord of Barley 2 Feb., 1447/8:² he was on the commission of peace for the

¹ *Derb. Ch.* i, 209.

² Jeayes, *Derb. Chart.*, 1063.

county from 1457 to 1460, and in 1459 held the important post of commissioner of array.¹ The effigy would appear to have been set up about 1460.

As Barley or Barlow was in the parish of Staveley we should expect, however, to find his memorial, if not in the Chapel at Barlow, in the parish Church of Staveley. In fact it appears that the former was the burial place of the family. We must look, therefore for the original of this effigy in the junior branch of the family, seated at Dronfield Woodhouse. To this branch the Richard Barley, to whom the effigy is assigned by Dr. Cox belonged.

NORBURY II.

This effigy lies on a chest tomb on the south side of the chancel. The monument is justly celebrated, and indeed it would be difficult to find in any church two table-tombs which surpass those at Norbury in wealth of detail and beauty of execution. It does not however come within our province to describe the tombs themselves and we will confine ourselves to an account of the armour. The head rests on a tilting-helm with scalloped contoise, torse and crest of the Fitzherberts, a hand clenched, in a gauntlet. A standing gorget of mail is worn, and round the neck is the Yorkist collar of suns and roses, with a lion sejant for a pendant.² Two cross-belts carry the misericord and

¹ *Cal. Pat. Rolls.*

² This is the white lion of March: the white rose is well known as the cognizance of the house of York "it is recorded, that, on the morning previous to the battle of Mortimer's Cross, there appeared to be in the heavens three suns which, as the day advanced, became joined in one; and this omen which preceded a signal victory over the Lancastrian party, induced King Edward to assume as a badge this figure, which would perpetuate the memory of both circumstances These two figures (the rose and sun) formed the ornaments of a collar which was given by King Edward IV. to his adherents; in the Rous roll his brother, George, duke of Clarence, is represented with such an one in his hand, to which hangs a lion of March." (*Willement, Regal Heraldry*, p. 53).

sword: the sword belt is split at the ends and attached to the scabbard by four rings. The *coudières* are secured by the usual pairs of arming-points. The feet are placed against a lion and a small kneeling figure of an angel holding a shield supports the right foot.

Nicholas Fitzherbert, the original of this effigy died in 1473, but the monument appears to have been erected some years later, perhaps near the end of the reign of Edward IV., he was on the commission of peace in 1461 and again from 1469 to 1473, and was sheriff in 1466.

The eastern-most of the figures on the North side of the tomb apparently represents Ralph, the elder son. He wears similar armour with the addition of a long cloak with a cross-patté on the right shoulder.¹

REPTON.

How this interesting figure was cast out from its proper position in the church and left to moulder for years in the damp of the crypt, and how, through the efforts of Mr. Vassall, it has at length been restored as far as possible to its original situation has already been told in the pages of the *Journal*.² In spite of the damage it has sustained this effigy still provides us with a valuable example of the type of armour worn at Bosworth. The head with somewhat short hair, rests upon a tilting-helm on which there has been a crest: no more of this survives than the claws of a bird, but it is possible to presume from this fact that it was an eagle, the crest of Francis, a family long seated at Foremark, a chapelry of Repton. A mail gorget is worn and round the neck is a collar of suns and roses, with a

¹ Illustrated, *Cox, Derb. Ch.* iii, 236. See description *Journal* xxv, 86: facing p. 84 is an illustration of both tombs. See also *Proc. Soc. Ant.*, xv, 97: Crossley, *Eng. Ch. Mon.*, 139, 221 and 222: Prior and Gardner, *Mon. Sculpt. in Eng.*, 452. Dr. Cox suggests that both tombs were erected by John Fitzherbert to the memory of his grand-father and father after the latter's death in 1483.

² xxxiv, 75: illustration facing p. 77.



REPTON.



SCROPTON.

pendent lion. The taces, tuilles and fringe to the mail skirt are of the usual type. The coudières are fastened with two arming-points. The sword and misericord have been attached to a baldric, each link consisting of four-petalled florets within a square: the morse bears a shield on which the arms of the wearer were doubtless painted. The feet are placed against a lion.

This is probably the monument of Thomas Francis, a person of importance in the reign of Edward IV., whose livery-collar, with the white lion of March, he wears. He was on the commission of peace for the county from 1458 to 1476,¹ and was dead before the first of July 1489 when Ralph Francis of Foremark covenanted to marry the sister, daughter or other kinswoman of Thomas Babington.² He died, in fact in 1476 or soon afterwards.

In a pedigree of Francis in the manuscript of the 1569 Visitation in the possession of our society the name of Thomas Francis does not occur, and Ralph Francis who married Elizabeth, daughter of Babington of Dethick, is called the son of Ralph and grandson of Robert Francis. In the Visitation of 1611,³ however, the grand-father of Ralph is called "Thomas Frauncis the Kopenger Esquier 36 Hen. VI." His wife according to the same visitation was Isabel daughter of Sir Nicholas Montgomery of Cubley.

NORBURY III.

This figure, accompanied by a lady on his left side, lies at the north side of the chancel on a chest-tomb which equals in magnificence that on the south side.

As before the coudières are fastened with arming-points: the taces are scalloped on their upper edges, as are the breast-plate and the lames of the sollerettes. The sword and the misericord are suspended from cross-belts:

¹ *Cal. Pat. Rolls.*

² *Jeayes, Derb. Chart.*, 1287.

³ *Geneal.*, n.s., vii.

the colour still survives on the sword-belt and shows that it was scarlet with gilt studs. The misericord is lost, but the sword remains in its entirety, and is a particularly fine piece of work. The toes are pointed and are placed against a lion. The right foot is supported by a bearded friar, who holds a rosary: the mutilated figure of a second friar in a prostrate position may be seen on the left side. The fluted epaulière on the right side is hollowed out to accommodate the lance, and just below may be seen the rest, screwed to the breast-plate. Round the neck is the Yorkist collar of suns and roses, with a boar as a pendant.¹ The gorget is a standing collar of mail, of the same type as that worn by Thomas Cokayn at Youlgrave. The head rests on a heaume, surmounted by the Fitzherbert crest.

This has been correctly identified as the monument of Sir Ralph Fitzherbert, the eldest son of the original of the earlier effigy, and Elizabeth his wife, daughter and heir of John Marshall of Upton: he died in 1483, and we may assume from the badge of Richard III, attached to the livery collar that it was set up between 1483 and 1485. The westernmost figure on the south side evidently represents his eldest son and successor, John Fitzherbert. He wears a similar suit of armour to his father and the mail gorget is also shown, but over all is a flowing cloak reaching to his heels.²

ASHBOURNE III.

In this case as at Dronfield the bare head rests on a double cushion. The whole effigy is in a bad state.

¹ According to Willement, *Regal Heraldry* p. 50, "This device was used by Richard (iii), previous to his possession of the crown, for a pursuivant then retained in his service, bore the title of 'Blanke Sanglier.'

In the account of the materials provided for his coronation, we find the entry of 13,000 boars, made and wrought upon fustian; The satire by William Collingbourne, on Richard and his ministers, in which he designates the monarch by his badge of the hog, is too well known to need repetition."

² Cox, iii, 236. Crossley, 19, 147, 198 and 219. Prior and Gardner, 702.

Round the neck is a much worn collar, probably of suns and roses, with a pendant. Cross belts have carried the sword and misericord: the former has disappeared entirely, of the latter there are some remains. The *coudières* are secured with arming-points, the *épaulières* with the usual screws. The taces round the lower part of the body are scalloped on the upper edges, the defences of the knees conform to the usual type in vogue in the latter part of the fifteenth century. There are the remains of the rest on the right breast: the feet are placed against a lion.

It is said that this effigy was brought from the south transept and if so probably represents a member of the Bradbourne family. Licence was granted to Sir Richard Vernon and others to found a chantry at the altar of St. Oswald in the south part of Ashbourne church, to be called the chantry of John Bradbourne, and Anne, his wife 10 May 1485.¹ This John Bradbourne married Anne, daughter of Sir Richard Vernon, and is in all probability the original of this effigy. He resided at Hough, and was the great-grandfather of Sir Humphrey, whose monument is also to be seen at Ashbourne.²

KEDLESTON III.

This figure, accompanied by that of his wife, lies on a table-tomb in the south transept. The effigies, as well as the tomb itself, have been extensively restored. The head rests on a tilting-helm with the Curzon crest. In this case a cap is worn on the head but it does not appear to be of metal: possibly it represents a cap of leather or some other soft material worn under the *salade*. Round the neck is a collar of SS with a rose for a pendant. The *coudières* are fastened with arming-points. The sword and misericord are suspended from the usual cross-belts and

¹ *Cal. Pat. Rolls.*

² See Cox, *Derb. Ch.*, ii, 388.

the former has a shield on the pommel. Seven taces protect the lower part of the body and below them is the indented fringe of the mail skirt. There is a lance-rest on the right side of the cuirasse. The feet rest against a hound, and the sollerettes have broad toes. This fact as well as the rose attached to the livery collar seem to point to a date after the battle of Bosworth.

It has always been identified as the effigy of John Curzon "with the white head," but as he died about 1446, we prefer to assign the earlier effigy in the chancel to him, and suggest that we have here the memorial of his grandson, of the same name. This ascription disregards the heraldry which now appears on the side of the tomb. This John Curzon was one of the principal men in the county; his name appears on the commission of peace from 1453 to 1486: he was commissioner of array in 1459: on the 18th of December 1461 he was, with John Frauncis, constituted for life parker of the King's park of Postern, co. Derby, and he served as sheriff in 1473, 1484 and 1487. A date between 1485 and 1490 would suit the general style of the armour.

RADBOURNE.

The helmet on which the head rests carries the crest of Pole, a hawk rising. The torse round the helmet has, when viewed from behind, the appearance of a pig-tail, and both here and elsewhere this feature has often actually been mistaken for one.¹ Round the neck is worn the collar of SS, to which is attached a pendant containing a four-petalled flower. The épaulières and coudières are tied with arming-points. The plates on the breast are secured with the usual buckle and there are the remains of the rest. The taces are scalloped on their upper edges and the skirt of mail under the tuilles is as usual indented.

¹ Cox, iii, 257. J. E. Morris, *East Riding of Yorkshire*, 144.

PLATE II.



RADBOURNE.

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The sword and misericord are attached to cross belts: the former is 3 ft. 4 ins. in length and on the pommel is a shield, on which are painted the arms of Pole, *argent a chevron and three crescents gules*. The total length of the effigy, the feet of which rest on a dog, with collar and bells, is 6ft. 2 in.

The person represented is undoubtedly Ralph Pole of Radbourn and Elizabeth his wife, daughter and heir of Reginald Moton of Peckleton, county Leicester. He was sheriff of Derbyshire in 1477 and died in 1491. Cox assigns this effigy to his son, John Pole, who died according to the same authority *c.* 1500. As a matter of fact John Pole died in his father's lifetime, so that the probabilities are much in favour of Ralph Pole and the Moton heiress. Ralph Pole's father, of the same names, was a justice of the King's Bench and appears on the commission of peace for the County from 1453 to 1460.

YOULGRAVE.

This beautiful little effigy, which measures only 3 ft. 6 ins. in length, lies on an altar tomb in the chancel and was "thoroughly" restored in 1873. It is the only miniature effigy in the county, and we are faced with the question, why, when the majority of effigies were made life size or more often larger than life some few were made as small as this? Whatever may have been the reason for miniature effigies at an earlier period, and we are of opinion that a different reason must be assigned for them, there is little doubt that late in the fifteenth century and afterwards, they were set up to commemorate a son who died before he succeeded to the headship of the family. This is known to have been the reason, for instance, in the case of the effigy of George Oglander at Brading in the Isle of Wight.¹

¹ Fryer, *Wood. Mon. Effigies*, 85. "George Oglander, only son of Sir John Oglander, knight, who died of smallpox at Caen, in Normandy, during a tour made on his coming of age." Sir John's will makes provision for his son's effigy in miniature.

The effigy under consideration has always been believed to be that of Thomas Cokayn, eldest son of John Cokayn of Ashbourne, who was killed in a brawl at Polesworth in 1488, seventeen years before his father's death,¹ so that in all probability we may assign the same reason for a miniature effigy at Youlgrave. Thomas Cokayn married Agnes, daughter of Robert Barlow of Barlow and resided at Middleton-in-Youlgrave.

He is represented on his effigy as wearing long hair and a moustache, but owing to the extensive restoration to which the tomb has been subjected, it would be unwise to lay much stress on this feature, which is at variance with the fashion of the age. The head rests on a tilting-helm with torse, tasselled contoise and the Cokayn crest—a cock. Round the neck is a collar of roses with a lion passant gardant for a pendant. A standing collar of mail is worn, and the outer plate of the cuirasse is fastened to the lower, not with a buckle and strap, but with a sliding rivet, an arrangement which replaced the earlier one and served the same purpose in providing the essential flexibility. The fringe of the mail skirt appears below the taces and there are mail gussets at the ankle joints. The *coudières* are fastened as usual with two arming-points: the feet rest on a lion.

SCROPTON.

This knight accompanied by his two wives, one on either side, lies on a table tomb under the west tower. His head with flowing hair rests on a rather low helm, surrounded by a torse: the crest is that of Agard, a bugie-horn. The two plates of the cuirasse are buckled together as usual. The

¹ The latter's Inq. p. m. is dated 12 June, 21 Hen. VII, when his grandson, Thomas, the son of the original of this effigy was found to be his heir. He was then 26 years of age, so he would only have been 9 at the time of his father's death.



DRONFIELD.



DUFFIELD.

right pauldron is much smaller than the left and is hollowed to fit the lance. Part of the rest survives and round the neck is a chain of three folds with square links. The hands are joined in prayer and the gauntlets are provided with three overlapping plates protecting the back of the hands, under which are articulated defences for the fingers. Underneath the tuilles may be seen the indented fringe of the skirt of mail. The sword which has lost the hilt, is carried by a diagonal belt and the twisted cords which supported the misericord still survive. The sollerettes, with toes less pointed than had previously been the fashion, are formed of thin overlapping plates, scalloped at their upper edges. The spurs are without straps, being screwed to the lower part of the plate jambs. The feet rest upon a greyhound round the neck of which is a collar with a swivel for the attachment of a chain. The soles of the feet are supported by praying figures, probably friars.

Cox states that this is the effigy of Nicholas Agard of Foston, who married Margaret daughter of Sir Henry Vernon of Haddon and Isabel daughter and co-heir of Richard Ferrers of Walton. If this is so, as he died in 1515, this monument must have been erected some time before his death.

It would suit better his father John Agard who founded a Chantry in Scropton Ch. He was on the Com. of Peace from 1497 to 1504.

DUFFIELD.

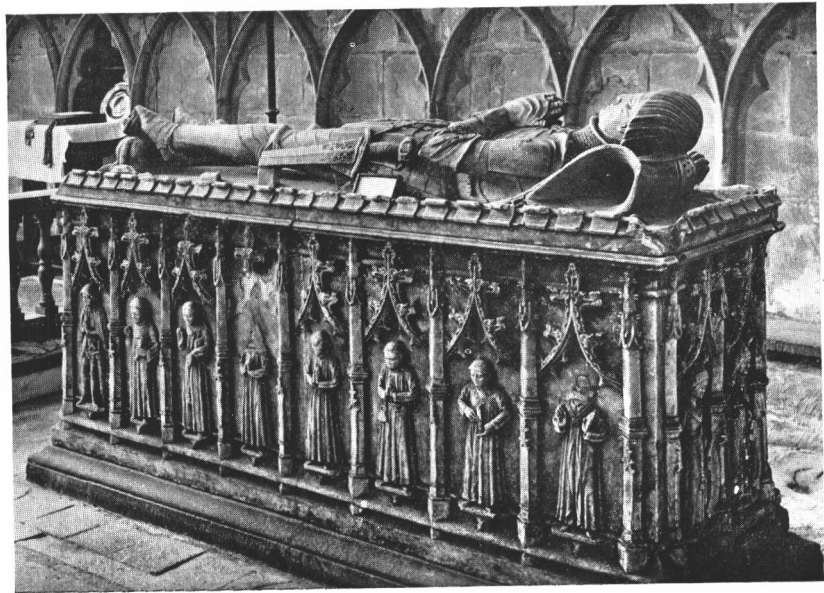
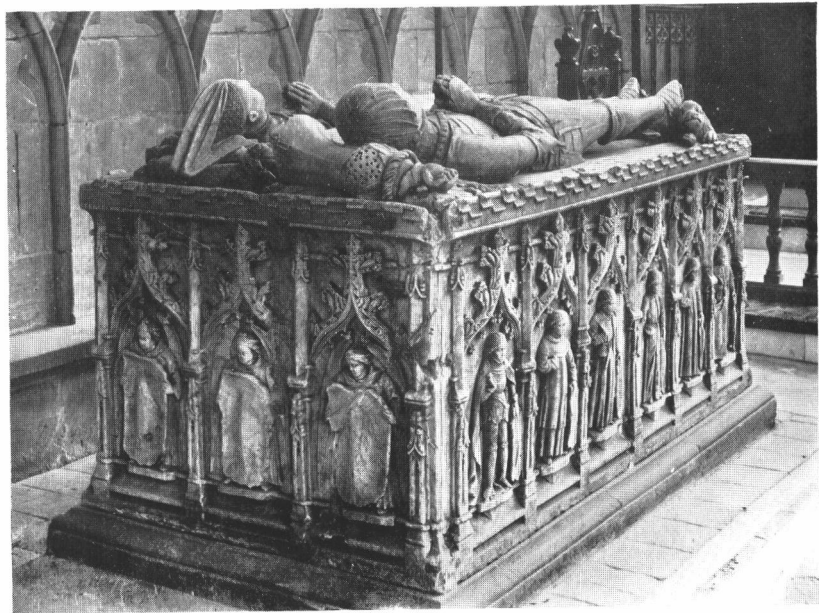
This effigy has several features which mark its Tudor date, in spite of the fact that speaking generally, it conforms to the type of the effigies previously described. Inside the gorget may be noticed the small frill of the shirt representing in embryo the exaggerated ruff which is such a prominent feature of Elizabethan effigies. Round

the neck is a collar of SS from which a pendant in the form of a Tudor rose is suspended. The plates of the cuirasse are buckled together as usual. Below the waist are four taces, partly covered by very large tuilles, underneath which may be seen the fringe of the mail skirt, the hands, which are joined in prayer, are bare and on the fingers are five rings. The gauntlets are sculptured by the side of the figure. The sword is borne by the usual cross-belt: the feet are encased in broad-toed sabbatons and rest upon a lion. The pauldrons are held in place by two straps and buckles. The helm beneath the head has a torse and mantling and is surmounted by the Mynors crest, a hand grasping a lion's jamb erased. At the head of the table-tomb on which this effigy lies, are three shields which enable us to identify the person represented. (1) *Ermine a mill-rind sable*, (Milnes). (2) Mynors impaling Milnes. (3) *Sable an eagle displayed or: a chief azure bordered argent, charged with a chevron and two crescents above and a rose below, or.* (Mynors).

Cox, quoting from the visitation of Hereford, states that Sir Roger Mynors, eldest son of Richard Mynors married Alice daughter of William Myll. A family of Myll or Milne was seated at Stubbing Edge, co. Derby, and bore these arms, but Roger's wife is stated to have belonged to a Gloucestershire family. His father was a prominent man in Herefordshire and served as sheriff in 1500. Roger's first wife died before 1507, when he married Alice, widow of Nicholas Kniveton of Mercaston, and it is possible that the monument was set up on the death of his first wife. He was sheriff of Derbyshire in 1514, but died shortly afterwards in his father's lifetime, and without issue.

¹ *Derb. Ch.*, iii, 136.

² Details from this monument are used to illustrate Bloxam's *Monumental Architecture*, pp. 216, 233, 239 and 240.



NORBURY.

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