

Military Effigies in Derbyshire.

By Rev. HENRY LAWRENCE, M.A., and T. E. ROUTH.

THE effigies of the last period are thirteen in number: two at Elvaston and one each at Ashbourne, Bakewell, Chesterfield, West Hallam, Hartshorne, Longford, Sudbury, Swarkeston, Wilne, Wirksworth and Whitwell. The earliest (1555) at Wirksworth is worked in free-stone; the latest (1637) at Elvaston is in white marble; all the rest are of alabaster. When we remember that the monuments we are considering include also the figures of eleven ladies all worked in alabaster, we realize how entirely this typically Derbyshire material at this time held the field in the manufacture of memorials. The alabaster monuments of this period are of two types: the carved chest-tomb, ornamented at the sides with figures of sons and daughters generally accompanied by an elaborate display of heraldry; of this class we have striking examples at Ashbourne, Bakewell, Chesterfield, West Hallam, Hartshorne and Swarkeston (at Longford the tomb itself has unfortunately been destroyed): and the more ambitious tombs built into the wall, as at Elvaston, Sudbury, Wilne and Whitwell.

The Chest-tombs were as a rule designed to stand clear of the walls or with one end against a wall. In some instances, however, the table was placed in front of and partly under an arched recess, as we see it at West Hallam. The Hartshorne monument was also of this character. These tombs stand midway between the simple chest-tomb and the wall-tomb. Our monuments therefore, divide themselves as follows:

Wirksworth		Composite tomb in freestone.
Ashbourne	}	Chest-tombs
Bakewell		
Chesterfield		
Longford		
Swarkeston		
West Hallam	}	Chest-tombs with recess.
Hartshorne		
Elvaston i	}	Wall-tombs
Sudbury		
Whitwell		
Wilne		
Elvaston ii		Marble monument

The equipment of the period between 1550 and 1605 illustrates the new light in which defensive armour had come to be regarded. It had by this time ceased to be any real protection against rapidly improving fire-arms. Its only purpose lay in its use in jousts and tournaments and far more regard was paid to external decoration than to effective defence. The actual suits which may be seen in various collections of armour are masterpieces of the armourer's art and the chasing, embossing and inlaying of gold and silver has never been surpassed. Though all this insistence on meretricious adornment denotes a period of decay in the art of armour-making, a certain advance in style may be noticed, intended chiefly to afford further protection in the mimic warfare towards which the peace-loving monarchs of the Tudor period directed the energies of their nobles. The tendency of these changes was certainly not to make the wearers more graceful, and there is no comparison between the perfection of outline presented by such figures as those at Norbury and the clumsy padded absurdities at Ashbourne or Swarkeston. The chief changes that we notice are, first the increased elasticity procured by carefully constructed overlapping plates at every point where move-

ment was needed: additional mobility at the joints was provided by the use of sliding rivets, Almayn rivets as they were called. As far as outward appearance is concerned the greatest change took place in the defences of the thighs. The mail skirt may still be seen at Ashbourne, but generally demi-cuissarts of overlapping plates are strapped over the breeches, whilst over these the *tuillettes* of an earlier period were gradually improved, extended and made more flexible until at last the two became one piece extending downwards to the knees and forming what came to be known as the *lobster* suit, as we see it for instance in the suit of Sir John Smythe at the Tower, made by the famous armourer Jacobe. Finally very great improvements were made in the helmet which became a more closely fitting covering for the head, opening at the side to put on, and resting upon the shoulders. It was moreover firmly attached to the rest of the suit. At Wirksworth and Whitwell these helmets are shown on the head. The latter is a very good example but has unfortunately been clumsily restored. In most cases the helmet is laid under the owner's head. The narrow-waisted cuirasse, coming down to a point in front, occasionally met with,¹ and known as the *peascod* type was devised to make the armour conform to the fashion of the contemporary doublet. But though the armour as such is of less interest than was the case in earlier periods, the study of these monuments has its compensations. No one who examines them carefully can fail to be impressed with the marvellous accuracy and technical skill of the carvers. The smallest detail is reproduced down to the mole on a man's cheek² or the pin which fastens a lady's head-dress.³ There can, we think, be little doubt that now for the first time we meet with a real attempt at portraiture. Before this time, although art reached a very high level, the tendency was more in the direction of idealism than

¹ Hartshorne and Longford.

² Swarkeston.

³ Elvaston.

realism. This fact is reflected in the work of the carvers of effigies, and as on the national coinage before Henry VII, the head of what we may term an ideal king was deemed to be the fitting presentment of the reigning monarch, so that what stood for the head of Edward III would equally well have represented King David, or Alfred the Great, so we may reasonably suppose that the effigy-maker carved what he regarded as the features of the ideal warrior. But the new learning and the tendency to revert to classical models had this result, amongst others, that portraiture found a real place in the arts of the sixteenth century and we can be sure that when we gaze upon the features in alabaster of Sir John Harpur or Nicholas Longford that we are looking at the man as he appeared in life. There are one or two points to which some importance has been attached. (1) The position of the wife on the right or left of her husband. She usually lies on the left, but at West Hallam and Wilne on the right. There is not sufficient evidence, at least as far as Derbyshire is concerned, to support the contention that it was inferiority of rank on the part of the husband which prompted a deviation from the general rule. (2) Some figures are represented with a double gold chain round the neck. What was the significance of this? It seems most likely that it implied some position of importance, perhaps in the Royal Household. Anthony Lowe (Wirksworth) and Sir George Vernon (Bakewell) are known to have occupied such positions, but we have not been able to trace a similar connection in the case of Sir Humphrey Bradborne (Ashbourne) and John Vernon (Sudbury).¹ (3) There is some reason to suppose that the wearing of spurs, which would of course be gilt, at this

¹ "By this staff of office that commands you,

This Chain and double ruff, symbols of power."

Massinger, *New way to pay old debts*.

In the time of Queen Elizabeth "Chains of gold were then of Lords, Knights and gentlemen commonly worn." (Fairholt).

time was regarded as a mark of knighthood, although we have at least one instance in which spurs are shown on the effigy of one who never received that honour.¹

The tombs themselves are often veritable works of art. It is no part of our purpose to describe them in detail, but when all coloured and gilt, as they were originally, they must have been truly gorgeous.

The following is a list of the effigies to be described.

1. WIRKSWORTH	Anthony Lowe	died 1555
2. BAKEWELL	Sir George Vernon	„ 1567
3. ASHBOURNE	Sir Humphrey Bradborne	„ 1581
4. CHESTERFIELD	Sir Godfrey Foljambe	„ 1592
5. WEST HALLAM	Walter Powtrel	„ 1598
6. HARTSHORNE	Humphrey Dethick	„ 1599
7. SUDBURY	John Vernon	„ 1600
8. WILNE	Sir John Willoughby	„ 1605
9. ELVASTON I	Sir John Stanhope	„ 1610
10. LONGFORD	Nicholas Longford	„ 1610
11. SWARKESTON	Sir John Harpur	„ 1627
12. WHITWELL	Sir Roger Manners	„ 1632
13. ELVASTON II	Sir John Stanhope	„ 1637

WIRKSWORTH.

This monument, placed against the south wall of the chancel, is most remarkable. It is difficult to suggest where it might have been carved, since all the principal workshops at this time were working in alabaster. It is difficult to suppose that the remarkable Royal achievement at the back, which is really a beautiful piece of work, was carved locally. On the other hand the distorted heraldry on the front of the tomb is of distinctly inferior workmanship and could not have been produced by carvers who were familiar with heraldic carving as part of their ordinary work. The monument is therefore a composite piece of work, and the only question is where the actual

¹ West Hallam.

figure was carved. It is so unlike the output of contemporary workshops that one is forced to the conclusion that it was carved locally or at least by carvers who were not used to this class of work. Whoever the actual carver was he is to be congratulated on having produced an original and not unpleasing piece of work.

The achievement on the wall above shows the arms of France¹ and England quartered within a garter: above is a Royal crown, and the supporters are a lion and a dragon. The red dragon of Cadwallader was first used as a supporter by Henry VII, but Henry VIII, was the first king to use the lion and dragon for his supporters. Edward VI, and Elizabeth continued their use.² On the dexter side is a Tudor Rose and on the sinister a pomegranate.³ Below is the Royal cypher, H.R., with the motto above, DIEV . ET . MON . ROY . SERVIER . IE . DOYE.

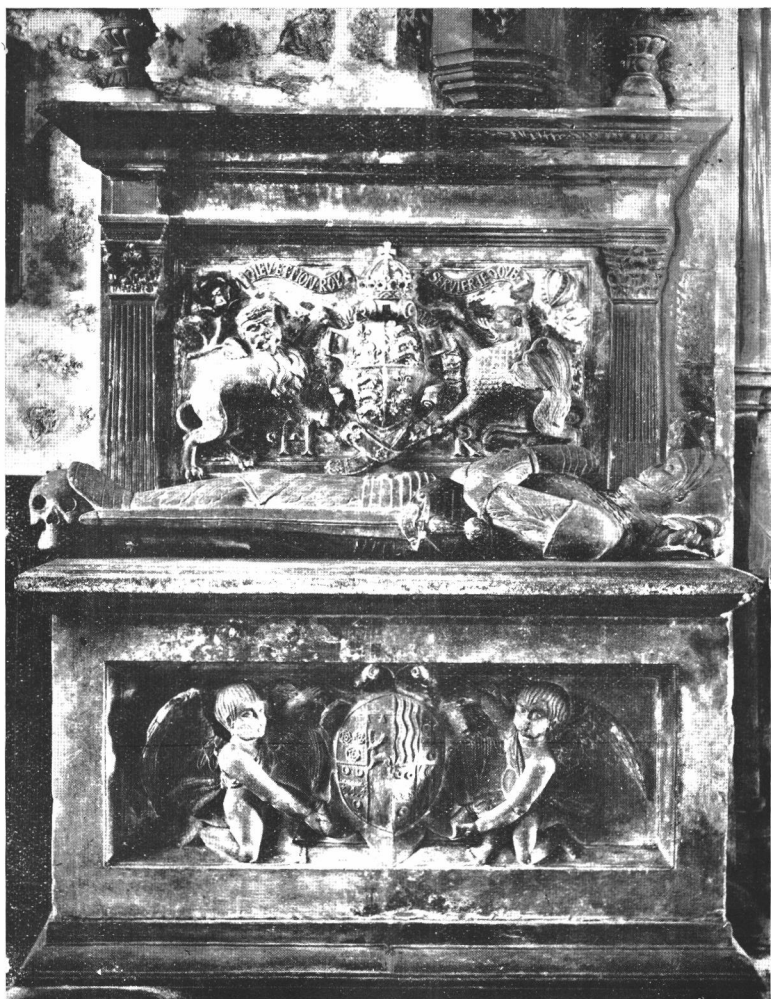
The effigy appears completely clothed in armour of plate, wearing a helmet, with the vizor raised. The head rests on the crest, *a lion's head erased*:⁴ the feet on a skull. The total length is 5 ft. 9 in. Below the cuirasse are nine taces, and four tassets surround the thighs, the mail, or more probably leather, under-garment between showing as a kind of bag or pocket. There are small pauldrons, and arms and legs are completely enveloped in plate brassarts, vambraces, cuissarts and jambarts: the

¹ That the fleurs-de lys are figured two and one, instead of one and two is of no significance. The latter is more usual and correct. The former, however, may be seen on three examples of the arms of Edward IV, Edward V, and Henry IV, all from St. George's Chapel, Windsor, given by Willement.

² Willement, *Regal Heraldry*, 57. The author points out that this king adopted "The red fierye dragō" to emphasize his descent from the ancient British kings, but that Edmund Ironside, Henry III, Edward I, and Edward III, had all used the same ensign.

³ The pomegranate had been adopted by Ferdinand, the father of Catherine of Aragon, to commemorate the conquest of Grenada from the Moors. (Willement, p. 68). It was used as a badge by Prince Arthur, Henry VIII, and Mary.

⁴ Neither of the Derbyshire branches used this crest: perhaps it is a wolf's head, which was used by one family of this name.



WIRKSWORTH.

To face p. 333.



BAKEWELL.



To face p. 335.

WHITWELL

elbows and knees are protected by the usual cops. Both gauntlets and sollerets are formed of overlapping plates. The whole of the suit, including the top of the helmet, is ornamented with a graceful leaf-pattern, very different from the ornamentation shown on alabaster effigies, which is generally confined to the borders of the pieces. The sword has long straight quillons with knobs at the ends, an octagonal grip and a rose pommel, with a stud in the centre. Round the neck is a heavy chain, doubtless indicating that he was a member of the Royal household. The armour, though perhaps not quite up to date, not infrequently an indication of local work, may be regarded as belonging to the end of Henry VIII's reign.

At the east end of the table-tomb is a Tudor rose, and at the west end two sons and five daughters¹ kneel at a desk. In front is a shield supported by two winged cherubs. The heraldry on this shield is very confused, but the late Mr. Were has offered an explanation of it.² As it stands it reads, (1) in chief, Rossel. (2) in base Ashbourne; impaling (3) Lowe, with a label over all: the whole impaling, quarterly, (1) and (4) Valoins. (2) and (3) Fogge. According to Mr. Were the shield should read, (1) and (4) Lowe. (2) Rossel. (3) Ashborne: impaling quarterly (1) and (4) Fogge. (2) and (3) Valoins.³

The inscription states that Anthony Lowe (of Alderwasley in the parish of Wirksworth) was in the service of Henry VII, Henry VIII, Edward VI, and Mary, and died 11 Dec., 1555.⁴

BAKEWELL.

The raised tomb on which rest the figures of Sir George

¹ Anthony Lowe, standard-bearer and gentleman of the bed-chamber to Henry VIII, Edward VI and Mary, married Bridget daughter of Sir John Fogge. Only one son is named in the pedigree, Glover, ii, 7.

² *Derb. Arch. Soc. Journ.*, xxxi, 40.

³ For Lowe heraldry see *Derb. Arch. Soc. Journ.*, iii, 157, and xxxvi, 66.

⁴ Cox; *Derb. Ch.*, ii, 560.

Vernon and his two wives lies in the centre of the Vernon chapel. He is represented with long straight hair and an exceptionally long forked beard. He rests upon his helmet which is surmounted by the boar's head crest of Vernon and has a curtain of mail inside. There is a small ruff at the neck and wrists and a double chain round the neck, with the ring in front on the knight's thumbs. This is the only effigy in Derbyshire on which the tabard is represented. This was a loose garment of silk or other fine material which could be slipped over the armour and not only provided some protection against rain and obviated the uncomfortable effects of the sun's rays upon a suit of polished armour, but afforded a ready means for a display of heraldry. The makers of memorial brasses frequently introduced the tabard, which lent itself better to representation on the flat than it did in the case of effigies. Of the nine brass military figures in Derbyshire between 1500 and 1560 eight are represented with the tabard, the only exception being the one at Ashover.¹ The defences of the arms and legs are similar to other effigies of the period but the sabbatons are not shown to be articulated, a fact due possibly to the carelessness of the original carver, but more probably to the work of a restorer at a later period. The long slender sword is worn on the left side and the points of the laminated tuiettes can just be seen below the tabard. The quartered arms of Vernon are shown on the front of this last and are repeated on the shoulders.

The inscription tells us that this is the monument of Sir George Vernon of Haddon, known for his magnificent hospitality as "The King of the Peak," and his two wives, Margaret, daughter of Sir Gilbert Tallbois and Maud, daughter of Sir Ralph Longford. He represented Derbyshire in Parliament in the reign of Henry VIII, and died

¹ The eight brasses which show the tabard may be seen at Hathersage (2), Staveley, Wilne (2) Chesterfield, Ashbourne, and Etwall.

9 Aug., 1567. Singularly enough the dates of the deaths of none of the three have been filled in though the monument must have been set up after the death of the first wife. The probabilities are in favour of its having been erected by Sir George himself towards the end of his life.

The work is not of a very high order of merit, but some allowance must be made for possible damage done by restorers.

At the west end are three shields:

In the middle quarterly of nine: (1) Vernon, quartering Avenell and Durseval. (2) Camvile. (3) Stacpole. (4) Pembrugge. (5) Vernon, of Hodnet. (6) Pype. (7) Treantun. (8) Hodnet. (9) Spernour.

The same quarterings appear on the tabard.

On the sinister side quarterly (1) Longford. (2) Sulney. (3) Hathersage. (4) Deincourt.

On the dexter side quarterly, (1) Talbois. (2) Kyme. (3) Umfravile. (4) Burdon.

At the north side, on separate shields:

i. Vernon, quartering Avenell and Durseval.

ii. Pembrugge.

iii. Stacpole.

At the south:

i. Camvile.

ii. Pype.

iii. Treantun.

At the east end the nine quarterings of Vernon as before.¹

ASHBOURNE.

The monument to be described now lies with the Cockayn monuments in the north transept but was originally in the south transept. The effigy of Sir Humphrey Bradbourne lies on a raised table tomb accompanied

¹ See Cox, *Derb. Ch.*, ii, 20: Glover, ii, 72: for heraldry *Derb. Arch. Soc. Journal*, xxxvi, 82.

by his wife, on his left side. The head with short curly hair and full beard and moustaches, rests on a large helm surmounted by a small plume. Elizabethan ruffles are worn round the neck and wrists: round the neck there is also a heavy double chain. The hands are raised in prayer and hold between them a small book: rings are shown on the third and index fingers. The cuirasse is plain and below it three straps support the articulated tuelles, worn over a full mail skirt. Both arms and legs are encased in rigid plate defences with the usual additional pieces at the shoulders, elbows and knees: the feet, which rest upon a lion wear laminated sabbatons. Round the waist is a broad buckled strap, from which the dagger is suspended on the right; in the sheath of the dagger may be noticed pockets holding three small knives. The gauntlets are placed on the same side near the feet. The sword on the left is carried by a narrow cross belt.

As the inscription round the plinth informs us, Sir Humphrey Bradbourne of Hough, married Elizabeth, daughter of Sir William Turvile of New Hall, county Leicester, and died the seventeenth of April, 1581. He was knight of the Shire for Derbyshire in 1555 and High Sheriff in 1564.

At the head of the tomb are three shields. In the centre quarterly of six: (1) Bradbourne. (2) Ridware, for Cotton. (3) Waldschef. (4) Falconer. (5) Venables. (6) Cotton, ancient. Impaling quarterly (1) Turvile. (2) Champagne (3) Bouge. (4) Flavile. The whole within a ribbon inscribed with the motto: IN . DIEU . HIS . POIER.
IN . GOD . IS . MY . TRUST.

On the left Turvile quarterly as before; on the right Bradbourne quarterly as before.

On the south side are four men in armour with shields of arms:

Bradbourne, quarterly as before, with a label, impaling quarterly (1) (2) (3)

(4) William the eldest son who married

The lower part of the impaled shield is blank showing that his first wife was dead at the time that the monument was erected.

The other sons, Francis, John and Hugh have the same arms with blank impalements: next come two youths in gowns, Nicholas and Anthony, the shield between them has also a blank impalement: and finally three chrysom children.

On the north side are four ladies with shields and two without.

i. Quarterly of eight (1) Ferrers. (2) Ferrers. (3) (4) Freville. (5) Botetourt. (6) Marmion. (7) Montfort. (8) impaling Bradbourne as before.

Anne married Humphrey Ferrers of Tamworth.

ii. Quarterly of six (1) Ridware (2) Waldschef. (3) Falconer. (4) Venables. (5) Cotton. (6) Ridware impaling Bradbourne.

Elizabeth, married Sir John Cotton of Landwade.

iii. Quarterly of six (1) Sacheverell. (2) Morley. (3) Snitterton. (4) Hopwell. impaling Bradbourne.

Jane married Henry Sacheverell of Morley.

iv. Blank inpaling Bradbourne.

Martha afterwards married Christopher Duckett.¹

CHESTERFIELD.

The tomb of Sir Godfrey Foljambe with effigies of himself and his wife, on his left side is a beautiful example of Renaissance work and ranks with those at West Hallam and Swarkeston as amongst the best of its type in existence. The head as usual rests upon the helmet and the face, with

¹ This monument was illustrated, *Gent. Mag.* See also Cox, *Derb. Ch.*: ii, 389; Glover, ii, 35, for the heraldry *Derb. Arch. Soc. Journal*, xxxv, 280. If erected as late as 1581 the passe-gards and mail skirt are somewhat of anachronisms, the style of equipment belonging rather to 1550-1560.

its wavy hair and pointed beard, is undoubtedly a portrait. The equipment is very similar to that on other monuments of this date. The laminated pauldrons and tassets, with their leather linings; the plate vambraces and jambarts, and the round-toed sabbatons. The feet are placed against a lion and the gauntlets lie on the right side, below the dagger. The ornamental strips over the fastenings of the brassarts and other parts of the suit may be compared with those at West Hallam.

The decoration of the sides of the table-tomb is largely heraldic: at the head is a many quartered shield of Foljambe impaling Tirwhit quartering Grovale and small shields, commemorating the Foljambe alliances are cut round the plinth.¹

Sir Godfrey Foljambe of Walton, married Troth, daughter of Sir William Tirwhit of Kettleby, county Lincoln. He was member of Parliament for Derbyshire in the reigns of Mary and Elizabeth and High Sheriff in 1567 and 1579. He died 23 Dec., 1585, but perhaps the monument which was erected by his son, is a few years later since one of the tablets on the east wall set up by this son is dated 1592.²

WEST HALLAM.

The monument of Walter Powtrell and his wife Cassandra, daughter of Francis Shirley, is an exceptionally fine piece of work. It closely resembles the monument of Humphrey Dethick at Hartshorne and is evidently from the same workshop. He lies with his wife on his right side, on a table tomb placed against the north wall of the chancel in front of an arched recess within which is a tablet recording the particulars of the persons commemorated.

¹ *Derb. Arch. Soc. Journ.*, xxxvi, 53: Glover ii, 268. The several shields are:—(S) Foljambe, Lowdham, Brito, Fitzwilliam, Lisours, Clarel, Scrope (of Masham) (W) Cummin, Reygate, Nevil, Montacute, (N.), Morthermer, Woodstock, Tiptoft, Cherlton, Inglethorp, Bradeston, Pole, Burgh.

² Cox, *Derb. Ch.*, i, 149. *Derb. Arch. Soc. Journ.*, xliii, 61. (Illust).

The head rests on a helmet surmounted by the Powtrel crest, a hedgehog. The hands are bare and placed together in prayer, the gauntlets lying beneath the feet. The plate gorget, cuirasse and large pauldrons are of the usual type. Under the last the overlapping plates of the brassarts reach to the elbow, similar plates protecting the thighs are buckled over full breeches and the tuiettes over them are attached to the cuirasse not with straps, but with sliding rivets. The elaborately carved dagger hangs from the waist-belt on the right side and a narrow cross-belt carries the sword on the left. The legs are enclosed in plate jambarts and the articulated defences of the feet are more pointed at the toes than usual. The whole suit is richly decorated.

At the head of the table tomb are two shields:

- i. Powtrel quartering Strelley.
- ii. Quarterly of nine: (1) Shirley. (2) Waldshef. (3) Milo the Constable. (4) Braose. (5) Bassett. (6) Brailsford. (7) Twyford. (8) Staunton. (9) Ecclesall.

On the south side, in two panels are the figures of seven children: the first and third sons wear similar armour to their father: the second, who died young, is represented in the dress of a young boy: the eldest daughter is in a shroud: the other three are exactly alike and wear the dress and ruff of their time.

- i. Thomas, married Eleanor, daughter of Sir Thomas Manners: Powtrel impaling Manners.
- ii. John, ob. inf. Powtrel with a crescent.
- iii. John, married Mary, daughter of Edward Stanford: Powtrel, with a mullet, impaling Stanford.

Dorothy the second daughter, married George Peckham of Stanley Grange: Peckham impaling Powtrel.

The other three daughters, Eleanor, Frances and Jane died unmarried, and against each of them is a shield of Powtrel.

At the foot is Powtrel quartering Strelley and impaling Shirley, with the crests of Powtrel and Shirley.

George Powtrell of West Hallam died, as the inscription tells us, 16 Sept., 1598.¹

SUDBURY.

The figure of John Vernon lies alone within an elaborate wall-tomb in the north wall of the Vernon chapel. His wife's effigy is placed on a separate table-tomb in front of the other, and is obviously an addition to the original composition. The head rests on a helmet without a crest. He wears a small ruff and a short beard.² Round the neck is a double chain. The pauldrons are fastened to the shoulders with straps and there are the usual tassets, laminated demi-cuissarts and plate jambarts. The small dagger is suspended with chains on the right side. On the upper part of the monument is a shield quarterly of sixteen: (1) Vernon. (2) Avenell. (3) Durseval. (4) Camvile. (5) Stacpole. (6) Pembrugge. (7) Vernon, of Hodnet. (8) Pype. (9) Treantum. (10) Hodnet. (11) Spernour. (12) Montgomery. (13) Montgomery, ancient. (14) Swinnerton. (15) Swinnerton, in a border engrailed. (16) Bond. Impaling: quarterly, (1) Westcote. (2) Littleton. (3) Quatermayne. (4) Britton.

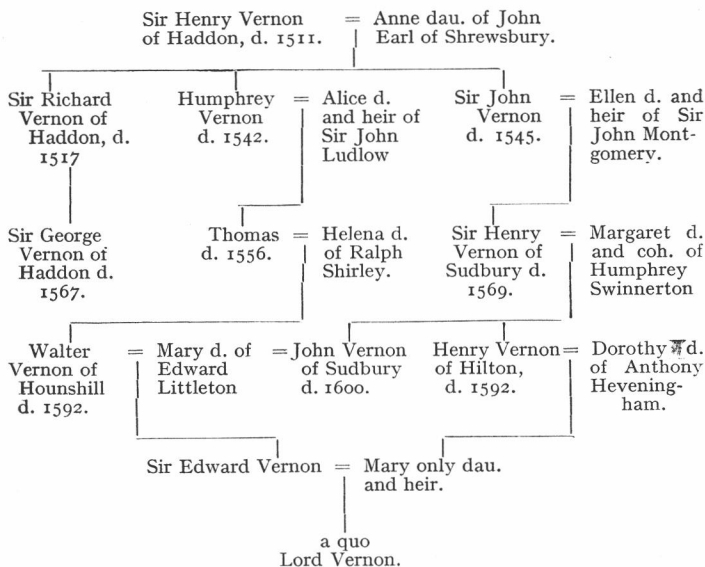
At the east end the four Littleton quarterings on a lozenge and at the west end Vernon impaling Littleton.³

John Vernon, the original of the effigy, married Mary, daughter of Edward Littleton of Pillaton and widow of Walter Vernon of Houndshill and died 8 July, 1600. As he died without issue, Sir Edward Vernon, the son of his wife by her first husband, who married John Vernon's niece and heir, succeeded to the Sudbury property and became the ancestor of the present Lord Vernon. This somewhat complex relationship will be best explained by the following short pedigree.

¹ Cox, *Derb. Ch.*, iv, 225, see also *Derb. Arch. Soc. Journ.*, xxxvi, 73, and xliii, 39. (Illust.).

² The pointed beard of this period was termed "pick-a-devant." "Having his beard precisely cut i' th' peake."

³ Cox, *Derb. Ch.*, iii, 321 : *Derb. Arch. Soc. Journ.*, xxxvi, 82.



Two separate tablets record the fact that John Vernon's widow erected the monument to his memory, whilst Sir Edward Vernon was responsible for the addition on the death of the widow, 17 Dec., 1622.

HARTSHORNE.

The table tomb on which rests the figure of Humphrey Dethick, with his wife on the left side, is now placed in the north-west corner of the church. When Cox wrote his description of it, however, about 1875, it occupied its original position on the north side of the chancel under a round arch. The head rests on a helmet surmounted by the Dethick crest, a horse's head. He wears a cuirasse pointed in front, of the peascod type, and the laminated tuiettes are supported by three straps: they are worn over articulated demi-cuissarts, which are buckled over the breeches behind. The brassarts are similarly constructed of overlapping plates and rigid vambraces and jambarts

complete the defences of the arms and legs. Round-toed sabbatons are worn but no spurs are attached to them, no doubt indicating that the honour of knighthood had not been conferred upon him. The feet are placed against the gauntlets. The dagger hangs on the right side but the sword on the left has disappeared.

On the south side of the table-tomb six children are shown in two panels. Francis the eldest son is shown in grave-clothes, denoting his early death. John the second, wears similar armour to his father, except that he is shown in a stand-up collar instead of a ruff. William, the third son, who became rector of Hartshorne is represented as a boy. The three daughters in the other panel are all exactly alike.

The foot of the monument is also divided into two panels. The first contains two shields:

- i. Dethick impaling Longford.
- ii. Ferrers impaling Longford.

An attempt has been made to efface the coat of Ferrers. It may be that Humphrey Dethick's son and successor did not approve of his mother's second marriage and endeavoured, by mutilating his arms, to cast a slight upon his step-father.

Above these two shields are the arms of Longford in a lozenge. In the other compartment is a shield, quarterly (1) Longford. (2) Hathersage. (3) Deincourt. (4) Sulney.

On the wall above the heads of the effigies is a quartered shield surmounted by horse's head crest: (1) and (4) Dethick. (2) Allestreay. (3) Meynell.

Below this is a tablet with the following inscription:—

“ Here lie ye bodies of Humfrey
Dethick of Newhall Esq. and
Elizabeth his wife by who he had
three sons and three daughters The
wch Humfrey died ye 8 of Decē

1599 After she married Sr Hum-
frey Ferrers of Tamworth
kni. and died ye first of April, 1611."

It is evident that his widow erected the monument after her second marriage, probably not long before her death. The workmanship is good and before its removal and mutilation was probably a handsome monument. Humphrey Dethick, who served as Sheriff of Derbyshire in 1587, was not, as has been previously mentioned a knight.¹

ELVASTON I.

The figures of Sir John Stanhope and his wife lie under an elaborate wall-tomb on the north side of the chancel. The head, bare, with small beard and moustaches, rests on helmet: a large white collar is worn round the neck.² The breeches are full and the laminated demi-cuissarts are buckled over them. Plate jambs and articulated sabbatons complete the protection of the lower limbs. The hands raised in prayer, have been somewhat broken. The canopy of the tomb has two shields:

- i. Quarterly of six, (1) Stanhope. (2) Manlovel. (3) Longviliers. (4) Lexington. (5) Port. (6) Stanhope.
- ii. Quarterly, (1) Stanhope. (2) Manlovel. (3) Longviliers. (4) Lexington. Impaling, quarterly, (1) Trentham. (2) Hoord. (3) Marshall. (4) Hunt.

Though the stong classical feeling expressed in the composition strikes a jarring note when contrasted with the architecture of the church, it can hardly be denied that, of its kind, this monument must be placed in the first rank, and for accuracy of carving the figures themselves are worthy of very careful study.

Sir John Stanhope married for his second wife Catherine, daughter of Thomas Trentham, by whom he was the

¹ Cox, *Derbysh. Ch.*, iii, 383 and *Derb. Arch. Soc. Journ.*, xxxvi, 48.

² The fall, falling band or falling collar: "which new mode succeeded the cumbersome ruff." (Evelyn).

ancestor of the Earls of Harrington. He died 31 Jan., 1610, and the monument was evidently erected after that date.¹

SWARKESTON.

The figure of Sir John Harpur, accompanied by his wife on his left side, lies on a raised tomb at the east side of the south chapel. His head is bare and he wears a small beard and moustaches, under his head is a ridged helmet. The lower edge of the cuirasse has a flange at the waist; under it may be seen at the neck the articulated gorget of plate, and above it the usual ruff of the period. The arms are encased in hinged brassarts and vambraces: the laminated pauldrons are secured to the shoulders with arming-points whilst the *coudières* are fastened with hooks and staples. The legs are enclosed in articulated cuissarts and full-plate jambarts, with elaborate *genouilliers*. From the taces, which surround the body below the waist, short straps and buckles support the thigh defences of overlapping plates which come down lobster-fashion nearly to the knees and are further secured with buckles behind. Beneath these, as well as beneath the cuirasse, may be noticed the scalloped edging of the leather lining to the armour. To the articulated sabbatons are fastened a large pair of rowell-spurs. There is a narrow belt worn over the cuirasse at the waist, whilst the sword is carried on the left side by the heavy service-belt which came into vogue at the beginning of the seventeenth century. The whole figure is most accurately carved and the face has every appearance of being a portrait, indeed the artist has even gone to the length of reproducing a wart or mole on the left cheek.

On the side of the tomb, kneel seven sons, with their

¹ Cox, *Derb. Ch.*, iv, 201, and *Derb. Arch. Soc. Journ.*, xxxvi, 80. See also Elvaston Church (Prodgers).

names, at a desk, with open books, three in civilian costume, the others attired as boys.

(i) RICHARD, the eldest son, married (1) Catherine, daughter of Sir Thomas Gresley and (2) Elizabeth, daughter of Simon Gresley, and d. v. p. 1619. Harpur (with label) impaling Gresley.

(ii) JOHN, married Dorothy daughter of John Dethick of Hartshorne, Harpur (with crescent) impaling Dethick.

(iii) HENRY Harpur of Calke, married Barbara, daughter of Anthony Faunt: he was created a baronet in 1626 and was the ancestor of the late Sir Vauncey Harpur-Crewe. Harpur (with mullet) impaling Faunt.

(iv) GEORGE. (v) WILLIAM. (vi) FRANCIS. (vii) THOMAS.

Five daughters are depicted kneeling opposite, they are figured in Fairholt's *Costumes* 24.

(i) WINEFRET, ob. inf. Harpur.

(ii) JANE, married Patrick Lowe of Denby: Lowe impaling Harpur.

(iii) DOROTHY, married John White of Tuxford: White impaling Harpur.

(iv) ISABEL, married Sir Philip Sherard of Stapleford: Sherard impaling Harpur.

(v) WINEFRET, married John Browne of Stretton: Browne impaling Harpur.

Sir John's own achievement is carved at the foot:

Quarterly (1) Harpur. (2) Findern. (3) Hanbury. (4) Willington, impaling quarterly (1) Pierpoint. (2) Manvers. (3) Heriz. (4) Pierpoint. Crest *a boar*.

He married Isabel, daughter of Sir John Pierpoint of Holme, was High Sheriff of Derbyshire in 1606 and represented the shire in Parliament for the first eighteen years of the reign of James I. After the death of his first wife he married Elizabeth, daughter of Sir Andrew Noel and died 7 October, 1627. It would appear that he erected this monument at the time of his first wife's

death, some years before his own,¹ in fact the tablet against the wall states that it was erected before the death of his first wife.

WILNE.

The elaborate wall-tomb on which rest the figures of Sir John Willoughby and his wife is placed against the north wall of the Willoughby Chapel. The workmanship throughout is excellent. The knight is bare-headed and wears the usual beard, moustaches and ruffs. He lies upon his helmet to which is attached an owl, the crest of Willoughby. The hands are bare and the feet are placed against the gauntlets. The articulated armour is lined throughout with leather, the scalloped edges of the latter being clearly visible. The demi-cuissarts are buckled over exaggerated trunk-hose, and over these are worn the laminated tassets suspended from the taces by three straps on each side. Plate jambarts and round-toed sabbatons cover the legs and feet. The diagonal belt which carries the sword on the left side is beautifully worked and shows traces of its original colouring which was red and gold: it is hooked to the waist belt at the side. In front are four kneeling figures of children:

i. Sir Henry Willoughby, created a baronet in 1611. His armour is similar to that worn by his father, but he wears a sash over his right shoulder, which carries the sword behind. This figure also provides us with an excellent example of the way in which the thigh defences were buckled over the breeches behind.

ii. Francis Willoughby, in similar armour but without sword.

iii. Elizabeth, married Austin Palgrave.

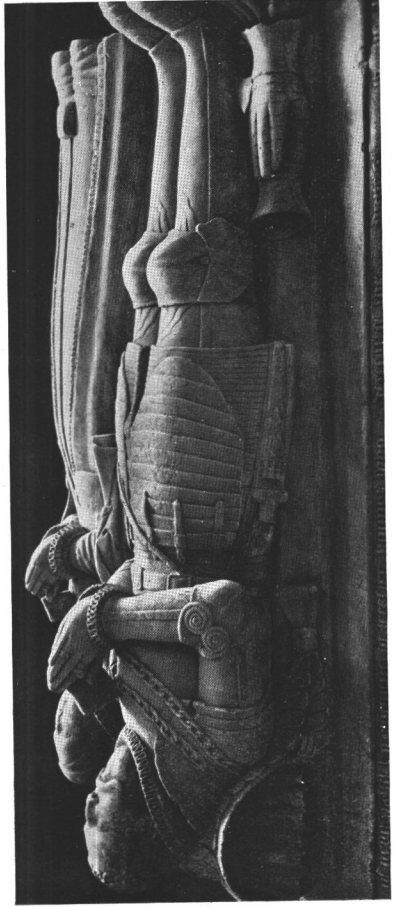
iv. Ursula.

The figures have been moved at some restoration and put back in the wrong places.

¹ See Cox, *Derb. Ch.*, iii, 499. For the heraldry on the tomb see *Derb. Arch. Soc. Journal*, (xxxvi, 59).



LONGFORD.



ASHBOURNE.

The achievement of arms at the top was damaged when the church was burnt, and cannot now be read; the first quarter has been Willoughby and the arms have been differenced by a crescent, probably suggesting that the Willoughbys of Risley were descended from a second son of the house of Willoughby of Wollaton.¹

Sir John Willoughby married Frances, daughter and heir of Henry Hawe; he was High Sheriff of Derbyshire in 1596 and died 28 March, 1605. The chapel for which, with the monument, he left directions in his will was not completed till 1622, though we should have been inclined to date the effigy itself somewhat earlier.²

LONGFORD.

The two effigies which lie side by side on the floor at the east end of the south aisle were placed, when Cox wrote his account of them, in the chancel, one against the north wall and one against the south. Previous to that they lay at the east end of the north aisle on a raised table-tomb. This has been entirely destroyed but Bassano has preserved the inscription, which is printed by Cox.³ The face is evidently a portrait; the hair is rather long, the beard and moustaches trimmed. Round the neck is fall collar instead of the characteristic ruff of the Elizabethan period. The head rests on a helmet ornamented with two small feathers. The type of armour is rather later than the suits we have been considering. Below the peascod cuirasse the several plates of the thigh defences are rivetted together to form a single piece. Under this again the overlapping plates of the cuisses descend in lobster fashion to the knees, being strapped over the breeches behind. There are the usual hinged vam-

¹ Dr. Cox describes the shield as Willoughby quartering Neale, with Hawe in pretence.

² Cox, *Derb. Ch.*, iv, 404: *Derb. Arch. Soc. Journ.*, xxxvi, 84: do. n.s. i, 67. (Illust.).

³ Cox, *Derb. Ch.*, iii, 193.

braces and jambarts and articulated sabbatons, but no spurs.

The collar, the fashion of the hair and the general style of the equipment point to a date not far from the accession of Charles I. Nicholas Longford of Longford, who is stated to be the original of the effigy, does not seem to have been a knight. He was three times married: to (1) Elizabeth, daughter of Ralph Okeover: (2) Martha, daughter of Sir Robert Sacheverell: (3) Margaret, daughter of Thomas Markham. He died, without surviving issue, 24 Sept., 1610. His widow died in 1620, and the monument may well have been set up even after her death. Through his sister, who married Humphrey Dethick, Longford passed to the Cokes.

WHITWELL.

The elaborate canopied tomb which contains this effigy is built into the west wall of the north transept. In front of the tomb is a railing of good contemporary iron work. As has already been mentioned the head of the figure is encased in a close helmet. The way in which it was opened to put off and on and the way in which movement was provided at the neck by overriding plates is well shown. The vizor, however, is a clumsy and inaccurate addition. The top of the helmet is adorned with a plume of ostrich feathers and the head rests on a large embroidered cushion with tassels at the corners. The fashion of the armour is best understood by remembering that it was put on from the feet upwards, each piece overlapping the one below, so that when the helmet with its laminated gorget was screwed on over the breast-plate and pauldrons, the whole suit appeared as of one piece, affording perfect protection and at the same time ample mobility. The jambarts, fastened with hooks and staples, come well over the sollerets; over them the genouilliers; and next the demi-cuissarts buckled over



WHITWELL.

the breeches; over these the tassets of seven plates are suspended from the waist by two buckles and straps on each side; and then the cuirasse with round lower edge and projecting flange. The gauntlets, composed of small plates and having large cuffs, have been broken at some time and none too well repaired. The heavy sword is suspended by a narrow belt round the hips, but round it is wrapped the stout service-belt used to lift it when the wearer was on foot. The spurs are bolted to the sollerets and are therefore without straps.

Above the cornice of the tomb, in the centre is a many quartered shield:

(1) Manners. (2) Ros. (3) L'Espec. (4) Trusbut. (5) Dalbini. (6) Belvoir. (7) Vaux. (8) Beauchamp. (9) Mellent. (10) Newburgh. (11) Toni. (12) Waltheof. (13) Berkley. (14) Lisle. (15) Gerard. (16) Tiptoft. (17) Badlesmere. (18) Clare. (19) Cherlton. (20) Holland. (21) Woodstock. (22) Wake. (23) St. Leger. Over all Vernon in pretence. Crest a Peacock (Manners).

On the dexter side is a small shield of Manners and on the sinister a shield quarterly of nine (1) Vernon quartering Avenell and Durseval. (2) Camvile. (3) Stacpole. (4) Pembrugge. (5) Vernon, of Hodnet. (6) Pype. (7) Treantun. (8) Hodnet. (9) Spernour. These quarterings of Vernon are identical with those at Bakewell and Sudbury.

The tablet at the back tells us that the monument was erected "In memory of the ryght noble learned and religious knyght Roger Manners of Whitwell in the county of Derby, who died 17 June, 1632." The verses in his honour conclude with a play upon his name,

Till Death, like Church dispoilers did pull downe
Manners true fabrique and the Arts' Renowne."

He was the second son of Sir John Manners of Haddon and Dorothy Vernon, and the achievement on his tomb

is actually that of his father. He was High Sheriff of Derbyshire in 1618.¹

ELVASTON II.

The second effigy in this church lies in the north aisle, and is a particularly ungraceful composition. It is carved in white marble and the knight reclines on his right elbow holding in his right hand his helmet surmounted by ostrich plumes. He wears a full moustache and small beard and a fall collar round the neck. Over the armour at the waist is a strap, but no sword is worn. The legs are covered by the long top boots of the Cavalier period, and heavy spurs are strapped over the boots much in the fashion of the service spurs of today.

This is the effigy of Sir John Stanhope of Elvaston, who was M.P. for Derbyshire and High Sheriff, 1629; he was the son of the original of the effigy previously described and died in 1637.²

¹ Cox, *Derb. Ch.*, i, 396: for the heraldry *Derb. Arch. Soc. Journ.*, xxxi, 218, and xxxvi, 67.

² Cox, *Derb. Ch.*, iv, 202, *Derb. Arch. Soc. Journ.*, xxxvi, 80. *Elvaston Church* (Prodgers).