

THE MONTFORTS, THE WELLESBOURNES, AND  
THE HUGHENDEN EFFIGIES.

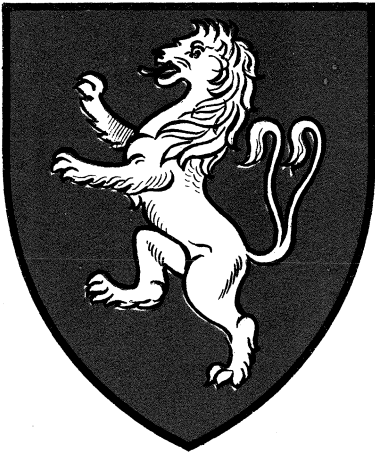
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1. Copy of an Old Parchment Roll, formerly in the possession of the late John Norris, Esq., F.R.S. and S.A.
  2. Dissertation on the above, and Pedigree of the Montfort Family. By Mr. Norris.
  3. Notes. By the Recorder of Wycombe.
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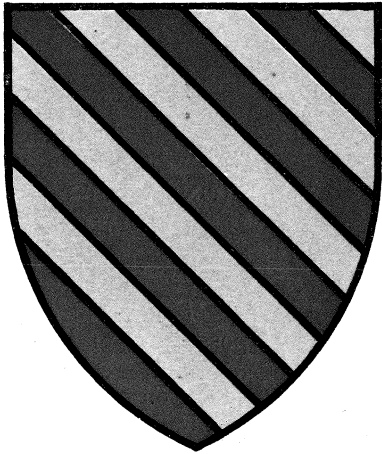
The late Mr. Norris, of Hughenden, was well known in the earlier half of the century as a popular country gentleman who combined the fulfilment of the duties incident to his position with the pursuits of the scholar, artist, and antiquary. From the terms in which he is mentioned by Dr. Lipscomb, and from his well known liberality in employing an ample fortune, it is probable that he assisted the struggling historian, not merely by placing at his disposition much valuable antiquarian lore, but by help of a more substantial and not less welcome kind. Lipscomb's account of Hughenden is chiefly based on information supplied by Mr. Norris, who also contributed the illustrations of the effigies. In Lipscomb's account of Wycombe appears a plan of St. John's Hospital, afterwards converted into the Royal Grammar School; this also was supplied by Mr. Norris. The fact that the schoolmaster's residence had been built up inside an old Norman hall, to which the school-room had been originally attached as a chapel, was accidentally brought to light during his ownership of Hughenden; and the restoration of the entire street front, with its beautiful transition Norman doorway, which until recently formed one of the most picturesque features in the streets of the town, was executed from his design and solely at his expense. Modern exigencies have converted hall and chapel into a fast-mouldering ruin.

The clever and eccentric Charles Norris, of Tenby, even better known as an artist and antiquary, was the younger brother of Mr. John Norris. Besides a fine series of engravings made from his drawings, illustrating the cathedral and palace of St. David's, Mr. Charles Norris published a volume entitled "Etchings of Tenby," in which the ancient walls and gates of that town, together with many picturesque buildings now destroyed, were profusely

Montfort of Leicester.



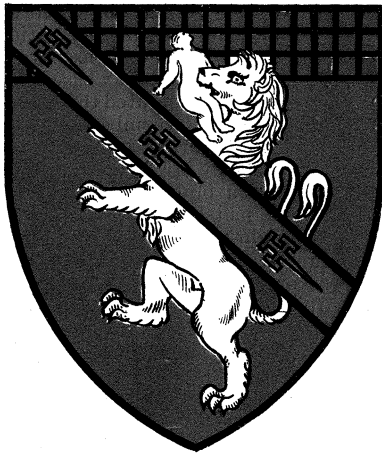
Montfort of Beaudesert.



Wellesbourne.



Spurious Coat of  
Allburne Montfort.



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Arms from the Old Parchment Roll.

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illustrated in spirited etchings executed by himself. A biographical sketch of him recently appeared in the "Archæologia Cambrensis." His kinsman, Walter Savage Landor, in a letter from Paris, dated 1802, describes Napoleon's figure and complexion as "nearly like those of Charles Norris."

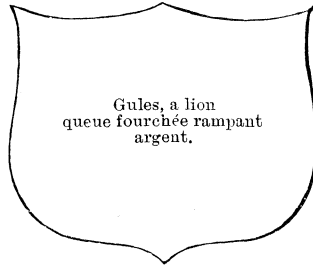
Robert Eyres Landor, a younger brother of Walter, was presented by Mr. Norris to the vicarage of Hughenden shortly after his succession to the estate. He held the living and chiefly resided at Hughenden during several years; and although the preface to "Count Arezzi" is dated from Tenby there can be little doubt that this striking tragedy, which was published anonymously and was for some time taken to be the work of Byron, was meditated and chiefly written in the retirement of Hughenden. Most of Robert Landor's books were published after his removal to Birlingham; but his last work, a romance entitled "The Fountain of Arethusa," published in 1848, shows that his mind long afterwards recurred to names and places which had become familiar to him while living in Buckinghamshire. Besides a narrative poem in ten books, entitled "The Impious Feast," Robert Landor was the author of "The Earl of Brecon," a tragedy; "Faith's Fraud," a tragedy; and "The Ferryman," a drama, all published in one volume in 1841. His romance called "The Fawn of Sertorius," published anonymously in 1846, is said to have been attributed, on its appearance, to his brother: and in Southey's opinion there was "a strongly marked intellectual family likeness" between Robert Landor and Walter Landor. To those who can only judge by the literary remains of the brothers this mental likeness is not so apparent. Robert Landor, who had been Fellow of Worcester College, had much of his brother's scholarly instinct and cultivation, together with something of the same vigorous facility of expression, both in prose and verse. But his warmest admirers must find it hard to carry the parallel any further.

Crabbe, in his diary kept during his stay in London in 1817, describes a short visit paid by him to Mr. Norris at Hughenden. The "Tales of the Hall" were then in preparation, and some portion of the work was written during this visit.

Mr. Norris, who was born in 1773, was educated at Magdalen College, Oxford, where he took the degree of B.A. in 1795. He succeeded to Hughenden on the death of the Countess Conyngham, in 1816, and died in 1845. Charles Norris died in 1858, and Robert Landor in 1869, having survived his eldest brother five years. The MS. here printed, which has been long enough in my possession to enable me to say that the notes which follow are the fruit of no hasty study of it, is written in the autograph of Mr. Norris, on paper bearing the watermark 1837. It therefore belongs to the time when Lipscomb's work was in preparation; and when it is compared with the account of Hughenden in that work, it will be seen that Lipscomb was not unacquainted with it, although neither he nor the transcriber recognized the true significance of the Old Parchment Roll.

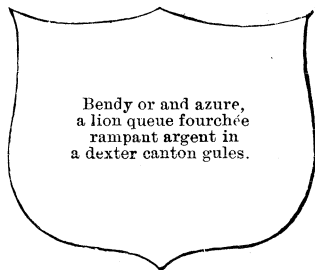
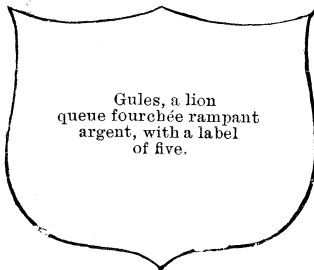
E. J. P.

COPY OF AN OLD PARCHMENT ROLL RELATING TO  
THE MONTFORTS, EARLS OF LEICESTER.—NORRIS.



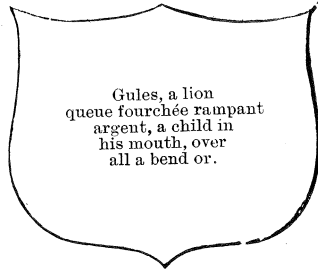
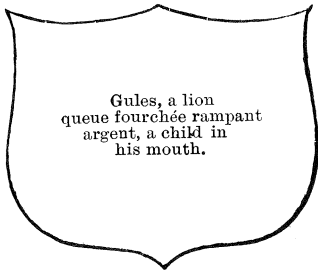
SYMON junior de Montfort postquam annis aliquibus elapsis in partibus transmarinis vassalus famocissimus est proclamatus post mortem patris sui gratiam regis Anglie adeptus est et honores Leicestrie et Hinkley predictos recuperavit sed rex reservavit sibi et heredibus suis solum patronatum abbacie Leicestrie et Kenilworthe.

SYMON junior dominam Alionoram filiam regis Johannis sororem regis Henrici tercii que prius voverat castitatem et anulum ut sponsa propria de manu sancti Edmondi tunc Cantuariensis archiepiscopi acceperat dispensavit de qua prolem nobilissimam siquidem cito de hoc mundo migravit sex filios et unam filiam procreavit Henricum Simonem Americum Wellysborne Ricardum Garantinum et Alianoram Montifortis que postea dispensavit dominum Lewlinum principem Wallie.



ROMA in ecclesia sancti Petri inter sepulturas summoram pontificum scribuntur verba sequencia Hic jacet Americus comes Montiforti Francie conistabilis qui pro fide catholica contra Albigenses sepius demicavit postmodum ad partes Syrie contra Saracines transfretavit a quibus in bello captus diu in captivitate detentus fuit tandem per redemptionem liberatus cum rediret ad patriam apud Ydremptum\* portum exspiravit anno domini milesimo ducentesimo quadragesimo primo.

RODIGONDIS in civitate dei et in ecclesia sancti Johannis de Jerusalem In hac tomba jacet corpus Wellysbourne de Montifortis domini de Montbeliardo bellatoris Cum dicto fratri meo Almerico comite Montifortis Francie conistabilis contra Albigenses et Saracines in partes Syrie capti fuimus cum principibus et aliis multitudine militum in sanctam terram ac postmodum dictus frater meus Amaricus dominus Montifortis captivitate detentus pro summa pecunie venditus ad Romam et Albericus de Montiforti et Garantinus de Montiforti filii mei pro duplici summa pecunie ad Rodigonde redempti anno domini millesimo ducentesimo† primo.



CHARLES kyng of France the viii off his name maryed Anna the daughter and here off Francis Montfort the

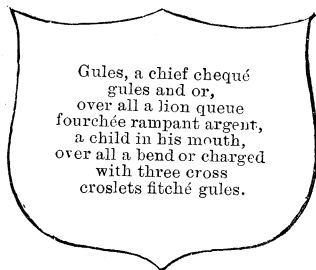
\* Read "Hydruntem" or "Hydruntum" (the old forms of "Otranto").

† A word is evidently omitted; *quadragesimo* should be supplied, as in the previous epitaph.

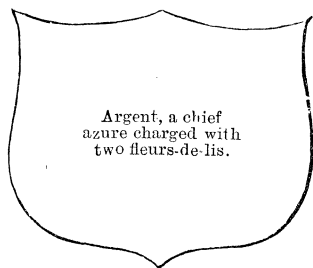
last duke off Brytten by the whiche all the duche off Britten ys anexed to the crone of France and they had thre men children whiche died without issue After the sam quen was maried to the king Loys the xii<sup>t</sup> and had by hym [ ]\* daughters the eldest named Claudian that was maried to the kyng off France that be the Francis now beyng kyng off France whych then have childrene that ys to say the dolfyn off France and the duke Orliance and the duke off Anguleysame anno domini mccccxvii.

IN the yeare of our Lord Gode MCCCCLVI† the duke Montfort off Bretten made his homage to Charles kyng off France the vi<sup>t</sup> for his duche of Brettayn and counte of Montfort and Wellesborne the castell of Wellysborne and Chymoy and the yere MCCCXLIX the

ALLBURNE SON OFF SIR WEL-  
LYSBOURNE MONTFORT KT.



MONTFORT DE COLLESELL  
BUFORT.



SIR JOHN WELLYSBOURNE THE DUK OF NORMANDEI. ‡  
[Arms wanting.]

same duke Montfort of Brettan and Sir Francis de la Wellysborne Kt all theyr frends barons league and off

\* Supply "two."

† Read MCCCXLVI.

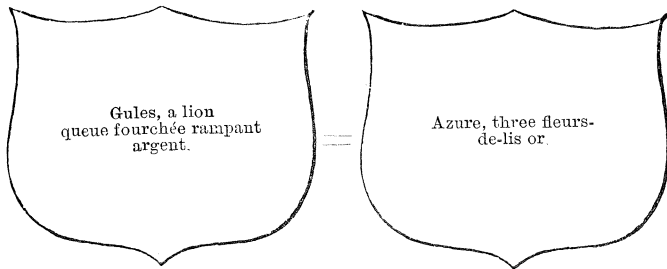
‡ Perhaps Sir John Wellysborne might have been governor of Normandy; he never could have been duke.—NORRIS.

theyr inheritance promised to the same kyng off France to give hem off theyr persons and with all their puissance by londe and by see agenste the englishe men & that thie will never make pess ne cease his ware agenst them without yt akord with the king off France goode will and plessure.

[The First Pedigree ends here.—NORRIS.]

[The Third Pedigree on the old roll begins here; it appears to be older than the one placed second.—NORRIS.]

[No. 1.]

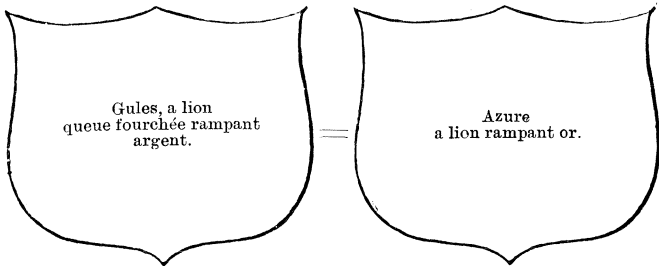


ROBERTUS Blanchemeynes comes Leycestrie post conquestum Anglie tercius dominam Petronillam filiam domini de Grauntmena accepit uxorem de qua tres filios et duas filias procreavit videlicet dominum Robertum dictum Fitzpernel dominum Rogerum episcopum sancti Andree in Scotia et dominum Willelmum leprosum fundatorem hospitalis sancti Leonardi Lecestrie Item dominam Amiciam postea desponsatam domino Simoni de Monteforti et dominam Margaretam postea desponsatam domino Saero de Quinci Iste Robertus le Blanchemeynes cum dicta uxore sua domina Petronilla totum honorem de Hinkeley una cum senescalatu Anglie ex dono dicti Hugonis adeptus est. Iste dictus Robertus Blanchemeynes in gratia diem clausit extremam.

ROBERTUS filius Petronille comes Leycestrie post conquestum Anglie quartus dominam Loram filiam domini

Willelmi Brues accepit uxorem que post mortem sui apud Hablynton juxta Cantuariam anachorita effecta usque ad diem obitus sui. Propter quia inter Loram predictam et virum Robertum soboles est extincta et de duobus fratribus fuit predictis nulla ulterior substituta ideo partita est tota predicta\* inter Amiciam et Margaretam sorores supradictas quarum seniores silicet Amicia postea disposavit dominum Simonem de Montiforti cum prima medietate hereditatis predicte. Margareta vero sorore juniore disposavit dominum Saerum de Quinci cum secunda medietate et factus est a rege comes Wintonii. Simon predictus factus est comes Leycestrie et senescallus Anglie : de uxore sua procreavit tres† filios

[No. 2.]



Simonem et Americum et tertium filium non legitimum procreavit videlicet Wellysborne qui quidem Americus captus apud terram sanctam a paganis et incarceratus ibidem et mortuus est. Iste autem Simon propter inobedientiam suam erga regem a predictis honoribus est exhereditatus etiam predicti filii sui ab Anglia exules fuerunt effecti anno domini MCCX et advocacionis abbacie Leycestrie sui patronatus ad manus domini regis Johannis per forisfacturam Simonis predicti devenit. Radulphus autem comes Cestrie predictos honores de consensu regis inde optinuit et annis plurimis occupavit. Simon junior de Montiforti supradictus postquam annis aliquibus elapsis

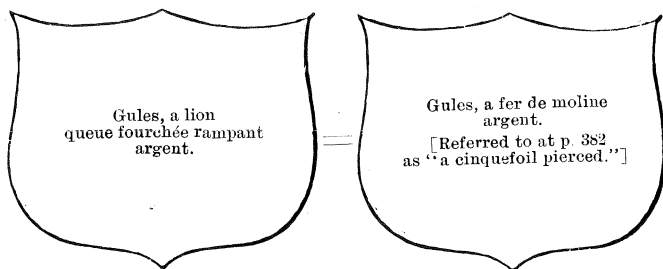
\* Supply *hereditas*.

† Read *duos*.



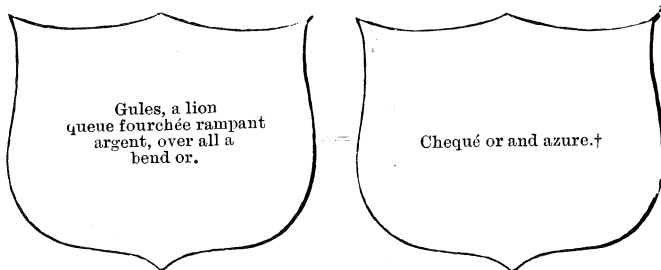
in partibus transmarinis vasallus famosissimus est proclamatus post mortem patris sui gratiam Anglie adeptus est et honores Leycestrie et Hinkley recu-

[No. 3.]



paravit sed rex reservavit sibi et heredibus suis solum patronatum abbacie Leycestrie et patronatum de Kenelworth. Ante Simon dominam Elinoram sororem regis Henrici que prius voverat castitatem et que anulum ut sponsa de manu sancti Edmundi tunc Cantuariensis archiepiscopi acceperat disposavit de qua prolem nobilissimam siquidem cito de hoc mundo migravit postea sex filios et unam filiam procreavit viz. Henricum, Ricardum Amaricum Simonem [ ]\* Wellesbourne et Elinoram quam postea disposavit dominus Lewlinus princeps Wallie. Iste autem Simon post exhereditatem gratiam

[No. 4.]

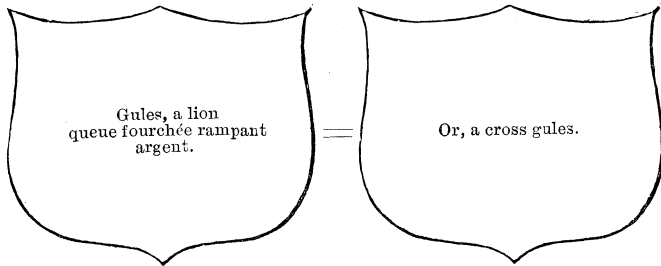


\* Blank in MS.

† Arms like these are on the Crusader's scabbard.—NORRIS.

est adeptus et comes Leycestrie est effectus. Cupiens de carcere redimere fratrem suum ulteriorem Amaricum supradictum modicum bosci vendidit abbacie Leycestrie pro sumptibus hospitalis Hierosolimitani pro magna summa pecunie siquidem Amaricus morte preventus est ante adventum Simonis supradicti.\* Iste vero Simon in

[No. 5.]

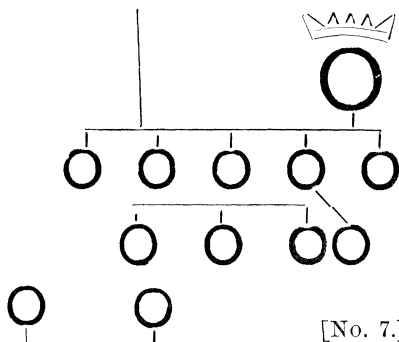
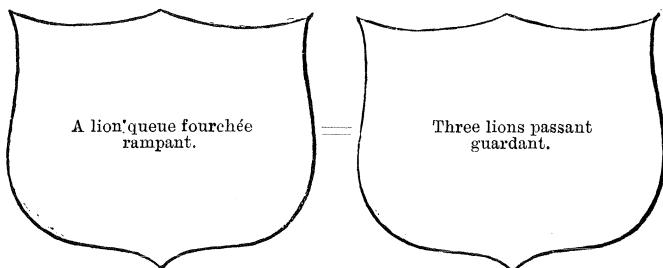


Anglia reversus et partissare† volens super quibusdam constitutionibus observandis inter Henricum regem tercium et barones regni ingressit se ut caput ex parte baronum unde duo bella mortalia ingruerunt unum apud Lewis aliud apud Evysham in quo ipse Simon et filius ejus una cum multis aliis ex parte baronum ceciderunt. Et sic ex dono regis Henrici datus est comitatus Leycestrie cum honore de Hinkley et senescalatu Anglie nobilissimo domino Edmundo comiti filio suo et fratri illustrissimi principis Edwardi de quo quidem Edmundo et heredibus suis inferius erit prosecutum.

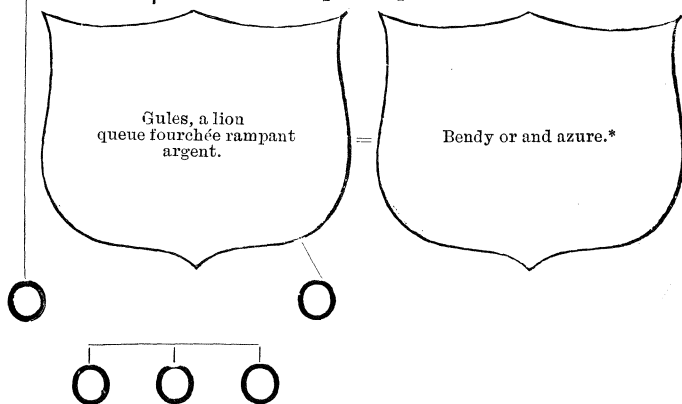
\* The account given by Matthew Paris is as follows:—  
“Eodem anno calend. Aprilis venit comes Legriae, Simon de Monte forti, qui receptus est cum honore a rege et regalibus. Et divertens ad terras suas colligit pecuniam, venditis nemoribus et terris, ad necessaria viatica, quibus indiguit, iter suum Hierosolymitanum in proximo arrepturus. Uxor autem ipsius gravida in partibus transmarinis moram continuavit. Tunc vendidit comes Simon nobilem sylvam Legriae Hospitalariis et canonicis Legriae, pro qua accepit circiter mille libras.”

† *Partizare*, to take sides. Dr. Lumby, in the corresponding passage in Knighton, wrongly reads *patrissare*.

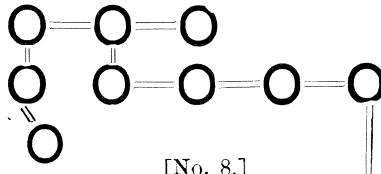
[No. 6.]



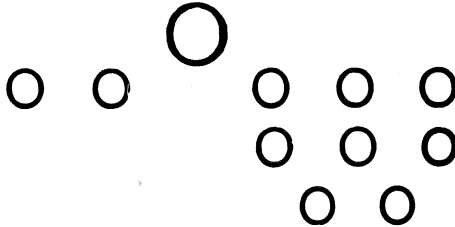
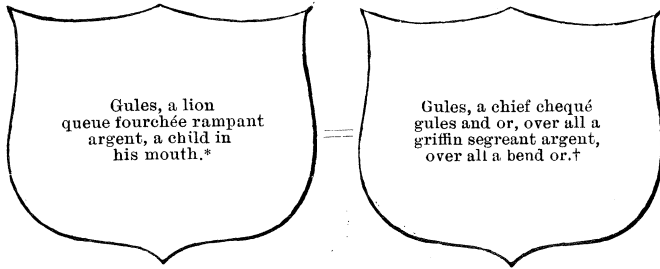
[No. 7.]



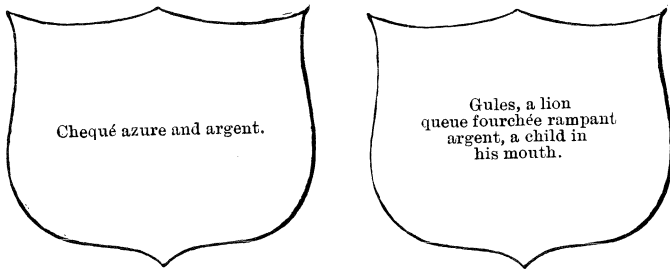
\* Arms like these are upon all the old tombs in Hughenden Church, except the Crusader's; the arms of the Montforts of Bel-desert were bendé or and azure, agreeing exactly with these.—NORRIS.



[No. 8.]

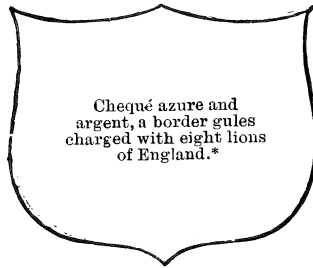


[These three coats are tacked on to the above pedigree, but seem to be by the same hand.—NORRIS.]



\* These arms, with the addition of an orle of cross croslets botoné fitché, are upon the shield of the Crusader in Hughenden Church.—NORRIS.

† These arms, without the bend, and with a child in the griffin's claw, are upon the breast of the Crusader in Hughenden Church, and belong to the name of Wellesbourne.—NORRIS.

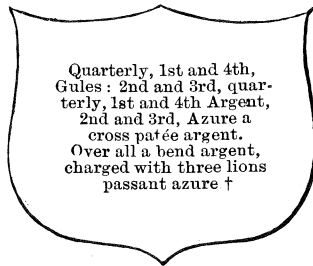
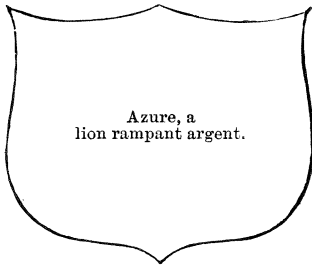


[The Second Pedigree begins here. It does not seem so old as the Third Pedigree.—NORRIS.]

**Monfort.**

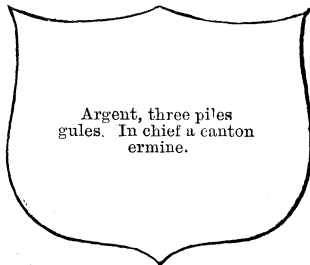
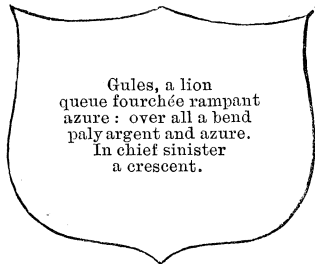
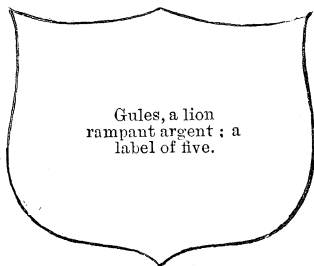
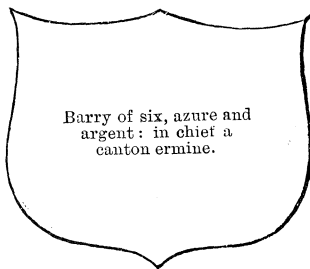
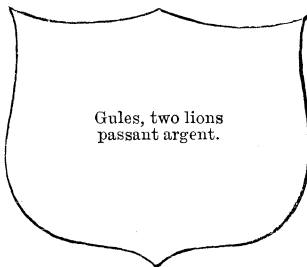
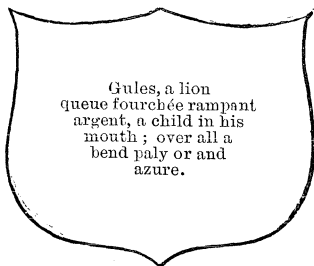


**Wildbor.**

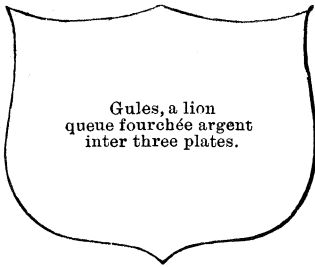


\* The above arms, with a canton ermine, were borne by John de Dreux, Duke of Britaine and Earl of Richmond, who died in 1334. His father, John II., Duke of Britaine, married Beatrix, daughter of Henry III., King of England, when the English lions were added in a border.—NORRIS.

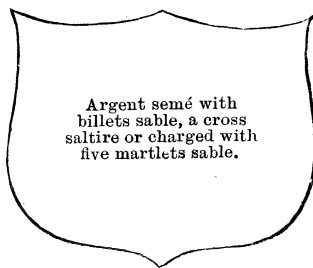
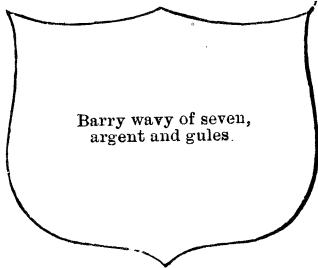
† The name above this shield is illegible, and was apparently imperfect in the original MS.

**Basset.\*****Seygrov.****Grey.****Strange.**

\* Basset, of Drayton (Warwickshire).



**Basset de Wycombe.**



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DISSERTATION BY MR. NORRIS.

The parchment manuscript from which the arms, etc., on the opposite page\* are copied, seems to be quite as old as it pretends to be, namely, the time of Francis I., King of France, who reigned from 1515 to 1547. The roll consists of three different pieces of parchment sewn together, each piece being a separate pedigree and by a different hand. The first part, which is the oldest, only records four persons, and takes a leap from the thirteenth to the sixteenth century.

The first and second paragraphs evidently refer to Simon de Montfort, the second Earl of Leicester of that

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\* The transcript of the roll and the dissertation occupy alternate pages in the MS. volume, the roll being copied on the right hand pages, and the dissertation written opposite, on the left.

name, who married Eleanor, daughter of King John, and who was killed at the battle of Evesham, A.D. 1265. He was son of Simon, the first Earl of Leicester of that family, who obtained the title A.D. 1207 in consequence of his having married Amicia, daughter of Blanchemains, Earl of Leicester. This Simon, with his two sons, Almeric and Simon, was expelled the kingdom and disinherited for rebellion, A.D. 1210.\* Almeric, the eldest son, applied to be admitted after his father's death to the Earldom of Leicester, but being Count of Montfort and a great vassal under the crown of France, the English honours and estates were refused him; they were, however, at his request conferred upon his brother Simon in 1239, the King retaining the patronage of the Abbey of Leicester and Priory of Kenilworth.

The second paragraph refers to the marriage of Simon the second Earl, with Eleanor, sister of Henry III., and their children. This alliance was strongly opposed by Prince Edward and the English barons in general, nor would St. Edmond, the then Archbishop, perform the ceremony till enjoined so to do by the Pope; † for Eleanor, upon the death of her former husband, William Marshall, fourth Earl of Pembroke, and Marshal of England, had taken the vow of chastity.

I suppose the contraction  $f\ddot{}$  must stand for *Frater*, ‡ (the brother of Simon, Almeric Count of Montfort, who as appears in the following paragraph of the Roll, died on his return from the Holy Land, A.D. 1241,) and that the paragraph " $f\ddot{}$  cito de hoc mundo migravit" is meant to be within a parenthesis, which supposition will make the sentence intelligible. This roll gives six sons to

\* More correctly, he was deprived in 1210 of his English estates on mere suspicion. He was then in France. It does not appear that either of his children had ever been in England, or that he had committed any act of rebellion.

† Eleanor was privately married to Simon by a chaplain named Walter, in the King's "Little Chapel," at St. Stephen's (1238). The King gave the bride away. Instead of "Prince Edward" Mr. Norris should have written "Richard Earl of Cornwall," the king's brother. Prince Edward was born in the following year, and Simon was one among his nine godfathers. A papal dispensation from the vow was obtained after the marriage.

‡ It stands for *siquidem*, the meaning being "although this progeny soon afterwards became extinct." (Second paragraph, line 5.)



Simon, whereas all the other authorities I have had the opportunity of consulting mention but five sons and one daughter. After the battle of Evesham, the whole of the family were banished, and one of the sons, some authors say Almeric, others Richard, returned to England and took the name of Wellesbourne; and there is no doubt, I think, that the tomb of a crusader in Hughenden Church, bearing the Montfort arms on his shield (with the addition of an orle of cross crosetts botoné fitché and a child in the lion's mouth) and the Wellesbourne arms on his breast, commemorates this very person. The arms at the head of the roll, gules and lion rampant argent, are those of the Montforts, Earls of Leicester.

The next paragraph in the roll seems to be the epitaph of Almeric Count of Montfort, taken from his tomb in St. Peter's at Rome; the name of the Pope near whose tomb he was buried I can not make out.\* This Almeric, no doubt, was the elder brother of Simon, Earl of Leicester, who is mentioned by Joinville and others as having been taken by the infidels in the Holy Land near Gaza,† A.D. 1239, and having died on his return at Otrantum, A.D. 1241. Richard, Earl of Cornwall, with several of the English nobility, landed at Acre, A.D. 1240, marched to Jaffa, and made peace with the Sultan of Damascus, by which Jerusalem and most of the Holy Land was given up to the Christians. This peace very probably ransomed Almeric.‡ The roll says nothing of Almeric's wife, but according to a pedigree in Nichols' "History of Leicestershire," he married, A.D. 1214, Beatrix de Bourgoigne Viennois, which is confirmed by Anderson, who says (p. 600) that this Beatrix was married to Almeric de Montfort, or to Demetrius, King of

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\* The word is Summorum, "Summus Pontifex" being a general name for the Popes. (Page 365, line 1.)

† The defeat of the Duke of Burgundy, in his rash attack upon Gaza, was a crushing blow to the crusade of Thibaut, King of Navarre. Joinville repeatedly refers to it as "le tens que le conte de Bar et le conte de Monfort furent pris."

‡ The truce with the Sultan of Damascus was made by the Templars before Richard's arrival. Amaury, who was in the hands of the Sultan of Egypt, obtained his liberty by an exchange of prisoners between Richard and that sultan.

Thessaly.\* Beatrix was daughter of Andrew Count of Viennois, who was son of Hugh, third Duke of Burgundy of the Capetingian line. The pair of arms accompanying the epitaph are doubtless those of Almeric and his wife, the man's being gules a lion rampant double-queued argent with a label of five; the female's bendy or and azure, a dexter canton charged with the Montfort lion. The old arms of Burgundy appear to have been bendy or and azure a border gules; and as different branches of the same family frequently had a difference in their arms, the border might be left out for a difference, and the Montfort arms added on the canton out of compliment to the husband.† Certain it is that the coat of bendé, a canton, appears upon the crusader's sword-scabbard in Hughenden Church; the canton has nothing sculptured upon it, and if it had any bearing upon it, it was probably expressed by paint. Bendé or and azure, a canton ermine, were also the arms of William de Bishopsden, who married Juliana, daughter of Henry de Montfort of Beldesert in Warwickshire, and with whom her father gave part of the manor of Wellesborne in the twelfth century. Seven male generations descended from William and Juliana. The Montforts of Beldesert were of a totally different family from the Montforts, Earls of Leicester.

The next is a very strange and unintelligible sentence. I suppose "Rodigondis in Civitate Dei" to be some place in the Holy Land, and that the following inscription appears on a tomb in the Church of St. John of Jerusalem there: "Here lies the body of Wellysbourne de Montfort, Lord of Montfort." Then Wellysbourne himself seems to speak and tell the story of himself and his brother Almeric, Count of Montfort, and Constable of France, fighting against the Albigenses and Saracens in parts of Syria, being taken with princes and others, and a multitude of soldiers,‡ in the Holy Land; and after his

\* Anderson prints "Thessaly" by mistake. It should be "Thessalonica."

† More probably the coat in question represents an attempted compromise between those of Montfort of Leicester and Montfort of Beaudesert.

‡ The meaning seems rather to be that Wellesbourne and Amaury were outnumbered, and taken prisoners *by* the multitude of soldiers.

brother Almeric had been detained in captivity, he was sold to Rome; and that his (Wellysbourne's) sons, Alberic de Montfort and Guy de Montfort, were for a double sum of money ransomed at Rodigonde in the year 1241. The word [ ] which precedes "bellatore" I cannot make out. It looks like "Richard," and might refer to the Earl of Cornwall, but that the first letter is evidently H, not R.\* There is another difficulty too; for according to the above account, Simon, the second Earl of Leicester, would have had two brothers, whereas only one is mentioned by any other authority I have been able to consult.

The arms pertaining to the above paragraph are those of Montfort with the addition of a child in the lion's mouth; and the other coat is the same with a further addition of a bend dexter or. There is probably some story attending the child in the lion's mouth; it appears on the shield of the crusader in Hughenden Church, and also in the claw of the griffin upon his breast. The griffin with a child in its claw and a chief chequé are the arms given to the name of Wellysbourne by the heraldry books.†

The descendants of the De Montforts became Dukes of Britaine,‡ which title was merged in the crown of France as stated in the last paragraph of this part of the Roll. The arms given as those of Allburne, son of Sir Wellysbourne Montfort, Kt., are the same as are upon the crusader's breast in Hughenden Church,§ with the exception of the bend charged with three cross crolets fitché, and this bearing also appears upon another tomb of this family.|| The other coat over which is written "Montfort de Coleshill and Bufort," belongs to the Clintons, who were in possession of Coleshill in War-

\* The word is *Mont-béliard*, the name of a town in Franche Comté. (Page 365, line 12.)

† Not with a child in the claw. This addition has no heraldic authority.

‡ The Montforts of Brittany were a different family.

§ This is not correct. The arms on the "Crusader's" breast are the griffin segreant and child. Allburne's coat has the lion. His arms are identical with those on the effigy sculptured in profile, except that this figure has the griffin instead of the lion.

|| The effigy mentioned at the end of the last note.

wickshire soon after the Conquest, and whose heiress Johanna married John de Montfort of Beldesert in Warwickshire in the time of Edward III., whose arms were bendy or and azure. The manor of Wellesborne in the same county belonged to these Montforts; but I cannot find any connection between these Montforts and the Earls of Leicester. In the church of Coleshill are two effigies of the Clintons of Coleshill, of the twelfth or thirteenth century.

The next pedigree consists of eight pair of arms, badly executed, and the handwriting of a later character. The third pair of arms are those of Simon, the first Earl of Leicester of the Montfort family, and Amicia his wife, daughter of Blanchmaynes, Earl of Leicester, by his wife Petronilla, daughter of Hugh Grentmesnil, Lord of Hinckley. The above-named Simon was great-great-grandson of Saint Robert, King of France, by Agnes de Noyon his concubine; their son Almeric left two sons, viz., Simon, who married Bertha, daughter of Richard, Earl of Evreux, and Almeric, who is said to have married a daughter of Robert de Bellomont, Earl of Leicester. We do not know who was the wife of the first Almeric; but his father, Saint Robert, gave him the Lordship of Montfort in France, from which he and his descendants took their name. The above-named Simon, who through his wife became Earl of Evreux, left two sons, and a daughter who was married to Walleran, Earl of Worcester, whose sister was wife to Almeric de Montfort, as stated above, and as appears in the pedigree below.\*

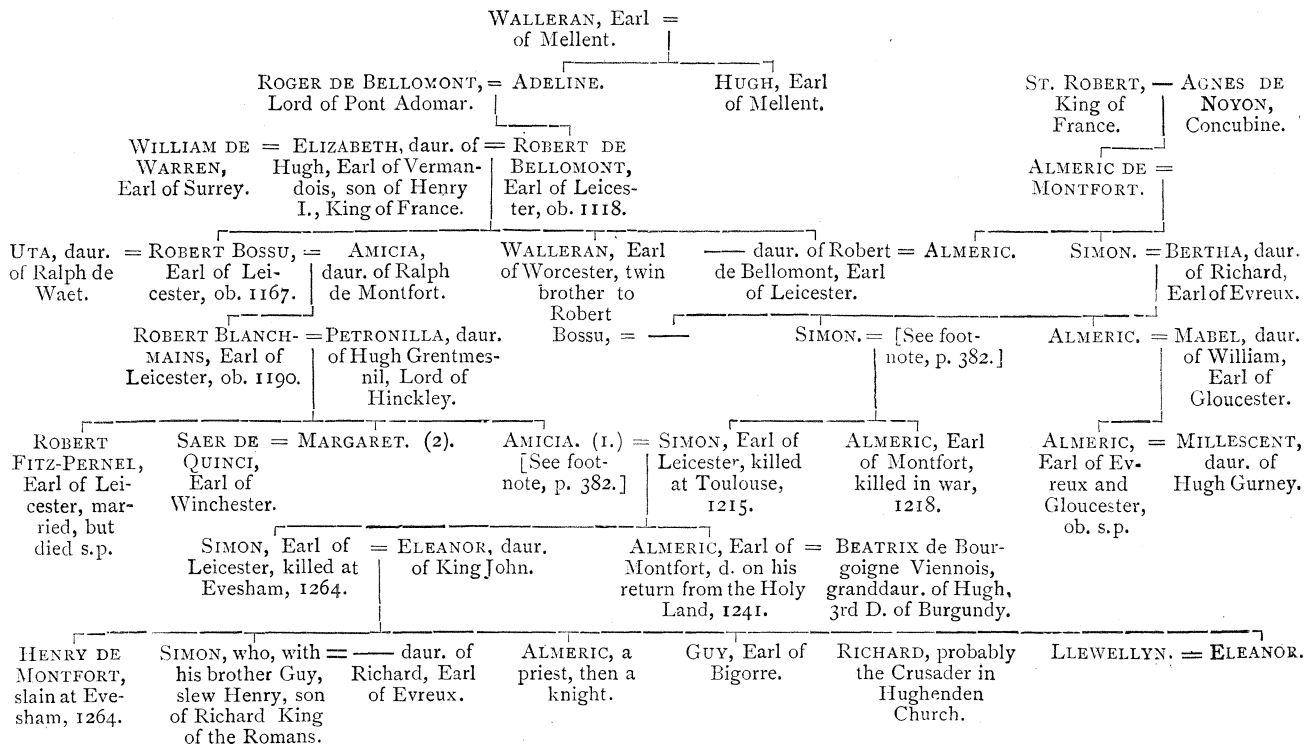
The pedigree of the Montforts which begins on the other side of this leaf † is very obscure. It agrees in the number of generations with the descent of that family from Saint Robert, King of France. The third and sixth pair of arms are quite correct, and come in their proper places, according to the pedigree which I have given from the best authorities on a former page; but supposing it to be this pedigree we must also suppose the fleur de lis (which are only three instead of a semé, and are on

\* The pedigree (separately printed) follows here in the MS.

† The "Third Pedigree (page 367)." In calling it "obscure," the writer is referring not to the text but to the sequence of the pairs of arms.

# PEDIGREE OF THE MONTFORTS, EARLS OF LEICESTER.

[COMPILED BY THE LATE JOHN NORRIS, Esq.]



the woman's, instead of the man's side) to be meant for the arms of Saint Robert, and the lion those of Agnes de Noyon; the second pair to be those of their son Almeric, to whom his father gave the Earldom of Montfort, and of his wife. This may well be, as we do not know who his wife was. Their son Almeric married a daughter of Robert de Bellomont, Earl of Leicester, whose arms were, as here represented, gules a cinquefoil pierced. A daughter of this marriage, named Bertrarda, is mentioned as having married Fulco IV., Count of Anjou, but if there was a son I do not find him mentioned. I cannot appropriate the pair of arms No. 4. Almeric had a brother Simon, who married Bertha, daughter of Richard, Earl of Evreux, but her arms were Party per pale gules and azure, whereas these, chequé or and azure, were those of the Warrens; nor can I find why the bend was added on the lion. Simon left two sons; one Almeric, married to Mabel, daughter of William, Earl of Glo'ster, whose arms were gules three rests or, but it does not appear who was the wife of the other son, Simon, so that the female arms No. 4, which were those of the Warrens, may belong to her. This Simon left two sons also, an Almeric and a Simon. The former was Earl of Montfort; the latter, by his marriage with Amicia, daughter of Robert Blanchmaynes, Earl of Leicester, became possessed of that title. One would have expected, therefore, the pair of arms No. 5 to have been those of Montfort and Bellomont, whereas they are Montfort and Bigot. There can be no doubt but that the pair of arms No. 6 are those of Simon Montfort, the second Earl of Leicester, and his wife Eleanor, daughter of King John; and as it is equally certain that Simon, the second Earl, was son of Simon the first, by his wife Amicia de Bellomont,\* the probability is that the coats of arms Nos. 4 and 5 may be those of the son and grandson of Almeric, grandson of Saint Robert, who married the daughter of Robert de Bellomont, first Earl of

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\* It is, however, now understood that the great Earl Simon's mother was Alice de Montmorency, and that it was his grandfather not his father, who married Amicia de Beaumont, the co-heiress through whom the Montforts became possessed of their English estates.

Leicester, and having no English title or estate his descendants are not mentioned by English authors. These arms of chequé and the cross occur on the scabbard of the crusader's sword in Hughenden Church, from which it seems clear that persons to whom such arms belonged were amongst his relatives; and that this crusader was Richard, the youngest son of Simon Montfort, second Earl of Leicester, who was killed at the battle of Evesham, there seems no reason to doubt.

The pedigree seems to begin again with Simon and his wife Eleanor, daughter of King John (No. 6), taking no notice of his father Simon, the first Earl, of his grandfather Simon, or of Simon his great-grandfather, who was brother to Almeric, who first intermarried with the Bellomonts. The children of Simon, the second Earl of Leicester, are, no doubt, meant to be represented by the circles below, but they are in such a confused state there is no making anything of them. He left five sons and one daughter, according to all the authors I have met with, except the manuscript of this roll, which gives him six sons and one daughter.

I suppose the pair of arms No. 7 belong to Almeric, the elder brother of Simon, the second Earl of Leicester, who was Earl of Montfort in France, and who died, as related in the manuscript, on his return from the Holy Land in 1241. He is said to have married, as before mentioned, Beatrix de Bourgoigne Viennois, granddaughter of Hugh, third Duke of Burgundy. I have supposed the second pair of arms on the first pedigree to belong to the same persons; but the female arms here differ from the other in not having the canton with the Montfort lion. Bendy or and az. were the arms of the Montforts, of Beldesert, in Warwickshire,\* and they occur on the tombs of all the descendants of the crusader in Hughenden Church; and bendé with a canton are upon his scabbard, as well as upon the other tombs, but there is nothing sculptured upon the canton. Whoever this couple were they seem to have had a numerous family,

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\* Evidently the suggestion is that a descendant of Earl Simon married one of the Montforts of Beaudesert; similarly the next pair [No. 8] implies that another, in a later generation, married a Wellesbourne. Both connections are pure fabrications.

if one may judge from the number of circles dependent from them.

The pair of arms No. 8 are those of Montfort and Wellesborne. The lion with a child in his mouth, with the addition of an orle of cross croslets botoné fitché, are upon the shield of the crusader in Hughenden Church; and on his right breast, on the surcoat, is the griffin with a child in its claw, and chief chequé, but without the bend. Notwithstanding this difference in the arms, I cannot help thinking they are meant to belong to our crusader; that he married a Wellesborne and took her name and arms, and lived in retirement in this parish; and that his name was Richard, and that hers was Mary. I am led to the wife's name by a deed quoted in Nichols's "History of Leicestershire," purporting to be a grant of Wellesborne de la Montfort and his wife Mary, to Richard de Rosthulles, of a house and garden on Kingshill in the parish of Hughenden. There are two seals and three impressions appendant to this deed; one represents a warrior habited in the same style as the crusader in Hughenden Church, having on his left arm a shield with the double-tailed lion and child, in his left hand a banner with a plain cross thereon. The legend is "S. Wellisburne Bellator. Fil. Simonis de Monteforte;" on the other seal, which is impressed on both sides, are the lion and child with this legend, "S. Wellesburne de la Monteforte," on one side; on the other the griffin and chief, being the arms of Wellesborne, and in all probability of his wife Mary. Camden supposes this deed to be a forgery; but even suppose it to be so, it serves my purpose quite as well, for no one would forge a deed the grantors of which did not exist, or who did not possess the property so granted. I cannot help thinking the deed a genuine one, or at least that the seals are so.



## NOTES.

## THE HUGHENDEN EFFIGIES.

In the chancel aisle of Hughenden Church are six sepulchral effigies. They are manifestly of various dates; but only one—a picturesque figure, cross-legged, and in chain-mail, commonly called the “Hughenden Crusader”—suggests any doubt as to the period to which it belongs. Ordinary observers would ascribe it at once to the thirteenth century; Meyrick fixes the date at 1286.\* For so old a monument it is unusually well preserved; and if my conclusions are well founded it is an ingenious imitation of a thirteenth century effigy fabricated by an artist of the sixteenth. It was placed in the aisle as a monument to a fictitious personage, one “Sir Wellesbourne de Montfort,” who was alleged to have been a son of the great Earl Simon, a grandson of King John, and an ancestor of the family of Wellesbourne. Mr. Norris, in his final paragraph (page 384), identifies this fictitious son, “Wellesbourne,” with Richard, a real son of Earl Simon.† The Old Parchment Roll proves this view to be untenable. It shows in two places (page 364, second paragraph, line 7, and page 369, line 12) that “Wellesbourne” and Richard were regarded by the compilers as different persons; and as there can be no doubt that the cross-legged effigy commemorates “Wellesbourne,” it seems to follow that it cannot be the monument of Richard.

The chancel aisle is of the early part of the sixteenth century. It opens into the chancel by two Tudor arches‡ resting on an octagonal pillar; under a smaller Tudor arch, further to the westward, lies an emaciated figure, which Mr. Gough rightly assigns to the sixteenth century. It probably represents the person by whom,

\* “Critical Enquiry into Ancient Armour,” Vol. I., p. 161.

† The writer of the descriptions in Stothard’s work, who is followed by Mr. Halliwell in his introduction to “Rishanger’s Chronicle” (p. xli.), reaches the extreme of absurdity by talking of “Richard Wellesbourne de Montfort.”

‡ Mr. Kelke (RECORDS OF BUCKS, Vol. III., p. 16) wrongly describes these arches as “Early English.”

or pursuant to whose will, the aisle was built. The high-pitched roof, the east window, and another sepulchral arch in the north wall, at first sight suggest an earlier date. The window, however, was evidently copied from the east window of the chancel,\* external symmetry having been the object of the builder, both in this matter and in the high-pitched roof. The sepulchral arch in the north wall is of the fourteenth century, and coincides in date and dimensions with one of the effigies—the mutilated figure in plate-armour. Probably that figure once lay under this arch in the old north wall of the chancel, which was necessarily demolished when the aisle was built; and the arch and effigy were assigned a new place in the north wall of the aisle. At a later date the effigy was ejected from the arch to make room for the “Hughenden Crusader,” and was at length placed in the east window of the aisle. The figure is clad in plate-armour, except the camail, which is of chain-work. The original arms and hands, probably elevated as if in prayer, have been broken off, and new ones of diminutive size have been rudely carved on the trunk, the lower part of which has been reduced in bulk in order that the escutcheons which now decorate it may stand out in relief. We thus trace three distinct periods in the history of this curious museum of antiquities: (1) a period before the aisle was built, when the plate-armour effigy lay under the fourteenth century arch in the north wall of the chancel; (2) the period of building the aisle, when the effigy and arch last mentioned were removed to the north wall of the aisle, and the emaciated figure was placed under the Tudor arch; (3) a somewhat later period when the remaining effigies, the “Hughenden Crusader” and the three rude figures in bas-relief, were added to the collection, completing it as it now stands. Of the last-named monuments it is enough to say that they are all very rude, all very much alike, and all totally unlike anything ever seen elsewhere. They are probably the work of some local stonemason. Even apart from their incongruous heraldry these wretched old guys are so manifestly spurious that it is difficult to account for their being

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\* Removed in the recent “restoration.”

placed side by side with so clever a fabrication as the "Hughenden Crusader."

#### ROCKHALL'S.

There can be little doubt that the aisle was built by the owners of an ancient house called Rockhall or Rockhall's, which occupied the site of what is now Brand's House. Browne Willis calls it "Mr. Widmer's aisle."\* In Willis's time, and long afterwards, the Widmer family lived at Rockhall's; and until Mr. Charles Savage, about 1738, bought the manor of Hughenden and converted the old farmhouse on the opposite hill, where Hughenden House now stands, into a more commodious residence,† Rockhall's was undoubtedly the principal house in the parish. Its owners, the Widmers, evidently exercised rights of ownership over the chancel aisle. The predecessors of the Widmers were a family called Wellesbourne. When they purchased Rockhall's does not appear; but it is certain that they added to the collection of effigies those belonging to what has been above called period No. 3. It is not impossible, but it does not, on the whole, seem likely, that the aisle may have been built by a Wellesbourne, and that the emaciated figure may represent one of this family. It is still less

\* Browne Willis's note is as follows:—"Ric. Widmer, Gent., has a seat in this parish. Several of the Mountforts, who changed their name to Wellisburne, lye buried in Mr. Widmer's Isle, as doth one Knight-Templar and one Monk with a Coule between the Isle and Ld. Carnarvon's Chancel."

† Until this date the valley must have presented nearly the same aspect as in the time of the Wellesbournes. There was once a mill on the stream where the lane known as "Old Ford Lane" crossed it by a ford. The head-water of the mill, surrounding a small island, is easily traceable, and still fills up when there is sufficient water in the stream. The mill has long disappeared, but the name survives in the names "Upper" and "Lower Mill Field," and "Mill Field Grove." In Mr. Charles Savage's time ploughed land extended to the southern front of Hughenden House. The original park, laid out by his immediate successors, was bounded on the south by Old Ford Lane, and was entered from that lane by the middle lodge. The southern part of the existing park, between this lodge and the old "Halfway Farm," formerly constituted the arable land of that farm, and was added to the park and planted by Mr. Norris, who converted the Halfway Farm homestead into the picturesque residence known as Hughenden Cottage.

likely that the plate-armour effigy originally represented a Wellesbourne, though it has been pressed into the service by carving the Wellesbourne and Montfort arms on the skirts.

#### THE LION, THE GRIFFIN, AND THE CHILD.

Among the armorial bearings with which the effigies are covered, the griffin segreant of the Wellesbournes is conspicuous. A shield, moreover, occurs on each of them, bearing the well-known device of the Montfort family, a lion rampant and double-tailed, or in technical language, "tail-forchy;"\* and some are decorated with a number of other coats. There is another thing which cannot but strike the most casual observer. Both the griffin and the lion, wherever they occur, are apparently preying on something which, after some trouble, is made out to be a child. Browne Willis describes the lion in the chain-mail figure as "devouring an human arm." The lion has the child either in or close to his mouth; the griffin holds him in his claw. Now every student of historical heraldry knows that a child in the mouth or claw of a beast is a solecism. No such thing ever appeared on any ancient English coat of

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\* The "tail-forchy" lion is no mere heraldic caprice, but has a connection with the mystical zoology of the Middle Ages. The lion, like several other animals, was regarded as a type of Christ. His strength was understood to reside chiefly in his tail, with which, according to the old naturalists, he draws on the earth an immense circle, leaving a narrow entrance through which the animals he devours pass to their doom; and none, having once entered the circle, can get out again. Theologians considered the magic circle to typify paradise, to which the good alone found entrance; and the lion's tail, which symbolised divine justice, signified in its divided form the power which awarded to mankind the alternative dooms, "Come, ye blessed," or "Depart, ye cursed." In another application the tail signified Holy Scripture; and the forked tail, like the two wings of the phoenix, symbolised the Old and the New Law—the Jewish Dispensation and the Gospel. See "*Li Livre des Creatures*", by the Anglo-Norman poet Philip de Thaur, and the same writer's "*Bestiary*" (both printed in Wright's "*Popular Treatises on Science written during the Middle Ages*," 1841). Earl Simon and his father were devout sons of the Church; and it is probable that the "tail-forchy" lion, as borne by them, had a mystical meaning. In the field the younger Montfort usually bore the party per pale indented coat of the honour of Hinckley.

arms.\* If it were genuine it would most probably be unique; and it would be incredible, but for the evidence before us, that this particular solecism should have been perpetrated in two totally different coats, which, by some extraordinary chance, have come together on the same set of monuments. Granted that family No. 1, the Montforts, regardless of good taste and heraldic tradition, introduce a naked infant into their shield, and that family No. 2, the Wellesbournes, do precisely the same thing, is it within the bounds of reasonable probability that these two coats—each, but for the other, unique of its kind—should come together in the regular course of events on the same set of monuments? It is unnecessary to answer this question, for neither of the coats in its original and proper form has any child in it. The child is in both cases an insertion; it has, in fact, in both cases been suggested by popular romances, in which infants are carried off by animals of prey, not, however, to be devoured, but to be brought up apart from their parents, to be educated in the arts of chivalry, and to reappear later on as knights destined to perform deeds of unusual valour. These romances belong to the fifteenth century. They were printed for the first time in the sixteenth, and it is to the popularisation of these stories by the Press that we are indebted for the introduction of the naked infant among the heraldic devices found on the Hughenden effigies.

#### ANTIQUARIES AND THE EFFIGIES.

Mr. Gough, a most learned and painstaking antiquary, had very careful drawings of every one of the Hughenden effigies made when preparing his unrivalled work. When that work came out in 1795 not one of the Hughenden effigies appeared in it. Worse than this,

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\* Mr. Hartshorne, in his paper on these effigies, printed in the "Archæological Journal," refers to the serpent and child of the Milanese family Visconti. The fact that this bearing, unknown to ancient English heraldry, occurs in Italian heraldry, confirms, however slightly, the suspicion that the fabricator of the spurious Montfort-Wellesbourne evidences was assisted by some Italian confederate. I have recently met with a coat of arms belonging to the name of Latham which is surmounted by an eagle depositing a child in its nest as a crest. It is probably of modern date.

not one of them, except the emaciated figure under the Tudor arch, was even mentioned in it. Mr. Gough simply treated the rest of the collection as not existing.\* This was disappointing to the Buckinghamshire antiquary; and Mr. Langley, who was then preparing his "Hundred of Desborough," chiefly by the simple process of transcribing from the Browne Willis MSS. in the Bodleian, felt bound to call for an explanation. Mr. Gough, too polite to say exactly what he thought, explained that he had not procured the drawings for publication, but only for his private use. He intimated, however, that he had no further use for them, and offered them to Langley as a present. Langley accepted the offer, and got them engraved for his own work.† Stothard, who visited Hughenden in 1813, was less critical. In him the instincts of the antiquary were subordinated to those of the artist. He gives a fine engraving of the so-called "Crusader," which is described as "very remarkable;" the letterpress has a cut of the true Montfort arms, copied from the shield in Westminster Abbey, as if to bring out by contrast the discrepancies between this shield and that of the effigy.‡ Stothard also gives the best of the three bas-relief effigies—the figure in profile marching with the visor down—which is ascribed to the end of the fifteenth century. It is described as "rude and singular." Like the chain-mail effigy, it made an effective engraving, and that was enough. A lithograph of the chainmail effigy, from a drawing by Mr. Bryant Burgess, appears as an illustration to Mr. Kelke's general paper on the sculptured monuments of the county in the RECORDS, Vol. III., pp. 8-25. The brief notice of the

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\* It is also noticeable that in his elaborate account of Earl Simon and the Evesham relics, Mr. Gough says nothing of the Earl's descendants, except in quoting Tyrrel's remark that "he and his family perished and came to naught in a few years."

† Langley appears to have laid the matter as a legitimate local grievance before the Marquis of Buckingham, who at once took it up and had the drawings engraved for Langley's book at his own expense.

‡ The arms of the Montforts are the tail-forchy lion rampant, and nothing else. The chain-mail effigy has the child close by the lion's mouth, and seven crosses fitché surrounding the lion.

Hughenden monuments is merely descriptive; but Mr. Kelke calls the bas-relief effigies "rude and extraordinary," and points out that the mace, which appears in the profile effigy, was never carried by a knight. The effigy called the "Hughenden Crusader," says Mr. Kelke, "*doubtless* belongs to the thirteenth century. . . . *If it has not been recut and repaired*, it is in a perfect state of preservation," etc. The words which I have italicised indicate that doubts as to the genuineness of the effigy were in the writer's mind; and on a subsequent visit to Hughenden, in my company, Mr. Kelke expressed his doubts more positively.

Mr. Hartshorne's paper (printed in the "Archæological Journal," Vol. XXXIV., p. 279), read at the Institute in February, 1877, gives the best account of the effigies, from the general antiquary's point of view, which has hitherto appeared. In the discussion which followed, the heraldry was admitted to be "very puzzling." The authorities who commented on it evidently doubted its genuineness, and seem to have had misgivings as to the truth of the whole story with which the effigies have so long been associated.\*

#### TRUE HISTORY OF THE EFFIGIES.

The effigy, if I am right, for the reception of which the aisle was designed, and the only one genuine in the full sense of being a *bona fide* old work, *bona fide* placed where it lies as a monument of some *bona fide* personage, is the figure recumbent under the Tudor arch. Browne Willis called it "a Monk with a Coule." It is simply a corpse in a mortcloth; and no one can have a word to say against it except that it is painfully realistic. The emaciated body lies with upturned face, partially covered by the winding-sheet. The soul

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\* Mr. Hartshorne's misgivings arose chiefly from the discrepancies between the arms on the "Hughenden Crusader" and those on the seals engraved in Nichols. On the one hand, "the genuineness of this remarkable figure is unquestionable;" on the other, there is "nothing in the style of the seals which is not of the period to which they pretend to belong." Yet both cannot be genuine; and there is no reason for preferring one to the other.

emerges from the region of the heart in the form of a diminutive human being. Around it seven crosses are cut in the breast, but these, old though they are, form no part of the original design. The architectural surroundings are worth notice. The figure lies within the thickness of what was originally the chancel wall, breast-high above the ground in a recess roofed by a Tudor arch. This recess is separated from the chancel by a thin stone partition, and in this partition is a mullioned window, originally open, though now filled in with glass. The meaning seems to be that the deceased, though entombed in the family burial-place, desires to be considered as participating, by means of his effigy, in the services of the Church, through the medium of the window. The three shields within the arch are no part of the original design. There were once three similar shields outside the arch. All six were probably added by the fabricators, with the view of one day having them carved with the coats of Wellesbourne, Montfort of Leicester, and Montfort of Beaudesert. If this was intended it was never carried out, for the shields do not appear ever to have had arms carved on them.\* To form the aisle the north wall of the chancel had to be removed; and the plate-armour effigy and arch were placed in the north wall of the aisle. Such was the aspect of the church when the fabricators appeared on the scene, and proceeded to convert the newly-built aisle into a temple to their own fictitious ancestors. What were the circumstances in which the Wellesbourne-Montfort myth came into existence we can only conjecture. The simplest explanation seems to be that the fabricators believed their ancestors to have come, as these well may have done, from the village of Wellesbourne Montfort in Warwickshire; that they understood the name of Montfort, in this connection, to refer to the celebrated Simon de Montfort (which it did not); that being wealthy people, and ranking as gentry, they

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\* Langley gives as a quotation from Browne Willis, "There were 140 coats in this chapel." On examining the MS, I found that it runs thus: "On the Wall, at Top, about 40 Escocheons of Arms, but divers of them obliterated." The reference is apparently to a series of wall-paintings which have now wholly disappeared.



claimed descent from Simon de Montfort (all whose issue had long been extinct); that they supposed Earl Simon to have had a son, otherwise unknown to fame, named "Wellesbourne" de Montfort, from whom they were descended; that they caused a monumental effigy of this imaginary ancestor to be carved in the style of the thirteenth century, and decorated with escutcheons representing, with some modifications, the arms of Montfort and Wellesbourne, the one on his shield, the other on his surcoat; that they adapted the plate-armour effigy to their purpose by cutting similar arms on the skirts; and that they had the three rude effigies fabricated by way of filling up the gap between the fourteenth and sixteenth centuries.

Besides this, they had two seals made, each with its counterseal, purporting to be those of Sir Richard de Wellesbourne, and of Sir Wellesbourne de Montfort, respectively; and they had deeds forged to which these seals were appended. Lastly, they employed divers "cunning clerks" to make them out a plausible pedigree. The Old Parchment Roll is the unfinished draft of this intended pedigree. Either of the three groups of forgeries and falsifications by which the fabricators strove to bolster up their claim—(1) the printed deeds and the seals engraved in Nichols's "History of Leicestershire;" (2) the Hughenden effigies; (3) the Old Parchment Roll—is almost conclusive taken by itself; taken altogether, and in connection with the fact that the claim was repudiated by the principal branch of the family, and with the total absence of any evidence free from the taint of falsification, they appear irresistible. The whole story of the descent of the Wellesbournes from Simon de Montfort, and through him from the royal families of England and France, is a pure fiction, and a deliberate fraud on posterity. It is the common case of members of a bourgeois family endeavouring to patch up for themselves a pedigree.

#### THE WELLESBOURNES.

There is no mystery whatever about the Wellesbournes. They were a highly respectable Buckinghamshire family of the middle class, who flourished in the fifteenth and sixteenth centuries. Lipscomb mentions a fine of

1435, from which it appears that John Wellesbourne, probably the same person who was M.P. for Wycombe in the 8th, 25th, and 27th of Henry VI., and figures as one of the gentlemen of the county in a return made in the 12th of that reign, was seised of property in Hughenden, Little Missenden, and Princes Risborough (Vol. ii. p. 393). Thomas Wellesbourne was M.P. for Wycombe in the 17th of Edward IV. Christopher Wellesbourne, in the first year of Richard III., obtained a grant of Easington for life at a rent of £8 8s. (Lipscomb, Vol. i, p. 152). Edward Wellesbourne was appointed master of St. John's Hospital at Wycombe in 1493, and became, in 1505, rector of Hogston. Humphrey Wellesbourne, who lived on the site of the house called "The Priory," near Wycombe Church, was mayor of the borough, 1496—1498, and his daughter, Agatha, married Dr. William Barlow, who was Bishop of Chichester, 1559—1570. The last trace of the family in this county occurs on the Croke monument at Long Crendon (after 1611), where the Wellesbourne arms, a griffin segreant or debruised by a bend ermine, a chief chequé or and gules, indicate some alliance with the Croke family.\* Long before this date a branch of the family, descended from Thomas Wellesbourne, had quitted Wycombe and settled at West Hanney, where it apparently became extinct in the person of Francis Wellesbourne, who died there in 1602, aged 76, and to whom there is or recently was a monument in West Hanney Church. He was probably the grandson of the "Thomas Welisborne, of Wiccomb, in Buckinghamshire," with whom the short pedigree of the family given in Ashmole's "Berkshire" begins. It is hardly necessary to say that this pedigree contains no allusion to the

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\* These arms, it will be noticed, differ in detail from those of the Hughenden Wellesbournes. A branch of the family survived about this time somewhere in Oxfordshire. In 1598, "John Welsborn, Esquire," appears among the commissioners appointed to direct the application of the "town stock" or parish property of Bicester (Dunkin, "History of Bicester," p. 141). Baker, who was an Oxfordshire man, possibly obtained from these Wellesbournes the information about the family given in his "Chronicle."

alleged descent from Simon de Montfort; and it is admitted (see Lipscomb) that this branch of the family did not use the Montfort arms. The connection of the family with Wycombe and their settlement in the adjacent parish of Hughenden suggest that they were connected in some way with the staple trade of the town, the cloth manufacture, and had amassed wealth by it. They do not appear anywhere in Buckinghamshire before the fifteenth century. It is important to remember this, because the view of the alleged connection with the Montforts, which ultimately commended itself to the fabricators, is that a son of Simon de Montfort "married a Wellesbourne" (Mary, to wit), "took her name and arms," and "lived in retirement" at Hughenden. If this ever happened it must have been not long before or after 1300—that is, about a hundred years before the historical Wellesbournes emerged from obscurity. I find no mention anywhere of any family of that name before the Buckinghamshire Wellesbournes; nor does the name occur at all as a family name in Dugdale's "History of Warwickshire." Everything tends to show that the founder of the family was a Warwickshire yeoman, who probably became a wool-merchant or a clothier, and settled at Wycombe, where he and his descendants carried on business.

#### DIFFERENT FAMILIES CALLED DE MONTFORT.

The origin of the Wellesbournes' claim to descent from the Montforts is probably to be found in the fact that of the two Warwickshire villages called Wellesbourne, with which it was natural for the Wellesbournes to connect themselves, one bore the name of Wellesbourne Montfort, the other being Wellesbourne Strange or Wellesbourne Hastings; and Wellesbourne Montfort was probably selected on account of the celebrity attaching to the Montfort name. Yet in one part of the roll (p. 374) the Strange arms are inserted, the forger apparently supposing that because there was a place called Wellesbourne Strange the Wellesbournes might claim the Stranges among their family connections. A fatal blunder was committed at the outset. Wellesbourne Montfort never belonged to the Montforts of Leicester.

It belonged to the Montforts of Beaudesert. This difficulty, when it presented itself later on, was met by supposing a marriage between the extinct Leicester Montforts and the existing family of Beaudesert. Hence the arms of the latter family frequently occur both on the effigies and in the roll. The two families had nothing whatever in common but the name. The English part of the roll further introduces a third family, the Montforts of Coleshill,\* and by way of a crowning absurdity tacks on to the pedigree the Montforts of Bretagne, so named from Montfort-sur-Meu in that duchy, and totally distinct from the Leicester Montforts, who took their name from Montfort l'Amaury. Substantially, however, the claim is to descent from the celebrated Simon de Montfort, with an alternative claim to descent from an alleged illegitimate brother of his. Why were the other Montforts introduced? Evidently the fabricators considered all who bore this name as constituting a clan. They imagined all the Montforts to be branches of the same stock, and that if the Wellesbournes were, as was claimed for them, descended through Simon de Montfort from the royal families of France and England, they were also cousins to the Montforts who were the last reigning family of Bretagne. The fabricators, however, did not soar by a single effort to the giddy height of a double royal descent. There was an intermediate stage: their first ambition was the comparatively humble one of establishing an ancestor of their own name, lord of the village where they believed their family to have originated.

#### PHASES OF THE MYTH.

Four different phases of the myth may be made out from the forged deeds and seals and the old roll. They appear to have succeeded each other in the following order:—

1. The Wellesbournes are descended from a family of the same name who were lords of Wellesbourne Montfort in the reign of Edward II., but had then ceased to reside there.

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\* Mr. Norris (p. 379) shows that there was no such family, and the coat belongs to the Clintons.

2. The Wellesbournes are descended from a *sixth* son of the great Earl, Simon de Montfort (he had only five sons), whose baptismal name was "Wellesbourne." He was a legitimate son, and therefore a legitimate grandson of John, King of England.

3. The Wellesbournes are descended from an illegitimate son of Simon de Montfort, father of the great Earl, who was therefore an illegitimate brother of the great Earl. This illegitimate son had "Wellesbourne" as his baptismal name.

4. The Wellesbournes are descended from Richard de Montfort, one of the sons of Simon de Montfort, who either remained in England when all the family of the great Earl were banished after the battle of Evesham in 1265, or returned afterwards. In either case he either assumed the name of Wellesbourne as a disguise, or "married a lady named Wellesbourne, and took her name and arms." This form of the myth survived the others. It was promulgated in a popular history (Sir Richard Baker's *Chronicle*, 1643), copied into a standard work of more learning than judgment (Anderson's "Royal Genealogies, 1732"), and has been generally adopted by the unsuspecting antiquary ever since. There is as little truth in it as in the forms of the myth which preceded it. The male progeny of Simon (as Miss Norgate shows in the "Dictionary of National Biography") became extinct by the death of Amaury in 1292. The "Annals of Dunstable" (ed. Hearne, p. 419) distinctly state that Simon and Richard "ad matrem suam veniebant et in illis partibus obierunt." The falsified roll itself bears witness to the extinction of Simon's family, which it describes as "nobilissima, siquidem cito de hoc mundo migravit." Knighton, the chronicler from whom the historical part of the roll is taken, has it in very similar words—"Nobilissimam prolem, sed cito de hoc mundo transituram."

#### FIRST PHASE.

The original phase of the myth is represented by a seal and counterseal, which are engraved, and a deed, of which the beginning and end are printed, in Nichols's "Leicestershire." Both seal and counterseal show the Wellesbourne arms, but without any child in the

griffin's claw; and the counterseal, if it is correctly copied in the engraving, has no bend or bendlet on the shield. The seal shows a bendlet on the shield, and has the legend, "S. Richardi de Wellesburne Militis." Here we appear to have the first ancestor whom the Wellesbournes set up, namely, one Sir Richard de Wellesburne, Knight. The deed to which this seal is annexed is printed in Lipscomb. From this document it appears that Sir Richard de Wellesbourne, Knight, was also Lord of Wellesbourne. He is, nevertheless, described as "late of Wellesborne Monteforte, in com. Warwyke;" and although he has therefore presumably quitted that place, he dates his grant from that place in the first year of King Edward II. Now it is certain that no one of the name of Wellesbourne was ever lord of Wellesbourne. The Montforts of Beaudesert were the only people who could be so described. It looks as if the fabricators became dimly aware of this possible objection, and reasoned something to the following effect:—"Here is our ancestor, Sir Richard de Wellesbourne, Lord of Wellesbourne, late of Wellesbourne Montfort, making a grant of land dated at Wellesbourne Montfort in 1307 or 1308. Now if he was Lord of Wellesbourne he must have been a Montfort, for the Montforts only were the Lords of Wellesbourne Montfort." The name of Sir Richard de Wellesbourne must therefore be changed for some name bringing in the name of Montfort. Why not "Sir Wellesbourne de Montfort"? The suggestion, which seems a natural one, was adopted; and the cross-legged effigy—the "Hughenden Crusader"—remains to this day as the monument of this fictitious personage.

#### SECOND PHASE.

The fabricators take no trouble to investigate the different families who bore the name of Montfort. They fix at once on the most popular and celebrated one, the Montforts of Leicester; and the problem is how best to connect the ancestor with this well-known stock, which had long been extinct. The other Montforts, it may be remarked, were still extant and flourishing; and in choosing the Leicester Montforts as ancestors, the

fabricators were undertaking, whether consciously or unconsciously, an easier task than if they had attempted to tack themselves on to the Montforts of Beaudesert, the real lords of Wellesbourne. Simon was killed at Evesham in 1265, and it was well known to genealogists that his five sons had all died before the end of the thirteenth century. Yet in the circumstances a loophole was left for imposture, and of this loophole the fabricators adroitly availed themselves. Earl Simon had a daughter, the ill-starred Eleanor, who married the last native Prince of Wales, and died in childbed about the time when her husband's head was stuck up over the gate of the Tower of London. He therefore left six children, though only five sons. Confusing the five sons with the six children, genealogists sometimes stated that Simon was the father of six sons. An instance of this is afforded by the "*Genealogia Comitum Leycestriæ*" (Harl. MS. 2386, fol. 30), which Dr. Lumby, in his edition of Knighton, quotes as follows:—

" . . . Simon filius suus post patrem mortuum gratiam regis adeptus comitatum Leycestriæ et senescalciam Angliæ recuperavit, et duxit Elianoram sororem regis Henrici, quæ prius voverat castitatem, de qua sex filios et unam filiam genuit, Henricum, Ricardum, Amaricum, E[dmundum], Simonem, Thomam, et Elianoram quam desponsavit Lewlinus [princeps] Walliæ. Iste Simon insurrexit contra regem, etc."

This MS. has been injured by fire, and the bracketed portions are Dr. Lumby's restorations. Probably the E in E[dmundum] is really a G, and the true reading is G[uidonem]. No one would seriously argue that Simon de Montfort ever had a son Thomas; a popular name has been simply inserted as that of the supposed sixth son.

#### KNIGHTON'S CHRONICLE.

This confusion with regard to the family of Earl Simon, however, is exceptional. Other genealogical descents of the Leicester earldom, for example that contained in Harl. MS. 6124 (pp. 147-156) rightly give the number of sons as five: Henry, Simon, Guy, Amaury, and Richard. Exceptional as the error was, it was sufficiently current to leave doubts in the mind of the

compilers of the Chronicle of Leicester Abbey. This work, printed in 1652 by Twysden, and recently reprinted from a better MS., in the Rolls Series, under the editorship of Dr. Lumby, omits all particulars of Simon's sons, the exact number being evidently regarded as uncertain. As the historical part of the Old Parchment Roll corresponds, almost word for word, with Knighton, the reader will be interested in comparing the two texts:—

“ . . . Simon filius dicti Simonis de Monteforti post mortem patris sui in Angliam rediens ex dono regis recuperavit hæreditatem suam de comitatu et honore prædictis, sed rex reservavit sibi et heredibus suis solum patronatum abbatie Leycestrensis et prioratus de Kynelworthia. Iste Symon junior accepit uxorem Elionoram sororem regis Henrici, quæ prius voverat castitatem, et anulum ut sponsa Christi de manu sancti Edmundi Cantuariensis acceperat; de qua genuit nobilissimam prolem, sed cito de hoc mundo transiit, scilicet filios et unam filiam Elionoram quam postea desponsavit Lewlinus princeps Walliæ . . .”—[Ed. Lumby, vol. i., p. 65.]

There is an obvious hiatus between “scilicet” and “filios,” and the sense requires the names of the sons to be supplied after these words. Either Knighton, or his copyist, knowing that there was some uncertainty in the matter, evaded the difficulty by omitting the particulars.\* When the Old Parchment Roll was compiled by its fabricators from the pages of Knighton's work, this uncertainty became their opportunity. Instead of the imaginary “Thomas” of the genealogy quoted in the last paragraph, they insert the name of Wellesbourne; and the suggestion would probably be that he was born at Wellesbourne, being one of the estates or country residences of the Montfort family. Unfortunately, Wellesbourne never belonged to the Leicester Montforts; but this was evidently not as yet known to the fabricators. “Wellesbourne,” however, by himself would look suspicious; and Guy, a real son of Simon, is therefore ousted in order to make room for one “Garentine,” as Wellesbourne's brother (page 364.)

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\* Higden, from whom so much of the substance of Knighton's Chronicle is borrowed, states that Simon had by Eleanor “six children” (“genuit ex ea sex liberos.”—Higden, ed. Lumby, vol. viii., p. 188.)



## "GARANTINE" DE MONTFORT.

"Garantine," so far as I know, is not a real name. It appears as the name of a knight in the romance of "Sir Eger, Sir Grahame, and Sir Gray-steel," summarised by Mr. Ellis in his "Early English Metrical Romances," and described by him as "extremely popular in the early part of the sixteenth century;" and from this source the fabricators probably took it. Garantine is the betrothed of the beautiful Lillias, and is slain by the ferocious Gray-steel. The adoption of the name for Wellesbourne's brother bridged over with some dexterity the difficulty of introducing the bare name of a place as the baptismal name of a person. Garendon in Leicestershire, a part of the estates of the original earldom of Leicester, had passed to Saer de Quincy, and was well known throughout England in later times as the site of a richly endowed abbey. Saer de Quincy, who had contributed to its endowment, was a real crusader. Supposing a caviller to object to the name of Wellesbourne that it was a place-name on the face of it, the retort could now be made that the name of his brother Garantine was clearly derived from Garendon, which had formed part of the Leicester estates; and by introducing the name into the pedigree the improbability of Simon having a son named Wellesbourne was in some degree diminished. A second "Garantine" appears, as we shall find, substantially for the same purpose, in the third phase of the myth (page 365).

## THE SECOND FORGED DEED.

Having foisted "Wellesbourne" into the Montfort pedigree, the next thing is to fabricate some proof of his existence, and to connect him with the existing Wellesbourne family. It is here that the real interest of the fabrications begins. A second deed is forged, and a second seal and counterseal are fabricated to authenticate it. The deed relates to property at Kingshill in the parish of Hugenden,\* which "Wellesbourne, son of

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\* "Huchenden" and "Hugenden" were the usual spellings in the Middle Ages. In the sixteenth century, "Hychenden," afterwards spelt "Hitchenden," begins to take their place. Mr. Norris, who found the spelling "Hughenden" in Langley, considered this to be the true form of the name, and to refer to an early proprietor named Hugo or Hugh.

Simon de Montfort, and one of the sons of Alianora, daughter of King John of England," purports to grant to Richard de Rosthulles (the reading should probably be "Rockhulles"). This document, as Camden says, is "absurd both in deed and seal." It has not as yet flashed on the fabricators that a son of Earl Simon would find it desirable, about this time, to conceal his identity; for here we have him boldly dealing in his own name with his landed property, and needlessly flaunting his royal descent before the world. On turning to the seal and counterseal we find that these are not used in the proper way as back and front impressions of the same piece of wax. Both are used as front impressions to two separate pieces of wax, the counterseal having the smaller counterseal of "Sir Richard de Wellesbourne," described in a former paragraph, as a counterseal. The forgers cannot even use their spurious instruments so as to give their work a semblance of authenticity! The seal has the legend, "S. Wellisburne Bellator. Fil. Simonis de Monteforte," encircling a portrait of the imaginary warrior, evidently copied from the effigy of the "Crusader" in Hughenden Church. The "Crusader" does not appear, as might be expected in a seal of a thirteenth century warrior, on horseback, but on foot. In his left hand, instead of the dagger of the effigy, is the banner of the Cross; his right brandishes the long sword of the effigy, and on his shield is the tail-forchy lion of the Montforts, but with the child in the mouth. The background is covered with a lozenge pattern. The counterseal has the legend, "S. Wellesburne de la Monteforte," surrounding the Montfort arms, the lion here also having the child in the mouth. What is the meaning of all this?

#### THE LION AND CHILD.

Earl Simon, following in the wake of his captured brother Amaury, went on a crusade to the Holy Land in 1240. It is now suggested that his son "Wellesbourne" accompanied him, and disappeared; only, however, to reappear in due time as himself a hero of the Holy Wars, bearing the symbols of his adventures on his coat of arms. The suggestion of "some story attending the child in the lion's mouth" is correct. It is an incident

in the romance of Sir Isumbras, which apparently belongs to the fifteenth century, and is a rather favourable specimen of the literature of the period. Sir Isumbras, in the course of his wanderings, in which his family accompany him, has to carry his three children across a river, and can only take one at a time. He deposits the first child under a bush of broom, and returns for the second. Having re-crossed the stream and returned with the second child, he finds that the first has disappeared; it has, in fact, been carried off by a lion.\* He deposits the second child, and returns for the third. On coming back he finds that the second child has disappeared; it has been carried off by a leopard. The remaining child, at a subsequent stage of the story, is carried off by a unicorn. Many years afterwards Sir Isumbras and his wife find themselves confronted by a vast army of Saracens, who are suddenly put to rout by three knights mounted on a lion, a leopard, and a unicorn; and these turn out, as might be anticipated, to be their lost sons.† The suggestion is that Wellesbourne de Montfort had similarly disappeared as a child, during his father's campaign as a crusader, and that on his reappearance, after the death of the Earl and the disgrace of the family, he added the naked infant to his coat of arms, settled at Hughenden, and was buried there; and

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\* In Thornton's version the child is carried off by a lioness. —(“Thornton Romances,” p. 95). The knight's castle has at an earlier stage been burnt to the ground, and the children are rescued “alle also nakede as they were borne” (p. 92). The knight carries the naked children with him wrapped in his surcoat (p. 93).

† The Romance of Isumbras, like that of Eglamour, presently mentioned in connection with the third phase of the myth, is printed in the “Thornton Romances,” published by the Camden Society in 1844. It is summarised in Ellis's “Early English Romances.” “Three and twenty thousand unbelievers were soon laid lifeless on the plain by the talons of the lion and leopard, by the resistless horn of the unicorn, or by the swords of their young and intrepid riders; and the small remnant of the Saracen army who escaped from the general carnage quickly spread through every corner of the Mahometan Empire the news of this signal and truly miraculous victory.”—ELLIS. The romance of Isumbras, according to Mr. Halliwell, “was printed early in the sixteenth century, and long sustained its popularity.”

the story is completed by supposing that his descendants, by way of concealing their identity, dropped the name of Montfort, retaining as their surname the crusader's baptismal name of "Wellesbourne." What greater reason his descendants could possibly have than Wellesbourne himself, for taking this course, does not appear.\*

### THIRD PHASE.

The version of the descent adopted in the second phase of the myth was probably too absurd to be maintained in the face of genealogies and chronicles which directly contradicted it. The objections to it, however, would be less cogent if the Wellesbourne ancestor were represented as an illegitimate scion of the Montforts; and we now find the myth passing into a third phase in which such a pretence is put forward. What at first seems curious is that the Wellesbournes are now alleged to be descended not from an illegitimate son of the great Earl, but from an illegitimate son of Simon his father, who would therefore be the great Earl's illegitimate brother. There was some reason for pushing Sir Wellesbourne a generation backwards. The great Earl had led a life of strict sanctity. After his death, which popular opinion ranked as a martyrdom, miracles were long wrought at his tomb; he was in effect canonised as a popular saint. Any story attributing to him illegitimate descendants would have been, on the face of it, worthy of little credit. Recourse was therefore had to the elder Simon, to whom, devoted son of the Church as he was, the improbability of illegitimate offspring did not attach in so overwhelming a degree; and "Wellesborne de Montfort" now appears in the character of the great Earl's illegitimate brother. He still remains a crusader, and he is made to take part in the expedition of 1239, in which his legitimate brother Amaury was engaged, and, like him, to have died on his journey home; and he is furnished with two sons of his own, "Alberic" and "Garantine" (No. 2). The illegitimate Wellesborne de Montfort has to be provided with a mother; and she is found, naturally enough, in the Wellesbourne family,

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\* The seven crosses fitché on the "Crusader's" shield were probably intended to represent the crusader's badge.

whose comparatively obscure origin, taken together with the local association of the name with that of Montfort, rendered such a connection not grossly improbable.

#### THE GRIFFIN AND CHILD.

That such was the theory now adopted is clear from the association of the Wellesbourne arms with those of Montfort, and from the insertion of the child in the griffin's claw. For this peculiar bearing, like the original child in the lion's mouth, wholly unknown to English heraldry, was connected by another popular romance of the fifteenth century with the appearance in the jousting field of an illegitimate child, who had been exposed in an open boat together with the mother as a penalty for her incontinence. It is the old story of Acrisius, Danae, and Perseus. The mother and child drift to a rock, from which the child is carried off, like Ganymede, by a griffin; and when he arrives at man's estate he bears a griffin and child on his shield in token of the incident. I doubt whether even the fact that both Shakspeare and Dekker mention the romance of Sir Eglamour of Artois, would induce one reader in a thousand to wade through it. Only the fact that it afforded the clue to the Hughenden griffin and child would have induced me, for one, to do so; and I more than once broke down in the undertaking. Yet there can be no doubt that it was once a favourite with the public, and that its popularity survived the invention of printing. The fact that it was printed in Edinburgh by Walter Chepman (1508) and in two separate editions in London, about the same time, by Walley and Copland, the former of whom issued two editions of it, shows that there was a considerable demand for it; and to this fact we probably owe its application to the Montfort-Wellesbourne pedigree. Those who are interested in the story of Sir Eglamour, his paramour Christabel, and their child Degrael, have only to turn to the edition of the "Thornton Romances," issued by the Camden Society.\* When the youth who

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\* The "Thornton Romances." The Early English Metrical Romances of Perceval, Isumbras, Eglamour, and Degrevant. Edited by J. O. Halliwell, 1844. Ellis summarizes the story in his "Early English Metrical Romances."

had been carried off as an infant by the griffin appeared on the scene as a knight in armour,

“He bare Aserre, a Grype of golde  
 Rychely beton on the molde,  
 Yn hys clothys (clawys ?) hangyng  
 A chylde in a skarlett mantelle bounde,  
 As he was brought to londe  
 Thorowe that Grype, without lesynge.”

The hand of Christabel is the prize in the tournament. He gains the day, and the story of Œdipus and Jocasta is near being repeated. Ultimately Sir Eglamour appears on the scene, is recognised by and marries the mother, and all ends happily.

#### FOURTH PHASE.

The older story, nevertheless, does not disappear. Both the Montfort arms, with the lion and child, representing the theory of legitimate descent, and the Wellesbourne arms, the griffin and child, representing that of illegitimate descent, appear side by side. The fabricators, strange as it may appear to us, probably saw no difficulty in this. From the way in which the two stories are mixed up, it is clear that, if they thought about it at all, they thought the two theories might be fairly maintained as alternatives. Later still, as appears by the last pair of arms (No. 8) on what the transcriber calls the Third Pedigree, they adopted yet another theory;\* and this, in its turn, gave place to the view which supposed the Wellesbournes to be descended from one of the real sons of the great Earl, who either never left England or returned to it after a short exile, married a lady of the Wellesbourne family, assumed her name, and used her arms as well as his own. Grossly improbable in itself, this last theory had about it less of myth and more of respectability than the stories which preceded it. It is almost superfluous, after what has been already said, to show how it originated. The fabricators were simply driven to it. It was their last card, and they played it. They fell back on “Sir Richard de Wellesbourne.” “Say what you will,” they seem to argue, “we are descended from Earl Simon; we are not going back

\* That of a marriage, in the second generation, with a Montfort of Beaudesert, followed by another, in a later generation, with a Wellesbourne.

from *that*. We throw over Sir Wellesbourne de Montfort, and Sir Garantine, and his brother Allburne; and we have done with that miserable infant. We care not whether he was legitimate or illegitimate, or whether he was carried off by a lion or a griffin. Everybody admits that Earl Simon had a son named Richard, and nobody seems to know anything about him. Very well; that was our ancestor. He returned from France—if ever he fled there, which we do not admit—married a lady named Wellesbourne, assumed her name and arms, and lived in retirement here at Hughenden. He has been dead between two and three centuries. That is our case; prove the contrary if you can.”

#### SPURIOUSNESS OF THE SEALS.

I have nothing to say against the counterseal belonging to the first forged deed. It may possibly be a genuine old Wellesbourne seal. Of the other seal it is enough to say that the figure of the griffin is decidedly much later than the alleged date of the deed (1307). It is a conventional heraldic animal, of the fifteenth century at earliest; and the same is certainly true of the lions on the second seal and counterseal, which purport to be of the thirteenth century. Let the reader compare them with the lion on genuine thirteenth century seals engraved on the same plate. The legends are certainly spurious on their face. One is bad Latin (*de Monteforte* for *de Monte forti*), the other bad French (*de la Monteforte* for *de Montfort*). The figure on the spurious Montfort's seal, made for use in his lifetime, is too obviously copied from his cross-legged effigy in the church.

#### SPURIOUSNESS OF THE PEDIGREES.

The so-called pedigrees are parts of a single pedigree in an inchoate state or, to put it plainly, in course of fabrication; and the fabricator has apparently given up his task as an impracticable one. He can make nothing of it, and he leaves his clumsy work unfinished. It will be convenient to consider the text and the arms separately. The substance of the Latin text—all, indeed, but the two epitaphs—is taken from Knighton's Chronicle. The two paragraphs which come first (p. 364) represent the earliest transcript. Subsequently it was determined

to draw from the Chronicle at greater length; hence the long extract (pp. 367-370) which forms the text in the Third Pedigree. This includes the two paragraphs first transcribed, but with some variations. "Garantine" has been given up, and a blank takes the place of this name. In the Third Pedigree the second or illegitimate Wellesbourne de Montfort is introduced. The original Wellesbourne de Montfort, nevertheless, continues to figure as a legitimate son of the younger Simon. After what has already been said, no further comment on this part of the text can be necessary.

The first paragraph on p. 365, purporting to be a record of the interment of Amaury, brother to the great Earl, in St. Peter's at Rome, appears to be substantially genuine. Amaury no doubt died at Otranto, and was buried at Rome. There is no mention, in Cancellieri's plan and index to the tombs in the old basilica of St. Peter, of any monument or inscription to Amaury. A French authority states that he was buried in the Lateran basilica, and this is more likely. It is stated by another French authority that he was buried in a monastic church near Montfort l'Amaury, but this is probably a mistake.

The next epitaph, which is clearly a fabrication, and a very clumsy one, is not that of the original Sir Wellesbourne, mentioned on pages 364 and 369, who is supposed to lie under the effigy in Hughenden Church. It is that of the illegitimate uncle mentioned on page 368, and purports to be copied from his tomb in the Church of St. John of Jerusalem, at an imaginary place called Rodigondi or Rodigonda! "In civitate dei" is pure nonsense. This wholly fictitious personage, it appears, was "Lord of Montbéliard," in Franche Comté. This is merely an attempt at "local colouring," the lords of Montbéliard having been eminent crusaders about this time. The forger apparently supposes that the Albigenes, like the Saracens, were inhabitants of "the parts of Syria." Being "sold to Rome," again, is nonsense. Amaury was ransomed in the Holy Land or Egypt. Of Wellesbourne's alleged son "Garantine" (No. 2), we hear in this place for the first and the last time. Alberic is the same fictitious personage whose spurious arms appear in the English part of the pedigree; and here we come to the most amusing part of the manu-



script. We have been already prepared for almost anything; but the audacity with which "Sir Wellysbourne Montfort, Knight," his son "Allburne," "Sir John Wellysbourne, the duk of Normandei," and lastly "Sir Francis de la Wellysburne, Knight," are tacked on to the Montforts of Brittany surpasses our liveliest expectations. The Montforts of Montfort-sur-Meu, who had become sovereigns of Brittany, and through whose heiress, the Duchess Anne, this province became annexed to the crown of France, had no more to do with the Leicester Montforts than had the Beaudesert Montforts. But all is one to the fabricator. Anybody bearing the name of Montfort is pressed into the service; and as a crowning absurdity "Sir Francis de la Wellysburne" is made to join the Duke in doing homage for the duchy of Brittany, together with the "County of Montfort and Wellesborne" and the "Castle of Wellesbourne." This county and castle, it is hardly necessary to say, are alike imaginary. There is a blank where the arms of "Sir John Wellysbourne the Duke of Normandei" should come. Ingenious as the forger has proved himself, the task of fabricating a coat for this sublime personage seems to have been too much for him.

There is not much to be said about the arms. Until the Third Pedigree is reached, they seem to have no definite meaning. The first coat is the simple coat of Montfort. The next pair consists of (1) Montfort with a label; and (2) Montfort of Beaudesert, with Montfort of Leicester in a canton. In the next we have (1) Montfort with the child, paired with (2) the same coat with a bend added, which is borrowed from the Wellesbourne coat. All these are mere illustrations, intended to convey generally the notion of alliances between the families indicated. The coat assigned to "Allburne" or Alberic shows more ingenuity. Here we have a spurious coat, made up of (a) the tail-forchy lion of Montfort, having the child in his mouth; (b) the chequy chief and bend or of the Wellesbourne coat; and (c) the cross croslets fitchy of the "Crusader" effigy. The suggestion seems to be that "Allburne" was the Montfort who married the Clinton heiress; but Mr. Norris has shown that this was one of the Montforts of Beaudesert.

The Third Pedigree starts with Montfort and what is intended to be the royal coat of France. Then we have

Montfort paired with the same coat with different tinctures. No. 3, evidently taken from a genuine Leicester descent, has been shown by Mr. Norris to be the arms of Montfort and the co-heiress Amicia. In the pair No. 4, the bend of the Wellesbourne coat is applied to the tail-forchy lion; the companion coat has the chequy chief of Wellesbourne extended over the whole field, and the tinctures are borrowed from Montfort of Beaudesert. The cross gules in pair No. 5, like the cross on "Sir Wellesbourne's" shield in the forged seal, is simply the Crusader's badge.

Thus far the heraldry has been chiefly illustrative and fanciful. In pair No. 6 the fabricator at length gets to business. He has come to the end of his text without doing anything to connect the Wellesbournes and Montforts. He now starts afresh with Simon and Eleanor (No. 6); the crown refers to the latter, and the five circles represent the five sons. No. 7 is intended to suggest that either in the next generation or the next but one, there was an alliance with the Beaudesert Montforts. Two more generations pass, and the purpose of the whole business is at length consummated by an alliance between a Montfort and a Wellesbourne (No. 8). Here I must make an end, and leave the reader to investigate the rest of the arms, if he thinks them worth the trouble, for himself.

#### MISCELLANEOUS INDICATIONS OF SPURIOUSNESS IN THE EFFIGIES.

I have only space to indicate a few of these. The reckless way in which all kinds of coats are used anywhere and everywhere is perhaps the most striking. Shields never appear as ornaments to scabbards in effigies of the thirteenth century; they are first used in this way on brasses at a much later date. The base of the plate-armour effigy affords some other indications. The arms of the Beaudesert Montforts are repeated on each side of the effigy, but on the dexter side they are made bendy sinister, evidently with a view to symmetry. The fire-balls below these coats on each side are introduced to illustrate the perils which, according to the chroniclers, were braved by the crusaders.

Nothing of the kind, so far as I know, ever appears elsewhere. Beneath the feet of the "Crusader" appear crescents. The fabricator supposed the crescent to be the badge of the "Saracens." It is hardly necessary to say that it was unknown to them, and belongs to the Ottoman Turks, who only appeared on the scene in the following century.

#### HAD THE FABRICATORS AN ITALIAN ACCOMPLICE?

There are some indications which suggest this. (1) The false spelling of the second fabricated deed, which coincides with occasional false spellings found on the seals and in the pedigree. There is a tendency in both to terminate words wrongly in *a* and *e*; but the most significant thing is the doubling of the consonants in the word *leggittimatum*. No one but an Italian would have spelt the word thus. (2) The child in connection with a serpent on the Visconti arms was likely to occur to an Italian rather than to an English forger as a precedent for the introduction of the child into the shields of Montfort and Wellesbourne. In the case of the griffin and child a precedent was ready to hand in the romance of Sir Eglamour; but it had never been introduced into real heraldry, as in the case of the Visconti serpent. (3) "Monteforte," the favourite spelling of the deeds and seals, is Italian, and was familiar to Italians as the name of the Roman fort built by Pope Gregory IX.

#### CONCLUSION.

For the benefit of those who may wish to know what the above comes to without the trouble of wading through it, I may sum it up as follows:—

1. Neither Simon de Montfort nor any of his family ever lived at Hughenden, or owned property there, or died there, or were buried there, or had anything whatever to do with the place.

2. Some member or members of the family of Wellesbourne living at Rockhalls in the reign of Henry VIII.,\*

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\* The date is approximately fixed by the English part of the pedigree, page 366, line 9. The MS. reads "MCCCCXVII." It is clear, however, that an x has been omitted, for the marriage only took place in 1515, and the three children mentioned were born respectively in 1519, 1521, and 1527. For "1517" we should therefore read "1527" as the earliest possible date.

claimed, without any ground whatever, to be descended from the Montforts. They caused to be made, and placed in the chancel aisle at Hughenden, a monument to a fictitious ancestor, "Wellesbourne de Montfort," alleged to be a son of Earl Simon, had the arms of Montfort and Wellesbourne, with some differences, carved on an older effigy which they found there, and added the three rude effigies by way of continuing the family to their own times. They forged seals and deeds to support the claim, and endeavoured, but in vain, to construct a regular pedigree, of which the Old Parchment Roll is the unfinished draft.

E. J. PAYNE.