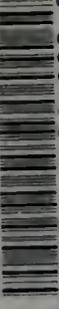


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A RECORD OF
EUROPEAN ARMOUR
AND ARMS

VOL. V

A RECORD OF
EUROPEAN ARMOUR
AND ARMS
THROUGH SEVEN CENTURIES

BY
SIR GUY FRANCIS LAKING, BT.
C.B., M.V.O., F.S.A.
LATE KEEPER OF THE KING'S ARMOURY

VOL. V



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PREFACE



HIS volume closes the late Sir Guy Laking's "History of European Armour and Arms." The Baron de Cosson in his introduction told us something of the author. As one of his more recent friends, I should like to add a few words.

Guy Francis Laking, the only son of Sir Francis the first baronet, a well-known physician of his time, was born on the 21st of October, 1875. As a little boy he was intensely interested in arms and armour, and before me lies an essay on "The Sword of Joan of Arc," written when he was ten years old.

He was educated at Westminster School. While there he would often steal away to Christie's to wander through their Galleries, and so numerous were his visits that the late Mr. Woods noticed the boy, and after asking his name called on Sir Francis Laking to inquire about him. The visit resulted in young Laking going to Christie's. It was there that he acquired his knowledge. For years he worked steadily; his work was from the beginning his great interest, and at an age when most men enter a profession he was already sufficiently qualified to express an expert opinion on many kinds of works of art. He remained at Christie's until he died, and his last catalogues of armour, which were those of the Breadalbane and Kennedy collections, show how wide was his knowledge of the subject. His catalogues were growing to be more and more authorities for reference; in his hands they ceased to be merely lists of names and numbers.

When he died his name as a great judge of armour was known all over Europe. On mediaeval and renaissance works of art and on pictures his opinion was widely sought, and although he did not pretend to be a judge of furniture, porcelain, or tapestry, his criticism was greatly valued. He was passionately attracted from his earliest age by Chinese and Japanese art, to the study of which he always said he hoped one day to devote himself.

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Apart from his work at Christie's he accomplished much. At the age of twenty-two he had written his catalogue of the Wallace Collection of arms and armour, a work which is as much a milestone on the road of research into armour as are Meyrick's "Critical Inquiry into Antient Armour," or De Cosson and Burges' "Helmets and Mail." Before he was thirty he had published his book on the armoury at Malta. In 1904 appeared his monograph on the Windsor armoury, of which he held in the Royal Household the office of Keeper. He found time to contribute many articles to periodicals on his subject, to write monographs on the Sèvres china and furniture in Buckingham Palace and Windsor Castle, and during the last years of his life he arranged and organized the London Museum.

He died at the age of forty-four, having married in 1898 Beatrice Ida, the daughter of the late Mr. Charles Mylne Barker.

He would often say that he worked hard because his work was his play; but he never shunned dull and monotonous drudgery, which must have been very tedious to a man of his artistic temperament. Success came to him because of his untiring industry, aided by his natural gift of faultless taste in all that related to art. By nature he was not a literary man and was no great reader. Yet he has left this history of armour, and there is hardly a page which does not contain some description or reflection of his own.

He called his book a "picture book." His appreciation of line and colour led him always to wish to exemplify what he said by taking an object of art in his hand or making a drawing to represent it. So it was with his book; he wished to illustrate everything about which he wrote, and, as is seen in these volumes, he was skilful himself with both pencil and brush.¹

He would frequently say that he desired to make a beginning with the classification of armour into schools, which others could work upon. His book shows how he has tried to carry out this idea.

Sir Guy Laking was always ready to learn, and as he had no vanity and still less jealousy it was easy for others to share their knowledge with him. This attractive feature of his character contributed to his success. His aim was ever to become more proficient in the subjects which so absorbed his mind, and to aid those who had the

¹ Nearly all the initial letters to the chapters were designed by himself. See also for his other drawings, vol. i, pp. 19, 130, 280, 282; vol. ii, pp. 51, 142.

PREFACE

same archaeological interests. This attribute of his character, his dry humour, and his dislike of all ill-natured criticism of people made him a delightful companion.

He was generous to a fault, and his many acts of kindness to those in trouble were known to few. The memories he has left will be long cherished by his many friends, who were greatly attached to him.

Many in the future will write of Armour, but never, I am convinced, will they approach their subject without turning the leaves of Sir Guy Laking's book to find therein guidance, knowledge, illumination, and something too, I trust, of the spirit of the man, and of his great love for and devotion to his subject.

I have added a chapter on English Church Armour for the reasons stated in a brief note on page 153, and also a bibliography (which I fear is far from complete) for the benefit of those who are interested in the literature of the subject.

FRANCIS HENRY CRIPPS-DAY.

38 YORK TERRACE.
April, 1922.

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CORRIGENDA

- Vol. I. P. xliii, line 12. *For* "silver soldering a blade," *read* "silver soldering a broken blade."
- P. xliv, line 14. *For* "1309" *read* "1250." This was at the battle of Mansura.
- P. xliv, line 29. The date 1288 here assigned to the *Chronicon Extravagans* is that given by Dr. Casati and Wendelin Böheim, but as Galvano Fiamma was born in 1283, the account quoted must date from the first half of the XIVth century.
- P. 1, line 5. Instead of 55 Milanese armourers the Baron de Cosson's list now contains about 275.
- P. lvi, line 5. Suppress the words "their kinsmen." The supposition that the Missaglia and Negroli families were related to one another rested on a false transcription by Böheim of the inscription on a tomb in San Satiro at Milan. He gave it as *NEGROLI da Ello qualunque detto Missaglia*, whereas the inscription has *NEGRONI da Ello*, etc. Böheim did not know that the family name of the Missaglias was *NEGRONI*, jumped at the conclusion that the proper reading should be *Negroli*, and did not hesitate so to render it. There is no documentary evidence of any relationship between the two families.
- P. lvii, bottom of page. The doctor was the famous Jerome Cardan, and the account is to be found not in a letter, but in his published works.
- P. lx, note 6. *For* "Ferrara" *read* "Ferara."
- P. lxii, note 2. *For* "1649" *read* "1549."
- P. 14, line 33. *For* "Enfield" *read* "Port Hill, Ware."
- P. 16, fig. 20. Under Figure, *for* "Enfield" *read* "Port Hill, Ware."
- P. 76, line 15. *For* "Mans" *read* "Le Mans."
- P. 77, fig. 93. Under Figure, *for* "Mans" *read* "Le Mans."
- P. 112, line 5. *For* "Hitchendon" *read* "Hughenden."
- P. 113, fig. 137. Under Figure, *for* "Hitchendon" *read* "Hughenden."
- P. 134, last line. *For* "Compte" *read* "Comte."
- P. 148, fig. 187. Under Figure, *for* "who died 1327" *read* "who died about 1325."
- P. 157, fig. 192. Under Figure, *for* "an Unknown Knight" *read* "Sir Miles Stapleton, 1365."
- P. 172, fig. 204a. Under Figure, *add* "Collection: Frédéric Stibbert."
- P. 177, fig. 212. The illustration of the suit and sword on the left side is from a forgery. That on the right is from the genuine suit.

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- Vol. I. P. 182, line 25. *For* "has at some early date been associated" *read* "if associated has been so since the end of the XVIth century."
- P. 195, line 12. The elbow cop in Sir E. Barry's collection bears the mark of the Missaglia family.
- P. 229, fig. 262. Under Figure, *for* "Bontelle's" *read* "Boutell's."
- P. 239, line 35. *For* "next" *read* "previous."
- P. 252, line 30. *For* "page 160" *read* "page 162."
- Vol. II. P. 21, line 5. *For* "it was originally discovered at Meuse" *read* "it was originally found in the River Meuse."
- P. 53, fig. 404. This Figure is from Viollet-le-Duc, "Dictionnaire du Mobilier Français," article "Utensils," vol. ii, p. 399.
- P. 69, fig. 424. This Figure is from Viollet-le-Duc, vol. ii, p. 391.
- P. 203, fig. 552. In the description of the Figure, *for* "XIVth century" *read* "XIIIth century."
- P. 254, line 1. *For* "Mr. W. H. Redfern" *read* "Mr. W. B. Redfern."
- P. 255, fig. 630. *For* "Mr. W. H. Redfern" *read* "Mr. W. B. Redfern."
- P. 258, line 4. *For* "the Austrian bladesmith Steyen" *read* "an Austrian bladesmith of Steyr."
- P. 259, fig. 637D. This illustration is from the genuine sword. A forgery of the same sword is illustrated in Fig. 212, vol. i.
- P. 278, fig. 659. The Wallace Collection possesses a pommel similar to the top left-hand pommel illustrated, which is signed "L.O. FF." (No. iii, 537, Camp Catalogue).
- P. 297, fig. 677. The grip is that of a *presentoir*, the quillons are modern, and the blade is of the XVIIth century.
- P. 305, fig. 686. The quillons were added late in the XIXth century.
- Vol. III. P. 83, fig. 867. This vamplate is not in the Wallace Collection, but in that collection is a similar one, No. 197 in the Camp Catalogue.
- P. 96, fig. 886. In the description under the Figure *for* "No. 23" *read* "No. 21."
- P. 130, line 29. *For* "Mr. W. H. Baillie-Grohman" *read* "Sir R. Payne-Gallwey."
- P. 130, line 37. *For* "in the middle of the XVth century" *read* "before 1267."
- P. 137, line 21. *For* "twined" *read* "twisted."
- P. 181, line 11. *For* "candle" *read* "bow."
- P. 190, line 3. *For* "Fig. 854" *read* "Fig. 1024."
- P. 211, last line. *For* "XVII" *read* "XVI."
- Vol. IV. P. 75, fig. 1154. In the description of the Figure *for* "Jacob" *read* "Caspar."
- P. 118, fig. 1204. In the description of the Figure *add* "ex Bernal sale."
- Vol. V. P. 184. *Insert* "CHICHESTER. (a) A helmet of XVIIth century of burgonet type with umbril. (b) A helmet made up of skull-piece of XVIIth century, visor and mezeil of XVIth century, and gorget of XVIIth century. Formerly both were suspended in the Cathedral; they are now under the charge of the Archdeacon."
- P. 186. *Insert* "TITCHFIELD (CHURCH OF ST. PETER). 1. Helmet of burgonet type, with umbril, heraldically barred, XVIIth century, crested. 2. Two crowns. *Tradition*: The helmet is associated with the tomb of the Earl of Southampton."

A RECORD OF
EUROPEAN ARMOUR AND ARMS
THROUGH SEVEN CENTURIES

CHAPTER XXXVII

THE DAWN OF THE XVIIITH CENTURY



THE dawn of the XVIIth century brings us within measurable distance of the end of our attempt to depict in outline the history of European armour and arms. We have, however, still to describe certain harnesses that have the greatest historical importance. In the fashion of armour and weapons that prevailed in late Elizabethan and early Jacobean times it is impossible to say "This is late Elizabethan and that is early Jacobean." As we have previously suggested, long before the advent of the year 1600, a really noticeable deterioration in the art of the armourer had become evident. We may consider, however, that apart from this deterioration, interest was centred on the productions of the sword-smith, of the gunsmith, and of the cannon-founder; the mere lack of encouragement shown to the armourer was the cause of his art rapidly deteriorating.

We will pause for a moment to consider where this deterioration, which developed with increasing rapidity, first began. The most disastrous blow which the armourer's art sustained came, as we have already stated, not from the now universal use of gunpowder, but from a tendency on the part of the armourer to shirk his work and to save time by a mere simulation of the achievements of his predecessors. That is to say, in place of the beautiful and careful modelling of the plates to the requisite forms, of the exquisite finish of a cabled edge, or of the execution of some delicate point of technique, effects were substituted which at a casual glance seemed almost as rich in appearance, but which were attained by any means which would save labour. Many suits of early XVIIth century date and of great historical importance are extant in English collections to bear witness to this deterioration of the armourer's craft; we are therefore able to complete our list of types without turning continually to the Continent for illustrations,

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except in cases in which we find it necessary to make comparisons. In the Tower of London and at Windsor Castle such suits are accessible to all armour students who wish to examine them. We shall describe these suits and discuss the question of their probable makers, and we shall hope to show that their attribution to the ownership of monarchs and princes of the time may be generally accepted as accurate.

Before, however, we allude to any of the suits at Windsor Castle, for there are many there to be recorded, let us first of all endeavour to ascertain why they are now at Windsor and not at our national armoury, the Tower of London. In attempting to account for the fact that parts of the same suits are to be found both in the Tower of London Armoury and at Windsor Castle, we once held the view that nearly all the armour of importance to be seen to-day at Windsor Castle was brought there from the Tower of London about the year 1830, to decorate the Guard Chamber, subsequent to the elaborate restorations made by Sir Jeffrey Wyatville. No record, however, exists in the Tower Armoury Issue Book of armour having been sent to Windsor about that time; so we must attempt to solve the question in some other way. Dismissing from consideration, then, the ordinary breast- and backplates, helmets, pikes, muskets, bandoleers, and pistols, arranged in trophies, such as are to be seen to-day at Hampton Court, and such as, we know, previous to the general rearrangement at Windsor, decorated the walls of the old Guard Room in the Round Tower, and the King's Guard Chamber in the Castle itself, let us endeavour to trace what suits there were actually at the Castle previous to the general restoration of 1824. The first description of the interior of Windsor Castle, and of the objects contained therein, that has any bearing on the question, takes us back to the middle of the XVIIIth century, about which time—1742—George Bickham, junior, brought out his *Deliciae Britanniae; or the curiosities of Hampton Court and Windsor Castle delineated*, a volume in which he describes at length the pictures, painted ceilings, etc., but which only contains two references to armour. The first mention of it occurs in the account of the Guard Room of the Round Tower, where, after speaking of the trophies of pikes, muskets, drums, etc., he goes on to say: “. . . over the doorway going to the Dining Room are two coats of mail, belonging formerly to two warlike princes (but to whom in particular I cannot say) inlaid with gold; with horse armour, gauntlets, and other accoutrements.” The next allusion turns up in his description of the King's Guard Chamber, which is as follows: “The room is decorated all round with a vast number of pikes, carbines, and other implements of

THE DAWN OF THE XVIITH CENTURY

war, particularly five pieces of armour complete, and disposed at equal distances." Thus we have the record of two suits in the Guard Chamber of the Round Tower, and five suits in the King's Guard Chamber of the Castle, making seven suits in all. Now, on the accession of King Edward VII, apart from a few plain made-up suits of XVIIth century date, Windsor Castle contained eight fine harnesses. But as one of these, according to the account of the late Sir Richard Holmes, was a suit which was said to have belonged to a Duke of Brunswick, given to the Prince Consort in 1842, and so was not at Windsor Castle anterior to that date, it cannot be included among the seven suits. Our desire is to prove that the following seven suits were in the Castle in the year 1742.

(1) A half suit, made up of part of the Worcester armour (Vol. iv, page 27, Fig. 1109).

(2) A three-quarter suit, made up of part of the Sir John Smythe armour (Vol. iv, page 40, Fig. 1120).

(3) A three-quarter suit, said to have belonged to Prince Rupert (page 29, Fig. 1444).

(4) A half suit, said to have been made for Henry, Prince of Wales (*post*, page 10, Fig. 1429).

(5) A three-quarter suit, made for Henry, Prince of Wales, prior to the year 1607 (Fig. 1425).

(6) A full suit, with its tilt-pieces and chanfron, made for Henry, Prince of Wales, decorated with a thistle and fleur-de-lis (*post*, page 16, Fig. 1435).

(7) A full suit, with its tilt-pieces and chanfron, said to have belonged to Charles, Prince of Wales, engraved and gilt (page 31, Fig. 1446).

A very slender, but we venture to think very definitive, clue helps us to identify No. 1 (Fig. 1109), a half suit of armour made up of part of the Worcester suit, now in the Tower of London. This clue was the discovery last year of a portion of one of the ear-pieces from the burgonet helmet belonging to the Windsor Castle Worcester suit. It came from the house of an old lady whose mother (we will suppress the name) was one of the housekeepers at Windsor Castle in the year 1832. To this missing ear-piece was attached an old and faded ticket, on which was written: "When in Windsor, in 1832, I got this piece of armour of the Black Prince from a man who had been employed some years before, in cleaning armour in Windsor Castle. He told me that, in cleaning the Black Prince's armour, he found this piece loose, and carried it off as a relic.

"15th March, 1839. [Here follows the signature.]"

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Now, W. H. Pyne in his "History of the Royal Residences," published in 1819, gives the following description of the contents of the King's Guard Chamber. "The walls of the King's Guard Chamber are decorated with warlike instruments, ingeniously disposed in columns, pillars, circles, shields and other devices: there are some specimens of ancient armour for horse and foot, interspersed in the arrangement, and among these is a curious coat of mail said to have been worn by Edward, the Black Prince." From this we may surmise that the "Black Prince coat of mail" must have been the Worcester suit; as the label accompanying the fragment of the Worcester helmet recently discovered bears a date only twenty years later than that of Pyne's description of the King's Guard Chamber. Now, as the arrangement of the King's Guard Chamber remained undisturbed from the year 1742 until Pyne's time, the Worcester suit must obviously have been one of the five referred to by George Bickham as "Five pieces of armour complete, and disposed at equal distances in the King's Guard Chamber"; though Bickham, unlike Pyne, attributes none of them to a great personage of the past.

Though we have absolutely no evidence to help us to distinguish the other four suits mentioned by Bickham as being in the King's Guard Chamber, we are probably correct in imagining that these four pieces of "armour complete" must have been those we have referred to under Nos. 2, 3, 4, and 5; for, as we have said, there is no record of any other armour having been received at Windsor Castle from 1742 until Pyne's time, and certainly no record of any having been received after the Wyatville restorations. In numbers at least the sets of armour correctly correspond.

We have now only to account for the two other full suits, to establish the identity of the sets of armour found at Windsor Castle in 1742 with those there in 1901. The two full suits in question are Nos. 6 and 7, that of Henry, Prince of Wales, with its tilt-pieces and chanfron, decorated with a thistle and fleur-de-lis, and the suit, supposed to have belonged to Charles, Prince of Wales, which also has its tilt-pieces and chanfron, engraved and gilt.

These suits, in the author's opinion, can be identified. Bearing in mind Bickham's reference (*ante*, page 2), the reference in Pyne, however, enables us to speak with greater certainty. In speaking of the Guard Chamber in the Round Tower, he says: "The Tower has an open court in the centre, an armoury on the west side thereof . . . a dining-room on the south, over the entrance to which are two coats of mail, curiously inlaid with gold; one with fleur-de-lys, which is said to have belonged to John, King of France, and the other with thistles, to David, King of Scotland, both of whom were prisoners in the Castle."

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It will be noticed that Pyne, as in the case of the Black Prince coat of mail, gives the supposed history of these two suits; his somewhat bald description suffices, however, to identify them with the full suits, Nos. 6 and 7. Why he should describe one suit as being decorated with thistles, and the other with fleurs-de-lis, it is a little difficult to understand. This difficulty we propose to get over by assuming that the different parts of the thistle and fleur-de-lis suit of Henry, Prince of Wales, and of the engraved and gilded suit, supposed to have belonged to Charles, Prince of Wales, became intermixed. Indeed, within our own recollection, certain plates of the former suit were riveted to the suit of Charles, Prince of Wales, a circumstance that goes to prove that at one period the plates of the two suits were intermixed. We must suppose that Pyne omitted to notice that both the thistle and the fleur-de-lis appear on the same suit, and not, as he states, the thistle on one suit and the fleur-de-lis on the other.

In James Stephanoff's illustrations to Pyne's "History of the Royal Residences," aquatint views are given of both the old Guard Room in the Round Tower, and of the King's Guard Chamber in the Castle itself. In these illustrations are shown suits of armour, but so vaguely drawn as to be useless for purposes of identification.

These then are our reasons for now thinking that the seven suits of armour existing at Windsor Castle in 1742 are the same seven suits that were still there in 1901; reasons which serve to prove, even without reference to the Tower of London Issue Book, that nothing was added to the Windsor Armoury after the Wyatville restorations. Indeed, the converse must have been the case; for we are unable to account for the whereabouts of the large number of back- and breastplates, triple bar helmets, lances, pikes, bandoleers, etc., which are mentioned as being at the Castle as late as the year 1819, but which certainly were not at Windsor in 1901.

Whether or not these seven suits, first recorded in 1742, were part of the collection of arms formed by Prince Rupert when he was Constable of the Castle, we shall never know. Prince Rupert's Armoury was in the old Guard Chamber in the Round Tower, which has now been turned into rooms numbered 643, 644, 658, and 659. But, be that as it may, there was a store of armour and arms in this same Guard Chamber long before Prince Rupert's time.

We ought, perhaps, to quote the first recorded statement of the actual existence of armour in Windsor to be found in a MS. presented to the Society of Antiquaries by Gustavus Branden in 1775, setting out the inventory of the contents of royal palaces (part of the MS. is Harl. MSS., 1419 A and B. It mentions an order sent by the Lords of the Council to John Lindsay, "The

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Kinges Majestes Armourer" to receive at Windsor from Sir Thomas Wollner the following pieces:

Windsor.—Allmayne Revette Brestes	ccc iiij ^{xx} iiij
Backes to the same	ccc iiij ^{xx} ij
Splintes to them	ccc iiij ^{xx} PAIER
Sallettes & Scullez	ccclxvij
Gorgette of Mail	ccclxxvij
Kodpieces of steele	ccclxix

All which Parcele were delivered by M^r Warde to the said John Lynsey by comãndement of my Lord Protecto^r & other the Lordes of the Councell at Leaden Hall in Maye anno predicto [1547].



FIG. 1424. MINIATURE OF HENRY, PRINCE OF WALES
By Nicholas Hilliard, inscribed "A.D. 1607. Aetatis suae 14."
Collection: H.M. the King, Windsor Castle

The first XVIIth century suit at Windsor Castle with which we will deal is that little three-quarter harness of etched and gilt armour which in the middle of the XIXth century was for the first time reputed to have been worn by Henry, Prince of Wales. At the time we speak of there was no authority for this attribution. It became, however, an established fact, owing to the discovery by the author of a miniature in the royal collection at Windsor, painted by Nicholas Hilliard in 1607, which, according to the inscription upon it, represents a portrait of Prince Henry at the age of fourteen. In the miniature (Fig. 1424) the Prince is seen wearing the identical armour which we have just mentioned, the three-quarter suit which is still to be seen in the Windsor Armoury. Indeed, we feel that were a systematic examination possible of all existing known

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portraits of Henry, Prince of Wales, of his younger brother, Charles, the succeeding Prince of Wales, and of other historical characters of the time, it could not fail to bring about an identification of many of the harnesses that are to-day, only on tradition, attributed to royal and famous personages. It should also be remembered that, after all, the XVIIth century is not so very distant a period, and that most of these suits, both at Windsor and at the Tower of London, appear to have become Crown property immediately on the deaths of their reputed wearers.

The first suit of Henry, Prince of Wales, we refer to is Nos. 786 and 802 in the Windsor Castle Armour Catalogue of 1904 (Fig. 1425), and, as we have proved, was worn by the Prince in the year 1607 when he was fourteen. But what a small and frail boy he appears to have been! The harness is very narrow and slender in proportions, and seems only suitable to a lad of ten or twelve. If we were asked to put it in a class, we should have

no hesitation in pronouncing it French both in fashion and make. There is a possibility that this is the suit sent about this time, together with some horses,¹

¹ These were "great horses" for the *manège*. The horse upon which the figure of Charles I is mounted in the statue of Charles I at Charing Cross (Fig. 1449), is a typical model of the great horse of the period.



FIG. 1425. THREE-QUARTER SUIT OF ARMOUR

Worn by Henry, Prince of Wales. Of French fashion and workmanship, about 1607. Collection: H.M. the King, Windsor Castle

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as a present to the Prince by Henri IV of France under the charge of M. St. Anthoine. M. St. Anthoine remained in the service of Prince Henry in this country. On the death of the Prince, at whose burial service he led a "mourning great horse," he was made Equerry to Charles I. In the splendid portrait by Sir Antony Vandyck in the Vandyck Room of Windsor Castle, which represents King Charles I on horseback, M. St. Anthoine figures as the bearer of the King's helmet. This little suit, attractive only in its shape and pretty proportions, is an example of the rapid deterioration



FIG. 1426. CHANFRON
Belonging to the suit worn
by Henry, Prince of Wales,
illustrated in Fig. 1425.
Collection: H.M. the
King, Windsor
Castle

that took place in the armourer's craft as the XVIIth century dawned; it is carelessly made and ill-finished. The general carriage of the suit is good, as it is fashioned on the lines of a graceful French model seen at its best in the case of the armour of Louis XIII (Fig. 1450); but the poor, thin material of which it is made and the general tendency in its manufacture to skimp all work that involves trouble quite outbalance its "prettiness." The whole surface is divided into radiating bands, simple narrow ones dividing those of greater width. They are etched and gilt with duplicated laurel wreaths containing alternately figures classical and emblematical and groups of arms; while at given intervals hand mirrors appear decked with feathers and groups of tongue-like flames. The groundwork to these designs is worked to a matted surface. All the exposed steel surfaces are blued. The armour is furthermore profusely studded with hemispherically-headed rivets, each capped with brass or latten. The suit comprises the breastplate of narrow, peascod form, the backplate, attached to which by a screw is a deep *garde-de-rein*, the gorget, full arms and pauldrons, the inner bend of the arm being protected by laminated plates, gauntlets with bell-shaped cuffs and fingers, and long tassets of fifteen plates attached to the taces by a large screw and nut. The tassets are detachable at the eleventh plate, and could be worn without the knee-cops or *genouillères*; the latter have a rosette impressed upon their principal plate. The skull-piece of the close helmet is made in two halves and joined at the comb. To the apex of this was screwed an ornamental finial which is now missing. The visor and bevor face-guard are pierced on either side with a circular arrangement of holes for breathing purposes. There is a single deep gorget plate, and a tubular plume-holder

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at the back. At Windsor Castle is the chanfron *en suite* with this little harness; it possesses its crinet, and in front is a plume-holder. It has



FIG. 1427. THREE-QUARTER SUIT OF ARMOUR
French fashion and workmanship, about
1610-25. In the Town Hall of
Draguignan



FIG. 1428. THREE-QUARTER SUIT OF ARMOUR
French fashion and workmanship, about
1610-25. Collection: Viscount Astor,
Hever Castle

no coat of arms upon it (Fig. 1426). The essentially French fashion and make of this harness may be recognized by comparing it with two suits of exactly similar characteristics, but made for adults, the one preserved in the

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Town Hall of Draguignan, in the department of Var, France (Fig. 1427), the other now to be seen in the Astor Collection, Hever Castle (Fig. 1428). These two suits, we believe, came from the same workshop as that which produced the suit of Henry, Prince of Wales, just discussed, but whose workshop it was we cannot say. The foundation and construction of the various parts of the Prince Henry suit, and the methods of enrichment followed in the etching, blueing, and gilding are almost similar to those seen on both the Astor and the Draguignan suits; but we have to admit that the Prince Henry suit is the clumsiest in finish. The Draguignan suit introduces in blued bands a most elaborate monogram surrounded by foliage Clovis Eve-like in style; while the principal motif in the decoration of the Astor suit consists of the badge of some family, intertwined serpents, curious butterflies, and a treatment of foliage similar to that seen on the last suit. Either suit could be dated as early as about 1610, though both might well be as late as 1625.

Another important little half suit of armour at Windsor Castle, No. 574 in the 1904 Catalogue (Fig. 1429), is one which has come down to us with no history, but which, from the richness of its construction, from the fashion of its make, and from its extremely small proportions, we believe to have been the property of Henry, Prince of Wales, a theory we, however, only put forward tentatively until such time as we are able to recognize it in some contemporary portrait. It seems even smaller in proportions than the first Prince Henry suit which we have just described, and not of the size any boy above the age of ten or eleven could wear; but as we have proof of the smallness of that Prince's stature, even at the age of fourteen, we must not lay too much stress on this point. It is, however, certainly not French, and differs in make and fashion from the first suit we have described, and is a somewhat earlier type of armour, and possibly it may be as early as 1600. We have made previous reference to this half suit in vol. iii, page 300, where we discussed the possibility of its being the little harness which in the State Domestic Papers is referred to as having been sent by the Ambassador of the Duke of Savoy to Queen Anne of Denmark in 1613 as a present to her son, the Prince of Wales. As we have said, that suit, whichever it is, or was, was doubtless intended for Prince Henry; but as that Prince died in 1612, the Ambassador, with diplomatic tact, passed it on to Prince Charles, afterwards Charles I. If, however, this suit is one of the harnesses still in this country, there is better reason for identifying it with the armour with the lions at

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FIG. 1429. HALF SUIT OF ARMOUR

Probably made for Henry, Prince of Wales. North Italian workmanship, about 1605-10
Collection: H.M. the King, Windsor Castle

the Tower (Vol. iii, Fig. 1061) than with the one we are about to describe.

Our illustration shows a small suit of the most characteristic North Italian

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make, both in the construction of its parts and in the adornment of its surface. We were inclined to think that it might have originally possessed leg defences which are now lost; for the hang of the tassets is such that they scarcely appear to be set upon the tace plate as if only to be worn with trunk hose. But on reference to the inventory we are about to quote, we find no leg armour mentioned. The surface decoration of this rich little harness, certainly the most ornate in the royal collection at Windsor Castle, is arranged in the following manner. The whole of the exposed steel surfaces are blued, and upon this field, dispersed evenly over the suit, are bands one inch wide, running parallel one with the other, but meeting in the centre of the breast- and back-plate to form chevrons. These bands have upon them, outlined in encrusted silver points or pearls, a continuous series of oval and oblong hexagonal panels, the interiors of which are entirely gilt. Each of these panels is drilled with four holes, by which was formerly attached some applied ornament of precious metal which has since been abstracted, possibly for its intrinsic value. The bands on which these little cartels are placed alternate, the one being of plain blued steel, the other occupied almost entirely by minute scrollwork executed in gold *azzimina* damascening. These bands are divided by narrower bands, each three-eighths of an inch wide, decorated with a punched and silvered design borrowed from the classical corded moulding; these again are bordered on either side by a double line composed of small dots. The borders of the various plates have around them a series of brass hemispherically-headed rivets which formerly retained in position the padded velvet lining. All the buckles are damascened with scrollwork in gold *azzimina*. What has been abstracted from this little suit, and what the lost applied enrichments were the fastenings for which appear all over its surface, we cannot now say. But there is one little clue that will perhaps afford some guidance. In certain portions of the suit, where one plate has to fit so closely over the other that no space for an applied ornament exists, the oval and hexagonal panels have a rosette-like form deeply engraved upon them and fully gilt. Therefore it is not unlikely that this rosette ornament was repeated in each cartel, but applied in embossed gold. Only one thing can we feel at all confident about as regards the history of this little half suit; we feel certain that it is referred to in the 1660 inventory of the Tower as part of certain armour "remaineing in severall Trunckes within the office of the Armory at the Tower," the item in particular being: "Small armour for horse and Foote, richly guilt, with bosses of gold and corded with silver, consisting of backe, breast, Taces, Murrion, close head-peece, Pouldrons and vambraces,

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with gorget and gauntlets. . . . one." The same entry appears in the 1676 inventory, and the same in the 1688 inventory and valuation, where the value £250, great for those days, is placed upon it, doubtless on account of the intrinsic value of the bosses of gold; while in the inventories and valuations of 1691 and of 1693 this estimate is again repeated. We say we feel confident that it is to this little suit that the inventories refer; first of all, because it is called a "small armour"; secondly, because the decoration is described as "richly gilt, with bosses of gold"; thirdly, because as can be seen it is still "corded with silver"; and finally, because it exactly corresponds with the number of plates described, viz., "backe, breast, Taces, Murrion, close head-peece, Pouldrons and vambraces, with gorget and gauntlets."

The parts of this little half suit now comprise the breastplate with slight tapul flanging out below in order to form the top plate of the taces; the backplate; the gorget, of three plates; the pauldrons; the rere- and vambraces; extremely small elbow-cops, with the additional laminated plates guarding the inner bend of the arms; fingered gauntlets, with bell-shaped cuffs (the fingers are now missing); tassets, each of a single plate; and close helmet, the skull-piece of which has a low comb, its visor (pierced with the ocularium) extending well over the forehead of the skull-piece, and so reinforcing it. The bevor is thick, and pierced with a circular arrangement of holes for breathing purposes on the dexter side only; it is kept fastened when lowered by a turning screw on the right side. The chin-piece opens down the sides, and is attached to the



FIG. 1430. THREE-QUARTER SUIT OF ARMOUR
North Italian workmanship, about 1620. Ex collection:
the late Sir Samuel R. Meyrick. Now
in the Wallace Collection (Laking
Catalogue, No. 1122)

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skull-piece by an iron strap and screw nut, the lower edge of the helmet being turned under to form a hollow tube which fits upon the out-turned edge of the top of the gorget, ensuring a free rotatory movement of the head. There is an additional head-piece with this half suit in the shape of a small pear-shaped cabasset.



FIG. 1431. HALF SUIT OF ARMOUR
Reputed to have been made for Philip
Emmanuel of Savoy. North Italian,
early XVIIth century. A 360,
Royal Armoury, Madrid



FIG. 1432. HALF SUIT OF ARMOUR
Reputed to have been made for the Infante
Fernando, son of Philip III. North Italian,
early XVIIth century. B 18, Royal
Armoury, Madrid

A great many full-sized suits exist fashioned in northern Italy, which in the shape of their plates follow almost exactly the lines of this little harness; some are complete to the knee, whilst others terminate at the tassets. We can say unhesitatingly that they are all ugly in outline and poor in workmanship: though they are rich in general effect by reason of their profusely etched and gilded surfaces. A most excellent example of such a make of

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suit may be seen in the Wallace Collection, No. 1122 (Fig. 1430). This suit is not only obviously poor in actual make, but it also proves that once the decadent armourers of the XVIIth century arrived at some popular surface enrichment, they unblushingly turned out countless suits of the same pattern, as in the case of the Pompeo della Cesa suits of a generation earlier, only altering details of decoration to suit the fancy of the particular wearer. It was the late Sir Samuel Meyrick, in whose collection the Wallace suit once figured, who construed certain details of the decorations, the three palm leaves crowned, into the cognizance of the house of Monaco; he also pointed out the device of conjoined hands.¹ These emblems, together with trophies of armour, entirely occupy the panels formed by what we may term Savoyard knots, issuing from square-shaped ornaments. Now, this same ornamentation, differing only in the emblem contained within the knotted panels, is to be seen on very many harnesses which are all apparently from the same hand, and can, as a rule, with some degree of certainty, be attributed to the ownership of some one of note. For instance, there is a suit of this pattern in the Royal Armoury of Madrid, which is said to have been made for Prince Philip Emmanuel of Savoy, early in the XVIIth century, A 360 (Fig. 1431). In the same collection is a boy's suit in this style, stated to have belonged to the Infantado Fernando, son of Philip III, B 18 (Fig. 1432).

Other similar suits and half suits exist at Vienna, Paris, Turin, in the Poldi Pezzoli Collection, Milan, and at New York in the Rutherford Stuyvesant Collection (Fig. 1433); all appear to be attributed to the ownership of princes or nobles, who strangely enough are as a rule not unconnected with the house of Savoy. There is, too, in the Dulwich Gallery, in what is known as the *Salon Carré*, the portrait of an unknown Genoese nobleman wearing half armour of the same decoration (Fig. 1434), a piece of evidence which shows that whoever were the armourers who produced this type of armour



FIG. 1433. HALF SUIT OF ARMOUR
North Italian workmanship, about
1620. Rutherford Stuyvesant
Collection, New York

¹ As to this device, *cf.* "The Wilton Suits," by Mr. G. D. Hobson, pp. 20, 25.

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in northern Italy, it must have been the "smart" but very ordinary parade suit almost universally worn from about 1605 to 1625. The picture in question is ascribed to Vandyck in his Genoese period; but according to



FIG. 1434. PORTRAIT OF A GENOESE NOBLEMAN

Attributed to Sir Peter Paul Rubens in his Italian manner, depicting a suit of armour of North Italian workmanship, about 1605-7. The Dulwich Gallery

a recent critical examination by Sir Claude Phillips, it had better be considered a work of Rubens in his somewhat early Italian manner, and so probably painted between the years 1605 and 1607. Here then can be seen a "stock" pattern suit at its earliest appearance.

One of the most famous existing suits of XVIIth century make, cer-

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tainly of those in the royal collection of England, is the harness we next deal with, a harness known to have been made for Henry, Prince of Wales, still preserved in Windsor Castle, No. 678 in the 1904 Catalogue (Fig. 1435). We have referred to it before in Vol. iv on pages 7, 39, 55, when the author attempted to give an account of the armour of the Greenwich school. It is supposed to be the work of William Pickering, of Greenwich, and to have been made for the Prince about 1610. This theory was originated by Sir Samuel Meyrick, who early in the XIXth century came across an account in the Record Office which mentioned a harness "fayrely guilt and graven made for the same Prince." The idea seems to be reasonable; for at the death of Prince Henry it appears that some fine suit was not paid for, and that of the £450, its original price, £200 was still owing. The fact that the suit was only just completed before the demise of King James's favourite son would very probably lead to its preservation in one of the royal palaces as a souvenir of the deceased prince. As we have said earlier in this chapter, W. H. Pyne, in 1819, speaking of this suit then in the Guard Chamber of the Round Tower, says: "Over the entrance to which are two coats of mail, curiously inlaid with gold; one with fleur-de-lys, which is said to have belonged to John, King of France, and the other with thistles to David, King of Scotland, both of whom were prisoners in the Castle." It is surprising that this error of description was left uncorrected in the guide books of the Castle up to late Victorian times; for how a suit of most characteristic early XVIIth century fashion could have remained unchallenged as



FIG. 1435. SUIT OF ARMOUR
Made for Henry, Prince of Wales, about
1610. English, Greenwich, school.
Collection: H.M. the King,
Windsor Castle



FIG. 1436. PORTRAIT OF HENRY, PRINCE OF WALES
By Sir Antony Vandyck, after Van Somers. The Prince is wearing the suit
of armour illustrated in Fig. 1435. Collection: H.M.
the King, Windsor Castle

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the armour of a Scottish king who died in the year 1371 it is difficult to understand, more especially as in the existing portrait of Henry, Prince of Wales, by Sir Antony Vandyck, after Van Somers (always in the royal collection), the prince is represented wearing this identical harness. This is the picture which was formerly in the ante-room at old Carlton House, whence it was removed to St. James's Palace; it now hangs in the Windsor Armoury (Fig. 1436). Apart from the monogram of the Prince that appears among the various decorations of the suit, the existence of the Vandyck portrait should be conclusive evidence as to which prince the suit was made for. A similar portrait of Prince Henry wearing the same suit of armour is now in the possession of the Marquis of Lothian. There also exists in Holyrood Palace a portrait of King James I, painted a year after the death of Prince Henry, in which the same suit figures as a property in the background, while the King is himself wearing the actual gorget belonging to it. This armour was no doubt introduced into the portrait through the desire of the King to keep alive the memory of his son (Fig. 1437).

Up to the present time Sir Samuel Meyrick's theory that the suit of Henry, Prince of Wales, is the work of William Pickering, the master armourer at Greenwich under James I, has been generally accepted, an association based solely on the probability of it being one of the two suits mentioned in the Warrants dated March 1613 and July 1614. William Pickering was Master of the Armourers' Company from 1608 to 1609. The former warrant was issued under signed manual for the payment to Sir Edward Cecil of a balance of £200 due for armour to the value of £450 made to the order of the deceased Prince Henry. The latter, preserved in the State Paper Office, was directed by King James I to the Commissioners of the Office of High Treasurer of England, stating: "Whereas there was made in the office of our Armoury of Greenwich by William Pickeringe, our master workman there, one rich armour with all pieces compleate, fayrely guilt and graven by the commaundement of our late deere sonne Prince Henry, which armour was worth (as we are informed) the somme of three hundred and fourty pounds, whereof the said William Pickeringe has received of our late deere sonne the somme of one hundred and fourty poundes only, soe as there remayneth due unto him the somme of two hundred poundes." Despite, however, the almost time-honoured attribution of this suit to the hand of William Pickering there is no conclusive reason for regarding it as his work. In the first place the individuality of style of Pickering is, as yet, unknown; so that this suit cannot possibly be recognized as his handiwork by any process of



FIG. 1437. PORTRAIT OF KING JAMES I

Painted in 1611. On the left of the picture are shown portions of the armour illustrated in Fig. 1435. The King is wearing the gorget of the suit.

Collection: H.M. the King, Holyrood Palace

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comparison. Secondly, there is a drawing of a suit remarkably like it in general outline and decoration in the Victoria and Albert Museum MS., where it is described as armour made for George, Earl of Cumberland (see Vol. iv, page 56, Fig. 1137). So that we cannot say more than that this suit was undoubtedly made by an armourer of the Greenwich school, and that as William Pickering was one of the master armourers of that school, the suit may be one of those made by him.

The surface of the suit is decorated in the following manner. Upon a field that is burnished and blued by fire are slightly recessed vertical bands which radiate upon some of the principal plates. Between these bands, also recessed and at given intervals, are formal arrangements of the seeded rose of England, of the thistle of Scotland, and of the fleur-de-lis of France. Both the bands and the various sunken forms are deeply etched and fully gilt with strapwork and scrolls, introducing at intervals the letters H P crowned. The edges of the various plates have been turned over to a cable-pattern border, and the whole has been studded with hemispherically-headed rivets, each coated with brass or latten. Apart from its small proportions the suit presents no variation in construction from that of the harnesses illustrated in the Victoria and Albert Museum MS. The breastplate, which is of "peascod" form, has its right side the lance-rest attached by a staple; while in the centre is a large staple and pin that secures in position the grand-guard. The breastplate is attached beneath the arms to the backplate by gilt steel straps and double hooks. The tassets are permanently fastened to a single tace, and could be shortened at the third plate; their lower outline is scalloped. There is a *garde-de-rein* of one plate. The pauldrons are complete, and somewhat accentuated in form, exactly corresponding with those on the Greenwich suits referred to. The remainder of the arm-pieces consists of rere- and vambraces, turners, and elbow-cops. The leg-pieces are full, with cuisses of eight laminated plates, knee-kops, jambs laminated in four plates at the ankle, and square-toed sollerets to which are riveted the original spurs. The helmet, which is of the close type with the skull-piece forged from one plate, has visor and mezeil, the latter pierced with holes for breathing purposes on the sinister side only. The lower edge of the helmet finishes in a hollow roping into which fits the top plate of the gorget, ensuring a free rotatory movement of the head. The gorget is high and consists of four plates. Both the ordinary fingered gauntlets of the suit are missing, their places being filled by a right-hand mitten gauntlet and a large left-hand tilting gauntlet, both made for this harness. A century ago the fingered

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gauntlets mysteriously disappeared from the Windsor Armoury; but they have both been located. The left fingered gauntlet is now placed upon the Earl of Cumberland suit in Appleby Castle (Fig. 1438); but it will be noted that the scale plates protecting the little finger on the gauntlet are apparently from some other suit of the Greenwich school. The right-hand gauntlet reappeared in the collection of Sir Samuel Meyrick, and is represented in a full-page plate (Pl. LXXVIII) in the second volume of Skelton's "Engraved Illustrations." When the Meyrick Collection was disposed of, partly by auction and partly by private sale, in the seventies of the XIXth century, this fingered gauntlet was offered to the authorities at Windsor Castle in order that



FIG. 1438. LEFT-HAND FINGERED
GAUNTLET

Belonging to the suit of Henry, Prince of
Wales, illustrated in Fig. 1435.
Collection: Lord Hoth-
field



FIG. 1439. RIGHT-HAND FINGERED
GAUNTLET

Belonging to the suit of Henry, Prince of
Wales, illustrated in Fig. 1435. Wallace
Collection (Laking Catalogue,
No. 668)

it might be replaced on the suit. Unfortunately the price then asked for it, about £100, was considered too high, and so the gauntlet, separated from its suit, came into the possession of Sir Richard Wallace, who purchased all the finest possessions of the Meyrick Collection *en bloc*. But though armour-lovers may regret its absence from the Windsor Armoury, they can find compensation in the thought that Sir Richard bought it; for, thanks to the generosity of the late Lady Wallace, it passed, along with the rest of Sir Richard's treasures, to the nation, and is to-day to be seen in the Armoury of Hertford House, the final resting-place of the Wallace Collection. The visitor will find it marked No. 668 (Fig. 1439).

In the year 1898 Her late Majesty, Queen Victoria, permitted this suit

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of Henry, Prince of Wales, with several other examples of armour from the Windsor Armoury, to be exhibited at an exhibition of the art of metal work held at the old Westminster Aquarium. While it was at the Aquarium it was photographed in order to furnish a frontispiece illustration to a monograph on armour written by Mr. Starkie Gardner. We mention this fact, because in that illustration the suit is shown as it then was, badly strapped and leathered, its original blued surface burnished so as to look like a mirror, and its regilt bands or ornamentation appearing as though they were fresh from the hands of the restorer. These defects, which might have been serious, were during the rearrangement of the Armoury in 1902 happily overcome; for his late Majesty, King Edward VII, desiring, if possible, that the surface of the suit should be brought back to its original blue-black colour, as represented in the Vandyck portrait, commanded that the suit should be carefully taken to pieces and its surface re-blued. This renovation was successfully accomplished, an operation during which much of the new gilding came away, disclosing the original gold beneath; moreover, all the straps were velvet-covered in accordance, as far as possible, with the suggestions given by the Vandyck portrait. In 1910 the suit with its tilting-pieces in position was set upon a horse. This restoration has presented this beautiful little harness in a proper manner; its present blued surface not only has the merit of representing the armour as it was originally, but also helps to protect it from the effects of our ever changing climate. The additional tilt-pieces at Windsor (Fig. 1440) belonging to this suit are: another form of close helmet, the grand-guard, the reinforcing plate for the left elbow, the chanfron, a protective chin-piece and the gorget plates, a reinforcing bevor to a helmet, and two lance vamplates. A third vamplate for the lance was formerly in the Tower of London, but was removed thence to Windsor Castle by command of His Majesty the King in September 1914.

There is in the Tower of London yet another suit which, if the tradition attaching to it be true, was also one made for Henry, Prince of Wales. To this suit is attached the story that it was presented to Prince Henry by the Prince de Joinville; but this story, unfortunately, lacks corroboration, for the only allusion to a gift of the Prince de Joinville in connection with any suit figuring in the old inventories of Greenwich, appears in the 1629 inventory of "the greate chamber late Mr. Pickeringes": "One small feild armo^r guilte graven and enamelled given by Prince John Voile [Joinville] to Prince Henry." This allusion is so general that the suit now in the Tower might just as well be one of the other three suits mentioned in the 1629 inventory as having belonged to Prince Henry as being the particular harness



FIG. 1440. THE ADDITIONAL TILT-PIECES OF THE SUIT OF HENRY, PRINCE OF WALES, ILLUSTRATED IN FIG. 1435

- | | |
|--|--|
| <p>(a) Grand-guard (No. 783 in the Laking Catalogue of 1904)</p> <p>(b) Close helmet (No. 785, <i>ibid.</i>)</p> <p>(c) Reinforcing plate for the left elbow (No. 720, <i>ibid.</i>)</p> | <p>(d) Protective chin-piece and gorget plates (No. 799, <i>ibid.</i>)</p> <p>(e) Chanfron with crinet (No. 713, <i>ibid.</i>)</p> <p>(f) Reinforcing mezeil (No. 789, <i>ibid.</i>)</p> <p>(g) Vamplate (No. 722, <i>ibid.</i>)</p> |
|--|--|
- (h) Vamplate (No. 791, *ibid.*)

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given to him by the Prince de Joinville. The three other suits in the "greate chamber" which figure in the 1629 inventory as having been given to Prince Henry, are described as follows:

"One feilde arm^or compleate guilte and chaced given by S^r Francis Veare unto Prince Henry in a chest lyned within and without with red cloth."

"One Tilte Arm^or parcell guilte and graven given Prince Henry by the King of Fraunce compleate in a Truncke excepting Gauntletts and mainfree."

"One other guilte and graven Tilte and field Arm^or Compleate excepting feild head-peece one Poldron one vambrace, one gauntlett and one vampllett given by S^r Henry Lee to Prince Henry."

The proportions of the suit (Fig. 1441) are about the same as those of the harness we have just described at Windsor, and if it was ever worn by the Prince it must have been when he was in about his fifteenth year. It is crudely fashioned

FIG. 1441. SUIT OF ARMOUR

Said to have been given by the Prince de Joinville to Henry, Prince of Wales. Possibly the work of Spacinus of Milan, about 1610. The Tower of London (Class II, No. 88)



FIG. 1441

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and shapeless, and a poor achievement of the armourer's art. The author has a theory, yet to be substantiated, that it may be the work of that armourer, of whose productions only one signed example is known, namely, that shield in the Wallace Collection (*ante*, Vol. iv, page 234, Fig. 1306) inscribed: *HIER · SPACINVS · MEDIO · BON · FACIEBAT* "made at Bologna by Geronimo Spacini of Milan." Even this shield is an indifferent production; though it is rich in effect owing to the elaboration of engraved subjects that appear upon it. It is the very great similarity of the Tower suit to the shield in respect of the treatment of the subject ornamentation that has led the author to this conclusion. Both series of enrichment are produced, not by the usual means of *aqua fortis* etching, but by the medium of a graving tool, relieved by gilding and blueing. Both in the case of the shield and in that of the suit it is very apparent that the subjects are not drawn at first hand, but are copied from some engraving of earlier date. Any superiority in the decoration of the shield is probably due merely to the fact that it copies a finer original. Both decorative schemes appear to be founded upon the designs of Maerten van Heemskerck (dated 1555 and published at Amsterdam by Hieronymus Kock). In construction this little suit has no points of interest. Sir Samuel Meyrick noted that before 1828 the figure of Edward VI, in the line of kings in the Tower, was in armour, with scriptural subjects upon it. Since this suit is the only one now in the Tower so adorned, it must be the suit in question.

Of suits that tradition assigns to the ownership of King Charles I, both as King and as Prince of Wales, one of the two harnesses in the Tower of London has been handed down with corroboration of this attribution; while the other suit, like the third suit at Windsor Castle, has always borne the legendary ascription "said to have belonged to King Charles when Prince of Wales." The suit in the Tower ascribed to the ownership of Charles when Prince of Wales, is very complete in its parts. In fact, it is a double suit in that, as our illustration (Fig. 1442) shows, it is either adapted for cavalry use, or by removing the armour for the legs and arms, and by substituting short tassets for the long laminated cuisse tassets, and by changing the close helmet to one such as we see on the armour of an officer of pikemen, it is transformed into a complete pikeman suit, and so could be worn on foot (these extra pieces are shown in the illustration). This suit is a harness of about 1612-15. It cannot be identified in any of the Greenwich or Tower of London inventories, even by the wildest stretch of imagination, and the statement that it is possibly the work of Petit of Blois probably arose from its likeness in make to a suit in the Musée d'Artillerie of Paris, ascribed to that armourer. Only since



FIG. 1442. SUIT OF ARMOUR WITH EXTRA PIECES
Said to have belonged to Charles I when Prince of Wales. Probably
made about 1612-15. Tower of London
(Class II, No. 90)

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1895 has it been credited to the ownership of Charles, Prince of Wales. The same criticism as to the poor quality of its workmanship must be made as was pronounced on the last suit described. We may almost call it makeshift armourer's work, so feeble in general outline is it; while the various vertical bands that constitute its enrichment are composed of the weakest kind of ornamentation, consisting of inartistic arrangements of complicated scrollwork



FIG. 1443. RONDACHE OR TARGET

Belonging to the suit illustrated in Fig. 1442. Formerly in the collection of H.M. the King at Windsor Castle, and transferred by command to the Tower of London in 1914 (Class II, No. 90)

punched with a tool and gilt. As will be seen by the illustration, the suit is still very complete; for in addition to the parts already referred to, there are the chanfron and crinet for the horse, and portions of the saddle steels. The circular target shield belonging to this harness used to be in the Windsor Castle Armoury (No. 790 in the 1904 Catalogue); but in September 1914 it was removed to the Tower of London by command of His Majesty (Fig. 1443). It is twenty and a quarter inches in diameter, and still retains its leather and dark rose satin lining embroidered with gold thread.

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Interrupting our account of the three suits which are assigned to King Charles I, we will at this point mention that three-quarter suit of armour (Fig. 1444) in the Windsor Armoury (No. 810 in the 1904 Catalogue); since, in our opinion, it is the work of the so-called Petit of Blois, who is supposed to have made the last suit described. According to the 1842 inventory of the Windsor Armoury this suit of armour was worn by the famous Prince Rupert, son of Princess Elizabeth, eldest daughter of King James I; but such an attribution is rebutted by the evidence, partly of date and partly of fashion. As Prince Rupert was born in 1619, and this is a full-sized suit which could not be worn by a youth under eighteen, the mere matter of dates would bring the period of its production to somewhere about the year 1640, which, in the author's opinion, is too late a date for a harness of this style and fashion. We get this evidence from a comparison of this suit with the one just described, which it closely resembles, and which, taking into consideration its size, could not be much later than 1615, since in that year Charles, Prince of Wales, would have been fourteen years of age, and about of the figure to fit the suit. Therefore we have little belief in the Prince Rupert attribution to the Windsor suit, and we are inclined to think that at one time it may have been the property of Charles I when Prince of Wales. It is possible that it was once in the armoury of Prince Rupert at Windsor Castle, and so became associated with his name. All we can say is that it was



FIG. 1444. THREE-QUARTER SUIT OF
ARMOUR

Associated with the name of Prince Rupert. Probably French, and of the Petit of Blois School, about 1612-15. Collection: H.M. the King, Windsor Castle

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probably one of the five suits which in the XVIIIth and early XIXth centuries adorned the walls of the King's Guard Chamber at Windsor Castle, now the grand reception room. No comments are necessary on the general shape of the suit, which is as poor as can well be conceived; but its

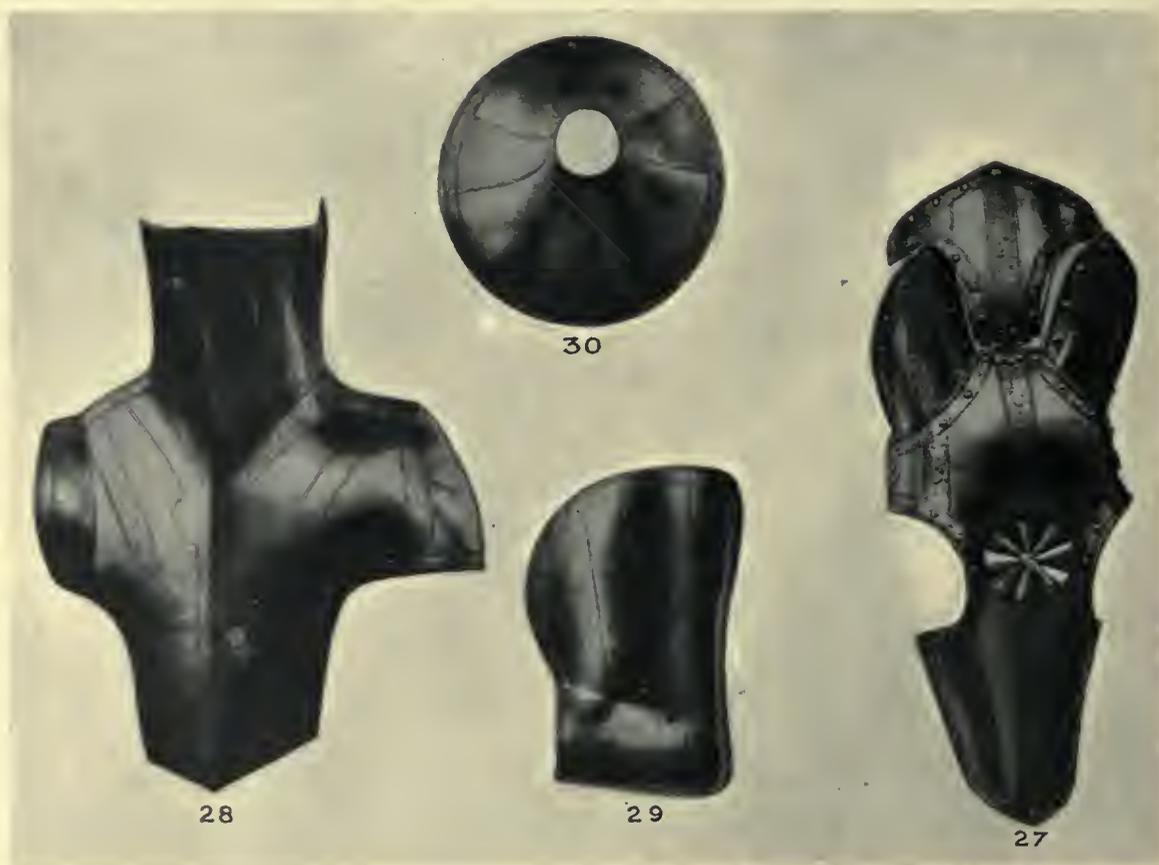


FIG. 1445. TILT-PIECES BELONGING TO THE THREE-QUARTER SUIT OF ARMOUR ILLUSTRATED IN FIG. 1444

- | | |
|--------------------------|------------------------------|
| 27. Chanfron and crinet. | 29. Reinforcing elbow-guard. |
| 28. Grandguard. | 30. Vamplate. |

Collection: H.M. the King, Windsor Castle

decoration, consisting of bands with trophies of arms once gilt, but now sadly rubbed away, recalls in its treatment of tool engraving the method of enrichment attributed to Petit of Blois. For that reason we hazard the suggestion that it might be his work. With the suit is the chanfron and crinet (Fig. 1445, No. 27), the grandguard (*ibid.*, No. 28), the reinforcing elbow-guard (*ibid.*, No. 29), the vamplate of a lance (*ibid.*, No. 30), and an additional

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garde de rein brought from the Tower of London in September 1914 by command of His Majesty the King.

The attribution to the ownership of Charles I when Prince of Wales of the suit exhibited in the Armoury of Windsor Castle, No. 677 in the 1904 Catalogue (Fig. 1446), is also only recorded in the 1842 inventory of the castle, but it is one on which no reliance can be placed. All that we can learn about it is that in the XVIIIth and early XIXth centuries it was probably one of the suits that hung on either side of the doorway in the old guard-room in the Round Tower. In the 1842 inventory, we read that "It is said to have belonged to King Charles I when Prince of Wales." The entire surface of the suit is deeply etched with vertical wide bands alternating with narrower ones, the former being decorated with various compositions, which introduce the figures of Neptune in a car drawn by dolphins, bound captives, grouped trophies of lances, tridents and naval crowns, oars, anchors, and hand-cannon. These compositions are varied with figures of mermen blowing conch-shells and of the fulmen of Jupiter; while at given intervals appears a sphere-like form from which radiate six cannon muzzles discharging flames. All these various ornaments are gilt upon the groundwork, which is worked to a granulated surface by means of small circular punches of various calibres. The narrower bands are filled with a running design of conventional leafage, a form of scrollwork. The edges of the various plates have been turned under to a cable-pattern border, and the whole surface is studded with hemispherically-headed rivets, each coated with brass or latten. The colour of the suit is now a dark



FIG. 1446. SUIT OF ARMOUR

Said to have belonged to Charles I when Prince of Wales. Probably of French workmanship, about 1610. Collection: H.M. the King, Windsor Castle

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blue-black, and this, although a restoration carried out in 1902, represents the suit as it must have been when in its original condition. It was in the early part of the XIXth century that some foolish person had the surface brilliantly burnished, together with those of the other suits in the castle.

In construction this complete little harness has many points of interest, the foremost being that both the breast- and backplate come high up the neck, thus rendering a gorget unnecessary. This form, however, forced the wearer to keep his head rigidly fixed and immovable when the helmet was in position; the lower edge of the helmet finishes in a hollow roping that fits the top edge of the breastplate. The helmet is furthermore attached by a staple and screw-nut to the backplate. Such a corslet can only have been used in the tilt-yard. The arms are full, with pauldrons, rere- and vambraces, elbow-cops, and laminated plates protecting the bend of the arm. Upon the left elbow-cop there is a strong screw with a fastening nut, by which the reinforcing elbow-plate could be attached. On the right-hand side of the breastplate are staples for the attachment of the lance-rest; while in the centre is a large staple and pin that secure in position the grandguard. The tassets, now attached to the breastplate by a single staple and screw, are full and ample, after the manner of those seen on pikemen's suits, and like those interchangeable plates on the Tower suit (Fig. 1442); although they belong to this harness, they are not the actual ones that would be worn with this particular tilting breastplate, the tassets being for special wear on foot. The breastplate is attached beneath the arms to the backplate by gilt steel straps and double hooks. The leg-pieces are full, with long cuisses, knee-cops, jambs, and round-toed sollerets which have spurs with seven pointed rowels riveted to them. The helmet is of the usual close type, with visor and mezeil, the latter pierced with longitudinal breathing holes, and having on its right side a screw and nut for the attachment of an extra reinforcing plate, though the visor has already reinforcing plates permanently riveted to it. The skull-piece, as is often the case with the XVIIth century type of close helmet, is made in two halves, joined down the top of the comb, which in this instance is high and flat, and finishes in a roping. As the suit is now set up upon a horse, the present tassets, which are essentially out of keeping, appear incongruous; but the chanfron and crinet to the horse (Fig. 1447, No. 32), the grandguard (*ibid.*, No. 33), the reinforcing elbow-piece (*ibid.*, No. 34), and the vamplate for the lance (*ibid.*, No. 35) are all extant. The suit, which lacks its gauntlets, was shown as a mounted one in the

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position it now occupies on the grand staircase merely to make a pendant figure to the mounted suit of Henry, Prince of Wales.

We now come to the most famous of the suits associated with the name of King Charles I—that suit preserved in the Tower of London (Fig. 1448). Looking at this showy harness we feel quite sure that it was made for Charles when King; but it appears never to have been worn. Nor can the

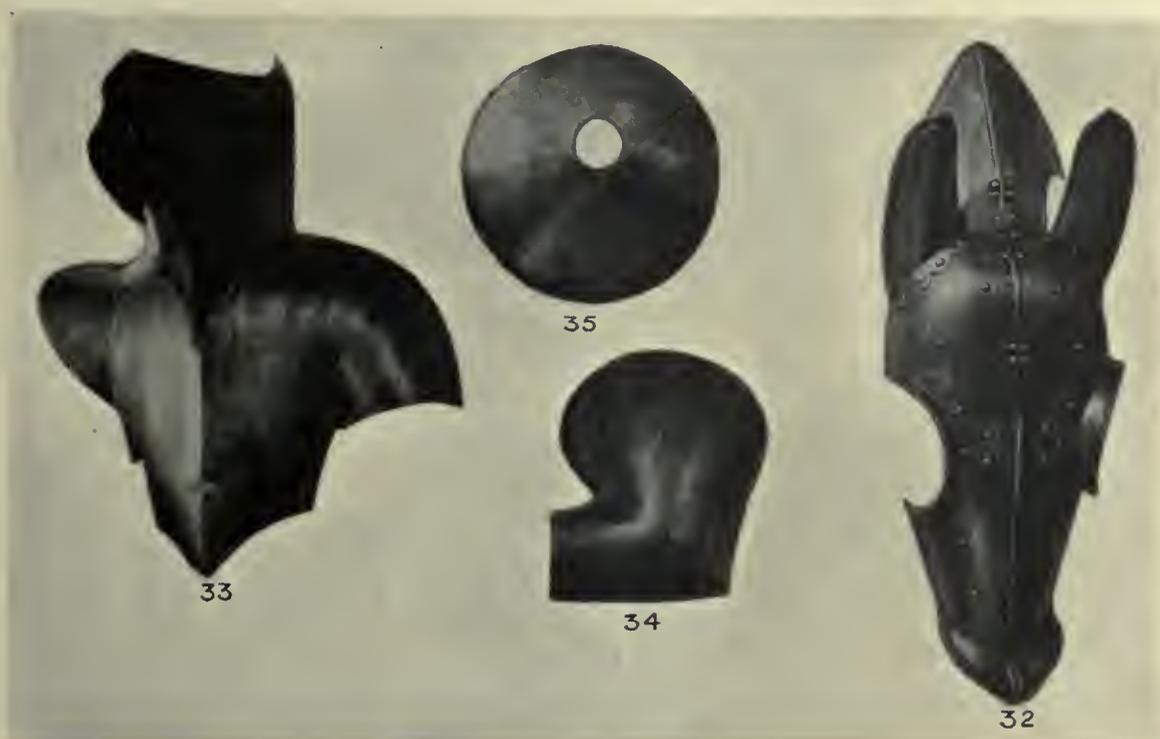


FIG. 1447. TILT-PIECES, CHANFRON, AND VAMPLATE OF THE SUIT
ILLUSTRATED IN FIG. 1446

- | | |
|--------------------------|-----------------------------------|
| 32. Chanfron and crinet. | 34. Reinforcing left elbow-piece. |
| 33. Grandguard. | 35. Vamplate. |

Collection: H.M. the King, Windsor Castle

statement that it was given to the King, on the occasion of his coronation, by the Armourers' Company of London be substantiated; since the existing Armourers' and Brasiers' Company have no record in their minutes of such a gift. The tradition that it was given by the citizens of London to the King on the same occasion seems also to rest on no foundation of fact. However, we know that in the 1660 inventory of the Tower of London, an inventory made barely twelve years after the tragic death of the King, and therefore hardly long enough after the event to afford grounds for suspicion, there is



FIG. 1448. SUIT OF ARMOUR WHICH BELONGED TO CHARLES I
Of French or possibly English workmanship, about 1625-30
Tower of London (Class II, No. 91)

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described as being "In the Hall of the Leiftenn't of the Tower, upon a like horse, one Curasseer Armour richly guilt and engraven, made for his late Majestie, of ever blessed memorye, Charles the first. The horse Furniture being one shaffrone of the same and an old saddle." In the 1676 inventory there is again the mention of a gilded suit "upon a like horse Curazeer Armour richly guilt and engraven wth a pair of Graves made for King Charles y^e 1st the Horse furniture being a shaffron of the same." To the horse armour had been added a "brestplate and buttock plaine a saddle plate, and a Bitt guilt with an old saddle." We are somewhat confused, however, by a second entry in the 1676 inventory, which refers to another suit made for Charles I: "Armour Cappape richly guilt and graven made for King Charles y^e 1st wth Gauntlett and Shaffron of the same and guilt steele for a sadle," which would as well describe the suit under discussion as the other entry. This leaves us in some perplexity, which is increased by the fact that the 1683 inventory mentions no armour that belonged to King Charles, only a gilt "shaffron," "said to belong to King Charles the first's horse," and that in the inventory and valuation of 1688 there appears a suit of gilded armour that would seem to be the one which we are endeavouring to trace, which is described, however, as "Armour Capape Parcell Gilt made for his late Ma^{tie} K. Charles y^e II^{de}" which with velvet trapping pistol holsters and pistols which were added to it was valued at £158. So we find the Charles I suit turned into that of King Charles II, and so it remained entered in the subsequent inventories of 1691 and 1693. One solid fact emerges, we fancy, from these entries, and that is that in 1660 there was a gilded and engraved suit at the Tower which had belonged to Charles I, a suit which can be traced—in a somewhat vague fashion—down to 1693, when it appears classed as the armour of Charles II. Two explanations of this change of attribution can be suggested. Either the suit was worn by both kings, and so might reasonably be attributed to the ownership of the latter; or it being thought desirable after the death of Charles II that he should have armorial commemoration at the Tower, the most gorgeous suit of armour existing in the collection was chosen for this purpose; the suit selected happening to be the gilded armour of His Majesty's predecessor. Sir Samuel Meyrick records that the head of the figure of Charles II and the horse were carved by Grinling Gibbons in 1686, or just two years before this Charles I suit was first described as that of Charles II.

From the remarkable likeness in general outline and make which it bears to the suit already described, and credited to the workmanship of Petit of Blois, we may fairly safely accept this Charles I suit as being of French

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origin: if it does not actually come from Petit's workshop it must be the work of some French armourer of the same school. Although it is massively constructed (the suit itself weighs 77 lb. 14 oz.) it has all that clumsiness of form so very much in evidence in its brother suit: indeed, it would be hard to imagine any defence, especially as regards the leg armour, more ungainly. The long tassets reaching to the knee are shapeless, and might easily be merely half hoops of iron, so little skill being evinced in their forging. The jambs, heavy and clumsy, have a peculiar and ugly feature, namely the recessed band studded with a row of rivets, which run down the exterior side of the front plate. These serve no possible purpose, but give the effect of a meaningless interruption of the plate surface, an interruption which is sufficient to mar the appearance of even the most shapely of greaves. Notwithstanding our condemnation of the suit as marking the decadence of the armourer's art, we are ready to admit that, quite apart from its great historical interest, it has a charm of colour and a richness of effect as a pageant suit that cannot wholly be disregarded despite its deficiencies in make. The whole surface is covered with a small design of tendril scrollwork worked with a tool, and thickly plated with gold. The suit with its chanfron, crinet, and saddle steels (portion of the pommel steel is lost) is as complete as when it was mentioned in the 1660 inventory and, strange to say, is in a fine state of preservation. The gilded surface is almost pristine in its freshness, despite the dirt and dust that adhere to it by reason of its continued exposure to the London atmosphere. Poor suit! If its freshness is to be retained it wants first of all a thorough washing and then a good bath of oil. It still has its delicate lining of pink satin, which is embroidered in places with gold thread.

No Charles I armour is so familiar to the Londoner as that in which this King is represented on the statue at Charing Cross. The metal casting around the near fore-foot bears the inscription: HVBER LE SVEUR [FE]CIT. 1633 The beautiful pedestal is by Joshua Marshall, Master Mason to the King. To the armour lover the statue is most interesting, presenting as it does a faithful representation of a suit of armour of French fashion of this date (Fig. 1449).

If the reader finds a considerable sameness in such suits of the XVIIth century as we have so far considered, if, too, he misses a classification into national families in respect of shape and form, he must understand that by this time these national forms had fallen into absolute desuetude. Our excuse for omitting to group the suits we have illustrated is that, all being

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historically of national interest, and all being of easy access, we preferred, as in the opening chapters dealing with the complete suits of the XVIth century,



FIG. 1449. THE STATUE OF CHARLES I AT CHARING CROSS

to describe them in detail before we dwelt upon the peculiarities of other suits of less historical importance, and less accessible to students of our subject.

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The most markedly distinctive national fashion is that followed by suits of French origin, not those to which we have referred, for they would appear to have been made to order, but those French stock models which were introduced in the reign of Louis XIII. We may even suggest that after the production of this characteristic Louis XIII armour, armourers ceased to produce individual types. True, we get the German and English copies at a slightly later date; but they are poor and bastard reproductions, as debased in style as ungainly. There is a very considerable charm about fine French, Paris-made suits of as late date as even 1630, and almost a dignity in their general appearance. Another thing is also remarkable about the French suits of this time, namely, that there are a few remaining examples in which the horse is as completely armoured *en suite* as were those of the early years of the XVIth century. These harnesses may be the result of the endeavour of both Louis XIII and of his great minister, Cardinal Richelieu, to retain companies of ordnance as completely armed as in the days of their grandparents. Indeed, both King and Cardinal used their best efforts to succeed in this attempt. In the Musée d'Artillerie there is a fine panoply for man and horse, once the property of Louis XIII, which seems to have been worn by the King as an example to his entourage. But this royal endeavour to reintroduce complete armament was of no avail. The practical triumphed, and the wearing of complete armour could not again be re-established. The perfecting of firearms, the necessity of wearing lighter military habiliments due to the entirely new tactics in warfare, perhaps, too, the lack of armourers capable of making these full panoplies, soon killed the efforts of even the most powerful in the land to revive its use. There is very considerable merit both in the construction and in the decorative theme of that suit of armour in the Musée d'Artillerie, G 124 (Figs. 1450 and 1451). In our first illustration (Fig. 1450) we show the suit *cap-à-pie* mounted on a barded horse, and worn as the harness of a cavalry leader; whilst in the second (Fig. 1451) are represented the additional parts of the same harness, disposed for use as the armour of an infantry officer or for wear mounted, but completed with buff boots. There is also the circular shield or target. A dim likeness can be seen between the cavalry harness of this suit and that of the gilded Charles I suit (Fig. 1448); but the Louis XIII harness is greatly superior in form. The close helmet is of graceful outline, the centre of its crest being surmounted by a fleur-de-lis. The arm defences would fit accurately; the gauntlets are unusually good in form, so too are the jambs, and sollerets, and leg defences generally. The chanfron of the horse armour is, of course, essentially XVIth



FIG. 1450. SUIT OF ARMOUR OF LOUIS XIII OF FRANCE

Of French workmanship, about 1620. The horse armour, with the exception of the chanfron, appears to have been adapted from some earlier barding of Italian workmanship
G 124, Musée d'Artillerie, Paris

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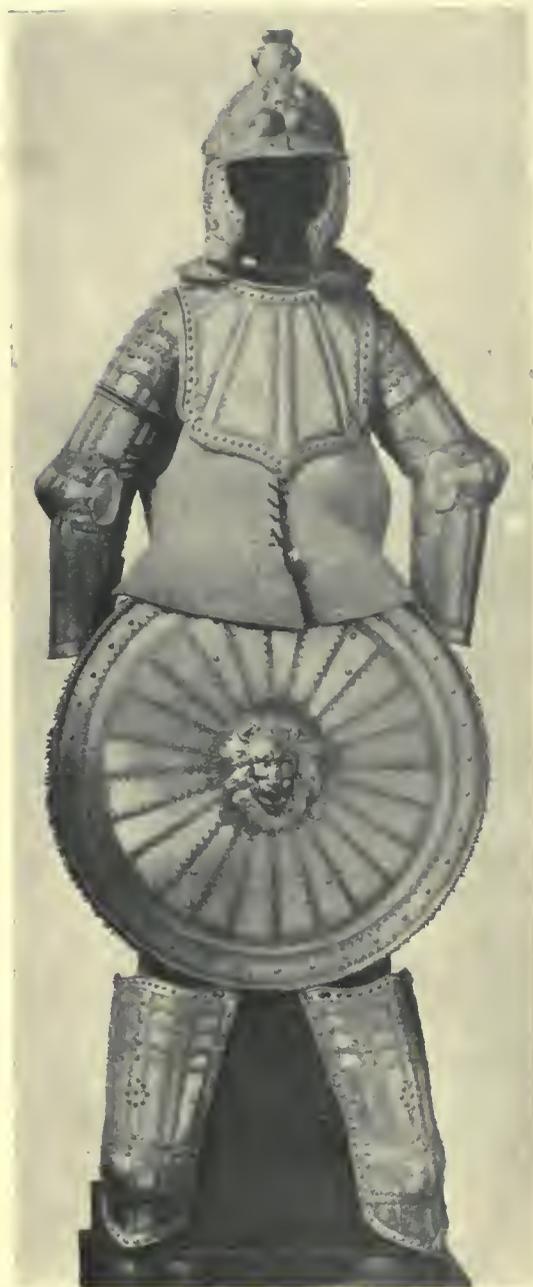


FIG. 1451. ADDITIONAL PIECES BELONGING TO THE SUIT OF ARMOUR ILLUSTRATED IN FIG. 1450
G 124, Musée d'Artillerie, Paris

century in form; but if we could disregard the general scheme of decoration, the graceful outline and splendid quality of workmanship might well lead us to the belief that the horse body armour was a production of the XVth or of the early XVIth century. There is just the possibility that the body barding of the horse is fashioned from some earlier plate which the armourer, whoever he was, had by him at the time, or that it may have been taken from the Royal Arsenal of the Louvre, expressly for the purpose of adapting it for an armour for the King. The author is very much inclined to take this view, substantiated as it is by the fact that upon the poytreil of this otherwise unmarked suit there appears an armourer's mark of an unmistakably North Italian late XVth century type, consisting of "ROM ROM" in gothic letters, and an orb with a cross,¹ which we have already remarked on the pauldrons of the suit illustrated in Fig. 240, Vol. i. In all, there are nineteen plates in the body armour of the horse harness of this Louis XIII suit, irrespective of the full crinet of the chanfron and its armoured straps and reins. The surface of the whole panoply is of bright steel, decorated with narrow borders and double vertical bands, tooled with a very simple ornamentation and gilded. The interchangeable head-piece on the suit is a heavy form of burgonet or open casque, applied

¹ Cf. the chanfron of Henri II, dated 1539 (De Cosson, *Le Cabinet d'Armes de Duc de Dino*, p. 47), illustrated, Fig. 1014e in Volume iii of this work, and the suit, second half of XVth century (*ibid.*, p. 10, Plate 1).

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FIG. 1452. ARMOUR FOR MAN AND HORSE

French fashion and workmanship, about 1620-30. Metropolitan Museum, New York to the crest of which is an embossed lion's mask. It is stated in the official catalogue of the Musée d'Artillerie that this fine and complete historical suit formed part of the collection of Napoleon III at Pierrefonds.

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There is in the Metropolitan Museum of New York (Fig. 1452) another such complete armament for man and horse of the Louis XIII period, and of French nationality; but it is less elegant in form, and it is undecorated save by a profusion of rivets. Indeed, it is altogether a poorer production, but interesting, however, as conveying the same general feeling. The suit for the man and the chanfron for the horse came from the collection of the artist, M. Adolph Lessels; but the bards for the horse, though very complete, have been associated with it from some other source. It has been suggested that the bards are not genuine armour of the time; but Dr. Bashford Dean is not of this opinion. It is, moreover, the bards to the horse which give character to the figure as set up. Upon the glancing knobs are recessed Maltese crosses; whilst large shell ornaments of French origin of the Louis XIII period embellish the *croupière* on either side. The close helmet presents a type which we have not yet described, that of a broadly fluted skull-piece, the flutes tapering towards the apex of the comb. The production of these XVIIth century fluted helmets was not confined to France, for we find them on suits of English, of German, and occasionally of Italian origin; but undoubtedly the model for this fashion was in the first instance the design of early XVIIth century French armourers.

The spirit of the Commonwealth and of Puritanism in England finally killed any attempt on the part of the armourers to produce suits that had even the faintest semblance of beauty of line, or elaboration of surface enrichment; but a proclamation of earlier time, dated February 4th, 1618,¹ which restricted the use of gold and silver to "armour and ensigns of honour," must have done much to discourage workers in rare metals. The proclamation runs: ". . . and furthermore the better to keepe the gold and silver of this kingedome not onely within the Realme from being exported, but that it may also bee continued in moneys and coyne, for the use and commerce of his Majestie and his loving subjects and not turned into any dead masse of Plate nor exhausted and consumed in vanities of Building and pompous use of Gold and Silver Foliate which have beene in the Reignes of divers kings of this Realme . . . and the better to prevent the unnecessary and excessive waste of Gold and Silver Foliate within this Realme; His Majestie doth likewise hereby prohibit and forbid That no Gold or Silver Foliate shall be from henceforth wrought, used or imployed in any Building, Seeling, Wainscot, Bedsteds, Chayres, Stooles, Coaches or any other ornaments whatsoever, Except it be Armour or Weapons or in Armes and Ensignes of Honour at Funerals."

¹ S.P. Dom. Jac. I, cv, February 4th, 1618, Procl. Coll. 65.

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During the period of the Commonwealth, armourer's work was reduced to making bullet-proof breast- and backplates, with the accompanying "pott helmet," and occasional heavy suits of armour reaching to the knee, such as in the portraits of the time Cromwell and his generals are shown wearing. Still, even in such a utilitarian age, fashion was not totally ignored, and the counterparts of the very short waist of the doublet, and the buff coat, are found in these suits referred to. The general appearance, however, of the suits was not prepossessing. A breastplate reduced to the shortest possible length, clumsy, heavy pauldrons and gigantically proportioned laminated tassets, converted the graceful line of the human figure into something resembling a modern deep-sea diving dress. There is in the British Museum a small though very accurate contemporary model of a cavalry suit of about 1640. Its absolute ugliness brooks no dispute, and yet it is an interesting model as being entirely free from restoration (Fig. 1453). It was found by the late Mr. Burges in a town in the midlands of England, and bequeathed by him at his death, together with the remainder of his collection, to the British Museum. Though possibly seen in its most hideous and austere form in England, the "diving dress armour" was almost universally adopted throughout Europe after the first half of the XVIIth century.

Now preserved in the Musée d'Artillerie of Paris, G 123 (Fig. 1454), but formerly exhibited in the Musée des Souverains, is a really well-finished suit of armour reaching to the knee, made for Louis XIII at a late period of his life. It has those ugly eccentricities of outline which are distinctive of the productions of nearly all the armourers after the close of the first half of



FIG. 1453. SUIT OF ARMOUR
English fashion and workmanship, about
1640. Burges bequest, British
Museum



FIG. 1454. ARMOUR OF LOUIS XIII
Probably of French workmanship, about
1635-40. G 123, Musée
d'Artillerie, Paris



FIG. 1455. SUIT OF ARMOUR
Presented, in 1669, to Louis XIV after his conquest
of Flanders by the Republic of Venice. By
Garbagnaner, who worked at Brescia
G 125, Musée d'Artillerie, Paris

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the century. The workmanship is, however, excellent, and the suit is eminently serviceable, its main plates, exclusive of the reinforcing breastplate, probably being proof against the firearms of the time. Great elaboration of effect is lent to it by its having the edges of the various laminated plates pierced with fleur-de-lis-like ornaments. It is also chased with groups of double lines, and is further enriched, especially on the arm defences, with a multitude of rivets which have their heads shaped as fleur-de-lis. These are gilt, while the field of the armour is black. The head-piece is a form of open burgonet with an adjustable nasal guard. The compositions of laurel foliage on the skull-piece of the helmet are really well embossed. Indeed, it must be admitted that the construction and make of the suit are wholly admirable. It is the finest example of late XVIIth century armour with which we are acquainted; but its contour and general form show an entire disregard of beauty of line. On the reinforcing breastplate of this suit are two bullet-proof marks, made certainly after the suit was finished.

As we may well imagine, the penetrative power of the musket ball had increased in the first years of the XVIIth century, and with it the weight of the "proofed" armour. In later records we find that pistol proof is of more frequent occurrence, and from this it may be gathered that the weight of metal was a serious hindrance to the soldier, and that the risk of a bullet was preferred. In 1628-9 it appears from the State Papers, Domestic, lxxxix, 23, that one Whetstone had a project for making light armour as good as proof; but there are no details of his method. It is quite probable, in most cases, that when one piece of the armour was proved the rest were made of similar material and tempered in the same way, and that actual proof was not expected or given. An interesting extract from the "Memorials of the Verney Family" (iv, 30), gives us some information as regards the proof of armour:

"1667, Feb. Richard Hals is choosing some armour for his cousin in London: he has tested it with as much powder as will cover the bullet in the palme of his hand." This rough-and-ready method of estimating the charge is borne out in Gay's *Traité des Armes*.¹ The Verney extract goes on to say that Verney wished to have the armour tested again; but the armourer refused, for by this time it was finished, and he said that "it is not the custom of workmen to try their armour after it is faced and filed." A note to the effect that this suit cost £14 2s. 8d., and when it was delivered Verney was by no means pleased, as it did not fit, is interesting to armour lovers. A clear proof that the armour was mostly tested before it was finished is to be found on the

¹ Edition 1911, p. 30.

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suit presented to Louis XIV which bears the maker's name: *Franciscus Garbagnāus, Brixiae fecit, 1668*, of which we shall next speak. The proof mark on this suit is upon the left of the breastplate, at the point where the lower edge of the pauldrons ends. It has been made the centre of a double-petalled rose, showing plainly that the bullet mark was there before the engraver began his work. A similar mark at the back is made the centre of a flower.

The suit upon which these interesting proof marks can be seen will be the last complete harness we shall mention in this work. It is G 125 in the Musée d'Artillerie of Paris (Fig. 1455), previously in the *Musée des Souverains*. It was presented by the Republic of Venice in 1669 to Louis XIV after his conquest of Flanders.

Monsieur Barbet de Jouy, in his work on the *Musée des Souverains*, considered that the maker of the suit was Franz Garbagnaner, a German, who worked at Brescia in 1688.

In this suit we see a deep-sea diver outline to the fullest disadvantage, all the more so as the harness is complete with gouty jambs and sollerets. We condemn it because of its ungainly form, which for sheer ugliness surpasses that of any other harness with which we are acquainted. But it is well and carefully made. The breastplate is flat, and somewhat longer than that of the Louis XIII-suit. The arm defences are large in circumference, but very fully protective. From the waist to the knee, laminated plates are the defence, the knee-cops being large; while the jambs, as we have remarked, are the most unshapely we have ever seen. The head-piece is a form of pott helmet, with a deep wide umbril, cheek-pieces, and a spreading plate at the back. The whole surface of the suit is most elaborately decorated with work executed with a graving tool, which embraces the designs of tulip-like and other foliage and birds, the whole being unmistakably of late German fashion. In the centre of the breastplate is a large fleur-de-lis, the field of which is utilized for the representations of three views of the taking of the town of Lille. The engraving is executed with a clear and decisive touch, if without originality. The groundwork is brightened.

We have noted that, during the second half of the XVIIth century, nearly all the designs utilized in the decoration of armour, whether placed in bands or covering the entire surface, were executed with a graving tool, and not through the medium of *aqua fortis* etching as in the XVIth century. We find, however, some admirable work after the older method was executed in the first quarter of the XVIIth century. That the designs utilized were

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not best adapted to their purpose is hardly the fault of the armourer or the enricher, but is to be ascribed to the taste of the day. Of early XVIIth century *aqua fortis* etching, we are acquainted with no more ornate example than that to be seen on a suit in the National Germanic Museum of Nuremberg (Fig. 1456). We regard the suit as a Nuremberg harness of the third quarter of the XVIth century, and consider that the ornate etching was



FIG. 1456. HALF SUIT

German, Nuremberg workmanship, about 1570. Etched in 1610 by Hans Keiser, probably of Vienna. National Germanic Museum, Nuremberg

added in the first quarter of the XVIIth century; for at the extreme base of the breastplate is the inscription: HANS · 1610 · KEISER. The name and date only are worked with a graving tool. The surfaces of the plates are wholly etched with the most elaborate floral designs, introducing terminal winged harpies, the double-headed Austrian eagle, and upon the breastplate emblematical figures inscribed: ROMA, ASSIRIA, and the date 1609. The late Herr Wendelin Boeheim mentions a late XVIIth century gunsmith named

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Georg Keiser, of Vienna, and speaks of his father as Gaspar; it is possible that he was the same decorator as HANS KEISER. Occasionally, on suits of early XVIIth century date, etching is to be seen in absolute imitation of the



FIG. 1457. HELMET, BREAST- AND BACKPLATE,
AND GORGET

Made for Charles II when Prince. English workmanship, about 1640-50. Tower of London (Class II, No. 92)

work of such men as Peter von Speyer.

But such etching is easily recognized, being, as a rule, thinly bitten in;

while the designs are drawn with that uncertainty of touch that differentiates

the work of the copyist from that of the originator. It is interesting to

compare the *aqua fortis* etching, as seen on the suit just illustrated, with

the tool engraving of comparatively few years' later date. As, for instance,

in an armour on which the latter kind of work is clearly marked in the small

breastplate, backplate, gorget, and heavy triple-barred helmet, made for

Charles II when prince, which, judging from its size, must have been

about 1640-50 (Fig. 1457). On the skull-piece are panels crudely and

stiffly engraved with trophies of arms, work executed with a graving tool

and with punches of various sizes. Other portions of the suit are simi-

larly engraved, but owing to slight embossing from the back, a relief is

given to some of the detail, lending to it a very rich appearance, which is

greatly aided by the thick and remarkably well preserved silver-plating with

which the whole surface of this little suit is coated. This was once gilt; for

in the inventories of the Tower this small harness is easily distinguished, and it is there so described. In the 1660 inventory of the Tower, under the heading of "sundry rich armours and parcells of Armor and now remaineing in severall Trunckes, within the office of the armory" is the entry relating to

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this small set of armour: "small armour, made for his now Majestie Charles the Second, when he was Prince, consisting of Breast, backe, gorgett, and headpeece, all richly guilt . . . one." In the 1676 and 1683 inventories are the same entries. In the 1688 inventory and valuation is the entry: "small armour made for his late Ma^{tie} K Charles y^e II^d wⁿ he was Prince consisting of Back Breast, gorget and Headpeece all Richly gilt. . . ." The valuation of it then was £25. This same entry and valuation figure in the inventories of 1691 and of 1693. In the author's opinion this suit is of English workmanship, though executed under French influence.

With mention of this last little set of armour our list of harnesses worthy of the name comes to an end. Until the third quarter of the XVIIIth century portraits of monarchs, and of military and of naval celebrities, continued to be painted, in which they were represented, in either full or three-quarter armour; but this armour had probably no actual existence, unless it happened to be some suit of earlier make borrowed as an artistic property by the artist. It must not be forgotten, however, that—apart from some very fine weapons of which we will speak later—the XVIIth century produced much decorated armour of very considerable artistic merit, armour to which we have alluded in those chapters dealing with pageant shields, open casques, morions, and cabasset helmets. Moreover, the XVIIth century has always been a happy hunting-ground for the collector; for the productions of the armourers of that era



FIG. 1457A. SUIT OF PIKEMAN'S ARMOUR
Collection: Mr. S. J. Whawell

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being well within the reach of his purse, are not beyond the compass of his hopes. The pikeman breast- and backplates, and the pott helmet are still to be found, some of excellent make and style, as for instance the suits in the collections of Mr. W. H. Fenton and Mr. S. J. Whawell, where the element of design, apparently borrowed from a previous generation, is noticeable. Mr. Whawell's suit is of a beautiful russet colour (Fig. 1457A). The cavalier's half armour or the accoutrement of the round-head soldier can still



FIG. 1458. GORGET PLATE

Italian workmanship, about 1630-40. Wallace Collection (Laking Catalogue, Nos. 643 and 644)

be met with. But all these things come almost within the category of "clothes" of the time, and are scarcely the achievements of the real armourer.

Finely decorated plate armour did, however, exist, apart from those examples we have described: take, for instance, that very rich and complete deep gorget in the Wallace Collection, Nos. 643 and 644 (Fig. 1458). Here can be seen workmanship in the nature of embossing, of chasing, and of damascening, as fine as any produced in the previous century. But there is lacking in it the one most important quality which gives to the mid-XVIIth century armour enriched by such means a permanent position, and that is a broadness and greatness of conception. The gorget is composed of two plates,

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front and back. The front plate extends for a depth of $10\frac{1}{2}$ inches over the chest. The border is turned under and engraved to a rope pattern; inside this is a narrow band plated with gold, the contour of which is followed by a row of hemispherically-headed steel rivets. The surface decoration consists of embossing in high relief, in engraving, in gold and silver-plating, and in russeting. The design represents the siege of a town. On the front plate a town is seen in the distance, by the walls of which flows a broad river spanned by two stone bridges; a besieging army is landing by the help of small coracles and storming ladders. On the bridge on the right the contending forces meet in a fierce *mêlée*. In the extreme distance are companies of infantry and of cavalry. In the foreground is seen mounted a commander, holding in his left hand a baton. Companies of soldiers, fully armed, and musketeers hurry towards the contested bridge. Near the bridge to the left, seen beyond the hillocks, are pieces of artillery. The whole composition is as though viewed from the top of a hill. The same battle occupies the back plate, but seen from a different standpoint, the town being on the left, and the river (viewed in perspective) being crossed in the middle distance by the bridge. On the left a large party of cavaliers charges down the hill-side, at the base of which pass, at right angles, waggons loaded with arms, and guarded by Orientals; on the right a large party of horsemen appears in the distance. In the front centre of the composition is the equestrian figure of an Oriental wearing a mail shirt, and holding in his right hand a javelin. There can be little doubt that the workmanship of this gorget is French, and that it probably dates within the second quarter of the XVIIth century. But, despite the wonderful elaboration of the ornamentation, how "tight" and "line-y" is the method of its execution, and how dependent on the graver's tool is that effect of sumptuousness which in the previous century would have been obtained by the simpler and broader method of embossing and damascening. Yet within the author's recollection this piece of late gala armour was passed by one of the foremost French experts of the day as the "*hausse col de François premier*"! We could quote other pieces of armour of almost equal importance as samples of the armourer-goldsmith's work of the day, for example, the fine gorget preserved in the Musée d'Artillerie of Paris, G 249 (Fig. 1459), once the property of Louis XIII, and another, an excellent specimen of embossing in the medium in which it is made—silver, or its equivalent in bronze gilt—now in a well-known English collection, and formerly in the Bateman Collection (Fig. 1460). But these products are not really armour, and must be classed with the minute gorget plates worn

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by officers of certain regiments well into the XIXth century; indeed, they fall almost under the category of emblems of ranks.

Though falling almost in the same class as the "clothes" armour of the cavalier and roundhead, there are certain national XVIIth century armaments of defence that have considerable interest even to real connoisseurs of armour, but more especially to those collectors whose country produced them. The wooden targets carried in the XVIIth and almost throughout the XVIIIth century by the sturdy warriors of Scotland are full of history, and by the very roughness of their make and their primitive and barbaric decora-



FIG. 1459. SILVER GORGET
Worn by Louis XIII. French workman-
ship, about 1630-40. G 249,
Musée d'Artillerie, Paris



FIG. 1460. COPPER-GILT GORGET
Dutch or English workmanship, about
1650. Ex collection: Bateman.
Now in a private collection

tion, recall the fighting highlander; they almost tell the story of how the armourer produced them with his rough forge amid the brake and bracken of his native village. They are the delight of collectors, and, as we have said, in the country of their production, are much sought for as great rarities. To show the type, we represent two in the Windsor Castle Collection, Nos. 21 and 55 in the 1904 Catalogue (Figs. 1461 and 1462), both of the last quarter of the XVIIth century; one of them, indeed (Fig. 1461), bears the date 1692 engraved on its central boss. Both are circular and quite flat, fashioned of oak covered with dressed hide, the latter incised with a Celtic type of ornamentation. The interior of these targets or shields is covered

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with raw hide, to which is attached the leather arm-slings. This can be seen in our illustration of a third (Fig. 1463), a somewhat later targe in the collection of Mr. W. C. Crewdson. As we have already discussed the true Scottish *claidheamh-mor* in volume ii, pages 302-310, and referred more than once to arms peculiarly Scottish, we may perhaps be allowed to quote verbatim an interesting, and, we think, reliable note of mid-XVIIIth century date, which we found attached to one of the crude Scottish weapons originally in Carlton House Armoury. The language is simple:

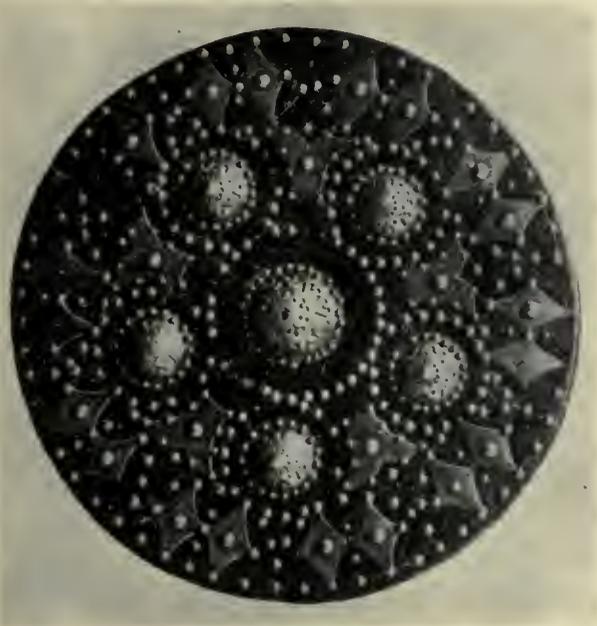


FIG. 1461. SCOTTISH TARGE
Dated 1692. Collection: H.M. the
King, Windsor Castle



FIG. 1462. SCOTTISH TARGE
Early XVIIIth century. Collection: H.M.
the King, Windsor Castle

“It is well known that the Highlanders go about almost constantly armed, partly with a view of being always ready to defend themselves or to attack their enemies, and partly that being accustomed to the instruments of death they may be less apprehensive of them. Among the weapons they in general carry about with them are a broadsword, a pistol, and a dirk. The broadsword is held not in the belt, but under the left arm, the scabbard being thrown away in action; the dirk and pistol are worn in a belt on each side of their purses when they go to battle. They are also armed with a target and musket, and their mode of fighting is to discharge their musket at the usual distance, which they then drop on the ground. Approaching nearer, they fire

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their pistols and throw them at the heads of the enemy; they then draw their broadswords, which they brandish in the most furious manner, and rushing on they receive the pike or bayonet on their targets, endeavouring with their swords to destroy as many of the enemy as possible. Nothing could have withstood the Highland charge, from the strength of the men, and from the activity, impetuosity, and spirit with which it was executed, if the Highlanders had adopted either the musket and bayonet or the pike; but it was found in various instances, particularly at the Battle of Culloden, that the broadsword and target were no match for the musket and bayonet in



Exterior

Interior

FIG. 1463. SCOTTISH TARGE

Middle of the XVIIIth century. Collection: Mr. W. C. Crewdson

the hands of steady troops. It was seldom that the dirk was used in battle, unless against a flying enemy who had thrown away their arms from terror. The dirk is a short poignard, of a shape peculiar to Scotland, and admirably well calculated for the purpose of close encounter. It was of old a practice to make a hole in the dirk, in which a ribbon or string was inserted for every person that had been killed by it; and being constantly worn about the person, it was also usual to have a knife and fork annexed to it, when those appendages to the table were not so common as at present. It may also be proper to remark, as an old custom, that if a Highlander drew his dirk and kissed it, it could not with any principle of honour be made use

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of against any of the company who were present while they continued together."

Unlike those of Scotland, the armaments of Ireland and Wales show no great racial characteristic. They are, for the most part, crude and primitive in their make, and even the products of the latter part of the XVIIth century have no artistic individuality. The XVIth century chieftains of Ireland were notorious throughout civilized Europe for their barbarous appearance. Albrecht Dürer has depicted them as semi-savages, bare-legged, protected only by shirts of mail, and armed with huge swords of peculiar construction which we are inclined to think were the products of his own imagination. That they were exceedingly primitive in their costume is proved by the fact that when a certain Irish gentleman was received at the Court of Henry VIII, his head-piece was a visored bascinet of the period of Richard II. Camden records that in 1562 O'Neil, Prince of Ulster, appeared at the English Court with his guards of Galloglachs bareheaded, armed with hatchets, their hair flowing in locks on the shoulders, attired in shirts dyed with saffron, their sleeves large, their tunics short, and their cloaks shagged. There is a woodcut of about this period preserved in the Bodleian Library, Oxford, of Irish chieftains, whose appearance is quite in accordance with Camden's description of them. Above the figure is the inscription: *DRAVN AFTER THE QVICKE*. Little armour is shown save a gauntlet on one figure. The swords represented are most unusual, having flat ring-like pommels and straight quillons that widen at the ends to a form resembling the ward of a key. The scabbards of the swords are as remarkable as the hilts, their general outlines corresponding exactly with those seen upon the tombs of the Irish kings. Since we are



FIG. 1464. SWORD
Irish, early XVIIth century

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unable to illustrate an example of defensive apparel of the "Wilde Irische," as they are described in a Flemish MS. of 1574 preserved in the British Museum, we overstep the mark of the chapter by giving the representation of an Irish sword, probably of early XVIIth century date (Fig. 1464).



FIG. 1465. SCALE ARMOUR AND HELMET
Probably Polish, late XVIIth century. Burges
bequest, British Museum

Outside the British Isles we note that armour of primitive aspect was worn on the fringe of civilized Europe throughout the XVIIth and partly into the XVIIIth centuries. Scale armour is to be seen, for instance, in the examples of body armour and helmet, part of the Burges bequest to the British Museum (Fig. 1465), excellent pieces of work which may possibly be Bohemian or Polish of as late a date as 1680, but which are quite mediaeval in appearance. Chain mail was still much used in Russia and in Poland about this time, as were also quilted defences of leather and canvas.

Before we close this chapter we would ask the collector to search for an early Jacobean chest fitted to hold all the pieces of a suit of armour. Has anyone ever come across such a thing? Here is Charles I (Fig. 1465A); his hand rests on a

table, on which are his helmet and gauntlets; in a case close by are the other pieces of a suit, evidently of French workmanship of about 1620, and much resembling the suit illustrated in Fig. 1450. Perhaps the "chest lyned within and without with red cloth," and "the Truncke" which held

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“the fielde armour compleate guilte and chaced” given by Sir Francis Vere to Prince Henry, in the Tower inventory of 1629, were similar.

[The author has not referred to or illustrated any example of the armour

worn by the armed retainers of great families. Recently, in the auction rooms of Messrs. Sotheby, Wilkinson, and Hodge, there was offered for sale some of the armour of men-at-arms who served in the retinue of the second and third Earls of Pembroke. All the pieces were roughly but well made and exceedingly heavy, and they appeared to be of British workmanship of the last years of the XVIth or early years of the XVIIth centuries. Over the knee-cops of a mounted man's suit appears the letter “P” in steel studs (Fig. 1465B), and on the tassets of a pikeman's harness the letters “P. P” are similarly delineated. It is believed that ex-

amples of retainers' armour, which can be identified with any particular family or corporation, are very rare. Mr. C. ffolkes refers to certain pieces of armour marked with a punch “New Coll,” which were formerly in the possession of New College, Oxford, and formed part of the college armoury for the contingent



FIG. 1465A. PORTRAIT OF “CHARLES THE FAIRE”

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raised by Charles I in 1643-6 (*European Arms and Armour in the University of Oxford*, 1912, p. 63). At this Pembroke sale was also sold the celebrated Pembroke suit by the Greenwich School, referred to and illustrated



FIG. 1465B. SPECIMENS OF THE ARMOUR OF THE MEN-AT-ARMS IN THE RETINUE OF WILLIAM, THIRD EARL OF PEMBROKE

Of English workmanship, early XVIIth century. Collection: Mr. F. H. Cripps-Day
From the armoury at Wilton

(a) Helmet ; (b) Cuisses ; (c) Pikeman's breastplate and tassets

in Volume iv (p. 37, Fig. 1116). The price paid was £25,000, which it is believed is the highest price ever paid at a public auction for a suit of armour.—C.D.]

CHAPTER XXXVIII

XVIITH CENTURY SWORDS AND RAPIERS



OUR chapter dealing with the swords and rapiers of the XVIth century was prolonged so as to cover the commencement of the XVIIth century; for certain families of swords and rapiers, to which we do not propose again to allude, were evolved during the transitional years of those two centuries. We do not intend to deal at any length with the sword and rapier when we reach the third quarter of the XVIIth century; for that would take us to the period of the almost universal adoption throughout Europe of what is commonly called the Court or "small" sword, the use and rules of which are practically identical with those of the modern *épée*. The art of the worker of the sword hilt of the XVIIth century is a subject on which a good deal might be written; for even to-day it has been so neglected as to leave the metal-worker's craft of that period almost unexplored. The hilts of these pretty XVIIth century toys, for in many cases they are no more than toys, are marvels of ingenious design and unrivalled productions of the art of the iron-worker and jeweller; but to describe such hilts is beyond the scope of this work.

When we last dealt with the rapier of the early years of the XVIIth century the hilt was developing, both in its English and in its Flemish shape, into the true cup or bell-hilted form; but in its early stages it could hardly be called the cup-hilt as we employ the term to-day. Until the last generation the true cup-hilted rapier was universally supposed to have belonged to the latter part of the XVIth century, and, quite regardless of its nationality or type, was put under the general class "Elizabethan." It is perfectly safe, however, to affirm that no cup-hilted rapier belongs to the XVIth, or even to the first quarter of the XVIIth century. True there is a rapier in the Royal Armoury of Madrid, G 80, attributed to Philip III, which bears the date 1604 (Fig. 1466); but as we have never examined

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it, we are very sceptical both as to whether the attribution can be maintained, and as to whether the date has been correctly read. The pommel and grip might be accepted as belonging to about 1615-20; but the characteristic Spanish cup, with its accentuated turnover edge and its long attenuated quillons, most certainly are those of no earlier date than about 1630-40. The pierced cup first made its appearance about 1620; but even then it was not the sole protection of the hand, being associated with simple counter guards, quillons, and knuckle-guard. In its first form it was somewhat flat, and comparatively small in circumference. We give an illustration of a fine example

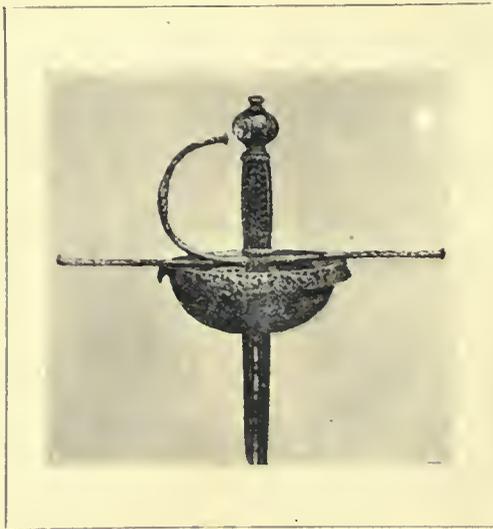


FIG. 1466. CUP-HILTED RAPIER
By tradition said to have belonged to Philip III of Spain. Officially catalogued as of the year 1604. G 80, Royal Armoury, Madrid



FIG. 1467. CUP-HILTED RAPIER
Of English or Dutch workmanship, about 1630. Wallace Collection (Laking Catalogue, No. 585)

in the Wallace Collection, No. 585 (Fig. 1467). In the author's catalogue of the armour section of the Wallace Collection this is given as of French nationality, and to it is assigned a date of about the middle of the XVIIth century; but more mature consideration and mental comparison with kindred hilts has led the author to modify his first impressions, and he now believes that the hilt came from either Holland or England, and assigns to it a date within the early thirties of the XVIIth century as the period of its style and production. The characteristics of this sword are a flattened circular shell, a hilt made entirely of steel, a pommel—still large—spherical in form and spirally ridged, and a knuckle-guard with double diagonally-curved quillons at either side.

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The centre of the knuckle-guard and the ends of the quillons are chiselled in the form of monsters' heads. The cup is circular and convex in section, shaped as eight scroll-shaped shields joined side by side. The enrichment of the whole is composed of spiral bands chiselled in low relief, with conventional vine foliage which is very English in its method of decorative adaptation. The blade is of flattened hexagonal section, grooved and inscribed on either side, SAHAGVM, denoting it was made by a member of a family of bladesmiths who called themselves *Sahagun* after a small town in Spain. The most famous of the house was Alonzo da Sahagun, called the "Raphael of bladesmiths"—as he worked in the third quarter of the XVIth century it is probable that the blade is by Luiz II, grandson of Alonzo. Hilts of this type are constantly met with in that large group of weapons which we claim to have been in common use in England until well into the reign of Charles I. It has been suggested that, although they are the popular and are of the most ordinary form of English rapier hilt, they were seldom of actual English make, and that nearly all of them were imported from Holland. This at least may be said, that even in the case of the finest examples the workmanship is of the roughest description; while the art of their adornment, if such almost savage treatment of the ornamentation can be called art, is of the poorest possible quality. But although we contend that this type of hilt was popular in England, we do not claim that this country monopolized its use. The contemporary French duelling rapier, the *flamberge*, was closely allied to it in form; though in the true line of evolution it appears to be little more than the prototype of all the so-called dress swords of the latter part of the XVIIth and XVIIIth centuries. We illustrate (Fig. 1468) such a French duelling rapier of the period of Louis XIII: it has a circular cup-like guard, short quillons, and knuckle-guard, the whole coarsely chiselled with floral ornaments. In this case the blade made for the hilt is slender and four-sided, of exaggerated length, and widening towards the point for the purpose of delivering the *stramazone* or slashing cut across the face, and for the "hamstringing" cut known as the *coup de Jarnac*. Blades of this type were known in France as the *lame à spatule*, and in Italy as the *foglia d'olivo*. Next we illustrate (Fig. 1469) an even simpler form of the *flamberge* hilt which, devoid of knuckle-guard, provides a large though shallow cup as the sole protection for the hand. From certain technical indications we are inclined to think that this example is English, and dates from the end of the first quarter of the XVIIth century. In the case of our next specimen (Fig. 1470) another form of *flamberge* hilt may be noted where the cup, though smaller



FIG. 1469. RAPIER (*FLAM-
BERGE* TYPE)
Probably English, about 1625. Col-
lection: Mr. G. H. Ramsbottom



FIG. 1468. RAPIER (*FLAM-
BERGE* TYPE)
French fashion, about 1630.
Collection: Mr. Felix Joubert



FIG. 1470. RAPIER (*FLAM-
BERGE* TYPE)
Probably Dutch or English, about
1625. Collection: Mr. G. H.
Ramsbottom



FIG. 1471. RAPIER HILT
The form in common use in Eng-
land about 1630. Probably of
Dutch workmanship. Collec-
tion: Baron de Cosson



FIG. 1472. RAPIER
A form in common use in Eng-
land about 1630. Probably of
Dutch workmanship. Col-
lection: Mr. G. H. Rams-
bottom



FIG. 1473. RAPIER
A form in common use in
England about 1630-50.
Collection: Mr. Felix
Joubert

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in circumference, has additional counter guards. Both these interesting weapons are in the collection of Mr. G. H. Ramsbottom. We now arrive at the characteristic so-called English rapier hilt of the type we have referred to. In construction it practically resembles its French neighbour; but it has two additional ring-guards above its shallow cup, as seen in a depressed form on the last *flamberge* hilt illustrated. The surface of the example we illustrate



FIG. 1474. SWORD-RAPIER HILT
English, about 1630. Collection: Mr. Herbert Graystone

(Fig. 1471) is now, as it ever was, russeted and covered with minute floral decoration in hammered, pierced, and chiselled work, a decoration which is generally regarded as raising the presumption that the provenance of the hilt is Dutch. The date of the hilt is from about 1620 to 1650. The blade is inscribed SAHAGUM. We give illustrations of two other rapiers of the same form and make of hilt though of somewhat coarser quality. One (Fig. 1472) is in the collection of Mr. G. H. Ramsbottom; the other (Fig. 1473) in that of

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Mr. Felix Joubert. Our next example, the sword-rapier hilt, the cup of which is chiselled to represent the crowned portrait bust of Charles I (Fig. 1474), shows a still further approach in shape to the actual cup-hilted rapier of mid-XVIIth century times; here the cup is much deeper though it is forged in one with the remainder of the hilt. This interesting English weapon is in the collection of Mr. Herbert Graystone. Two other sword-rapier hilts of this same family we also illustrate. Both we think are English, and of about the same period (Figs. 1475 and 1476), namely, from 1630 to 1640. When we come to consider the cup-hilted rapier in its fully developed form, we have to turn to Italy for the earliest examples. As

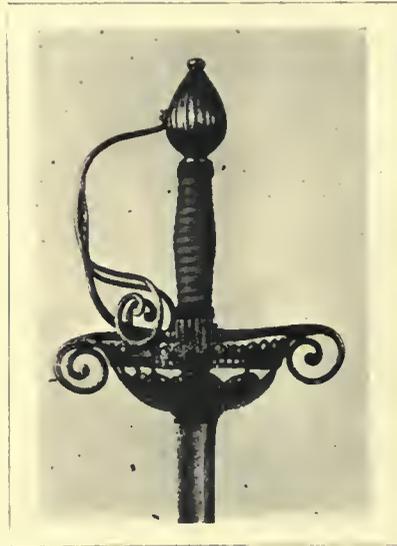


FIG. 1475. SWORD-RAPIER HILT
English, about 1630-40. Collection:
Mr. G. H. Ramsbottom



FIG. 1476. SWORD-RAPIER HILT
English, about 1630-40. Collection:
Mr. G. H. Ramsbottom

compared with their Spanish rivals of a few years later date, these Italian hilts have the cup at once deeper and smaller in circumference; the pommel is still oviform, if somewhat larger in proportions as compared with the flattened button-like pommel of the Spanish types. As a very representative example we select a rapier in the Wallace Collection, No. 594 (Fig. 1477). The weapon has never been tampered with; the hilt, grip, and blade all belong to one another. The deep cup is substantial in make, pierced with conventional monsters, masks, etc., almost in the earlier Brescian manner. The ends of the quillons and knuckle-guard also terminate in figures of beasts. The very unusual medium of fire gilding, a medium hardly ever seen in the decoration of a cup-hilted rapier, enriches the whole surface of the hilt. It is a remark-

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able circumstance that, though chiselling and occasionally embossing of the highest excellence of workmanship were lavishly used in the ornamentation of the cup guard of these forms of rapier hilt, the author has only come across one other genuine hilt in the enrichment of which gold, either in the form of plating or actual damascening, plays a part. Forgeries in large numbers exist in which either gilding, chiselling, or gold damascening are employed; but it appears that in the case of the genuine cup hilts these combinations were never actually resorted to. This gilt cup-hilted rapier is



FIG. 1477. CUP-HILTED RAPIER

The hilt is North Italian, about 1630-40. The blade by Johannes Tesche
Wallace Collection (Laking Catalogue, No. 594)

probably North Italian, and may be dated as from 1630 to 1640. Its blade is inscribed with the bladesmith's name: JOHANNES TESCHE. We give another illustration of a cup-hilted rapier of the same family, nationality, and date which is now in the Metropolitan Museum of New York (Fig. 1478). It will be noticed that the proportions are still the same, and that there are the same deep and comparatively small-diametered cup, straight quillons, and fairly large oviform pommel. The pierced and chiselled ornamentation on the shell of this hilt is not of a very uncommon type, the strapwork panels, etc., which enclose heads, birds, etc., recalling the decorative

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motifs of a previous generation. We are inclined to think that this particular form of ornamentation, as applied to the cup of a rapier, was the production of a Roman swordsmith of the mid-XVIIth century. We illustrate (Fig. 1479) the cup from another such rapier hilt; for though it is of finer workmanship it appears to come from the same hand. While we are dealing with Italian cup-hilts of this period, we should like to illustrate yet another type which in our opinion is also Italian, but, for some reason which we have never been able to understand, is credited to Portugal (Fig. 1480). It will be noted that the difference between these Italian and Portuguese cups is this: on the knuckle-guard side of these so-called Portuguese hilts the edge of the cup is drawn upwards to an acute angle extending half-way up the knuckle-guard, with the result that the quillon on the knuckle-guard side has to pass through the cup. True we have seen a purely semi-spherical cup chiselled with the arms of a Portuguese family; but we have little hesitation in asserting that Italy was the country of production of even this particular hilt, and that the fashion of this extending cup was Italian and not Portuguese. This brings us to the consideration of the fact that it was originally Italy and later Spain which first recognized the utilitarian advantage of fixing a cup-hilt on a rapier, these countries universally adopting this fashion to the exclusion of nearly every other type of rapier hilt, and, indeed, resisting almost until the opening years of the XVIIIth century the introduction of the "court" or "small" sword which ultimately became throughout Europe the weapon of the gentleman. In England, France, and Germany the absolute cup-hilt was never popular, and rarely, if ever, figures in portraiture. Indeed, we have never seen a fully developed cup-hilt that could be considered of English workmanship. Certain cup-hilts which seem as if they were produced under Dutch influence are occasionally met with; but if that was so they were doubtless fashioned and made for the Spanish conquerors of the Low Countries. We illustrate a fine cup of this type, though of late date, about 1670 (Fig. 1481). Nor have we ever come across a true cup-hilted rapier of French or of German workmanship. But against this last assertion there is the evidence furnished by a certain class of cup-hilt, heavy in construction and clumsily decorated in the quasi-Italian manner. Compare, for instance, the cup of the rapier formerly in the Bernal Collection (Fig. 1482), where a borrowed Italian motif—an oval panel containing figures of the Holy Family surrounded by open scrollwork—is rendered in a Teutonic peasant manner. The pommel on this example does not belong to the cup and is of superior workmanship. The explana-



FIG. 1479. THE CUP OF A RAPIER
Italian, possibly Roman, about 1630-40
Collection: Author



FIG. 1481. THE CUP OF A RAPIER
Probably Dutch, about 1650, but made for the
Spanish or Italian market. Collec-
tion: Author



FIG. 1478. CUP-HILTED RAPIER
The hilt is Italian, possibly
Roman, about 1630-40
Metropolitan Museum,
New York

FIG. 1480. CUP-HILTED RAPIER
The hilt is probably Italian,
about 1630-40. Metro-
politan Museum,
New York

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tion may be that, while the true cup-hilted rapier was held in little esteem in Germany, a certain number of them were made for exportation.

We have never come across any kind of *main gauche* dagger to accompany this deep cupped Italian rapier of say from 1630 to 1640; so we think that the ordinary quilloned dagger of XVIth century shape was the weapon used in conjunction with it, and not that unusual parrying weapon so often made *en suite* with the Spanish cup-hilted rapier of some years later date. The late Mr. Egerton Castle, in his admirable work "Schools and Masters of



FIG. 1482. CUP-HILTED RAPIER

The cup, quillons, and knuckle-guard are possibly German, about 1630.

The pommel is of an earlier date.

Ex Bernal collection

Fence," put forward a theory that in our opinion affords an adequate explanation of the evolution of the solid cup-hilted rapier with its accompanying *main gauche* dagger. We have noted the use in the XVIth century of the small target as an auxiliary defensive weapon in sword fights (Vol. ii, p. 245, Figs. 617 and 618); in the same way early in the XVIIth century the idea may have occurred to some ingenious swordsmith of fixing a complete cup over the quillons of the rapier hilt which would act almost as a small buckler to the right hand, leaving the left hand free for the use of the dagger. As Mr. Castle has pointed out, it must be remembered that the parrying

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shield was always held at arm's length, so that the idea that the cup-hilt of the rapier provided a similar defence is very plausible. Mr. Castle was of opinion that the very earliest cup-hilts originated in Spain, and that the true *main gauche* dagger, adopting practically a similar arrangement of hand defence, had also its origin in that country. With that statement, however, the author is only in accord as regards the true *main gauche* dagger; for as we have already said, the very earliest cup-hilted rapiers that we have seen



FIG. 1483. CUP-HILTED RAPIER

Of Spanish fashion, but probably Italian workmanship, about 1640. Rutherford Stuyvesant Collection, Metropolitan Museum, New York

and examined are undoubtedly Italian. It has also been suggested that the invention of the solid hilt to the *main gauche* dagger was the outcome of an idea of someone who, attempting to hold both a dagger and a target together in the left hand, conceived the practical notion of combining the two in a single weapon; or the form may even have been adopted as a modification of the Indian *mardu* or the Moorish *adarga*, a parrying shield furnished with a solid hand protection and projecting spear-like points.

When we come to consider the mid-XVIIth century rapier, with its accompanying *main gauche* dagger made really as a twin to it, we find that

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extant examples of Spanish fashion are much more numerous than those made in the Italian style. It will be seen that the Spanish cup-hilted rapier has a cup of larger diameter, but is less deep, while the pommel is more depressed and the knuckle-guard bows strongly outwards. It is difficult to meet with a true pair of these weapons of a high standard of workmanship. The rapier and *main gauche* dagger we illustrate (Figs. 1483 and 1484) are as fine as any of their kind known. They came originally from a noble family at La Cava, near Naples, and at one time were the property of a Spanish Viceroy of Naples in the third quarter of the XVIIth century. They are said to have belonged to a Viceroy of about 1618; but since,



FIG. 1484. *MAIN GAUCHE* DAGGER

Made *en suite* with the rapier (Fig. 1483). Rutherford Stuyvesant Collection, Metropolitan Museum, New York

as we have already suggested, there is no evidence in XVIIth century portraits of the existence of the true cup-hilted rapier before, we will say, 1640, some confusion must have arisen as to which Viceroy they really belonged. Although these hilts are, as we said, of distinctive Spanish fashion, we are inclined to believe that they were chased in Italy, if not produced directly under the influence of the so-called Brescian school. They are now in the collection of the late Mr. Rutherford Stuyvesant, and are on exhibition in the Metropolitan Museum of New York. The only two dated specimens of cup-hilted rapiers which we know of are of still later date—an example bequeathed to the Bargello Museum of Florence by the late Signor Resson, dated 1668, and an example in the Wallace Collection (Fig. 1496),

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bearing the surprisingly late date of 1701. It will be noticed that the cup of the Bargello rapier is shallower, though larger in circumference than those found on Italian weapons of a slightly earlier date, and that the edge of the cup is rolled over in order to catch the point of an adversary's weapon. The hilts of both the rapier and its *main gauche* dagger are very finely chased and pierced with dragons, scrollwork, etc., and though the design is poor and meaningless, the workmanship is of high excellence. Both the blades are Spanish, that of the rapier having inscribed on it:

MARIA CONCEBIDA SIN PECADO ORIGINAL,

that of the dagger bearing the mark of Pedro de Belmonte of Toledo. The

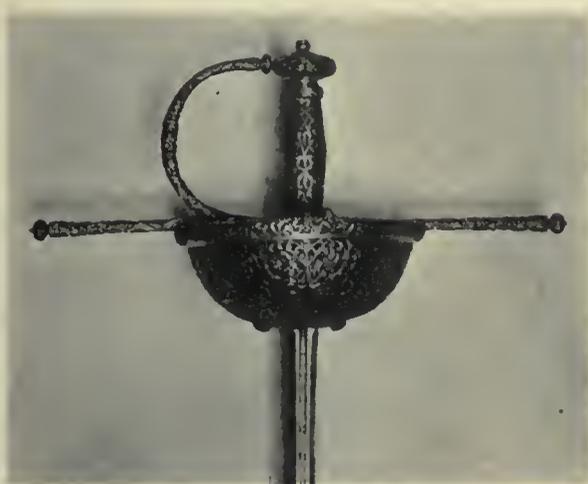


FIG. 1485. CUP-HILTED RAPIER

Of Spanish fashion, but probably of Italian workmanship, about 1640
Tower of London (Class IX, No. 97)

only fine rapier possessed by our national armoury, the Tower of London, is a very splendid weapon of the type we have just described. This rapier (Fig. 1485) is of the very highest quality of workmanship; in fact, we are inclined to think that just as its ornamentation is more ambitious in design than that of the rapier and dagger now in the Metropolitan Museum of New York (Figs. 1483 and 1484), so in the excellence of its execution it excels these two weapons. It has a grip of steel, chiselled in accordance with the remainder of the hilt. It is, however, a solitary weapon, not possessing the *main gauche* dagger belonging to it. It is not known how the Tower of London Armoury became possessed of it, but there is a tradition attaching to it that it came from the collection of the Duke of York, which was dispersed in 1830. It was illustrated, after having been on exhibition at the famous

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1858 Manchester Loan Collection, in a work edited by J. B. Waring (Plate XVI); but in this work it was described as the property of Queen Victoria, and as sent from Windsor Castle.

There are many fine cup-hilted rapiers in the Wallace Collection; but the great majority are somewhat composite, the pommel not belonging to the cup, the grip added, etc. Moreover, with them are associated parrying daggers, very much like the rapiers in decoration, but none of which are actually *en suite* with any rapier, with the exception of an Italian *main gauche* dagger and rapier, Nos. 505 and 506 (Figs. 1486 and 1487). The

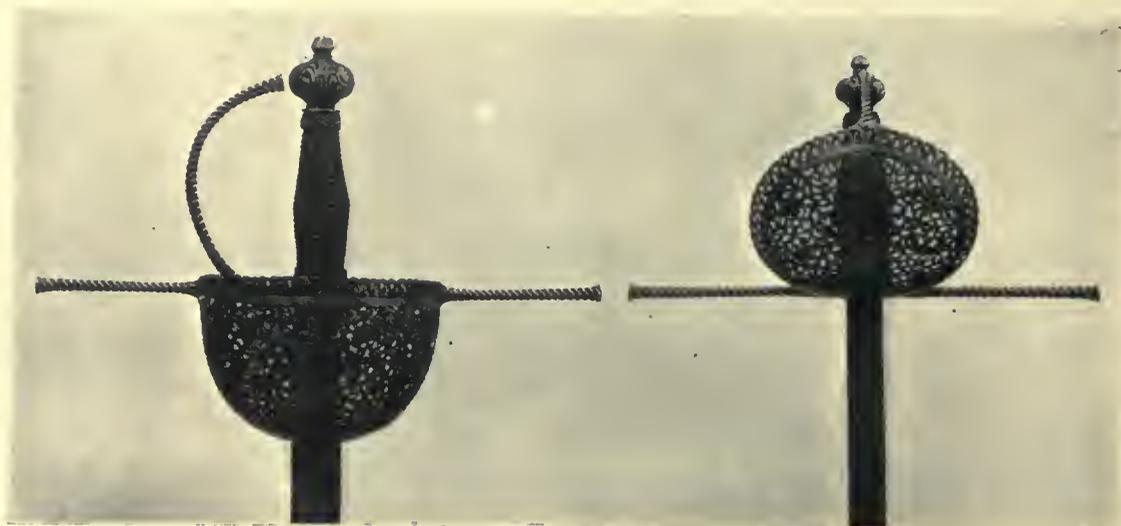


FIG. 1486. CUP-HILTED RAPIER
Of Italian fashion and workmanship,
about 1650. Wallace Collection
(Laking Catalogue, No. 505)

FIG. 1487. *MAIN GAUCHE* DAGGER
Made *en suite* with the rapier illustrated
in Fig. 1486. Wallace Collection
(Laking Catalogue, No. 506)

characteristics of the two weapons are the deep cup form and oviform pommel of the earlier XVIIth century fashion combined with a decoration of scrollwork and coats of arms in the fashion of 1650, an interesting example of retention of form and advance in ornamentation. The shield of arms introduced into the hilt seems to be of Portuguese origin; but the fashion and workmanship of the rapier and dagger hilt are essentially Italian. The finest cup-hilted rapier of mid-XVIIth century fashion which the Wallace Collection possesses is of the Spanish fashion, No. 583 (Fig. 1488). Although the hilt is of the proportions of the Spanish type we rather suspect that, as in the case of the Stuyvesant rapier and dagger (Figs. 1483 and 1484), Italian workmen were responsible for the enrichment. The whole hilt is very accurately and

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sharply chiselled with a design of floral scrollwork introducing exotic birds and cornucopiae; but the blade in it appears a little heavy and may have been adapted to it. It is inscribed: PAVLLV WILLEMS ME FECIT SOLINGEN.

As may be imagined, in the national collections of Madrid, of Vienna, of Dresden, and of Paris, superb examples of these cup-hilted rapiers are to be found, together with their parrying daggers. In Madrid, for instance, certain examples are unique, both as regards the variety of their ornamentation and the absolutely perfect state of their preservation. One example, of which, unfortunately, we have been unable to obtain a photograph,



FIG. 1488. CUP-HILTED RAPIER

Of Spanish fashion, but Italian workmanship, about 1640-50. Wallace Collection
(Laking Catalogue, No. 583)

not only retains its scabbard and hanger. It is blued and as fresh and brilliant in colour as a modern key-ring. Many private collections abroad and a few in England are also rich in this same type of cup-hilted rapier. Indeed, one could hardly hope to see more delicately chiselled examples than the two we select from the collection of Mr. G. H. Ramsbottom (Figs. 1489 and 1490).

It is strange that cup-hilted rapiers, Italian or Spanish, figure so seldom in the portraiture of the time; when they do appear they are all represented as of the latest type—a type we are about to enumerate—a family of the cup-hilt that it is safer to assign to a date within the last quarter of the XVIIth century rather than to the third quarter. In the more ordinary

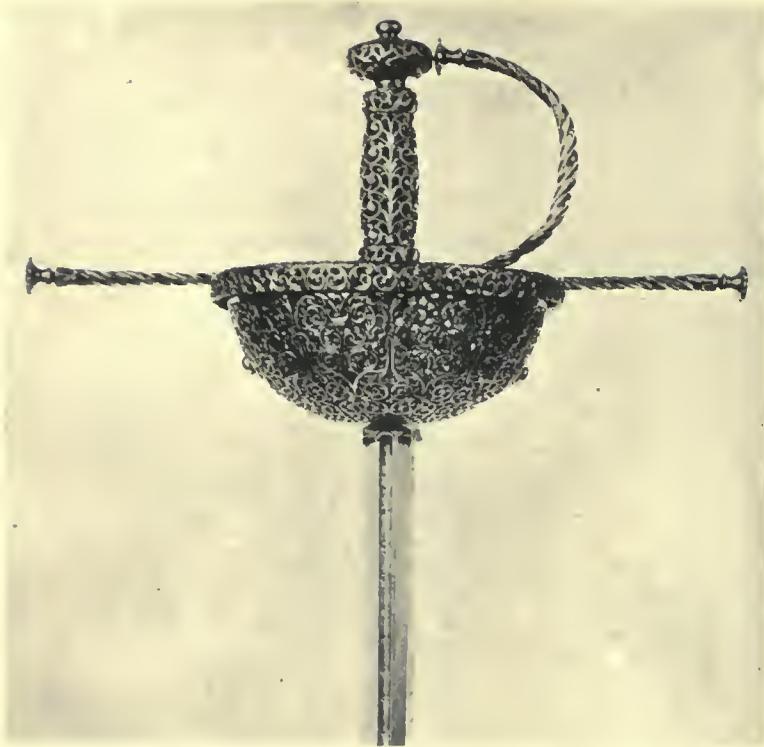


FIG. 1489. CUP-HILTED RAPIER
Of Spanish fashion, but Italian workmanship, about 1640
Collection: Mr. G. H. Ramsbottom



FIG. 1491. CUP-HILTED RAPIER
Of Spanish fashion and workmanship,
about 1670. Collection: Mr.
G. H. Ramsbottom

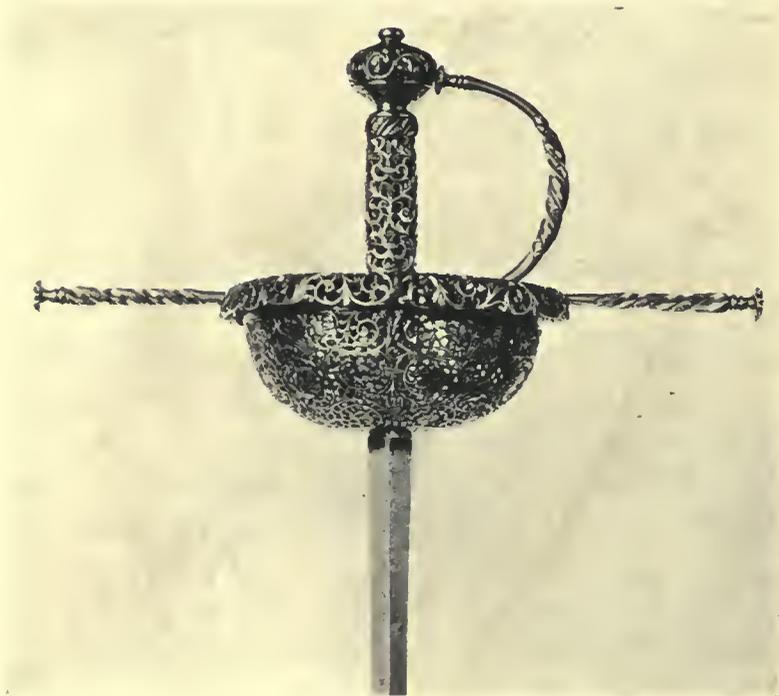


FIG. 1490. CUP-HILTED RAPIER
Of Spanish fashion, but Italian workmanship,
about 1640. Collection: Mr. G. H. Rams-
bottom

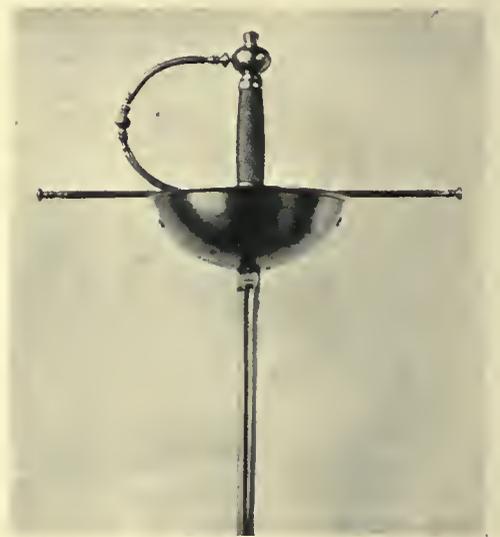


FIG. 1492. CUP-HILTED RAPIER
Of Spanish fashion and workmanship,
about 1670. Collection: Mr.
G. H. Ramsbottom

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examples the cup has become even flatter, though still large in circumference, the pommel has dwindled to a small button-like form, the quillons are long, straight, and slender, while the knuckle-guard bows vary greatly (Figs. 1491 and 1492). The edge of the cup is no longer turned over to catch the point of an adversary's weapon, or if it is, it is turned over only to



FIG. 1493. CUP-HILTED RAPIER WITH ITS *MAIN GAUCHE* DAGGER *EN SUITE*

The design is cut out of the solid metal. Of Spanish fashion, but Italian workmanship, about 1660. Collection: H.M. the King, Windsor Castle

the smallest possible section. More often than not the exterior of the cup is left in the plain burnished steel, occasionally relieved by a little engraving. In the specimens of the finer quality, that circular plate called the *guarda-polso*, which fits within the cup, is often finely chiselled and pierced with radiating or floral ornaments of the best possible workmanship. The *guarda-polso*, fitting as it does within the cup, disguises the ends of the *pas-d'ane* and

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encircles the *ricasso* of the blade about half-way between its juncture with the quillon's block and its entrance through the base of the cup. The blades used on this very late cup-hilted rapier are delicately fashioned, slight, and not of exaggerated length; while the grip of the hilt appears to have narrowed, and to have become more square-shaped in section, and slightly longer. Very occasionally the solid-cupped rapiers are enriched by surface chiselling or even by embossing. This kind of rapier hilt is, however, rarely seen; indeed, the author knows of only two genuine examples in England, one at Windsor Castle and the other in the Wallace Collection. These solid



FIG. 1494. CUP-HILTED RAPIER

The design on the cup is chiselled out of the solid metal. Of Spanish fashion, but Italian workmanship, about 1660-70. Wallace Collection
(Laking Catalogue, No. 584)

chiselled hilts, though of late date, are interesting on account of their manner of workmanship and design, which latter in both the examples we are about to describe seems influenced by some French school of decoration. The rapier at Windsor Castle, and its attendant parrying dagger are very fine examples of the type to which we allude. It is the tradition that those two weapons were once the property of Philip IV of Spain (1621-65). They came from the Armoury of Don Manuel Godoy, called the Prince of Peace, and were presented to George IV for his Armoury at Carlton House in 1812 by General Doyle (Fig. 1493). The hilt of the rapier is of the usual cup form, with long straight quillons ending in knobs, deep *pas-d'âne*, knuckle-guard, and flattened spherical pommel. The cup is large and hemi-

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spherical, having its edge flanged outwards. In the interior is the inner shell, the *guardapolso*. The grip, which is the original one, is bound with silver wire, and enriched with longitudinal iron bands. The blade is of hexagonal section, grooved and bearing the inscription: HEINRICH COEL ME FECIT . SOLINGEN. Heinrich Col, or Coel, the bladesmith, was born at Solingen, but worked chiefly in Spain—his blades were much sought after and highly prized. The period of his best productions is between 1590 and 1610. The



FIG. 1495. CUP-HILTED RAPIER

The cup is of Italian fashion and workmanship, about 1640
Collection: Mr. G. H. Ramsbottom

parrying dagger has the triangular knuckle-guard peculiar to the period, straight quillons, a grip similar to that found on the rapier hilt, and a fluted pommel. The blade is 18 inches long, being 2 inches wide at the hilt, where it is furnished with two sword breakers (*brise-épée*). The remainder of the blade is of flattened diamond-shaped section. At the hilt there are punched small dotted ornaments. The decoration of both the rapier and dagger hilts is almost identical, the quillons, knuckle-guards, and edging to the cup and guard being chiselled with conventional bands of laurel foliage bound with ribbons. The cup of the rapier is chiselled with oval panels

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containing combating figures of Romans and Orientals; outside these panels are trophies of various arms. All these subjects are not embossed but chiselled out of the solid metal, any exposed portion of the groundwork being worked to a granulated surface. The other example of this same type of cup hilt is to be seen in the Wallace Collection, No. 584 (Fig. 1494). Here one notes a weapon precisely similar to the Windsor rapier; but the pommel is a little more robust in proportions, and the grip in this case is also composed of steel, chiselled with trophies, etc., to accord with the remainder of the hilt. The blade is of Toledo make. The author is of opinion that the Wallace



FIG. 1496. CUP-HILTED RAPIER

Of Spanish workmanship, inscribed: IIAONRA DEDIOS ME FECIT ESTRAD EN
MRD AN 1701. Wallace Collection (Laking Catalogue, No. 568)

rapier, and the two weapons belonging to His Majesty the King, are, though Spanish, the work of Italian workmen. A solid cup, of a rare type, but embossed and not chased out of the solid, we figure from the collection of Mr. G. H. Ramsbottom (Fig. 1495). Although belonging to a century which is outside the scope of this work, we will terminate our chronological list of the cup-hilted rapiers by alluding to that example in the Wallace Collection already referred to (*ante*, p. 68), which bears on the exterior of its cup the amazingly late date of 1701 (Fig. 1496). This, together with an inscription upon it stating that it was made in Madrid, furnish proof of the popularity of the cup-hilted rapier in Spain, and of how stubbornly the introduction of the then almost universally worn

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“court” or “small” sword was resisted in that country as well as in Italy. The pommel is diminutive, globular in form, and hollow. There are the customary straight quillons, and a cup somewhat deeper than is usual for one of Spanish make. The latter is elaborately chiselled with two oval panels containing deities in a chariot, the whole of the groundwork being marked by a lace-like design of scrolls. Upon the *guardapolso* of the cup are chiselled the emblems of the Passion. This rapier still retains its original

tooled leathern scabbard which, after the fashion of those of all the latest Spanish swords and rapiers, widens out to its juncture with the cup when the rapier is sheathed. Although the whole weapon is in a very fine state of preservation, and is most interesting, the art displayed in the decoration of its hilt is poor. The preservation of the original scabbard on the last cup-hilted rapier illustrated prompts us to describe the usual manner in which such rapiers, with their sheaths, were attached to the belt of the wearer. It can well be imagined that when the rapier was once drawn, the slender leathern scabbard would hinder the movement of the fencer, and it was therefore necessary to discard it with all haste. The result was that although the early XVIIth century frog, through which the rapier and sheath easily slipped (Fig. 1497), was still occasionally retained, a more ingenious



FIG. 1497. FROG FOR A RAPIER
Early XVIIth century. Collection:
Mr. Felix Joubert

attachment was resorted to. The frog or carriage was a good way of slinging the rapier; but the rapier hung loosely at right angles to the body, and could not, despite guiding straps, be easily adjusted to the exact angle required. But this was not so in the newly invented device to which we are about to allude. Our illustration (Fig. 1498) shows four pieces of this spring tackle of Italian workmanship, all from the collection of Mr. Felix Joubert. Their working is extremely simple. The upper portion of the tackle was firmly attached, either by rivets or by the strap passing to the belt of the

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wearer. From this was suspended a semicircular loop of metal, which by means of a spring stop and hinge could be set at any angle at which it was desired that the rapier should hang; while a rotatory turn to the rapier could be obtained through the junction of the upper and lower part of the tackle working in a socket, which again, though not in all cases, was regulated by a spring catch. The means of attaching the rapier-sheath to this carriage-device was achieved by the slender split-bar seen on each of the specimens illustrated



FIG. 1498. SPRING TACKLE

For attaching the rapier scabbard to the belt. Italian, late XVIIth century
Collection: Mr. Felix Joubert

passing up a corresponding cylindrical apartment made in the top of the scabbard. This aperture was placed in a reverse direction to the blade passage, the result being that on squeezing the top of the scabbard, in order to compress the spring of the split-bar and jerking it forward, the scabbard, either with its rapier or without, was at once released.

Our brief notes on the cup-hilted rapiers of the XVIIth century have taken us down to the closing years of that period. We must now retrace our footsteps in order to refer to other types of sword hilts which came into prominence in the course of the century; but we shall not again refer to the

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variations of the swept hilt which were evolved in the earlier part of the century, having left them, as far as we propose to deal with them in Volume iv, on page 319. Towards the close of the first quarter of the century, curiously uninteresting and unworkmanlike forms of rapier and sword hilt suddenly developed. We say suddenly; for the author has been unable to trace the evolution of this form of hilt from any other type, unless it be the simple cruciform dagger hilt of early XVIIth century date. The type in question has been christened the "pillow" sword, a name derived from the circumstance that these short swords, with their simple forms of hilt and guard, were hung by the householder at the head of his bed so as to be within easy reach. Except that they were small and light, it appears extraordinary that they enjoyed such popularity, for they had the disadvantage of a guard of no protective use whatsoever. Of their popularity, however, we have ample proof in the pictorial art of the middle of the XVIIth century, more especially in Holland: it is safe to say that in nearly all famous *genre* subjects of the great Dutch painters, they are practically the only type of sword represented. The first example we illustrate is an historical weapon in the Armoury of Windsor Castle, a sword reputed to have been the property of James I, and to have been worn by Charles I when Prince of Wales (Fig. 1499), an attribution, however, of which we entertain considerable doubt. The hilt is of French workmanship, and, according to an inscription on the blade socket, was made somewhere in France at the sign of LA ROCHE D'ARGENT, an interesting piece of information which enables us to identify the nationality of two other hilts known to us, and made by the same swordsmith. However, both the other hilts are of later date, which leads us to suppose that though the blade may be that of a sword once worn by Charles I, the hilt now associated with it has been substituted for the original. Before referring to the blade, which is the work of Clemens Horn of Solingen, we will first of all examine the form and workmanship of the hilt now associated with it. The pommel takes somewhat the shape of a heart, but is fashioned in six facets. The quillons are short, curving slightly outward, and finishing in heart-shaped ends, the ring-guard duplicating this outline in the centre. The surface is russeted and most finely damascened with a minute scroll design in gold. The grip is of wood, overlaid with plated silver and iron wire to form a chequered design. The impressed unicorn mark employed by Clemens Horn is to be seen. The blade is of flattened oval section, hollowed on either face part of its distance, and furnished with a strangely chamfered cutting edge that suggests that its

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FIG. 1499. SWORD WITH A HILT OF THE "PILLOW" TYPE

By tradition said to have belonged to Charles I when Prince of Wales. The blade is by Clemens Horn and is dated 1616. The hilt is French, and probably of 1650. Collection: H.M. the King, Windsor Castle

original breadth has been somewhat narrowed. The whole surface is adorned with the richest ornamentation, etched and gilt upon a field brilliantly blued.

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The decoration consists of the Standard of England, the Prince of Wales's feathers, oblong panels of minute scrollwork, the Imperial Orb, the Imperial Eagle crowned, the crossed sceptres crowned, the pelican in her piety crowned, the sun, moon, and stars crowned, the fleur-de-lis crowned, and the rod of Aaron similarly treated. There is also to be noted the most elaborate Latin inscription, which, arranged and translated, reads as follows:

Upon one side:

O JAMES, SON OF PEACE AND BENIGN SERVANT OF WISDOM, THE MOST SPLENDID ORNAMENT (HIGHEST HONOUR) OF THE KINGDOM OF BRITAIN IS SUBJECT TO THY ROYAL SCEPTRE, THE SAXON RACE DERIVED FROM A STOCK ONCE WARLIKE, THE DESCENDANTS OF SCOTUS AND THE INHABITANTS OF FAR-OFF THULE LIE PEACEFULLY UNDER THE SHADOW OF THY POWER. SAFELY DOES THY KINGDOM ENDURE, ENVIRONED BY THE SOUNDING WAVES.

Then follow short sentences:

THE PART OF AM(E?)RICA—FOR CHRIST AND COUNTRY—FOR KING, LAW AND PEOPLE—LOVE TRUTH AND(—)FIGHT FOR YOUR COUNTRY(—)ALWAYS AND WITH SINCERITY—A MIND CONSCIOUS(—)OF RECTITUDE LAUGHS AT THE FALSEHOODS OF COMMON RUMOUR—FORTUNE HELPS(—)THOSE WHO PERSEVERE—GLORY FOLLOWS VALOUR (OR VIRTUE)—VALOUR (OR VIRTUE) SURVIVES DEATH—TO GOVERN ONESELF IS THE HIGHEST WISDOM—BY HOPE AND PATIENCE.

Upon the other side:

IT IS LAWFUL TO REPEL ARMS BY ARMS, VIOLENCE AND FRAUD BY STEALTH IF ONE'S SAFETY STANDS IN DANGER. THE TONGUE OF THE FLATTERER IS MORE DANGEROUS THAN THE SWORD OF THE PURSUER. IN GOD IS MY HOPE. IF YOU LOSE ALL OTHER THINGS REMEMBER TO PRESERVE YOUR GOOD NAME: WHICH IF YOU ONCE LOSE YOU WILL BE POOR INDEED. GLORY IS THE SHADOW OF VIRTUE, PLEASURE THAT OF THE WICKED. VIRTUE LIVES AFTER THE FUNERAL RITES ARE OVER.

Then follow short sentences:

THE PART OF EUROPE—GLORY TO GOD ALONE—FOR OUR ALTARS AND HOMES—TRUST, BUT BE CAREFUL WHOM YOU TRUST—YOU MAY LOOK FOR FROM ANOTHER(—)WHAT YOU HAVE DONE TO OTHERS—IT IS BETTER

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TO FIGHT FOR ONE'S COUNTRY THAN TO BE DECEIVED BY A PRETENDED PEACE—IN THE TIME OF ARMS (*i.e.* WAR)—THE LAWS ARE SILENT. IT IS LAWFUL TO DRIVE BACK FORCE (OR VIOLENCE) WITH FORCE.—JAMES BY THE GRACE OF GOD KING OF BRITAIN, FRANCE, SCOTLAND AND IRELAND—IN THE YEAR OF OUR LORD 1616.



FIG. 1500. SWORD HILT
Made probably at the sign of *La Roche d'Argent* about 1670. Collection:
Sir Martin Harvey



FIG. 1501. "PILLOW" SWORD
The hilt is probably Italian (Brescian) work-
manship, about 1660. J 223, Musée
d'Artillerie, Paris

These sentences, in very corrupt Latin (which we have endeavoured to translate), are etched and gilt upon the blade by a workman who was doubtless ignorant of what he was copying. But we have given the inscriptions in full, as they go to prove that, irrespective of the royal emblems appearing upon the blade, it was really made either for James I or Charles I, and was not one of the many stock pattern blades turned out in such large numbers

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from the workshops of Clemens Horn. Shown with the sword is its original wooden scabbard, which is covered with black leather. There is a curious spring at the chape fitting into a compartment on the under side. The ferrule

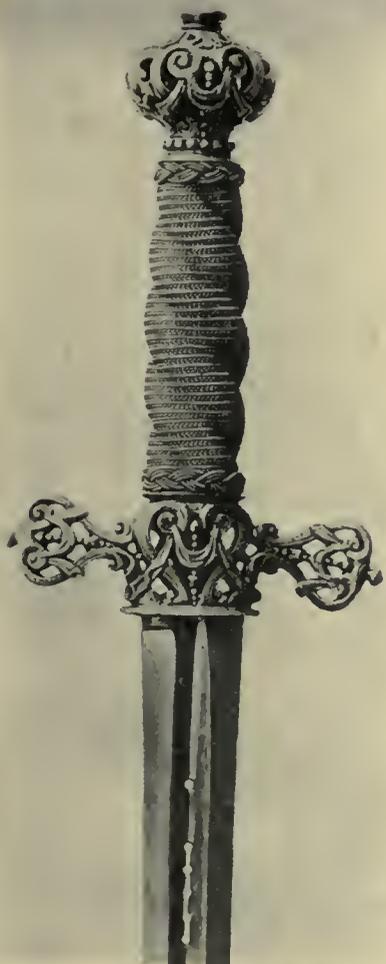


FIG. 1502. "PILLOW" SWORD
The hilt is probably of French
workmanship, about 1660.
J 224, Musée d'Artillerie



FIG. 1503. SWORD HILT
Although of apparently late type, it is probably the
work of Daniel Sadeler, third quarter of the
XVIIth century. Wallace Collection
(Laking Catalogue, No. 894)

is of russeted iron. The two other sword hilts, which must come from the sign of *La Roche d'Argent*, since the gold incrustation to be seen on them is identically the same in its method of application as that found on the Windsor Castle weapon, show a rather more advanced type of guard than the "pillow" sword. The first, which is in a noted English collection, resembles

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more the prototype of the XVIIIth century dress sword, with a short *pas-d'âne* and shell; while the other, which is in a collection made by Sir Martin Harvey, has a well-marked knuckle-guard (Fig. 1500). Neither of these swords now possesses the blade originally fitted to the hilt. In the Musée d'Artillerie of Paris are two examples of the "pillow" sword, J 223 and 224 (Figs. 1501 and 1502), the gift of the Baron des Mazis to that Museum; both have hilts of bright steel and possess their original blades. The sword catalogued as J 223 possesses its original scabbard, and appears to be of Italian, or to be more precise, of Brescian workmanship, of about the middle of the XVIIth century. The other, J 224, is probably French; for the general openwork design of the pommel and quillon, a design of festoons of drapery and scrollwork, is strongly reminiscent of French art of the latter part of the XVIIth century.

As the XVIIth century advances, sword and rapier hilts are to be found in great variety, some of which vary so greatly both in form and in decoration, that we find difficulty in placing them in any particular family of weapon. By this statement we mean that a hilt may appear to be of quite a late type, when in reality it belongs to the early part of the century and *vice versa*. For instance, the rapier hilt in the Wallace Collection, No. 894 (Fig. 1503), shows us a guard that might even be accepted as belonging to the third quarter of the XVIIth century; whereas we recognize in the style of the chiselled enrichment and gilding the hand of Sadeler of Brussels, most of whose work was accomplished in the third quarter of the XVIth century. This Sadeler or Sadler, whose name so far as we can ascertain was Daniel, was father of the more famous Jan Sadeler, the engraver, of whose work we know of over 185 prints. To Daniel Sadeler are attributed that fine series of firearms with their accessories which are preserved in the Royal Armoury of Turin, and traditionally supposed to have been a gift of Philip II of Spain to Emmanuel Philibert of Savoy. Many superb firearms and a few famous swords by him are to be seen in the more important museums of Europe. Take another example, the sword in the Royal Collection at Windsor, No. 69 in the 1904 Catalogue (Fig. 1504). Here is a hilt which, from its form, we should have judged not to have been earlier than 1680; yet we can detect a very great likeness in the chiselling to that which enriches the hilt of the splendid "John Hampden" sword (Vol. iv, Fig. 1361). In fact, in our opinion, it comes from the same hand, and, as such, must be of the latter part of the XVIth or of the early years of the XVIIth centuries. We are, however, inclined to think that the hilt of the sword is not quite complete, and that

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some form of shell guard is now missing. However, there is a sword much like it, and certainly from the same hand, in the Imperial Armoury, Vienna



FIG. 1504. HILT OF A SWORD
Of French workmanship, about 1620. Collection: H.M. the King,
Windsor Castle

(Fig. 1505). In the past, when the pommel (of which there are many similar ones in existence) has been met with without the remainder of the hilt either in iron or in bronze or bronze gilt, it has been ascribed to no less an artist

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than Ambrosio Caradosso, and accepted by the greatest experts as being his work. With this attribution the author does not agree. How difficult it is

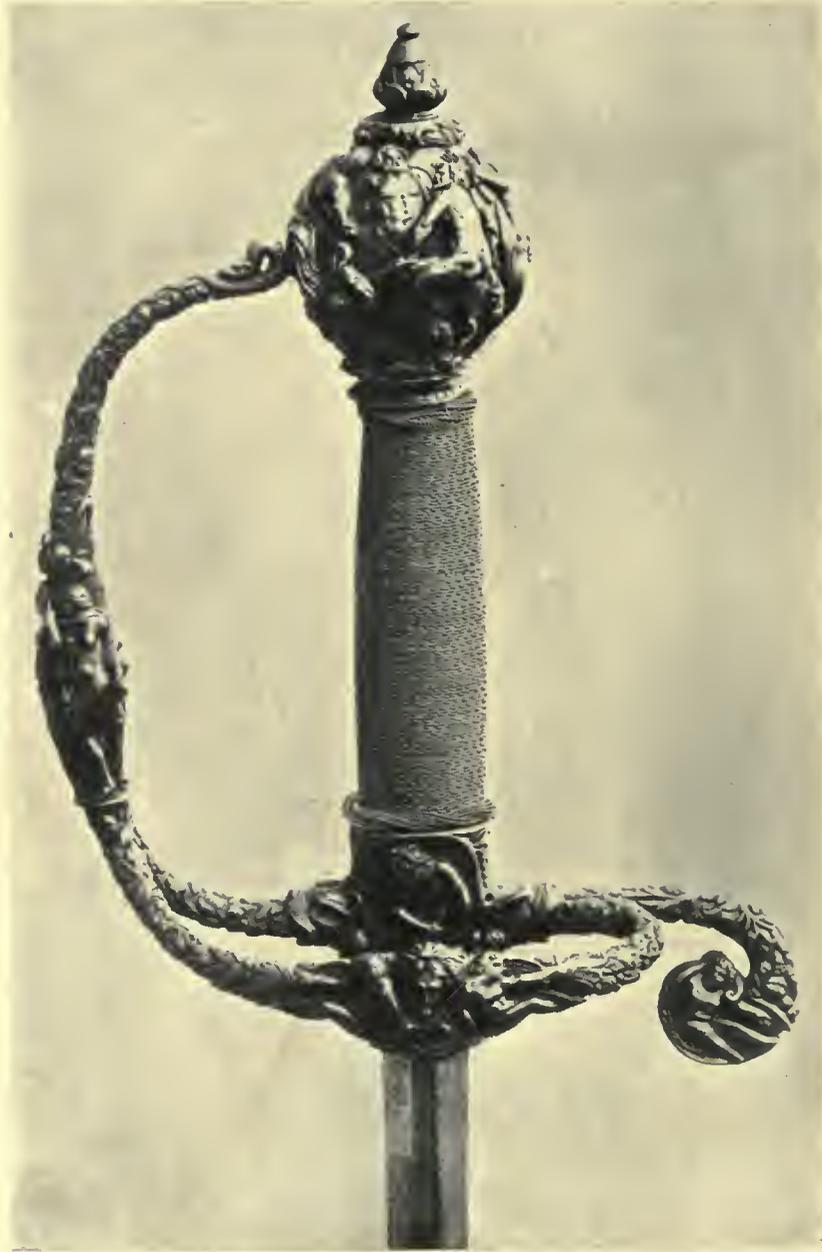


FIG. 1505. HILT OF A SWORD
Of French workmanship, about 1620. Imperial Armoury, Vienna

to date the hilt of a XVIIth century weapon in cases in which the older motifs of decoration are utilized! Just such another hilt as the Windsor

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example is to be seen in the Salting Collection, bequeathed to the Victoria and Albert Museum.

Eccentricities in respect of form and in the medium worked upon are frequently encountered in the second half of the XVIIth century. They are, perhaps, individual fancies; but they are by no means uncommon. Take for instance the case of the sword hilt in the collection of Mr. Frank G.



FIG. 1506. SWORD HILT
In the manner of Gottfried Leigebe of
Berlin, about 1670. Collection:
Mr. Frank G. Macomber,
U.S.A.

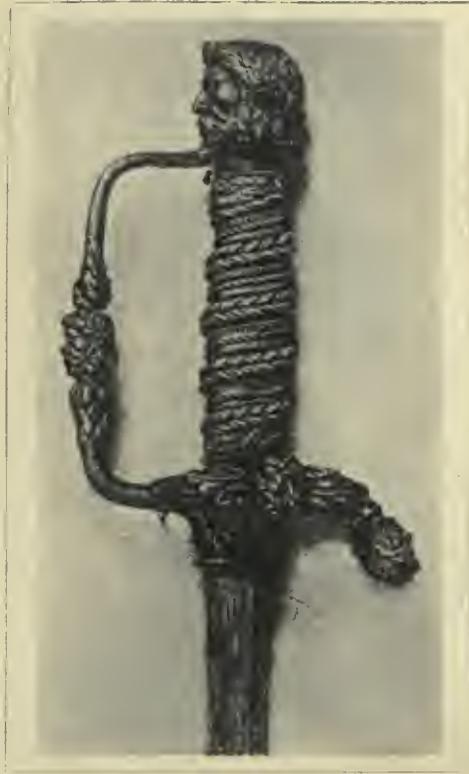


FIG. 1507. SWORD HILT
The workmanship is ascribed by Herr
Boeheim to Gottfried Leigebe of
Berlin. Imperial Armoury,
Vienna

Macomber of Boston, U.S.A. (Fig. 1506), in which a stork, or crane, lowering its long neck, and holding in its beak a snake, the extremity of which is coiled round the quillons, constitutes the knuckle-guard. This may be a clever and well-chiselled example of workmanship; but it is a poor and weak design for a sword hilt. We have very good reason to believe that it is a school work of Gottfried Leigebe, a metal worker of Berlin of about 1670, to whom we shall refer later on. It is certainly of the school of that sword-hilt

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maker who, according to Boeheim, produced several examples of hilt in which the pommel is chased in the form of a head of a warrior with a laurel wreath, and in which the same head is three times repeated on a smaller scale on the knuckle bow, on the annular guard, and on the short drooping quillon. A good example is to be noted in the Imperial Armoury of Vienna (Fig. 1507).



FIG. 1508. IVORY SWORD HILT

Probably Flemish, about 1680. (The blade does not belong.) Collection: H.M. the King, Windsor Castle



FIG. 1509. HILT OF A BROADSWORD

Probably Italian, about 1650. Collection: H.M. the King, Windsor Castle

Hilts are met with entirely fashioned of ivory, a useless medium for the hilt of any sword. At Windsor Castle there is a specimen (Fig. 1508) in which the whole hilt is sacrificed to the representation of the rescue of Andromeda by Perseus, the monster's body and tail constituting the knuckle-guard and shell, the bound figure of Andromeda the grip, and Perseus mounted on Pegasus the pommel. We shall make no comment on this extraordinary though

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entirely genuine hilt. Many museums show hilts of ivory of this same period, some of higher artistic merit than others. Hilts of solid silver are often seen late in the XVIIth century; they are mostly of Dutch workmanship, and, like that country's applied art of the period, are indifferent in design. In the writer's



FIG. 1510. HILT OF A BROADSWORD
Of the type termed "Mortuary," with blue and gold decoration
Collection: H.M. the King, Windsor Castle

opinion they were in most cases made for exportation; a great friend of the author, the late Captain Alfred Hutton, possessed a sword with a fine hilt in this medium and of this period, which is illustrated on page 195 of his work, "The Sword and the Centuries." A sword in the collection of the author provides another interesting example, somewhat like a "pillow"

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FIG. 1511. BASKET-HILTED SWORD
The blade is inscribed: FOR THE COMMON
WEALTH OF ENGLAND, and dated 1650.
Collection: Mr. E. H. Litchfield,
New York

sword, complete with its scabbard and mounts, these latter being of solid silver like the hilt, cleverly designed as figures of boys. The hilt is Flemish and suggests a design by *Il Fiammingo*.

Continuing our remarks upon the broadswords of the XVIIth century from page 325 of Volume iv we may add that such weapons, furnished with hilts of varying forms, are to be found in nearly every English collection. In the armoury of Windsor Castle there are beautifully finished examples of mid-XVIIth century date, Nos. 63 and 70 in the 1904 Catalogue (Figs. 1509 and 1510). The former, a sword once in the collection of King George III at Augusta Lodge, has the guard composed of two large shells and a double knuckle-guard, finely chiselled with soldiers combating in the costume of about 1640; while the latter, which is of cruder workmanship, has a basket hilt blued and gilded. This was a very serviceable sort of hilt, which in the collector's language is known as of the "mortuary" type. The term is supposed to describe a form of commemorative hilt worn by Royalists in memory of the Stuart King, Charles I. Broadswords, with hilts of this class, are certainly of English fashion; for they are not to be met with on the Continent. Basket hilts are often found which are roughly chased with crude likenesses of Charles I and of his Queen; the question whether they were used exclusively by Royalists, and were eschewed by the Parliamentarians does not seem a difficult one to answer. We are inclined to think that the decoration of the hilt was personal to the wearer, and that the basket-hilted sword, which was more often than not a sword with back-edged blade, was a thoroughly workmanlike

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cavalry weapon appreciated by both parties. The most ornate hilt of this type that we have come across, a hilt chiselled with figure subjects, and with portrait busts that might be construed into the likeness of almost anybody, is now in the collection of Mr. Edward H. Litchfield of New York. It is said to be a weapon that once belonged to Oliver Cromwell, an attribution that is doubtless due to the fact that upon the blade are the arms of the Commonwealth, the date 1650, and the inscription: FOR THE COMMON WEALTH OF ENGLAND (Fig. 1511). The author must confess that he has never come across any contemporary use of the word "mortuary" as applied to such a type of broadsword. We illustrate two other less elaborate hilts on



FIG. 1512. HILT OF A BASKET-HILTED SWORD

Viewed from the blade edge. English, about 1650. Ex collection: the late Mr. E. J. Brett



FIG. 1513. HILT OF A BASKET-HILTED SWORD

English, about 1650. Ex collection: the late Mr. E. J. Brett

which these crude portrait busts are chiselled—both are of English workmanship (Figs. 1512 and 1513). Germany, Spain, and Italy had each its distinctive form of cavalry broadsword, varying but little from that of English origin. Large numbers of nearly every type are found, weapons being often made in duplicate, triplicate, or even in scores; a circumstance which leads us to suppose that they were the first "regulation" weapons handed to regimental bands and troops. To France can be assigned a large family of good serviceable broadswords of the type (Fig. 1514); some are of admirable workmanship, gilding and silver plating often constituting their enrichment. They mostly belong to the last quarter of the XVIIth century. A discussion on the regulation sword is, however, beyond the scope of our work.

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FIG. 1514. BROADSWORD
French type, about 1670.
Collection: Author

In the first half of the XVIIth century we meet with curiously constructed swords of no particular family, but of good workmanship, which are not only difficult to date within a period of fifty years, but are still more difficult to assign to a nationality of origin. Take for instance a sword in the Windsor Collection, No. 681 in the 1904 Catalogue (Fig. 1515). The hilt in this case is of no marked form, though of good workmanship, and we should not here refer to it, but for the fact that, from the extreme elaboration of the subsidiary parts of the hilt, it is an excellent example of those eccentricities of form which are occasionally encountered. We consider it to be probably of French workmanship of the second quarter of the XVIIth century; though possibly the blade is somewhat earlier. When it was in the Carlton House Armoury of King George IV, this sword was looked upon as one of its greatest treasures; for it was then absurdly described as "The Sword of William the Conqueror, and of undoubtedly eleventh century manufacture." The hilt is of steel blued, with its principal ornaments gilded, the pommel is oviform and hollow, being shaped as four intertwined serpents—the upper portion forming a grotesque mask. The remaining guard of the sword is somewhat difficult to describe; as from the central *ricasso* covering issue numerous serpent-like shapes that coil and intercoil forming the knuckle-guards, the shells, the quillon, and the counter-guards. These are all chiselled with considerable refinement and quality of workmanship; although they are certainly grotesque in their general outline. The blade, of flattened oval section, is now $29\frac{3}{4}$ inches long, having lost some four inches of its original length; it is also perished, owing to rust oxidization. Its entire surface is a field for the richest gold *azzi-*



FIG. 1515. SWORD
Probably French, about 1630.
Collection: H.M. the
King, Windsor
Castle

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mina damascening of characteristic French origin. On one face, upon a field of *semé-de-lis*, is the crowned shield of France and Navarre, surrounded by the collars of St. Michael and St. Esprit. Continuing up the blade the decoration changes to what we may term Henri II arabesques. On the reverse face of the blade a less interesting design of scrollwork is utilized

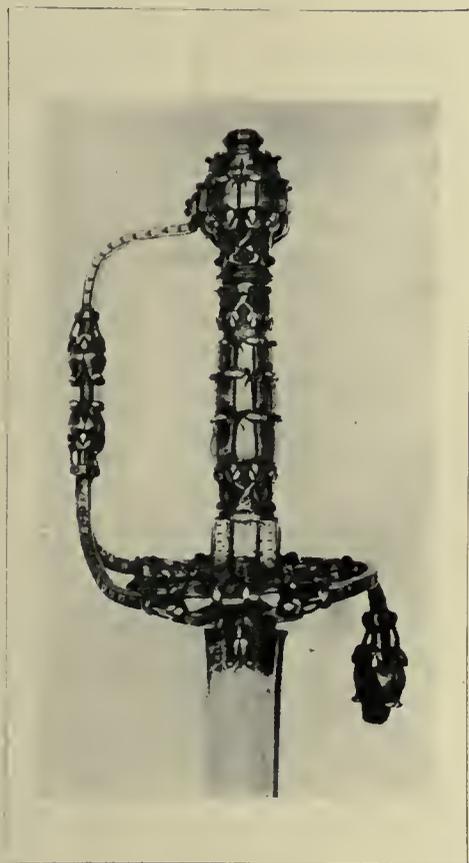


FIG. 1516. SWORD

The hilt is probably of Viennese fashion and workmanship, about 1630. Collection: Mr. S. J. Whawell

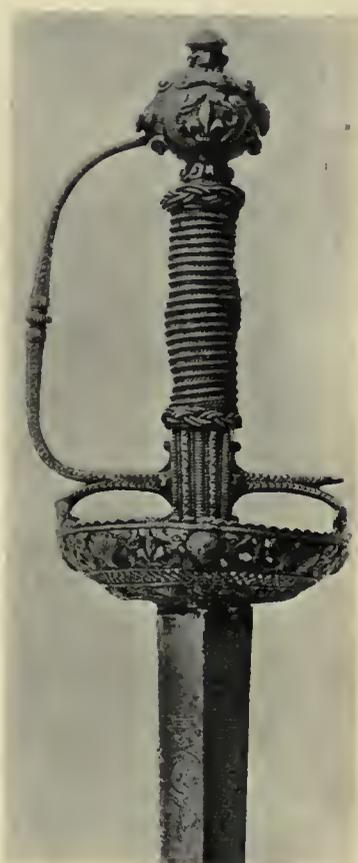


FIG. 1517. SWORD

By tradition said to have belonged to Louis XIV when Dauphin, about 1649-50. J 382, Musée d'Artillerie, Paris

as enrichment. On close inspection it will be found that the blade has been adapted to its present hilt.

Not unlike in general shape to this sword hilt is a group of hilts occasionally met with, which, though we are at a loss to know on what authority, are said to have been made and worn in Vienna almost throughout the first half of the XVIIth century; in the author's opinion they belong to this epoch, dating perhaps from 1600 to 1630, but in their decoration they show

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an Italian, or to be more precise, Brescian, rather than an Austrian or German influence. The constructional features of these hilts are an oviform pommel, the grip and the knuckle-guard parallel to the single down-curved quillon, and possibly a ring or a single counter-guard; but a bizarre appearance is lent to the whole hilt by the unusual scheme of ornamentation employed in the enrichment. The hilt we illustrate from the collection of Mr. S. J. Whawell (Fig. 1516) is a very characteristic example of the decoration to which we refer. It contains duplicated friezes and small overlapping leafwork, seeding pods, etc.; these are pierced *à jour*, which, viewed generally, give the hilt an almost Oriental richness, making it resemble the spear blade sockets of Burmese *Hak*, or other weapons of the Malay Archipelago. Sometimes we find such hilts plated with silver, or fashioned in the medium of bronze gilt.

As a final group of sword hilts coming within the last quarter of the XVIIth century, we will illustrate a few representative examples of the "small" or court swords, which, worn almost universally throughout the XVIIIth century, are here shown in their earliest type, and so must be classed with the weapons of the latter part of the XVIIth century. As we have said, the shapes of these hilts appear to have been derived from the French *flamberge*, the duelling sword of the earlier years of the XVIIth century. In the XVIIIth century the form of the hilt remained the same; but it became smaller, and the *pas-d'âne* disappeared until such a hilt as we see on the modern court sword resulted. We are able to give, however, an illustration of a hilt which is an intermediary link. It is on the sword which was formerly in the collection of Napoleon III at Pierrefonds, but which was placed in the Musée d'Artillerie of Paris in 1882 (Fig. 1517). This sword, according to tradition, was worn by Louis XIV, in the year 1649-50. Apart from its chiselled decoration which introduces the fleur-de-lis, the dolphins, and the cockle shells from the collar of St. Michael, motifs only allowed to be employed by the royal house of France, the form is most interesting because, though constructionally it resembles even the latest of the XVIIIth century court swords, the individual parts are larger. The pommel is almost the same as can be seen on the *flamberge*; while the shell takes the form of a shallow cup as yet not broken in its outline so as to form a separate shell on either side of the hilt. The *pas-d'âne* is still strongly marked. This sword, to accord with the history relating to it, must be regarded as dating towards the closing years of the middle of the XVIIth century when the King was but a youth. The type of blade in the hilt is wide and heavy; but at the period in which it was made bayonet-sectioned blades, light and tapering,

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had not yet been introduced. Although the German rapier is never marked by much original design, for the Germans first adopted the Italian and later on a combination of Italian and French styles, and utilized most forms of hilt; but like the Spaniards, they resented the introduction of the "small" sword type. It is therefore somewhat remarkable that one of the earliest forms of triangular blade adapted to the hilt of "small" swords was chiefly made in Germany. Between the years 1675 and 1690 there came into fashion a type of blade known as *Colichemarde*, which was very popular in France, though in England it received a somewhat grudging welcome. Although these blades were made for the most part in Germany, they were almost exclusively produced for exportation. *Colichemarde* is a curious phonetic rendering by the French, the chief users of the blades, of Königsmark, the name of its supposed inventor, the famous military leader known as the Maréchal de Saxe, created a Marshal of France by Louis XIV. The blade in question is of triangular section, each face being very strongly hollowed; but its main characteristic is the robust section at the hilt, which, remaining practically of the same dimensions for about a quarter of the distance, suddenly tapers and becomes excessively slender, though the section of the blade continues the same its whole length. This pronounced and sudden difference in the dimensions of the section half-way down a blade facilitated a rapid thrust to an extraordinary extent without weakening the blade at the hilt where all the parries are made. This form of blade was eminently favourable to scientific fencing, and, as Mr. Egerton Castle so admirably puts it in his book, "Schools and Masters of the Fence," "is one of the rare instances in which the form of the weapon was not the result of the development of the theory, but one in which the invention of a new shape ultimately altered the whole system."

Before we allude perhaps to the typical "small" or court sword, where the form of the shallow cup guard is broken in outline to a shell on either side of the hilt, where the *pas-d'âne* has commenced to decrease in size, and where the knuckle-guard is in position, we should mention an intermediate and slightly different family of hilt. Of this form we can quote an example that dates back to the first half of the XVIIth century. The hilt to which we refer is to be seen in the Royal Collection, Stockholm, and, according to Mr. C. A. Ossbahr's fine work, was once the property of Charles X of Sweden (Fig. 1518). Here can be seen an early XVIIth century type of pommel, short quillons, *pas-d'âne*, a double shell-guard of broken outline, but no knuckle-guard. A hilt almost exactly similar is that on the rapier in the collection

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of His Majesty the King at Windsor Castle (No. 59 in the 1904 Catalogue) (Fig. 1519). This sword, according to the Carlton House inventory, was given by Charles XII of Sweden (1697-1718) to the famous John, Duke of

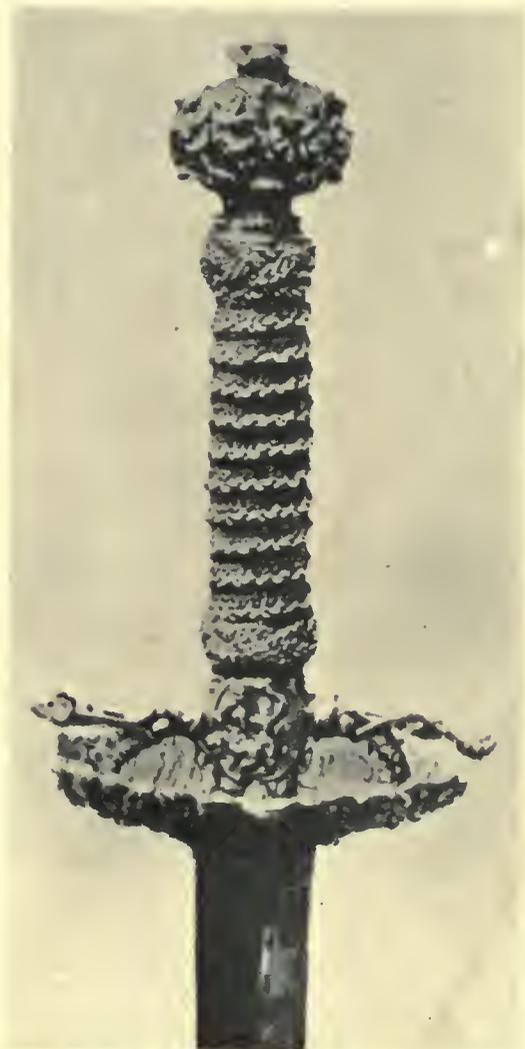


FIG. 1518. "SMALL" OR COURT SWORD
Which belonged to Charles X of Sweden
(1622-1660). The hilt appears to be
of Italian workmanship, about
1650. Royal Collection,
Stockholm



FIG. 1519. "SMALL" OR COURT SWORD
By tradition said to have been given to John,
Duke of Marlborough, by Charles XII of
Sweden. Probably of Italian workman-
ship of 1650. Collection: H.M.
the King, Windsor Castle

Marlborough, in 1707. The hilts of both the Stockholm and Windsor swords have pommels formed as flattened oviform vases chiselled in high relief with two subjects in oval panels. In the case of the Windsor sword one panel

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shows Volumnia before Coriolanus; in the other Quintus Curtius is represented leaping into the gulf. These compositions are framed by elaborate strapwork, introducing grotesque masks. The *ricassi* of the hilts have in them oval panels in which are chiselled in the highest relief combating Roman warriors. The *pas-d'âne* takes the form of griffins' necks, on which are seated statuette figures of satyrs. These satyrs constitute the quillons. The shell-guards are like those seen on the XVIIIth century "small" sword,



FIG. 1520. HILT OF "SMALL" OR COURT SWORD

The work of Gottfried Leigebe of Berlin, about 1670. Collection:
H.M. the King, Windsor Castle

and may be described as roughly oval in form, the inner being smaller than the outer, their outlines constituting figures of amorini holding cornucopias and bound captives, which are almost identical in treatment with, and no doubt copied from, those depicted on the tomb of Ferdinand I de' Medici by Pietro Tacca at Leghorn. The panels of the shells, both outside and inside, contain elaborately chiselled battle scenes, which, however, it is impossible to identify. The hilt of the Stockholm sword is mounted on a triangular blade and possesses its original grip; while that at Windsor, in the opinion

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of the author has been adapted to its present blade, with a modern grip. Of this same type of hilt there is a still more remarkable example in the armoury of Windsor Castle, No. 58 in the 1904 Catalogue (Fig. 1520). Here we have an actual work, and not a mere school production, from the hand of an artificer to whom we have already alluded, Gottfried Leigebe, the famous metal-worker to the Court of Berlin. It is because we have compared this hilt with an almost identical hilt in the collection of Major M. Dreger of Berlin that we are so confident that we have identified the actual maker; for Major Dreger's hilt is signed in full, and, though undated, states that it was made in Berlin. Gottfried Leigebe, who was born in 1630 at Freystaat (Silesia), worked in his early days at Nuremberg, and went to Berlin, but not before 1668; so the date of both the Windsor sword and of that in the Dreger Collection must be about 1670. The tradition is that the hilt of the Windsor sword formed part of a wedding gift made on the occasion of the marriage of Frederick William, Great Elector of Brandenburg (father of Frederick I, King of Prussia), to Louisa Henrietta, daughter of Henry Frederick, Prince of Orange, and it is said that on account of this historical association King George IV was induced to purchase it for his Carlton House Collection from the London sword cutler, Prosser. The surface of the steel retains its original blue-black colour, the whole hilt being chiselled with that minuteness which is usually associated with the French court sword hilts of late XVIIIth century date. Each small portrait bust that appears in its decoration is chiselled and undercut, and as skilfully modelled and engraved as some XVIth century cameo portrait. The pommel is of depressed oviform shape, having profile portraits in oval medallions supported by amorini in various guises; between these are trophies of arms; the quillons, which are short and straight, widen at the ends, and are fashioned as groups of cherubim. The *ricasso* is formed from kneeling figures of captives supporting medallion portraits; the *pas-d'âne* is of roped design. The exterior of the shells is bordered by eagles' necks, chiselled to various depths, and pierced *à jour* to introduce six oval medallions linked together by ribands inscribed with mottoes, royal and ducal crowns, garlands and cornucopiae. The interior of the shells is similarly composed; but in place of the portraits, shields of arms are substituted. On the shells there are ten portraits, representing the descendants of the house of Brandenburg from the year 1480 to 1627. The next sword to be illustrated is a perfect "small" or court sword in its final form, an example which was formerly in the collection of Napoleon III, but which in 1882 was placed in the Musée

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d'Artillerie, J 383 (Fig. 1521). The blade bears the inscription etched and gilded on a blued ground: ANNO 1667—NEC PLURIBUS IMPAR—LOUIS XIV ROI DE FRANCE ET DE NAVARRE—INTER JUSTA ARMA SILENT LEGES. Although the blade is too large and heavy for the hilt, which is of gilded

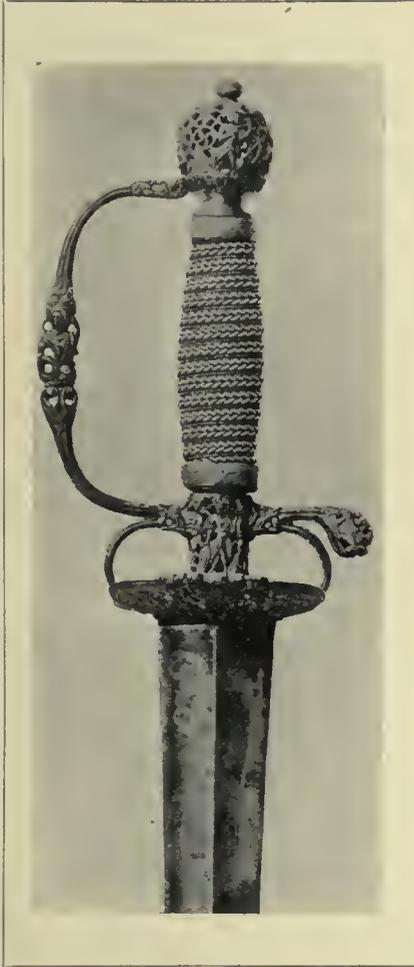


FIG. 1521. "SMALL" OR COURT SWORD
By tradition said to have belonged to Louis XIV.
French workmanship. The blade is dated
1667. J 383, Musée d'Artillerie, Paris



FIG. 1522. "SMALL" OR COURT SWORD
About 1690. Collection: H.M.
the King, Windsor
Castle

bronze, there can be little doubt that the two belong one to the other, a circumstance which makes the sword an interesting specimen, showing, as it does, the early date at which the manufacture of the perfected court sword hilt was reached; for until the advent of the second quarter of the XVIIIth century, the form of the hilt does not differ practically from that of this example. As the next most typical true "small" or court sword of the early

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type we should place a sword in the royal collection of Windsor. This weapon was purchased for the royal collection early in the XIXth century from a swordsmith named Hilman, of Bond Street. In all probability it is of English workmanship, and might be of the early years of the Restoration (No. 509 in the 1904 Catalogue of the Windsor Armoury) (Fig. 1522). The hilt, inclusive of the grip, is entirely of burnished steel. The only feature seldom found in a "small" sword is the shape of its pommel, which resembles the elongated oviform pommel seen in swords of the early years of the XVIIth century. The grip, pommel, and shells are chiselled *à jour* with an intricate flowing scroll design. Upon this, at given intervals, are chiselled profile male and female busts, which are no doubt intended to represent portraits of Charles II and his Queen, Catherine of Braganza. These portraits upon the grip are supported by emblematical female figures, representing "Sovereignty" and "Strength"; while upon the shells are oval panels framed by dolphins, containing figures of Mars, Minerva, St. George and the Dragon, and Britannia. The blade now in the hilt, though in accord with the type of hilt, does not appear to have been originally made for it; it is of the *Colichemarde* type.

We cannot leave the subject of the offensive arms of the XVIIth century without making an allusion to the various types of curved swords that, as the century progressed, were produced in large numbers and in strange types. No doubt very many of them were intended as weapons of the chase. Indeed, large numbers are still to be seen with their original scabbards, in which are partitions for holding eviscerating implements; but such weapons are practically outside the scope of this work. The portraits of the middle and subsequent years of the XVIIth century often show us a nobleman in semi-classical attire armed with a short curved sword, hanger, or cutlass, especially in the case of portraits of English or Dutch origin. A good many of these curved hangers, dating from the reign of Charles I to that of Queen Anne, are not, as usually supposed, hunting swords, but naval hangers or cutlasses. In the *Neu-eröffnete Welt-galerie von P. Abrahamo à S. Chiara*, folio, Nuremberg, 1703, there is a plate entitled *Englischer Admiral zur See*, and in his hand is a drawn curved sword exactly of the type of which so many exist. Here it is to be noted that the sword carried is of the form we have been accustomed to call a hunting sword; but from the inscription on the portrait we learn that the person represented is a distinguished naval commander. Peculiar to England and to the early part of the XVIIth century are a large family of curved swords, the hilts of some of which are of remarkable

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richness, as, for instance, that on the example in the collection of Mr. W. H. Fenton (Fig. 1523). Here we see heavy incrustations of silver in the shape of terminal figures, amorini, etc., and, if we are not mistaken, these are probably the work of the same hand that decorated the basket hilt of that superb broadsword in the collection of the late Mr. Rutherford Stuyvesant (see Vol. iv,



FIG. 1523. HANGER OR CUTLASS HILT
Probably decorated by an Italian working in
England about 1630. Collection:
Mr. W. H. Fenton



FIG. 1524. HANGER OR CUTLASS HILT
English workmanship, about
1660. Collection: Mr.
W. H. Fenton

page 325, Fig. 1388), thus taking it back to the first quarter of the XVIIth century. Although it is incomplete, this is certainly the richest hilt of the type known to us. In swords of this kind the characteristic features are a flat cap-like pommel, a grip usually of unworked stag's horn, and a simple knuckle-guard in one with the single drooping quillon and down-curved shell. The blades are slightly curved, usually about 36 inches long and back-edged; occasionally the backs are serrated. Often the forged name of a famous blade-maker, of

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Belluno, Andrea, or even that of Giandonato Ferrara, appears on them, and sometimes the word HOUNDSLOE. This latter inscription denotes their provenance to be that of a factory of bladesmiths in that outlying district of London, in which blades signed by a certain JOHANNES HOPPIE were made. HOUNSLOE blades¹ are occasionally met with; take for instance a fine slender mid-XVIIth century blade in the collection of Mr. W. H. Fenton. In 1636 Benjamin Stone, blade-maker, of Hounslow Heath, states that he has, at his own charge of £6,000, perfected the art of blade-making, and that he can make "as good as any that are made in the Christian world." This factory at



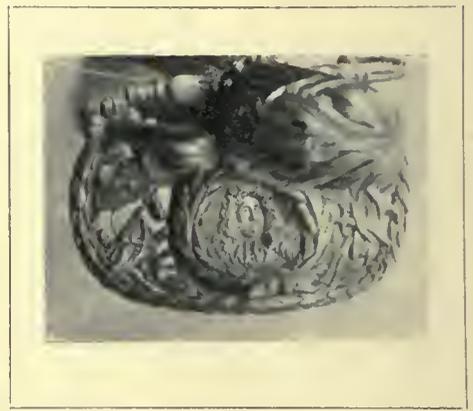
FIG. 1525. "HANGER" OR CUTLASS

Probably of German workmanship, about 1640. Collection: the late Mr. E. J. Brett



FIG. 1526. CUTLASS HILT

Of chiselled steel. Signed: Pietro Ancino da Reggio. About 1680.
(a) View in profile



(b) View of the shell. Ex collection: Baron de Cosson

Hounslow did a good deal of work for the Parliamentary forces at the time of the Civil War. Back-edged sword blades signed HOUNSLOE are not so rare, though they seldom bear the name of a maker, while on curved hanger blades we have often noted the name of HOUNSLOE, though as a rule in connection with the name of Kennet; for example, one in Mr. Fenton's Collection inscribed *John Kennet Hounsloe 1655*, and another in Mr. Ramsbottom's Collection, *Johannes Kinndt Hounsloe 1634*; but to the best of our recollection we have seen only one long slender rapier blade that can be ascribed to the Hounslow factory to which we have referred.

But to return to the hilts of the curved XVIIth century swords. Occa-

¹ Cf. vol. i, p. lxiii

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sionally on English made examples there are roughly chiselled monsters combating; but the form of decoration most usually met with is a rough but effective arrangement of incrustated silver dots. We illustrate an example of the chiselled type (Fig. 1524) from the collection of Mr. W. H. Fenton. We also represent a foreign variety of the hanger hilt (Fig. 1525), and a very much finer hilt of the same family, which was formerly in the de Cosson Collection (Fig. 1526). This latter example is wholly fashioned of steel, and is well made, and, for the period, tastefully chiselled. On the interior of the shell is a portrait bust of an electoral prince of Germany; while on the exterior is an oval panel containing a horseman beneath the words, *UNUS NON SUFFICIT*. The hilt is signed with script initials of the maker, Pietro Ancino—Reggio, proving it to be an Italian made hilt manufactured for the German market. There is in the Musée d'Artillerie another such hilt—bearing the same signature in full—*PIETRO ANCINO DA REGGIO*. All the cutlasses or hangers we have illustrated may be considered to date from about 1630 to the close of the century. We need not describe the daggers of the XVIIth century; for they present no great varieties of form in the matter either of hilt or of blade except, perhaps, those parrying daggers (*main gauche*) made for use in the left hand in conjunction with the rapier (see pages 68-74). We cannot help feeling, however, that in our illustrations of this particular form of dagger we have not done justice to the great variety of shapes assumed by the guards and the blades; we therefore illustrate two very fine examples from the Musée d'Artillerie of Paris, J 850 and J 857 (Fig. 1527 A, C), and another example with a different type of hilt from the collection of the Metropolitan Museum of New York (Fig. 1527 B). In the case of the two Paris examples the broad triangular knuckle-guard has the edge of the plate flanged strongly outward in order to catch the point of the adversary's rapier, a purpose for which the two circular apertures in the wide thumb-plate of the blade were also intended. It can be imagined that if by chance the point of the rapier passed through one of these holes, by an upward twist of the wrist, a vice-like hold could be obtained of an adversary's blade. Collectors will find, too, that the blade is generally back-edged, though not always on the same side; for instance, in the case of these two parrying daggers illustrated, one has it on one side, the other has it on the other. Both the Paris daggers are of Italian workmanship of about 1640-50; but the example chosen from the Metropolitan Museum would appear to be purely Spanish and of somewhat earlier date. Though these daggers were of course capable of inflicting a mortal wound, they were not looked upon so much as weapons of offence as

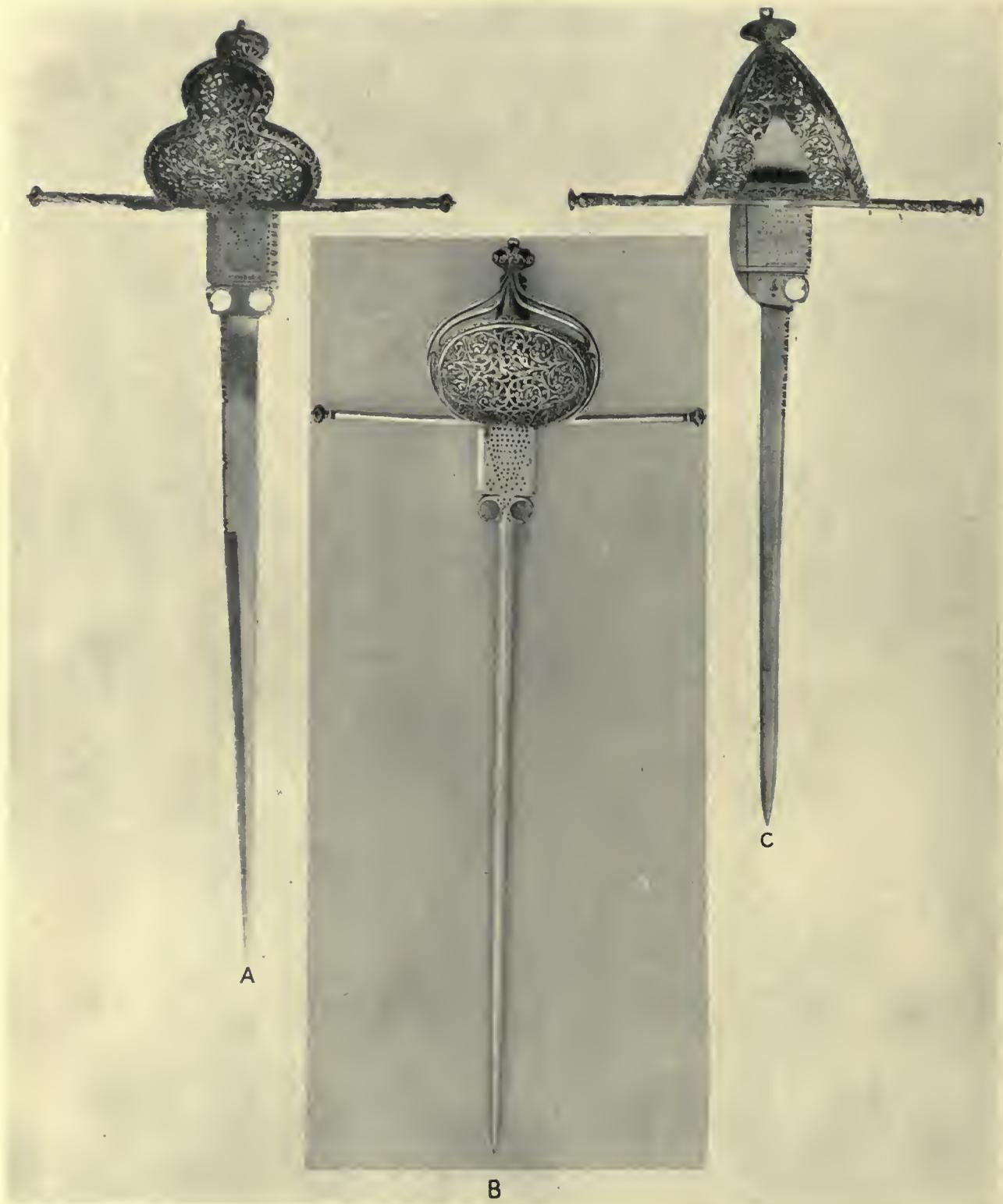


FIG. 1527. *MAIN GAUCHE* DAGGERS

- A. Italian or Spanish, about 1640-50. J 857, Musée d'Artillerie, Paris
- B. Spanish, about 1640. Metropolitan Museum, New York
- C. Italian or Spanish. J 850, Musée d'Artillerie, Paris

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of defence. They are never represented in the Italian and Spanish portraiture of the time, an omission which would lead us to suppose that their use was relegated to the school of arms and to the duelling ground.

The ordinary cruciform-hilted daggers were still worn throughout the XVIIth century. Like the swords and rapiers of the time they were often of the finest possible workmanship; but they present no individual type, and in consequence are uninteresting. They have one feature, however, which is noticeable, and which marks their epoch, and that is, the elongation of the central block from which the quillons issue, a feature which suggests that a shell should distinguish the junction of the blade and the hilt; indeed, their hilts are much like those of the "pillow" swords described on pages 81 *et seqq.* We illustrate an example showing this elongation (Fig. 1528), which, with a large number of other art objects, was bequeathed by the late Baron Ferdinand Rothschild to the British Museum. Chiselled with great delicacy, plated with gold, and brilliantly blued, it is a very magnificent example of Italian swordsmith's work of the first half of the XVIIth century.

* . * * * *

And so our story ends, the story of man's endeavour to protect himself and to attack an adversary by means of bronze, of iron, and of steel; a broken and incomplete record we must needs confess. Yet perhaps we should have made our record tedious had we gone into the byways and alleys of what we may term provincial forms. Nor would our readers have gained much had we made detailed inquiry into the forms of the semi-Oriental armour and arms adopted in the past by such countries as Russia, Poland,



FIG. 1528. DAGGER AND SHEATH
Italian (Milanese), about 1620-30.
Ferdinand Rothschild bequest,
British Museum

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and the wilder nations of Northern Europe and of the Near East. We sincerely hope, however, that a careful study of our illustrations will enable armour-students to trace a real line of developing sequence. The author knows too well that more erudite books have been written on the subject of arms and of armour. No one realizes his lack of scholarship more than himself, but he thinks that he can claim that no one has written on the subject quite on the same lines as those of the present work. The author has not attempted to deal with the theory of body armour and of offensive weapons, but simply endeavoured to allow actual examples, the best of their kind that the ravaging hand of time has left as witnesses, to relate their history in picture form. From the middle of the XVth century to the third quarter of the XVIIth the author has aimed at illustrating the most representative of each particular class of harness known to him, giving his views as to its approximate date, its possible maker, and, where attainable, its provenance. The author has loved collecting, and his work has been his pleasure. He hopes that his book will be of interest and value to the collector; for it gives representations of armour and of weapons full of interest either from their historical interest or from their beauty of form or workmanship. To examine the originals of these illustrations would involve much travelling and no little perseverance. They are here brought together in picture form, selected from a large series of photographs which the author has wandered far and wide to secure, and his descriptions are from notes in almost every case taken by him on the spot. Forgiveness is asked if much that is fine and representative is omitted. The author frankly confesses that certain national collections are, alas, unknown to him. The contents of the Tsarkoe-Selo of Petrograd have never been examined; neither has the wonderful armoury of Dresden been visited. So, too, the treasures of many of the fine semi-private collections in Germany and Austria still hold secrets which he has yearned to discover. Our own country again is so rich in armour and weapons, housed in our national armouries and in obscure private collections, and our churches still possess so many wonderful specimens, that we have found it quite impossible to take note of every extant example. Finally, the author desires again to thank all those who have helped him to compile this history of armour and arms. Many are his personal friends. To all he owes a great debt of gratitude, not only for their courtesy, but also for their knowledge, so generously imparted to him. They have spared no trouble to send him any photograph, pedigree, or description of any piece of armour or of any weapon to help him in his study of the subject of this work.

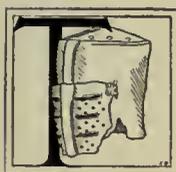
APPENDICES

I

NOTES ON FORGERIES

I

NOTES ON FORGERIES OF ARMOUR AND WEAPONS



HERE have always existed skilled craftsmen who have worked to produce imitations of works of art of periods long past. Some of such craftsmen have loved the work and have exercised their art in this imitative manner partly because they lacked original talent in design, and partly because in some human natures there is a keen pleasure in being able to produce a work of art which will deceive the collector; others have worked to earn a living in this way to the orders of their patrons, and again others have produced works of art in imitation of the old for the purpose of decoration, of fancy dress, or for the theatre. But no craftsman can produce a work of art, original in design, but in the style of a past period, which can permanently deceive. There is something in the spirit of the time which inspires the contemporary artist, and he alone can interpret, be it in paint, metal, or stone. He must be truthful, not only in design but in style. A false note the expert detects.

We shall not attempt to describe the processes by which the modern workman produces the imitations of old armour, but confine ourselves to giving a series of illustrations with as little letterpress as possible, to show types of forgeries which are most often met with.

Before we give these illustrations, let us say a word about the countries which have been responsible for these fabrications, and about those in which they have found the most ready market. We think that Italy must take the credit or discredit of first producing false armour and arms to meet the requirements of the collector. Early in the XIXth century when every wealthy and would-be cultured English gentleman, following the example set him by his ancestors of the XVIIIth century, made the *grand tour* to widen his knowledge and outlook, he was expected to visit Italy and to get an insight into the works of the then popular old masters. We use the words

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“then popular” in the sense that though such names as Raphael, Correggio, Michael Angelo, Titian, and Tintoretto were held in the highest estimation, the works of Guido Reni, Sassoferrato, and their contemporaries enjoyed, we may say, an almost equal popularity, while the productions of the great Italian primitives were relegated to a very secondary position. Similarly in sculptural art, outside the recognized productions of certain world-famous sculptors and bronze founders, such as Michael Angelo, Cellini, and Giulio dei Giannuzzi (Romano), the names of other great workers in metal meant but little. No armourer’s work was known by name, though the *cognoscenti* of those days appreciated the fact that a great master had conceived the productions that were shown them. Therefore every elaborate pageant shield, helmet, or suit of armour was attributed to the design either of Cellini, or more often to that of Giulio Romano. Consequently, when parade armour and weapons that could be ascribed to these masters failed to be procurable in sufficient quantity to “go round,” the Italian dealer of the time turned his attention to fabricating them. And it was an easy task in those early days of the XIXth century. The forgeries flourished like plants in a virgin soil and were accepted without a murmur; for then there was no knowledge of genuine armour and weapons, and consequently no comparisons were made as regards the quality of the fabrication. Some of the oldest forgeries emanate therefore from Italy. They are poor in workmanship and feeble in design, but they are now often good in colour; for in the hundred years that have elapsed since they were made they have acquired through four generations of handling and cleaning that fine patine which time alone can bestow. It was to the production of shields, helmets, breastplates, and elaborate sword and rapier hilts that the first Italian forgers mainly devoted themselves, and in the list of these fabricators three family names stand out pre-eminent: Diamante of Rome, Gaggini of Milan, and San-Quirine of Venice. Their work is to be seen in the many private and even public collections formed in the sixties of the XIXth century. In their fabrications, German and Austrian forgers appear to have neglected the flamboyant Renaissance types which their Italian colleagues imitated, and to have turned their attention to the copying of complete suits of armour of Maximilian and of so-called Gothic types. But while much of their work is of very good craftsmanship, students are fairly conversant with their productions, owing to the output being so copious and the pieces bearing such a family likeness to one another. These suits were put on the market chiefly between the years 1865 and 1880. France from about 1860 to 1870 produced some

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excellent and most deceptive armour and weapons, forgeries which are interesting because they showed originality and were made with much care and thought. But in England at a rather earlier period in the XIXth century originated a most peculiar school of forgery, which can only be accounted for by the demand of the time; for immediately a taste for any particular class of *objets d'art* or of curiosity is developed and rare specimens begin to command high prices, spurious examples will at once appear. As soon, therefore, as the Earl of Londesborough, the Earl of Warwick, the Lord Zouche, and in a far lesser degree the Tower of London authorities, began to show discrimination in their collecting of armour and weapons, and strove to get XIVth and even XIIIth century examples of our ancestors' military equipments, one London fabricator in particular at once commenced supplying their forged equivalents. Only on this hypothesis can we explain to some extent how it came about that England, a country in which the Civil Wars had swept away almost all XIVth, XVth, and even XVIth century armour of insular production, should suddenly have yielded that perfect harvest of helmets of early date, and that equally heavy crop of fragments of XVth century armour which, gradually exported from this country, found their way at last to the private and even to the public collections of the Continent. Indeed we feel sure we shall be excused if we quote from one of the most erudite books of its kind known, namely, "The Cyclopædia of Costume," published by Mr. J. C. Planché in 1876, to show the solemn belief in these poor English forgeries which was entertained even at so late a date as the fourth quarter of the XIXth century. On page 280 of this work Mr. Planché refers to a miserable fake of a nasal-guard helm in the Musée d'Artillerie, and goes on to say: "It was discovered in a church at Faversham, and, as I stated in a communication to the British Archæological Association, there is some probability that it may have belonged to King Stephen, or to his son Eustace, both of whom were buried in the abbey there. . . . It will scarcely be believed that this most interesting and, at present, unique relic of ancient English armour was coldly rejected by the authorities at the Tower, and allowed to go to Paris, where it now enriches the Musée d'Artillerie"! (Fig. 1529 *b*). Mr. Planché continues: "If any doubt existed of its authenticity, it would be dissipated by an examination of another which, strange to say, *is* in our national armoury" (Fig. 1529 *a*). If then such an accomplished authority as the late Mr. Planché took these poor fakes seriously, and was impressed by their supposed histories, little wonder is it that they crept into many of the collections of armour and weapons that were

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then being formed. All this mass of so-called early armament was, of course, spurious, and can, in our opinion, be ascribed without exception to the fertile brain of one man—we may say artist—a certain Mr. Grimshaw. The producer in question was a veritable Cagliostro in his capacity for distorting historical facts and in his power of compelling belief in his forgeries; but since he has long been dead this disclosure of his name is not likely to be resented by his descendants. Like the Italian forgers of decorated armour of half a generation earlier he was engaged in producing a new species of archaeological specimens, and so he was not afraid of the competition of any

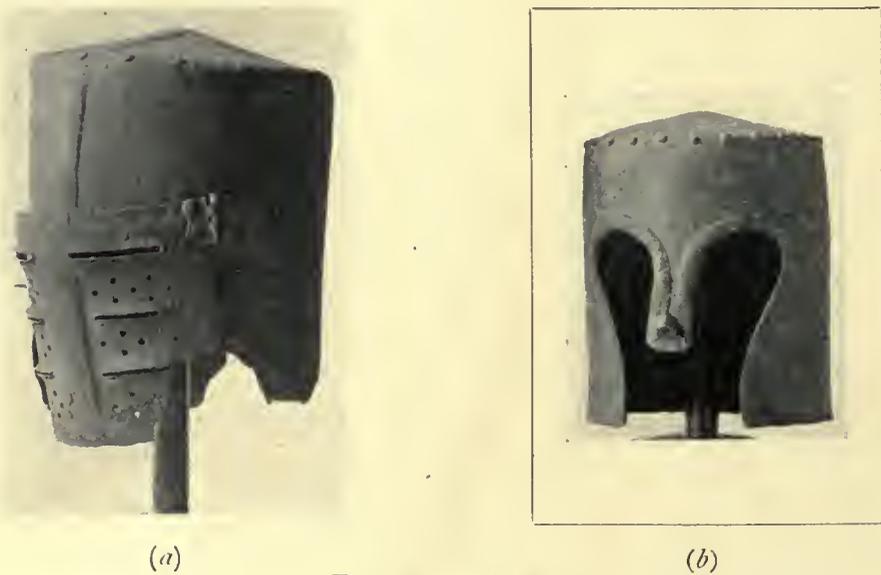


FIG. 1529. HELMS

(a) Helm of the early XIIth century, an English forgery of the middle of the XIXth century. In the Armoury of the Tower of London.

(b) Helm of the middle of the XIIth century, said to have been found near Faversham, an English forgery of the middle of the XIXth century. In the Musée d'Artillerie, Paris.

rival. Nor had he any reason for apprehending the appearance in the market of a genuine example; since the ambitions which he cherished for his clients were so very lofty. The result was that he made armour of all kinds of imaginary shapes—helmets of the Xth, XIth, XIIth, XIIIth, and XIVth centuries, and complete suits of armour of those remote centuries of even more astounding designs. Needless to say the stories with which these forgeries were associated were in many cases as impudent as the forgeries themselves; they were wonderfully varied and occasionally admirably circumstantial. In the case, however, of almost every individual piece belonging to this particular school of forgeries, whether designed for head or for body wear, the

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first thing that strikes the eye is the impossibility of its actual use. Most of the plates of which it is constructed appear to have been made out of pieces of worn-out stove piping or from rolled sheet iron, in which latter case the peculiar markings left by the rollers on the surface are distinctly traceable. In nearly every instance the metal has never been highly polished, with the result that the remains of the black oxide appears in specks all over it. The workmanship, too, is of the poorest: the pieces are



FIG. 1530. INTERIOR SURFACE OF A GREAT BASCINET
Showing places where the applied composition resembling rust has
peeled off, exposing the unruined metal

clumsily fashioned, wretchedly constructed, and executed with the least possible trouble. The rivets are often not more than roundheaded nails; the edges of the plates seem to have been cut with shears; while such attempts at decoration as are found might have been made by a savage from Central Africa. Moreover, a puerile effort was made to disguise the carelessness of manufacture and to imitate the ravages of time by means of fire and of chemical processes. In the case of the interiors a plentiful coating of oil mixed with earth has been applied, which after some time scaled off,

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revealing the surface of the sheet iron beneath, gay in a coating of thin red rust such as might be acquired by any iron implement that has been exposed to the weather for a day or two (Fig. 1530). Yet, wonderful to relate, as we have already said, for nearly forty years these miserable shams were accepted as genuine by what were then considered the best judges in the country, and were described and illustrated in the foremost publications of the day; they were allowed to disfigure the best collections, not excepting those of a national character. In our list of armour forgeries we will discuss the subject before us as we have discussed the genuine armour and weapons, that is, in chronological order, or rather in the chronological sequence to which they purport to belong. But in all instances, save those in which the specimen happens to be national property, we will omit to give the name of the present owner; at this time of day, however, nearly all these examples are hopelessly discredited.

We will start with the complete suits; as these from their very bulk appear to claim first attention. The fabrication of the chain mail, of which the first suits mentioned are composed, was hardly ever attempted, as far as we are aware, except by our dashing English mid-XIXth century forger and inventor. Consequently spurious specimens of chain mail other than his clumsy attempts are rarely to be found; for time and patience being needed in the manufacture of riveted chain, little reward would accrue to the forger, who could obtain large quantities of Eastern chain mail that would afford an excellent substitute for the true European original. Strange as it may seem, it is yet a fact that until comparatively recent years suits of oriental mail could be seen exhibited in the European section of the Tower of London Armoury labelled "European Chain Mail of the XIIIth Century." For how many years these suits of comparatively modern oriental chain mail helped to mislead the public by purporting to rank as the oldest war-harness in the series of equestrian figures we are unable to state; suffice it to say that on his appointment to the post of curator the Viscount Dillon made it one of his earliest duties to have this pseudo-European chain mail removed to a more appropriate quarter. A suit of combined mail and plate purporting to be of European make of the latter years of the XIIIth century—the now almost famous Saracenic armour for horse and man, said to have come from Tong Castle—long did service as "The Armour of a Norman Crusader"; it was eventually removed to the Asiatic Armoury and subsequently to the British Museum. Some excuse can be made for the mid-Victorian armour enthusiast who readily accepted the suit under the

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older label; for it was genuinely old and did appear something like an early harness of combined chain mail and plate. As a matter of fact it was a good suit of Turkish jazerine armour of the latter part of the XVth century. It was bought by the Tower authorities at the sale at Christie's in April 1821 of the contents of the Gothic Hall, near the Opera Colonnade in Pall Mall, an establishment of which Mr. J. A. Gwennap was apparently the proprietor. It is described with rare conviction in the catalogue as:

“The Armour of a Crusader. This ancient suit of chain mail is of the utmost rarity, being the only perfect specimen extant. It remained for centuries in Tong Castle in Shropshire from whence it was obtained by the late Dr. Green of Lichfield. It is near 700 years old, being of the time of King Stephen. It is set up, including the horse and the highly curious and elaborate armour which covers it (of which we have no memorandum, except in ancient illuminations, tapestry, etc.), together with a Norman spear and ditto mace, both of which are perfectly unique.”

Having made note of this case of a genuine suit of oriental chain mail and plate masquerading as one of European origin, and so coming into the category of forgeries, we will go through the list of unblushing fakes. As we have previously remarked, we know of no actual false chain armour save that produced by our English mid-XIXth century fabricator, and we will describe three of his productions. The first is a complete suit of chain mail armour consisting of hauberk with mittens, chausses, and coif, purporting to date from the XIIth century. This is simply an impudent forgery; two other suits are both well known, which derive their origin from the same source, one being a chain mail suit with plate reinforcements, the other a harness of plate, leather, and chain in the fashion of the middle of the XIVth century.

That these three ridiculous suits could have been seriously accepted as genuine, should have been accepted, too, as they were by a very eminent authority of his day, is more than astonishing. In the case of the first suit the links of the chain mail have an interior diameter of about half an inch, and in section are triangular; they are not riveted, the ends simply meeting one another. The scaled appearance of the metal certainly points to the action of fire rather than to the oxidization of rust; so we may consider that that was the medium the forger made use of to lend to the mail its ancient appearance. The first suit on the list is the third suit referred to in the catalogue of the famous loan collection held at the Ironmongers' Hall in 1861, to which two other equally audacious shams of the same make

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were lent. The following extract from the catalogue is instructive as showing the fabricated histories nearly always attached to these English forgeries: "These two suits of armour, together with another hood of mail and portions of a third suit, were discovered enclosing the bones of knights who had been buried in their armour in Goring Church, Oxfordshire, by some workmen who, by accident, broke into a vault during repairs; and, at

the time, one suit was sold for old iron to the village smith, who disposed of it to a gentleman residing in Sussex, who possesses a well-known collection of antiquities."

It is, however, in dealing with the types prevalent in armour of the XVth century—armour known comprehensively as "Gothic"—that the majority of blunders are generally made: for the present day forgeries of such armour are very ingenious and plausible. There are on the market some really clever continental forgeries of suits of armour not of a purely imaginary kind, such as we have been describing, but carefully made copies of famous harnesses, sufficiently altered to prevent their being recognized, and most ingeniously rusted to lend the necessary appearance of age. We remember the full suit of the fashion of about 1450, of comparatively modern Viennese make, suggested by the fine



FIG. 1531. SURFACE OF A PIECE OF STEEL
USED IN A FORGED SUIT
Showing the artificial rusting

suit in the Royal Armoury of Vienna (see Vol. i, Fig. 212, page 177), with variations, which include a visored bascinet head-piece. We, however, are not prepared to regard it as a very convincing fake; as in our opinion it would not deceive the more astute armour collector of to-day. The skull-piece of the bascinet is made in two halves which have been brazed together; while the curious hairy rust on the exterior and the soft powdery rust in the interior, both proclaim the influence of acid in their production. We give an illustration of a portion of the surface of the armour—actual

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size—in which the artificial rusting is clearly apparent (Fig. 1531). The author has seen many modern harnesses of this particular form—three of which are in America and some half-dozen in private collections in Germany.¹

False suits which imitate the armourers' fashions of the third quarter of the XVth century are very numerous, some being remarkably deceptive. The example of which we give an illustration (Fig. 1532) is of modern Munich make, excellent in general appearance and constructed with considerable pains. This particular harness is very similar to that attributed to Sigismund of Tyrol in the Ambras Collection (see Vol. i, Fig. 244, page 211), and like that suit has a border of applied brass tracery. It is rather difficult to point to any actual defect in its general form; but we can distinguish a certain over-modelling of the fronts of the jambs, and we may also suggest that its pointed sollerets are purely imaginative in form. Again, if we examine the surface of the metal, we shall find that it is leaden and lustreless, of a colour that no amount of cleaning would bring to that splendid black glossy appearance of true XVth century plate.

Many suits of this particular make are to be seen in America, in Germany, and in certain French collections: for the most part accepted as genuine, they are, however, one and all forgeries, and in the author's opinion all made by the same hand, or at least supplied by the same factory. They



FIG. 1532. BAVARIAN FORGERY OF
A COMPLETE SUIT

Third quarter of the XVth century

¹ By some curious accident the late Sir Guy Laking reproduced a view of this harness in profile from one of the forgeries. The illustration of the suit on the left side of Fig. 212 (Vol. i, p. 177) is from the Vienna suit. It will be noticed that in this illustration the right tuelle is placed on the wrong side of the taces and *vice versa*. [C.-D.]

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are not all, however, fashioned on the same model, neither are they all as ambitious in type as the one we have just illustrated. The author has seen two suits copied by this firm from the original made by the Missaglia. The same factory also turned its attention to the manufacture of heavy tournament sets for *Das Deutsche Stechen*. A really fine copy of such a harness was recently for sale in Vienna. We give an illustration (Fig. 1533)



FIG. 1533. TILTING SUIT
A Nuremberg forgery of about 1870-80
of the end of the XVth
century



FIG. 1534. TILTING SUIT
English forgery of the close of the
XVth century. Made
circa 1888

of a false tournament set; this is not the work of this Munich artificer, but appears to be of Nuremberg make of about 1870-80. Note the blotchy appearance of the surface, the impossible angle at which the helm is set upon the breastplate, and the very weak modelling of the bridle gauntlet. Another tournament suit in the fashion of the last years of the XVth century we also illustrate (Fig. 1534). This was constructed in England in 1888. No attempt had been made to doctor the surface; it had simply become reddened by exposure to the atmosphere.

The next suit illustrated (Fig. 1535) is the work of Leblanc-Granger,

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maker of armour to the Paris opera, who, like Charles Rouget, constructed harnesses on "Gothic" lines. They are so absurd in the forms they represent that it is hardly necessary to caution the amateur against them; but we are bound to confess that we have known cases in which such a suit has turned up in a country sale in a rusty and dirty condition, and has been sold and bought as the genuine thing. The productions of these two firms do not purport to be more than stage armour, good or bad, in proportion to the price paid; but it is only fair to say that the firm of Leblanc-Granger have turned out work of the kind which is of the very first order. About 1875 an artificer in Paris, by name Klein, made suits of armour of a so-called decorative nature. He also specialized in the restoration of armour and arms. Although a rough fellow he had much intelligence. Many of the suits to be seen in the Musée d'Artillerie display his handicraft. The fluted Maximilian armour of the transitional years of the XVth-XVIth centuries has always been sought for by the collector; for the robust proportions are very knightly in their appearance, and, in the past, fairly complete genuine harnesses were often met with. But, as may be imagined, the demand soon exceeded the supply; with the result that the artificers turned their attention to making copies, which were passed off as genuine. These suits are often to be seen in collections formed twenty to thirty years ago, about the period of their first manufacture; before that date it does not appear that these sham Maximilian harnesses were fabricated. In a well-known English



FIG. 1535. GOTHIC SUIT
Made in Paris by Monsieur Leblanc-Granger

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collection dispersed some years ago, was a complete suit of channelled armour for man and horse, which was described at great length in the elaborate catalogue of the collection, there being the following note as to its provenance: "This fine equestrian harness was formerly in the collection of an Italian retired officer in Milan by whom it had been carefully preserved for many years, and of whom the author succeeded in purchasing it after persistent overtures extending over a period of fifteen years." But alas! despite this interesting legend the whole suit was little more than twenty years old! It was of Nuremberg make, and of a type generally recognizable by the curious position occupied by the ocularia in



(a)



(b)

FIG. 1536. CLOSE HELMETS

- (a) Etched fluted close helmet in the style of the Maximilian period.
(b) Plain fluted close helmet in the style of the Maximilian period.

Both these forgeries are of Nuremberg make, and show the curiously absurd positions of the ocularia

the visor which slant downwards towards their outer extremities, lending a comic, surprised look to the helmet, as shown in our illustration (Fig. 1536 *a* and *b*). The metal of which these suits are made is displeasing in colour; while the channelling that occupies the surface is not such as is found on the true fluted armour. Nearly all the genuine channelled armour has a section of concave grooves between each ridge evenly and carefully rendered; but in the false armour this section is simply flat, the appearance of fluting being lent only by the ridges that run in a parallel manner over the surface. We give illustrations of two suits of this particular make, a fluted and a plain example, the former purporting to be of somewhat later date (Fig. 1537 *a* and *b*).

Another variety of false Maximilian harness of which the amateur

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should beware, and of which the author has come across several examples in private collections, is that founded on the original in the Ambras Collection, Vienna. This particular "pattern" of sham fluted armour was prob-



(a)



(b)

FIG. 1537. MAXIMILIAN SUITS

(a) A plain suit

(b) A fluted suit

XVIth century (*circa* 1530). Nuremberg work, about 1880

ably manufactured in Milan. Here the fluting of the surface is divided at given intervals by embossed rope-pattern bands, as shown in our illustration (Fig. 1538). In this case it will be noted that the helmet conforms strictly to the fashion of the famous helmet by George Seusenhofer, which

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has its visor shaped as a wolf's mask, and which is also to be seen in the Ambras Collection (Vol. iv, page 102, Fig. 1185).

Our next illustration is that of an entirely composite suit made up of

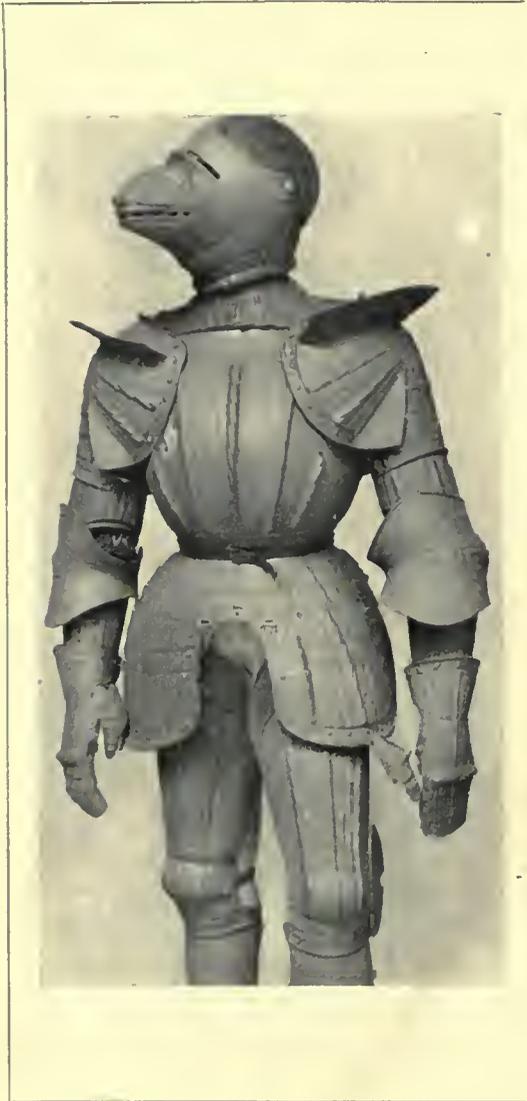


FIG. 1538. THREE-QUARTER SUIT IN
THE MAXIMILIAN STYLE

Forgery. Probably Milanese work,
about 1880



FIG. 1539. AN ENGLISH SUIT
Made by the late Mr. Francis, imitating
the Maximilian styles of various
periods

various false plates (Fig. 1539). It is comprehensively Maximilian in style, but unshapely in appearance; while most of the plates, with the exception of the breastplate, are very poorly made. The greater part of it is the work of a

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Mr. Francis, of London, who was a very indifferent maker of modern armour in the eighties of the last century.

In the case of forgeries of XVIth century armour and weapons, apart from those produced in Italy early in the XIXth century, some really fine work has been put into the market, and infinite trouble has been taken by the latter-day artificer to get as near the real thing as possible, both in respect of form and of decoration as also in the cunning suggestion of the appearance of age. Gold inlaid armour, a most comprehensive term, has



FIG. 1540. A GENUINE PLAIN CUFF OF A GAUNTLET

In the process of being embossed and inlaid with gold. The work of Monsieur Trebuoj

always been sought for by the more wealthy collectors, and has from the earliest days of collecting commanded a high price. Certainly some of the reproductions made in the first half of the XIXth century call for scant notice, being little better in workmanship than those English fakes of which we have already spoken so disparagingly. But often it will be found that a genuine though poor suit has been employed as a groundwork on which to add an elaboration of etching, gilding, or even embossing. We illustrate the cuff (Fig. 1540) of a genuine but plain gauntlet, actually in the process of being enriched by the addition of skilful embossing and gold inlaying, the

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work of the skilled artist, M. Trebuoj. Some old suits, but entirely re-etched and re-gilded, are to be seen at Eastnor Castle and at Warwick Castle; the



(a)

(b)

FIG. 1541. COMPLETE SUITS

(a) Complete suit of about 1580, containing some old parts, but with modern decoration of the XIXth century.

(b) Complete suit of 1600, consisting of a few genuine plates, but with the rest of the suit made up and decorated. English work of the XIXth century.

two which we illustrate (Fig. 1541 *a* and *b*), are in an English private collection. The author has seen circular shields of the same make.

Another half suit of such armour which, though genuinely old, has

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served as a foundation for re-etching, is seen in our next illustration (Fig. 1542). It is now in a famous Dresden collection. Harnesses purporting to be of late XVIth century date, entirely modern, exist of course in large quantities, some not ineffective in their appearance. In the case of one suit which came under the author's notice, made in Nuremberg in about 1875, and etched in bands with foliage in the manner of a harness of about 1560, the plates were thick and far too heavy. The author was recently shown two complete suits purporting to be of about the same date, but far more elaborate, finer in workmanship, and excellent in the simulation of age—indeed most deceptive; they were made as recently as 1911 in one of the suburbs of Paris.

It is extremely difficult to give such information to the inexperienced amateur as will enable him to detect the appearance of new or modern etching upon armour; indeed it is almost as impossible to do so as it is to enunciate a rule which will assist the inexperienced collector to distinguish a genuine painting by an old master from a mere copy. There are very varying degrees in the quality of modern work done by the decorators of armour. Some of the best draw with great precision and execute the *aqua fortis* etching admirably. But the more ordinary work produced is faulty and weak in drawing; while the actual process of etching is often carelessly executed. With this result, that the edges of the various forms that constitute the decoration are ragged and badly bitten by the acid; while the dots that usually cover the groundwork are unequal in size and are not evenly disposed as in etching found upon the genuine plate armour of the XVIth and of even the XVIIth century. An example of bad modern etching can be studied on the breastplate we illustrate (Fig. 1543). Occasionally the etched ornaments found upon suits are gilded. They are even mercury gilt, often with good effect; for the gold, which is cleverly toned down in colour, helps to soften the harsh appearance of the indifferent etching (Fig. 1544).



FIG. 1542. GENUINE HALF SUIT
OF ABOUT 1580
With the surface etched in the
XIXth century

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As may be imagined, it is hard to locate the actual provenance, if we may be allowed to use the term, of the greater number of the forged suits of armour that flooded the market in the seventies and eighties of the XIXth century. The author has thought that he could, from certain methods employed in the manufacture and in the ageing processes, associate particular forgeries with individual places. It may be suggested, of course, that this is little better than guesswork; for very naturally the makers and certainly the vendors would hardly be prepared to disclose the origin of a mock suit



FIG. 1543. A GENUINE BREASTPLATE
OF THE XVIth CENTURY
Etched about 1870 by Italian
workmen



FIG. 1544. HELMET
Composed of pieces, some genuine and some modern,
decorated and gilded in the XIXth century,
about 1870, by Italian workmen

or piece of armour. But just as in the case of genuine arms and armour he thinks that he has succeeded, owing to the style of the work, in recognizing and in grouping together the productions of certain armourers whose names are unknown to him, so he has managed to class together certain makers of forgeries, and by a process of comparison has been enabled to assign these fabrications to the probable place of their manufacture. By this means he has succeeded in tracing mid-XIXth century forgeries to Nuremberg, Munich, Innsbrück, Solingen, Lucerne, Brussels, Paris, and to several parts of Italy. The fabrication of false armour, more especially of complete suits,



c

(*c*) Great helm, early XVth century.
Armoury of the Tower of
London



a



b

(*a*) Bascinet, late XIIIth century. Armoury of the Tower of London. (*b*) Great tilting helm, middle of the XIVth century. Exhibited at a meeting of the British Archaeological Association in 1852. Armoury of the Tower of London



d

(*d*) Great bascinet, early XVth century.
Armoury of the Tower of
London



e

f

g

(*e*) Helm, early XIIIth century, said to have formerly hung in Long Wittenham Church, Berkshire. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh. (*f*) Helm, late XIIIth century, said to have been found at Leybourne Castle, Kent. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh. (*g*) Helmet, mid-XIIIth century, said to have been found with other armour in a coffin in Northumberland. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh

FIG. 1545. ENGLISH FORGERIES OF THE MID-XIXTH CENTURY

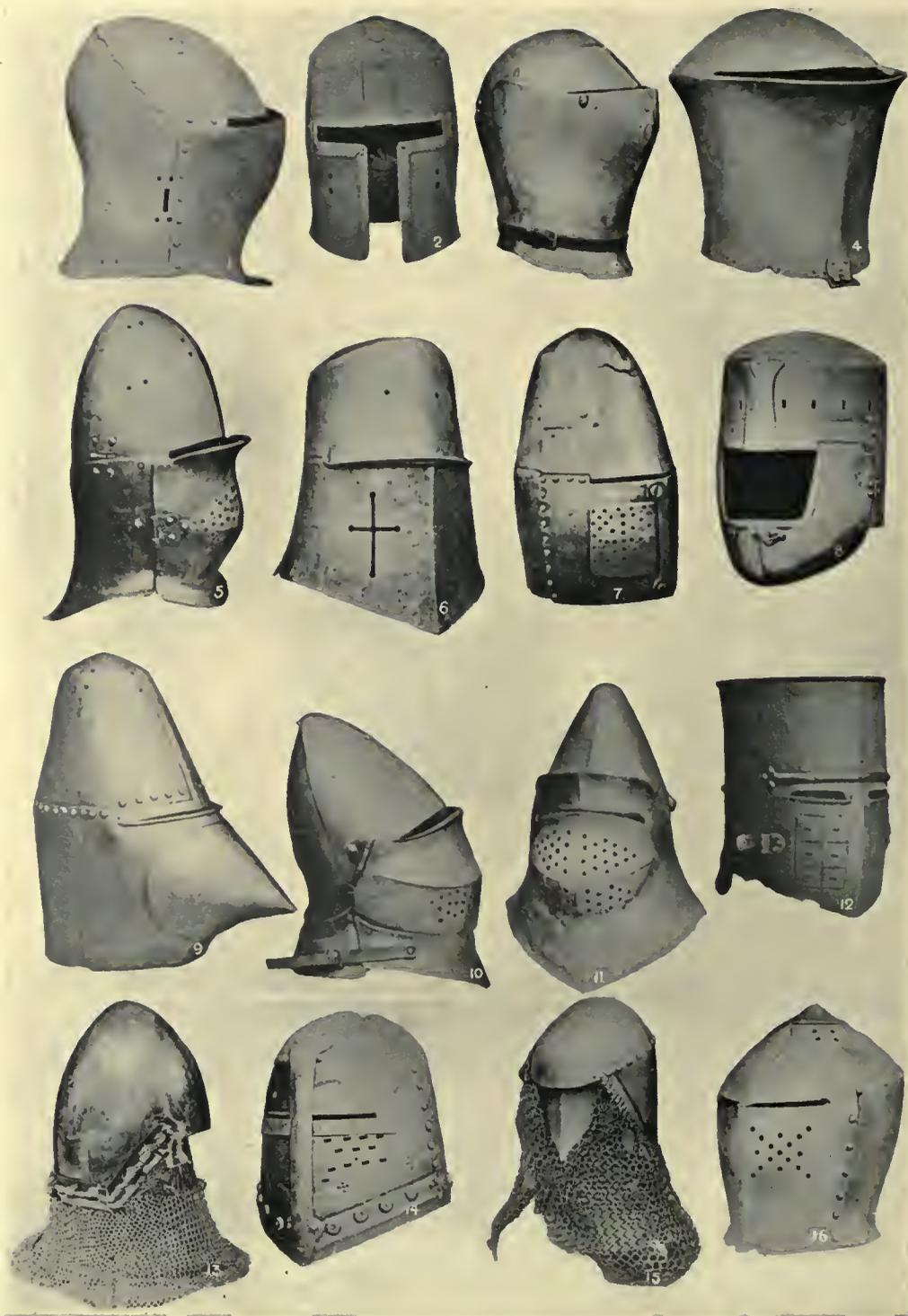


FIG. 1546. ENGLISH FORGERIES OF THE MID-XIXTH CENTURY

- | | |
|--|---|
| <p>1 Tilting helm, mid-XVth century.
 2 Helm of the XIIth century.
 3 Helm of the XVth century, with real visor of German XVIth century helmet.
 4 Helm of the XVth century.
 5 Tilting helm of the early XVth century. The forger has used a XVIth century cabasset as part of the skull-piece.
 6 Helm, mid-XIVth century.
 7 Helm, mid-XIVth century.</p> | <p>8 Helm of XIIth century. The form suggested perhaps by the helmets on the effigies in the Temple Church.
 9 Helm, late XIVth century.
 10 Great bascinet, early XVth century.
 11 Great bascinet, early XVth century.
 12 Helm, XIIIth century.
 13 Bascinet with camail complete, late XIVth century.
 14 Helm, XIIIth century.
 15 Bascinet with camail, end of the XIVth century.
 16 Helm, end of XIVth century.</p> |
|--|---|

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is, however, greatly on the decrease, the craft being less lucrative than in the past. To-day, too, there is a more general dissemination of a knowledge of armour and of weapons, and the miserable fabrications which used to be made, we will say, for instance, in Venice, and disposed of to the tourist, no longer have that ready sale which they formerly met with. Indeed, most



FIG. 1548. GAUNTLET, LATE
XIVTH CENTURY

English forgery of the mid-
XIXth century. Armoury
of the Tower of London

FIG. 1547. ENGLISH FORGERIES OF THE MID-XIXTH CENTURY

(a) Said to be the only extant portion of a page's suit worn by the son of Sir John Hopton, when page to the Duke of Norfolk at Bosworth. The whole suit was discovered in a crypt of a church near the battlefield and was broken up by a local blacksmith. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh.

(b) Complete right leg armour of the XVth century. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh.

of these faked suits are sold to-day as confessedly modern suits of armour, scarcely any attempt being made to foist them on purchasers as genuine.

There are few modern suits in the fashion of XVIIth century armour; for until quite recently the value of even a real XVIIth century harness was small, unless of course it was elaborately enriched. Consequently the fabricator, knowing that the true XVIIth century armour was not uncommon, and

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therefore failed to realize a high price, rarely turned his attention in this direction. In England there is one exception to this rule, and that is the half armour worn by the pikemen, an armament that has always made a special appeal to English collectors, who take a sentimental interest in the armaments worn in the Parliamentary and Royalist struggles of the XVIIth century. Very many real pikemen suits of this period are in existence; but there were not enough to meet the demand, with the result that many forgeries have been made, we believe exclusively in England.



a



b

FIG. 1549. ENGLISH FORGERIES OF THE MID-XIXTH CENTURY

(*a*) Solleret of the third quarter of the XVth century, recently on sale again in London as from the collection of two ladies living in the country.

(*b*) Solleret of the third quarter of the XVth century, now in the Armoury of the Tower of London.

From the complete suits we will turn to individual pieces of faked armour. The early helmets of English origin we will deal with by giving a number of illustrations of those ridiculous head-pieces chosen from the Tower and elsewhere (Figs. 1545, *a-g*, and 1546, nos. 1-16). Alongside of these we will put the individual items of so-called Gothic armour that emanate from the same source: leg-pieces (with and without history) (Fig. 1547, *a* and *b*), gauntlet (Fig. 1548), and the long-toed sollerets, for which, as we have already said, our mid-Victorian English forger was especially famous (Fig. 1549). Miserable forgeries of embossed pageant shields exist—some of them

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formerly in the Tower of London—which apparently came from the same workshop. In our next illustration (Fig. 1550) we will picture a group of



FIG. 1550. GROUP OF FORGED GAUNTLETS

(a) Mid-XVth century. (b) Late XVth century. (c) Early XVIth century. Nuremberg workmanship.
 (d) First half of the XVIth century. A bad English forgery of 1880. (e) Late XVth century.
 A good German forgery of 1890.

five gauntlets, all false and of various qualities of make. There are, however, more commonplace forgeries to be found in the market. Finally we will



FIG. 1551. SHIELD OF THE XVIth CENTURY

Made by E. de Zuloaga in the middle of the XIXth century
 Royal Armoury, Madrid

pass to those higher class forgeries that were, and still are, most deceiving. Gaggini of Milan, for instance, copied the *Plus ultra* shield of Charles V in the Royal Armoury, Madrid, D 63 (*ante*, Vol. iv, page 229, Fig. 1301), with

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fine accuracy. This forgery is one of the proud possessions of a certain well-known Berlin collector. Again, the famous E. de Zuloaga of Spain made with great artistic feeling splendid shields, one of which we represent in Fig. 1551; while admirable and really fine forgeries of shields purporting to be of the French school (see Vol. iv, page 246 *et seqq.*) are to be seen in collec-



FIG. 1552. ITALIAN FORGERY, ABOUT 1865, OF A SHIELD
Louvre School. In a private collection, Berlin

tions abroad, the makers of which are unknown to the author (*e.g.* Fig. 1552). About the time, too, when these shields were made, certain head-pieces were constructed which are actual copies of existing helmets, such, for instance, as the well-known casque *à l'antique* in the Turin Armoury, which was long regarded as one of the principal treasures of the Richard Zschille Collection (Fig. 1553). Many other forgeries of similar character can be traced to the same source. Some will be noted as being quite fine works of art; but

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others when they show any attempt at originality of design, either as regards form or decoration, fail deplorably (Figs. 1554, *a* and *b*). It is much to be regretted that we are unable to assign these forgeries to their respective makers, and have to be content with surmising the country of their provenance. While these plausible imitations of enriched armour were being made, chiefly in Italy, many artificers of France and of Germany devoted their time to working on individual armaments of an earlier date. Look at the tilting helmet formerly in the collection of Sir Noël Paton, and now in the Royal Scottish Museum, Edinburgh. Apart from its defects of form this modern specimen is as good, or rather as deceptive, as



FIG. 1553. CASQUE À L'ANTIQUE

A copy of one in the Armoury of Turin. Made in Germany about 1880

could be made. It has a splendid black-brown surface cleverly rusted and scaled in places; while the brass ailette holes are so cleverly inserted that they appear never to have been disturbed. It is, nevertheless, a forgery, and according to the Baron de Cosson, a Viennese forgery of about 1860 (Fig. 1555). In our next illustrations (Figs. 1556, *a* and *b*) two admirable forgeries are represented, a leg-piece purporting to be mid-XVth century, and a helmet purporting to be Norman. Both, we reckon, are of French make and of comparatively recent date. Our next picture (Fig. 1557) shows a supposed XIVth century helm, now in the *Zeughaus*, Berlin, which the curators acknowledge to be a German forgery; while its immediate successor (Fig. 1558) represents a fine copy of a late XVth century breastplate strangely like that



(a)

FIG. 1554



(b)

FIG. 1554



(a)

FIG. 1556



(b)

FIG. 1556



FIG. 1555

FIG. 1554. (a) BREASTPLATE OF THE LATE XVITH CENTURY. One of a very large number of Italian forgeries, frequently met with. (b) CHANFRON, LATE XVITH CENTURY. An Italian forgery of 1875.

FIG. 1555. TILTING HELM, END OF THE XVTH CENTURY. Viennese forgery of 1860. Ex collection: the late Sir Noël Paton, now in the Royal Scottish Museum, Edinburgh.

FIG. 1556. FRENCH FORGERIES OF ABOUT 1900. (a) Leg-piece of mid-XVth century. (b) Helmet, XIth century. Now in the *Zenghaus*, Berlin.

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on a suit we have already described (Vol. i, page 207, Fig. 241). This is the work of a firm of the name of Nolden of Solingen, makers of certain military equipments, but who also copied XVth and XVIth century plate armour. They curiously specialized in horse armour, and many chanfrons with their crinets cleverly made and rusted can be traced to their workshops.

Before we refer to the latest and most deceptive type of forgery, a



FIG. 1557. HELM, MIDDLE OF THE
XIVTH CENTURY

A German forgery. Ex collection:
Prince Charles of Prussia, and in
1883 transferred to the *Zeug-*
haus, Berlin



FIG. 1558. BREASTPLATE OF THE LATE
XVTH CENTURY

By Nolden of Solingen. Late XIXth
century

forgery that until recently puzzled even the most competent expert, we will devote some little attention to forged weapons. Those of early make (Fig. 1559) are as puerile as the English boiler-plate helmets and armour already referred to. Absurd ivory-hilted daggers and swords with scabbards of the same medium, decorated with bogus portraits and inscriptions, were at one time eagerly bought up by the enthusiast. Swords, unwieldly and impracticable, furnished with impossible hilts and with blades little better than hoop iron, met with a similar welcome (Fig. 1560, *a* and *b*). Certain weapons in the

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collection of the late Sir Noël Paton illustrate this phase. But, as in the case of plate armour, a very much more skilful forgery was after a little time placed on the market. At a time when many famous collections were being formed, decorated rapier hilts, both of the swept and cup-hilted forms, were made, very tastefully worked and added to genuine blades, with the result that even in the Wallace Collection there are several weapons not wholly above suspicion. The mid-XIXth century fabricators also turned their attention to the weapons of the XVth century, but not so successfully (Fig. 1561). In many cases a weapon would have a genuine but plain hilt,

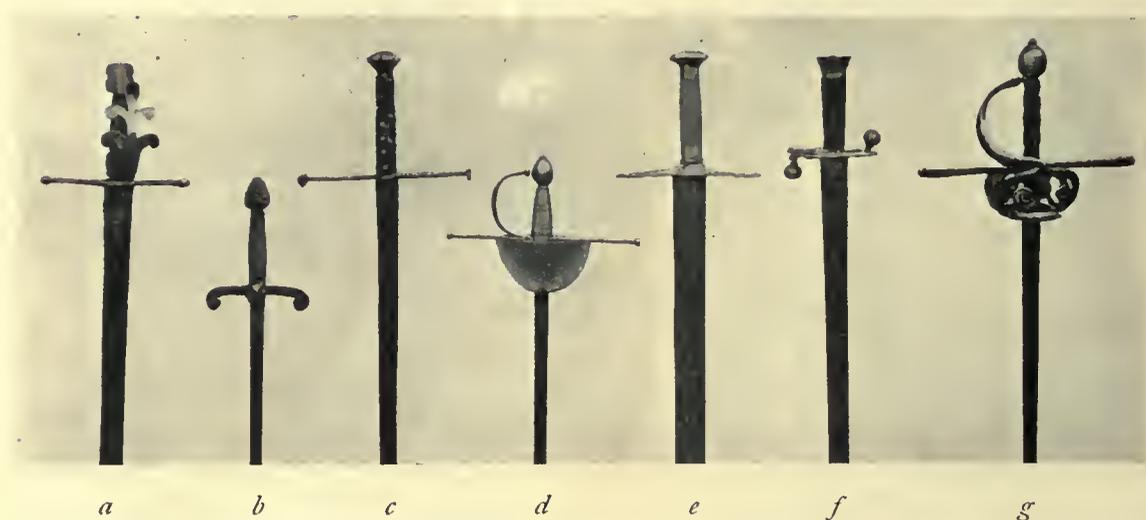


FIG. 1559. A GROUP OF FORGERIES

- (a) A sword described as of the XVIth century, but of no recognized form.
- (b) Theatrical sword in the style of the early XVIth century.
- (c) English forgery of a German sword of the end of the XVIth century.
- (d) Italian forgery of a cup-hilted rapier.
- (e) English forgery of a sword of unrecognized form.
- (f) English forgery of a *Landsknecht* sword.
- (g) Italian forgery of a rapier of XVIth century form.

upon which ornamentations were added. Such rapiers and swords may be seen in the Victoria and Albert Museum, at the Tower, and, as we have said, in the Wallace Collection. We figure two such hilts by way of illustrating a new decoration applied to an old hilt (Fig. 1562). We believe that the highest standard of workmanship prevailed in Milan about 1865-70—the period at which most of the finest re-enriched rapier and sword hilts were put together: we illustrate an example (Fig. 1563). Daggers of every kind, especially the *cinquedea*, which was the chief commodity dealt in by San-Quirine of Venice, to whom we have alluded, have all been forged in large



(a)

FIG. 1560



(b)

FIG. 1560



FIG. 1561



FIG. 1563



FIG. 1564



FIG. 1565



FIG. 1562

FIG. 1560. (a) FORGERY OF A *MAIN GAUCHE* DAGGER. Unlike any weapon which ever existed. (b) CUP-HILTED RAPIER. English forgery, about 1870, in style unlike anything which ever existed

FIG. 1561. SWORD HILT. Italian forgery of 1870, in the style of the early XVth century. In a private collection, New York

FIG. 1562. TWO GENUINE HILTS WITH MODERN DECORATION. Now in a private collection

FIG. 1563. CHASED AND GILT HILT. A Milanese forgery of about 1865-70. In a private collection, New York

FIG. 1564. A *CINQUEDEAL*. Made at the end of the XIXth century by San-Quirine in Venice

FIG. 1565. A *VOULGE* OF THE MID-XVth CENTURY. Munich forgery of 1880

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numbers (Fig. 1564). Enriched heads of hafted weapons and firearms as a rule have emanated from German sources; we illustrate a voulge (Fig. 1565).

That great pioneer in the serious study of armour and arms, Sir Samuel Meyrick, brought together his collection within the first quarter of the XIXth century. It would be safe to affirm that no other collection since formed has been equally free from spurious or redecorated specimens. It was not so much Sir Samuel Meyrick's technical knowledge that prevented him from being deceived, as the fact that, as hardly any demand then existed for ancient armour and arms, there was no obvious need to create a supply of spurious specimens. But though the great collection was free from forgeries and redecorated examples, some of the plate armour and many of the weapons had been tampered with, and were not in their original condition; we make this statement on the evidence of Joseph Skelton's famous illustrated catalogue of the collection published in 1830.

To be forewarned against decorated sword and rapier hilts, made up in the fifties, sixties, and seventies of the XIXth century, which are not merely partial but absolute fabrications, is one thing; but to be forearmed against them, that is to say, to be able to distinguish them when met with, is another. These forgeries are made in one of two ways. Sometimes they are malleable iron castings that are afterwards chiselled with a considerable amount of skill; but more often chiselled iron hilts are directly chased upon the rough forging. The modern chased decoration has, however, a smallness in its execution and a feeble sort of prettiness in its scheme of design that is not difficult to distinguish from genuine enrichment. Again, if the surface is russeted, the browning has the appearance of being smooth and uninteresting, resembling that seen on a modern fowling-piece barrel, where naturally no attempt at artificial ageing has been made. But on the other hand, if the surface has been treated with acid to lend it the appearance of age, the author thinks he has noted a curious brown honeycombed effect as the result. Gilding and gold inlaying should always be carefully scrutinized. In the case of the former kind of enrichment it will occasionally be found, though not in the work of every fabricator, that the gold plating is red in colour and fails to adhere evenly over the surface. The damascening, too, on a fabricated hilt, if it outlines the designs or takes the form of diaper patterns or scrolls, will appear uneven, the gold not being let in with any great precision; whereas in the case of a genuine hilt so enriched, a firm and decided touch, first with the graver and afterwards with inserted gold wire, is apparent, such as could only come from a skilled hand.

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Of the cup-form hilts which, belonging to the second half of the XVIIth century, were in the past nearly always described as Elizabethan, countless forgeries have been made, some carefully copied, others ridiculous in their method of decoration. These, we think, are usually Italian productions. The collector should never contemplate the purchase of a cup-hilted rapier that relies upon embossing for its decoration. Such rapiers are nearly all forgeries. The usual ornamentation bestowed upon the ordinary Spanish



FIG. 1566. A CUP-HILTED RAPIER OF MID-XVIIth CENTURY FORM
An Italian forgery of about 1880

and Italian cup-hilted rapiers takes the form of compositions of scrollwork executed in the so-called Brescian manner, pierced in a lace-like style varying in the degrees of fineness according to the quality of the hilt. The sham hilts purporting to be in this style will be found to possess ornamentation which is too heavy when it is cast work, and too light when it consists of legitimate hand work. It will also be seen that in the modern cups that are chased by hand, on the inside of the cup where the reverse side of the pattern appears, a burr around the edge of the pierced tracery is noticeable.

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This is never apparent in the case of the genuine cups where the pierced decoration is first drilled and the surface afterwards chiselled from the solid welded cup. The colour of the metal is also a great guide to authenticity, the true hilt being of admirable metal, lustrous and black; whereas most of the fabricated examples are of a heavy leaden colour. Occasionally variations on the usual fashion of decorating the cup hilts are indulged in, as for instance in the case of the hilt represented in our next illustration (Fig. 1566), where an incrustation of silver covers the surface of the cup.



FIG. 1567. BASCINET
A French forgery of about 1890

Here the workmanship is good; but the hilt is unlike any true hilt the author has ever seen.

Perhaps the most dangerous of all forgeries are those emanating from the latest "school" of forgery to which we are about to allude.

We refer to a whole series of art objects—for the fabricators in question made no attempt to restrict their labours to producing armour and weapons alone—which as far as we have been able to ascertain emanate, or rather used to emanate (for the supply ceased about 1912) from a factory situated some sixty miles from Paris. Armour, weapons, silversmiths' work, enamels, carvings in ivory, and even types of furniture all came from this same studio. Founded on the designs of skilled artists, executed by the most expert of workmen, and "aged" with the greatest cunning and in accordance

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with the latest chemical knowledge, some really wonderful examples of armour and of weapons have been turned out from this *atelier*, which, judiciously placed upon the market, at first deceived even acknowledged experts. The heraldry represented was correct, and in many cases was in accordance with that which was known to have decorated some lost treasure or other, described in an actual historical inventory. Undoubtedly cultured brains were at the service of the makers of these latest works of art; for works of art they certainly are.



FIG. 1568. BASCINET, WITH PIG-FACED VISOR
A Paris forgery of about 1890

We have no intention of giving any detailed enumeration of the many armour forgeries of this school which during the last twelve years have found their way into even the best of collections; we merely wish to supply illustrations of a few of them, just to show their type and the form of forgery attempted.

Our first experience of these forgeries *de luxe* was gained some fifteen years ago in Paris when, along with a famous German collector, now dead, we were taken to see a small collection of armour and of arms that one of the foremost dealers of the day had been commissioned to sell. It is only

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fair to this dealer, who is no longer alive, to say that the collection was shown by him with a full belief in the genuineness of its pieces. The splendour of the display was bewildering: indeed it might have been the contents of some cathedral treasury exposed to view. On the central table in the room in which they were shown were tilting helmets purporting to be



FIG. 1569. A PARIS FORGERY OF
ABOUT 1890

Late XIVth century sword, the hilt decorated with niello silver-work

of the XIVth and XVth centuries, and swords and daggers with historical attributions of about the same epoch; while at one side of the gallery hung a half suit of superb German Gothic armour, consisting of the breast- and backplate, the former with a movable placate, complete arms, salade helmet, and *mentonnière*. The leg-pieces and tuilles were wanting. This panoply was beautiful in form and was enriched with tracery in brass round the borders, etc. The age was admirably imitated, part of the brass tracery having been broken away in the most natural manner. Some of the plates were rusted through and apparently carelessly mended; the whole of the exterior surface of the suit was rusted to a hard black patine which until quite recently it was thought impossible to reproduce; while the Nuremberg guild mark was stamped on several of the plates. We are bound to admit that we were impressed, deceived, and yet still more mystified; for where could such a collection of unknown treasures suddenly have come from? Some story was told of its having belonged at one time to a member of the great Alva family, and of its having been concealed in a monastery

in the north of Spain. A morning devoted to a close scrutiny of the various pieces sufficed to shake the author's belief in the genuineness of the pieces in the collection, and he suddenly felt convinced that the whole collection was false from beginning to end, but of its kind superlatively deceptive. The clue which helped to unravel the mystery was supplied by one of the helmets, which purported to be a snouted bascinet of the latter part of the XIVth century. This bascinet, which was beautifully made and bore every appearance

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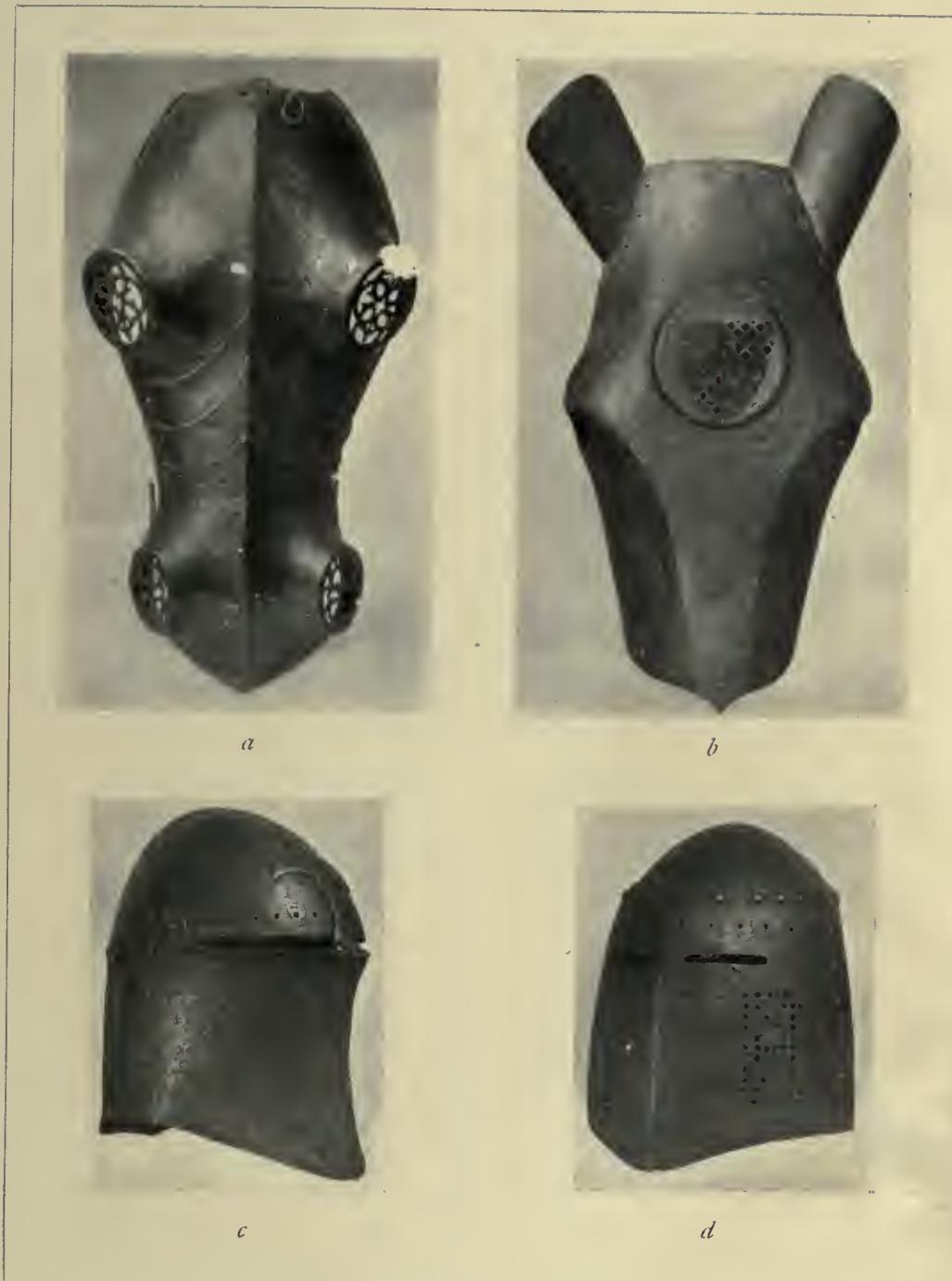


FIG. 1570. A SERIES OF PARIS FORGERIES OF ABOUT 1890

- (a) Mid-XVth century chanfron. Now in a private collection.
(b) Late XIVth century chanfron, with enamelled shield on a rondel. Now in a private collection in Germany.
(c) and (d) Helms of the XIVth century. Seen by the author in a private collection.

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of age, was stamped with an armourer's mark, a star within a shield, on the lower part of the visor. Now just such another bascinet helmet (Fig. 1567), which turned out to be a clever fabrication, had been offered to and purchased by the author some two years previously, a helmet coated with exactly the same rusting, of the same admirable make, and stamped with the same armourer's mark, which, however, was placed low down on the skull-piece. In the same year another bascinet exactly similar was again on the London market (Fig. 1568); this one also was impressed with an armourer's mark of the same character, a mark appearing on the visor, and placed precisely as in the case of the Paris helmet. It is not difficult to imagine the inference



FIG. 1571. BASCINET OF THE EARLY XIVTH CENTURY

A Paris forgery of about 1890-95. Now in a private collection, New York

drawn from this discovery. A thorough knowledge in all points of the bascinet helmet which we had, to our misfortune, found out to be false, helped fairly easily to determine the origin of all the other pieces in this remarkable collection; for on minute inspection they were found to be all of the same make and to be all oxidized by the same means, though in some cases the oxidization was carried to a greater extent than in others. All the pieces, whether sword blade or defensive plate, had the same admirable patine of age, all were beautifully made, and in their construction all gave evidence of the maker's genuine knowledge of the true specimens.

Only after a lapse of many years have we been able to obtain photographs of some of them (Figs. 1569 and 1570). But to-day their make is known and

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recognized. Ten years subsequent to this exhibition at the Paris dealer's we saw the Gothic half suit, which we have described, in a well-known collection in America; where also figured a bascinet helmet from the same source which purported to be of the early part of the XIVth century, a helmet almost impudent in its elaboration (Fig. 1571). One of these faked swords is in the National Museum of Belgium, the Porte de Hal (Fig. 1572); whilst we have recognized a helmet here, and a dagger or sword there, in various private collections in England and on the Continent.

Of the purchase by experts of certain specimens of this particular series of forgeries, because they closely followed the description of some similar weapon in an existing XIVth or XVth century inventory, and because they were thought to be possibly the actual weapons described, amusing tales could be told. But such stories are only to be related by word of mouth when collectors meet to describe in a friendly chat their own marvellous insight and the rare occasions when they have been at fault. The author's one desire is that those true examples of the armourer's art which have been handed down to us from the past should be distinguished from spurious examples. He knows no one who has been so enthusiastic as himself over a newly acquired piece of armour which he has subsequently realized to be a forgery of the most impudent character. If he has sometimes smiled at the misfortunes of others, he has more often laughed at his own mistakes, and his own mistakes have often been costly ones. The author would add one remark—Readers of this chapter may think that forgeries can with reasonable experience be detected at once. This is so as regards suits of armour, but as regards small individual pieces worked up from old pieces of steel, or small decorated specimens, it is not difficult to deceive even a man of long and varied experience with the "flair," and without this last qualification the collector stands no chance whatever. The difficulty of imitating a suit of armour (not copying an old suit) is that every plate was shaped for a reason, the knowledge of which being part of the art of the armourer. The armourer fitted the armour to the wearer, worked on it from wax models of



FIG. 1572. SWORD OF THE XIVTH CENTURY

A Paris forgery of the end of the XIXth century. Collection: Porte de Hal, Brussels

EUROPEAN ARMOUR AND ARMS

the limbs of the man who was to wear it. It is obvious that the life of such an art was spent when the soldier and courtier ceased to wear armour, and so happily the most astute forger, however great an artist or craftsman, can at best produce a small piece of armour in imitation of the old, but when he tries to produce a suit which is not a copy his mistakes are multiplied a thousandfold.

These few notes on forgeries and on the fabrications of arms and armour have been made, we confess, with a certain degree of misgiving; for it is only natural that collectors who are the unfortunate possessors of spurious examples should regard our strictures as to a certain extent levelled against themselves. The author, however, would deprecate most sincerely the idea of any such interpretation being given to his words, and would earnestly point out that every collection without exception has at some time or other harboured a fabricated or a reconstituted specimen. But even copies have their legitimate use. Indeed, we will go as far as to say that certain fabrications, made not to deceive but to stand as faithful copies of some fine models, are at times preferable to sixth-rate originals. We ourselves, indeed, know cases in which copies of famous historical pieces have been bought by some of the most fastidious of collectors when the true pieces were unobtainable.

II

ON ARMOUR PRESERVED IN ENGLISH CHURCHES

By FRANCIS HENRY CRIPPS-DAY

II

ON ARMOUR PRESERVED IN ENGLISH CHURCHES

BY FRANCIS HENRY CRIPPS-DAY

*"Sword, I will hallow thee for this thy deed,
And hang thee o'er my tomb, when I am dead."*

(*"King Henry VI," Pt. II, act iv, sc. 10.*)



S the main purpose of this appendix does not call for any detailed discussion of the questions as to how and why our churches became the custodians of the armour and arms which are still to be seen hanging over the monuments of many members of our old county families, little is needed by way of introduction. A few early wills tell us of the wishes expressed by testators that their helmets should be suspended in the churches where they had worshipped, but gifts of armour as "mortuaries" were rare; moreover, there is no reason why the mortuary gift should have been preserved. Mortuaries, or *corse-presents*, were in the nature of an ecclesiastical heriot, and were generally limited to the second best horse of the deceased; in the laws of Canute the mortuary was termed a "soul-scot" (*pecunia sepulchralis*). By the Statute of 21 Hen. VIII, c. 6 (still in force!), the value of a mortuary was not to exceed 10s. The property in the armour, hatchments, etc., in churches descends to the heir like the monument or tombstone, and cannot be removed by either heir or incumbent.

Perhaps the helmet and sword in the church originally signified in idea the restoration to the Church of those insignia of chivalry which the knight had received when he vowed to her his life in Her Service and "to maintain the rights of Holy Church during his whole life." As time wore on, although the romance of chivalry passed away, its spirit preserved and fostered, as it still preserves and fosters, the sense of honour, and the traditional hanging in the church of the achievement of arms—the sword, helmet, gauntlets, shield, spurs, and coat of arms—survived during the XVIth century as the recognized mark of respect due to the memory of an honourable life. As the century advanced and the XVIIth century dawned, the successful merchant, who had become landowner and local magnate, claimed the same tribute to his memory. Thus it was that when armour fell into disuse, and was seen chiefly in the pageantry of the decaying tournament, it was necessary at a herald's funeral to improvise the symbols of chivalry, and so at the end of the XVIth century and

EUROPEAN ARMOUR AND ARMS

onwards church armour was very often made specially for the funeral. In the case of helmets, old skull-pieces were frequently used with added gorget plates, visors, etc. The merchant prince did not pay too much for the emblems of honour. We read in an old manuscript that at the end of the XVIth century the coat of arms cost 26s. 8d., the shield 6s. 8d., the helmet, "with crest and mantells," 20s. The custom long survived; we have a few early XVIIth century achievements in churches, but after 1750, although the helmet, sword, coat of arms, and spurs were carried at a funeral, they were not suspended in the church. Even at Nelson's and Pitt's funerals helmets were provided. The funeral with military honours of to-day still preserves something of the old ceremony.

The hanging of armour and arms in churches was not confined to England; the custom was co-extensive with knighthood itself. We read of Guillaume de Toulouse, early in the XIIIth century, dedicating his helm and shield to St. Julian and hanging them over the shrine at Brives, and of the French king, after the battle of Cassel in 1328, presenting his arms to the neighbouring church. Did not Jeanne d'Arc offer to St. Denis "a whole complete suit of white armoury as for a man of arms and a sword won before Paris"?¹

The most celebrated achievements of arms in England are those in Canterbury Cathedral and in Westminster Abbey, which Sir Guy Laking has described at great length,² but the wanderer on foot who strays from the beaten track may not regret persevering for another mile or so to visit the little village church, where he will see the crested helmet and sword, gauntlets and spurs, banner and coat of arms, hanging over the monument to a Nevill, a Percy, a Greville, a Bolingbroke, a Penn, a Hervey, a Wadham, or a Verney, names recalling the stirring times of the War of the Roses, the tournaments of Henry VIII, the great Elizabethan period, and the Civil War.

Those who are interested in the subject may while away an evening by reading in such accessible books as Strutt's "Manners and Customs" (ed. 1776, vol. iii, p. 161) and Bloxam's "Fragmenta Sepulchralia," the extracts from old manuscripts dealing with the ceremonial and "ordering" of funerals.

In Hunter's "History of Sheffield" (ed. 1819), on pp. 56, 77, are given long detailed accounts of the heralds' funerals of two of the Earls of Shrewsbury, in 1560 and 1616.

The help of the rectors and vicars of the parishes, of my friends, and of many others, strangers to me, who have written to tell me of churches in which they knew that armour was still preserved, has made it possible for me to compile this imperfect list. I have endeavoured to give the names of all those who first brought to my notice the existence of armour in particular churches, but I alone am responsible for

¹ *Vide ante*, vol. iii, p. 266.

² Vol. i, pp. 141, 150, 152, 232, 275; vol. ii, pp. 99, 207, 224, 262, 329; vol. iii, p. 156.

ARMOUR PRESERVED IN ENGLISH CHURCHES

the descriptions and particulars printed. Mr. Wallis Cash has been untiring in his efforts to collect all the information possible with regard to Wiltshire, Somersetshire, Dorsetshire, and Hampshire, and has been kind enough to take photographs; Mr. J. G. Mann has personally visited the Oxfordshire and Berkshire churches and photographed the armour; Colonel Mitchell has been equally kind in the case of Sussex. The assistance of Mr. H. C. Archer, Mr. Fenton, J.P., Mr. H. Plowman, F.S.A., and Colonel Probert, O.B.E., F.S.A., has been of the greatest help. Mr. S. J. Whawell has given me his valuable opinion as to the probable dates of those helmets of which I had photographs. I hope that the notes which I have now collected may serve as a preliminary survey which others may hereafter add to, correct, and amplify. The late Sir Guy Laking described a considerable number of church helmets in the previous four volumes of this work, and to these descriptions I have referred; but I have felt that his "History of European Armour and Arms" ought to include as complete an account as possible of these national treasures preserved in our churches, in view of the fact that a large proportion of the helmets are genuine pieces, many of them being fine examples and almost certainly the work of English armourers.

A LIST OF CHURCHES CONTAINING ARMOUR¹

BEDFORDSHIRE

BEDFORD. (ST. PAUL.)

Helmet (now missing).

Tradition. Associated with the monument to Sir William Harpur, Alderman and once Lord Mayor of London, founder of the Grammar School, *ob.* 1573, over which it was formerly suspended.

Cf. "N. and Q.," 6th series, vol. v, p. 358.



CADDINGTON. (ALL SAINTS.)

Close helmet, XVIIth century, *circa* 1625, crested, a cock (Fig. 1573).

Tradition. Hanging in the chancel, associated with funeral of Thomas Coppin of Markyate Cell, *ob.* 1662. Inscription: "Here lyeth interred the body of Thomas Coppin of Markyate Cell, Esquire, sonne & heire of Sir George Coppin Kt having issue by his wife Martha, one of the daughters of Luke Norton of Offley Esq. three sonnes Thomas, John & George & fower daughters Ann, Elizabeth, Lettice & Martha who died the eight day of December Ano Dmi 1662 in the 58th yeare of his age."

Thomas Coppin, *ob.* 1662, acquired Markyate manor in 1657.

Coppin crest. *On a ducal coronet a cock or.*

Cf. "Vic. County History" (Beds), ii, p. 319. [Mr. E. Craven-Lee courteously supplied the photograph and particulars.]

FIG. 1573. CADDINGTON

COPLE. (ALL SAINTS.)

[Communicated by Mr. C. H. Crouch.]

1. Close helmet, XVIIth century, funerary.

Tradition. Hanging over a hatchment, *arg.* a hunting horn sa. with its strings gu. (Luke.)

2. Close helmet, XVIIth century, crested, a bull's head.

Tradition. Hanging on the wall of the chancel, associated with the Launcelyn family, but probably a Luke helmet, the Luke crest being a bull's head az. armed or, betw. two wings addorsed also or.

The Launcelyn family were great benefactors to the church. On one of the pillars are cut the Launcelyn arms, *gu.* a fleur de lis *arg.* In the chancel is the brass of John Launcelyn, *ob.* 1435. Anne, daughter of a John Launcelyn, married Sir Walter Luke, *ob.* 1544, who was succeeded by his son Sir Nicholas, *ob.* 1563 (brass) and afterwards by his son, Sir John, *ob.* 1566. Sir Nicholas Luke, *ob.* 1613, succeeded Sir John. The Luke family sold the manor of Wood End, 1686.

Cf. Gomme, "Gent. Mag. Lib. Eng. Top.," XI, i; "Vic. C. H." (Beds), iii, p. 241.

¹ The following expressions are used: *Funerary* = made for a funeral; *Coat of arms* = the coat, generally in the form of a tabard emblazoned with the arms of the deceased forming part of the achievement carried at the funeral and afterwards suspended in the church. In this list the crest on the helmet is described simply, and where there is a tradition attaching to the helmet the heraldic description of the family crest is given as evidence supporting the tradition. No comment has been made where the date of the helmet does not support the tradition. In cases in which no details about the helmets, etc., are available, heraldic descriptions of arms and crest are often given, in the hope that if the helmet is crested, or if there is a coat of arms or escutcheon, the achievement may perhaps be identified with one of the monuments in the church.

BEDFORDSHIRE

ELSTOW. (ST. MARY AND ST. HELENA.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Helmet.

2. Coat of arms.

Tradition. Associated with burial of Thomas Hillersdon, *ob.* 1656.

Arms. *Arg. on a chevron engrailed sa. three bulls' heads cabossed of the field.* (Hillersdon.)

Crest. *A squirrel sejant ppr. collared and cracking a nut or.*

Thomas Hillersdon acquired the manor in 1616.

Cf. Bloxam, "Fragmenta Sepulchralia," p. 136.



FIG. 1574. LUTON



(c) (b) (a) (c)

FIG. 1575. LUTON



FIG. 1576

SOMERIES CHAPEL, ST. MARY, LUTON



FIG. 1577. TURVEY



FIG. 1578. TURVEY

HUSBORNE CRAWLEY. (ST. MARY.)

1. Visor of a helmet.

2. Sword.

Tradition. Associated with the Thompson family, whose arms, *az. a leopard or*, appear on the monument with effigies of St. John Thompson and his wife Dorothy. The effigy of St. John Thompson shows him in a peascod breastplate.

The manor of Husborne Crawley came into the Thompson family in 1597.

LUTON. (ST. MARY.)

1. Close helmet with spike, late XVIth century skull, with early XVIth century visor of an armet. (Figs. 1574 and 1575 a).

2. Close helmet, late XVIth century (Fig. 1575 b). 3. Pair of gauntlets associated with (1) (Fig. 1574).

Tradition. The first helmet is associated with the burial of Sir John, Lord Wenlock, Lord of Someries, *ob.* 1471. His body first rested in the Despencers' tomb at Tewkesbury, where he was killed. It was afterwards brought to his "faire chapel at Luton."

Both helmets and gauntlets hang in the Someries Chapel (Fig. 1576).

Cf. "N. and Q.," 5th series, x, p. 276. [The photographs were courteously supplied by Mr. E. Craven-Lee.]

EUROPEAN ARMOUR AND ARMS

MARSTON MORETAINE. (ST. MARY THE VIRGIN.)

1. Bascinet, only the skull of the original head-piece remains. Possibly English, first half of the XVth century. A buffe, which has been cut down and of somewhat later date, has been riveted to the skull-piece probably early in the XVIth century (*vide ante*, vol. i, p. 261, Fig. 306).

The crest, in oak, is the head of a stork.

Tradition. The funeral of Thomas Reynes, *ob.* 1451, Lord of the manor of Marston Moretaine, whose arms were *chequey or and gu. a canton ermine*.

2. Close helmet, XVIth century, crested, a horse's head out of a ducal coronet. Gorget plates added. Illustrated and described in "Proc. Soc. Ant.," xxv, N.S., p. 164, Figs. 2 and 3.

Tradition. The tomb of Sir Thomas Snagge (Speaker of the House of Commons) over which it hangs. Thomas Snagge, *ob.* 1594, his son Thomas, *ob.* 1626, who left a son Thomas, *ob.* 1642, whose arms were *arg. three pheons sa. quartering also arg. a chev. gu. fretty or, betw. three roses slipped ppr.* (Decons) and Reynes (*supra*). Thomas was followed by Thomas, *ob.* 1687, Thomas, *ob.* 1698 (Snagge impaling Nicholls). There are effigies of Thomas Snagge and Elizabeth Decons, his wife, figures of five sons and two daughters, with arms of Snagge, Decons, and Reynes.

Cf. "Vic. C. H." (Beds), iii, p. 312 (illustration of interior of church with helmets).



FIG. 1579. WILLINGTON

Crest. *A Saracen's head in profile, ppr., wreathed round the temples, arg. and sa.* (Mordaunt.)

The manor has been in the Longuet-Higgins family since 1742.

Cf. Harvey, "Hist. of Wylley Hundred"; C. Longuet-Higgins, "Turvey Church and its Monuments." [Photographs courteously taken by Mr. Longuet-Higgins.]

WILLINGTON. (ST. LAWRENCE.)

1. Helm, with large bevor and visor in one piece, on dexter side of visor large opening with protective flange; attached to bevor is a large gorget plate, with scalloped edge. On sinister side of gorget plate is affixed a hinge for attachment to breastplate. Early XVIth century. Crested, a griffin's head. The crest is of later date (*vide ante*, vol. ii, p. 149, Fig. 488).

Tradition. Worn by Sir John Gostwick at the Field of the Cloth of Gold in 1520.

2. Helmet with umbril, and barred, XVIIth century, crested as in (1) (Fig. 1579).

The manor of Willington was acquired by Sir John Gostwick in 1529 (arms, *arg. a bend cotised gu. between six Cornish choughs sa.*, Gostwick), who died 1545, succeeded by his son, William, d. 1549, who left a son

BEDFORDSHIRE—BERKSHIRE

John, d. *circa* 1581. His son William (cr. Baronet, effigy in armour) d. 1615, and was succeeded by his son, Sir Edward, d. 1630 (monument).

Crest. *A griffin's head between two wings expanded gu.* (Gostwick.)

Cf. "Vic. C. H." (Beds), iii, p. 266.

FROM A CHURCH IN BEDFORDSHIRE.

Londesborough sale, 1888, lot 269 (£8 8s.). Helmet said to have hung over the tomb of Sir John Botteler and described as being from "a church in Bedfordshire."

BERKSHIRE

BUCKLAND. (ST. MARY.)

[Communicated by Capt. A. de Cosson.]

1. Armet, Italian, *circa* 1470-1500; the skull-piece has a slight ridge, with side pieces hinged. The skull has a reinforcing piece. There is a hole for a stem and rondel, both of which are missing. The



FIG. 1580b. BUCKLAND



FIG. 1580a. BUCKLAND



FIG. 1580c. BUCKLAND

ocularium is formed between the anterior edge of reinforcing skull-piece and visor (Fig. 1580 a, b, c). There is a spike for the crest.

2. Close helmet, XVIth century (Elizabethan). Comb slightly roped. The remains of gilding for church purposes are still visible (Fig. 1581).
3. Close helmet with spike (*circa* 1600), apparently put together for a funeral, but the skull-piece is part of a real helmet (Fig. 1582).

All the above hang in the north transept of the church (Fig. 1583).

Tradition. None.

There is a brass to Sir John Yate, *ob.* 1578; tomb of Sir Edward Yate, *ob.* 1648; mural monuments to Sir John Yate, *ob.* 1658, Sir Edward Yate, *ob.* *circa* 1650. [Photographs kindly taken by Mr. Wickham.]

EAST SHEFFORD. (HOLY INNOCENTS.)

Salade, of about 1480, with XVIth century mezeil and chin-piece added for funeral purposes (*vide ante*, vol. ii, Fig. 392).

Tradition. Associated with the Fettiplace family.

There is an effigy of John Fettiplace, *ob.* 1450 and a brass to John Fettiplace, 1524 (Fig. 1583A). The arms of the Fettiplace family, *gu. two chevrons arg.*

EUROPEAN ARMOUR AND ARMS

LONG WITTENHAM. (ST. MARY THE VIRGIN.)

In the possession of the late Sir Noël Paton was a helmet reported to have once been hung in the church.

It was a forgery, and Mr. J. G. Mann reports that the oldest inhabitants say that no helmet has been seen in the church since that date.

Cf. De Cosson, "Helmets and Mail," p. 91.

WINDSOR. (ST. GEORGE'S CHAPEL.)

1. Helm, erroneously associated with Henry VI and placed in the chapel by the Prince Consort (*vide ante*, vol. ii, Fig. 455).



FIG. 1581. BUCKLAND



FIG. 1582. BUCKLAND



FIG. 1583. BUCKLAND



FIG. 1583A. EAST SHEFFORD

2. Helm, erroneously associated with Edward IV, and placed in the chapel by the Prince Consort (*vide ante*, vol. ii, Fig. 481).
3. Great sword, second half of the XIVth century, called "The sword of Edward III" (*vide ante*, vol. ii, Fig. 708).

BUCKINGHAMSHIRE

AYLESBURY. (ST. MARY.)

Helm, late XVth century, sold at the dispersal of the collection of Lord Londesborough in 1888, Lot 440, price £89 5s., now in the Metropolitan Museum of New York (*vide ante*, vol. ii, Fig. 486A).

Tradition. Not known. The present sexton states that there has been no helmet in the church for the last sixty years.

Nearly all the monuments, tablets, etc., disappeared when the church was restored by Scott.

Cf. "Royal Commission on Hist. Mon." (Bucks), i, p. 22.

BUCKINGHAMSHIRE

BLETCHLEY. (ST. MARY.)

[Communicated by the Rev. F. W. Bennett, the rector.]

Helmet, made up of parts of a XVIIth century helmet, partly gilt and coloured, with spike. The comb of the skull and edge of mezeil are roped. The attachments of the visor and mezeil and the rivets of latter for securing the lining are preserved (Fig. 1584).

Tradition. None. Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 65.

[The illustration is taken from a sketch by the kind permission of Mr. J. T. Snelson.]



FIG. 1584. BLETCHLEY.



FIG. 1585. CHENIES



FIG. 1586. CHENIES



FIG. 1587. CHENIES

BURNHAM.

Three helmets.

Tradition. Hanging over, and associated with, the monument to John Hastings, *ob.* 1656.

CHENIES. (ST. MICHAEL).

1. Close helmet, with heraldic bars and spike. Skull, reinforcing, and chin-pieces from an armet, *circa* 1510, English. Bars and gorget plate added *circa* 1650 (Fig. 1585).
2. Close helmet, no spike, English, of elegant form, *circa* 1565-70 (Fig. 1586).
3. Close helmet, spike, English, of heavy make, a real piece, *circa* 1575 (Fig. 1587).
4. A funerary helmet with the crest of a *goat stantant, arg., armed or*, of the early XIXth century. The helmet is of the poorest form, made of thin tin, gilded and decorated with designs of flowers, and



FIG. 1588. CHENIES



FIG. 1589. CHENIES
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with the cross of St. George. With this helmet is a funerary sword. It is possible that both helmet and sword once hung in St. George's Chapel, Windsor, and were sent to Chenies after the death of the Duke in 1839. It is also possible that they were carried at his funeral. Now in the Agent's office.

5. Two iron coronets.
6. Three escutcheons of the XIXth century, bearing *Russell* impaling other coats; probably used at the funeral of the 6th Duke, who died 1839.
7. Two hatchments bearing the Russell arms.

All the above, except 4, 6, and 7, are in the Bedford chapel.

Tradition. All the pieces are associated with the Russell family, but there is no tradition associating any individual piece with any particular monument.

There are altar tombs and effigies of John, Earl of Bedford, K.G., *ob.* 1555; Francis, Lord Russell, *ob.* 1641; Francis, Earl of Bedford, K.G., *ob.* 1585; William, 1st Duke of Bedford, *ob.* 1683 (Figs. 1588 and 1589). Of the altar tomb of the 1st Earl it has been written: "The hands are folded in the old manner. The figures are not represented as sleeping, but as in a trance, with the eyes wide open. The faces are



FIG. 1590. CHILTON



FIG. 1591. DINTON

evidently careful likenesses: the Earl has lost an eye in action—the lid droops over the socket as in life. His head rests on his corslet, his sword is at his side."

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 90. [The photographs were taken with the courteous permission of the Duke of Bedford.]

CHILTON. (ST. MARY.)

[Communicated with the photograph by Mr. J. G. Mann.]

Close helmet, XVIth century, crested, two swans' heads. The skull is made of two pieces (Fig. 1590).

Tradition. Hanging in the S. Chapel opposite the large monument to Sir John Croke, *ob.* 1608.

Crest. Two swans' necks addorsed and interlaced, issuing out of a crescent all arg. and holding in their beaks an annulet gu. (Croke.)

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 105.

DINTON. (ST. PETER AND ST. PAUL.)

[Communicated by Mr. J. G. Mann.]

Helmet, *circa* 1575-85 (Fig. 1591).

Tradition. None.

There are tablets and brasses to Simon Mayne, *ob.* 1617; Francis Lee, *ob.* 1558; Thomas Greneway, *ob.* 1538; Richard Greneway, *ob.* 1551; and others of earlier date.

Cf. "Vic. C. H." (Bucks), ii, p. 280; "R. C. on Hist. Mon." (S. Bucks), p. 123. [The illustration is taken from a photograph by Mr. Wickham.]

FULMER. (ST. JAMES.)

Two helmets.

Both said to be funerary.

Tradition. These helmets hang on perches on each side of an achievement over the monument to Sir

EUROPEAN ARMOUR AND ARMS

Marmaduke Darell, Kt., *ob.* 1631 (effigy in armour), Lord of the Manor of Fulmer, in the Household of Elizabeth and afterwards cofferer to James I. He married Anne, daughter of John Lennard.

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 159. The helmets are illustrated in the view of the inside of the church opposite p. 158.

HADDENHAM. (OUR LADY.)



FIG. 1592

Close helmet, first quarter of the XVIth century, typically English. There are traces of gilding. Hanging on a perch in the north chapel (Fig. 1592).

Tradition. None.

There is a monument in the north chapel to Richard Beake, *ob.* 1627, and a brass to Gylles Wodbryge, *ob.* 1532.

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 179; "N. and Q.," 11th series, ix, p. 476. [The illustration is from a photograph kindly taken by Mr. Wickham.]

HITCHAM. (ST. MARY.)

Helmet, crested, a ram's head.

Tradition. Associated with the monument to Sir William Clarke, *ob.* 1624, over which it hangs (effigy in armour). Sir William Clarke was the son of Nicholas Clarke of North Weston, *ob.* 1551 (brass), and Elizabeth Ramsay of Hitcham. Nicholas Clarke was the son of Sir John Clarke of Thame, "who took the Duc de Longevyle prisoner."

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 204. There is an illustration of the monument, p. 204.

LILLINGSTONE DAYRELL. (ST. NICHOLAS.)

1. Helmet, composed of a XVIth century skull-piece, the other parts being XVIIth century, crested, a goat's head.

2. Helmet, XVIIth century, made for a funeral, crested, a goat's head.

Tradition. Both helmets are associated with funerals of members of the Dayrell family. The crests are on the Dayrell tomb.

Crest. A goat's head erased *ppr.* (Dayrell.)

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 169.

MARLOW. (ALL SAINTS.)

Helmet, the skull-piece with a deep, roped comb is late XVIth century, the remaining parts are XVIIth century. Below each side of the comb are sunk bands. The remains of the lining strap are preserved. The helmet once had a spike (Fig. 1593).

Tradition. The helmet is associated with the monument to William Willoughby, *ob.* 1597, and Katherine, his wife, but as the helmet hung formerly in the porch, and the church was rebuilt in 1832, there is some doubt whether the tradition is of long standing.

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 252; *vide ante*, vol. iii, p. 112. [The illustration is taken from a photograph by J. G. Mann.]



FIG. 1593

MIDDLE CLAYDON. (ALL SAINTS.)

Armet, *circa* 1520, the visor and mezeil are in one piece, which is pointed in a curiously quadrangular form at the snout, crested, an arm grasping a staff. Hanging on a perch on the north wall of the chancel (Fig. 1594, *a, b*).

Tradition. This church is in the private grounds of Claydon House, the seat of the Verney family, and contains brasses, effigy, and tablets in memory of the Gifford family. There is a brass to Roger Gifford and his wife, *ob.* 1542, and a tablet bearing the Gifford arms, *circa* 1540. Urian Verney (*ob.* 1608), sixth son of Sir Ralph Verney (who acquired Middle Claydon Estate), married Lettice, daughter of Sir George Gifford,

BUCKINGHAMSHIRE

Kt., and there is a monument to his memory near which the armet hangs on a perch with long horizontal bar, on which apparently once hung a coat of arms.



FIG. 1594a. MIDDLE CLAYDON



FIG. 1595.
QUAINTON



FIG. 1594b. MIDDLE CLAYDON

Arms. *Arg. three lions ramp. gu.* (Gifford.)

Crest. *An arm couped at the elbow vested or, charged with two bars wavy, cuffed arg., holding in the hand ppr. a staff.* This crest appears on the tablet of 1540 and on the helmet.

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 198.

QUAINTON. (BLESSED VIRGIN MARY AND THE HOLY CROSS.)

[Communicated by Mr. J. G. Mann.]

Helmet, period of Charles I, crested, an eagle on a coronet (Fig. 1595). A large banner, coat of arms, and gauntlets now missing.

Tradition. Associated with the monument (Fig. 1596) to Richard Winwood, son of Sir Ralph Winwood, Kt., *ob.* 1688, principal Secretary of State to Charles I, and Anne, daughter of Sir Thomas Read.

Crest. *Out of a ducal coronet or, an eagle's head betw. two wings expanded sa., in the beak a chaplet of laurel vert.* (Winwood.)

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 242; "Gents. Mag. Lib. Eng. Top.," II, i, 322. [The illustration is taken from a photograph by Mr. Wickham.]



FIG. 1596. QUAINTON

SAINT LEONARDS.

1. Helmet, XVIIIth century, funerary, crested, an oak tree.
2. Two gauntlets, funerary.
3. A coat of arms (missing since *circa* 1896).
4. A sword (missing since *circa* 1896).

The above hang on a perch, which has the cross bar, upon which the coat of arms was formerly suspended; the perch is placed on the south wall of the church to the east of the monument to Colonel Cornelius Wood.

Tradition. The monument to Colonel Cornelius Wood, *ob.* 1712, eldest son of the Rev. Seth Wood and Elizabeth, his wife (tablet on the north wall). The monument to Colonel Wood portrays a medallion portrait under a trophy of arms, and below the family crest and arms. The crest is in wood, the arms are in marble.

Arms. *Gu. semée of cross-crosslets fitchée arg., three demi savages with clubs elevated ppr.* (Wood.)

Crest. *On a mount vert, an oak tree ppr. fructed or.*

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 20; "Vic. C. H." (Bucks), ii, p. 318.

EUROPEAN ARMOUR AND ARMS

STANTONBURY. (ST. PETER.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Helmet, said to be funerary, on a perch, XVIIth century, crested, a Saracen's head.
2. Sword, heraldic.
3. A pair of gauntlets, funerary.
4. A spur.
5. Cartouche.

Tradition. None.

There is a slab in the chancel to Charles Tyrill, *ob.* 1694, with his arms on a lozenge. The arms on the cartouche may be the same, and if so, the achievement would be that of Charles Tyrill.

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 271.

STOKE POGES. (ST. GILES.)

1. Armet, altered late in the XVIth century for a funeral, crested, a bull's head gorged with a crown (*vide ante*, vol. ii, Fig. 445H).

2. Skull of burgonet of XVIth century, and other parts added.

Tradition. Associated with the Hastings family. In the south chapel over an arch is an achievement with the arms of Hastings in a garter, a helm, and crest, all carved in stone.

Crest. *A bull's head erased, sa., armed and gorged with a ducal crown or.* (Hastings.)

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 288.

STOWE.

Helm, early XVth century (*vide ante*, vol. ii, p. 160).

This helm is now in the Tower of London (Class IV, No. 1). It was acquired in 1848 from the Duke of Buckingham's collection. There is a hole in the keel for a spike and the helmet is deeply pitted with rust in a fashion always associated with the incrustations found upon helmets which have been exposed in churches. It is therefore not improbable that the helm was once suspended over a tomb.

TYRINGHAM. (ST. PETER.)

A visor, said to be of the XVth century, dug up in the churchyard.

There are brasses in the church to (?) John Tyryngham, in armour and surcoat, and to Thomas Tyryngham, *ob.* 1596.

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 307.

WESTON UNDERWOOD. (ST. LAURENCE.)

1. Helmet, crested, a bird.
2. Coat of arms.

Hanging on the wall of the south aisle.

Tradition. This church contains many monuments to the Throckmorton family, whose crest was, *a falcon rising, arg., jessed or.*

Cf. "N. and Q.," 6th series, iv, p. 38.

WHADDON. (ST. MARY.)

[Communicated by the Rev. F. W. Bennett, M.A.]

1. Helmet, late XVIth century, with roped comb crested, a bird and a hand (Fig. 1597).
2. Part of a sword.

Tradition. The crest of Grey de Wilton is *On a hand lying fessways, coupé at the wrist arg., bracelet or, a falcon of the last, wings expanded.* In the church is a high shallow tomb with plain slab, apparently to Arthur, Lord Grey de Wilton, *ob.* 1593, and his dame. [The illustration is taken from a drawing by, and courteously supplied by, Mr. J. T. Snelson.]

WICHENDON, UPPER. (ST. MARY MAGDALENE.)

[Communicated by Mr. J. G. Mann.]

Helmet, XVIIth century, said to have been formerly crested, demi-lion (?) gorged with a crown. (The crest has now disappeared.) (Fig. 1598).

Hanging on a beam across the chancel arch (Fig. 1599).

Tradition. Associated with the monument to John Goodwyn, *ob.* 1558, on which appears the crest: *A demi-lion rampant arg., gorged with an heraldic coronet gu.* (Goodwyn.) The association seems doubtful.

Cf. "R. C. on Hist. Mon." (Bucks), i, p. 300. [The illustration is taken from a photograph by Mr. Wickham.]

BUCKINGHAMSHIRE

WING. (ALL SAINTS.)

1. Helmet, the skull said to be late XVth century, the other parts XVIth century additions, crested, a falcon on a glove. 2. Pair of gauntlets.

Tradition. Associated with the monument, over which it hangs, to Sir Robert Dormer, *ob.* 1552. Over the sarcophagus are five shields bearing the arms of Dormer impaling Newdigate, Browne, Sidney, Cateshy, etc.



FIG. 1597. WHADDON



FIG. 1598. UPPER WICHENDON



FIG. 1600.



FIG. 1599. UPPER WICHENDON

Crest. A falconer's right-hand glove fessewise arg., thereon perched a falcon, wings inverted also arg. belled and beaked or. (Dormer.)

In the village is "Dormer's Hospital" founded 1559 by "Dame Dorothy Pelham, sometime wife to Sir William Dormer, Knight, Lord of the Manor of Wing."

Cf. "R. C. on Hist. Mon." (Bucks), ii, p. 335.

FROM A BUCKINGHAMSHIRE CHURCH.

Helmet, XVIIth century, comb roped, with spike, barred, now in the collection of Mr. P. J. Thornhill (Fig. 1600).

EUROPEAN ARMOUR AND ARMS

CAMBRIDGESHIRE

CROXTON. (ST. JAMES.)

1. Helmet, triple-barred Cromwellian pott (Fig. 1601).
2. Breast- and backplate of mid-XVIIth century (Fig. 1601).

Tradition. Associated with the table-tomb in the church bearing the arms of Lcede.

Arms. *Arg a fesse gu. betw. three eagles displ. sa. a bordure wavy of the second.* (Leeds of Croxton Park.)

Crest. *A staff raguly fesseways vert, thereon a cock gu., wings expanded.*

Cf. Rev. C. H. Evelyn-White, F.S.A., "County Churches, Cambridgeshire," p. 56.

FOWLMERE. (ST. MARY.)

[Communicated by the Rev. A. Campbell Yorke, the rector.]

1. Helmet, funerary, crested, a garb, XVIIIth century.
2. Helmet, funerary, crested, a garb, XVIIIth century.
3. Two funerary helmets, destroyed *circa* 1870.

4. Banners, destroyed *circa* 1870, bearing *sa. on a fess three masculcs or within a bordure of the last.* (Mitchell.)

5. Swords, destroyed *circa* 1870.

Hanging on the north and south walls of the chancel.

Tradition. All the achievement is made up of early XVIIIth century funerary pieces, and is associated with the monument to the Mitchell family, who acquired the manor of Fowlmere in 1715. The Mitchell family appear to have acquired, and lived at, Carshalton. The record of the funeral in 1745 is one of great ostentation.

Crest. *A garb vert.* (Mitchell.)

Cf. Rev. E. H. Evelyn-White, F.S.A., "County Churches, Cambridgeshire," p. 75.



FIG. 1601. CROXTON

HARDWICK. (ST. MARY.)

[Communicated by the Rev. W. D. Saunders, a former rector of the parish.]

1. Burgonet.
2. Rapier without hilt.

Tradition. None.

Cf. Rev. E. H. Evelyn-White, F.S.A., in his "County Churches, Cambridgeshire," pub. 1911, writes: "A large oak chest has remains of armour."

HASINGFIELD. (ALL SAINTS.)

1. Helmet, crested.
2. Two gauntlets.

The spurs, sword, and pennons, which formerly were suspended as parts of the achievement have disappeared.

Tradition. The armour is hung over the monument of Sir Thomas Wendy, K.B., *ob.* 1643, with which it is by tradition associated. He was nephew of Thomas Wendy, the court physician who attended Henry VIII, Edward VI, and Mary on their deathbeds.

Arms. *Az. a chevron betw. three lions' heads erased or., a bordure of the last.* (Wendy.)

Crest. *A lion's head erased az., gorged with a collar dancetté or.*

Cf. Rev. E. H. Evelyn-White, F.S.A., "County Churches, Cambridgeshire," p. 93.

HORSEHEATH. (ALL SAINTS.)

Helmet. Hanging on the north wall.

Tradition. Associated with the burial of John Bromley, 1st Baron Montfort, *ob.* 1651, to whose memory there is affixed a tablet.

CAMBRIDGESHIRE—CHESHIRE

Arms. *Quarterly per pale dovetail gu. and or.* (Bromley.)

Crest. *Out of a mural crown or a demi-lion rampant sa., holding a standard vert, charged with a griffin pass. of the second, staff ppr. headed arg.*

Cf. Rev. E. H. Evelyn-White, F.S.A., "County Churches, Cambridgeshire," p. 104.

ISLEHAM. (ST. ANDREW.)

[Communicated by the Baron de Cosson.]

1. Close helmet, reputed to be early XVIth century.
2. Close helmet, XVIIth century, funerary.

The helmets hang in the Peyton chapel (the south aisle).

Tradition. None. There are monuments and brasses to members of the Peyton family.

SAWSTON. (ST. MARY.)

Helmet, probably funerary and late XVIth century. On a perch on the north wall of chancel.

Tradition. The helmet hangs above the monument to the Pole family, but there is no tradition connecting the helmet with the family. Near this helmet hangs a shield bearing *gu. a fret arg.* (Huddleston) with various quarterings. Gomm, in "Gents. Mag. Lib. Eng. Top.," XI, ii, p. 70, notes that there was formerly hanging over the monument to "Henry Hodleston," "Sir Robt. Hodleston" and others of the same family, of the mid-XVIIth century, another helmet.

Cf. Rev. E. H. Evelyn-White, F.S.A., "County Churches, Cambridgeshire," p. 151.

WITCHAM.

Confirmation of a report received that there is armour in this church, has not been obtained.

CHESHIRE

BOWDON. (ST. MARY THE VIRGIN.)

In the Billson sale at Christie, Manson, and Woods, 1897, lot 143 (£7 7s.): "From the parish church of Bowden, Cheshire, a close helmet (visor wanting) with roped comb, middle of the XVIth century, a deep gorget, *temp.* Chas. I, has been added, ex Bateman collection."

LOWER PEOVER. (ST. OSWALD AND ST. PETER.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Helmet.
2. One spur.

Tradition. The monument to Sir Geoffrey Shakerley, *ob.* 1696.

MACCLESFIELD. (ALL SAINTS.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Close helmet, with spike, XVIth century (Fig. 1602).

Tradition. Associated with the funeral of Sir John Savage (*ob.* 1597), which took place at this church.

2. Breastplate (altered) and placate.
3. Pikeman's pott.
4. Pikeman's gorget.
5. A gorget plate of a XVIIth century helmet.



FIG. 1602. MACCLESFIELD

NANTWICH. (ST. MARY WITH ALL SS.)

In "N. and Q.," 6th series, vol. v, p. 138, is recorded the existence of a coat of arms suspended over the tomb of a member of the Wilbraham family.

CORNWALL—CUMBERLAND

Tradition. The armour is associated with William Godolphin of Trewarveneth, squire of the parish, *ob.* 1689, to whose memory there is a mural monument.

"Devon and Cornwall N. and Q.," x, pt. ii, p. 124.

ST. MAWGAN-IN-MENEAGE. (ST. MOGUN.) [Communicated by Mr. W. J. Stephens and Sir C. Vyvyan, Bart.]

1. Burgonet, with ear-pieces.
2. Sword, probably late XVIth or early XVIIth century.

Tradition. Associated with Sir Richard Vyvyan, 1st Baronet, Master of the Mint at Exeter, *ob.* 1655.

The Vyvyan family have resided at Trelowarren in the parish since the middle of the XVth century. Hannibal Vyvyan, grandfather of Sir Richard Vyvyan (*supra*), is buried in St. Dunstan's in the East, London, but the burial-place of his son, Sir Francis Vyvyan, is unknown. There is no documentary evidence in the possession of the family to prove that this armour is part of the achievement of Sir R. Vyvyan. In the possession of Colonel Sir Courtenay Vyvyan, the present baronet, is the inventory of the property of Sir Richard Vyvyan (*ob.* 1655), but it contains no mention of armour or arms.

ST. MELLION. (ST. MELANUS.)

[Communicated by Mr. W. J. Stephens.]

1. Helmet.
2. Sword, dagger, and spur.
3. Three shields.

All hanging over the effigies and brasses of Peter Coryton, *ob.* 1551, his wife, and twenty-four children. The effigy of Peter Coryton is in armour.

Tradition. The Coryton family. There is also a monument to William Coryton, *ob.* 1651.

Arms. *Arg. a saltire sa.* (Coryton.)

Crest. *A lion passant gu.*

ST. MICHAEL CAERHAYES. (ST. MICHAEL.)

1. Helmets.
2. Sword.
3. Other armour.

Hanging in the chancel.

Tradition. Said to have been worn by Sir Hugh Trevanion at the siege of Bristol. *Vide post*, Devonshire, Bickleigh.

The four wheels of Charles' wain,
Grenville, Godolphin, Trevanion, Slanning slain.

Arms. *Arg. on a fess. az. betw. two chevrons gu. three escallops or.* (Trevanion.)

Crest. *A stag quarterly gu. and arg.*

Cf. "N. and Q.," 5th series, x, p. 276.

ST. TUDY. (ST. TUDY.)

1. Helmet, funerary.
2. Other armour.
3. A dagger.

Tradition. None.

There are monuments and memorials to Humphry Nicoll of Penrose, *ob.* 1597 (effigy); Anthony Nicoll, *ob.* 1658 (effigy); and to members of the Billing family, 1579-1624.

FROM A CORNWALL CHURCH.

In the Seymour Lucas sale of 1903, lot 60, an armet, illustrated in the sale catalogue, was sold for £136 10s., and is described as having formerly been suspended in a church in Cornwall.

CUMBERLAND

CALDBECK. (ST. KENTIGERN.)

The parish armour formerly in the church is now in Tullie House, Carlisle.

Cf. A. G. Loftie, "Great Salkeld," p. 61.

EUROPEAN ARMOUR AND ARMS

LANGWATHBY. (ST. PETER.)

Parish armour (Fig. 1604).

Cf. D. Scott, "Guide to Cumberland and Westmoreland"; A. G. Loftie, "Great Salkeld," p. 61.
[The photograph was kindly taken by Miss Lovejoy of Penrith.]

SALKELD, GREAT. (ST. CUTHBERT.)

Parish armour, pott, breastplate, backplate, gorget of XVIIth century of pikeman type. A basket-hilted sword of the XVIIth century (Fig. 1605).

The tower of the church was built as a place of defence for refuge for the inhabitants of the county in the forest of Inglewood, probably by Ralph, 6th Baron Nevill of Raby, Earl Marshal of England, b. 1364, d. 1425. It is a fortified church, and is one of three—the other two being Burgh-by-Sands and Newton-Arlosh.



FIG. 1604. LANGWATHBY

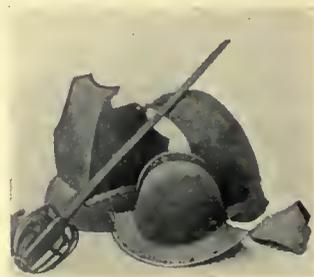


FIG. 1605. GREAT SALKELD

The tower can only be entered through the church, the entrance being 2 ft. 7 in. wide. The tower has five floors. On the first floor is a fire-place formed of tombstones.

Cf. D. Scott, "Guide to Cumberland and Westmoreland"; A. G. Loftie, "Great Salkeld," p. 60.
[The illustration of the armour was kindly supplied by Canon Loftie.]

DERBYSHIRE

BARLBOROUGH. (ST. JAMES.)

In this church is a memorial to Sir Richard Pipe: "Hic jacet Ricardus Pipe miles, civis quondam et major, London, et hujus rectoriae solus patronus, qui ultimum diem clausit 19 Die Mensis Sept. A.D. 1587; et aetatis suae 72."

Bassano, an heraldic painter of Derby, who visited this church in 1705 records in his notes that "within the altar rails, south above Pipe's tomb, hangs a helmet with Pipe's crest upon it." This has long disappeared.

Cf. J. C. Cox, "Derbyshire Churches," i, p. 57.

BONSALL. (ST. JAMES THE APOSTLE.)

Previous to the restoration of the church there hung over the monument to Henry Ferne a helmet crested. In 1877 the helmet was suspended over the entrance to the north aisle. The Ferne crest is *a mount of fern ppr. thereon a garb or banded gu.*

Cf. J. C. Cox, "Derbyshire Churches," ii, p. 422.

CHESTERFIELD. (ST. MARY AND ALL SAINTS.)

There is no armour in the church.

Sir Godfrey Foljambe of Walton, by his will (23 Hen. VIII), directed "my carcase to be buried in the Chapell of St. George beside my lady my wife in Chesterfield . . . my funeral mass & dirge with all other

DERBYSHIRE—DEVONSHIRE

suffrages & obsequies to be done & ministered for my soul . . . my sword, helmet, with the crest upon the head & my coat of arms to be hanged over my tomb & there to remain for ever."

Cf. J. C. Cox, "Derbyshire Churches," i, p. 167; Bloxam, "Fragmenta Sepulchralia," p. 118.

HARTINGTON. (ST. GILES.)

[Communicated by Mr. W. H. Fenton, J.P.]

A pair of gauntlets.

HATHERSAGE. (ST. MICHAEL.)

In "N. and Q.," 5th series, vol. ii, p. 73, there is a record of the loss of the historic bow formerly in the church.

REPTON. (ST. WYSTAN.)

There is now no armour in the church.

In the churchwarden's accounts is the following entry: "1590. A note of the armour of Repton received into the hands of Rycharde Weatte, beyinge Counstable. In primis ij corsletts wth. all that belongeth unto them—ij swordes iiij daggers and ij gyrdells—ij calevers wth. flask & trige box—ij pryckes and ij halberds—for the Tr'bande souldiar— . . . a shiffe of arrowes and a quiver & a beawe."

1620. A notte of ye Towne armour—viz towe corslets, wth towe pickes, one muskett, wth bandde browes, wth a Rolle & a Scowerer, towe calivers, one flask, & Trig boxe, six Head-pieces, three of them with Cappes . . . a . . . for ye Mouldes . . . were delivered to Gilbt Browne, 4 sowrdes, three sowrdes with girdles & Hanggers the Sowldiers have in keepinge & ye fourthe sowrde in ye Constables keepinge wth. two Daggers" (Bigsby "Repton," p. 147).

Cf. J. C. Cox, "Derbyshire Churches," iii, p. 439.

STAVELEY. (ST. JOHN THE BAPTIST.)

The monument to Sir John Frecheville, *ob.* 1682, is still preserved.

Formerly there was hung over this monument "Pennon & streamer, spurs, gauntlets, helmet & crest with tassels of silk, bossed with gold; with all ye achievements of Sir P. Frecheville Kt who was knighted at Musselborow battle, in Scotland, great grandfather of John Lord Frecheville."

See J. C. Cox, "Derbyshire Churches," i, p. 359.

WINGEWORTH. (ALL SAINTS.)

In 1816 there was hanging against the north wall of the chancel a sword, a helmet, and other pieces of armour.

There is now no armour in the church.

Cf. J. C. Cox, "Derbyshire Churches," iv, p. 488.

DEVONSHIRE

BICKLEIGH. (ST. MARY.)

1. Helmet and gorget.

2. Gauntlets (now missing).

Tradition. These pieces are associated with the monument to Gamaliel Slanning, killed in a duel with Sir John Fitze of Fitzford, in 1599; but by some it is believed that they belonged to Nicholas, his son, killed at the siege of Bristol, 1643 (*vide ante*, Cornwall, St. Michael Caerhayes).

Cf. Thistleton Dyer, "Church Lore Gleanings," p. 66; "Devon Assoc. Trans.," 1887, W. Jones, "Slanning of Leye, Bickleigh, and Maristow"; "Devon and Cornwall N. and Q.," x, pt. ii, pp. 84, 175; xi, p. 92.

EUROPEAN ARMOUR AND ARMS

BROADHEMBURY. (ST. ANDREW APOSTLE AND MARTYR.)

Helmet, early XVIIth century (Fig. 1606).

Tradition. Associated with the monument to Thomas Drewe, Solicitor-General to James I.

Arms. *Erm. a lion passant gu.* (Drewe.)

Crest. *On a mount vert a roebuck saliant or.*

Cf. "Devon and Cornwall N. and Q.," xi, p. 92. [Mr. A. Radford kindly supplied the block from which the illustration is taken.]

CHAGFORD. (ST. MICHAEL.)

Helmet, said to have been made for the occasion of a funeral, XVIIth century, crested, a demi-lion issuant from a coronet.

Tradition. Associated with the memorial to John Prouze, buried 1664, who married Judith Southcot. Near the helmet is an escutcheon of oak bearing the arms of Prouze and twenty-two quarterings.

Crest. *A demi-lion rampant sa., langued gu., issuant from a coronet.* (Prouze.)

CHARDSTOCK. (ALL SAINTS.)

1. Helmet, XVIIth century.

2. Pair of spurs "inlaid with gold" (no longer in the church).

3. Pair of jack boots (no longer in the church).

Tradition. The helmet was taken out of the church in 1864 to Panock Lodge, Tatworth, the seat of the family of Langdon, owners of the Tytherleigh aisle in right of the lordship of the manor of Tytherleigh which the family acquired in 1729.

The helmet was restored through the help of the Rev. F. E. W. Langdon.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, pp. 86, 175; xi, p. 92.



FIG. 1606. BROADHEMBURY

CHULMLEIGH. (ST. MARY MAGDALEN.)

Helmet, late XVIth century.

Hanging on a perch in the north aisle of the chancel.

Tradition. By some said to have been found in a field in the parish, but this tradition seems unlikely to be correct, as in 1830 it was described as having "part of a crest, a ducal coronet upon it," and as being associated with the funeral of General Molford, whose family crest was, *out of a ducal coronet or, a demi-swan, wings expanded arg., beaked gu.*

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 84; xi, p. 92; "N. and Q.," 5th series, vol. xi, p. 375.

COCKINGTON. (ST. GEORGE AND ST. MARY.)

Helmet, early XVIth century. Skull-piece and visor appears to be that of a late armet; the skull has a small comb. The visor has probably been cut down. It is scalloped over the skull. The mezeil is a later addition, probably funerary, the chin-piece is also later. The mezeil is decorated with a painted design.

The helmet now hangs on a modern perch in the chancel on the south wall.

Tradition. Associated with the burial of Sir G. Cary, *ob.* 1660.

On 23 October 1914 was found, under the stones with which the squint from the parvise was blocked, a single spur of the time of the Civil War.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 124; xi, pt. iii, p. 92.

CREDIFON. (THE HOLY CROSS.)

1. Helmet, Elizabethan, *circa* 1575. An elegant piece in good state.

2. Rapier.

3. Stirrups.

4. Jack boots, leather Cromwellian coat.

5. Jacobean breastplate and pauldrons.

The above are all in the "Governor's Room."

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 85; xi, pt. iii, p. 92.

DEVONSHIRE

DENBURY. (ST. MARY.)

1. Helmet.
2. Sword.

Tradition. The sword is associated with the funeral of Captain J. Taylor, R.N., *ob.* 1733.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 85; xi, p. 92.

DUNSFORD. (ST. MARY.)

1. Close helmet of armet form, dated by Sir Guy Laking as being of about 1525 (Fig. 1607).
2. Sword, XVIth century (Fig. 1607).

Tradition. Associated with the monument of the Fulford family, over which the pieces hang. [The illustration is taken from a block kindly supplied by Mr. A. Radford.]

ERMINGTON. (ST. PETER.)

1. Helmet, XVIth century.
2. Helmet, XVIIth century, funerary.
3. Gauntlets.

Tradition. Associated with the Golde-Strachleigh monument, over which the pieces hang. It is understood that a few years ago there was a coat of arms also in the church, which is now no longer there.

Cf. "Devon and Cornwall N. and Q.," xi, pt. iii, p. 93.

EXETER.

There is a note in "N. and Q.," 5th series, vol. xi, pp. 73, 252, concerning armour formerly in the prebendal church, which was removed to Farleigh-Hungerford.

HARTLAND. (ST. NECTAN.)

A report has been received that there is armour in the church at Hartland.

KINGS NYMPTON. (ST. JAMES.)

Helmet.

Tradition. Associated with the tomb of Sir Lewis Pollard, Kt., over which it hangs.

Arms. *Arg. a chevron sa. betw. three escallops gu.* (Pollard.)

Crest. *A stag trippant arg. attired or.*

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 86; xi, p. 93.



FIG. 1607. DUNSFORD

MARYSTOWE. (ST. MARY THE VIRGIN.)

Helmet and gauntlet of wood.

Tradition. Associated with the funeral of Sir T. Wise (Wyse), *ob.* 1629.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 85.

PLYMOUTH. (ST. ANDREW.)

Helmet and gauntlet, both of wood.

Tradition. Associated with the mural tablet to Sir John Skelton, *ob.* 1672, over which the pieces hang.

Arms. *Az. a fess betw. three horses' heads couped arg.* (Skelton.)

Crest. *Out of a ducal coronet az. a horse's head arg.*

STOWFORD.

1. Helmet.
2. Gauntlets of wood.

Tradition. Associated with the monument to Sir Christopher Harris of Hayne, over which the pieces hang.

Arms. *Sa. three crescents within a bordure arg.* (Harris.)

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 85; xi, p. 93.

EUROPEAN ARMOUR AND ARMS

TAWSTOCK. (ST. PETER.)

Some pieces of armour traditionally said to have been worn by the retainers of the Earl of Bath. Much of this armour was stolen some years ago.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, pp. 85, 86; Murray, "Guide to Devonshire," p. 246.

WEMBURY. (ST. WERBURG.)

Helmet.

Tradition. Associated with the monument to Sir Warwick Hele.

Arms. Arg. five fusils in pale gu., the middle one charged with a leopard's face or. (Hele.)

Crest. On a chapeau gu. turned up erm. an eagle's claw or.

Cf. "Devon and Cornwall N. and Q.," x, pt. ii, p. 85; xi, p. 93; Murray; "Guide to Devonshire," p. 240.

DORSETSHIRE

DORCHESTER. (ST. PETER.)

Sword, blade $17\frac{1}{2}$ in. long; hilt, 3 in.; quillons, $3\frac{1}{2}$ in.

Tradition. This sword is reputed to have come from Spain, and is on the effigy in armour of Sir John



FIG. 1608. NETHERBURY



FIG. 1609. NETHERBURY

Williams of Herringstone, *ob.* 1617. The sword passes through an opening in the stone and cannot be removed.

Cf. G. C. Niven, "A Short Guide to St. Peter's Church," p. 22.

NETHERBURY. (ST. MARY THE VIRGIN.) [Communicated by Mr. Wallis Cash, who kindly supplied the photographs.]

Close helmet, 1570, crested, a bird ducally gorged (Fig. 1608).

Tradition. Associated with the More, or Moor, tomb in the south aisle of the church (Fig. 1609), over which it is placed.

The Moor, or More, family owned Melplash manor, which came into the family through the marriage of Walter More, of Marnhull, with the heiress of Melplash. Among the descendants was Sir Thomas More, who was Sheriff of Dorset in the reign of Henry VIII. Local tradition relates that after a duel in which the knight buried in the chancel was victorious, a dove settled on his helmet, thus showing that his cause was just.

Arms. Arg. a fess between three moor cocks sa. (More.)

Crest. A moor cock sa. ducally gorged.



FIG. 1610*a*. SHROTON



FIG. 1613. WINTERBORNE CAME



FIG. 1610*b*. SHROTON



FIG. 1611. WIMBORNE



FIG. 1612. WIMBORNE

EUROPEAN ARMOUR AND ARMS

SHROTON. (ST. MARY.)

[Communicated by Mr. Wallis Cash, who kindly supplied the photographs.]

Close helmet, of which the skull and reinforcing skull-piece are *circa* 1525; the visor and mezeil *circa* 1575; and the gorget plates *circa* 1620. Crested, a bull's head. Helmet is painted grey, mezeil is gilt, and has its spring catch preserved (Fig. 1610, *a* and *b*).

Tradition. Associated with the monument to Sir John Freke, *ob.* 1633.

The helmet was once secured to a pillar near the pulpit. It is now placed on the arch over the organ, which separates the side chapel on the north side from the chancel. In this chapel is a mural monument with inscription: "Sir Thomas Freke Knt eldest sonne of Robert of Shroton Esquire . . . & Elizabeth onely childe of John Talor of Burton Esquire . . . Hee in his 70th. yeare 1633, she in her 74 yeare 1641."

The monument was erected by the family in 1654 and bears numerous shields of arms, and among these are: *Sa. two bars, in chief three mullets or.*

Crest. *A bull's head couped sa. armed, collared and chained or.* (Freke.)

STURMINSTER MARSHALL. (ST. MARY.)

[Communicated by the Rev. G. C. Niven, M.A.]

Helmet, made for a funeral, XVIIth century.

Tradition. None. It hangs in the north aisle. A helmet and a sword disappeared in 1860 from the church during its restoration. Some years later a helmet was found in a cottage near by, where it was being used as a coal scuttle, and this is the helmet in the church.

WHITECHURCH CANONICORUM. (ST. CANDIDA.)

[Communicated by the Rev. G. C. Niven, M.A.]

Close helmet, late XVIth century or early XVIIth century.

Tradition. Associated with the monument to Sir John Jeffery, Kt., *ob.* 1611, above which it is placed.

WIMBORNE, THE MINSTER.

1. Helm, with slight keel, a bellows visor hinged to skull on each side with pins, ringed at top for attachment to visor, in which there are holes near the top rib. Spring catch to visor preserved. A small plate covers the junction of visor and chin-piece. Weight, 14½ lb. (*vide ante*, vol. ii, p. 157, Fig. 494).

Tradition. The helmet now hangs over the tomb of John Beaufort, Duke of Somerset (Fig. 1611), *ob.* 1444. The helmet is, however, of a date considerably later in the XVth century than 1444.

2. Close helmet, late XVIth century, crested with a Cap of Maintenance (part of the crest is probably missing).

Tradition. The helmet hangs over the tomb of Sir Edmund Uvedale in the chancel, *ob.* 1606 (Fig. 1612).

Arms. *Arg. a cross moline gu.* (Uvedale.)

Crest. *On each side of a chapeau az. lined erm. an ostrich feather arg.*

WINTERBORNE CAME. (ST. PETER.)

[Communicated by Mr. C. J. Cornish-Browne.]

Close helmet, late XVIth century. There is an addition to the chin-piece (Fig. 1613).

Tradition. The helmet has always been associated with the tomb of Sir John Mellor, which bears his effigy and that of his dame.

Cf. "Dorset Field Club Proc.," xii, p. 50.

DURHAM—ESSEX

DURHAM

WITTON LE WEAR. (SS. PHILIP AND THOMAS.)

[Communicated by Mr. R. Blair, F.S.A.]

Salade, *circa* 1460-70, crested, a bull (Figs. 1614 *a* and *b*). The salade has a separate visor piece.

This helmet much resembles the fine salade at Coventry (*vide ante*, vol. ii, p. 26, Fig. 365). It hangs in the chancel (Fig. 1615).



FIG. 1614 *a*



FIG. 1615. WITTON LE WEAR



FIG. 1614 *b*

Tradition. The D'Arcy family. In the church is a tomb reputed to be that of a D'Arcy. The family were Lords of the Manor of Witton.

Crest. *A bull ppr.* (D'Arcy.)

Cf. "Proc. Soc. Ant. of Newcastle," 2nd series, viii, p. 444.

ESSEX

BARDFIELD, GREAT. (ST. MARY THE VIRGIN.)

Two helmets.

Both described as early XVIIth century in the "Report of the R. C. on Hist. Mon." (Essex), i, p. 107.

Tradition. None.

There is a monument to William Bendlowes (*ob.* 1584), who left a son, William, *ob.* 1613, who in turn was succeeded by his son Edward, born 1602, a minor writer and poet, *ob.* 1676 in poverty. In "N. and Q.," 6th series, vol. v, p. 58, it is suggested that the helmets are associated with the Lumley family.

BARKING. (ST. MARGARET.)

Close helmet (XVIIth century).

[Communicated by Mr. C. R. Beard.]

EUROPEAN ARMOUR AND ARMS

BOCKING. (ST. MARY THE VIRGIN.)

Morion, XVIth century.

Tradition. None. There are monuments to John Stocker Jekyll, *ob.* 1598; Thomas Jekyll, *ob.* 1657. A brass to Oswald Fitch, *ob.* 1612.

Cf. "R. C. on Hist. Mon." (Essex), i, p. 32.

BRADWELL. (HOLY TRINITY.)

[Communicated by Mr. C. R. Beard.]

Helmet, XVIIth century.

Tradition. The tomb of Sir William Maxey, born 1574, *ob.* 1645, over which it is suspended.

Arms. *Gu. a fesse betw. three talbot's heads erased arg.* (Maxey.)

Crest. *A talbot's head erased arg. collared and ringed gu.*



FIG. 1615A. EARLS-COLNE

CRESSING. (ALL SAINTS.)

[Communicated by Mr. C. R. Beard.]

1. Helmet, early XVIIth century, crested.

Tradition. Associated with the monument to Henry Smyth, *ob.* 1612, over which it is suspended.

Arms. *Arg. a cross gu. betw. four peahens az.* (Smyth [Carington].)

Crest: *A peacock's head erased az. ducally gorged or.*

2. Helmet.

DAGENHAM. (SS. PETER AND PAUL.)

[Communicated by Mr. W. H. Fenton, J.P.]

Two helmets.

Tradition. None. There is a monument to Sir Richard Alibon, a XVIIth century judge.

DANBURY. (ST. JOHN THE BAPTIST.)

[Communicated by the Rev. J. B. Plumtre, M.A., the rector.]

1. Helmet, late XVIth century, crested, a lion.

Tradition. Associated with the funeral of Humphry Mildmay, *ob.* 1613, the son of Sir William Mildmay (Chancellor of Exchequer to Queen Elizabeth) by Maria (sister of Francis Walsingham, private secretary to Queen Elizabeth) his wife.

Crest. *A lion rampant guardant az.* (Mildmay.)

2. Helmet and a pair of gauntlets disappeared fifty years ago.

EARLS-COLNE. (ST. ANDREW.)

[Communicated by Colonel W. G. Probert, O.B.E., F.S.A.]

Helmet, end of XVIth century, or beginning of XVIIth century (Fig. 1615A).

This helmet is no longer in the church.

Tradition. Associated with the funeral of Colonel William Harlakenden, of Colne Engaine, *ob. circa* 1659, removed from the chancel of the church during its restoration in 1862 by Henry Carwardine, by whom it was given to his nephew, Charles Kentish Probert. The helmet is no longer in the possession of the family.

EAST HORNDON. (ALL SAINTS.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Helmet, crested, a boar's head and feathers.

2. Helmet.

3. A pair of gauntlets.

4. A sword, 24 in. long.

Tradition. All the above hang in the Tyrrell chapel and are associated with the family of that name.

Crest. *A boar's head erect, out of the mouth a peacock's tail, ppr.* (Tyrrell.)

FAULKBOURNE. (ST. GERMANS.)

Helmet, end of the XVIth century or early XVIIth century.

Tradition. The helmet hangs over the mural tablet to the memory of Sir Edward Bullock, *ob.* 1644, with whom it is traditionally associated.

ESSEX

Arms. *Gu. a chevron erm. betw. three bulls' heads cabossed arg. armed or.* (Bullock.)

Crest. *Five Lochaber axes, handles or, blades ppr. bound with an escarf gu. tassels or.*

Cf. De Cosson and Burges, "Helmets and Mail," p. 88.

HALSTEAD. (ST. ANDREW.)

[Communicated by the Rev. T. H. Curling, the vicar.]

An oak shield bearing the Bouchier arms, *arg. a cross engrailed gu. betw. four water bougets sa.* (incorrectly coloured on the shield).

Tradition. Associated with the tomb of John Bouchier, K.G., *ob.* 1400. According to tradition the shield was originally suspended over the tomb of John de Bouchier, *ob.* 1328.

Cf. "R. C. on Hist. Mon." (Essex), i, p. xxxiii (illustrated); p. 151 (illustration of tomb).

HATFIELD PEVEREL. (ST. ANDREW.)

[Communicated by Miss Hope.]

1. Helmet, XVIIth century, crested, a demi-lion holding a rudder.

2. Gauntlets.

3. Sword.

4. One spur.

5. Coat of arms (said to have disappeared recently).

Tradition. This complete achievement is associated with the tomb of Sir Edward Alleyn, *ob.* 1635, or with the burial of Sir Edmund Alleyn, *ob.* 1656.

Arms. *Sa., a cross potent or.* (Alleyn.)

Crest. *A demi lion gu. supporting a rudder sa.*

HEDINGHAM, CASTLE. (ST. NICHOLAS.)

1. Helm, *circa* 1513, with crest, a blue boar (*vide ante*, vol. ii, p. 140, Fig. 480).

2. "Cap of mail," sword, spurs, gauntlet, and banners, which are no longer in the church.

Tradition. The achievements of John, 15th Earl of Oxford, *ob.* 1539, whose altar tomb (which is also that of Elizabeth Trussell, his wife) is in the chancel, but this position is not the original one. On one panel of the tomb is portrayed a knight in fluted armour.

Crest. *A boar passant, az., armed or.* (Vere.)

Cf. "R. C. on Hist. Mon." (Essex), i, p. 50 (tomb illustrated); "N. and Q.," 5th series, x, p. 130; Inman, "Hist. of Essex," 1770, ii, p. 120; "Excursions through Essex," 1819, ii, p. 183.

The Baron de Cosson in a letter of the 11th of July 1921 wrote about this helm: "It was in 1879 or so that it was for sale in London, I think at Wright's in Wardour Street, who had been commissioned to part with it, and I went to see it with my friend William Burges. £100 was the price asked for it. It was purchased soon after by Signor Ressman, then an *attaché* at the Italian Embassy in London, who formed a fine collection of ancient arms and armour. Much later, in fact shortly before he died (1899), he ceded it to Carrand in exchange for the German tilting helm, formerly in the Meyrick Collection (*ante*, vol. ii, Fig. 459, p. 118), which is now also in the Bargello in the Ressman bequest. After Ressman's death, with other papers of his on arms, I was given the description of this helm, which was with it when it was for sale in London. It was there stated that it came from Castle Hedingham and was supposed to have belonged to John de Vere, 13th Earl of Oxford. Hedingham Castle was the chief seat of the de Vere family, John, the 13th Earl, espousing the cause of Henry, Earl of Richmond, commanded the archers at Bosworth and restored by Henry VII and Henry VIII to all the family honours. He died 1512. My note says that the arms of de Vere are painted above the decorations above the front of the helm, and a large 'O' is to be seen on either side above the scrollwork. The outline of this painting is still visible for where the paint was the surface is very slightly rusted. I think that there is much reason to believe that the attribution given to the helm is correct."

HEMPSTEAD. (ST. ANDREW.)

Close helmet, period Charles I, believed to be funerary; crested, a hand holding a crescent (Fig. 1616).

Tradition. Associated with the monument to Sir William Harvey, *ob.* 1719. There are monuments to Sir William Harvey, the great physician, *ob.* 1657; Eliab Harvey, *ob.* 1661; Sir Eliab Harvey, *ob.* 1698; his sons, Eliab, *ob.* 1681, Matthew, *ob.* 1692.

Crest. *A dexter hand coupéd at the wrist and erect ppr. over it a crescent reversed arg.* (Harvey.)

Cf. "R. C. on Hist. Mon." (Essex), i, p. 159.

EUROPEAN ARMOUR AND ARMS

INGATESTONE. (ST. MARY THE VIRGIN.)

[Communicated by the Rev. R. H. Pope, Northchurch.]

1. Close helmet, *circa* 1570 (Fig. 1617).
2. Close helmet, *circa* 1570 (Fig. 1618).
3. Close helmet, funerary, crested, two lions' heads (Fig. 1619).

Tradition. The Petre family.

Crest. *Two lions' heads erased and addorsed, the dexter or, collared az., the sinister az., collared or.* (Petre.)



FIG. 1617. INGATESTONE



FIG. 1616. HEMPSTEAD



FIG. 1618. INGATESTONE

RAYNE. (ALL SAINTS.)

1. Armet, *circa* 1520 (*vide ante*, vol. ii, Fig. 445F).
2. Helm, 1510-25 (*vide ante*, vol. ii, Fig. 492).
3. Close helmet, XVIth century, now in Saffron-Walden Museum, presented by Mr. Charles Probert (Fig. 1620).
4. Close helmet, XVIth century, Elizabethan.



FIG. 1619. INGATESTONE



FIG. 1620. RAYNE

Tradition. All the above were once in the church. The helm hung until 1840 over the tomb of the Capels, Earls of Essex, and was associated with Sir Giles Capel, the famous joustier in the time of Henry VIII. The other three are probably Capel helmets. When the church was pulled down all the helmets were removed. The Baron de Cosson has described them in "Helmets and Mail," p. 73 (Fig. 78), and in "The Capels of Rayne Hall."

RIVENHALL. (ST. MARY AND ALL SAINTS.)

[Communicated by Mr. C. R. Beard.]

1. Helmet, XVIth century.
2. Helmet, XVIIth century.

Tradition. These helmets hang over the tombs of Ralph Wyseman, *ob.* 1594, and Richard Wyseman, *ob.* 1641, with which they are by tradition associated.

ESSEX

STEEPLE BUMPSTEAD. (ST. MARY THE VIRGIN.)

Helmet, skull, *circa* 1575, the other parts 1590, crested, a talbot's head rising from a crown (Fig. 1621).

Tradition. The Bendyshe family.

There are monuments to Sir John Bendyshe, Bart., *ob.* 1707; Richard Bendish, *ob.* 1486; Richard Bendish, *ob.* 1523; John Bendish, *ob.* 1585; and a mural plate to Sir Thomas Bendyshe, Bart., "ambassador from His Majesty of Great Britain Charles the First . . . to the Sultan Ibrahaim Han, the Emperor of Turkey, in which employment he remained 14 yeares but returned to England an^o. Dm^l. 1661 & decd the 65th. yeare of his age June 16 Anno Domini 1670."

Crest. *Out of an earl's coronet, a talbot's head or.* (Bendyshe.)

Cf. "R. C. on Hist. Mon." (Essex), i, p. 290.

THEYDON MOUNT.

[Communicated by Mr. C. R. Beard.]

1. Helmet, XVIIth century, crested.

2. Helmet.

3. Helmet.

4. Coat of arms.

5. Shield.

Tradition. The crested helmet, coat of arms, and shield are suspended over the tomb of Sir Thomas

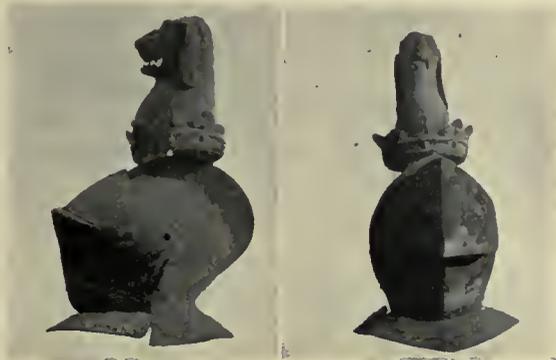


FIG. 1621. STEEPLE BUMPSTEAD



FIG. 1622. THUNDERSLEY

Smith, Bart., *ob.* 1668, but are probably the achievement of his father, Sir William Smith, *ob.* 1631; the coat of arms quarters Smith and Charnock, which is the escutcheon on the tomb of Sir William.

Arms. *Sa. on a fess dancettée betw. three lions ramp. each supporting a castle arg. seven billets of the field.* (Smith.)

Crest. *A salamander in flames ppr.*

Cf. Bloxam, "Fragmenta Sepulchralia," p. 136.

THUNDERSLEY. (ST. PETER.)

[Communicated by Mr. Wallis Cash, Wincanton.]

1. Helmet, with spike, probably funerary (Fig. 1622).

2. Heraldic sword, funerary (Fig. 1622).

Tradition. It is said by some that the above were placed in the church seventy years ago, and by others that they were found in a grave in the church which was opened.

WETHERSFIELD. (ST. MARY MAGDALENE.)

[Communicated by Mr. C. R. Beard.]

Helmet, XVIth century, crested, a unicorn's head.

Tradition. Associated with the death of Sir Roger Wentworth, *ob.* 1539.

Crest. *Out of a ducal coronet or a unicorn's head arg. armed and maned of the first.* (Wentworth.)

Cf. "R. C. on Hist. Mon." (Essex), i, p. 335.

EUROPEAN ARMOUR AND ARMS

GLOUCESTERSHIRE

ALMONDSBURY. (ST. MARY THE VIRGIN.)

[Communicated by the Rev. R. Jeffcoat, M.A.]

Helmet, funerary, crested, a wheatsheaf.

Tradition. The family of Veele (Vele) crest, a garb or, enfiled with a ducal coronet gu.

There is a tomb of Sir Edward Veele, ob. 1577.

AMPNEY CRUCIS. (HOLY ROOD.)

[Communicated by the Rev. T. C. Johnson, a former vicar.]

Helmet.

Tradition. Associated with, and hanging over, the monument to George Floid or Lloyd, buried 10 October 1584, and his wife Anne, daughter of Richard Watkins. The effigy of the man is in armour and particularly well sculptured.



FIG. 1623. REDCLIFFE, BRISTOL

BRISTOL. (ST. MARY REDCLIFFE.)

[Communicated by Mr. F. T. Pritchard.]

Achievement of Sir W. Penn. Sword, breastplate, tassets, gauntlets, spurs, helmet with the Penn crest and banners, a *demi-lion rampant arg.*, gorged with a collar sa., charged with three plates. (Fig. 1623.)

On a cartouche above are his arms, *arg. on a fesse sa. three plates, a crescent for difference.*

Tradition. Sir W. Penn, General and Vice-Admiral of Great Britain, born 1621; died 1670.

Inscription: "To the just memory of S^r. William Penn sometimes Generall born at Bristol in MDCXXI son of Captain Giles Penn severall yeers Consul for the English in the Mediterranean of the Penns of Penns Lodge in the county of Wilts & those Penns of Penn in the county of Bucks & by his mother from the Gilberts in the county of Somerset originally from Yorkshire addicted from his youth to maritime affaires he was made Captain at the years of XXI Rear-Admirall of Ireland at XXIII Vice Admirall of Ireland at XXV Admirall to the Straits at XXIX Vice Admirall of England at XXXI and Generall in the Dutch Warr at XXXII, whence reteiring in Anno MDCLV he was chosen a Parliament man for the Town of Weymouth MDCLX & Commission^r. of the Admiralty & Navy, Governor of the Town and Forts of Kingsale, Vice Admirall of Munster & a member of that Provincially Councell: in Anno MDCLXIV was chosen great Captain Comānder under his Royall Highness in the signal & most evidently successfull fight against the Dutch Fleet. Thus he took

his leave of the sea, his old element, but continued still his other employes till MDCLXIX att which time through bodily infirmities contracted by the care & fatigue of publick affaires he withdrew prepared & made for his end & with a gentle & even gale in much Peace arrivd & anchor'd in his last & best port at Wanstead in the county of Essex the XVI Septemb^r. MDCLXX being then but forty nine yeers & seven months old."

Cf. Bloxam, "Monumenta Sepulchralia," p. 136; Dingley, "History from Marble" i, p. lx.
[The Rev. G. R. Wood, Almondsbury, courteously supplied the photograph.]

CIRENCESTER.

In "N. and Q.," 5th series, vol. x, p. 11, there is a record of gauntlets in the church.

GLOUCESTERSHIRE—HAMPSHIRE

IRON ACTON. (ST. JAMES THE LESS.) [Communicated by Mr. A. F. Sieveking and the Rev. R. Jeffcoat, M.A.]

1. Helmet, Elizabethan, crested, an arm.
2. Spur.
3. Part of a coat of arms.

Tradition. Associated with the funeral of Sir John Poyntz, *ob.* 1680, hanging on the east wall of the Poyntz chapel.

Arms. *Barry of eight or and gu.* (Poyntz.)

Crest. *A cubit arm, the fist clenched ppr. vested in a shirt sleeve arg.*

TORTWORTH.

[Communicated by the Rev. R. Jeffcoat, M.A.]

1. Close helmet, XVIth century, Elizabethan.
2. Close helmet, XVIth century, Elizabethan, with a later addition of the mezeil.
3. Close helmet, XVIth century, Elizabethan, roped comb, barred.

Tradition. These three helmets were found in an old chest in the church, and have been placed over the Throckmorton tomb.

WESTBURY-ON-TRYM. (HOLY TRINITY.)

[Communicated by the Rev. R. Jeffcoat, M.A.]

Burgonet, believed to be a genuine piece, of a late form and patched up.

Tradition. None.

There are monuments and brasses to Miles Wilson, *ob.* 1567; Richard Harris, *ob.* 1583; Richard Hill of Redland, *ob.* 1627; Sir Richard Elsworth, *ob.* 1686; and Giles Hungerford, *ob.* 1689.

FROM A CHURCH IN GLOUCESTERSHIRE.

A piece of large ringed mail (*vide ante*, vol. ii, Fig. 513).

The custom, at the funeral of a great person, of a *chival de dule* being led before the corpse, and of the claim by the church to retain it as a mortuary, dated from very early times. The claim was converted by statute (21 Hen. VIII) into a money payment. In the will of William de Beauchamp (*ob.* 52 Hen. III) the testator left his body to be buried in the church of Friars Minors, at Worcester, and ordered that *coram corpore meo unum equum, ferro copertum* should be led. This piece of mail is made up of such large rings, that it may have been part of the mail used to protect a horse, and its preservation in a church may perhaps be explained by the custom referred to.

Cf. Bloxam, "Fragmenta Sepulchralia," p. 132; De Cosson and Burges, "Helmets and Mail," p. 121, Fig. 179.

HAMPSHIRE

ALDERSHOT. (ST. MICHAEL AND ALL ANGELS.)

1. Close helmet, Elizabethan, crested, a lion's head (Fig. 1624).
2. Close helmet, Elizabethan, crested, a lion's head (Fig. 1625).

Tradition. Associated with the White family. On the north wall of the chancel is a monument to Ellen, *ob.* 1606, first wife of Sir R. Tichborne, and on the south wall is a monument to Mary, *ob.* 1640, wife of Sir Walter Tichborne, leaving seven sons and six daughters. Both were co-heiresses of Robert White, who died seised of the manor of Aldershot.

Arms. *Per fess az. and or, a pale counterchanged, three plates, two and one, each charged with two bars wavy vert, and as many lion's heads erased, one and two gu.* (White.)

Crest. *A lion's head erased quarterly or and az.*

Cf. "Vic. C. H." (Hants), iv, p. 2.

EUROPEAN ARMOUR AND ARMS

BASING. (ST. MARY.)

[Communicated by Miss Burnett.]

1. Close helmet, XVIIth century.
2. Close helmet, XVIIth century.
3. Close helmet, XVIIth century.
4. Close helmet, XVIIth century.
5. Close helmet, XVIIth century.
- 6 and 7. Two pairs of gauntlets and a single gauntlet, all funerary.
8. Two wooden crests of falcons.

Tradition. All the above hang on the walls of the Bolton chapel (Figs. 1626 and 1627).

Crest. A mound, therefrom a falcon rising or, charged on the heart with an estoile gu., gorged with a ducal coronet az., and holding in the beak a salmon ppr. (Bolton.)

Cf. "Vic. C. H." (Hants), iv, p. 126. Interior of church with helmets illustrated.

CHRISTCHURCH. (THE PRIORY CHURCH.) [Communicated by Mr. W. E. Gawthorp, F.S.A., and Mr. Herbert Druitt.]

Close helmet, of the late XVIth or early XVIIth century, rough from the hammer. The comb ($1\frac{3}{4}$ in. at greatest depth) is roped. There are two ocularia with lower edges roped, $3\frac{1}{4}$ in. by $\frac{1}{4}$ in. There are



FIG. 1624. ALDERSHOT



FIG. 1625. ALDERSHOT

two small breathing holes on each side of visor. The mezeil has roped edge and four breathing holes on each side. Chin-piece has roped edge. There are front and back gorget plates, the lower edge of the former is roped and turned over a wire. The heads of the rivets securing the visor and mezeil are plain and circular. The pin of the visor is in position, as are two hooks on the dexter side of chin-piece. The hook to secure chin-piece to mezeil is lost, but the eye on the mezeil is preserved. Height of helmet, $11\frac{3}{4}$ in.

The helmet is hanging in the north-east angle of the eastern chapel of the north chancel aisle, close to the altar tomb of Sir John Chidioc, *ob.* 1450 (effigy in armour), and Katherine, his wife, *ob.* 1461, which tomb was formerly situated in the north transept. Formerly the helmet hung in the chapel on the south side of the south chancel aisle.

Tradition. None, but Mr. H. Druitt suggests that it may have been the helmet carried at the funeral of a Berkeley.

EAST TYTHERLEY. (ST. PETER.)

Helmet, crested, a hand holding flowers.

Tradition. The helmet hangs over the monument to Richard Gifford, *ob.* 1568 (effigy in armour), second son of Sir William Gifford, Kt.

Crest. A cubit arm erect vested gu., slashed and cuffed arg., holding three gillyflowers all ppr. (Gifford.)

Cf. "Vic. C. H." (Hants), iv, p. 518.

HAMPSHIRE

ELING. (ST. MARY THE VIRGIN.)

Close helmet, *circa* 1600, the gorget plates added at a later date, crested, a burning tower (Fig. 1628).

Formerly there were also suspended a pair of gauntlets and a coat of arms. These disappeared twenty years ago. The iron bar for the coat of arms still remains.

Tradition. Hanging near the monument to Gilbert Serle, *ob.* 1720, with which the helmet is traditionally associated. On the monument is the same crest.

Cf. "Vic. C. H." (Hants), iv, p. 557. [The illustration is taken from a photograph kindly forwarded by the Rector.]

FROYLE. (ASSUMPTION OF THE BLESSED VIRGIN MARY.)

Helmet, with spike.

Tradition. None.

Cf. "Vic. C. H." (Hants), ii, p. 504. Interior of church with helmet illustrated.



FIG. 1626. BASING



FIG. 1627. BASING

GODSHILL. (ALL SAINTS.)

1. Helm, skull-piece 1510, buffe, a little later, crested, a hind (Fig. 1629).

2. Gauntlets (stolen *circa* 1860).

Tradition. Associated with the monument to Sir John Leigh, over which it hangs. In 1522 Sir John Leigh obtained a licence to found a chantry in the church.

Crest. *A hind trippant arg.* (Leigh.)

3. Helmet, *circa* 1570, with XVIIth century gorget plates added, crested, a wolf's head (Fig. 1630).

4. Gauntlets, funerary.

Tradition. Associated with the monument to Richard, *ob.* 1567, son of Sir James Worsley (*ob.* 1536) and Anne, only daughter of Sir John Leigh. Richard Worsley was Captain of the Wight.

Crest. *A wolf's head erased or.* (Worsley.)

5. Armet, skull-piece, reinforcing piece for skull, visor (of which only part remains), and chin-piece, *circa* 1446-50, buffe *circa* 1500. A piece between the buffe and chin-piece has been added for church purposes. The neck-plates are XVIIth century additions. The stem for the rondel is preserved (Figs. 1631 *a* and *b*).

Tradition. None.

Cf. "Vic. C. H." (Hants), v, p. 176 (monument to Sir John Leigh illustrated); Bloxam, "Fragmenta Sepulchralia," p. 134; Bartlett, "Short account of the parish church of Godshill."

EUROPEAN ARMOUR AND ARMS

SOUTHAMPTON. (HOLY ROOD.)

[Communicated by the Rev. H. S. Oriel.]

Helmet.

Tradition. None.

TICHBORNE. (ST. ANDREW.)

Close helmet, XVIth century, a spike was formerly fixed to the skull. The helmet is chased with an elaborate design. It is suspended on a perch.



FIG. 1629. GODSHILL



FIG. 1628. ELING



FIG. 1630. GODSHILL

There is another perch, but the second helmet has disappeared since 1879. Each side of the perch are iron bars.

Within the memory of many of the villagers there was a banner attached to one of the bars. The rest of the achievement is missing.

Tradition. The helmet hangs in the archway before the Tichborne chapel, facing the monument of Sir



FIG. 1631a. GODSHILL



FIG. 1631b. GODSHILL

Benjamin Tichborne: "Anno Dmi 1621 erected & dedicated to the memorie of S^r. Benjamin Tichborn Kt & Baronet & of Dame Amphilis his wife. . . ."

In an *old* MS. in the Tichborne muniment room the helmet is referred to as "the jousting helm of Sir Benjamin Tichborne."

WARNFORD.

[Communicated by the Rector of Harting, Sussex, and Sir M. Conway.]

Two helmets.

These helmets are kept in a stone locker.

Tradition. There is no tradition attaching to the helmets. In the church are monuments to Sir W. Neale

HAMPSHIRE—HEREFORDSHIRE

ob. 1601, auditor to Elizabeth, and Sir T. Neale, *ob.* 1621, auditor to James I, whose son, Thomas, was the author of "A Treatise of Direction how to travell safely, etc., 1643."

The Neale family acquired the manor of Warnford 1577.

Arms. *Arg. a fesse betw. in chief, three mullets, and in base a hunting horn all gu.* (Neale.)

Crest. *Out of a ducal coronet or a chaplet of laurel vert.*

Cf. "Vic. C. H." (Hants), iii, p. 272.

SOUTH WARNBOROUGH. (ST. ANDREW.)

Helmet, crested, a popinjay.

Tradition. Associated with the funeral of Robert White. There are monuments to Robert White, *ob.* 4 Hen. VIII; Sir Thomas White, *ob.* 1566; Richard White, *ob.* 1597; and to another member of the family in the late XVIth century.

Arms. *Arg. a chevron gu. betw. three popinjays vert collared of the second, on a bordure az. eight bezants.* (White.)

Crest. *A popinjay's head vert collared and beaked gu. betw. two wings, the dexter or the sinister arg., holding in the beak a rose branch ppr.*

Cf. "Vic. C. H." (Hants), iii, p. 378.

WICKHAM. (ST. NICHOLAS.)

1. Helmet, XVIth century.

2. Spurs.

Tradition. The helmet and spurs in 1865 were hanging on the rails enclosing the monument to Sir William Uvedale, *ob.* 1615.

Cf. "Surrey Arch. Coll.," iii, p. 121, where the helmet is illustrated.

WOOTTON ST. LAWRENCE. (ST. LAWRENCE.)

1. Helmet.

2. Spurs.

3. A pair of gauntlets.

4. A dagger.

Tradition. The above hang over a bracket on which are the initials T. H., those of Sir Thomas Hooke, *ob.* 1677, to whose memory is a monument. He acquired Tangier Park in 1660, and built the house in 1662. He left a son who sold the property in 1710.

Crest. *An escallop sa. betw. two wings arg.* (Hooke.)

Cf. "Vic. C. H." (Hants), iv, p. 242.

HEREFORDSHIRE

HEREFORD. (THE CATHEDRAL.)

Tilting helm (*vide ante*, Vol. i, Fig. 324).

Tradition. This helm was formerly suspended over the monument to Sir Richard Pembridge, K.G. It is now in the Royal Scottish Museum, Edinburgh. Bloxam, in "Fragmenta Sepulchralia" (p. 134), mentions that there was also a shield below the helm. The shield is shown in Dingley's MS.

Cf. "Noël Paton Catalogue," No. 315; Gough, "Sepulchral Monuments," i, pl. LIV; Dingley, "Hist. from Marble," cxliv; De Cosson and Burges, "Helmets and Mail," p. 67, Figs. 72 and 73.

WALFORD-ON-WYE. (ST. MICHAEL AND ALL ANGELS.)

Helmet, XVIIth century, the rivets to secure the lining are preserved. This piece is ribbed, and resembles those worn by Louis XIII and Pluvinel in the engravings in the "Manège Royale" (1623).

It hangs over the arch of the chancel.

Tradition. Associated with the funeral of Colonel Kyrle, a soldier of fortune, who served both as Cavalier and Roundhead.

Cf. De Cosson and Burges, "Helmets and Mail," p. 88.

EUROPEAN ARMOUR AND ARMS

HERTFORDSHIRE

ALDBURY. (ST. JOHN THE BAPTIST.)

1. Close helmet, skull-piece late XVIth century, visor and mezeil XVIIth century (Fig. 1632).
2. Close helmet, a rough piece made for a funeral (Fig. 1633).

Tradition. None.

There are monuments to Sir Ralph Verney, *ob.* 1546; Thomas Hyde, *ob.* 1570; and his son, *ob.* 1580. Cf. "R. C. on Hist. Mon." (Herts), p. 31. [Photograph by Miss Frances Marc.]

ALDENHAM. (ST. JOHN THE BAPTIST.)

1. Armet (*vide ante*, Vol. ii, Fig. 442E).
2. Helmet, *circa* 1570, with spike (Fig. 1634).

Tradition. None. [Archdeacon Gibbs courteously supplied the photograph.]



FIG. 1632. ALDBURY



FIG. 1633. ALDBURY



FIG. 1634. ALDENHAM



FIG. 1635. BERKHAMPSTEAD

BALDOCK. (ST. MARY.)

"About twenty years ago the South Porch was enlarged by removing the floor of the parvise. This Chamber had been closed for years, and when it was broken into, it was found to be filled with armour, helmets, pikes, lances, and other weapons. The then Rector threw a large quantity down a well to get rid of it, after allowing the labourers to take as much as they liked to sell for old iron" ("N. and Q.," 5th series, vol. x, p. 277).

BERKHAMPSTEAD. (ST. PETER.)

Close helmet, *circa* 1560-70 (Fig. 1635).

Tradition. Chauncy (*circa* 1700) records that the helmet, with crest and sword of Sir Adolphus Cary, were hanging on a pillar in the church in his time, but that his banners had long since been removed owing to decay.

Sir Adolphus Cary lived at Berkhamstead Place, which was built by his brother, Sir Edward Cary. Sir Adolphus died in 1610 and was buried not far from the spot above which the helmet now hangs (the east wall of the north transept). In the registers this entry is recorded: "1610. Ap. 10. Sir Adolphus Carye, Knighte, a most loving benefactor to ye poore of this towne was buried."

His great-nephew, Lucius Cary, was killed at Newbury in 1643. He had spent his boyhood at Berkhamstead Place.

BISHOPS HATFIELD. (ST. ETHELDREDA.)

Helmet.

Tradition. Associated with the funeral of John Brockett, *ob.* 1598.

Crest. *A stag lodged sa., ducally gorged and lined or.* (Brockett of Herts.)

HERTFORDSHIRE

FURNEAUX PELHAM. (ST. MARY.)

Close helmet, *circa* 1570-80, on a perch.

Tradition. None.

Cf. "R. C. on Hist. Mon." (Herts), p. 91.

ST. ALBANS. (ST. PETER.)

[Communicated with photograph by Mr. G. Ebsworth Bullen, F.R.Hist.S.]

Armet, *circa* 1520, of English make, with mutilated visor. The mezeil, *circa* 1575, has been added (Figs. 1636 *a* and *b*).

Tradition. None.

Cf. "N. and Q.," 5th series, x, p. 199; "R. C. on Hist. Mon." (Herts), p. 194.

SAWBRIDGEWORTH. (ST. MARY.)

[Communicated by the Baron de Cosson.]

1. Helmet, late XVIth century, crested, a falcon.

Tradition. Associated with the mural monument to Sir William Hewytt, *ob.* 1637, on the east wall of the nave, near which it is suspended.



(a)

FIG. 1636. ST. ALBANS



(b)

FIG. 1636. ST. ALBANS



FIG. 1637. HERTFORDSHIRE
(In Mr. Thornhill's collection)

2. Two helmets, XVIIth century.

Tradition. Associated with the monument to Sir Thomas Hewitt, *ob.* 1662, in the tower, over which they hang.

3. Two helmets, XVIIth century.

4. Sword.

5. Spur.

6. Coronet.

Tradition. Associated with the monument in the chancel to Sir George Hewitt, *ob.* 1689, over which they hang.

Arms. *Gu. a chevron engr. betw. three owls arg.* (Hewitt.)

Crest. *A falcon ppr.*

Cf. "Vic. C. H." (Herts), iii, p. 345, with illustration of the interior of the church showing helmet no. 1.

STANDON. (ST. MARY.)

[Communicated by the late Sir A. Vicars, K.C.V.O.]

1. Helmet.

2. Helmet.

3. Sword.

4. Stirrups.

5. Halberd.

6. Spurs.

7. Standard of a banner, said to have been captured by Sir Ralph Sadleir from the King of Scotland at Musselburgh.

Tradition. The above are suspended over the monument of Sir Ralph Sadleir, *ob.* 1587, on the south wall of the chancel. There is a monument to Sir Thomas Sadleir, *ob.* 1606, on the south side. Certain other pieces of armour, including a breastplate, a helmet, spurs, a wheel-lock pistol, and a crossbow lever were formerly preserved in the church, but were sold in 1840. The present owner was willing to restore them to the church on receiving a guarantee that they would not be again sold. These pieces are still in his possession.

8. A piece of horse armour, sold in 1840.

Tradition. This piece was suspended formerly near the brass laid down in memory of William Coffyn,

EUROPEAN ARMOUR AND ARMS

Kt., of the Household of Henry VIII, *ob.* 1538. The piece bore a small shield bearing the arms of Coffyn: *az. four bezants within five crosses crosslet or.*

Cf. "R. C. on Hist. Mon." (Herts), p. 207; "Life and Times of Sir R. Sadleir," by F. Sadleir Stoney, 1877.

WATFORD. (ST. MARY.)

There is now no armour in the church, but there is a report that there was formerly a helmet.

FROM A HERTFORDSHIRE CHURCH.

Close helmet, funerary (XVIIth century), now in the collection of Mr. P. J. Thornhill (Fig. 1637).

HUNTINGDONSHIRE

ST. NEOTS.

There is in the possession of Mr. W. B. Redfern at Milton Hall, Cambs, a church helmet, which was formerly suspended in a church near St. Neots.

STAUGHTON, GREAT.

[Communicated by the Rev. J. W. Wragg.]

There are a helmet and a pair of gauntlets in this church, traditionally associated with the monument of Sir James Beverley, *ob.* 1670.

KENT

ADDINGTON. (ST. MARGARET.)

Close helmet, XVIIth century, crested, demi-figure of a cherub (Fig. 1638).

Tradition. Associated with the tomb of Thomas Watton, *ob.* 1622, over which the helmet hangs. The family held Addington manor from 1441 to 1703.

Crest. *A cherub's head ppr.* (Watton.)

Cf. "Arch. Cant.," xxxiii, p. 317; Fielding, "Memories of Malling," pp. 41, 49, 68, 75, 98, 228.

ASHFORD. (ST. MARY.)

1. Helm (*vide ante*, vol. ii, p. 114, Fig. 457).

Tradition. The funeral of Sir John Fogge, whose tomb is in the chancel.

Cf. Weever, "Ancient Funeral Monuments," ed. 1631, p. 275: "There hang in the Quire the achievements of sixe of them [*the Fogge family*] that have had their funerall obsequies attended with Heralds of Armes (an honour to the dead now shamefully neglected)."

2. Close helmet, XVIth century, now in the collection of Mr. P. J. Thornhill (Fig. 1639), traditionally said to have once hung in this church, over one of the Smythe monuments, where there is an empty perch.

3. Close helmet, late XVIth century, crested, an ounce's head. 4. Close helmet, *temp.* James I.

Tradition. The last two helmets hang over one of the monuments to the Smythe family in the Smythe chapel.

There are monuments to Thomas Smythe, commonly called "The Customer," *ob.* 1591; his son, Sir John Smythe, Kt., *ob.* 1609, whose son, Sir Thomas, was created Viscount Strangford in 1628; and Sir Richard Smythe, Kt., *ob.* 1628.

Crest. *An ounce's head erased arg. pelletée, collared, chained sa.* (Smythe.)

AYLESFORD. (ST. PETER.)

1. Close helmet, XVIIth century, funerary, with a spike (Fig. 1640).

2. Sword.

3. Gauntlet.

Tradition. Associated with the monument to Heneage Finch, 1st Earl of Aylesford (buried 8 August 1719, Reg.). The Friary came to this earl in 1714. He married Elizabeth, daughter and co-heiress of Sir John Banks, Bart. See *infra*.

Arms. *Arg. a chevron between three gryphons sa.* (Finch.)

Crest. *A gryphon passant sa.*

4. Close helmet, Italian, 1570-80 (Fig. 1641), and two gauntlets.

K E N T

Tradition. Associated with the tomb of Sir Thomas Colepepper (effigy), *ob.* 1604 (Fig. 1642).
At Aylesford still stands an old barn with "T.C." and a date upon it. A Thomas Colepepper was a



FIG. 1640. AYLESFORD



FIG. 1638. ADDINGTON



FIG. 1639. ASHFORD
(In Mr. Thornhill's collection)



FIG. 1641. AYLESFORD



FIG. 1642. AYLESFORD

judge in the reign of John and held the manor of Aylesford. The family disappeared from Aylesford in 1723 on the death of a daughter of Sir John Colepepper, who was buried here.

Arms. *Arg. a bend engr. gu.* (Colepepper.)

EUROPEAN ARMOUR AND ARMS

Crest. *A falcon with wings expanded arg. beaked, legged, and belled or.*

5. Close helmet, *circa* 1645, crested, a lion's head (Fig. 1643).

6. A pair of gauntlets.

7. A sword.

Tradition. Associated with the burial of Sir Paul Rycaut, *ob.* 1700. Sir Paul Rycaut purchased the manor from Sir H. Sedley in the XVIIth century and subsequently alienated it to the Banks family. In the registers are two Rycaut entries: (i) Peter Rycaut, bur. 1654, and (ii) Sir Paul (*supra*), bur. 1700. Sir Paul was a great traveller, served as Ambassador at Constantinople under Charles II, and in Ireland under James II, and in the Hanse Towns under William III. He was also an author, and lived at the Friary. Cf. "Dic. Nat. Biog."

Arms. *Arg. a fess counter-embattled gu., in base a bend of a limb of a tree raguly, trunked, coupéd at both ends ppr.* (Rycaut.)

Crest. *A lion's head erased ppr. langued gu.*

8. Close helmet, *circa* 1630, crested, a bird's head (Fig. 1644).

Tradition. Associated with the monument to Sir John Banks, *ob.* 1699. This Sir John was a son of



FIG. 1643. AYLESFORD



FIG. 1645. BARHAM



FIG. 1644. AYLESFORD

Caleb Banks, and was created a baronet, 1661, and married a daughter of Sir John Dethick. He left a daughter, Elizabeth, who married Heneage Finch, 1st Earl of Aylesford. See *ante*.

Crest. *A dragon's head erased arg.;* but Burke gives the Banks crest as: *on a mound vert, a stag statant, attired and unguled or, behind a tree ppr.*

There is an old engraving in the vestry of the church showing the armour and banners, which latter have disappeared.

Fielding, "Memories of Malling," pp. 69, 82.

BARHAM. (ST. JOHN THE BAPTIST.)

[Communicated by the Rev. F. B. Harper of Otford.]

Close helmet, skull-piece, chin-piece, part of an original visor, and gorget plates *circa* 1570, visor *circa* 1550, mezeil of the end of the XVIIth century (Fig. 1645).

Tradition. None.

BIRLING. (ALL SAINTS.)

1. Helm, *circa* 1512, crested, a bull collared (*vide ante*, vol. ii, p. 150, Fig. 489).

2. Close helmet, with roped comb, 1560-75, crested, a bull collared (Figs. 1646 *a* and *b*).

Both pieces hang in the chancel.

Tradition. Associated with the Nevill family; Mr. Percy Nevill of Birling Manor is the Lay Rector.

Crest. *A bull statant pied sa., collared and chain reflexed on the back or.*

K E N T

In the Nevill vault is buried George, Lord Bergavenny, *ob.* 1536, who married firstly, Joan, daughter of Thomas Fitzalan, Earl of Arundel, and secondly, Mary, daughter of the Duke of Buckingham. Lord Bergavenny was a distinguished soldier, who fought in Cornwall under Henry VII, and in France under Henry VIII. He had sons (*a*) Henry, Lord Bergavenny, *ob.* 1586, also buried in the vault, and (*b*) Edward, friend and companion of Henry VIII, a great joustier, who tilted at Greenwich in 1511, as *Joyeux Penser*, and figures in the Heralds Coll. Tournament Roll; he also took part in the great tournaments in Paris in 1515, and at the Field of the Cloth of Gold; he lived at Addington, near by; beheaded 1538.

Cf. "Arch. Cant.," xxxii, p. 317; Fielding, "Memories of Malling," p. 126.

BRABOURNE. (ST. MARY.)

1. The skull-piece is reputed to be part of a bascinet, with a plate added at the back. The piece above the buffe appears to resemble a reinforcing chin-piece. The buffe is that of a tilting helm of about 1510, crested, an eagle's head (Fig. 1647).

2. The skull-piece of a tilting helm of about 1510 (Fig. 1648).

Tradition. Both helmets are associated with the Scott family of Scott's Hall.



FIG. 1646a. BIRLING

FIG. 1646b. BIRLING

FIG. 1647. BRABOURNE

FIG. 1648. BRABOURNE

In the chancel are six brasses, 1433-1527, commemorating members of the Scott family, and in the Scott chapel are eight mural tablets to the same family.

Weever notes "from this family John Gower the poet was descended" ("Funeral Monuments," 1631, p. 270).

Arms. *Arg. three catherine wheels sa. a bordure engr. gu.* (Scott.)

Crest. *A demi griffin segreant sa. beaked and legged or.*

Cf. "Proc. of the Soc. of Ant.," 8 May 1919, xxxi, p. 196. Paper by Major Farquharson, F.S.A.

CANTERBURY.

A. THE CATHEDRAL.

- | | | | |
|-------------------|---------------|-------------|------------|
| 1. Helm, crested. | 2. Gauntlets. | 3. Surcoat. | 4. Shield. |
|-------------------|---------------|-------------|------------|

5. Part of sword scabbard and part of sword belt.

The sword, dagger, and another shield are missing.

These pieces are the remaining parts of the achievement of the Black Prince.

Cf. ante, vol. i, pp. 141, 150, 152, 232, 275; ii, p. 207. Figs. 184, *a* and *b*, 185, 186, 187, 188, 189, 322, 559, 560, 561.

B. ST. STEPHEN.

[Communicated by the Rev. C. Stonehouse, who courteously took the photograph.]

1. Close helmet, late Elizabethan, crested, head of a lion (Fig. 1649).

2. Gauntlet.

3. Sword.



FIG. 1649. ST. STEPHEN, CANTERBURY



FIG. 1650. CHISLEHURST



FIG. 1651. COBHAM

K E N T

Tradition. Hanging over the monument to Sir Roger Manwood (*ob.* 1592), Fig. 1649, with which this achievement is associated. Sir Roger was created Lord Chief Baron of the Exchequer in 1578. He was buried in the south transept. Succeeded by his son, Sir Peter, *ob.* 1625, also buried in the church.

Crest. *Out of a ducal coronet a demi-lion gardant or.* (Manwood.)

Cf. "N. and Q.," 5th series, x, p. 73.

C. ST. DUNSTAN.

[Communicated by the Rev. C. A. Manley.]

Close helmet, funerary, XVIIth century.

Tradition. Associated with the Roper monument, over which it is suspended.

"Over one is a banner, bearing the arms of Roper (*per fess az. and arg. a pale counterchanged, three stags' heads erased or*), and a helmet and surcoat bearing the arms of More (*arg., a chevron engr., between three moor cocks sa*). John Roper, Attorney-General, died 1524, leaving a son William, who married Margaret, daughter of Sir Thomas More, L.C. He died 1578, and it is over the monument to this William Roper that the achieve-



FIG. 1653. CRANBROOK



FIG. 1652. CRANBROOK



FIG. 1653A. CRANBROOK

ment hangs" ("Hasted," iii, p. 592). William Roper was the author of "The Life and Death of that Mirrour of all Times, Honour and Vertue Syr Thomas More" (pub. 1626).

CHART, LITTLE. (BLESSED VIRGIN MARY.)

1. Helm, English, late XVth century, crested, a man's head (*vide ante*, vol. ii, p. 153, Fig. 491A).

2. Close helmet, funerary, crested, a man's head.

Both helmets hang on perches in the Darell chapel.

Tradition. The family of Darell. John Darell (brass), *ob.* 1438, of Calehill, established himself in Little Chart *circa* 1410. He married (1) Valentine Barret of Preston, near Faversham, and (2) a niece of Archbishop Chicheley. He was buried in the chancel of the church and was succeeded by his son, William, *ob.* 1471, who in his turn was succeeded by John, attached as a Squire of the body to Hen. VII, knighted in 1497, and buried in the church, where there is an effigy of him.

Crest. *Out of a ducal coronet a man's head in profile coupéd at the shoulders and bearded ppr., wreathed round the temples arg. and az., on the head, a cap also az. and fretty arg., tasselled gold and turned up erm.* (Darell.)

Cf. "Proc. of the Soc. of Ant.," xxxi, p. 196.

EUROPEAN ARMOUR AND ARMS

CHISLEHURST. (ST. NICHOLAS.)

Close helmet, second half of the XVIth century, with a visor belonging to an armet, crested, a tiger's head ducally gorged out of a mural coronet (Fig. 1650).

Tradition. The Walsingham family. Thomas Walsingham, *ob.* 1562, and Sir Thomas Walsingham, *ob.* 1679, were buried in the church.

Crest. *Out of a mural coronet gu. a tiger's head or, ducally gorged az.* (Walsingham.)

Cf. "N. and Q.," 5th series, x, p. 277.

COBHAM. (ST. MARY MAGDALENE.)

1. Helm, first quarter of the XVth century (*vide ante*, vol. ii, p. 103, Fig. 450). Hanging on the south wall of the chancel.

Tradition. Sir Nicholas Hawberk, *ob.* 1407, to whose memory there is a brass in the chancel (Fig. 1651).



FIG. 1654. KINGSTONE



FIG. 1654A. KINGSTONE

2. Helm, first quarter of the XVth century (*vide ante*, vol. ii, p. 104, Fig. 451). Hanging on the south wall of the chancel (Fig. 1651).

Tradition. Sir Reginald Braybrook, *ob.* 1405, to whose memory there is a brass in the chancel (Fig. 1651).

3. Helm, early XVIth century (*vide ante*, vol. ii, p. 146, Fig. 486D). Hanging on the north wall of the chancel (Fig. 1651).

Tradition. Sir Thomas Brooke, d. 1529 (brass in chancel).

4. Armet, the skull-piece is South Italian, *circa* 1480, with buffe of the XVIth century added; crested, a Saracen's head (*vide ante*, vol. ii, p. 89, Fig. 442D). Hanging on the north wall of the chancel (Fig. 1651).

Tradition. Associated with the tomb of Sir George Brooke, K.G., 8th Lord Cobham, *ob.* 1558.

Crest. *A Saracen's head ppr., wreathed about the temples or and gu.* (Brooke.)

Cf. De Cosson and Burges, "Helmets and Mail," pp. 55, 69, and illustrated; Cripps-Day, "The Tournament," p. 54 (illustration). The illustration of the church is taken from a photograph kindly supplied by the vicar.

K E N T

CRANBROOK. (ST. DUNSTAN.)

1. Armet, of about 1515-25. The wrapper is missing. The neck plates added when the helmet was used for a funeral (Fig. 1652).
2. Close helmet, late XVIth century, skull-piece, mezeil, chin-piece, and gorget plates, with a visor of earlier date added, probably that of an armet cut down, crested, an eagle (Fig. 1653).
3. Close helmet, with genuine XVIIth century skull-piece, with funerary additions, crested, an eagle (Fig. 1653A).
4. Coat of arms. 5. Gauntlet. 6. Spurs.

Tradition. The family of Roberts of Glassenbury.

Arms. *Az. on a chevron arg. three mullets sa.* (Roberts.)

Crest. *An eagle displayed arg. gorged with a chaplet vert.*

In the church are buried: William Roberts, *ob.* 1522; Thomas, his son, *ob.* 1557; the latter was succeeded by his son Walter, *ob.* 1580, leaving a son, Sir Thomas Roberts, *ob.* 1627, etc. See the pedigree on the monument in the church.



FIG. 1655. LULLINGSTONE



FIG. 1656. LULLINGSTONE

EASTWELL. (ST. MARY THE VIRGIN.)

[Communicated by Dr. G. C. Williamson, Hampstead.]

Helmet.

Tradition. The tomb of Sir Moyle Finch, *ob.* 1614.

Sir Thomas Moyle died 1560 (tomb in the church), leaving two daughters; one married Sir Thomas Finch, Kt., *ob.* 1563, leaving an eldest son, Sir Moyle Finch, created a baronet, *ob.* 1614, leaving his widow, Elizabeth, afterwards created Viscountess Maidstone, and subsequently Countess of Winchilsea, *ob.* 1633, whose son, the 1st Earl of Winchilsea, succeeded her (*ob.* 1614), leaving a son, the 2nd Earl (*ob.* 1689) who had four wives and twenty-seven children.

Crest. *A pegasus courant arg. winged, maned and hooped or, ducally gorged.* (Finch.)

HAYES.

Helmet (missing since about 1850).

Tradition. None.

HERNE. (ST. MARTIN.)

[Communicated by Mr. H. Plowman, F.S.A.]

Helmet.

There are a large number of monuments, tablets, etc., among which those to the Milles family are prominent.

EUROPEAN ARMOUR AND ARMS

HYPHE. (ST. LEONARD.)

[Communicated by Mr. W. H. Fenton, J.P., and the Rev. H. D. Dale, the vicar.]

Helmet, late XVIth century, crested, a leopard's head.

Tradition. The monument to Sir W. Thornhurst, *ob.* 1696, but it is also said to be the helmet carried at the funeral of Captain John Ward, *ob.* 1603, *aet.* 96.

The arms of Thornhurst, *erm. on a chief gu. two leopards' faces arg.*, seem to point to the earlier tradition being correct.

KINGSTONE. (ST. GILES.)

[Communicated by Miss A. F. Burnett.]

1. Close helmet. The skull and visor *circa* 1550, mezeil of 1570 added, all the gorget plates are funerary, added in XVIIth century, crested, two lances (Fig. 1654).

2. Coat of arms bearing *Lombe*.

3. A shield bearing *Lombe*.

4. Two spurs.

5. A sword.

6. Two gauntlets.



FIG. 1657. LULLINGSTONE

These pieces form one achievement (Fig. 1654A).

Tradition. The achievement of Sir Thomas Lombe, *ob.* 1739. He was one of three brothers who helped to introduce the silk trade into England. See "Dict. Nat. Biog.," *s.u.*

Arms. *Az. two combs in fess between a broken lance barwise or, one piece in chief, the head respecting the dexter, the other half towards the dexter base.* (Lombe.)

Crest. *Two lances in saltire or, each having a pendant gu.*

LAMBERHURST. (ST. MARY B. V.)

It is reported that there were formerly two helmets in this church.

LULLINGSTONE. (ST. BOTOLPH.)

[Communicated by Mr. C. Ganz.]

1. Skull-piece and buffe of a great helm, 1510-15 (Fig. 1655).

2. Close helmet, English, *circa* 1535 (Fig. 1656).

3. Two breast- and backplates of XVIIth century (Fig. 1657).

4. Five pieces of helmets (Fig. 1657).

5. One breastplate of Waterloo period (Fig. 1657).

Tradition. None.

K E N T

Lullingstone passed by marriage from the Peche family to the Hart family towards the end of the reign of Henry VIII, and in 1738 by marriage to the Dyke family of Sussex.

There is a brass to Sir William Peche, *ob.* 1487, and monuments to Sir John Peche, 31 Hen. VIII (Fig. 1657); Sir Percival Hart, *ob.* 1580 (Fig. 1658); Sir George Hart, *ob.* 1587; and Percival Hart, *ob.* 1738 (over whose monument are forty-four different shields of arms which he quartered in his own and his wife's right).

MARGATE. (ST. JOHN.)

[Communicated by the Baron de Cosson.]

Helmet, Elizabethan, the visor, chin-piece, and gorget plate gilded.

Tradition. Associated with the monument to Paul Cleybroke of Nash Court, *ob.* 1622, over which it hangs. It was formerly crested, a *demi-swan with wings displayed ppr. holding in the beak a horse-shoe or.* (Cleybroke.)

Cf. "N. and Q.," 6th series, vol. i, p. 466.

MILTON REGIS. (HOLY TRINITY.)

[Communicated by Dr. G. C. Williamson, Hampstead.]

Helmet.

One chancel of the church belonged to the manor of Northwood. Hasted says that there "were in the church . . . several crests, trophies and banners" of the Northwood and Norton families (vol. ii, p. 632 [2]).

MONKS HORTON. (ST. PETER.)

[Communicated by the Rev. S. K. Lockyear.]

Close helmet, Elizabethan, skull *circa* 1550, visor perhaps from an armet, with funerary mezeil and gorget plates, crested, a vambraced arm holding a pistol (Fig. 1659).

Tradition. In the church are memorials to the families of Morris and Rooke. There is a hatchment of *Morris*.

Arms. *Arg. on a chevron engr. betw. three rooks sa., as many chessrooks of the first.* (Rooke.)

Crest. *An arm embowed in armour ppr. garnished and holding in the gauntlet a pistol or, the arm environed with a trumpet arg.*

Cf. "N. and Q.," 5th series, x, p. 130.

OTFORD. (ST. BARTHOLOMEW.)

Close helmet, late Elizabethan, crested, out of a mural crown a hind's head (Fig. 1660).

Tradition. None, but there are several Polhill monuments in the church.

Crest. *Out of a mural crown or, a hind's head ppr. betw. two acorn branches vert, fructed or.* (Polhill.)

PEMBURY. (ST. PETER.)

[Communicated with photograph by Colonel Mitchell.]

Close helmet, *circa* 1575-80 (all belonging), with spike (Fig. 1661).

Tradition. Associated with the Colepepper family. This helmet formerly rested on the Colepepper memorial now covered in under the floor of the chancel.



FIG. 1658. LULLINGSTONE

EUROPEAN ARMOUR AND ARMS

PENSHURST. (ST. JOHN THE BAPTIST.)

Close helmet, tilting, English, early XVIth century, crested, a porcupine (*vide ante*, vol. ii, p. 151, Fig. 490).



FIG. 1660. OTFORD



FIG. 1659. MONKS HORTON



FIG. 1661. PEMBURY

Tradition. This helm is known as that of Sir Harry Sidney. Probably it was formerly in this church. It is now in Penshurst Place.

Crest. *A porcupine statant az., quilled collared and chained or.* (Sidney of Penshurst.)



FIG. 1662. SANDWICH



FIG. 1663. SHADOXHURST

PLUCKLEY. (ST. NICHOLAS.)

Armet, circa 1500 (*vide ante*, Vol. ii, Fig. 445).

Now in a private collection, said to have hung in the Surrenden chancel of the church.

Tradition. Associated with the Dering family of Surrenden Dering, a family of Saxon origin. Richard Dering died in 1481 and was succeeded by his son John, whose direct descendant in the fifth generation was Sir Edward Dering, Kt., and first baronet, *ob.* 1644.

KENT

RAMSGATE. (ST. PETER.)

[Communicated by the Rev. R. Jeffcoat, M.A.]

Close helmet, probably funerary.

SANDWICH. (ST. PETER.)

Close helmet, Elizabethan, *circa* 1570 (all belonging), crested, an antelope's head (Fig. 1662).

Tradition. Carried at the funeral of one of the Mennes family. "In the south-east angle of the north aisle is a vault built originally for the family of Mennes whose achievement, helm and crest are suspended above" (Hasted, iv, p. 282, note v).

Arms. *Gu. a chevron vairy or and az. betw. three leopards' faces of the second.* (Mennes.)

Crest. *An antelope's head gu. tufted and armed or, issuing out of rays of the last.*

Vide ante, vol. iii, p. 112.

SHADOXHURST. (SS. PETER AND PAUL.)

[Communicated by the Rev. C. E. Woodroffe, M.A., F.S.A., and the Rev. B. D. Evans, M.A.]

1. Close helmet, XVIIth century, funerary, crested, a greyhound under a tree (Fig. 1663).

2. Spurs.

3. Sword.

4. Gauntlets.

Banners and other armour were removed in 1870 and never replaced.

Tradition. Hanging over the monument to Sir Charles Molloy, Kt., "Lord of this Manor," a captain in the Royal Navy, who married (1) Anne, widow of Sir Isaac Elton, Bart., of Bristol, son of Sir Abraham Elton of Bristol, and (2) Ellen, daughter of John Cooke of Swifts, near Cranbrook, *ob.* 24 August 1760, age seventy-six.

Arms. *Arg. a lion rampant sa. between three trefoils gu.* (Molloy.)

Crest. *On a wreath or a greyhound courant arg. under a tree ppr.*

THANET. (ST. PETER APOSTLE.)

"N. and Q.," 6th series, vol. viii, p. 292, records the preservation of two or three helmets in this church.

TONBRIDGE. (SS. PETER AND PAUL.)

[Communicated by Colonel Mitchell.]

Close helmet, late XVIth century, with spike. All the parts of the helmet are complementary, except the bars (Fig. 1664).

Tradition. Associated with the monument on the south side of the chancel, over which it hangs, of Sir Anthony Denton, Kt., "one of the honourable band of Pensioners both to our late renowned lady Queen Elizabeth and also to our now Sovereign Lord King James," *ob.* 26 August 1615, *act.* 54 (Fig. 1665).

TUNSTALL. (ST. JOHN THE BAPTIST.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Close helmet, XVIIth century, *circa* 1625 (Fig. 1666).

2. Gauntlets.

Tradition. Associated with the monument to Sir Edward Hales, *ob.* 1655 (effigy in armour), over which the armour hangs (Fig. 1666A).

Arms. *Gu. three broad arrows or, feathered and headed arg.* (Hales.)

Crest. *An arm embowed in armour ppr. garnished or, holding in the hand ppr. an arrow arg. headed of the second, round the arm a scarf vert.*

WALDESHARE. (ALL SAINTS.)

[Communicated by Colonel Mitchell.]

1. Close helmet, early XVIIth century, crested, a head crowned (Fig. 1667). Hanging in the south transept.

Tradition. Associated with the tomb of Sir Peregrine Bertie and Susan Monins. The manor had been in the Monins family from the reign of Henry VI. In 1373 it had been held by Henry Malmain. Early in the XVIIIth century the Monins family sold the manor to Sir Henry Furnese.

Crest. *A Saracen's head couped at the shoulders ppr. ducally crowned or, charged on the chest with a fret az.* (Bertie.)



FIG. 1666. TUNSTALL



FIG. 1668. WALDESHARE



FIG. 1665. TONBRIDGE

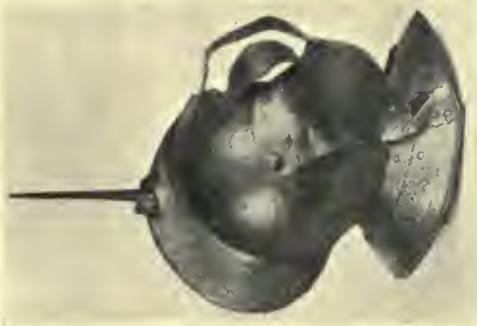


FIG. 1664. TONBRIDGE



FIG. 1667. WALDESHARE

EUROPEAN ARMOUR AND ARMS

MANCHESTER. (CHAPEL OF THE COLLEGIATE CHURCH.) [Communicated by the Rev. H. A. Hudson, M.A.]

1. Helmet. 2. Spear.

The above have long disappeared from the church.

MIDDLETON. (ST. LEONARD.)

[Communicated by Mr. C. R. Beard.]

1. Helmet, funerary, *temp.* Charles I, crested, a boar's head (Figs. 1671 *a* and *b*). 2. Sword.



FIG. 1669. CHORLEY



FIG. 1671a. MIDDLETON



FIG. 1670. CHORLEY



FIG. 1671b. MIDDLETON

3. Three spurs (of which one pair was purchased to replace a pair stolen in 1868).

4. A banner (not earlier than 1739).

Tradition. The helmet is by tradition associated with the funeral of Sir Richard Assheton, the soldier of Flodden, but it is generally supposed to have been used at the funeral of Colonel Assheton, *ob.* 1650, who commanded some of the Parliamentary forces during the Civil War, and was a member of the Long Parliament.

Crest. *A boar's head coupé gu.* (Assheton.)

"Soon after the Restoration, in the year 1667, Sir William Dugdale, then Norroy King of Arms, asserting the rights of his office in defacing several achievements hung up in many churches. . . . He also commenced a suit at law against one Randle Holme, a painter in the city of Chester, who had invaded his office,

LANCASHIRE—LEICESTERSHIRE—LINCOLNSHIRE

as Norroy, by preparing achievements for the funeral of Sir Ralph Ashton, of Middleton; at the trial at Stafford, 1667, he recovered damages to the amount of £20" (Bloxam, "Fragmenta Sepulchralia," p. 142).

Cf. "Vic. C. H." (Lancs), v, p. 157; T. S. Jones, "A Sketch of the parish church of St. Leonard" "Hist. of Middleton," p. 141. [Mr. J. Jones courteously supplied the photograph.]

PENWORTHAM. (ST. MARY THE VIRGIN.)

[Communicated by Mr. C. R. Beard.]

1. Burgonet, Elizabethan, with a plate riveted to the umbril. On a perch to which are also attached part of a coat of arms and a tassel from a pennon. Another coat of arms and two swords of the spadron type were formerly also suspended here, but they disappeared fifteen years ago.
2. Close helmet, *temp.* Charles I, crested, a tail of a wolf. To the visor is affixed a plate, added for a funeral. Underneath is a coat of arms (*per pale nebuly az. and or six martlets counter-changed*, Fleetwood).

Tradition. The Fleetwood family (crest, *a wolf regardant arg.*). In the west window is a small shield to "Richard Fleetwood and Margery, his wife, 1595."

Cf. "Vic. C. H." (Lancs), vi, p. 53.

SAMLESBURY. (ST. LEONARD THE LESS.)

1. Helmet, funerary, crested, a bull's head.
2. Heraldic sword.
3. Escutcheon bearing, *Quarterly, arg. and sa., in each quarter a chevron between three cross crosslets all counter-changed.*

The above hang on the north wall of the nave.

Tradition. Associated with the family of Southworth.

Crest. *A bull's head erased sa. armed arg.* (Southworth.)

Cf. "Vic. C. H." (Lancs), vi, p. 312.

LEICESTERSHIRE

STOCKERTON. (ST. PETER.)

[Communicated by Mr. W. J. W. Stocks.]

Helmet.

WYMONDHAM. (ST. PETER.)

De Cosson and Burges, in "Helmets and Mail" (p. 93), record that a helmet was exhibited in 1880 purporting to have been suspended formerly in this church. The helmet was a forgery and was not one made for a funeral. It was in the collection of the late Sir Noël Paton (No. 182, Catalogue printed in 1879).

LINCOLNSHIRE

BOTTESFORD. (ST. MARY.)

In "N. and Q.," 5th series, x, p. 277, it is recorded that there were helmets in this church.

HORNCASTLE. (ST. MARY.)

[Communicated by Mr. J. G. Mann.]

Thirteen scythe-blades, some hafted.

Tradition. These peasant weapons are said to have been used during the Civil War (the battle of

EUROPEAN ARMOUR AND ARMS

Winceby was fought near by), but the opinion is held by many that they were more probably used in the Lincolnshire Rising of 1536.

Cf. "Lincs. N. and Q.," vi, pp. 1-3.



FIG. 1672a. MABLETHORPE



FIG. 1672b. MABLETHORPE

MABLETHORPE. (ST. MARY.)

[Communicated by Mr. J. G. Mann.]

Armet, *circa* 1440, the visor and one of the cheek pieces are missing (Figs. 1672 *a* and *b*).

Hanging over a tomb (Fig. 1673) unidentified.

Tradition. The armet is said to have been worn by one of two "Earls" who fought in a combat *à outrance* near a bridge spanning a small stream on the main road leading from Mablethorpe to Maltby, which divides the two parishes. Ever since the combat, so the story runs, the bridge has been called "Earls' Bridge." Both "Earls" were killed in their combat, and the villagers are said to have seized their



FIG. 1673. MABLETHORPE

armour and placed it in the two churches, where the two "Earls" were respectively buried. Mr. H. Bocoock, of Mablethorpe (who kindly sent me the photographs from which the illustrations are taken), has been informed by old villagers that they remember a helmet and a sword in Maltby Church as late as 1834, and that these pieces rusted away.

MALTBY-LE-MARSH. (ALL SAINTS.)

[Communicated by Mr. H. Bocoock.]

1. Helmet (now missing).
 2. Sword (now missing).
- (See preceding note, *s.n.*, Mablethorpe.)

STAINFIELD. (ST. ANDREW.)

[Communicated by Mr. Tyrwhitt-Drake, Arundel.]

1. Helmet, crested, a nude man.
2. Two gauntlets.
3. A spur.
4. A sword.
5. Three banners.
6. An escutcheon.

LINCOLNSHIRE—LONDON

STALLINGBOROUGH. (SS. PETER AND PAUL.)

[Communicated by Mr. J. G. Mann.]

Helmet.

Tradition. Associated with the tomb of Sir Edward Ayscoghe, *ob.* 1612 (effigy in armour), son of Sir Francis Ayscoghe, brother of Ann Askew, the last of the Smithfield martyrs.

THEDDLETHORPE-ALL-SAINTS. (ST. HELEN.)

[Communicated by Mr. H. Bocoock.]

1. Close helmet, late XVIth or early XVIIth century, with spike. Perhaps funerary.
2. Coat of mail (now missing).

Hanging on a perch on the south wall of the chancel. There are two other perches on which were hung other pieces of the achievement which are now missing.

Tradition. Associated with the monument to Charles Bertie, *ob.* 1727 (son of Robert, Earl of Lindsey, Lord Great Chamberlain of England), on the north side of the chancel. On this tomb is now lying a crowned and bearded head in wood with a hole in the base. It may be the crest of the helmet. The late Mr. Wilson, sexton, remembered a coat of mail hanging over this tomb, which is said to have fallen to pieces, when removed on the restoration of the chancel.

Crest. *A Saracen's head couped at the breast ppr., ducally crowned, or, charged on the breast with a fret, az.* (Bertie.)

LONDON

ARTILLERY COMPANY, HONOURABLE.¹

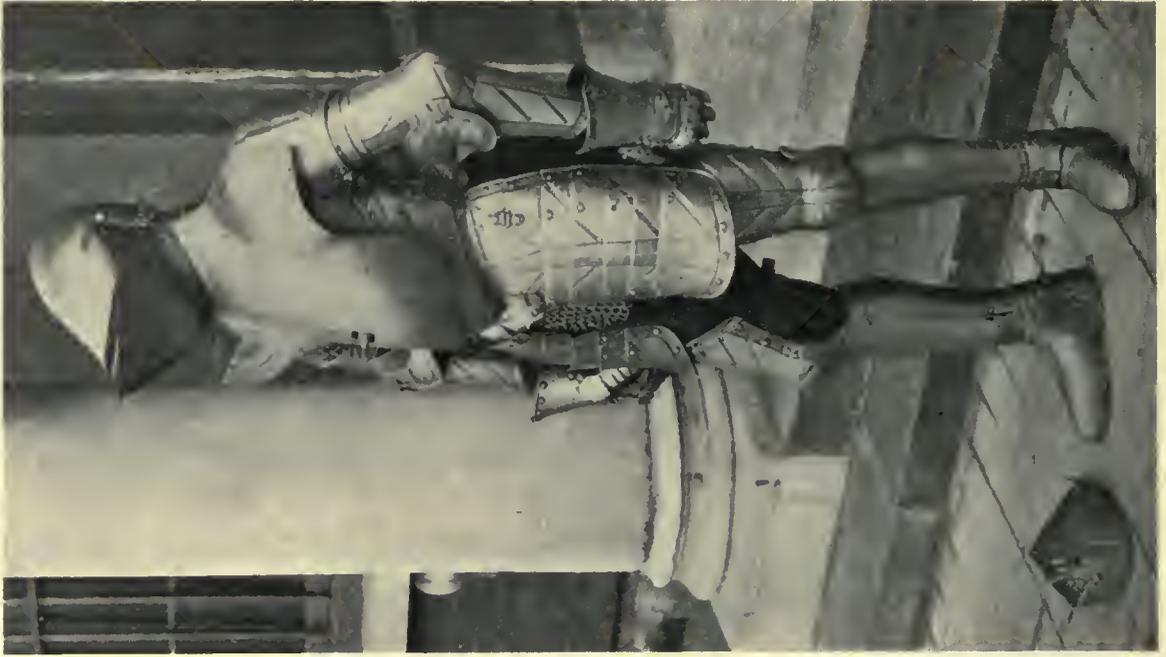
In the Great Hall of Armoury House there is a complete suit with grand-guard and extra mezeil. This suit is of the finest quality and of about 1560-65 (Fig. 1674). The records of the Company, previous to their removal in the early years of the XVIIIth century to their present quarters, have been lost, and in the subsequent records there is no mention of any presentation or purchase of armour. The suit is deeply pitted with rust marks. The decoration is of deep, flat, longitudinal channels, varying from half to an inch wide, cut square, connected together by channels a quarter of an inch wide, slanting upwards at an angle of thirty degrees. All these channels were once gilt. The grand-guard of two pieces has no decoration, which is explained by the fact that reinforcing pieces were often made quite plain so that the lance glanced off a smooth surface. The suit has nearly all the original brass rivets. There are a few steel rivets. The elbow-cops are in two pieces, and the left one has a pin for a reinforcing elbow piece to protect the elbow joint. The tassets, attached by steel hinges, are laminated and rather long, having the lower portions detachable. The pauldrons are laminated, and the right pauldron is the smaller to admit of the play of the lance. Each pauldron has had a guard, now missing. The breastplate has an attachment for a lance rest, and there is a pin three inches below the left pauldron to the left. In the centre of the breastplate is the bolt for the attachment of the grand-guard. The top of the breastplate is roped with a central ornament. The gussets are roped with the same central ornament. The backplate has a flange turned at right angles, to which is attached an escalloped garde-de-rein decorated with the channelling, referred to above, and roped on the border. The helmet has a plume-holder at the back, on the left of the comb. The knee-cops are roped and channelled. There is no armourer's mark on the suit. The suit has been ascribed to the Greenwich School (*vide ante*, vol. iv, p. 1), and the best expert opinion is that if it is not of that school, it was made at Innsprück, whence, it is said, armourers came to work at Greenwich. But it is to be remembered that this suit is earlier than all the extant Greenwich suits illustrated in the Jacobe MS.

The Company sent most of their armour to the Tower when they moved into their present quarters early in the XVIIIth century. This armour was never returned. This sole remaining XVIth century harness is by tradition that of an officer of the Company during the XVIth century. The rest of the armour in the Hall

¹ The following is not church armour, but it is convenient to insert it here under the heading of its locality, and it is hoped that it may be of use to students, who might not otherwise know of its existence.



(a)



(b)

FIG. 1674. COMPLETE SUIT OF ARMOUR IN THE GREAT HALL OF ARMOURY HOUSE OF THE HONOURABLE ARTILLERY COMPANY

The suit is shown (a) without the grand-guard and (b) with the grand-guard attached.

[The illustrations are reproduced from photographs by the kind permission of the Court of Assistants.]

LONDON

consists of (a) officer's pikeman pott, with one ear-guard; (b) officer's pikeman breast- and backplate, with scalloped edge to tassets; (c) plain pikeman breast- and backplates and tassets; (d) two fluted pikeman potts; (e) a large number of pikes engraved with the names of certain officers and sergeants of the Company, with dates; (f) a linstock; (g) various head-pieces, breast- and backplates of common type; (h) a number of XVIIth and XIXth century swords; (i) a XVIIth century sword with Solingen blade; and (j) a number of XVIth, XVIIth, XVIIIth, and XIXth century firearms, bayonets, etc. The illustration of the full suit is reproduced from a photograph by the kind permission of the Court of Assistants.

BISHOPSGATE. (ST. HELEN.)

Close helmet, late XVIth century.

Tradition. Associated with the funeral of Sir Thomas Gresham.

In the Londesborough sale, 1888, lot 266: "Tilting heaume" of Sir John Crosby. Price £10 10s.

Purchaser, "Davis." (This piece was a forgery.)

Cf. Fairholt's "Miscellanea Graphica," pl. xxxv.



FIG. 1675a. CHELSEA



FIG. 1675b. CHELSEA

CHELSEA. (THE PARISH CHURCH.)

[Communicated by Miss A. F. Burnett.]

Close helmet, skull-piece 1525, visor and mezeil late XVIth century, crested, an eagle's head (Fig. 1675a).

The helmet hangs on a perch (Fig. 1675b). It is painted and decorated with gilded designs, apparently of the late XVIth century.

Tradition. Associated with the Dacre tomb of Gregory Fiennes, Lord Dacre, ob. 1594, in the More chapel (Fig. 1676). Crest. *An eagle rising ppr.* (Dacre.)

EAST HAM. (ST. MARY MAGDALENE.)

[Communicated by Mr. W. E. Gawthorp.]

Helmet, crested, a horse's head.

Tradition. The Heigham family. Crest. *A horse's head erased arg.* (Heigham.)

FULHAM. (ALL SAINTS.)

Armet, English, circa 1500, with two tail plates. Obtained by Sir S.-R. Meyrick from the church.

Cf. De Cosson and Burges, "Helmets and Mail," p. 57; Skelton, "Engraved Illustrations," ii, pl. 76.

EUROPEAN ARMOUR AND ARMS

HACKNEY. (ST. JOHN.)

Helmet, XVIIth century, with spike (Fig. 1677).

This helmet was formerly hanging in the old church, now pulled down. It is now suspended in the south vestibule at the west end of the present church, near the staircase leading to the gallery.

Tradition. None.

The funeral of Francis Tyssen, Lord of the Manor of Hackney, took place at the old parish church on 11 November 1716. The funeral cost £2,000. By order of the Earl of Suffolk, Deputy Earl Marshal, the following notice appeared in the Gazette of 23 November 1716: "The corps of Francis Thyssen . . . was carried in great procession with four of the King's trumpets, etc., with a led horse in a velvet caparison and all the trophies proper to a gentleman on that occasion to Hackney. . . . This is therefore to satisfy the public,

that application having been made to His Majesty's servants, officers of arms, to direct and marshal the said funeral, they were ready to consent thereto. But the manner in which the body was set forth and also a led horse, trumpets, guidons and six pennons with a coach of state being insisted upon (all of which far exceeded the quality of the deceased, he being only a private gentleman) the said officers refused to give their attendance at the said funeral, altho' of right they ought to have borne the trophies proper to the degree of the defunct; notwithstanding which, the same were carried by improper persons in so very irregular and unjustifiable a manner, that not any one was carried in its right place; which licentious liberty taken of late years by ignorant pretenders to marshal and set forth funerals of the nobility, gentry, and others etc." (Lyson, "Environs of London," ii, p. 504).



FIG. 1676. CHELSEA

period; (c) breast- and backplate of James I period; (d) five halberds; (e) two rapiers of the XVIth and XVIIth centuries; (f) swords of the XVIth century; (g) a hunting sword, XVIIth century; (h) a pair of pistols, Charles I period.

One of the cabassets is engraved with the story of Mucius Scaevola above a scroll with the letters "MVCIO," and with this cabasset must have been associated one of the shields, engraved with the same subject and partly gilt.

One of the head-pieces is a burgonet of about 1590, with the skull-piece of two parts; it has been described as of Flemish make. It is engraved with a design of branches of briar, rooted in a heart, supported by two hands issuant from clouds. The briar blossoms with heraldic roses, and amongst the branches are figures of goats, owls, snails, etc. There is also a breastplate with similar design, which bears in addition these escutcheons: (a) a demi-lion crowned issuant from water (Zealand); (b) a lion rampant, ensigned with a coronet, and above an open dexter hand issuant from a cloud (Guelders); (c) a lion rampant. Below these

MIDDLE TEMPLE.¹

In the Hall are: (1) Seventeen breast- and backplates (some of the finest peascod form) with pauldrons and other parts of arm-pieces, thirty-eight morions, cabassets, and steel caps, fourteen matchlock muskets, three shields, two pikes, all of Elizabethan date, and one halberd of the XVIIth century. (2) A Henry VIII mitten gauntlet.

In the middle of the XIXth century the Inn added other pieces, including: (a) a demi-suit of Milanese make; (b) a breast- and backplate of Charles I

¹ See Footnote (1), *ante*, p. 207.

LONDON

escutcheons a nude figure of a woman chained to a tree, at her feet a tablet inscribed "BELGICA," on her dexter side a lion rampant, on the sinister side a dragon. All these devices appear to refer to Leicester's expedition to the Low Countries in 1586. In De Cosson and Burges, "Helmets and Mail," p. 66, it is suggested that these pieces may be parts of a suit, which belonged to Leicester.

The records of the Middle Temple contain no reference to any of the armour and there is no tradition attaching to it.

Cf. "Report to the Bench of the Middle Temple," 24 January 1862.

ST. MARTIN-IN-THE-FIELDS.

In 1598 town armour was kept in the parish church of that time. An old record refers to "one coate of mayle, corslettes, leather buckettes, hoockes with their cheynes."

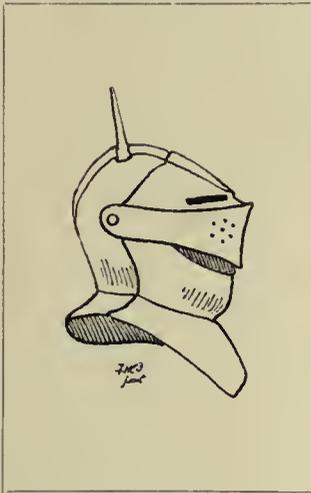


FIG. 1677. HACKNEY



FIG. 1678. ST. MARY WOOLNOTH

ST. PAUL'S CATHEDRAL.

In the old cathedral there hung over the monument to John of Gaunt his Cap of Maintenance, crest, shield, and lance (*vide ante*, Vol. ii, Figs. 589 and 590).

Bloxam, in "Fragmenta Sepulchralia" (p. 146), notes: "At the funeral of Viscount Nelson in 1805 the standard, guidon, and banner of the deceased were carried by the Pursuivants, and the great banner, gauntlets and spurs, helme, and crest, sword and target and surcoat, were severally borne before the body by York, Somerset, Lancaster, and Chester Heralds, habited in close mourning with tabards. Norroy, in the absence of Clarendieu, carried the coronet. At the funeral of Pitt in 1806 the standard, guidon, and great banner were carried before the corpse, and the helme, crest, sword and targe and surcoat, were borne by the heralds."

WESTMINSTER. (THE ABBEY CHURCH.)

1. Shield of Edward III (so called) in the Confessor's Chapel (*vide ante*, Vol. ii, Fig. 586, *a* and *b*).
2. Great sword of the XIVth century, called that of Edward III (*vide ante*, Vol. ii, Fig. 707), in the Confessor's Chapel.
3. The helm, shield, and saddle of Henry V (*vide ante*, Vol. ii, Figs. 449 (*a* and *b*) and 595; iii, Fig. 963, *a* and *b*).
4. Helm in the Pyx Chamber, *circa* 1475-90 (*vide ante*, Vol. ii, Fig. 456, *A* and *B*).
5. Sword in the Pyx Chamber, first quarter of the XVth century (*vide ante*, Vol. ii, Fig. 640).
6. Helmet, XVIIth century, in the Pyx Chamber, a real piece. The skull in two parts, the mezeil bent over the visor, a spike.
7. Helmet, XVIIth century, in the Pyx Chamber, a real piece, mezeil missing.

EUROPEAN ARMOUR AND ARMS

- 8, 9. Two XVIIth century helmets, with spikes, of thin metal, roughly made for funerals, in the Pyx Chamber.
10. A XVIIth century helmet, with spike, of thin metal, roughly made for a funeral, now in the triforium, where the old Bath heraldic helmets may be seen, which were probably made about 1824 for the second installation of the knights.

WOOLNOTH, ST. MARY.

1. Helmet, funerary, late XVIIth century (Fig. 1678).
2. Gauntlets.
3. Banners.
4. Spurs.
5. Coat of arms.

Tradition. The above are traditionally associated with the family of Sir Martin Bowes, Kt., Lord Mayor of London 1545, Deputy Keeper of the Royal Exchange 1530, Sub-Treasurer of the Mint; died 1566.

Arms. *Erm. on a chief three long bows palewise gu.* (Bowes.)

Crest. *A swan ppr. holding in its beak a ring or.*

MIDDLESEX



FIG. 1679. HAREFIELD



FIG. 1680. HAREFIELD



FIG. 1681. HAREFIELD

HAREFIELD. (ST. MARY THE VIRGIN.)

1. Salade, circa 1460-70 (*vide ante*, vol. ii, p. 42, Fig. 391).
2. Close helmet, late Elizabethan or early Jacobean, with spike (Fig. 1679).
3. Close helmet, with spike, funerary (Fig. 1680).
4. Close helmet, with spike, funerary (Fig. 1681).
5. Pair of gauntlets (Fig. 1682).
6. Pair of gauntlets (Fig. 1682).

Tradition. None.

MIDDLESEX—NORFOLK

HAYES. (ST. MARY THE VIRGIN.)

Two helmets, which disappeared from the church about fifty years ago at the time of the restoration of the fabric.

Cf. "N. and Q.," 5th series, vol. ii, p. 74.

NORWOOD GREEN. (ST. MARY THE VIRGIN.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Helmet, late XVIth century.

2. Sword.

Tradition. Associated with the funeral of Edward Cheeseman, *ob.* 1547, Cofferer to Henry VIII. He was buried in the sanctuary on the north side.



FIG. 1682. HAREFIELD

NORFOLK

BEIGHTON. (ALL SAINTS.)

[Communicated by Mr. F. J. Johnson.]

There was exhibited in 1864 at a meeting of the Norwich Archaeological Association a wooden helmet and crest, a plume of feathers rising out of a coronet; at that time the helmet was in a farmhouse called Lincoln Hall.

BLOFIELD. (ST. ANDREW.)

[Communicated by Mr. F. J. Johnson.]

Helmet, *circa* 1540-50 (Fig. 1683).

Suspended on the north wall of the chancel.

Tradition. Associated with the monument to Edward Paston (buried 1630), over which the helmet hangs (Fig. 1683). Edward Paston married Margaret Berney. On the monument are shields of arms cut in marble. Arms. *Or six fleurs-de-lis az., three, two, and one, a chief indented arg.* (Paston) impaling Berney.

Crest. *A griffin sejant, wings addorsed or, collared gu.*

EUROPEAN ARMOUR AND ARMS

CARBROOKE. (SS. PETER AND PAUL.)

There is town armour in this church.

CROMER. (SS. PETER AND PAUL.)

There is no armour in the church, but see De Cosson and Burges, "Helmets and Mail," p. 88.



FIG. 1683. BLOFIELD



FIG. 1685. EAST HARLING



FIG. 1684. EAST HARLING



FIG. 1686. EAST RAYNHAM



FIG. 1687*b*. NORWICH



FIG. 1687*a*. NORWICH

CROSTWICK. (ST. PETER.)

A report has been received that there is armour in this church.

EAST HARLING. (SS. PETER AND PAUL.)

1. Close helmet, Charles I period (Fig. 1684).

Tradition. Associated with the tomb of Sir Thomas Lovell, son of Sir Francis Lovell (*infra*), placed on the south side of the sanctuary. He married Elizabeth, daughter of Sir Philip Paris of Linton, Cambs. The inscription on the tomb runs: "Here lieth buried Syr Thomas Lovel, Knyght, & Dame Elizabeth his wife."

NORFOLK

whiche lived together in godly mariage 29 years & hadde issue, 9 sonnes & 6 daughters, the say^d. Sir Thomas decessed in the year of Our Lord God 1567, the 23^d. of March, & Dame Elizabeth decessed in the year of Our Lord God 1591, the last of Marche. Pray God to joyn their Soules together in Heaven."

2. Pikeman's pott helmet, made of one piece of metal (Fig. 1685).

Tradition. Associated with the tomb of Sir Francis Lovell, who succeeded his uncle, Sir Thomas Lovell, K.G. He married Ann, daughter of George Ashfield of Harefield, Middlesex, and died 1650. The tomb is placed on the north side of the sanctuary and bears Lovell, *arg. a chevron az. betw. three squirrels sejant gu.*, quartering Muswell, *vert two chevrons arg.*, each charged with three cinquefoils *gu.*, impaling Ashfield.

3. Helmet, now missing.

It is probable that the two helmets still preserved belong to the perches over the tombs of Sir Thomas Lovell, *ob.* 1604, and Sir Francis Lovell, *ob.* 1650, and that the missing helmet was the one once hanging over the monument to Sir Thomas Lovell, *ob.* 1567.

Cf. "Norfolk and Norwich Arch. Papers," xviii, p. 62. [The Rev. B. H. Grigson courteously supplied the photographs.]

EAST RAYNHAM. (ST. MARV.)

In the collection of Mr. P. J. Thornhill is a helmet made up of a skull-piece of the end of the XVth century, and a buffe of the early years of the XVIth century (Fig. 1686). This helmet is said to have been hung formerly in this church.

HANWORTH. (ST. BARTHOLOMEW.)

Two pikeman's pott helmets.

Tradition. Both the above hang in the chancel and are probably head-pieces used by soldiers of the Trained Bands of the end of the XVIth century.

Cf. "Gunton and Hanworth Parish Magazine," February 1907.

NORWICH.

[Communicated by Mr. F. J. Johnson.]

A. THE TREASURY OF THE CATHEDRAL.

Six pikeman's pott helmets and some old matchlocks (Figs. 1687 *a* and *b*).

B. CHURCH OF ST. GREGORY.

1. Helmet, crested, a talbot's head, now missing.

2. Gauntlet, now missing.

Tradition. These pieces are said to have been suspended over the monument to Judge Francis Bacon, *ob.* 1657.

Arms. *Arg. on a fess engrailed betw. three escutcheons gu. three mullets or.* (Bacon.)

Crest. *A talbot's head erased per fess sa. and arg. holding a sheep's foot in his mouth or.*

REDENHALL. (ST. MARY.)

Helmet, late XVIth century.

Tradition. Hanging in the chancel over the monument to the Gawdy family.

Illustrated in the "Connoisseur," February 1920.

REEPHAM. (NATIVITY OF ST. MARY THE VIRGIN.)

Helmet.

SALLE. (SS. PETER AND PAUL.)

[Communicated by Miss V. Winearls.]

Close helmet, *circa* 1570 (Fig. 1688).

Tradition. This piece hangs over the tablet erected to the memory of John Fontayne of Dalling, *ob.* 1671, but there is no tradition connecting the helmet with the monument. There is a tradition that a black marble slab in the church marks the burial-place of Anne Boleyn; it is said the body was secretly removed from the Tower. When the slab was raised a few years ago nothing was found beneath it. There is a similar tradition as to a slab at the church at Horndon-on-the-Hill. (*See also* Erwarton, Suffolk.)



FIG. 1688. SALLE

EUROPEAN ARMOUR AND ARMS

SOUTHACRE. (ST. GEORGE.)

A report has been received that there is armour in this church.

WOODRISING. (ST. NICHOLAS.)

[Communicated by Miss V. Winearls.]

Helmet.

Tradition. None.

The family of Southwell was the most important in this place. From the time of Henry VI to a date some time before 1643 the manor remained in the family, when it was sold by Sir Thomas Southwell to Sir Francis Crane.

Arms. *Arg. three cinquefoils gu.* (Southwell.)

Crest. *A demi Indian goat arg. armed, eared and ducally gorged gu.*

FROM A CHURCH IN NORFOLK.

Armet, Italian, with a later addition of the mezeil (*vide ante*, Vol. ii, Fig. 442c).

NORTHAMPTONSHIRE

BRAYBROOKE. (ALL SAINTS.)

[Communicated by Major C. A. Markham.]

Helmet, believed to be of the XVIIth century and funerary.

Hanging over the monument to Sir N. Griffin, *ob.* 1565 (Fig. 1689).

Note.—The helmet and perch have been lowered in the photograph to bring them into the illustration.

BRINGTON, GREAT. (ST. MARY THE VIRGIN.)

1. Helmet, XVIIth century, with spike, probably made for a funeral.

2. Helmet, XVIIth century, with spike, probably made for a funeral.

3. Parts of an Elizabethan helmet of about 1570.

4. Three XVIIth century gauntlets.

5. Sword.

6 and 7. Two small swords.

The above (illustrated in Fig. 1690) belong to the Spencer chapel (Figs. 1691 and 1692).

Tradition. These pieces are associated with the Spencer family and hang in the family chapel where there are buried:

(a) Sir John Spencer and his wife Isabella (*ob.* 1522, altar tomb).

(b) Sir William Spencer and his wife (*ob.* 1532, altar tomb).

(c) Sir John Spencer and his wife (*ob.* 1586, altar tomb).

(d) Sir John Spencer and his wife (*ob.* 1599, altar tomb).

(e) Sir Robert, Lord Spencer (*ob.* 1627, altar tomb).

(f) Sir Edward Spencer, *ob.* 1655.

(g) Sir William, 2nd Lord Spencer (*ob.* 1636, altar tomb), and others of the family.

The illustrations of the chapel are from Baker, "History of the County of Northamptonshire," i, p. 94, pub. 1822-30.

CANONS ASHBY. (ST. MARY THE VIRGIN.)

[Communicated by Major C. A. Markham.]

1. Helmet, made for and used at a funeral, with lambrequin made of two pieces of blue cloth, and wreath of two rolls of material, blue and white, twisted together; crested, a demi-lion painted blue and holding a sphere, on a perch to which is affixed the coat of arms (2).

2. Coat of arms bearing *az. a lion rampant and in chief a sphere between two estoiles or* (Dryden). The coat is made of blue silk.

3. Shield, bearing the Dryden arms.

4. On an iron bracket a large banner of fine blue silk, with blue and gold fringe, bearing the Dryden arms with Ulster hand.

NORTHAMPTONSHIRE

5. On iron brackets two pencils of blue silk edged with blue and gold fringe ; each bears the Dryden crest, and on one the sphere, on the other the Ulster hand.
6. A pair of spurs.
7. A pair of gauntlets, funerary, painted brown.
8. An heraldic sword, covered in velvet to represent a scabbard.

Tradition. Associated with the burial of Sir Robert Dryden, born 1639, died unmarried 1708, Sheriff of the county of Northamptonshire. In the centre of the church is a stone, formerly the top of an altar tomb, bearing the crest and arms of Dryden.

Crest. *A demi-lion sustaining in the dexter gamb a sphere or.* (Dryden.)

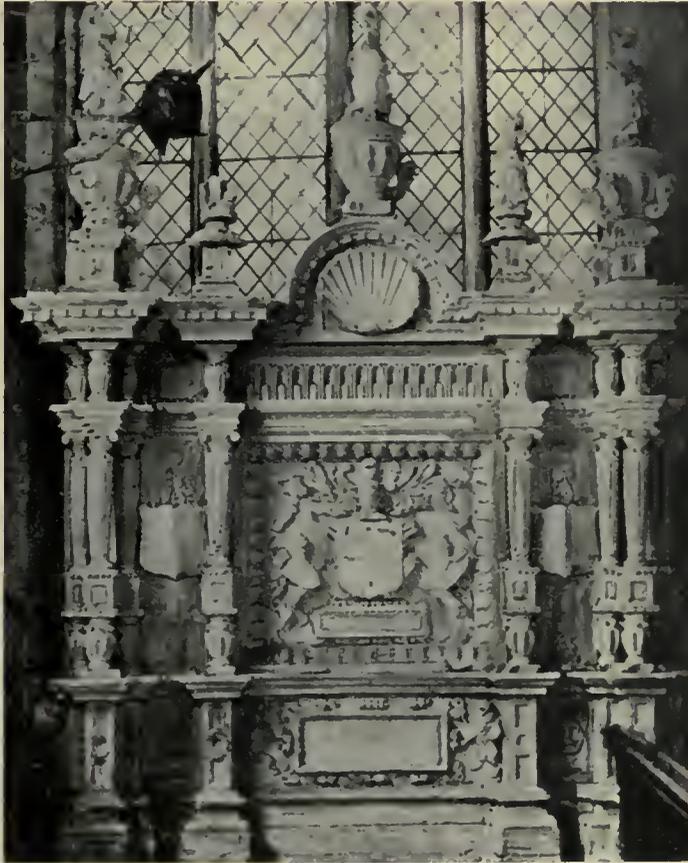


FIG. 1689. BRAYBROOKE

John Dryden, the poet, born 1631, died 1710, was the son of Erasmus, third son of Sir Erasmus Dryden, the first baronet.

EASTON MAUDIT. (SS. PETER AND PAUL.)

[Communicated by Major C. A. Markham.]

1. Close helmet, heraldically barred and gilded, XVIIth century, funerary.
2. Pair of gauntlets, funerary.
3. Sword, heraldic.
4. Escutcheon, bearing *arg. three lions rampant and a chief gu.* (Yelverton), which can be faintly identified.
5. Banner, bearing per pale dexter, *gu. a lion rampant within a bordure engrailed or* (Talbot); sinister (Yelverton).

EUROPEAN ARMOUR AND ARMS

6. Two small oblong banners bearing Yelverton.

7. Two small banners bearing Yelverton.

The above hang at the eastern end of the north aisle.

Tradition Associated with the funeral of Talbot Yelverton, Earl of Sussex, born 1692, married Lucy, daughter of Henry Pelham of Lewes, died 1731.

Talbot Yelverton was the son of Henry, Viscount Longueville, whom he succeeded as second viscount in 1704, and was created Earl of Sussex in 1717.

HARRINGWORTH. (ST. JOHN THE BAPTIST.)

[Communicated by Mr. W. J. W. Stocks.]

Helmet, *circa* 1570, with a visor of an earlier date (placed on a sill of a window).

Tradition. The vicar has kindly written: "There was formerly a chapel (All Saints) between the churchyard wall and the Manor House of the Zouche family, and I have come across this note of 1720, 'against the south wall are the remains of a stone monument, a helmet with a chaplet over it, and on each side foliage work, with hanging tassels at the end, with the inscription:

"'Here lyethe the body of the right honourable Lord George Zouche who decayed the 19th. day of June in the Year of Our Lorde God 1569.'"

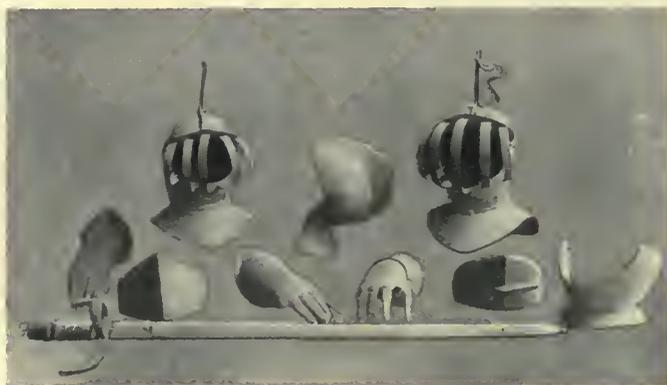


FIG. 1690. GREAT BRINGTON

HEYFORD. (SS. PETER AND PAUL.)

[Communicated by Mr. W. H. Fenton, J.P.]

Close helmet, *circa* 1580, with an engraved visor added.

Tradition. None. The helmet was found in the church some years ago and suspended in the chancel by the present vicar, the Rev. H. I. Longden, M.A.

HIGHAM FERRERS. (ST. MARY THE VIRGIN.)

[Communicated by Major C. A. Markham.]

1. Pikeman's pott.

2. Pikeman's breastplate with tassets.

3. Pikeman's breastplate with tassets.

4. Two gorgets.

The above are Town armour.

MARHOLME. (ST. GUTHLAC.)

[Communicated by Major C. A. Markham.]

1. Close helmet, heraldically barred, crested, a plume of feathers.

2. Close helmet, XVIIth century, heraldically barred.

3. Spur.

4. Gauntlet, made for a funeral.

5. Sword, heraldic.

6. Banner (missing since 1868).

The above hang on the south wall of the chancel over the Priests' door.

Tradition. Associated with the Fitzwilliam family.

Crest. *Out of a ducal coronet or, a triple plume of ostrich feathers arg.* (Fitzwilliam.)

Cf. "Vic. C. H." (Northants), ii, p. 501 (illustration of interior of the church gives view of the achievements).



FIG. 1691. GREAT BRINGTON

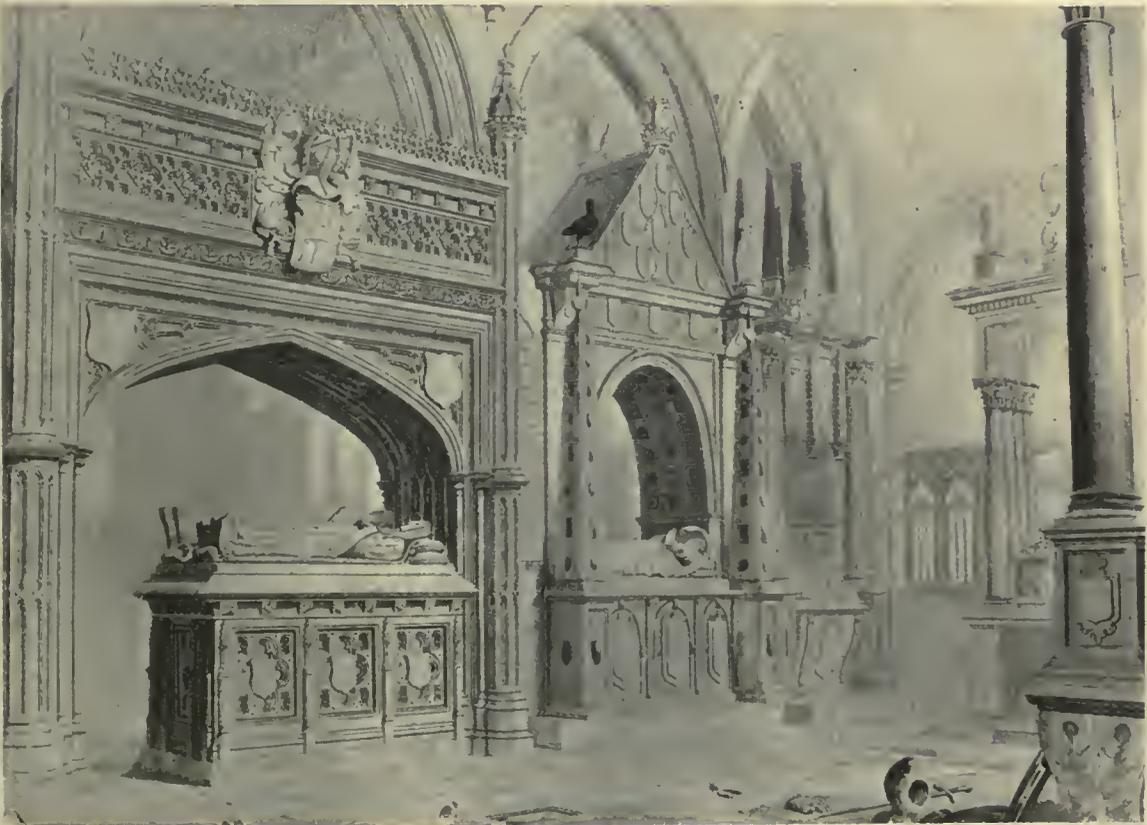


FIG. 1692. GREAT BRINGTON

EUROPEAN ARMOUR AND ARMS

RAUNDS. (ST. PETER.)

[Communicated by Major C. A. Markham.]

1. Pikeman's pott.
2. Pikeman's breastplate and tassets.
3. Pikeman's breastplate.

The above is all Town armour. There is other armour in the parvise.

RAVENSTHORPE. (ST. DENYS.)

A report has been received that there is armour in this church.

STEANE. (ST. PETER.)

[Communicated by Major C. A. Markham.]

1. Close helmet, XVIIth century, with heraldic bars, crested, a lion rising out of a crown; behind the helmet is an ellipse bearing *az. a lion rampant or, surmounted by a coronet.*
2. Sword, with curved blade.
3. Two gauntlets.
4. Pair of spurs.

Tradition. The above hang almost above the monument to Thomas, Baron Crewe, *ob.* 1697.

Arms. *Erm. fretty gu., a crescent for difference.* (Crewe.)

Crest. *Out of a ducal coronet or a lion's gamb erect arg.*

5. Wooden helmet.

Tradition. Hanging over the tomb of Nathaniel, Lord Crewe, Bishop of Durham, *ob.* 1721.

NORTHUMBERLAND

BAMBURGH. (ST. AIDAN.) [Communicated by the Rev. E. Williams, the vicar, who kindly supplied the photograph from which the illustration is taken.]



FIG. 1693. BAMBURGH



FIG. 1695. BOLAM

1. Helmet, crested, an arm vambraced holding a spear.
2. Pott helmet (Fig. 1693).
3. Breastplate, XVIIth century.
4. Two gauntlets of wood.
5. A sword, heraldic.

The above are hanging on the north wall of the chancel (Fig. 1694).

Tradition. Associated with the mural tablet to Sir Claudius Forster (Fig. 1694), to whom Bamburgh Castle was granted by James I in 1610, but the more strongly supported tradition assigns the achievement as that of Ferdinando Forster (youngest son of Sir William Forster, born 1636, died 1674), who is buried in the crypt, M.P. for Northumberland, born 1669, killed in 1701. Readers will recall how Walter Besant in "Dorothy Forster" paints the scene in the church, and the pride with which the "family sat beneath the helmet 'of some other Forster long since dead and gone.'"

Crest. *An arm armed ppr. holding a broken tilting spear or.* (Forster.)

Cf. "N. and Q.," 5th series, x, p. 317.

NORTHUMBERLAND—NOTTINGHAMSHIRE

BOLAM. (ST. ANDREW.)

[Communicated by Mr. H. Plowman, F.S.A.]

1. Helmet, XVIIth century, funerary (Fig. 1695).
2. A pair of gauntlets of wood.

Tradition. These pieces were brought from a armhouse in the neighbourhood. [Mr. N. Pumphrey, Bolam House, courteously supplied the photograph.]

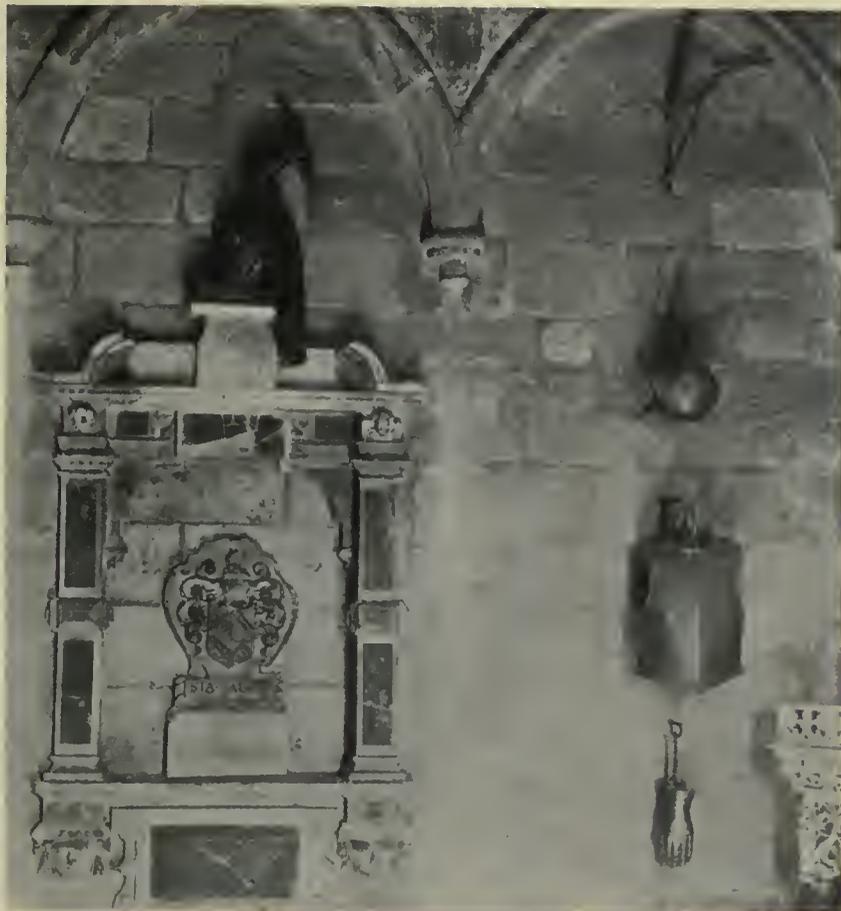


FIG. 1694. BAMBURGH

HEXHAM. (THE ABBEY.)

Salade, late XVth century, of pronounced Italian form (*vide ante*, vol. ii, p. 42, Fig. 393).

“O'er Hexham's altar hung my glove.”

SCOTT, “Rokeby.”

NOTTINGHAMSHIRE

LANGAR. (ST. ANDREW.)

1. Helmet, crested.
2. Sword.

Hanging in the transept.

Tradition. Associated with the Chaworth family. There are monuments to George Chaworth, *ob.* 1521, and to his son Sir John Chaworth, *ob.* 1558 (effigy), who had fourteen children (by his second wife), of whom there is a third monument to one son, George, *ob.* 1589 (effigy), who died leaving an only daughter.

EUROPEAN ARMOUR AND ARMS

Arms. *Barry of sixteen arg. and gu. an orle of martlets sa.* (Chaworth.)
 Crest. *A castle ppr., surmounted by a plume of five ostrich feathers arg.*
 Cf. "N. and Q.," 5th series, x, p. 296.

SELSTON. (ST. HELEN.)

1. Helmet, *temp.* Charles I, crested, an owl (Fig. 1696).
2. Banner (fragments only).

Tradition. Associated with the Willoughby family. In the chancel is a monument to William Willoughby and his wife (*ob.* 1630). On the north wall is a tablet (Fig. 1697) to this William Willoughby, erected by his



FIG. 1696. SELSTON



FIG. 1697. SELSTON

father. The tablet records that the deceased was the father of "a pair of female babes, besides his infant heir, a hopeful imp, a right young Willoughby."

Arms. *Arg. two bars gu., each charged with three water bougets or.* (Willoughby.)
 Crest. *An owl arg. beaked, legged, and crowned or.*
 Cf. "N. and Q.," 5th series, x, p. 276.

SHELFORD. (SS. PETER AND PAUL.)

1. Helmet, crested.
2. Gauntlets.

Tradition. Associated with the Stanhope family, probably with the burial of Sir Thomas Stanhope, *ob.* 1596, to whom there is a monument now at the east end of the south aisle, formerly in the chancel.

Arms. *Quarterly erm. and gu.* (Stanhope.)
 Crest. *A tower az. a demi-lion issuant from the battlements or, ducally crowned gu. holding betw. the paws a grenade fired ppr.*

Cf. "N. and Q.," 5th series, x, p. 276; Cox, "County Churches (Notts)," p. 183.

OXFORDSHIRE

OXFORDSHIRE

BLOXHAM. (ST. MARY.)

[Communicated by Mr. J. G. Mann.]

1. Close helmet, of poor workmanship of XVIIth century, probably funerary, with spike and gilded, the skull in two pieces (Fig. 1698).
2. Pikeman's pott.
3. Breast, backplate, and gorget, XVIIth century.

The above pieces hang on the west wall of the south chapel (Fig. 1699).

Tradition. None, but the spike to the helmet and the escutcheon (now missing) show that this piece was associated with some personage, entitled to bear arms, who was buried in the church.

Cf. Bloxam, "Fragmenta Sepulchralia," p. 135.

[Photographs by Mr. Hobhouse.]



FIG. 1699. BLOXHAM



FIG. 1698. BLOXHAM



FIG. 1700. BROUGHTON

BROUGHTON. (ST. MARY.)

[Communicated by Mr. J. G. Mann.]

1. Close helmet, XVIIth century (Figs. 1700 and 1701).
2. A pair of gauntlets.
3. An escutcheon, bearing *az. three lions rampant or.* (Fiennes.)

Tradition. The Fiennes family. There are monuments to members of the Fiennes family in the church and among others to the 1st Lord Saye and Sele, *ob.* 1662.

[Photographs by Mr. Wickham.]

BURFORD. (ST. JOHN THE BAPTIST.)

[Communicated by the Rev. W. C. Emeris, M.A.]

Close helmet, *circa* 1575-85 (Fig. 1702a).

Hanging on a perch on the east wall of the church.

Tradition. Associated with the monument to Sir Lawrence Tanfield, erected 1625-8 (Fig. 1702b).

Cf. Gretton, "Burford Records."

CROPREDY. (ST. MARY THE VIRGIN.)

[Communicated by Mr. J. G. Mann.]

There are the following pieces of XVIIth century armour in this church (Fig. 1703):

1. Pikeman's pott.
2. Pikeman's breastplate, backplate, tassets, and gorget.
3. A hafted weapon.
4. An XVIIIth century sword.

Some of these pieces were recently found on the site where the battle of Cropredy Bridge of 28 June 1644 was fought, when Charles I was successful against the Roundheads under Waller. [Photographs by Mr. Wickham.]

EUROPEAN ARMOUR AND ARMS

HANWELL. (ST. PETER.)

[Communicated with drawings by Mr. J. G. Mann.]

1. Close helmet, 1565-75, roped comb, mezeil decorated in panels with fleur-de-lis gilded in diaper pattern, ocularium has lower edge roped and is perforated, pieces of the lining strap still preserved, crested with a fleur-de-lis (Fig. 1704).



FIG. 1701. BROUGHTON



FIG. 1702b. BURFORD



FIG. 1702a. BURFORD

2. Close helmet, skull-piece, mezeil, and chin-piece of XVIIth century, visor of XVIth century, roped comb, which is pointed. On each side of comb are sunk bands, lower edge of ocularium is roped, gorget plate roped, crested, a fleur-de-lis, painted black and gold (Fig. 1705).
 3. Close helmet, probably funerary, with spike, Charles I period (Fig. 1706).
 4. Cuff of gauntlet, XVIIth century, with roped edge, studs, and lining strap.
 5. Cuff of gauntlet, XVIth century, with one lame of hand defence, lining strap still preserved.
 6. Knuckle-guard of four plates for a gauntlet, cabled.
- The above hang on the wall of the north aisle.

OXFORDSHIRE

Tradition. Associated with the Cope family. Sir Anthony Cope, *ob.* 1614, was buried in the church. He was the son of William Cope, Cofferer to the Royal Household. The Cope family lived at Cope Castle, which is connected by an underground passage with the aisle of the church built by them.

The family name was formerly spelt Coope.

Crest. *A fleur de lis per pale or and arg.* (Cope.)

HASELEY. (ST. PETER.)

Tilting helm (*vide ante*, vol. ii, p. 138, Fig. 478).

Tradition. Hanging over the tomb of Sir William Barendyne, with which the helm is associated.

Cf. Billson, "Proc. of the Soc. of Ant.," vol. xvi, p. 54.

MILTON, GREAT. (ALL SAINTS.)

[Communicated by the Baron de Cosson.]

1. Helmet, of the second half of the XVIth century, decorated with bands of gilding along the border of the mezeil and down the side openings, etc., crested with a white horse or hart.

2. A sword, with straight quillons, the ends of which are round and flattened.

3. The remains of a coat of arms, banner, or sword-belt.

All suspended high up on the north wall of the south aisle.

Tradition. These pieces bear the tradition of having once belonged to Cromwell! Sir Michael Dormer, to whom there is a monument in the church, sold the manor to Sir Michael Greene in 1588. A crest of the Greene family is *a stag trippant arg.*

OXFORD. (MERTON COLLEGE CHAPEL.)

Close helmet, *circa* 1580.

Tradition. This helmet formerly hung over the monument to Sir Thomas Bodley, but there is no tradition associating the helmet with the monument.

Cf. ffoulkes, "European Arms and Armour in the University of Oxford," p. 61, Fig. 182.

ROTHERFIELD GREYS. (HOLY TRINITY.)

[Communicated with drawings by Mr. J. G. Mann, B.A.]

Close helmet, *circa* 1550-60, with a spike, and painted a dark colour. Skull of one piece, roped comb, with a sunk band on each side. The edges of the ocularium, upper edges of visor, and chin-piece roped. The mezeil has seven breathing holes on the dexter side. The upper borders of visor and mezeil and gorget plates have sunk bands. The rivets for attachment of lining are preserved. On a perch (Fig. 1707).

There are other perches in the church, but the achievements are missing.

Tradition. The helmet hangs in the Knollys chapel, built by William Knollys, Earl of Banbury, in 1605, whose tomb is dated 1632. The Knollys family acquired the manor in the reign of Henry VIII.

STANTON HARCOURT. (ST. MICHAEL.)

1. Helmet, 1580-90, crested, a bird rising out of a coronet (*vide ante*, vol. iv, p. 115, Fig. 1202).

2. Coat of arms (now missing, reported to have been hung formerly in the church).

3. Banners.

4. Two coronets.

Tradition. All the above are associated with the Harcourt family.

Crest. *On a ducal coronet or a peacock close ppr.* (Harcourt.)

Cf. Bloxam, "Fragmenta Sepulchralia," p. 135.

SWALCLIFFE. (SS. PETER AND PAUL.)

[Communicated by Mr. J. G. Mann, B.A.]

1. Close helmet, *circa* 1550-60, gilded for church achievement, crested, a bull's head (Fig. 1708).



FIG. 1703. CROPREDY

EUROPEAN ARMOUR AND ARMS

2. Close helmet, XVIIth century, crested, a bull's head (Fig. 1709).

Tradition. Associated with the monument to Humphry Wykeham and Mary, his wife.

Crest. *A bull's head erased sa. charged on the neck with two chevronels arg.* (Wykeham.)

Cf. Bloxam, "Monumenta Sepulchralia," p. 136. [Photographs by Mr. A. K. Wickham.]

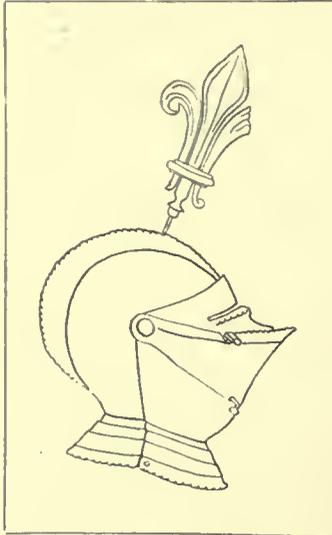


FIG. 1704. HANWELL

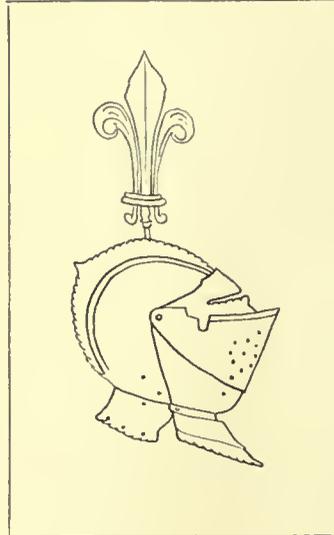


FIG. 1705. HANWELL

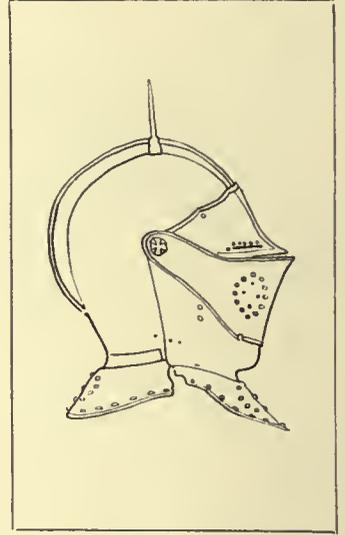


FIG. 1706. HANWELL

SWINBROOK. (ST. MARY.)

1. Helmet, 1560-70, crested, a bird's head (*vide ante*, vol. iv, p. 115, Fig. 1201).

2. Helmet, 1580-90, crested, a bird's head (*vide ante*, vol. iv, p. 115, Fig. 1201).

Tradition. Associated with the monument to the Fettiplace family, over which the helmets hang.

Crest. *A griffin's head erased vert, beaked gu.* (Fettiplace.)

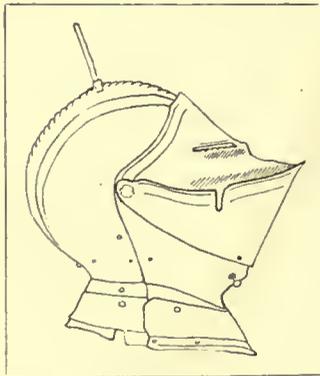


FIG 1707. ROTHERFIELD GREYS



FIG. 1708. SWALCLIFFE

THAME. (ST. MARY THE VIRGIN.)

[Communicated by Mr. J. G. Mann, B.A.]

Helmet, third quarter of the XVIth century, painted black outside and red inside, the mezcil gilded; crested, a ram's head (Fig. 1710).

Tradition. None. Hanging in the chancel on the south wall, over the monument to John Clark, *ob.* 1537. There are many monuments to the same family of later date.

Crest. *A ram's head arg. armed or.* (Clark.) [Photograph by Mr. A. K. Wickham.]

OXFORDSHIRE—RUTLANDSHIRE

WROXTON. (ALL SAINTS.)

There is no armour in this church, but in the chapel of the Abbey are the Garter achievements of Lord North, removed from Windsor in 1790.



FIG. 1709. SWALCLIFFE



FIG. 1710. THAME

RUTLANDSHIRE



(a)

(b)

(c)

(d)

FIG. 1711. EXTON

EXTON. (SS. PETER AND PAUL.)

[Communicated by Mr. W. H. Fenton, J.P.]

1. Close helmet, *circa* 1570 (Fig. 1711a).

EUROPEAN ARMOUR AND ARMS

2. Close helmet, XVIIth century, crested (Figs. 1711*b* and 1714).
3. Close helmet, XVIIth century, crested (Figs. 1711*c* and 1714).
4. Close helmet, *temp.* Henry VIII, *circa* 1530-35, with gorget of XVIIth century added (Figs. 1711*d* and 1715).
5. Close helmet, XVIIth century, crested (Fig. 1712*a*).
6. Close helmet, XVIIth century, barred and crested, with mezeil, funerary addition (Figs. 1712*b* and 1713).
7. Close helmet, XVIIth century, barred and crested (Figs. 1712*c* and 1715).



(a)

(b)

(c)

(d)

FIG. 1712. EXTON

8. Close helmet, *circa* 1610, with spike (Figs. 1712*d* and 1714).
 9. Pair of gauntlets, funerary (Fig. 1716).
 10. Heraldic sword and pair of spurs (Fig. 1716).
 11. Two coronets.
 12. Two coats of arms bearing *or fretty gu. a canton erm.* (Noel.) (Figs. 1714 and 1715.)
 13. Three banners, bearing Noel.
- Tradition.* All these pieces are traditionally associated with the Noel and allied families.
 Crest. *A buck at gaze arg. attired or.* (Noel.)
 Cf. J. Wright, "History and Antiquities of Rutland."



FIG. 1713. EXTON



FIG. 1715. EXTON



FIG. 1714. EXTON



FIG. 1716. EXTON

EUROPEAN ARMOUR AND ARMS

SHROPSHIRE

ACTON BURNELL. (ST. MARY.)

[Communicated by Mr. J. G. Mann, B.A.]

1. Helmet, XVIth century, crested, a squirrel.

2. A gauntlet.

Tradition. Associated with the tomb of Richard Lee, *ob.* 1591, over which the helmet hangs (Fig. 1717).

Crest. *A squirrel sejant cracking a nut.* (Lee)



FIG. 1717. ACTON BURNELL

HODNET. (ST. LUKE.)

[Communicated by Dr. G. C. Williamson, F.S.A.]

Helmet, apparently the skull of a pott helmet with the brim cut off and a piece in the shape of an umbril added. It is believed that formerly there was a second helmet in this church.

Tradition. The helmet is said to have belonged to Sir Henry Vernon, born 1605, died 1676. The chancel of the church was once the Vernon chapel.

Cf. Murray, "Guide to Shropshire," ed. 1897, p. 51; "N. and Q.," 6th series, vol. v, p. 138.

SOMERSETSHIRE

SOMERSETSHIRE

BARRINGTON. (ST. MARY THE VIRGIN.) [Communicated with photograph by Mr. H. St. George Gray, F.S.A.]

In the Somerset County Museum is preserved a late XVIth century helmet with a XVIIth century gorget added (Fig. 1718), which came from Barrington Court. The helmet is said to have been formerly hung in the church.

CHURCHILL. (ST. JOHN THE BAPTIST.) [Communicated by Captain A. de Cosson.]

1. Triple-bar lobster-tailed helmet, breastplate, and gorget plate, all Cromwellian (Fig. 1719). Hanging on the north wall of the south aisle.



FIG. 1718. BARRINGTON



FIG. 1720. ENMORE



FIG. 1719. CHURCHILL

2. A peascod breastplate.

Tradition. None.

There is a monument to Thomas Latch, *ob.* 1644, represented in buff coat and boots. On the floor of the aisle is the brass to "Ralph Jenyns Esquyer," *ob.* 1572. [Mr. Wallis Cash courteously supplied the photograph.]

ENMORE. (ST. MICHAEL.) [Communicated by Mr. H. M. Vaughan, F.S.A.]

1. Helmet, with umbril, barred, and crested, a wyvern's head (Fig. 1720), suspended on the north side of the chancel arch.

Tradition. Associated with the family of Malet of Enmore. Of this family Elizabeth (*ob.* 1681), daughter of John Malet, the heiress "la triste héritière," married John Wilmot, 2nd Earl of Rochester (1647-80), the poet, who was educated at Burford and Wadham.

Crest. *A wyvern's head ppr.* (Malet.)

2. Close helmet, late XVIth century, suspended over the pulpit. [Mr. Wallis Cash courteously supplied the photograph.]

EUROPEAN ARMOUR AND ARMS

FARLEIGH HUNGERFORD. (THE CHAPEL OF CASTLE.) [Communicated with photograph by Mr. Wallis Cash.]

1. Close helmet, of the late XVIth century, barred, said to be a church helmet.

Tradition. None.

There is a large quantity of armour still left in the chapel (Fig. 1721), consisting of helmets, body armour, swords (including a double-handed sword), and hafted weapons. Originally there were 140 helmets, many of which were burgonets. There are now 43 cabassets, 5 morions, 3 casques, 20 pikes, a number of halberds, breastplates, tassets, and gorgets of pikemen, etc.

In the window of the parish church there is a portrait of Sir Thomas Hungerford (*ob.* 1398) wearing a bascinet.

Cf. ante Exeter, s.n.; "Country Life," 26 November 1921, article by Mr. H. Tipping, who gives illustrations of the chapel and tombs; J. E. Jackson, "A Guide to Farleigh Hungerford," 1879.

ILMINSTER. (ST. MARY.)

[Communicated with photographs by Mr. Wallis Cash.]

1. Close helmet, 1575-80, with gorget of 1620 added; crested, a cock (Fig. 1722a). The helmet hangs in the south transept and is painted gray with gilt mezeil.

2. Close helmet, made of wood, XVIIth century, crested, a cock (Fig. 1722b). The helmet hangs in the Combe aisle.

Tradition. Associated with the Combe family.

3. Close helmet, late XVIth century, crested, a rose (which is carved on each side) (Fig. 1723a).

4. Close helmet, late XVIth century, crested, a rose. The rose is carved on one side only (Fig. 1723b).

The above hang in the south transept.

Tradition. Associated with the Wadham family (arms: *gu. a chevron betw. three roses arg.*). The first with the funeral of Nicholas Wadham, who, together with his wife Dorothy (*ob.* 1618), founded Wadham College, Oxford; the second with that of John Wadham, whose will was proved 1577/8, the father of Nicholas. There is a place in the wall which is supposed to have once held a tablet to the memory of John Wadham, father of Nicholas, died 1577, who married Joan, daughter and co-heiress of John Tregarthin of Cornwall. John Wadham was the son of Sir William Wadham, *ob.* 1541.

The first helmet is high above the monument to Sir William Wadham, *ob.* 1452, who was the traditional builder of the Wadham transept and the tower. His mother is also buried in the tomb.

The inscription on the tomb of Nicholas Wadham is: "Here lyeth the body of Nicholas Wadham . . . of Merefield in the county of Somerset, Esquire, founder of Wadham College in Oxford, who departed thys lyfe ye xx day of Octob. 1609" (Fig. 1724).

Catherston Leweston, a place of no present interest near to Whitchurch, was for long the seat of the Wadhams. Sir Nicholas Wadham lived at Merefield: "His house was like an Inn at all times, and like a Court at Christmas."

Arms. *Gu. a chevron betw. three roses arg.* (Wadham.)

Crest. *The attires of a buck or, betw. the attires a rose arg.*

KITTISFORD. (ST. NICHOLAS, BISHOP OF MYRA.)

[Communicated with photograph by Mr. Wallis Cash.]

1. Close helmet, with plume holder, Charles I period; weight, 8 lbs (1725a).

2. Skull-piece, with spike, third quarter of XVIth century (1725b).

3. Skull-piece, once had a spike, with plume holder, James I period (1725c).

4. Chin-piece, engraved and gilt (1725d).

- 5, 6, and 7. Pieces of a helmet.

8. Two pieces of a mezeil.

9. Part of a visor.

Tradition. The armour was found in a lead coffin, which was dug up in 1864 when the chancel was enlarged, according to the report of an inhabitant of eighty years of age, but it is clear that the helmets with spikes once had crests and are church helmets, and the tradition is probably without foundation.

Members of the Bluett family are buried in this church.



(a)

FIG. 1722. ILMINSTER



(b)



FIG. 1721. FAIRLEIGH HUNGERFORD



(a)

FIG. 1723. ILMINSTER



(b)



FIG. 1724. ILMINSTER



(d)

(a)

(c)

(b)

FIG. 1725. KITTISFORD

EUROPEAN ARMOUR AND ARMS

LONG ASHTON. (ALL SAINTS.)

[Communicated by the Baron de Cosson.]

A complete suit of armour is reputed to have been removed from the church at the time of the restoration of the fabric, *circa* 1876, together with other objects of interest, such as banners, etc.

Cf. Collinson, "Hist. of Somerset," vol. ii, p. 300: "On the walls some remnants of banners and other insignia of Sir Hugh Smyth, Kt. (*ob.* 1680), are suspended."

NORTH CADBURY. (ST. MICHAEL.)

[Communicated by Mr. Wallis Cash.]

Close helmet, made for a funeral, XVIIth century, crested, a bird; formerly hanging in the tower near the Ewens tomb, now in the vestry (Fig. 1726).

Tradition. The funerary helmet carried at the funeral of Matthew Ewens, who made his will 2 April 1628 as "Matthew Ewens, the Elder, of North Cadbury, Esquire," in which he expressed his wish to be buried in this church, and was so buried 1629. He married Katherine Hales, and was the son of Alexander Ewens, and grandson of John Ewens of Wincanton, Somerset, *ob.* 1585.



FIG. 1726. NORTH CADBURY



FIG. 1727B. RODNEY STOKE



FIG. 1727A. RODNEY STOKE

Over the Ewens tomb, cut in stone, is a helmet with a shield bearing *az.* a fess between two fleurs-de-lis or (Ewens), impaling *gu.* three arrows or feathered and barbed *arg.* (Hales).

Crest. *On a mount vert a curlew rising ppr.* (Ewens.)

Cf. "Heraldry in North Cadbury Manor House and Church" ("Proc. Somerset Arch. Soc.," 1890).

QUEEN CAMEL. (ST. BARNABAS.)

There was within the memory of the present generation a helmet in the church; it is no longer there.

There are monuments to the Mildmay family, including one to Sir Humphrey Mildmay, *ob.* 1690.

RODNEY STOKE. (ST. LEONARD.)

[Communicated by Captain A. de Cosson.]

1. Armet, typically English, *circa* 1520, with gorget plates added (Fig. 1727A).

2. Sword, made for a funeral, with a pommel of the end of the XVIth century or commencement of the XVIIth century (Fig. 1727B).

Tradition. The helmet hangs over the Rodney monument in the side chapel, and is associated with the funeral of Sir Thomas Rodney, *ob.* 1478, but there is also a tradition that both helmet and sword came from "Old Rodney Manor House."

Sir Thomas Rodney had a son, who was buried in the chapel, but there is no monument to him. [Mr. Wallis Cash courteously supplied the photograph.]

TRENT. (ST. ANDREW.)

[Communicated with photograph by Mr. Wallis Cash.]

1. Close helmet, of the end of the XVIth century, with gorget plates added. A ring is attached to the skull to suspend it (Fig. 1728a).

SOMERSETSHIRE

2. Close helmet, funerary, XVIIth century. A ring is attached to the skull to suspend it (Fig. 1728*b*).
3. A pair of gauntlets, funerary (Fig. 1728*c*).
4. A pair of gauntlets, funerary (Fig. 1728*d*).

Tradition. The armour is said to have been brought from Trent House.

In the church are monuments to Sir Francis Wyndham, in whose house (Trent House) Charles II was in hiding.



(c) (b) (d) (a) (d)

FIG. 1728. TRENT



(c) (a) (b) (d)

FIG. 1730. WHITELACKINGTON



(b) (a) (c)

FIG. 1729. WATCHET

WATCHET. (ST. DECUMANS.)

[Communicated by Mr. H. St. George Gray, F.S.A.]

1. Close helmet, 1565-75, crested, a lion's head erased within a fetterlock (Fig. 1729*a*).
2. Close helmet, early XVIIth century, crested as in (1) (Fig. 1729*b*).
3. Officer of pikeman's pot, XVIIth century, with pieces added, crested as in (1) (Fig. 1729*c*).

Hanging in the chancel and on the north and south walls of the nave. A fourth helmet disappeared within living memory, and in "N. and Q.," vol. viii of the 11th series, p. 155, it is noted that there were three empty perches.

Tradition. Associated with the Wyndham family.

Crest. A lion's head erased or, within a fetterlock of the same, the arch company counter company, or and az. (Wyndham.)

EUROPEAN ARMOUR AND ARMS

WHITELACKINGTON. (THE BLESSED VIRGIN MARY.) [Communicated by Mr. H. St. George Gray, F.S.A.]

1. Close helmet, *circa* 1565-75 (Fig. 1730a).
2. Close helmet, *circa* 1565-75 (Fig. 1730b).
3. Sword, wheel pommel and quillons *circa* 1475-80, blade late XVIth century (Fig. 1730d).
4. Sword, made for a funeral (Fig. 1730c).

Tradition. The helmets and swords are associated with the tomb of Sir George Speke, *ob.* 1637, son of Sir Thomas Speke, who is buried in St. Dunstan's, London. Sir George Speke in his will dated 25 February 1582/3, expressed a desire to be buried in the "Ile of White Lackington Church in the tomb I have prepared for that purpose."

Cf. "Proc. Somerset Arch. Soc.," xxxvii (1891), pt. i, pp. 39-40.

STAFFORDSHIRE

BIDDULPH. (ST. LAWRENCE.) [Communicated by Mr. Bateman and Miss E. B. Miller (William Salt Library).]

1. Helmet, on a perch.
2. Two spurs.
3. Gauntlets (now missing).

Tradition. The above were suspended formerly over the family pew of the Biddulphs, and erroneously associated with the Bowyer tomb moved to the north transept in 1873. "Biddulph" is the name of the family formerly called "Bowyer."

Crest. *A tower arg. issuant from the top a demi-dragon gu.* (Bowyer.)

Cf. A drawing in the William Salt Library dated 1837, where the helmet, gauntlets, and spurs are seen hanging over the altar tomb of Bowyer of Knydersley Hall, *ob.* 1640.

BLITHFIELD. (ST. LEONARD.) [Communicated by Mr. S. A. H. Burne.]

Helmet, crested, a goat's head. There is also a lambrequin.

Tradition. Associated with the monument to Richard (effigy in armour) and Mary Bagot (*ob.* 1596).

Crest. *Out of a ducal coronet or a goat's head arg. armed of the first.* (Bagot.)

Cf. "Hist. Collections of Staffs," xi (N.S.), p. 82, where the helmet is illustrated.

LICHFIELD.

In Lichfield there are preserved in the museum (1) a composite suit of engraved German burgonet, breastplate, and gorget of 1590, tassets and legs of 1580, pauldrons and gauntlets *circa* Charles I, arms *circa* James I. The burgonet is in two parts and that of a common trooper; (2) Landsknecht Nuremberg armour consisting of burgonet, gorget, breastplate and taceplate, gauntlets *temp.* Charles I, with modern tassets and legs; (3) composite suit of Elizabethan helmet, gorget, breastplate, tassets, cuisses, and knee-cops, with XVIIth century pauldrons and brassards. The jambs and sollerets are forgeries; (4) the fourth suit, engraved, is all modern; (5) some chain mail, probably XIXth century, Eastern; (6) some good halberds. It is not known when this armour came into the possession of the city, but these suits and the halberds have been used since the middle of the XIXth century, at all events when the "Bower" was revived after a short period of disuse in the XIXth century. There was a short period in the XVIIIth century when the "Bower" was not held. On Whit Monday of each year there is a city ceremony which combines (1) the "Bower" and (2) the Court of Arraye, which latter has been held uninterruptedly since the first statutory enactments ordering the "view of arms."

This ceremony commences with the attendance of the Mayor and Sheriff in the Guild Hall, when the Town Clerk reads a proclamation calling upon the citizens to be ready to "combat the common enemy." The Dozeners of each ward attend, each carrying a halberd. A procession is then formed preceded by citizens wearing armour, some wearing the museum suits; this procession is the "Bower" and proceeds round the city and close to the Bower on Greenhill, an open space in the city near St. Michael's Church, where tradition has it that the halberds were once kept. It is said that the "Bower" comes from the people's games of mediaeval

STAFFORDSHIRE

times, which were to be compared to the tournaments of the nobles. It was held long anterior to the charters of incorporation.

Cf. Shaw, "Hist. of Staffordshire," ed. 1798, vol. i, p. 316 (where it is noted that the museum contained armour); B. Stone's "Photographs," Cassell, 1907.

MALVEYSIN RIDWERE. (ST. NICHOLAS.)

1. Helmet, crested, a wolf's head.
2. Pauldrons.
3. An escutcheon, bearing *az. a sling or hand bow between two broad arrows arg.* (Cawarden), quartering *arg. three bends gu.* (Malveysin.)

The above hang in the north aisle. "This aisle, the hallowed cemetery of the lords of the Manor, from the time of its erection in the XVth century, contains the bones of many a hardy Knight and gentle dame." Beneath an arch on the north side is the effigy of Hugo Malveysin in mail, to the west of



FIG. 1731. STOWE BY CHARTLEY

this tomb that of Sir Henry Malveysin, also in mail. In the centre of the chapel the altar tomb of Sir Robert Malveysin in plate armour, "slain near Shrewsbury, 1403," beyond this the altar tomb of Thomas Cawarden, *ob.* 1592. On the floor of the chapel, four gravestones to (1) John Cawarden, grandson of Sir R. Malveysin, *ob.* 1477; (2) Hugo Davenport, *ob.* 1473; (3) John Cawarden, *ob.* 1485; and (4) David Cawarden, *ob.* 1555. Above the tomb of Thomas Cawarden hangs an escutcheon in stone bearing the Cawarden arms, and above a helmet crested with a demi-wolf's head.

Crest. *A wolf passant holding in the mouth an arrow, the point embrued, all ppr.* (Cawarden.)

Cf. E. Reynolds and H. Heywood, "The Three Redwares," 1839-48 (a MS.); Shaw, "Hist. of Staffs," pub. 1798, i, p. 194, where it is stated that the armour was said to have been recently placed there. The armour is illustrated on Plate IX, from a drawing by Thomas Barritt, the antiquary, "the most fortunate collector of old armour," p. 194 (n. 3).



FIG. 1732. STOWE BY CHARTLEY

STAFFORD.

In the Stafford Castle and Costessey Hall armour sale in 1885, lot 51, "An old church helmet, £5 5s."

STOWE BY CHARTLEY. (ST. JOHN THE BAPTIST.)

[Communicated by Miss E. B. Miller.]

Helmet, early XVIth century, *circa* 1825 skull, with XVIIth century additions of mezeil, chin-piece, and front gorget plate (Fig. 1731).

Tradition. Associated with the tomb of Sir Walter Devereux, 1st Viscount Hereford, which was erected before his death in 1558 (Fig. 1732).

EUROPEAN ARMOUR AND ARMS

SUFFOLK

BARDWELL. (ST. PETER.) [Communicated by Mr. C. Morley, F.Z.S., F.E.S.; and the Rev. F. E. Warren, D.D., F.S.A.]

1. Sword, XVIIth century.
2. A piece of town armour.

Tradition. There exists one of those traditions not uncommon in country places associating the sword with a knight of the middle ages, Sir William de Bardwell.

In 1859 there was exhibited at a meeting of the Suffolk Institute of Archaeology a piece of mail found in Bardwell, but there was no evidence connecting it with the church.

Cf. "Proc. Suffolk Inst. of Arch.," 1859, vol. ii, p. 277.

BARKING. (ST. MARY.)

Helmet, crested with a star of sixteen points.

Tradition. None.

Cf. "N. and Q.," 6th series, vol. vi, p. 138.



FIG. 1733. BRIGHTWELL



FIG. 1734. BRIGHTWELL

BRAMFIELD. (ST. ANDREW.)

1. Helmet.
2. Helmet.
3. Breastplate.
4. Breastplate.

Tradition. There is one tradition associating these pieces with the Coke family; according to another tradition they are pieces of parish armour.

BRIGHTWELL. (ST. JOHN THE BAPTIST.)

[Communicated by Mr. C. R. Beard.]

1. Helmet, partly gilded, funerary, crested, a stork (Fig. 1733).
2. Helmet, XVIIth century, crested, a stork. The skull-piece is perhaps a genuine one, probably that of a pikeman's pott, with the rim cut off and made into a close helmet for a funeral by the addition of an umbril, a back- and chin-piece, and a gorget (Fig. 1734).

The above are on perches.

3. A small heraldic sword and ferrule of scabbard (Fig. 1734).
4. A pair of gauntlets (Fig. 1734).
5. An escutcheon.
6. A spur.

Tradition. The first helmet is associated with the funeral of Sir Samuel Barnardiston, Bart. (cr. 1663),

SUFFOLK

the first person to have the name of "Roundhead" applied to him. The family came to Brightwell soon after the Restoration.

Arms. *Az. a fess dancettée erm. betw. six crosses crosslet arg.* (Barnardiston.)

Crest. *A stork or among rushes ppr.* [The illustrations are taken from photographs kindly sent by Mr. Wallis Cash.]

BURY ST. EDMUNDS. (ST. MARY.)

1. Armet, *circa 1510* (*vide ante*, vol. ii, p. 92, Fig. 445, A and B).

2. Armet, altered for funerary purposes, the skull *circa 1480* (*vide ante*, vol. ii, p. 92, Fig. 445C).

Tradition. These armets were formerly suspended over the monuments to Sir William Carew (*ob.* 1501) and Sir Robert Drury (*ob.* 1535/6).

In the museum there is a fine Elizabethan buckler which, according to tradition, came from a church.

DEBENHAM. (ST. MARY MAGDALENE.) [Communicated by Mr. J. G. Mann, B.A. and Mr. Reginald Jennings.]

Helmet, *circa 1570-80*, crested, a lion's head.

Suspended on the south side of the chancel.

Tradition. Associated with the tomb of Sir Charles Framlingham, *ob.* 1595, above which is a mural tablet with an inscription to Sir Charles Framlingham, immediately above the tomb. The crest of the Framlingham family: *A lion's head erased guard. or, semée of hurts and torteaux.*

DENSTON. (ST. NICHOLAS.)

1. Helmet, early XVIIth century, crested, a stag.

2. A coat of arms, bearing *vert on a chevron between three stags statant or, as many trefoils gu.* (Robinson.)

3. Sword.

Tradition. Associated with the Robinson family, in whose memory there are two tombs with effigies on the north and south sides of the altar, several mural tablets, and six tombstones in the church.

Crest. *A stag statant or, pellety, attired arg.* (Robinson.)

ERWARTON. (ST. MARY.) [Communicated by Mr. W. H. Fenton, J.P., and the Rev. R. J. Utten Todd.]

1. Close helmet.

2. Close helmet.

3. Skull-piece of a helmet with comb and spike.

4. A piece of body armour.

5. One gauntlet.

Tradition. The above are not suspended; all are associated with funerals of the Parker family held in the church, but the particulars of such funerals are not available.

When the chancel was being altered in 1821, a heart-shaped casket in silver was found (as foretold by tradition before 1821) embedded in the wall. These relics, together with some old banners, were then placed in a vault over which the organ was subsequently built in 1915. The late rector saw the casket. The local tradition about it (older than 1824) is that it contains the heart of Anne Boleyn, who spent part of her childhood at Erwarton Hall, and expressed a desire that her heart be buried in this church. The Parker family, whose monuments are in the church, are stated to be descended from Amata Bolleyn, sister to Thomas Bolleyn, Earl of Wiltshire and Ormond, and aunt to Queen Anne Bolleyn; the Parkers resided at Erwarton Hall. The epitaph to Phillipe Parker is attributed to Spencer. (*See* SALLE.)

EYE. (SS. PETER AND PAUL.)

1. Armet, English, *circa 1520-30* (*vide ante*, vol. ii, p. 93, Fig. 446).

2. Morion, XVIIth century (Fig. 1735).

Tradition. The morion is supposed to be one kept for the use of the Trained Bands and hangs in the north-west corner of the north aisle. The armet is perhaps connected with the family of Cutler.

Cf. "Proc. Suffolk Inst. of Arch.," xv, p. 1.

EUROPEAN ARMOUR AND ARMS

FRAMLINGHAM. (ST. MICHAEL.)

Helm, crested (*vide ante*, vol. ii, p. 152, Fig. 491).

Tradition. This helm is associated with the tomb of the third Duke of Norfolk, *ob.* 1554 (Fig. 316), at whose funeral it was carried by Windsor Herald.

Crest. *On a chapeau gu., doubled erm., a lion statant, tail extended, or, gorged with a ducal coronet, arg.* (Howard.)

Cf. C. Ganz, "Proc. Suffolk Inst. of Arch.," xiii, p. 227.

HAWSTEAD. (ALL SAINTS.)

1. Armet, crested, a talbot (*vide ante*, vol. ii, p. 89, Fig. 442A), weight 7½ lb.

2. Pair of gauntlets (now missing).

Tradition. The armet hangs over the monument to Sir William Drury, P.C. to Mary.

Crest. *A talbot courant ppr.* (Drury.)

Cf. "Proc. Suffolk Inst. of Arch.," xiii, p. 233.



FIG. 1735. EVE

KEDINGTON. (SS. PETER AND PAUL.)

[Communicated by Col. W. G. Probert, O.B.E.]

1. Helmet (Fig. 1736).

2. Gauntlets (Fig. 1736).

These pieces hang upon the chancel screen.

Tradition. Associated with the funeral of Sir Thomas Barnardiston, *ob.* 1619; the family of Barnardiston resided in this parish for twenty-seven generations in direct line, and the church contains five effigies of the family (Fig. 1737).

MENDLESHAM. (ST. MARY.)

1. Gothic arm-piece, *circa* 1490-1500 (Fig. 1738).

2. Gusset of breastplate, 1500.

3. Two pair of Gothic arm-pieces, *circa* 1490-1500 (Fig. 1739).

4. Demi-suit, *circa* 1510, arm-pieces perhaps 1500, Maximilian (Fig. 1740).

5. Barrel of match-lock gun, *circa* 1620.

7. Demi-suit, *circa* 1555.

6. Part of an Elizabethan long-bow.

8. Breastplate, *circa* 1500-10 (Fig. 1741).

9. Pauldron, probably Italian, *circa* 1490-1500 (Fig. 1742).

10. Pair of tassets.

11. Demi-suit, *circa* 1540.

12. Arm-piece, Elizabethan.

13. Morion, German, *circa* 1585-90 (Fig. 1743).

14. Gorget and espaliers, Elizabethan, *circa* 1590 (Fig. 1743).

15. Two burgonets, with ear-pieces, mid-XVIIth century.

16. Taces of XVIIth century.

17. Powder flasks.

18. Early XVIIth century pauldron and brassard, *circa* 1610 (Fig. 1743).

19. Pikeman breast- and backplates.

20. Left arm-piece, with early pauldron of about 1480, with Elizabethan elbow-cop and vambrace.

This armour is now hung in the Priests' Chamber over the north porch (Fig. 1743), where records prove it has been kept since 1593, for in that year there is a record of a payment of xvi^{d.} to Bartholomew Knightes "for making of certayne p'vision of tymber work for y^e well hanging of y^e Towne Armour, he finding y^e tymber."

When the existence of this armour was brought to the notice of Mr. J. Seymour Lucas, R.A., it was through his efforts that it was cleaned and restored and its value and historical interest appreciated.

Cf. A. Mayfield, "An account of the arms and armour in Mendlesham Church, Suffolk," 1910.

MILDENHALL. (ST. MARY.)

[Communicated by Mr. S. G. Fenton.]

Close helmet, early XVIIth century.

Suspended in the south aisle over a monument to the North family.



FIG. 1736. KEDINGTON



FIG. 1737. KEDINGTON



FIG. 1742. MENDLESHAM



FIG. 1738. MENDLESHAM



FIG. 1739. MENDLESHAM



FIG. 1743. MENDLESHAM



FIG. 1741. MENDLESHAM



FIG. 1740. MENDLESHAM

EUROPEAN ARMOUR AND ARMS

PALGRAVE. (ST. PETER.)

[Communicated by Col. W. G. Probert, O.B.E.]

1. Breastplate of Elizabethan period.
2. Helmet (this piece disappeared sixty years ago).
3. Sword (this piece disappeared sixty years ago).

All the above pieces were preserved in the parvise until sixty years ago, when the floor of the parvise was taken away to give space to the porch. At this time the armour was taken away. In 1897 the late Sir Francis G. M. Boileau, Bart., took great interest in the matter, and through his endeavours the breastplate was restored, and it now hangs over the south door, where it was placed by the present rector, the Rev. E. G. Savery.

REDGRAVE. (ST. MARY.)

[Communicated by Mr. Claude Morley.]

1. Helmet, late XVIth or early XVIIth century, with spike.
2. Sword.
3. Pair of gauntlets.

Tradition. These pieces hang near the monument to Sir Nicholas Bacon, *ob.* 1616, with which they are associated.



FIG. 1744. GREAT WENHAM



FIG. 1745. GREAT WENHAM

RUSHBROOKE. (ST. NICHOLAS.)

1. Helmet, XVIIth century.

Tradition. Associated with the Jermyn family.

2. Helmet, XVIIth century.

WENHAM, GREAT. (ST. JOHN.)

[Communicated by Mr. C. Ganz.]

1. Helmet, XVIIth century, crested, a horse passant (Fig. 1744).
2. Sword, heraldic (Fig. 1745).
3. Escutcheon, arms, *sa. a chevron between three horses' heads erased arg.* (East.) (Fig. 1745.)

All the above hang on the north wall of the nave.

Tradition. Associated with the East family.

Crest. *A horse passant sa.* (East.)

Cf. "Proc. Suffolk Inst. of Arch.," xiii, p. 234.

WINGFIELD. (ST. ANDREW.)

There is a tilting helm of wood, crested, suspended over the tomb bearing the wooden effigy of John de la Pole, Duke of Suffolk, *ob.* 1491. It is an interesting example of an heraldic helm, but is part of the monument.

Cf. F. H. Crossley, F.S.A., "English Church Monuments," pp. 92, 159 (illustrations).

WOODBIDGE. (ST. MARY.)

[Communicated by Mr. J. B. Redstone.]

1. Close helmet, XVIth century, engraved with vertical bands and foliated designs.
2. Close helmet, XVIth century, engraved.
3. Two vambraces.
4. Two elbow-cops.
5. A breastplate.

SUFFOLK—SURREY

Tradition. The above are suspended on the east wall of the south side of the chancel, where they have been recently placed. Prior to this they were placed with other pieces of armour under the slab of an altar tomb in the chancel. There was formerly in the church a wooden crest, a cock's head, the crest of the Seckford family, which owned the Priory from 1580 to 1672. In the chapel at the east end of the north aisle is a vault of this family in which Thomas Seckford, Master of the Requests, was buried in 1587. He died *s.p.*, and was succeeded by his nephew Sir Thomas Seckford, Kt. (1582-1610), who was also buried in the chapel vault. Sir Thomas was succeeded by his son, Sir Thomas, who died when at Cambridge, aged sixteen, in 1624. His uncle, Sir Henry Seckford, then inherited the estates but died in the same year.

The former existence of the crest and the presence of the helmets in the church raise a strong presumption that one or both helmets are associated with the funerals of and monuments to the Seckford family.

The present position of the helmets near the Jeffrey Pitman (*ob.* 1627) monument is a recent one. There is no tradition associating them with that monument or the family of that name.

Crest. *A cock's head erased vert, combed and wattled gu.* (Seckford.)

Cf. "N. and Q.," 6th series, vol. viii, p. 292.

A SUFFOLK CHURCH.

"From a church in Suffolk," an armet was sold at Christie's in the Seymour Lucas sale, 1903, lot 50, £102 18s., purchaser Mr. S. G. Fenton. It is illustrated in the sale catalogue.

SURREY

ADDINGTON. (ST. MARY.)

[Communicated by Mr. L. C. Price.]

1. Helmet, skull genuine, the rest funerary (Fig. 1746).
2. Helmet, all funerary, except the gorget plates (Fig. 1747).
3. Sword, funerary.
4. Dagger.
5. Gauntlets (Fig. 1747).

Tradition. The above hang over the Leigh monuments (Sir John Leigh, *ob.* 1544; Sir Oliph Leigh, *ob.* 1576; Francis Leigh, *ob.* 1612), with which the armour is associated.

Crest. *On a mount vert, a lion couchant guardant arg., charged on the breast with an annulet sa.* (Leigh.)

Cf. "Surrey Arch. Assoc." (G. Leveson-Gower, "Leigh of Addington"), 1878, vol. vii, p. 77.



FIG. 1746. ADDINGTON

BEDDINGTON. (ST. MARY THE VIRGIN AND ALL SAINTS.)

Helmet, *circa* 1560-70; in the centre of the comb is a hole, where a spike was once fixed (Fig. 1748).

Now in the Royal Female Orphan Asylum, once the old Beddington Manor House, built by Sir Nicholas Carew.

Tradition. This helmet is said to have belonged to Sir Nicholas Carew, *ob.* 1539, whose portrait in armour is still preserved. He was beheaded. His estates were restored to his son, Sir Francis, by Mary.

In the church there are many memorials to the Carew family, but there is no tradition that the helmet was once in the church, although it is evident that it is a piece once fitted with a crest, and therefore probably formerly suspended in a church. [The Secretary of the Royal Female Orphan Asylum courteously supplied the photograph.]

CHARLWOOD. (ST. NICHOLAS.)

Helmet, hanging on the east wall of the sacristy.

There are brasses in the church to Nicholas Saunders, *ob.* 1553, and William Jordan, *ob.* 1625.

Crest. *A demi bull holding a flower.* (Saunders.)

Cf. Morris, "County Churches, Surrey," p. 48; "Vic. C. H." (Surrey), iii, p. 188.



FIG. 1747. ADDINGTON



FIG. 1748. BEDDINGTON



FIG. 1749. CHEAM



FIG. 1750. CHIPSTEAD



FIG. 1751. CHIPSTEAD

SURREY

CHEAM. (ST. DUNSTAN.)

Helmet, period 1600-10, skull in two pieces, the lining rivets with decorated bosses. No longer in the church (Fig. 1749).

Tradition. Not known. It may have been part of the achievement over the tomb of John, Lord Lumley, ob. 1609, in the Lumley chapel, which was built by him in 1592 (Fig. 1749).



FIG. 1752. CROYDON



FIG. 1753. CROYDON



FIG. 1754. CROYDON



FIG. 1755. EWELL



FIG. 1756. LINGFIELD



(a)



(b)

FIG. 1757. MERTON

Cf. "Surrey Arch. Coll.," xxxii, p. 153 (illustration); Morris, "County Churches, Surrey," p. 48; "N. and Q.," 11th series, ix, p. 410.

CHIPSTEAD. (ST. MARGARET.)

[Communicated by Dr. G. C. Williamson.]

1. Helmet, period Charles I, crested, an eagle with outstretched wings (Figs. 1750 and 1751).
2. Coat of arms, bearing *or, on a chevron betw. three demi-lions ramp. gu. as many cross crosslets arg.* (Stephens) impaling another coat (Fig. 1750).
3. Banner, bearing *Stephens* only (Fig. 1751).

Tradition. This achievement does not hang over any monument. It is associated with the family of *Stephens* of Epsom. Four members of the family are buried in the chancel. The dates of their deaths are 1660, 1693, 1695, 1755. On each gravestone are cut the *Stephens* crest and arms.

Crest. *An eagle's head betw. two wings expanded erm.* [Miss M. G. Morris courteously supplied the photographs.]

EUROPEAN ARMOUR AND ARMS

CROYDON. (ST. JOHN THE BAPTIST.)

1. Helmet, *circa* 1555-65 (Fig. 1754).
2. Pikeman's pot, an officer's head-piece. It has had pieces added to it, converting it into the form of a close helmet for church purposes (Figs. 1752 and 1753).
3. A cuff of a gauntlet (Fig. 1752).
4. A few hafted weapons.

The above were formerly in the old church.

Tradition. None.

Cf. "N. and Q.," 11th series, ix, p. 410. [Mr. H. C. Archer courteously supplied the photographs.]

EWELL. (ST. MARY THE VIRGIN.)

[Communicated by Mr. L. C. Price.]

1. Helmet, XVIIth century, probably funerary (Fig. 1755).
2. Gauntlets (Fig. 1755).

The above were formerly in the old church, now pulled down, and are in the chancel of the present church.

Tradition. There is a tradition that the pieces were taken out of a tomb in the chancel of the old church in 1881. There may be an association with the Lewen family.

Cf. "N. and Q.," 11th series, ix, p. 410. [Mr. H. C. Archer courteously supplied the photographs.]

LEATHERHEAD. (ST. NICHOLAS.)

1. Helmet, XVIIth century, with strip of leather for securing the lining still in position, crested, a goat's head.
2. Breastplate.

On a perch in the east respond of the south arcade.

Tradition. Associated with the funeral of Robert Gardner, chief serjeant of the cellar to Queen Elizabeth, *ob.* 1571. There is an inscription on brass.

Crest. *Out of a ducal coronet, a goat's head sa. armed and bearded or.* (Gardner.)

Cf. "Vic. C. H." (Surrey), iii, p. 300; "Surrey Arch. Coll.," xxix, p. 133.

LINGFIELD. (SS. PETER AND PAUL.)

[Communicated by Mr. A. B. Hayward.]

1. Close helmet, *circa* 1580-90, crested, a bird (Fig. 1756).

Tradition. Associated with the Cobham family of Sterborough, two miles from Lingfield. The crest of this family was, however, a Saracen's head.

2. Helmet, which only recently disappeared from the church.

Cf. Morris, "County Churches, Surrey," pp. 120, 188.

MERTON. (ST. MARY.)

Close helmet, *circa* 1570 (Figs. 1757, *a* and *b*).

Tradition. This helmet hangs high up on the south wall of the chancel, and is traditionally associated with the monument to Gregory Lovell (*ob.* 1597) of Merton Priory; he was Cofferer to the Household of Elizabeth. [Mr. G. C. Druce courteously supplied the photographs.]

MICKLEHAM. (ST. MICHAEL.)

Close helmet, crested, a wolf's head erased, formerly on a perch over the door (now removed) near the organ gallery on the north wall of the nave; now hanging in the chancel.

Tradition. Associated with the Stydolf family, of whom there were buried in this church: (1) John Stydolf, *ob.* 1576; (2) Sir Francis Stydolf, Kt., *ob.* 1655, aged seventy-five; and (3) Thomas Stodolfe, *ob.* 1652, aged twenty-five.

Arms. *Arg. on a chief sa. two wolf's heads erased or.* (Stydolf.)

Crest. *A wolf's head erased ppr.*

Cf. P. F. Robinson, "Some accounts of Mickleham Church," 1824.

SURREY

REIGATE. (ST. MARY MAGDALENE.)

[Communicated by Dr. G. C. Williamson.]

- (1) Close helmet, *circa* 1580, with spike (Fig. 1758a), probably English.
- (2) Close helmet, *circa* 1590, with spike (Fig. 1758b), probably English.
- (3) Close helmet, *circa* 1580, with spike (Fig. 1758c), probably English.
- (4) Helmet, with umbril and spike, Charles I period (Fig. 1758d).
- (5) Funerary close helmet and funerary gauntlet, all XVIIth century (Fig. 1758e).



FIG. 1758a. REIGATE



FIG. 1758b. REIGATE



FIG. 1758c. REIGATE



FIG. 1758d. REIGATE

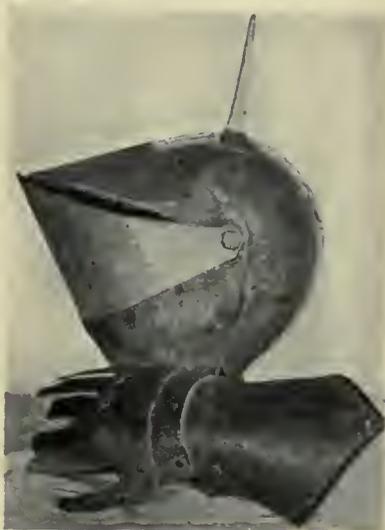


FIG. 1758e. REIGATE



FIG. 1759. STOKE D'ABERNON

There are monuments in the church to Lord Howard of Effingham, K.G., Admiral, *ob.* 1624; the Skinner family, 1516, 1558, 1584; the Elyot family, 1608, 1612; Sir Thomas Bludder, *ob.* 1618, his son, *ob.* 1655, and others.

Cf. "N. and Q.," 6th series, vol. v, p. 177. [Photographs kindly taken by Mr. H. C. Archer.]

STOKE D'ABERNON. (ST. MARY THE VIRGIN.)

1. Helmet, XVIIth century (Fig. 1759).

2. Coat of arms (Fig. 1759).

The helmet hangs on a perch above the coat of arms (Fig. 1759).

Tradition. This helmet and coat are associated with Sir Thomas Vincent, *ob.* 1613, but there is also a

EUROPEAN ARMOUR AND ARMS

tradition associating the pieces with the funeral of Sir John Norbury, *ob.* 1521, whose effigy was put up in 1633 to replace an older one.

Arms. *Az. three quatrefoils arg.* (Vincent.)

Crest. *Out of a ducal coronet ppr. a bear's head arg.*

Cf. "Vic. C. H." (Surrey), iii, p. 462. [Mr. H. C. Archer courteously supplied the photograph.]



FIG. 1760. WIMBLETON

SUTTON. (ST. NICHOLAS.)

[Communicated by Mr. L. C. Price.]

Helmet, with gorget plates added at a later date.

Tradition. Found in a tomb, and now placed in the chancel.

Cf. "N. and Q.," 11th series, ix, p. 410.

WIMBLETON. (ST. MARY.)

[Communicated by Sir Thomas Jackson, R.A.]

1. Pikeman's suit of (a) pot helmet; (b) gorget; (c) breast- and backplate, tassets. On the backplate is the hook "to hang his steele cap upon" (Fig. 1760a).

Tradition. Armour of the Trained Bands.

2. XVIIth century cavalier suit of (a) close helmet; (b) gorget; (c) breast- and backplate and garde-rein; (d) lobster tassets of fourteen laminae and knee-cops; (e) arm-pieces of pauldrons, turners, elbow-cops, vam- and rerebraces (Fig. 1760b).

All the above are painted black and of the roughest make (Fig. 1760).

Tradition. This armour hangs in the Cecil chapel (Fig. 1760). The cavalier suit is by tradition said to have been worn by Sir Edward Cecil, Viscount Wimbleton, third son of the fourth Earl of Exeter by his wife Dorothy Nevill, and grandson of Lord Treasurer Burleigh. Tradition says it was hung there some years after the death of Lord Wimbleton. In the chapel is the black marble altar tomb, bearing the following inscription:

"Here resteth Sir Edward Cecill Knight. Lo: Cecill & Baron of Putney, Viscount Wimbleton third sone of Thos. Earle of Exet^r. & Dorothy Nevill one of y^e coheires of y^e Lo: Nevill of Latimer & grandchild of y^e Lo: Treasur^r. Burghley. . . ." Over the tomb is a large bronze-gilt coronet.

Sir Edward Cecil lived at the old manor house, now

pulled down, the scene of the scandal referred to in "The Fortunes of Nigel."

Also buried in the chapel: Richard Betenson of Scadbury, Kent, Kt. and Bart., married Albinia, daughter of Sir Christopher Wray of Ashby, Lincoln, Kt., *ob.* 1677. He lived at Eagle House, now the residence of Sir Thomas Jackson, R.A.

There is a trust under the will of Dorothy Nevill to keep the chapel in repair.

Cf. "N. and Q.," 5th series, x, p. 11; 11th series, x, p. 410. [Mr. H. C. Archer courteously supplied the photograph.]

SUSSEX

SUSSEX

ARUNDEL. (HOLY TRINITY.)

There is a perch (Fig. 1761) in the Fitzalan chapel above the tomb of Thomas, Earl of Arundel, K.G. (*ob.* 16 Hen. VIII), who married Lady Margaret Woodville, sister of Elizabeth Woodville, wife of Edward IV;



FIG. 1761. ARUNDEL

and of his son William, Earl of Arundel, *ob.* 1543, who married Anne, daughter of Henry Percy, Earl of Northumberland. The helmet has been missing, certainly since 1825, as a drawing in the William Salt Library, Stafford, evidences. [Mr. W. B. Allison of Arundel courteously supplied the photograph.]

ASHBURNHAM. (ST. JAMES.)

1. Helmet, crested, a tree.
4. Four spurs.

2. Two gauntlets.
5. Three coronets.

3. Two swords.

V

K K

EUROPEAN ARMOUR AND ARMS

Tradition. All the above are XVIIth century, and are traditionally associated with the Ashburnham family, and hang in the north chapel of the church (Fig. 1762).

Crest. *Out of a ducal coronet or an ash tree ppr.* (Ashburnham.)

Cf. "Sussex Arch. Soc." (illustration), Vol. xxxvii, p. 169; Harrison, "Notes on Sussex Churches," p. 39; Burrell Collection, Add. MSS., 5670, fo. 68, 69 (Brit. Mus.), containing a drawing of the chapel showing the armour.

BATTLE. (ST. MARY.)

In 1888 at the Londesborough sale there was sold:

Lot 430: "Heaulme, temp. Maximilian. From Battle Abbey Church." £75 12s. 0d. Purchaser, "Higgs."



FIG. 1762. ASHBURNHAM

Lot 431: "Helmet, with crest attached, said to be that of Sir Anthony Browne." £17 17s. 0d. Purchaser, "Harding."

The following extract may be quoted from:

"Sussex Archaeological Collections," vi, p. 54—"Funeral Pageant of Sir Anthony Browne," by the Rev. E. Turner. *Dodsworth's MSS., Bodleian Library.*

Sir Anthony Browne, Kt., standard-bearer to Henry VIII—ob. 6 May 1548, buried at Battle, Sussex, where there is a monument to him.

The expenses are thus recorded:

"The Paynters Charge.

ffurst—The Standard,

Item—The Banner of Armes,

„ —iiij Gwydons & Pennons,

xxxiijs. iiij*d.*

xxxiijs. iiij*d.*

. iiij*d.*

SUSSEX

Item—a Cote of Armes,	xxxs.
,, —a Crosse with Mantells & Helmet,	v <i>l</i> .
,, —a Targe of armes,	xxs.
,, —a Sword,	xs.
,, —iij dousen of Scouchens in Buckram at ijs. the pece,	iij <i>l</i> . xii <i>s</i> .
,, —iij Dousen of Scouchens of Paper in Mettall, at xx <i>d</i> . the pece,	iij <i>l</i> .
,, —iij Dousen of Scouchens of Paper in Color at x <i>d</i> . the pece,	ij <i>l</i> .
,, —Shafferons for Horses heads,	viis.
,, —Brasses of iron ¹	xs.
,, —vj banner staves & a hamper to trusse the sayd stuffe in, Summa, xxv <i>l</i> . xviijs. viii <i>d</i> .	iij <i>s</i> .
The Charges of the Officers at Armes,	
To M ^r Garter for his dutye,	xls.
And for his Black Gowne & Clothes,	xls.
And for the Herauld for to give a tendance, everye daye,	vs.”

“The standards, banners, etc.” are directed to be borne in “the solemnities” as follows:

- “The banner of armes between the Standard & the corps,
 - “At the iij corners the ij Pennons & the two Gwydons,
 - “And without that, iij Tapers, borne by iij poore men, in gownes & hoodes, gornyshed with Scouchens of armes.
-
- “The Standerde, Banner of armes, Pennons, & Guydons, to be holden about the grave untill the earth be caste upon hym.
 - “The corps to be covered over with the paille after the buryall; with iij lyghtes during the divyne Service.
 - “The next daye to come to the Masse of the Communion in lyke order, as before placed.
 - “At the offerynge tyme,
 - “The Cheffe mourner with the nexte pryncipall” is directed “to offer the cote of armes, the herald going before to knowe whether they shall offer to the aulter, or to the crosse.”
 - “Then they are to come downe agayne to the head of the corps; & there to stand.”
 - “Then ij other are to offer the terge.”
 - “Then ij other to offer the sword.”
 - “Then ij other to offer the helmet & creste.”
- etc., etc.

BROADWATER. (ST. MARY.)

1. Helm, late XVth century (*vide ante*, vol. ii, p. 147, Fig. 487, *a* and *b*) (once stolen but recovered and now chained to the tomb).

2. Sword (which was stolen from the church).

Tradition. The helm is traditionally associated with the tomb of the eighth Lord De la Warr (Fig. 1763), *ob.* 1526. It once served as a poor box attached to the pulpit.

Cf. “N. and Q.,” 5th series, x, p. 130; 11th series, p. 289; “Arch. J.,” xxxvi, p. 78; Harrison, “Notes on Sussex Churches,” p. 59 and frontispiece. [Mr. J. S. North courteously supplied the photograph, by whose permission and that of Cambridge’s Library the copy of the photograph is reproduced.]

CUCKFIELD. (HOLY TRINITY.)

[Communicated by Colonel Mitchell.]

1. Helmet, skull-piece of *c.* 1625 with chin-piece, visor, and gorget plates added at a later date, crested, a martlet (Fig. 1764).

2. Banners.

Tradition. Associated with the monument to Sir Walter Hendley, Bart., *ob.* 1675, buried in the church,

¹ The contributor suggests that these are the perches for the achievements.

EUROPEAN ARMOUR AND ARMS

son of Sir Thomas Hendley, who married Frances Springett, daughter of Sir Thomas Springett, of Broyle, Sussex.

Arms. *Paly bendy gu. and az., an orle of eight martlets or.* (Hendley.)

Crest. *A martlet rising or.*

Cf. "Sussex Arch. Coll.," xlii, p. 52.



FIG. 1763. BROADWATER

EASEBOURNE. (ST. MARY.)

[Communicated by Mr. W. H. Fenton, J.P.]

Helmet, XVIth century, gilded.

Tradition. Traditionally associated with the funeral of Sir Anthony Browne, 1st Viscount Montague, *ob.* 1592, removed in the XIXth century from the vault of the family in Midhurst church. In "Sussex Arch. Coll.," viii, p. 315, it is recorded that at an exhibition at Chichester in 1853 there was shown a helmet which had been formerly suspended "over the tomb of the first Lord Montague, *ob.* 1592, in Cowdray Church," and which had been "thrust aside during the restoration of the church." In vols. vii, at p. 29, and xxxvii, p. 16, we have a quotation from the will of Sir David Owen, dated 1529: "My body to be brought with my helmet and sworde and my cote-armour, my standarde pendaunt and setton, a baner of the Trynyte, one of Our Lady, and one other of St. George, borne after the order of a man of my degree and set up in the Priory (of Easbourne) after the observance done at my tombe."

Cf. "Sussex Arch. Coll.," xxxvii, p. 16.

EAST GRINSTEAD. (ST. SWITHIN.)

Helmet.

Tradition. Associated with the monument to William, Lord Abergavenny.

Cf. "Sussex Arch. Coll.," xxvii, p. 16.



FIG. 1764. CUCKFIELD

ETCHINGHAM. (SS. MARY AND NICHOLAS.)

Helmet, late XVIIth century, funerary, crested, a tree (Fig. 1765).

Tradition. This piece hangs in the south chantry over the monument to Sir George Strode, *ob.* 1707.

Arms. *Erm., on a canton sa. a crescent arg.* (Strode.)

Crest. *On a mount a savin tree fructed all ppr.* [Photograph kindly taken by Colonel Mitchell.]

FLETCHING. (SS. MARY AND ANDREW.)

[Communicated by Colonel Mitchell.]

1. Helmet, XVIth century, crested, a bull's head (Fig. 1766).
2. Helmet, period Charles I, with heraldic bars, crested, a bull (Fig. 1767).
3. Two pairs of gauntlets, one pair being decorated like the helmet (Figs. 1766-7).
4. Spurs.
5. Sword.

Tradition. Associated with the Nevill family.

Cf. Harrison, "Notes on Sussex Churches," p. 90.



FIG. 1766. FLETCHING



FIG. 1765. ETCHINGHAM



FIG. 1767. FLETCHING



FIG. 1768. LEWES



FIG. 1769. LEWES



FIG. 1770. SLAUGHAM

EUROPEAN ARMOUR AND ARMS

LAUGHTON. (ALL SAINTS.)

[Communicated by Mr. C. H. Crouch.]

1. Helmet, Elizabethan.
2. Helmet, late XVIIth century, funerary.
Hanging on a beam above the chancel arch.

Tradition. Associated with the Pelham family; forty-two members of the family are buried in the vault.

Crest. *A peacock in pride arg.* (Pelham.)

Cf. "N. and Q.," 5th series, vol. x, p. 130; Harrison, "Notes on Sussex Churches," p. 115.

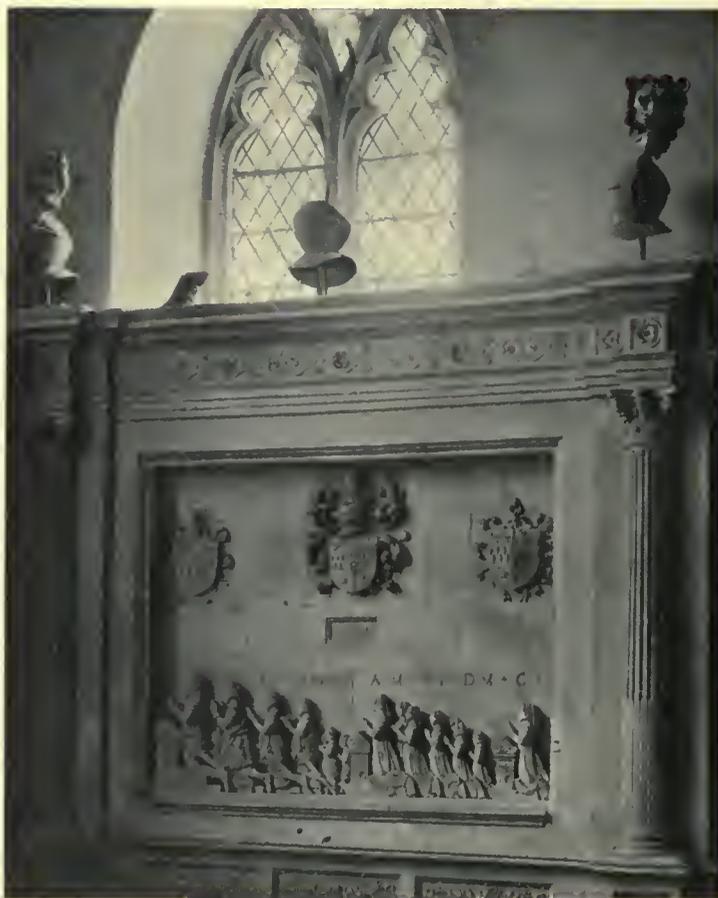


FIG. 1771. SLAUGHAM

LEWES. (ST. MICHAEL.)

Helmet, skull-piece first half of XVIth century, visor and mezeil, second half of the XVIth century (Fig. 1768).

Tradition. Associated with the monument to Sir Nicholas Pelham, *ob.* 1559, over which it is placed (Fig. 1769).

Cf. "N. and Q.," 5th series, x, p. 130. [The illustrations are from a photograph and drawing kindly taken and made by Mr. J. S. North.]

MAYFIELD. (ST. DUNSTAN.)

In the Londesborough sale, 1888, lot 268: "Heulme, temp. Henry III. From Mayfield Church, Sussex." £18 18s. *od.* Purchaser, "Davis."

SUSSEX—WARWICKSHIRE

MIDHURST. (SS. MARY MAGDALENE AND DENIS.)

A report has been received that there was formerly armour in this church.

PETWORTH. (SS. MARY AND THOMAS.)

Helm, *circa* 1520 (*vide ante*, vol. ii, p. 119, Fig. 460).

Tradition. This helm hangs over the tomb of Sir John Dawtre, *ob.* 1527, on the north wall of the chapel of St. Thomas à Becket.

The Baron de Cosson has called the editor's attention to the absence of rivets in this helm, as in the case of the helm sold in June 1921 at Messrs. Sotheby's, now in the collection of Mr. R. L. Scott, and writes: "I am inclined to think that these helms were bought for the funerals from armourers and unriveted, he perhaps keeping them so in case they need alteration to make them fit a purchaser."

SEDLIESCOMBE. (ST. JOHN THE BAPTIST.)

A report has been received that there is armour in this church.

SLAUGHAM. (ST. MARY.)

[Communicated by Colonel Mitchell.]

1. Helmet, XVIth century, crested, a leopard's face (Fig. 1770).

2. Helmet, XVIIth century, crested, a leopard's face (Fig. 1771).

3. Helmet, with spike, XVIth century (Fig. 1771).

4. Pair of gauntlets (Fig. 1771).

Tradition. These helmets are associated with the family of Covert, and are suspended over a Covert monument (Fig. 1771).

Arms. *Gu. a fess erm. betw. three lions' heads erased or.* (Covert.)

Crest. *A leopard's face or.*

Cf. "N. and Q.," 5th series, x, p. 11.

WITHYHAM. (ST. MICHAEL AND ALL ANGELS.)

The achievement once suspended in this church is now missing. In the Dorset chapel belonging to the Sackville family are many banners and shields.

Cf. "Sussex Arch. Coll.," xxxvii, p. 16.

A CHURCH IN SUSSEX.

Beardmore Catalogue of 1844, No. 12: "A suit of pikeman's armour found in the belfry of an old church in Sussex."

WARWICKSHIRE

ALCESTER. (ST. NICHOLAS.)

[Communicated by Mr. W. H. Fenton, J.P.]

Helmet, funerary.

Tradition. None.

ASTLEY. (ST. MARY.)

[Communicated by Mr. Wallis Cash.]

Armet, English, with wrapper, *circa* 1500, crested, the head of an ass, below an escutcheon bearing *gu. an escutcheon arg. within an orle of eight mullets or* (Chamberlayne) (Figs. 1772, *a* and *b*).

Tradition. The Chamberlain family.

The manor of Astley was granted to Edward Chamberlain of Sherborn, Oxford, *temp.* Queen Mary. Richard Chamberlain was in possession 1600-7. The manor descended to Richard and then to Edward (*ob. s.p. circa* 1656). There is no existing Chamberlain tomb or record of a Chamberlain burial, but there are no records of any burials prior to 1676. A Sir Richard Chamberlain is believed to have died 1654.

EUROPEAN ARMOUR AND ARMS

Thomas Grey, Marquess of Dorset, *ob.* 1501, is buried here, and also Thomas Grey, Marquess of Dorset, *ob.* 1530, with his wife, "whose statues in alabaster excellently cut" remain (Dugdale, "Warwickshire," ed. 1765, p. 80).

Crest. *Out of a ducal coronet the head of an ass ppr.* (Chamberlayne.)

Cf. Bloxam, "Fragmenta Sepulchralia," p. 135.

ASTON. (SS. PETER AND PAUL.)

Bloxam refers to a bequest of armour to this church by John Arden in 1526.

Tradition. There are altar tombs to many of the Holt and Arden families, a brass to Thomas Holt *ob.* 1545, and an altar tomb to Sir Edward Devereux, *ob.* 1622.

"Thomas (Holt) who being a learned lawyer and Justice of North Wales in H. 8. Time as also in the Commission for the Peace for this Shire the greater part of that King's reign." He had a son Edward Holt, Sheriff of Warwickshire, 26th Eliz., *ob.* 3 Feb., 35 Eliz. (1592), succeeded by Thomas his heir and son,



FIG. 1772a. ASTLEY



FIG. 1772b. ASTLEY



FIG. 1773. LEAMINGTON HASTINGS

Sheriff, 42 Eliz., "made knight and baronet, and built Aston House, he died 1654" (Dugdale, "Warwickshire," ed. 1765, pp. 610, 611).

Cf. Bloxam, "Monumenta Sepulchralia," p. 133.

COLESHILL. (SS. PETER AND PAUL.)

Bloxam records the existence of and illustrates a fine tilting helm, which is no longer in the church. (The helm was there in 1850.)

The illustration in Bloxam bears a great likeness to the helm in the Wallace Collection, considered to be of English workmanship and of *circa* 1515. This helm is fully described in Laking, ii, pp. 138-140, Fig. 479, and in the Wallace Catalogue (1920), No. 78 (illustrated).

The provenance of the Wallace helm is unknown.

There are many effigies in the church to the Digby family: Simon Digby, *ob.* 1519; John Digby, *ob.* 1558; Sir George Digby, *ob.* 1586; and Reginald Digby, *ob.* 1549.

Cf. Bloxam, "Fragmenta Sepulchralia," p. 134; "N. and Q.," 5th series, x, p. 73 (helmet *in situ* in 1841).

COMPTON WYNYATES.

1. Helmet.
2. Coat of arms.
3. Gauntlets.
4. Spurs.
5. Escutcheon.

Tradition. There is a mural monument to Sir William Compton, d. 1663, third son of the second Earl of Northampton, an eminent Cavalier leader, and an effigy of Sir William Compton, d. 1528 (which was recovered from the lake), who was present at the battle of the Spurs.

Arms. *Sa. a lion passant guardant or, between three esquires' helmets arg.* (Compton.)

Crest. *On a mount a beacon fired ppr., behind it a riband, inscribed with the words NISI DOMINVS.*

Cf. Bloxam, "Fragmenta Sepulchralia," p. 136.



FIG. 1774. MIDDLETON



FIG. 1776. NEWBOLD-ON-AVON

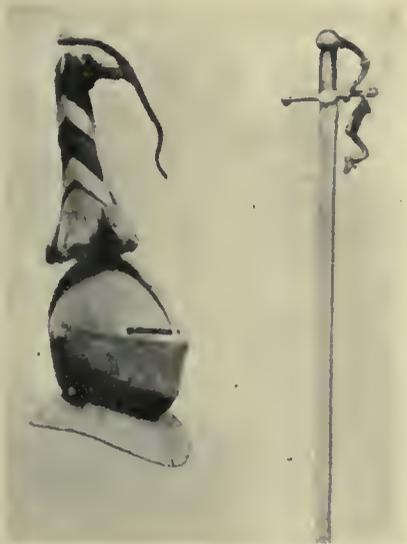


FIG. 1775. NEWBOLD-ON-AVON



FIG. 1777. STRATFORD-ON-AVON

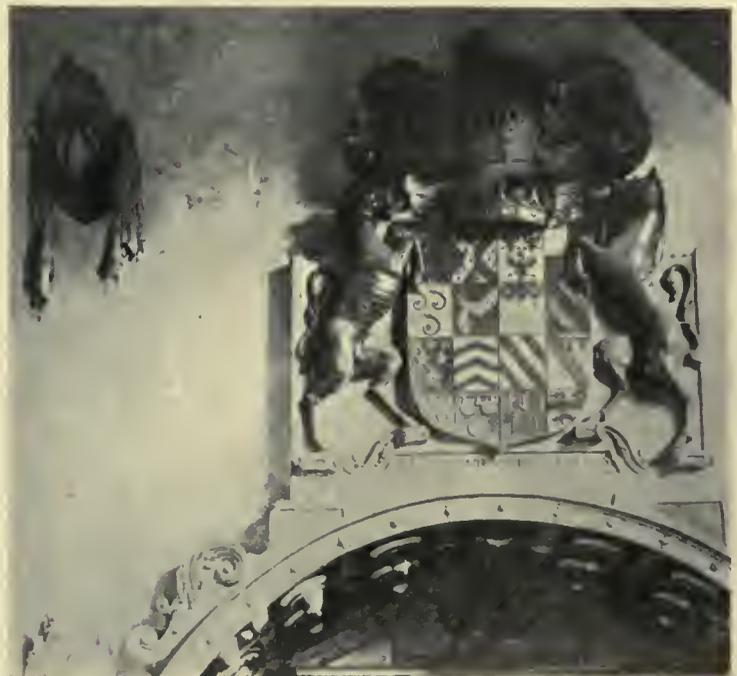


FIG. 1778. STRATFORD-ON-AVON

EUROPEAN ARMOUR AND ARMS

COVENTRY.

In St. Mary's Hall is the *salade* described in *ante*, vol. ii, p. 26, Fig. 363. All the armour is civic and includes nine morions and breastplates, three cabasets and breastplates, and a few odd pieces, bills, and halberds. All the breastplates have taces.

The inventory of 1589 records: "Ten new corselets, with head-pieces, vambraces and collars, eight almain corselets and morions, flasks, touch-boxes, bandeliers, halberts, black-bills, salters, partizans, sculls, staves, with 41 pikes, and 23 callibers, 22 bows, 24 sheaves of arrows, maches, swords, and daggers."

LEAMINGTON HASTINGS. (ALL SAINTS.)

[Communicated by Mr. Wallis Cash.]

1. Close helmet, XVIIth century, crested, a wyvern, hanging with sword and one gauntlet (Fig. 1773). Hanging on the north wall of the chancel.

Tradition. The monument to Sir Thomas Trevor near which it hangs.

2. Close helmet, XVIIth century. The crest, a wyvern, is not attached.

Tradition. Associated with the tomb of Thomas, son of above, close to which it hangs.

3. Sword, heraldic, hangs with (1).

4. Two gauntlets—one gauntlet hangs with (1).

Sir Thomas Trevor married: (1) Prudence, a daughter of Henry Botcher, and (2) Frances, heiress of Daniel Blennerhasset of Norfolk, leaving issue, Thomas of Enfield, created a baronet 1641 and K.C.B. at the coronation of Charles II, who married: (1) Anne, daughter of Robert Jenner, and (2) Mary, daughter of S. Hastings of Kew, and died *s.p.* 1676.

Crest: *A wyvern sa.* (Trevor.)

Cf. Bloxam, "Fragmenta Sepulchralia," p. 137 (illustration).

MIDDLETON. (ST. JOHN THE BAPTIST.)

[Communicated by the Rev. R. V. Hodge, M.A., the vicar.]

1. Helmet, with heraldic bars (Fig. 1774).

2. Gauntlets (Fig. 1774).

3. Sword of wood.

Tradition. Associated with and hanging over the monument to Lord Edward Ridgeway, *ob.* 1638, son of the Earl of Londonderry, but by some said to have been dug up out of a pool in the parish.

Cf. Bloxam, "Fragmenta Sepulchralia," p. 137.

NEWBOLD-ON-AVON. (ST. BOTOLPH.)

1. Close helmet, XVIIth century, crested, a stork's head (Fig. 1775).

2. Sword.

3. Spur.

Tradition. Associated with the Boughton family.

There is a monument (Fig. 1776) of Sir W. Boughton, *ob.* 1716, erected by his second wife, Catherine, and a monument showing four generations from Edward Boughton, *ob.* 1583, to William Boughton, *ob.* 1660. William and Edward are portrayed in armour.

Crest. *A stork's head erased, chevronny of four sa. and arg., in the beak or, a snake ppr.* (Boughton.) [The Rev. J. B. Hewitt, the vicar, courteously supplied the photographs.]

STRATFORD-ON-AVON. (COLLEGIATE CHURCH OF THE HOLY TRINITY.)

1. Close helmet, funerary, XVIIth century, formerly crested. The front of the helmet is gilded and the back painted pale blue (Fig. 1777).

2. Coat of arms or banner.

These pieces hang over the Clopton pew (Fig. 1778).

Tradition. Associated with the funeral of Sir George Carew, Earl of Totnes, *ob.* 1629. The Carew monument consists of an altar tomb with the effigies of the Earl and his Countess.

The arms on the banner are the same as those of the armorial shield on the tomb, which has sixteen quarterings:

I. *Or, three lions passant guardant sa.* (Carew.)

WARWICKSHIRE

- II. *Per pale, gu. and erm., a saltire counterchanged.* (Stephenson.)
 III. *Arg., three eagles displayed gu.* (Eaglesfield.)
 IV. *Quarterly, arg. and gu.* (Tute or Tuit of Ireland.)
 V. *Arg., three snakes involved vert.* (Dygow.)
 VI. *Gu., a maunch erm. in the hand ppr. a fleur-de-lis or* (represented as a trident). (Mohun.)
 VII. *Vair, a chief chequy or and gu.* (Fleming.)
 VIII. *Gu., two bends wavy or.* (Brewer.)
 IX. *Sa., seven pierced mullets arg.* (? Welshe.)
 X. *Arg., three chevronels sa.* (Archdeacon.)
 XI. *Arg., three bends sa.* (Hacombe.)
 XII. *Arg., a bend sa. over all a label gu.* (St. Lowe or Seint Pier.)
 XIII. *Gu., four fusils in fess erm.* (Dynam.)
 XIV. *Gu., three bezants a label arg.* Should be *or three torteaux a label az.* (Courtenay.)
 XV. *Gu., three arches arg. the upper conjoined.* (Arches.)
 XVI. *Arg., a fess between three boars passant sa.* (Huddersfield.)
 Supporters. *Two heraldic antelopes gu., armed and maned or.* Crests (2). On a wreath, *a lion statant sa.*
 Motto: "Tutus sub umbra leonis." On the back of the tomb are these arms under coronets:

Carew impaling Griffith.

Carew differenced by a crescent. Vis-a-vis with Griffith. (Two hands clasped join the shields.) On the dexter Carew impaling *gu., on a bend arg. three trefoils slipped* (Hervey). Carew impaling *arg., a fess between three boars passant sa.* (? Huddersfield).

The following arms are on the sinister side: Clopton impaling Griffith, Griffith impaling *gu., on a fess dancetty arg. between six lions rampant or: three martlets sa.* (Griffith of Wigmore). Clopton impaling *sa., two bars arg. on a chief of the last three torteaux.* A label for difference (. . . .?)

The uppermost inscription:

"Thomas Stratfordius strenuus militum ductor in Hibernia et merito suo Eques / Auratus Serenissimis Magnae Britannicae regibus Jacobo et Carolo eorumq conjug / ibus Annae et Henriettae Mariae, ob fidelem praestitum operum inter domesticos clarus qua cum illustre comite ejusq conjug diu familiariter vixit. Hic pariter requiescere voluit donec Christi Redemptionis voce ad eternam / gloriam inveniendam una cum triumphatis Beatorum Caelis Resuscitabitur / Superstitum valedixit anno ab exhibitio incarnae messiae supra millesimv. sexcent^m / Postquam omnibus notis gratis annos vixisset."

The middle inscription reads:

"D. O. M. / et / Memoriae Sacrum. / Qui in spem immortalitatis hic deposuit . . . Georgius Carew antiquissimae nobilis / Mag / aeq. ortus prosapiae eadem scilicet mascula stirpe qua illustrissima Giraldinorum in Hibernia est. / Windesoriensium in anglia familiae a Carew Castro in agro Pembrochiensi cognomen sortitus / est ab ineunte Aetate Bellicis studiis innutritus ordines in Hibernia adhuc Juvenis contra Re / Bellum Desmoneae Comitum primum duxit Postea Elizabethae felicissimae memoriae Reginae nec / dum regno Consiliarius et Tormentorum Bellicorum Praefectus fuit. Quo etiam munere in var / expeditionibus in illa praesertim longe celeberrima qua Gades Hispanae expugnatae sunt Anno / mdxcvi Faeliciter perfunctus est Demum cum Hibernia universa domesticae Rebellionis et / Hispanicae invasionis incendio Flagraret Momoniae praefectus per integrum triennium contra Hostes tam internos quam externos multa fortiter fideliterq gessit Tandem in Angliam Revocatus a Jacobo Magna Britanniae Rege ad Baronis de Clopton dignitatem coectus Annae Reginae Procamerarius et Thesaurarius Tormentorum Bellicorum per totare Angliam Praefectus Garn / seiae Insulae Gubernator constitutus est jacobo deinde ad Caelestem Patriam evocato Carolo filio usq adeo clarus fuit ut inter alia / non Vulgaria Benevoli affectus indicia ab eo comitus de Totnes Honore Solemni / Investitura exornatus fuerit / Tantus vir natalium splendore illustris Belli et Pacis Artibus ornatissimus cum ad Plenam et adultam senectutem / Pervenisset pie placideq animam Deo Creatori Reddidit Londini in aedibus / Sabaudiae / Anno Dominicae Incarnationis Juxta Anglicanam computationem mdccxix die martii xxvii / vixit annos lxxiii mensis fere dec."

The lower inscription reads:

"Joisia Clopton cujus effigies hic cernitur ex antiqua Cloptonorum familia / filia primogenita et haeres et ser'issim' Gulielmi Clopton de Clopton Armigeri / conjux maestissima viri clarissimi et optime merito cum

EUROPEAN ARMOUR AND ARMS

quo vixit annos / xlix memoriae pariter ae suae in spem felicissimae Resurrectionis / Monumentu / Hoc pro supremo munere non sine lachrimis consecravit / Illa Vixit annos 78 et 4 die Februar. obiit Ano Dnⁱ. Incarnat. M D C."

ULLENHALL CHURCH. (ST. MARY, IN THE PARISH OF HENLEY-IN-ARDEN, BIRMINGHAM.)

[Communicated by Mr. A. C. Coldicott.]

In Ullenhall is a charity known as "St. Marks or the Chapel lands" (origin unknown). First charge was repair of church, and rest of income "for the relief of those who were called upon to serve in the King's levies."



FIG. 1780. WARWICK



FIG. 1779. WARWICK



FIG. 1782. WARWICK

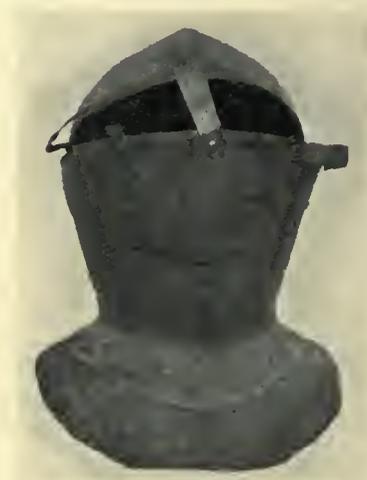


FIG. 1781. WARWICK

Some old inhabitants still (1920) remember the armour. There are entries in the records of the church of the repair of the armour. All has disappeared. The balance now is paid to repair of roads under a scheme of the charity commissioners.

WARWICK. (ST. MARY.)

There are four helmets in the chantry chapel and two helmets in the chapter house.

1. Great helm of *circa* 1520, with added visor piece and bars in XVIIth century. Partly gilded for church purposes; weight, 8 lb. 10 oz. (Figs. 1779, 1780, 1781, 1782, and 1783a). The Figs. 1780 and 1783a show the fine keel and opening on the dexter side.

WARWICKSHIRE

2. Skull-piece and part of a visor of an armet of English workmanship of *circa* 1525, to which has been added a backplate, chin-piece, and frontplate in the XVIIth century. The piece is partly gilded for church purposes (Fig. 1783*b*).

3. Helmet, XVIIth century, crested, a demi-swan. (Greville.) The helmet is made up from an Elizabethan morion with side pieces and bars which have been added in the XVIIth century (Fig. 1783*c*).

Crest. *Out of a ducal coronet gu. a demi swan, wings expanded and elevated arg., beaked of the first.* (Greville.)

Sir Fulke Greville, 1st Baron Brooke, is buried in the church, and there is a monument to him. He died



(a) (b) (c)
FIG. 1783. WARWICK



FIG. 1784*a*. WOOTTON WAWEN



FIG. 1784*b*. WOOTTON WAWEN

30 September 1628. The epitaph runs: "Fulke Grevil: Servant to Queen Elizabeth: Counciller to King James & friend to Sir Phillip Sydney: Trophaeum peccati."

4. Close helmet, probably made for a funeral (Figs. 1782 and 1783).

5. Close helmet, probably made for a funeral (Figs. 1782 and 1783).

6. Close helmet, probably made for a funeral (Figs. 1782 and 1783).

7. One gauntlet (Fig. 1782).

Bloxam considered that three of these helmets were parts of the achievements of (1) William Parr, Marquess of Northampton, *ob.* 1571; (2) Robert Dudley, Earl of Leicester, *ob.* 1588; (3) Ambrose Dudley, Earl of Warwick, *ob.* 1589. Dugdale has written: "On the north side of the quire towards the upper end lyeth interred William Parr, Marquess of Northampton, as by his Atchievements, viz. Coat of arms, Sword, Shield, Helme and Crest, which I have seen there hanging, appeareth" (ed. 1765, p. 320).

Cf. Bloxam, "Fragmenta Sepulchralia," p. 135; "Churches of the Deanery of Warwick"; "Black Book of Warwick." [Photographs courteously taken by Mr. Christopher Cash.]

EUROPEAN ARMOUR AND ARMS

WOOTTON WAWEN. (ST. PETER.)

[Communicated by the Rev. L. A. Pollock, the rector.]

1. Close helmet, XVIth century, *circa* 1565-70, probably English, with roped comb, reputed to be a tilting piece, weight 5½ lb., placed where it now hangs in 1881 (Figs. 1784, *a* and *b*).

Tradition. The burial of Francis Smyth, *ob.* 1606, son of John Smyth and Agnes Harewell. The great grandson of Francis Smyth, Charles, was created the first Baron Carrington.

2. Helmet, funerary.

Tradition. Associated with the tomb of John Smyth, *ob.* 1764, over which it hangs, but it probably should be connected with the monument to Francis Smith, *ob.* 1620 (illustrated, Dugdale, "Warwickshire," p. 571).

Cf. Bloxam, "Churches of Warwickshire," pub. 1846, who refers to the pieces of armour being at that time scattered about the belfry.

WESTMORELAND

KENDAL. (HOLY TRINITY.)

[Communicated by the Rev. H. A. Hudson, F.S.A., of Manchester.]

Helmet.

Tradition. It is said to have belonged to Major Robert Philipson, a Royalist known as "Robin the Devil" (W. Scott, "Rokeby," canto vi, 33).

ORMSHED. (ST. JAMES.)

Town armour, found in the churchyard.

Cf. A. G. Loftie, "Great Salkeld," p. 61.

WILTSHIRE

BROAD HINTON. (ST. PETER AD VINCULA.)

[Communicated by the Rev. H. V. White, M.A.]

1. Close helmet, XVIIth century.
2. Sword.
3. Gauntlets.
4. Cartouche.

Tradition. The tomb of Colonel Francis Glanville, *ob.* 1661, son of Sir John Glanville, Speaker of the House of Commons, 1640. Colonel Glanville was killed at the siege of Bridgewater, 1645.

Arms. *Az. three saltires or.* (Glanville.)

Crest. *On a mount vert a buck statant ppr. with difference.*

BROMHAM. (ST. NICHOLAS.)

[Communicated by the Rev. E. H. Goddard, M.A.]

1. Armet, English workmanship, *circa* 1520 (Fig. 1785*a*).
2. Close helmet, Elizabethan, *circa* 1570 (Fig. 1785*b*).
3. Close helmet, XVIIth century (Fig. 1785*c*), crested, a griffin's head.
4. Pair of gauntlets, probably real pieces.

Tradition. All the above hang in the Bayntun chapel. Brass to John Bayntun, *ob.* 1516; canopied tomb and brass to Sir Edward Bayntun, 1578; altar tomb to Sir Roger Tocotes, second husband of Lady St. Armand, who built the chapel.

Arms. *Sa. a bend lozengy arg.* (Bayntun.)

Crest. *A griffin's head erased sa.*



(b) (c) (a)

FIG. 1785. BROMHAM



FIG. 1786. CLYFFE PIPARD



FIG. 1787. HIGHWORTH

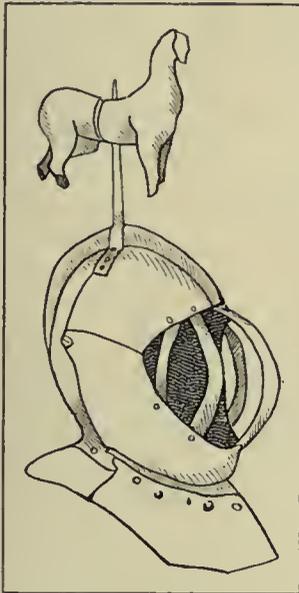


FIG. 1788. LONGBRIDGE DEVERILL

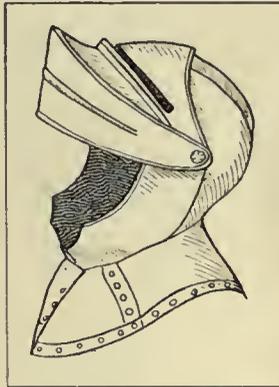


FIG. 1789. LONGBRIDGE DEVERILL



FIG. 1790. LONGBRIDGE DEVERILL



FIG. 1791. LYDIARD TREGOZE



FIG. 1792. LYDIARD TREGOZE



(a) (c) (b)

FIG. 1793. MERE

EUROPEAN ARMOUR AND ARMS

CLYFFE PIPARD. (ST. PETER.) [Communicated by the Rev. E. H. Goddard, M.A., and Mr. J. G. Mann, B.A.]

Close helmet, made up of pieces of two real helmets. The skull-piece and chin-piece are possibly Italian of about 1560-65, made for the Spanish market, and the visor is of the XVIIth century (Fig. 1786).

The helmet is etched with bands of decoration and picked out with gilding. The brass-headed rivets to secure the lining are in position. On the left side is the plume holder. There are split-pin rivets inside to secure the visor.

Tradition. The helmet now hangs on the north wall of the nave, where the Rev. E. H. Goddard replaced it twenty-five years ago. It had hung for fifty years in the manor house after it had been removed from the church. It is the only piece of church armour of its kind in England.

DRAYCOTT CERNE.

[Communicated by Mr. W. B. Clode, K.C., and Mr. J. G. Mann, B.A.]

1. Close helmet.
2. Close helmet.
3. Pair of gauntlets.
4. Sword.

FARLEY. (ST. MARY THE VIRGIN.)

[Communicated by the Baron de Cosson.]

Helmet, now missing.

Tradition. Associated with the family of the Earl of Ilchester.

Cf. ante, s.n., Farleigh Hungerford.

HIGHWORTH. (ST. MICHAEL.)

[Communicated by the Rev. W. C. Emeris, M.A.]

Close helmet, made for a funeral (Fig. 1787).

LAYCOCK. (ST. CYRIACK.)

There are now no helmets in the church, but Dingley (Vol. ii, p. 153, ccccxii, ccccxiii) records:

1. Helmet, crested.

Tradition. Sir William Sherington, *ob.* 1566, to whom there is a monument in the church.

Arms. *Gu. betw. two flaunches chequy arg. and az. as many crosses formées in pale or, each charged with a cross formée sa.* (Sherington.)

Crest. *A scorpion palewise or, tail in chief betw. two elephant's teeth, each per fess chequy arg. and az. and gu., charged with a cross formée sa.*

2. Helmet, crested, tabard, cartouche, sword, and pennon of Colonel Sherington Talbot.

3. Funeral pennon of Montagu impaling Baynard.

Arms. *Gu. a lion rampant within a bordure engrailed or.* (Talbot.)

Crest. *On a chapeau gu. turned up erm. a lion, tail extended or.*

LONGBRIDGE DEVERILL. (SS. PETER AND PAUL.)

[Communicated with drawings and photograph by the Rev. J. W. R. Brocklebank, the vicar.]

1. Close helmet, XVIIth century, barred, made for a funeral, crested, a stag (Fig. 1788).

2. Close helmet, XVIth century, gilded, a real piece with gorget plates of later date added (Fig. 1789).

3. Armet (Fig. 1790).

Tradition. Worn by Sir John Thynne at the battle of Pinkey, 1547.

4. Two crowns, $7\frac{1}{2}$ in. in diameter, said to have been hung in the church at the funerals of ladies.

5. Sword.

All the above hang on the east side of the west wall of the Bath chapel. The vicar has recently had the armour cleaned and varnished to protect it from rust.

Crest. *A reindeer, statant, or, collared sa.* (Bath.)



FIG. 1794. STOURTON



FIG. 1797. GREAT WISHFORD



FIG. 1796. TISBURY



FIG. 1795. TISBURY

EUROPEAN ARMOUR AND ARMS

LYDIARD TREGOZE. (ALL SAINTS.)

[Communicated by Mr. Wallis Cash.]

1. Close helmet, mid-XVIth century, mezeil partly gilded, bearing the crest of the St. John family, *a mount vert, therefrom a falcon rising or, ducally gorged gu.*
2. Close helmet, *circa* 1570 and probably English, crested, a tree out of a ducal coronet (Fig. 1791).
3. Close helmet, *temp.* Charles I (Fig. 1792).

Tradition. All the above are associated with the St. John family and the first hangs near the monument of Nicholas St. John, *ob.* 1589.

MERE. (ST. MARY THE VIRGIN.)

[Communicated with photograph by Mr. Wallis Cash.]

1. Close helmet, XVIIth century, with spike, made up for a funeral, from a genuine skull-piece, with roped comb, of the XVIth century (Fig. 1793*a*).
2. Close helmet, XVIIth century, with spike, funerary (Fig. 1793*b*).
3. Two gauntlets, funerary, one of which is shown in the illustration (Fig. 1793*c*).

All the above are now hanging in the chancel near the altar in Sir John Bettesthorpe's chantry.

Tradition. Associated with the Chafin family. There is a mural tablet to William Chafin, of Zeals, *ob.* 13 May 1695.

STOURTON. (ST. PETER.)

1. Armet, of about 1500 (*vide ante*, vol. ii, p. 93, Fig. 445 J, where it is described).

Tradition. The tomb of Edward, Lord Stourton, *ob.* 1535, who succeeded his brother William, *ob.* 1523. The effigy on the tomb is in fluted armour (Fig. 1794).

2. Close helmet, probably funerary, with spike (Fig. 1794).

Tradition. None.

TISBURY. (ST. JOHN THE BAPTIST.)

[Communicated with photographs by Mrs. Miles, Tisbury.]

Close helmet of the late XVIth century, to which are attached gorget plates of the XVIIth century (Fig. 1795).

Hanging in the chancel (Fig. 1796).

Tradition. Associated with the first Lord Arundell of Wardour (*ob.* 7 November 1639, aged seventy-nine), who is buried in a vault in the church.

Lord Arundell fought in the service of Rudolph II of Germany, against the Turks, and is said to have captured with his own hands the Turkish standard at the battle of Gran in 1595.

Rudolph II conferred on Lord Arundell and his heirs the title of "True Count and Countess of the Holy Roman Empire," much to the displeasure of Queen Elizabeth, who, like James I later, refused to recognize the title. James I created him Lord Arundell in 1615.

In the possession of the Dowager Lady Arundell is a portrait of the first Lord in armour, showing, it is said, the helmet, now in the church; if this is so, it is the only known case of a church helmet being represented in an existing portrait.

There is a tradition that all the armour formerly in Wardour Castle was sent in 1625 to the Tower of London.

TOLLARD ROYAL. (ST. PETER AD VINCULA.)

The helmet which once was hung in the church is no longer there.

WISHFORD, GREAT. (ST. GILES.)

[Communicated by Canon Macdonald, M.A.]

1. Close helmet, probably made for a funeral, XVIIth century, crested, a boar's head (Fig. 1797).
2. Sword and banner (Fig. 1797) (hanging under the helmet), bearing *gu. a lion passant ermine, wounded in the shoulder gu.* (Grobham).

The above hang on the south side of the chancel. The banner dates from 1804.

Tradition. Associated with the monument on the north side of the chancel to Sir Richard Grobham (*ob.* 1629) and his wife. Both helmet and monument were carefully restored in 1804 by Lord Chedworth, the last of the family.

WILTSHIRE—WORCESTERSHIRE

Sir Richard Grobham was steward to Sir Thomas Georges, who became wealthy through the grant from Queen Elizabeth of the hull of a Spanish galleon wrecked near Hurst Castle to Lady Gorges. Grobham is reputed to have killed the last wild boar in Groveley wood.

Crest. *A boar's head coupé or.* (Grobham.) [Mr. Wallis Cash courteously forwarded the photographs.]

WORCESTERSHIRE

BESFORD. (ST. PETER.)

[Communicated by Miss A. F. Burnett.]

1. Close helmet, XVIIth century, crested, *a tiger sejant* (Fig. 1798).
2. Sword (said to have been suspended since 1702).
3. Banner (said to have been suspended since 1702).

Tradition. Used at the funeral of Sir Edward Sebright, 3rd Bart., *ob.* 1702.

The inscription on the Sebright monument: "In memory of Sir Edward Sebright, 2nd Bart., Lord of this Manor, only son of Sir Ed. Sebright, Knight, and 1st baronet, and Lady Elizabeth, daughter of the Right Honourable, the Earl of Manchester. He married Elizabeth, daughter of Sir Rich. Knightly of Fawsley, in the Count. of Northampton, Knight of the Hon. Order of the Bath and Ann his wife. He had issue two sons, Edward and Richard, now living, and two daughters, Elizabeth and Ann deceased. He departed this life 11th Sept. 1679, age 34 years."

Arms. *Arg. three cinquefoils sa.* (Sebright.)

Crest. *A tiger sejant arg., armed, maned, and ducally crowned or.*



FIG. 1798. BESFORD

BREDON (ST. GILES.)

[Communicated by Miss A. F. Burnett.]

Helmet.

Tradition Associated with the monument to Giles Reed, *ob.* 1611 (Fig. 1799), and his wife, Catherine Greville.

Arms. *Az. a griffin segreant or.* (Reed.)

Crest. *A griffin segreant sa.*

ELMLEY CASTLE. (ST. MARY.)

[Communicated by Miss A. F. Burnett.]

Helmet, XVIIth century.

Tradition. Associated with the monument to William Savage, Giles Savage, and his wife, Catherine, *ob.* 1616.

The helmet hangs over an armorial escutcheon bearing eleven quarterings which include: *Arg. six lions rampant, sa. a crescent for difference* (Savage). Over the shield is a crest: *Out of a ducal coronet or, a lion's gamb erect sa.*

HOLT. (ST. MARTIN.)

1. Helmet, crested, a pheasant.

2. Coat of arms (a part only remains) bearing *quarterly per fesse indented gu. and or* (Bromley) quartering *arg. on a chevron within a bordure engrailed gu. five bezants* (Chetelton) and *arg. on a fesse sa. between six fleurs-de-lis gu. three cross crosslets or* (Clifton).

Tradition. Associated with the family of Bromley. Sir Thomas Bromley, the Lord Chancellor, who died seised of the manor of Holt, 1587, leaving an heir, Henry, *ob.* 1615. Henry was succeeded by his son, Thomas, *ob. circa* 1627, who left a son, *ob.* before 1657, and he in his turn a son, Henry, *ob.* 1683.

There is a mural monument to Sir Henry Bromley, *ob.* 1615.

Crest. *A pheasant sitting ppr.* (Bromley.)

Cf. "N. and Q.," 5th series, x, p. 130; "Vic. C. H." (Worcs), iii, 404.

EUROPEAN ARMOUR AND ARMS

NORTON. (ST. EGWIN.)

1. Close helmet, crested, a griffin.
2. Close helmet, crested, a griffin.
3. Two coats of arms. One coat bears: (a) *Arg. a fesse between six cross crosslets fitchée gu.* (Craven).
(b) The same quartering Craven of Appletreewick.
4. Gauntlets.
5. Swords.

The above are shown in the view of the church illustrated in Fig. 1800.

Tradition. All the above are associated with the Craven family. Of this family are buried in this church: (1) "Here lyeth inter'd the body of Sir Willia Craven who deceased Octob^r. 12. An. Dñi 1655 in the 46th. year of his age"; (2) William Craven, son of Sir William by his wife Elizabeth, daughter of Ferdinand, Lord Fairfax, *ob.* 3 August 1665, age sixteen.



FIG. 1799. BREDON

Crest. *On a chapeau gu. doubled erm. a griffin statant winged erm. beaked and fore-membered or.* (Craven.)

In the church are monuments of the Bygg family: Thomas Bygg, *ob.* 1581; Sir Thomas Bygg, *ob.* 1613; Sir Thomas Bygg, Bart., *ob.* 1621.

The only interment of a Craven in the Registers is that of Elizabeth, daughter of Sir William Craven.

Cf. Dingley, "Hist. from Marble," ii, pp. 111, cclxxxvi-vii; E. A. B. Barnard in "Worcs. Arch. Soc.," 8 January 1917, "The Bigges of Lenchwick and their tombs," Evesham, Worcestershire; "Vic. C. H." (Worcs), ii, p. 420; Bloxam, "Fragmenta Sepulchralia," p. 136. [Mr. E. A. B. Barnard, F.S.A., courteously supplied the block for the illustration of the church.]

SPETCHLEY. (ALL SAINTS.)

1. Close helmet, XVIIth century, believed to be funerary, crested, a bear's head.
 2. Coat of arms.
- Hanging in the chancel.

Tradition. Associated with the funeral of Rowland Berkeley, *ob.* 1611, who married Katherine Haywood (arms: *arg., three torteaux in bend between two cottises gu.*).

WORCESTERSHIRE—YORKSHIRE

There are monuments to: (1) Rowland Berkeley (effigy), *ob.* 1611; (2) Sir Robert Berkeley, *ob.* 1656, a judge; (3) Thomas Berkeley, *ob.* 1693; Robert Berkeley, *ob.* 1694.

Rowland Berkeley acquired the manor in 1606.

Arms. *Gu.* a chevron between ten crosses patte, six in chief and four in base arg. (Berkeley.)

Crest. A bear's head arg. muzzled gu.

Cf. "Vic. C. H." (Worcs), iii, p. 527, where the chancel is well illustrated, showing the helmet and coat of arms hanging near the tomb of Berkeley.

STOULTON. (ST. EDMUND.)

1. Helmet, funerary, crest, an arm holding a sword.

2. Sword.

Tradition. These pieces hang above a hatchment bearing the Acton arms and over the monument to William Acton, with which they are associated (*ob. circa* 1679).



FIG. 1800. NORTON

Arms. *Gu.* a fesse, within a bordure engrailed erm. (Acton.)

Crest. An arm embowed vambraced ppr. garnished or, the hand grasping a sword arg., the hilt enfiled with a boar's head coupé sa.

William Acton, son of John Acton, died 1615 seized of the manor, leaving a son Thomas, *ob.* before 1657, who was succeeded by William, *supra*.

Cf. "Vic. C. H." (Worcs), iii, p. 536.

YORKSHIRE

ALDBOROUGH.

Bascinet of the early XVth century (*vide ante*, vol. i, Fig. 301).

Tradition. Hanging over the effigy of Sir John de Melsa (or Meaux). John de Melsa, *ob.* 1377.

Cf. De Cosson and Burges, "Helmets and Mail," p. 39.

EUROPEAN ARMOUR AND ARMS

BEVERLEY. (THE MINSTER.)

1. Armet, *circa* 1470, in perfect condition (Fig. 1801).
2. Close helmet of the end of the XVIth century (Fig. 1802).

Hanging in the Percy chapel (Fig. 1803).

Tradition. The armet is traditionally associated with the fourth Earl of Northumberland, *ob.* 1489. The other helmet is also associated with the Percy family.

The fourth Earl was confined in the Tower from the death of his father until 27 October 1469, when he was released by Edward IV. He was killed in a conflict with the mob near his home, 28 April 1489, and was buried in the Percy chantry.



FIG. 1803. BEVERLEY



FIG. 1801. BEVERLEY



FIG. 1802. BEVERLEY

BRIDLINGTON. (ST. MARY.)

Wooden helmet.

Tradition. Hanging over the Cryke hatchment in the north aisle.

[Communicated by the Rev. C. V. Collier, F.S.A.]

BUBWITH. (ALL SAINTS.)

1. Helmet.
2. Sword.

Hanging in the chancel.

Tradition. Associated with the Vavasour family of Melbourn.

Arms. *Or a fess dancettée sa, charged with a fleur-de-lis arg.* (Vavasour of Spaldington.)

Crest. *A cock gu. combed, wattled, and legged, and charged on the breast with a fleur-de-lis or.*

[Communicated by the Rev. C. V. Collier, F.S.A.]

GISBOROUGH.

There is now no armour in this church.

YORKSHIRE

HARPHAM.

[Communicated by the Rev. C. V. Collier, F.S.A.]

Formerly there were pieces of armour lying on the altar tomb of Sir William St. Quintin, but owing to the pilfering of the public, they were removed for safe custody.

HEMINGBROUGH. (ST. MARY.)

[Communicated by the Rev. C. V. Collier, F.S.A.]

1. Helmet.
2. Two gauntlets.

Hanging in the south choir of the aisle.

Tradition. None.

KIRKLINGTON. (ST. MICHAEL.)

[Communicated by Mr. H. B. Macall, F.S.A., and Mr. T. S. Gowland.]

1. Helmet, said to have been made for a funeral, crested, a church.
2. A pair of gauntlets.
3. A vambrace.
4. Two banners.

Hanging over an arch of the nave near the chancel arch.

Tradition. Locally associated with the burial of Sir John Wandesford, *ob.* 1503, but probably connected with the funeral of Sir Christopher Wandesford, *ob.* 1590 (effigy in the church).

Arms. Or a lion rampant, double queued az. armed and langued gu. (Wandesford.)

Crest. A minster *ppr.*, the spire az.

There is a hatchment to Sir Christopher Wandesford, the first baronet, *ob.* 1686/7.

Cf. "Vic. C. H." (Yorks), i, p. 377 (illustration showing helmet); H. B. Macall, "The Wandesfords of Kirklington."

LONDESBOROUGH. (ALL SAINTS.)

1. Helmet, crested, a lion's head on a coronet (Fig. 1804a).
Tradition. The helmet of the first Earl of Burlington, *ob.* 1697.
2. Helmet, crested, as in (1), but the coronet is missing (Fig. 1804b).
Tradition. The helmet of Lord Clifford of Londesborough, son of the first Earl of Burlington, *ob.* 1694.
3. Two pairs of gauntlets (one pair is funerary) (Fig. 1804).
4. Three banners.
5. One mutilated standard.

In the church are an unbroken series of monuments and brasses, commencing with that of the fourth Earl of Cumberland, and continuing to the end of the XVIIIth century. Francis Clifford, fourth Earl and brother of the third Earl, lived at Londesborough. His son, the fifth Earl, married a Cecil (one of the banners records the alliance). The fifth Earl died without male issue, his daughter Elizabeth married Lord Dungarvan, afterwards second Earl of Cork, and subsequently created Earl of Burlington. There was issue of the marriage a son, Charles, afterwards created Baron Clifford, who died 1694, age fifty-five. He quartered *Boyle and Clifford*. The banners are by tradition those used at the funeral of the first Earl of Burlington: (1) *Per bend crenellée arg. and gu.* (Boyle) impaling *chequey or and az. a fess gu.* (Clifford); (2) Clifford impaling *Barry of ten arg. and az., over all six escutcheons sa., each charged with à lion rampant of the first* (Cecil); (3) *Arg., a cross between four fleurs-de-lis sa.* (Fenton) impaling *erm. a martlet gu. on a chief az. four bezants or* (Weston); and (4) Boyle impaling (?) Fenton.

Crest. Out of a ducal coronet or a lion's head erased *per pale crenellée arg. and gu.* (Boyle.)

Cf. R. C. Wilton, "The Cliffords and Boyles of Londesborough," 1907. [The Rev. A. G. Bagshaw, M.A., kindly supplied the photographs.]

MARR. (ST. HELEN.)

[Communicated by Mrs. Ingham.]

1. Close helmet of the late XVIth century, with visor of earlier date, crested, a coronet with feathers (Fig. 1805a).
2. Burgonet with buffe, XVIIth century, with a similar crest (Fig. 1805b).

Both helmets hang in the chancel.

Tradition. Associated with the Lewys family (crest, out of a coronet or a plume of five feathers alternately or and sa.

Arms. Sa. a chevron between three trefoils slipped or.

The crest was granted to Robert Lewys, 22 October 1580.

EUROPEAN ARMOUR AND ARMS

METHLEY. (ST. OSWALD.)

- | | | |
|-------------|------------|---------------|
| 1. Helmets. | 2. Swords. | 3. Gauntlets. |
|-------------|------------|---------------|
- All hanging in the nave.
Tradition. None. Probably connected with the Savile family.
Arms. *Arg. on a bend sa. three owls of the field.* (Savile.)
Crest. *An owl arg.*

RIPLEY. (ALL SAINTS.)

[Communicated by Mr. T. S. Gowland.]

- | | | |
|--|---------------------------------|--------------|
| 1. Helmet, XVIIth century, gilded, crested, a boar's head. | 2. Pair of gauntlets, funerary. | 3. A banner. |
|--|---------------------------------|--------------|



FIG. 1804. LONDESBOROUGH

Tradition. Hanging at the north-east corner of the Ingilby chapel on the north-east side of the chancel.
Arms. *Sa. an estoile arg., a bordure engrailed compony or and gu.* (Ingilby.)
Crest. *A boar's head coupéd and erect arg., armed or, in the mouth an estoile of the last.*

RIPON. (CATHEDRAL OF SS. PETER AND WILFRED.)

[Communicated by Mr. C. R. Beard.]

- | | | | |
|------------|---------------|------------------|-----------|
| 1. Helmet. | 2. Gauntlets. | 3. Coat of arms. | 4. Sword. |
|------------|---------------|------------------|-----------|

Tradition. Associated with the Blackett monument over which they hang, and said to have been used at the funeral of Sir Edward Blackett, *ob.* 1718.

Arms. *Arg. on a chevron betw. three mullets pierced sa., as many escallops of the first.* (Blackett.)

Crest. *A falcon's head erased ppr.*

SHEFFIELD. (ST. PETER.)

[Communicated by the Rev. C. V. Collier, F.S.A.]

Three helmets, all hanging in the Shrewsbury chapel.

Herald's funerals of Francis Talbot, Earl of Shrewsbury, 1560, and of Gilbert Talbot, Earl of Shrewsbury, took place at the church, 1616.

The accounts of these funerals are printed in Hunter's "Hist., etc. of Sheffield," 1819 (from Peck,

YORKSHIRE

"Desiderata Curiosa," pp. 252 *et seq.*, pp. 56 *et seq.*, 77 *et seq.* Few better accounts of funerals of the time are to be read.

Cf. "N. and Q.," 6th series, vol. x, p. 314.

SOUTH COWTON. (ST. MARY.)

[Communicated by the Rev. C. V. Collier, F.S.A.]

1. Helmet, crested, a pelican.
On a perch in the north aisle of the chancel.
Tradition. None.
2. A gauntlet.



FIG. 1805. MARR

THORNHILL. (ST. MICHAEL.)

1. Helmet.
 2. Gauntlets.
- Tradition.* None.

There are monuments to and effigies of many members of the Savile family in the Savile chapel, a great historical Yorkshire family.

Arms. *Arg. on a bend sa. three owls of the field.* (Savile.)

Crest. *An owl arg.*

YORK.

(1) ST. MICHAEL LE BELFRY.

Two helmets of the XVIIth century, reputed to have been used by soldiers of the Commonwealth.

(2) CHURCH OF HOLY TRINITY.

In this church there was formerly town armour.

(3) CHURCH OF ST. JOHN THE BAPTIST.

In this church there was formerly town armour.

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¹ The Editor has sometimes given the reference to the illustration as being perhaps more convenient to the reader, who will find the number of the illustration quoted in the text. (F. H. C.-D.)

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