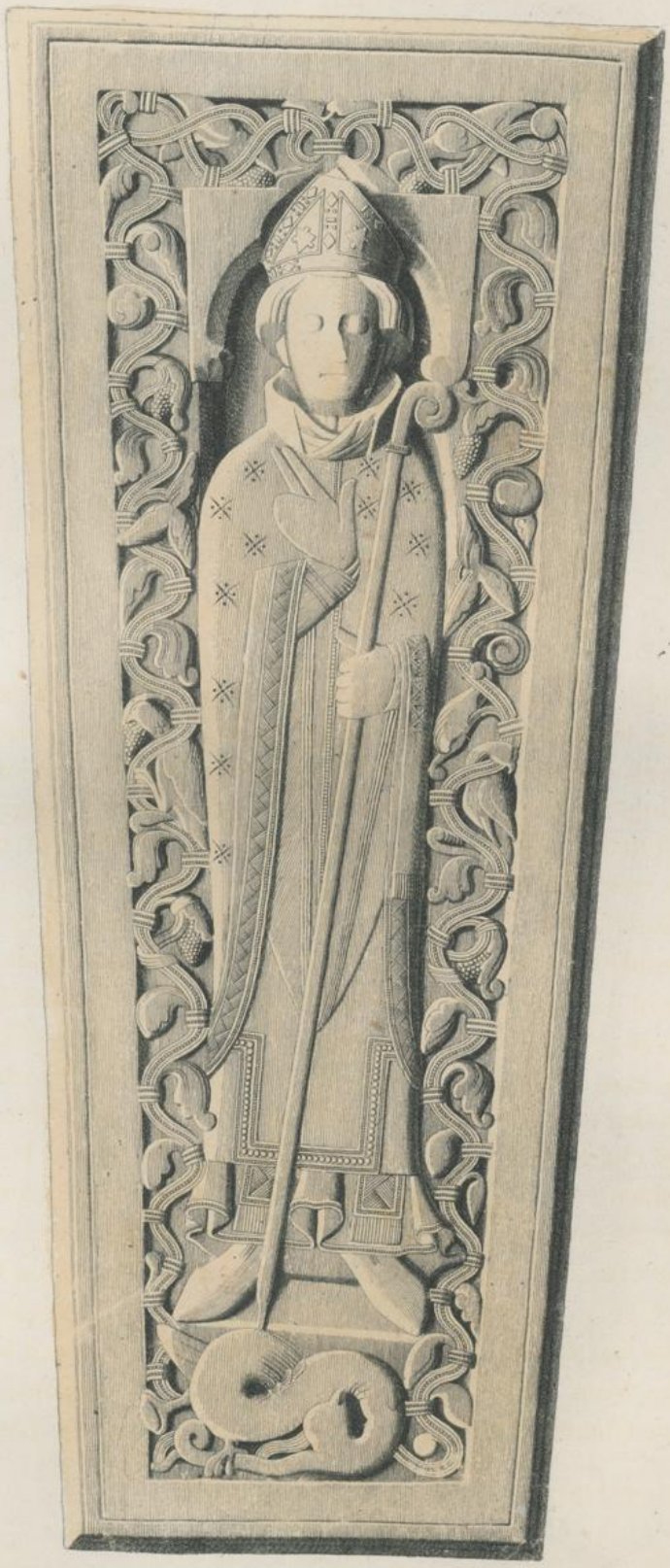
The monumental effigies of Great Britain

Stothard, Charles Alfred

London, 1817-1832

[Pl. 1.-21.]



1 Foot

MONUMENTAL EFFIGY

On the southside of the Nave of Salisbury Cathedral.

Drawn by C.A. Stothard Jun. Oct. 1812.

London Published as the Act directs, March 1. 1813. by C.A. Stothard Jun. 28. Newman Street, Oxford Street.

THE

MONUMENTAL EFFIGIES

OF

GREAT BRITAIN.

Roger, Bishop of Salisbury. Pl. 1

This is a coffin lid, on which is represented in very low relief a Bishop attired in his pontifical ornaments, in the act of giving the benediction, and trampling on a dragon or serpent; the ordinary mode with the sculptors of the middle age of expressing the fulfilment of the prophecy against Satan, by the power given through Christ to the Ministers of his Church. The figure is surrounded by a border of interlacing scroll work, in which are introduced bands of beads. These characteristic points shew the sculpture to have been executed in the twelfth century, and the effigy may, with much confidence, be asserted to be that of Roger, Bishop of Salisbury. This ecclesiastic was originally the priest of a small chapel in the vicinity of Caen in Normandy, which Prince Henry, the third son of William the Conqueror, chanced to enter while engaged in a hunting party. He was so pleased with the alacrity with which this obscure priest got through the service that he took him into his Household, and, on coming to the Crown, made him his Chief Counsellor, his Chancellor, Dean of St. Martin le Grand, London, and Bishop of Salisbury; in short he was invested by Henry I. with authority, honours, and riches. Under the following reign of Stephen the picture was reversed, and he bitterly experienced "the wretchedness of that poor man who hangs on Princes' favours." Overwhelmed by reverses of fortune he expired in a state of phrensy on the 11th of December 1139, and was buried in the Cathedral of Sarum, there can be little doubt, in the tomb which has been above described. This, with his remains, were afterwards translated to the new Church, and is placed on the South side of the nave.

Pl. 2

Geoffrey Plantagenet, Earl of Anjou.

Geoffrey Earl, or rather, according to the foreign style, Count of Maine and Anjou (called Plantagenet from the sprig of Planta Genista or Broom which he was accustomed to wear in his cap *), was son of Fulk the preceding Earl, King of Jerusalem, by Eremburga, daughter of Helias Count of Mans.

As the Earldom of Anjou was contiguous to Normandy he became an eligible husband for Matilda or Maud, the daughter of Henry the First, King of England, and widow of the Emperor Henry the Fourth. They were married at Mans, April 3, 1127. By the issue of this union the Saxon blood was restored in the succession of English monarchs, for Henry the Second, their only son, was great-grandson, by his mother's side, to Margaret, the sister of Edgar Atheling. Geoffrey Plantagenet died in 1150, and was buried before the Crucifix in the Church of St. Julien in Mans.† The beautiful enamelled tablet, from which the plate is etched, is preserved in the Museum at Mans, where it was found by the Author of this work in the year 1817. It had formerly been suspended in the Church of St. Julien, but disappeared during the Revolution. It was fortunately, however, preserved from the melting pot, to which the unsparing hands of the Revolutionists had consigned it. On this singularly curious and ancient memorial the Earl appears at full length, under an arch decorated with semicircular ornaments, and supported on either side by a pillar with a capital of foliage.‡ He wears a steel cap, in form like the Phrygian, enamelled with a leopard of gold. In his right hand is a sword, his left supports a shield, which is adorned with golden leopards on a blue field, similarly to the cap. This shield is of the long kite shape, and reaches from the shoulders to the feet; it bears a striking comparison with those represented on the Bayeux Tapestry, save that the upper part is not curved, but the angles are rounded. He wears an under-tunic of light blue ornamented with borders of gold, an upper one of

* It is said that Fulk, the first of that name Earl of Anjou, his ancestor, made a pilgrimage to Jerusalem to atone for his sins, and was scourged before the Holy Sepulchre with a rod made of broom; whence he assumed it as his cognizance, and it was adopted as a family distinction by his descendants.

† Sandford gives the following as his epitaph:

Huic Deus æternum tribuat conscendere regnum
Quatenus Anglicis turmis conregnet in œvum.

‡ An arch of very similar design is still extant, forming the frontispiece to the very ancient chancel of the church of Compton, near Guildford, in Surrey.

§ Similar caps appear on the heads of Stephen and Henry II. to be worn *under* the chain mail. See the reverse of their seals in Speed.

GEOFFREY PLANTAGENET, EARL OF MAINE AND ANJOU. DIED. 1149.
from an Enamelled Tablet formerly in the Church of St. Julian at Mans.

Dedicated by Special Permission to The KING'S MOST EXCELLENT MAJESTY.

green; his mantle is of light blue, and is lined with vair; above the mantle and over the right shoulder is his belt. The whole ground-work of the tablet is curiously filled up with small trefoil, scroll, and other ornaments. Over the head of the figure is this inscription:

ENSE TVO, PRINCEPS, PREDONVM TVRBA FVGATVR,
ECCLE'IIS Q' QVIES PACE VIGENTE DATVR.

The heraldic bearings on this tablet, by some thought to be griffins (though they are in all probability leopards or lions), have excited much attention from their being perhaps the earliest specimen extant of armorial bearings. "It is not easy to fix the time when heraldic bearings assumed a more decided character than in the Bayeux tapestry, but there appears to exist some proof that they were used in the time of Henry the First. John, a monk of Marmonstier, in Touraine, who was living in the time of Geoffrey Plantagenet, on that prince's marriage with Matilda, daughter of Henry the First, at Mans, describes him, previous to his being knighted, as having put on him a hauberk and stockings wrought with double mailles, golden spurs fastened to his feet, a shield emblazoned with little golden lions hung about his neck, and a helmet glittering with precious stones upon his head." This description accords very well with the charge emblazoned on his shield. "The number of lions is not certain, as but one half of the shield is seen, yet it seems probable there were six; 3, 2, and 1, as we find his bastard grandson William Longespee, on his tomb in Salisbury Cathedral, bearing on his shield, in a field Azure, six lions Or, 3, 2, and 1."* There can be little doubt, from the style in which the tablet is executed, but this memorial of Geoffrey Plantagenet was made about the time when he died. It appears to have been no unusual mode at this period of commemorating the defunct. A similar enamelled tablet or picture, representing Ulger Bishop of Angers, who died in 1149, formerly was suspended over his tomb in the Church of St. Maurice at Angers, but was destroyed during the Revolution.

* See Essay by the Author of the Monumental Effigies of Great Britain on the Antiquity of the Bayeux Tapestry, Archæologia, vol. xix. p. 188.

P. 3

Jocelyn de Bailul, Bishop of Salisbury.

This, like the effigy of Jocelyn's predecessor in the See of Salisbury, is carved in low relief on a coffin lid. Jocelyn de Bailul was of a noble Norman family, and much in favour with King Henry the Second, whose views he espoused when the King sought to limit the extravagant privileges of the clergy by the constitutions of Clarendon. This drew upon Jocelyn the resentment of Becket, subjected him to ecclesiastical censures, and as much persecution as could by those means be directed against him. After the murder of Becket, nothing short of Jocelyn's entire submission could make his peace with the Pope. He retired into a Cistertian monastery, where he died on the 11th September 1184. He left a natural son, Richard Fitz-Jocelyn, Archdeacon of Sarum, Bishop of Bath and Wells, and afterwards elected to the See of Canterbury, but who died before his election was confirmed. The effigy of this Bishop represents him standing under an arch, the pastoral staff in the left hand, the right elevated in the act of giving the benediction. Mr. Gough, who conceived this to be the tomb of Bishop Roger, in 1770 procured it to be raised above the level of the floor of the nave, and was thus enabled to read the inscription which runs round the perpendicular sides of the edge of the stone. This commences at the head of the figure, and is as follows:

FLENT HODIE SALESBERIE, QVIA DECIDIT ENSIS
JVSTITIE, PATER ECCLESIE SALISBIRIENSIS,
DVM VIGVIT MISEROS ALVIT, FASTVSQVE POTENTVM
NON TIMVIT, SED CLAVA FVIT TERRORQVE NOCENTVM,
DE DUCIBVS, DE NOBILIBVS PRIMORDIA DVXIT
PRINCIPIBVS, PROPEQUE TIBI QVI GEMMA RELVXIT.

The line on the chasuble, "..... AFFER OPEM, DEVENIES IN IDEM," is an admonition to the living to pray for the soul of the defunct, remembering their own mortality. Round the border of the same vestment was another inscription, which is now illegible.

Mr. Gough has endeavoured, by assigning particular allusions to the different lines of this inscription, to prove that this was the effigy of Bishop Roger; but these allusions, except in one point, are in a style of general compliment, which would apply equally well to Jocelyn as to Roger, while two circumstances lead confidently to the conclusion that this is the monument of Jocelyn: first, the only precise fact recorded in the epitaph, "de ducibus, de nobilibus primordia duxit principibus," seems at direct variance with the received history of Bishop Roger, while it perfectly accords with that of Bishop Jocelyn. The house of Bailul, or Bailleul, anglicised Baliol, whence he was descended, was one of the noblest in Normandy, distinguished for their voyages to the Holy Land, and their share in the conquest of England. The second circumstance is equally strong for its appropriation to Jocelyn. In searching the Chapter Records of Salisbury, several deeds were found bearing the seal of Bishop Jocelyn, the figure on which exactly resembled that on the monument which we are describing, and totally differed from that of earlier date which we have assigned to Bishop Roger.* The present situation of this effigy is on the south side of the nave of the cathedral church.

* See Dodsworth's Historical Account of the Episcopal See and Cathedral Church of Sarum or Salisbury, p. 191.

MONUMENTAL EFFIGY,

on the south side of the Nave of Salisbury Cathedral.

Drawn & Etched by C. A. Stothard Jun. Novem. 1812.

London Published as the Act directs Feb 1. 1813. C. A. Stothard Jun. 28 Newman Street Oxford Street.

HENRY 2ND SIRNAMED PLANTAGENET. DIED 1189.

Drawn at Fonterraud. by C. A. Stothard Junr. Oct. 1816.

London. Published as the Act directs. Jan. 1818. by C. A. Stothard Jun. 28 Newman Street Oxford Street.

Henry the Second.

Pl. 4 & 5

THE destruction of our royal effigies at Fontevraud during the Revolution had been so confidently asserted, that the known devastation of antiquities of this character in France, did not appear to be a sufficient reason to warrant the assertion; but on investigation, by every inquiry it was found to rest on no better foundation, and still wanted confirmation. As the addition of these, to commence our series appeared so desirable an acquisition, and the reflection at the same time presenting itself, that by some fortunate chance they might still be preserved, no other inducements were wanting for hazarding a journey to ascertain their fate. An indiscriminate destruction, which on every side presented itself in a track of three hundred miles, left little to hope on arriving at the Abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey. For amidst the total annihilation of every thing that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb, and chapel which contained them, remaining. Fortunately, there is nothing destroyed for us to regret. When the fury of the Revolution had ceased, it appears that the veneration these memorials of royalty had for ages excited, led to their removal from the ruined church to a place of more security. They were accordingly conveyed to an octangular isolated building, called the Tour d'Evraud, where they remained safe and undisturbed for eighteen years; but the church having been very lately converted to a prison, and this receptacle being found convenient for some purposes of the new establishment, they were again removed to their present situation, where they are subject daily to be wantonly defaced by the lowest class of prisoners, and where, if they are suffered to remain, they must soon be destroyed.

The effigies are four in number:—Henry II.; his Queen, Eleanor de Guienne; Richard I.; and Isabel d'Angouleme, the Queen of John. Considering their age, and the vicissitudes they have undergone, they are in excellent preservation. They have all been painted and gilt three or four times; and from the style of the last painting, it is probable it was executed when the effigies were removed from their original situation in the choir.* It is this painting which Montfaucon has described, and it has consequently misled him.†

Our present subject, Henry II., the son of the Empress Matilda, and Geoffrey Plantagenet, Earl of Anjou, died at the Castle of Chinon, nigh Fontevraud, October, 1189, in the 57th year of his age, and 35th of his reign. A modern French writer,

* By Jeanne Baptiste de Bourbon, natural daughter of Henry IV. in 1638, who at the same time erected a tomb to contain the whole of them.

† For the gloves having been ignorantly painted of a flesh colour instead of white. Montfaucon says, "Je ne sai que signifient les deux marques rondes qu'il a sur les deux *mains*." Not conceiving they were the jewels on the gloves, the marks of royalty.

who states as his authorities MSS. preserved in the ecclesiastical archives, says " the body of the unfortunate monarch, vested in his royal habits, the crown of gold on his head, and the sceptre in his hand, was placed on a bier richly ornamented, and borne in great state to the celebrated Abbey of Fontevraud, which he had chosen as the place of his interment, and there set in the nave of the great church, where he was buried." This account partly agrees with that given by Matthew Paris, who says, " But on the morrow, until he should be carried to be buried, he was arrayed in the royal investments, having a golden crown on the head, and gloves on the hands, boots wrought with gold on the feet, and spurs, a great ring on the finger, and a sceptre in the hand, and girt with a sword, he lay with his face uncovered." When we examine the effigy, we cannot fail of remarking that it is already described by these two accounts; the only variation being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it. It therefore appears, that the tomb was literally a representation of the deceased king, as if he still lay in state. Nor can we, without supposing such was the custom, otherwise account for the singular coincidences between the effigy of King John on the lid of his coffin and his body within it, when discovered a few years since.

The crown on the head of Henry II. has been probably many years broken, as appears from some remains of an injudicious attempt to restore it with plaister of Paris. It is represented without those clumsy additions in the etchings. The right hand, on which was the great ring, is also broken; but still contains a portion of the sceptre, which, if we may judge from its stays on the breast, must have been remarkably short. The character of the face is strongly marked by high cheek-bones and projecting lips and chin; the beard is painted, and penciled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been, like the cushion under the head, of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, ornamented with gold, on which are fastened with red leathers the gold spurs. The whole is executed in free stone, and in a style much resembling the seals of the time, but infinitely superior to what we should expect, judging by the effigy of King John, which in comparison with this is a very inferior production. We are told that Henry II. had on his tomb these lines:

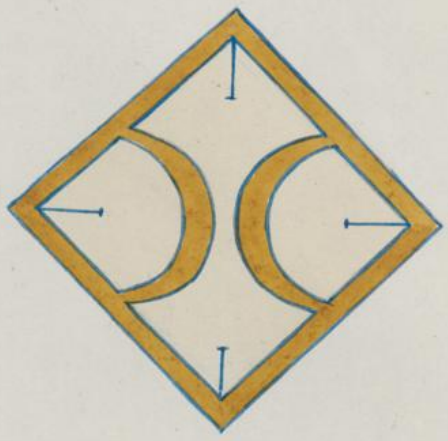
Rex Henricus eram, mihi plurima Regna subegi
Multiplicique modo, Duxque Comesque fui
Cui satis ad votum non essent omnia terræ
Climata, terra modo sufficit octo pedum.
Qui legis hæc, pensa discrimina mortis, & in me
Humanæ speculum conditionis habe
Sufficit hic Tumulus, cui non sufficeret orbis,
Res brevis ampla mihi, cui fuit ampla brevis.

Details.—Plate I. Fig. 1. Pattern on the bier.

HENRY THE SECOND.

Drawn by C.A. Stothard F.A.A.
Etched by C.J. Smith.

Published as the Act directs
by J. Thoughi, Ave Maria Lane.



ELEANOR DE GUIENNE QUEEN OF HENRY THE II.

From her Effigy at Fontevraud in France.

Drawn by Charles A. Stothard Junr. F.S.A.
Etched by S. Rawlett.

London, Published as the Act directs Octr. 1st 1817 by Mrs. E. Bray, late Mr. C. Stothard
8 Rodney Buildings New Kent Road, by Mess.rs Longman & Co.

ELEANOR DE GUIENNE.

Drawn by C.A.Stothard F.S.A.
Etched by C.J. Smith.

London Published as the Act directs
by Mr Bray New Kent Road.

Eleanor de Guienne, Queen of Henry the Second.

Pl. 6 & 7

Eleanor of Aquitaine, or Guienne, was the eldest daughter and heiress of William V. Duke of Aquitaine, by Eleanor of Chastelleraut, his wife. She was first married to Louis VII. of France, but, owing to some dissension which arose between them, Louis applied to the papal see for a divorce: and it appearing that there was consanguinity between the parties, they were separated by authority of the Church in Easter 1151. Henry the Second, then Duke of Normandy, thought that a marriage with the Countess of Poitou and Aquitaine offered too large an accession of dominion and political power to his crown to be neglected, and so promptly took his measures that he espoused her the following Whitsuntide. She bore King Henry six sons and three daughters. Their eldest daughter Matilda married Henry the Lion, Duke of Saxony; among the issue of which marriage was Otho the Fourth, Emperor of Germany, and William, progenitor of the Dukes of Brunswick, who assumed as his arms the two lions which his grandfather Henry bore, and which seem to have been the ensign of the early English Kings of the Norman race as Dukes of Normandy. Eleanor thwarting the amours of her husband, and taking part against him with their elder son Prince Henry (who had received the titular and aspired to the actual honours of King during his father's lifetime), incurred his deep displeasure, and, according to Matthew Paris, banished from his bed, passed sixteen years of her life in close confinement. On the death of Henry in 1189, and the accession of her third son Richard to the Crown, he invested her with sovereign authority during his absence in Normandy; and her first act was a very general release of malefactors from confinement. She accompanied Richard to the Holy Land, died in 1204, the sixth year of the reign of her son John, and was buried at Fontevraud. She lies, like the other effigies at that place, upon a bier, attired in her royal vestments, with a crown upon her head.

Pl. 8 to 9

King Richard the First.

This chivalrous monarch, the fame of whose personal courage has been handed down to posterity in his surname, Cœur de Lion, was the third son of Henry the Second, by Eleanor de Guienne, his queen, and was born at Oxford, at the royal palace there, in the year 1157. He was created Earl of Poitou and Duke of Aquitaine by his father, during his lifetime, and at his death in 1181 succeeded to the Crown of England. In his childhood he was contracted in marriage to Alice, daughter of Henry the Seventh, King of France. This engagement was, however, never completed; her chastity lying under an imputation with his own father, he refused to ratify it, and gave 100,000*l.* to King Philip, her brother, as a compensation for its non-performance. She became the wife of William Earl of Ponthieu, by whom she had issue Joan of Castile, mother of Queen Eleanor, wife of Edward the First.

His second wife was Berengaria, or Berenquelle, daughter of Sanchez the Fourth, King of Navarre. She was married to Richard in 1190, at the Island of Cyprus, when on his way to the Holy Land, whither she accompanied him.

King Richard received the scrip and staff of pilgrimage from the Archbishop of Tours, and proceeding to Marseilles, embarked on the 7th August 1190, on his expedition to the Holy Land. His first exploit in his way was the capture of the city of Messina, in Sicily, in order to release his sister Joan, widow of William the Good, the late king of that island, then kept in confinement by Tancred, the bastard and usurper. Richard enforced his demands of remuneration for his sister's claims, by keeping possession of Messina until they were satisfied. These were, that Tancred should permit her to enjoy the dower settled on her by the late King her husband; that she should have, according to the custom of Sicilian queens, a chair of gold, a table of gold twelve feet in length and a foot and a half in breadth, two golden tressels to support the same, a silk tent in which two hundred knights might be entertained, twenty-four silver cups and as many dishes, six thousand measures of wheat, a proportionate quantity of barley and wine, an hundred armed galleys, properly appointed, and victualled for two years. Tancred compounded for these dues by the payment of twenty thousand ounces of gold to Richard as his sister's dower, twenty thousand more to Richard himself, to be quit of any further claims, besides a gift to him of four large ships and fifteen galleys. Setting sail from Sicily, accompanied by his mother Eleanor and his betrothed wife, his fleet was scattered in a tempest between the islands of Rhodes and Cyprus. The ship which contained his sister Joan and his intended bride, was barbarously excluded from sheltering in Cyprus by Isaac Comnenus, the reigning prince, who held it under the Greek emperors. Richard promptly avenged this affront, by subduing the island, taking Isaac prisoner, and ultimately transferring the sovereignty of Cyprus to Guy de Lusignan. Here

RICHARD 1ST SIRNAMED CŒUR DE LION. DIED 1199.

From his Effigy at Fontevraud.

Drawn & Etched by C.A. Stothard Junr. Sept.r 1816.

London, Published as the Act directs, June 1820, by C.A. Stothard Junr. 28 Newman Street, Oxford Street.

Richard espoused his queen Berengaria. In the beginning of April 1191 Richard proceeded to the relief of the Christian army encamped before Acre. In his voyage he fell in with a Saracen dromond, or huge argosie, sent by Saladin, the brother of Saladin the Soldan of Babylon, laden with immense treasure, military stores, and provisions, and fifteen hundred warriors, for the succour of the Infidels besieged in Acre. Among the articles for offensive warfare were a quantity of the celebrated Greek fire, and vessels full of venomous serpents. This unwieldy vessel was promptly assailed on all sides by the King's light galleys; her bottom was pierced with holes by the augers of certain dextrous divers, and she was soon filled with water to her upper works. Thirteen hundred of her crew were consigned by the King's order to the waves; two hundred remained his prisoners. Richard arrived at Acre in the middle of June, with his gallant fleet of two hundred and fifty ships and sixty galleys, and aided so vigorously the combined forces of Christendom in the prosecution of the siege, that on the twelfth of the following July the city surrendered. The defection of Philip King of France did not damp the ardour of Richard: he marched against Jerusalem, and in sight of that city attacked and overthrew the caravan of Saladin, which came laden from Babylon, under an escort of ten thousand men. A truce being concluded with Saladin, Richard bent his steps homeward, to regulate the domestic concerns of his Realm, and to procure reinforcement for his crusading host. In his way he was shipwrecked near Aquileia, but getting safely to land he disguised himself as a merchant, and assuming the name of Hugh, was making his way through the Austrian dominions, when he was discovered and made prisoner by Leopold Duke of Austria, who owed him an old grudge for an indignity offered to his banner at Acre. Richard was given up by him to the Emperor of Germany, of whom he was obliged to purchase his liberty by a heavy ransom, 130,000 marks of silver. The old disagreement between Richard and Philip of France continuing unallayed, a war between them was the consequence, and Richard gave him a signal overthrow at the famous battle of Gisors, in Normandy, where the French king narrowly escaped with his life. The lion-hearted Richard on this occasion eminently displayed his intrepid character, and exclaimed after the field was won, "Not we but 'God and our Right' have vanquished France at Gisors;" the same emphatic words were by one of his successors coupled with the armorial ensigns of the British Crown.

Shortly after it was Richard's fate to lose his life in a petty feud. The Count of Limoges, a dependant on the Dukes of Aquitaine, having found a treasure on his land, Richard, as lord paramount, laid claim to the whole, and to enforce his right, besieged the Castle of Chaluz, where it was supposed the treasure was deposited. He was wounded by a quarrel, from the steelbow of an arbalister on the ramparts of the Castle. Hearing the twang of the implement, he stooped forward to avoid the shot, and in consequence of that movement received it in his left shoulder. The barbed head of the arrow remained in the wound, the severity of which was much increased by the attempts of an unskilful surgeon to cut it out. The Castle being taken, and the archer brought before the King, he justified the deed, by saying that Richard with his own hand had killed his father and his two brothers. The King, with a true magnanimity, commanded him to be set at liberty with a reward of a hundred shillings; an order basely disre-

garded after the King's death by one of his mercenary chiefs, who caused the arbalister to be flayed alive and hanged. Richard having received the Sacraments of the Church, died in the fortress above-mentioned on Tuesday 6th April 1199, after a reign of nine years and nine months. He directed his heart to be carried to his faithful city of Rouen for interment in the Cathedral; his bowels, as his ignoble parts, to the rebellious Poictevins; and his body to be buried at the feet of his father Henry the Second at Fontevraud. This gave rise to the following Leonine verses, which are quoted by Matthew Paris as having been written for him by some rhimer of the day by way of epitaph, in which the idea that so mighty a ruin was too great for one place, is not destitute of point:

Pictavus exta ducis sepelit tellusque Chalutis;
Corpus dat claudi sub marmore Fontis Ebraudi;
Neustria, tuque tegis cor inexpugnabile regis;
Sic loca per trina te sparsit tanta ruina,
Non fuit hoc funus cui sufficeret locus unus.

Over his gilt monument, according to Sandford, was the following inscription (probably on a suspended tablet, being a summary of his most celebrated exploits:

Scribitur hoc tumulo, rex auree, laus tua tota
Aurea, materiæ conveniente nota:
Laus tua prima fuit Siculi, Cyprus altera, dromo
Tertia, caravana quarta, suprema Ioppe;
Suppressi Siculi, Cyprus pessundata, dromo
Mersus, caravana capta, retenta Ioppe.

The figure of Richard the First reposes on a bier covered with drapery. He wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period shew to have been then much in vogue. His royal mantle is painted blue with an ornamental gold border, his dalmatic or supertunic is red, his tunic is white,* and under this appears his camise or shirt. The boots are adorned with broad ribband like stripes of gold, which appear to have been intended to express the earlier mode of chaussure sandals. The leather of the spurs are visible.

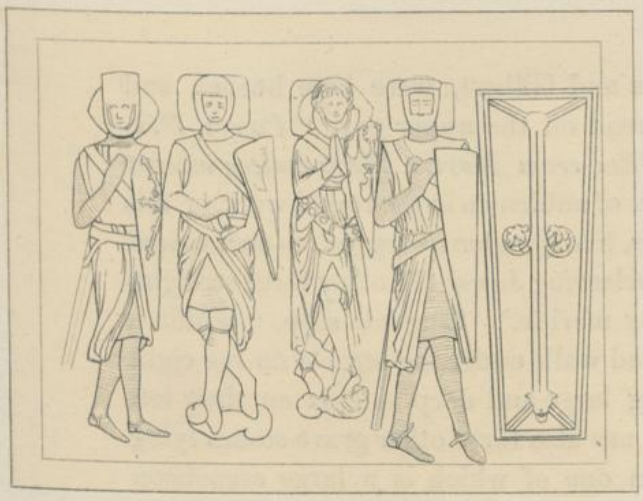
Details. Plate I. 1. The border of the mantle. 2. Girdle. 3. The border of the dalmatic. 4. The border of the tunic. 5. The border of the camisole or shirt. 6. Ornaments on the cover of the feretrum or bier. Plate II. The Crown.

* These three garments were ecclesiastical, answering to the bishop's chasuble or cope, the deacon's dalmatic, the subdeacon's tunic. The Church herself perhaps originally derived them from the imperial costume, in order to denote the spiritual authority of her ministers.

RICHARD 1ST SIRNAMED CŒUR DE LION.

Drawn at Fontevraud, by C.A. Stothard Jun. Oct. 1816.

London, Published as the Act directs, July, 1817, by C.A. Stothard, Jun. 24 Newman Street, Oxford Street.



Knights Templars.

THE Templars, whose house (the old Temple) was in Holborn, removed thence to Fleet-street, in the reign of Henry II., when, it is most probable, the erection of the Church commenced; for we find by an inscription now destroyed, that in 1185 it was dedicated to the Virgin Mary by the Patriarch Eraclius. In 1240, it is recorded, another Church was finished and dedicated. From the two distinct styles of architecture of the above periods, now existing in the building, it seems highly probable that the circular part was the original Church, and it is here we find the effigies generally known by the name of the Knights Templars.

Matthew Paris says that William Marshal, the elder Earl of Pembroke, was buried in the middle of the church of the New Temple; and near their father were also interred two of his sons, William and Gilbert, successive Earls of Pembroke. And from other authorities, we learn that Geoffrey Magnaville, Earl of Essex, and William Plantagenet, fourth son of Henry III., were likewise buried in this Church. The effigies, the subject of the present investigation, occupy the centre of the pavement, and are parted off within two enclosures, each surrounded by a low iron railing: the figures are laid side by side, as close to each other as it is possible to place them. In this arrangement it will be seen that there is not that succession in the order of their dates we should have found had this been their original situation. In the South enclosure it may be particularly noticed, where the only three knights, with emblazoned shields are placed together, although of all the figures thus enclosed, they are, in point of date, the most remote from each other. That they have been displaced receives confirmation from a recent circumstance, for during the late repairs of the church, by excavating the ground beneath the S. enclosure, it was discovered that merely these coffin lids (of which the figures, according to ancient custom, were a part) remained, neither the bodies they inclosed, nor the coffins to which they were attached, being found. This want of original locality is probably the cause that we are now unable to identify with certainty any of the persons said to have been here entombed. From the evidence of Camden, Stow, and Dugdale, it appears these changes have taken place since their time. Camden, who does not allude to their situation or arrangement, says, that William

Feuille prise dans la 1re Edn = 1817

Marshal, the elder, and his two sons, William and Gilbert, were here buried, and that upon the tomb of William the elder, he read on the upper part " *Comes Pen-* " *brochiæ*," and upon the sides this verse, " *Miles eram Martis, Mars multos vicerat* " *armis*." Stow speaks of " eleven monuments of noblemen in the round walk of this " church; eight of them images of armed knights, five lying cross-legged, as men vowed " to the Holy Land against the Infidels and unbeleeving Jews; the other three straight- " legged; the rest are coaped stones, all of gray marble." Dugdale says, " within a " spacious grate of iron in the midst of the round walk under the steeple do lye eight " statues in military habits each of them having large and deep shields on their left " armes, of which five are cross-legged. There are also three other grave-stones lying " about five inches above the level ground; on one of which is a large escocheon " *with a lion rampant** graved thereon." It is clear from Dugdale's account that the whole of the effigies were in his time within one enclosure, and he likewise agrees with Stow in their number and positions, and also to the number of coped stones. There are now, however, *nine effigies*, six of them cross-legged, and but one coped stone. This discrepancy is accounted for by a record somewhere existing, which states that the cross-legged figure bearing on his shield the arms of Ross, was brought from Yorkshire, and placed with the other effigies in the Temple Church,† and it is almost conclusive from the situation of this figure, that whenever its removal took place, the whole of these statues received their present arrangement, and the two coped stones wanting were taken away or destroyed. Upon examining the effigies, to whom the inscriptions given by Camden could possibly be applied, it was found that they were carved in a stone best known under the name of Sussex marble, upon the surface time had effected scarcely any change, and the sides (where inscriptions are sometimes found) buried below the pavement, were ascertained to be as smooth and perfect in most places, as when finished by the sculptor; consequently had the inscriptions ever existed on these coffin lids, they must have been detected. This contradiction to Camden's account cannot readily be reconciled, unless the inscriptions in question were found elsewhere, or on the coped stone wanting, described by Dugdale as having graved upon it an escutcheon, charged with a lion rampant.

In the present state of these memorials, all, therefore, that relates to the identity of the persons represented must be conjecture, founded alone on such circumstances as the effigies themselves may elicit.

The most ancient of these statues are N°s. 1, 4, and 7. The first is said to represent Geoffrey Magnaville; and the other two appear to be of the same date with each other. The most remarkable circumstance that distinguishes these three figures arises from their wearing the sword on the right side; the repetition argues against its being accidental, and it is possible this may have been a fashion peculiar to the early Knights Templars borrowed from their near neighbours, the infidels. If the effigy called Geoffrey Magnaville, really represents that nobleman, this distinction in him on this ground would be easily accounted for, as he received from the Templars, when dying, the habit of their order. It may be added, as an argument for the high

* The arms of the Marshals Earls of Pembroke were, party per pale or, and vert, a lion rampant gules.

† The note containing the authority for this fact has been mislaid and lost.

12

GEOFFREY DE MAGNAVILLE, EARL OF ESSEX.

In the Temple Church, London.

Drawn & Etched by C. A. Stothard Junr. Janr. 1812

London. Published as the Act directs. May 27. 1812. by C. A. Stothard Junr. 28, Newman Street, Oxford Street

antiquity of these statues, that they are not like any others at present known. The most remarkable will be found in this work, arranged with the other subjects in chronological order; and first,

Geoffrey de Magnaville, or Mandeville, Earl of Essex.

This effigy is perhaps rightly assigned to Geoffrey de Mandeville, Earl of Essex. His grandfather of the same name came over with the Norman William, and was rewarded for his services in the invasion and conquest of England, by the gift of numerous lordships, which descended to William his son, who married Margaret, daughter of Eudo Dapifer, or Steward, to William the First. Geoffrey, the supposed subject of this effigy, was their son and heir, and in the 5th of King Stephen fined for the livery of his inheritance. He was hereditary Constable of the Tower of London, and was created by King Stephen, by charter, Earl of Essex. He however took part against Stephen with the Empress Matilda; and she also not only constituted him by charter Earl of Essex, but made him hereditary Sheriff of London, Middlesex, and Hertfordshire; and gave him, moreover, the lands of Eudo Dapifer in Normandy, and his office of High Steward as an hereditary right. King Stephen in 1144 seized his person, and obliged him, as the ransom for his liberty, to yield up possession of the Tower of London, and his castles of Pleshey and Walden, in Essex; the latter of which was his chief family seat. The warlike Geoffrey having, however, procured his enlargement, associated to himself certain mercenary bands, at the head of which he ravaged the royal demesnes, and plundered the Abbey of Ramsey. For this deed he incurred ecclesiastical excommunication. Laying siege to the Castle of Burwell, in Cambridgeshire, he received a mortal wound in his head from a dart, and finding his fortunes in this world set at rest, began to make what provision he could, at so short a notice, for those of the next. Some Knights Templar coming to him in his last moments, he endowed their fraternity with certain of his lands, and put on the habit of their order as a passport to heaven. Still under sentence of excommunication, they could not give him Christian burial, but they hit upon the notable expedient of wrapping his corpse in lead, and suspending it from a tree in the garden of the Old Temple, in Holborn. After some time his absolution was obtained from Pope Alexander the Third, and his body was taken down and buried in the round or most ancient part of the New Temple Church, which now serves as a porch to the main body of the building. This may account for the style of the effigy on his coffin lid, which does not appear to have been made before the latter end of the twelfth century. The costume of this effigy is exceedingly remarkable. On the head is a cylindrical, or pot like, chapelle de fer. The hauberk of chain-mail envelopes his hands,

forming a sort of glove; and it may be here remarked that the most ancient gloves had not fingers.* He wears a long surcoat over his armour; a broad belt, and a very broad-belted sword dependant from the *right* side; a long kite-shaped shield, covered with fretwork. His right arm is crossed upon his breast. The bearing of Magnaville was quarterly, Or and Gules. Dugdale says this Geoffrey added a carbuncle to his arms. One, indeed, appears on the shield of the effigy; but at this early period it seems very doubtful that it is really an heraldic distinction. On his legs are chausses, or stockings of mail, and the straps, and heel portion of the pryck-spurs attached to them, remain. The style of the figure has an expression of martial grandeur.

Details. The chapelle de fer, mails of the hauberk covering the neck.

* I have somewhere seen gloves with *fingers* forbidden to be worn by the members of an ecclesiastical order, as being a luxury.

KING JOHN, DIED 1216.

From his Effigy in the Choir of Worcester Cathedral.

Drawn & Etched by C. A. Stothard Jun. Oct. 1813.

London Published as the Act directs. June 1. 1814, by C. A. Stothard Jun. 28, Newman Street, Oxford Street.

King John.

Pl. 11 & 12

This remarkable personage, the events of whose "troublesome reign" are so conspicuous in English History—and from whose disputes with his Barons we derive the foundation deed of our liberties, Magna Charta, was born at Oxford in 1166. He was the youngest son of Henry the Second, by his wife Eleanor of Guienne. His father jestingly called him Sans Terre or Lackland, as if, being born last, he had nothing left to give him. He, however, created him Earl of Mortagne in Flanders (latinized in the public acts of the time "Comes Moritonie"), of Cornwall, and Gloucester, made him titular King of Ireland, which grant was confirmed by the Pope, and endowed him with divers other honours and possessions. His first wife was Alice, daughter of Humbert second Earl of Maurienne, now called Savoy; this marriage was contracted by the parties in their childhood, A. D. 1173, and John, by the death of Alice, lost his claim, in her right, to her father's possessions. His second wife was Isabella, daughter of Robert Earl of Gloucester, natural son of King Henry the First; but falling desperately in love with Isabella, daughter of Aymer Earl of Angoulesme, he procured a divorce from Isabella of Gloucester, under the plea of having contracted a marriage with her within the third degree of consanguinity, and in 1200 married Isabella de Angoulesme. King John, in the midst of public commotions (to which his misgovernment had largely contributed) and adverse fortune, was cut off by death at Newark, on the 19th October 1216, in the eighteenth year of his reign. His death is assigned by Matthew Paris, a writer who lived in his own time, to natural causes, induced by grief for the disaster which had occurred to his army in crossing the Well Stream or Lincoln Washes, in his march to oppose Lewis son of the King of France, who, backed by the discontented Barons, pretended to his Kingdom. Having rested at Swineshead * Abbey, in his way to Newark, for a night, a story gained ground that the final catastrophe of his life was accelerated by poison administered to him by a monk. There is no conclusive circumstantial evidence to support this tale. Speed, the historian, asserts, that it was believed as a fact by his son King Henry the Third, and refers, as his authority, to the reply made by that King to the bold address of the Prior of the Hospitallers at Clerkenwell as related by Matthew Paris. The expressions of that writer appear, however, too vague to support such an inference.† The poisoning of John must, therefore, remain in the list of insoluble historic doubts. His own will, preserved in the archives of the Dean and Chapter of Worcester, merely says, that, being seized with a severe distemper he has no time for

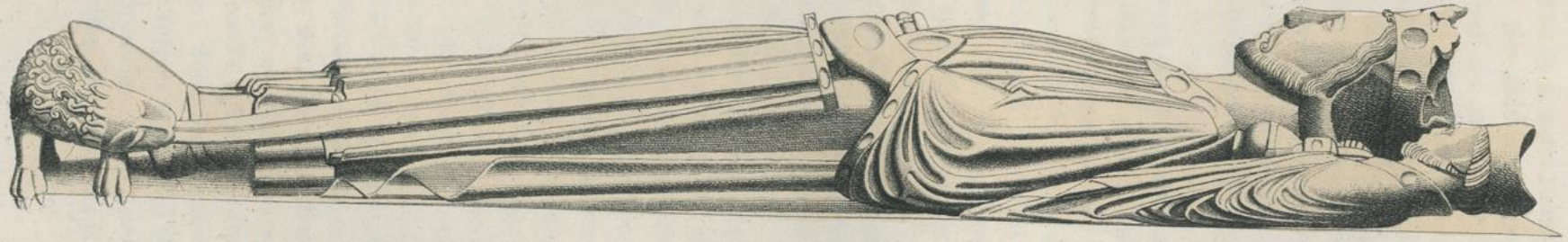
* Not *Swinestead.* Swinestead for Swineshead is an error which has crept into some received authorities owing to the great similarity in name of these two different places in Lincolnshire. See Gent. Mag. June 1825, p. 491.

† These are given as the King's words, "O quid sibi vult istud, vos Anglici, vultis ne me sicut quondam patrem meum a regno precipitare atque necare præcipitatum?" Matt. Paris, Hist. Angl. edit. Watts, p. 854.

making particular arrangements. He appoints certain nobles and dignified ecclesiastics his executors, directs them, in general terms, by donations to religious houses, and alms to the poor, to make, for the good of his soul, reparation for injuries done to God and holy Church. He annexes the usual anathema against any who shall infringe their disposition of his property. He directs his body to be buried in the Church of St. Mary and St. Wulstan, the Cathedral at Worcester. John, in his last moments, commended his soul to God and St. Wulstan, his body, royally attired, was conveyed to Worcester, over his head was placed a monk's cowl, as a sort of cover for all his sins and a passport to Heaven. He was interred between St. Oswald and St. Wulstan, whose graves are in the Chapel of the Virgin at the eastern extremity of the Cathedral. Thence, in all probability, they underwent translation to their present situation before the high altar in the Choir.

The effigy of John, carved in grey marble, which forms the superstructure of his present tomb, was originally the lid of the stone coffin that contained his remains, and in its first position must have been placed on a level with the floor of the building within which he was interred. His head is adorned with a crown of state and supported by two Bishops, undoubtedly intended for Oswald and Wulstan, between whose remains he, as beforementioned, actually reposed. He is represented as wearing a dalmatic of crimson lined with green, the neck and cuffs edged with a gold and jewelled border; his tunic is yellow, or cloth of gold; he is girt with a belt; on his hands are jewelled gloves, a ring on the middle finger of his right hand, which supports a sceptre, while his left grasps a sword. He wears red hose, golden spurs, his feet have on them black shoes, and rest upon a lion. The greater part of these details will be recognized as the ensigns of royalty.

Valentine Green, F. S. A. the historian of Worcester, published a pamphlet, giving a very interesting account of the opening of the tomb of King John on the 17th of July 1797. Two walls of *brick* were found to form the supporters of the effigy of the monarch. The coffin containing his remains, of which it had originally formed the top, was covered with two strong elm planks, the intervening spaces between the sides of the tomb and the effigy, being filled up with mortar and brick rubbish. These circumstances, and the state of the King's mortal relics, shewed that they had been at some previous time disturbed, and seem to favour the conjecture of their having been translated from the Lady Chapel in the Cathedral into the Choir, most probably about the time of Henry the Seventh, as the altar tomb, on which the coffin lid lies, resembles the monument of Prince Arthur in the same Church, and brick was much employed in architecture about that period. The skull was found turned completely round, and presented what anatomists term the *foramen magnum*, or aperture through which the spinal marrow passes. The upper jaw lay near the right elbow. The agreement of the dress on the body with that of the effigy on the tomb was very remarkable, and shews, as in the instance of Henry the Second's figure, that these effigies very faithfully represented the defunct as he lay in state. John had, however, no crown on his head or gloves on his hands; in the place of the former was found the celebrated monk's cowl, confirming the minute accuracy of the Chronicles. This sacred envelope fitted the head very closely, and had been buckled under the chin by straps, parts of which still remained. The



KING JOHN

Drawn & Etched by C. A. Stothard Jun. Oct. 1815.

London. Published as the Act directs, July 1816, by C. A. Stothard. Jun. 18, Newman Street, Oxford Street.

body had been covered with a crimson robe of damask of strong texture, reaching from the neck to the feet: see the effigy. Part of the embroidery was still perfect near the left knee. His left arm was bent towards his breast, and the hand had grasped a sword in the same manner as on the tomb. The cuff of this arm still remained lying on the breast. The sword was much decomposed and its parts found at intervals down the left side, the scabbard was much more perfect. The covering of the legs (the precise nature of which was not ascertained) was tied round the ancles. These were probably the red hose seen in the effigy. Thus lay royal John, as the immortal dramatizer of his reign has said,

—— but now a king—now thus—
A clod and module of confounded royalty!

Matthew Paris has given the following as his epitaph, which, like many others of the same cast on our early Kings, had perhaps a place in the Chronicle, but not on the tomb:

Hoc in sarcophago sepelitur Regis imago,
Qui moriens multum sedavit in orbe tumultum,
Et cui connexa dum vixit probra manebant,
Hunc mala post mortem timor est ne fata sequantur,
Qui legis hæc metuens dum cernis te moriturum,
Discite quid rerum pariat tibi meta dierum.*

Details. Plate I. 1. The figure of the King with the original painting restored. 2. The shoe, spur leather, &c. Plate II. The Crown.

* Matt. Paris, Hist. Ang. edit. Watts, p. 288.

Pl. 13 & 14

Isabel d'Angoulesme, Queen of King John.

Isabel d'Angoulesme was the third and last wife of King John. She was daughter and inheritrix of Aymer Earl of Angoulesme. Her mother was Alice, daughter of Peter Lord of Courtenay, fifth son of Louis le Gros. She was married to King John in the first year of his reign, and crowned his queen on the 8th of October. She had issue by him, Henry (afterwards Henry III.); Richard Earl of Cornwall and King of the Romans; Joan, married to Alexander the Second, King of the Scots; Eleanor, married to William Mareschal the younger, Earl of Pembroke; then to Simon de Montfort, the celebrated Earl of Leicester, who was slain at the battle of Evesham; and lastly, Isabel, who became the sixth and last wife of Frederick the Second, Emperor of Germany.

Surviving King John, she married Hugh Brun, Earl of Marche, and Lord of Lusignan and Valence, in Poitou. By him she had several children, some of whom were much advanced by Henry the Third, their half-brother, as William de Valence, created Earl of Pembroke; and Athelmar, raised to the Bishopric of Winchester. On the death of the Earl of Marche she took the veil at the monastery of Fontevraud, and was at first unceremoniously interred in the churchyard of that place; her body was however taken up by order of her son, Henry the Third, and the effigy which is delineated placed over her remains.

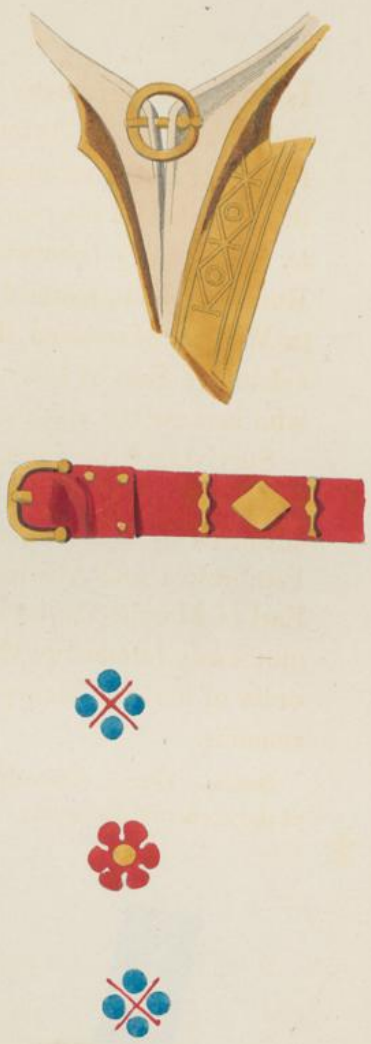
Details. Plate I. The camise, fermail, patterns on the border of the tunic and girdle. Plate II. Pattern of the border of the mantle.

Pl. 15

Effigy in the Temple Church, London.

This figure must remain unappropriated. It is sculptured in a remarkably fine style. The hands are crossed upon the breast, probably with the same design that the legs of other effigies of this class are placed in a similar position, to indicate their militant profession of the cross. The knight is habited in chain mail, and has a long surcoat of plain drapery, the folds of which are remarkably well understood. The sword depends, as in the effigy of De Mandeville, from the *right* side.

Details. The head with the chapelle de fer. The ornaments upon the belt.



ISABEL D'ANGOULESME WIFE OF KING JOHN.

Drawn by C.A. Stothard F.S.A.
Etched by C.J. Smith.

London: Published as the Act directs
by Mr. Bray, New Kent Road.

ISABEL D'ANGOULESME THE QUEEN OF JOHN
from her Effigy at Fontevraud in France.

Drawn & Etched by Charles A. Stothard, Junr. F.S.A. Septr. 1827.

London, Published as the Act directs, November 25th 1828, by Mrs E. Bray, late Mrs C. Stothard, 4 Rodney Buildings, New Kent Road, and by Messrs Arch, Cornhill.

KNIGHTS TEMPLARS.

1

2

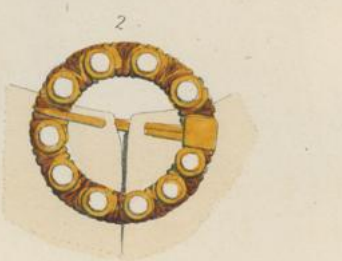
EFFIGY IN THE TEMPLE CHURCH, LONDON.

Drawn & Etched by C.A. Stothard Jun.r May 1818.

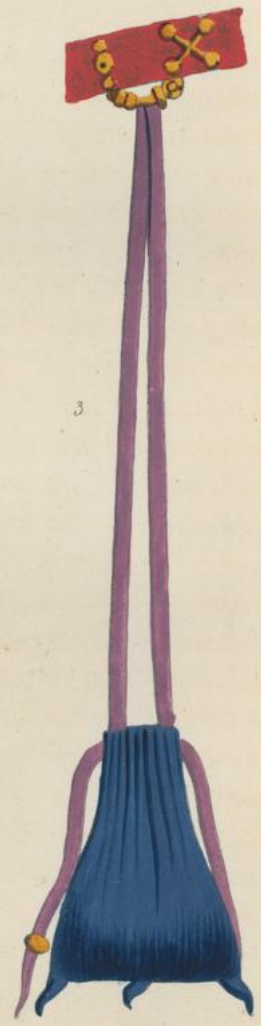
London, Published as the Act directs June 1820, by C.A. Stothard Jun.r 28 Newman Street, Oxford Street.

1

2



3

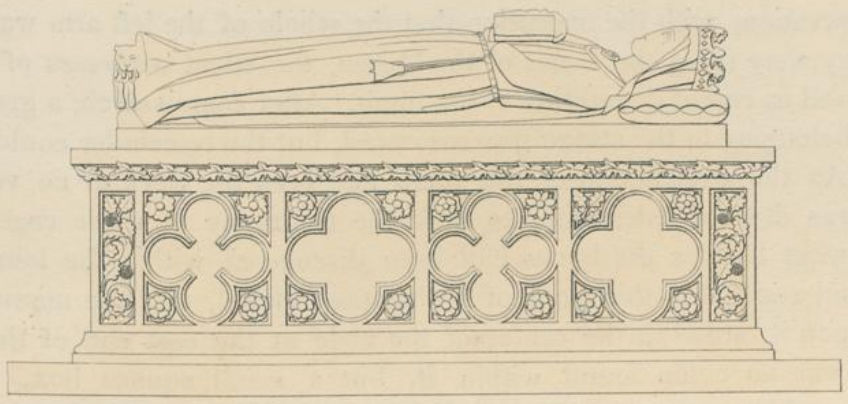


BERENGARIA, QUEEN OF RICHARD CŒUR DE LION.

From the remains of her Tomb in the Abbey of L'Espan near Mans.

C.A. Stothard Junr. del.t Oct.r 1817.

London, Published June 1820, by C.A. Stothard Junr. 28 Newman Street, Oxford Street.



Queen Berengaria.

Pl. 16

THIS Princess was the queen of Richard I., and daughter of Sancho, king of Navarre. It does not appear that she was ever in England, a circumstance not surprising, when those events of her life known are considered, and that Richard himself did not, altogether, pass more than eight months in his English possessions. Berengaria is first spoken of as being brought to king Richard by his mother Eleanor de Guienne, at Messina, when on his way to the Holy Land. She was afterwards married to him, and crowned by the bishop of Evreux in the island of Cyprus. From thence in company with Joan, the sister of Richard, she proceeded to share with her husband the fatigues and perils of the Crusade: on her return to Europe, sailing a few days before the king, she avoided the captivity into which he subsequently fell, and retired to Poitiers. No more of her is known till after the death of Richard Cœur de Lion, when on claiming her dower of King John at Chinon in 1201, it appears she was so little recognized as the queen of Richard, that it was not till after the testimony of the validity of her marriage, by those that were present at its celebration, that John would satisfy her demand. Henry III., in the 4th of his reign, 1219, compounded with her in lieu of her dower. The time of her death is uncertain; she was buried in the abbey of L'Espan, which she had founded. Berengaria was celebrated as well for her eloquence as her beauty; but Richard has been charged by some historians with having neglected her.

Considering that amidst the havoc of monumental sculpture in France, the Royal Effigies at Fontevraud have escaped destruction, it becomes still more remarkable, that the same good fortune should have also attended this effigy, the last erection in France commemorative of Royalty which belonged to the English monarchy. Although the tomb was overlooked in the heat of Revolutionary Vandalism, yet has it ultimately suffered from the suppression of religious houses. On visiting the abbey of L'Espan in 1816, near Mans, which contains this tomb, the church was found in a ruinous state, and had been applied to the purposes of a barn. The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche, in ex-

Feuille prise dans la 1re Edition 1817

cellent preservation, with the exception that the whole of the left arm was wanting. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrilegious, as well as recent demolition of the tomb. After some search, a great portion of the arm belonging to the statue was recovered, but the remainder could no where be found. As the destruction of this tomb had been the work of no very distant period, it was deemed interesting to seek the testimony of those engaged in it, relative to what besides the bones had been discovered within the tomb. Three men, who had assisted in this work of destruction, stated, that the monument with the figure upon it, stood in the centre of the aisle at the east end of the church; that there was no coffin found within it, but a small square box, containing bones, pieces of linen, some stuff embroidered with gold, and a slate, on which was an inscription. The slate alluded to in this statement, was found in the possession of a canon of the church of St. Julien, at Mans; upon it was engraven the inscription following, which accounts for the interior state of the tomb.

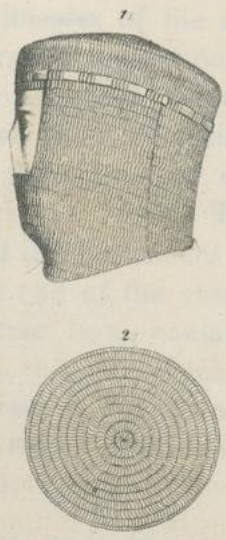
Mausoleum. Istud Serenissime Berengariæ Anglorum Reginæ hujus Cœnobii Fundatricis Inclitæ restauratum et in augustiorem locum hunc translatum fuit in eoq: recondita sunt Ossa hæc quæ reperta fuerunt in Antiquo tumulo die 27 Maii Anno Domini 1672.*

Of the original situation of the tomb we must remain ignorant, but there can be no doubt whatever, from the style of the architecture and sculpture, that it is of the same date as the effigy, which may be placed towards the commencement of the thirteenth century. As St. Julien, the principal church at Mans, is about to be restored as nearly as possible to the same state it was in before the Revolution, it has been suggested to those superintending so praiseworthy a work, to remove and place the monument of Berengaria in that church; and it appears probable that this will be done.

The sides of the tomb are ornamented with deep quatrefoils. The effigy which was upon it is in high relief. It represents the Queen with her hair unconfined, but partly concealed by the coverchief, over which is placed an elegant crown. Her mantle is fastened by a narrow band crossing her breast; a large fermail or broach, richly set with stones, confines her tunic at the neck. To an ornamented girdle which encircles her waist, is attached a small aulmoniere, or purse, to contain alms. The Queen holds in her hands a book, singular from the circumstance of having embossed on the cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. This effigy, among many others, is an instance of the incorrectness of the prints in Montfaucon's work on the Monuments of the French Monarchy. There is a representation, professed to have been from this effigy, in which the book is entirely left out, and the position of the arms altered; that such unwarrantable liberties were taken, is now the more to be lamented, as the greater part of the originals in Montfaucon's collection no longer exist.

Details—Fig. 1. Part of the Crown:—2. The fermail:—3. The aulmoniere, as attached to the girdle.

* This Tomb of the most serene Berengaria, Queen of the Angles, the noble Founder of this Monastery, was restored and removed to this more sacred place. In it were again deposited the bones which were found in the ancient sepulchre, on the 27th day of May, in the year of our Lord 1672.



WILLIAM LONGESPEE EARL of SALISBURY.

SON OF HENRY 2ND BY FAIR ROSAMOND. DIED 1227.

from his Monument on the South Side of the Nave of Salisbury Cath.l

Drawn & Etched by C.A. Stothard Junr. Septr. 1813.

London. Published as the Act directs. June 1. 1815. by C.A. Stothard Jun. 26. Newman Street. Oxford Street

William Longespee, Earl of Salisbury.

Pl. 17 et 18

William Longespee was the bastard son of Henry the Second by the celebrated Rosamund de Clifford. His half-brother, Richard the First, gave him in marriage Ela, daughter and inheritrix of William Earl of Salisbury. He bore a conspicuous part in the domestic divisions in the reign of King John, whose general he was against the rebellious Barons in 1215, but in the following year went over to the party of Louis the son of the French king. On the death of John he abandoned the cause of Louis, did homage to the young King Henry the Third, and united with William Mareschal, the spirited Earl of Pembroke, then Regent, in raising the siege of Lincoln. In 1219 he was with other English noblemen at the siege of Damietta, which place was vigorously defended by the Saracens, and the capture of which cost the Christian forces very dear. In 1224 he went over into Gascony with Richard Earl of Cornwall, to subdue certain towns and castles to obedience to King Henry their Lord. Returning in the following year they were overtaken at sea by a violent tempest; after beating about for many nights and days they were carried far out of their course; and, giving themselves up for lost, committed all their treasure and rich garments to the deep. While they remained in darkness and despair, on a sudden the whole vessel was illuminated by the brilliant flame of a huge wax taper, which appeared on the prow, and by it a damsel of exceeding beauty, who protected the light with her garment from the force of the wind and rain. While the crew were lost in wonder at this miraculous nocturnal vision, the Earl of Salisbury proclaimed that their thanks were due to the Blessed Virgin for this merciful interposition, at whose shrine, on the day of his knighthood, he had offered a taper to be kept constantly burning on the daily celebration of the offices to her honour. The courage of the dispirited crew revived, and the following morning they made the Isle of Rhé, near Rochelle. Salisbury was speedily obliged to put to sea again, being informed of the design of the Lord of the place to make him prisoner. He braved the adverse elements for three months longer before he reached England. Such is the relation of Matthew Paris. His long absence gave occasion to a current report that he was lost at sea, and Hubert de Burgh, Justiciary of England, solicited to be allowed to match a kinsman of his, one Raymond, who had a claim to the Earldom of Salisbury, with his rich widow, but she, like another Penelope, rejected this suitor. At length the Earl landed unexpectedly in Cornwall, and demanded satisfaction of the King against Hubert, whose relative had assailed the honour of his wife. Hubert made submissive reparation by presents, but is reported to have taken the Earl off by poison, administered to him at a feast to which he had invited him in simulated reconciliation.

Be this as it may, he retired to his castle at Sarum, grievously sick, and sent for the Bishop of the place to administer to him the Sacrament, on whose approach with the host, he leaped from his bed with a rope round his neck, as a wretched malefactor, and throwing himself on the floor, exclaimed he was a traitor to Almighty God, and refused to arise until he had received absolution and the Sacrament. He died in March 1226, and was borne from the Castle to the Church, then newly erected at Salisbury. It is pretended, that, although it blew a tempest during the funeral procession, the tapers borne by the clergy in procession were not extinguished, so evident were the signs of his acceptance with Heaven. He gave, by his last will, several valuable donations to the Canons of Bradenstoke, and property to endow a Carthusian monastery. Ela surviving him, fulfilled his pious intentions, and also founded for the good of her own and her husband's soul the Abbey of Laycock, of which she became Abbess, died circa 1263, and was buried in the choir of the Church there. On the alterations which took place in Salisbury Cathedral a few years since, the effigy of William Longespee was found entire. It had originally been buried in the Chapel of the Virgin, of whose patronage and favour he thought himself so eminently the object. His remains were about 1790 removed to their present situation in the nave, inclosed in a wooden tomb, on which his effigy rests. Nothing can be finer than the style in which this representation of a grandson of Geoffrey Plantagenet rests. The mails of his hauberk are of golden hue. On his blue surcoat are the lions rampant which are found on his ancestor's shield. One remarkable character of this figure, is the flaccid, lifeless air with which it reposes on the coffin lid which covered Salisbury's mortal relics.

Details. Plate I. 1. The head with the hood of the hauberk, under which is probably a cylindrical defence for the head. 2. The top of the hood. 3. The whole figure restored to its appearance as originally painted.

WILLIAM LONGESPEE EARL OF SALISBURY.

Drawn & Etched by C.A. Stothard Junr Octr 1812.

London Published as the Act directs July 1. 1813 by C.A. Stothard Jun. 28. Newman Street, Oxford Street.

MONUMENTAL EFFIGY,
in Malvern Abbey Church Worcestershire.

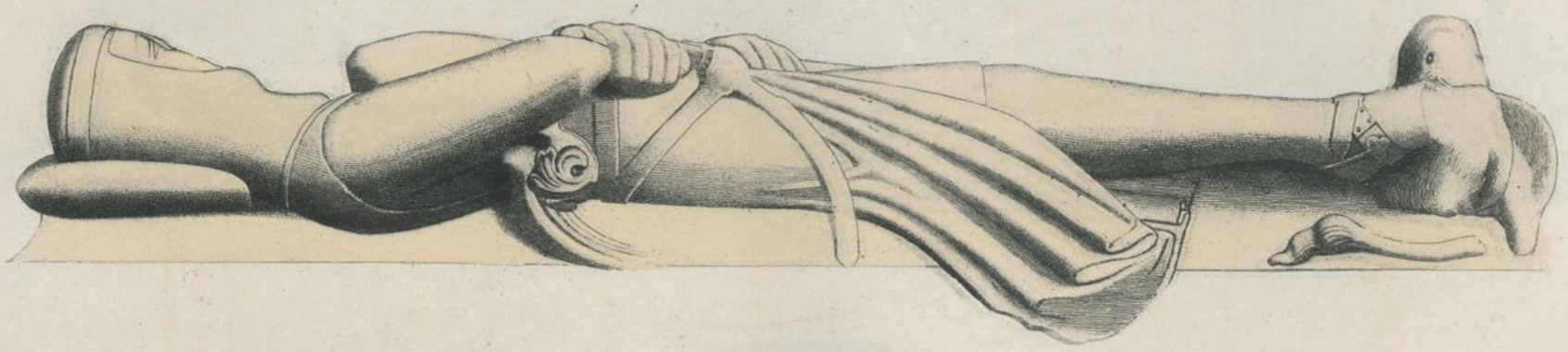
Drawn & Etched by C. A. Stothard Jun. Oct. 1813.

London, Published as the Act directs June 1, 1814 by C. A. Stothard Jun. 28. Newman Street Oxford Street.

EFFIGY OF A DE L' ISLE,
in Rampton Church Cambridgeshire.

Drawn & Etched by C. A. Stothard Jun. June 1812.

London Published as the Act directs June 1. 1813. by C. A. Stothard Jun. 28. Newman Street. Oxford Street



EFFIGY OF A DE L'ISLE.

Drawn & Etched by C. A. Stothard Junr. June 1812

London Published as Act directs July 1. 1815 by C. A. Stothard Junr. 28 Newman Street, Oxford Street.

Effigy in Great Malvern Abbey Church, Worcester. Pl. 19

This unappropriated figure is of the same period with that of Longespee, Earl of Salisbury. There are some remarkable peculiarities in the arms which it bears. In the right hand is a formidable martel de fer, horseman's hammer, or pole-axe, formed on the same principle as the pick-axe of the labourer, but shorter in the head, which measures about nine inches, and has one cutting and one pointed end; apparently a most efficient weapon for breaking defensive armour, beating down and wounding opponents. In the left hand is a circular target, eighteen inches in diameter. On the left side is suspended the broad-bladed sword of the time.

A De L'Isle. Pl. 20 & 21

There were two families in England of this denomination; one deriving their appellative from the Isle of Wight, the other from the Isle of Ely. Of the last was the subject of this effigy. The De Lisles possessed the manor of Rampton, in Cambridgeshire, from the reign of Henry the Third to that of the third Edward. They had from Edward the First a grant for a weekly market, and an annual fair in their manor of Rampton. A moated site, and some considerable ruins, near the church of that place, point out their residence. The effigy delineated is in the church. The mails on the hauberk of this figure appear to be effaced, and the mouth is sadly distorted by the carving of some idler. On the surcoat and shield is the coat of De Lisle, Or, a pale and two chevrons Sable, cotised Gules. The feet rest on a lion.

Details. Plate I. 1. Ornaments of the pillow. 2. Scroll-work on the chevron. 3. Pattern on the belt. 4. The figure as originally painted. Plate II. 1. Hood of the hauberk. 2. Rings of the mail. 3. Patterns on the waist-belt and appendages. 4. Heel of the spur, and straps.