

to show how their perusal might be rendered subservient to a nearer approach to a correct account of Caernarvon and the other royal castles in North Wales, than has hitherto appeared. Though the attempt to set forward new views, especially when they tend to deprive established ones of their influence and reality, may appear at first to be distasteful, and even abhorrent, to our long cherished predilections, as earnestly yearning after truth, we shall not hesitate to prefer the acquisition of that, to the maintenance of opinions whose only merit consists in their ingenuity, their speciousness, or association with early impressions. A reference to the various records that have been consulted will furnish others with additional means of pursuing this species of investigation ; the facts will still remain the same, but others may more skilfully elicit inductions ; extricating from these forbidding and faint memorials of the Middle Ages fresh inferences, and placing those, now for the first time brought out of obscurity, in a fuller and brighter light. As these uncorrupt fountains of information are rendered more accessible to the literary public, we shall go on gathering increased knowledge of the history and habits of past ages ; accepted errors will gradually vanish, and men will cease to repose their confidence in narratives grounded on no producible evidence, but whose greatest value consists in the air of mystery and romance by which they are disguised, or in the magic colours of fancy that form their popular attraction.

CHARLES HENRY HARTSHORNE.

NOTICES OF SEPULCHRAL MEMORIALS AT ETCHINGHAM, SUSSEX, AND OF THE CHURCH AT THAT PLACE.

THE following observations relate to the series of monumental portraiture and memorials of a family, formerly of influence and distinction in the county of Sussex, whose history I have recently endeavoured to bring before the notice of antiquaries.

The first is an inscription from the tomb of William de Echyngham, son of Sir James de Echyngham, who died about midnight (*entour my noet*), 18 Jan. 1388, and not 1387, as has been stated. I took an accurate impression, and found

the word to be “*oept*,” not “*sept*,” as it at first appeared.¹ The inscription is beneath the figure on the chancel floor, immediately before the altar, where it was customary to bury the founder of a church, or the person who had built the chancel more especially, which William de Echyngham had done ; it is as follows :—

“ De ² terre fu fet et fourme,
Et en terre fu retourne,
William de Echingh'm estoie nomé,
Dieu de malme eiez pitee ;
Et vous qi par ici passez
Pur lalme de moy pur dieu priez,
Qi de Januere le. xviii jo^r
De cy passai, l'an n're seignour
Mill' trois Centz quat'vintz *oept*,
Come dieu volait ento' my noet.”

French inscriptions, I believe, are not very common of so late a date, nor is it customary to put the time of the day or night of the person's decease ; this was probably added here to suit the rhyming measure in which it is written. It has been conjectured that engraved brasses and inscriptions were kept in stock, and supplied to order, as articles of manufacture, or of export. Certain it is these rhyming couplets are common. Thus in Weever, p. 328, we find the same first two lines upon the tomb of John Lord Cobham, at Cobham, Kent, whilst the memorial of

Ralph de Cobham de Kent, *Esquier*
Qi morust le xx jour de Janier

indicates the practice still existing in 1400. The slab with the brass of William de Echyngham was laid over a stone coffin, to which it was the cover : it was 8 feet 8 inches long, by 2 feet 9 inches in breadth, and represented the figure of a knight dressed in the armour of the period, with his hands raised in prayer, his feet resting on a lion couchant. The escutcheons on each side are now destroyed ; they bore, on the right hand fretty of six pieces, on the left the same, impaling on a bend three horse-shoes. Above the head, which had been destroyed, prior to 1778, when Hayley visited the church, (an act of spoliation I have elsewhere remarked to

¹ “*Oept*, eight. *Oeptaz*, &c. octave. *Oeptisme*, eighth.” Kelham's Norman Dictionary. “*Oet*, huit, octo.” Lacombe, Roquefort, &c. The Rev. C. Boutell has given an accurate representation of this brass and curious inscription, in his “Mo-

numental Brasses of England.”

² On the plate erroneously engraved—**T**e **terre**. It is remarkable that errata of this kind are of very rare occurrence in sepulchral inscriptions.

SEPULCHRAL BRASS IN ETCHINGHAM CHURCH, SUSSEX.



Te terre fu fet & fourne et en terre fu retoune William de Etchingham
elme nome dieu de malme nez prie: Et vous qui paria passer pur
lalme de moy vuc dieu prie: Qui de lamer le dñs n de ce palle. Iauine
seigneur upli tons deus, qual vut, oest come dieu volant ento my nocte

UTTING

1 Foot

William, son of Sir James de Etchingham, died Jan. 18, 1388.

He rebuilt the Church of Etchingham circa 1365.

have been similarly committed), was placed a semicircular label, commemorating the entire reconstruction of the church by William de Echyngham, here buried. It is as follows:—“Iste Will'm's fecit ista' eccliam de novo reedificari in honore dei et assu'pc'o'is Beate Marie et s'c'i Nich'i, qui q'nd'm fuit filius Jacobi de Echingh'm militis.”

On a monument rather more towards the west, there is a large canopied brass. It represents three figures (engraved in the Antiquarian Repertory, vol. iii. p. 188 ; copied also in S. H. Grimm's Sussex Drawings), pourtraying William de Echyngham, who died 20th March, A.D. 1412 ; Joanna, his wife, daughter and coheir of John Arundel, Lord Maltravers, who died 1st September, A.D. 1404 ; and Thomas de Echyngham, their son, who died on the 15th Oct., A.D. 1444, as appears by the following inscription:—“Hic jacent Will'mus Echyng'h'm miles, D'n's de Echyng'h'm, qui obijt xx die mensis Marcij, Anno D'ni Mill'mo. cccc. xij ; Et D'na Johanna, Consors sua, que obijt primo die mensis Septembris Anno Domini Mill'mo cccc. quarto. Ac Thomas Echyng'h'm miles d'n's eciam de Echyng'h'm filius eor' qui obijt xv°. die Octobr' A° D'ni. M° cccc°. xluij^a. q'r' a'i'ab^b p'piciet' De'. Amen.” The figures of the father and the son are almost precisely similar ; the memorial appears by the costume to be of the later date ; it is now greatly mutilated, but was thus further described by W. Hayley in a letter to Dr. William Burrell, written in 1776, and among his collections at the British Museum :—

“At the upper part of the stone were five escutcheons, of which there now remain only that of the wife, and half of the second. In the middle one over the woman's head was quarterly 1 and 4 a lion rampant, 2 and 3, fretty of six pieces. On the two outer sides of this was fretty of six, and on the two other, fretty of six impaling the middle one ; the shields in full bore the insignia of Stopeham, Maltravers, Knyvett, and Shoyswell.” The knights are represented in plate armour, their hands upraised in prayer, the female in the centre dressed in the costume of the period, their feet resting on lions couchant ; and beneath the inscription were four escutcheons, thus described by Hayley :—“The first is wholly lost, as is the canton or quarter of the second, and the bend with its charge of the third. On the escutcheons were, 1st, Fretty of six impaling a bend within a border

ingrailed ; 2nd, Fretty of six impaling two cheverons with a canton or quarter ; 3rd, Fretty of six impaling on a bend three horseshoes ; 4th, Fretty of six impaling three crescents, with a canton quartering three *birds*? perhaps storks or herns.”³ This stone has been removed, to admit of the interment beneath it of John Latham, a former rector of the parish.

Against the south wall of the church, between the rails and the chancel door, was a brass of considerable size, erected to the memory of Thomas de Echyngham, son of the last-named. Hayley describes it as a monument now fallen down, and under which is an “altar-tomb.” It represented a knight kneeling, his hands raised in prayer, and four escutcheons, “which, together with three of the escutcheons, are lost ; on the remaining one is,—quarterly, 1 and 4 gules, a lion rampant between six cross crosslets, O. 2 and 3, azure three leopards’ heads jessant fleurs-de-lys O. All that now remains is a small slip of brass, from which this inscription was taken :—“ Hic jacet D’n’s Thomas Echyng-h’m miles, d’n’s de Echyngh’m, qui obiit xx° die mensis Januarij A° d’ni milli’o, cccc°, lxxxij° Cuius Anime p’piciet’ deus, Amen.”

This Thomas de Echyngham married Margaret, daughter of Reginald West, Lord de la Warr, and, although a person of some consideration, outlived both the political influence and the greatness of his family. In the upper part of the south aisle, which is separated from the rest, and in which I think there was originally an altar dedicated to St. Nicholas, there is a small chancel belonging to the Lord of the Manor of Etchingham, to the left of which, close upon the Haremere pew-door, is a stone, with a brass much injured, representing two female figures of unequal size. These are to the memory of Elizabeth Echyngham, daughter of the Thomas de Echyngham above named, and Agnes, daughter of Robert Oxenbrigg, a family into which the Echynghams married. The former is represented as a young girl, with long dishevelled hair, simply bound around the brow by a fillet ; the figure measures only 12½ inches in length. The figure of Agnes is 4 inches longer than the other, and appears to pourtray a person of maturer age. Both are represented in three-quarters, and as

³ The description of these arms, and of the painted glass, is taken from W. Hayley’s Sussex Collections, Add. MS., Brit. Mus., Nos. 6358, and Vol. ii. 6341, Plut. 122, F., and 6361.

if looking towards each other. Their dress is the close-fitting ungraceful gown of the times of Edward IV., with furred collar and cuffs. The inscriptions are as follows :—
“ Hic jacet Elizabeth Echyng'h'm filia primogenita Thome et
Margarete Echyng'h'm, q^e obiit tercio die decembris, A^o
D'ni M^o cccc^o lij^o. ” And,—“ Hic jacet Agnes Oxenbrigg
filia Rob'ti Oxenbrigg q^e obiit iiiij^o die augusti A^o D'n'i
M^o. cccc^o, lxxx^o. quor' animabus p'picietur deus, Amen.”

I will now proceed briefly to notice the church in which these memorials are preserved. On descending from Haremere,—originally Haremeld or Haremele,—the ancient seat of the family of that name, of which Milo de Haremele is mentioned in the reign of Henry II., the church of Etchingham appears pleasantly situated in the centre of a basin-shaped valley, formed by the ridges of hills which dip into it on all sides, at a short distance from the Rother. The date of its original erection is not known ; that of its restoration has been fixed at 1350. I should conceive it to be rather later. William de Echyngham, by whom it was restored, was only seventeen in that year, and had hardly entered upon the estate, which was then much involved ; from the donations he made to Adam de Foxle, parson of Etchingham, in 1362, as well as from its transitional architectural features, I should suggest a later year, probably 1370, as a more accurate date. Rickman describes it as a curious church, partly Decorated, partly Perpendicular. It is of very lofty but irregular elevation, and its plan comprises chancel, nave, two aisles, a square massive central tower, a stair turret towards the north-east, with south porch. The interior is spacious, the nave and aisles appear of rougher workmanship than the chancel ; and the work of William de Echyngham, perhaps, was specially directed to the enlargement and decoration of the chancel and of the windows throughout. The east window contains five lights ; there are three on the north and south sides of the chancel, of two lights. Those to the north are in part filled in with stone, but in all probability they were originally uniform with the others ; and these, as well as the west window, and those of the aisles, were decorated by William de Echyngham with stained glass, of which scarcely a vestige now remains. In 1784, Grimm made elaborate drawings of them, and they would well repay the attention of the Archaeologist as displaying

some of the most interesting early instances of quartering arms, in England. The centre of each window was plain ; the upper and the lower compartments bore the arms of Edward III., with those of his family and principal nobility, thus disposed, according to the letters of W. Hayley to Dr. William Burrell, written in 1776 and 1778—

East window—Edward, Prince of Wales, Edward III. ;
John of Gaunt, Duke of Lancaster ;
John, Duke of Brittany.

1. N. window—Shoyswell.

2. N. window—Holland, Earl of Kent ; Ralph Stafford,
Earl of Stafford.

3. N. window—Warren, Earl of Surrey ; Vere, Earl of
Oxford.

1. S. window—Echyngham ; Edmund, Earl of Cambridge.

2. S. window—Montacute, Earl of Salisbury ; Courtenay,
Earl of Devon ; Fitzalan, Earl of Arun-
del ; Mortimer, Earl of March.

3. S window—Ufford, Earl of Suffolk ; Beauchamp, Earl of
Warwick ; Hastings, Earl of Pembroke.

W. Hayley conjectures that these arms were put up in 1376.

The west window, and those of the aisles, contained in 1778 remains of the arms of Echyngham, Shoyswell, North-
wode, Dalingrugge, &c.

The arrangement of the altar deserves attention. The steps occupy the middle of the chancel, but on the north and south sides, extending beyond these, are two projections, paved with red and yellow tiles. The north projection “has no apparent use,—that to the south serves as a platform to the sedilia.” The Ecclesiologist, August, 1846, describes these tiles as of an uncommon description : they are stated to be *blue*, with devices in yellow, principally consisting of complicated stars. I could obtain none sufficiently perfect to enable me to ascertain the device or colour : they are figured in Parker’s Glossary, (Plate 198, no. 22, edition of 1850). The colour appeared to me to indicate no trace of blue, but the tiles are much worn and obscured by dirt and extreme damp. Immediately to the west of the sedilia, there exist the mutilated remains of what appeared to me an altar-tomb, which Hayley also has so described. The writer I

have quoted is of opinion, "that it is a stone table which may have served as a credence, but which, it has been not ill remarked, may well be supposed a receptacle for the *pains bénis*." I feel some hesitation in accepting this description, and, as the point is deserving of attention, will venture to state the reasons. It appears to me, this "altar-tomb," or credence, is beyond the projection described, and below the altar rails. The credence, according to the authorities cited by Mr. Clarke (*Archæologia*, vol. xi., page 355), could never have been so placed. "The credence was formerly used as a repository for the sacred vessels during the mass, and owes its origin to a similar appendage *about the altar*, from time immemorial, for it was very early the custom to have a table or small altar on each side the larger." This agrees with the description of Ducange. Richelet describes it thus : "Credence, petit buffet à main droite, au bout de l'autel, et un peu au dessus, où l'on met les burettes." These cruets contained the wine and water for consecration at the altar, the body was ordered to be made of crystal, glass, or some transparent substance, to enable the celebrant to distinguish the wine and water. De Vert describes the credence as—"sorte de petite table où l'on met tout ce qui sert au sacrifice et aux cérémonies de l'autel ; à Lyon elle est de pierre, à Beauvais c'est un véritable buffet de bois." They were placed on the Epistle, sometimes on the Gospel, side of the altar.—From these descriptions, I doubt whether this could be considered as a credence. I direct attention to the point, as deserving of further investigation by others who may visit this church, and are conversant with matters of this nature. The credence, I should suppose, occupied a place nearer the altar than the stone table or altar-tomb at Etchingham could ever have done.

The word, whether derived from the Italian or German, equally indicates the purpose for which the credence was used. *Credenzen*, possibly from the Italian *credenzare*, is still used in Germany to express the duties of the person who serves the wine; the credence was placed close to the principal table at festivals of the rich, whence it was early introduced into the ceremonial of the Church. To how late a period this custom was continued, I am uncertain.

At the end of the chancel there are eighteen carved oak stalls, three in each return, nine on each side ; they rest on

stone basements, pierced with quatrefoils. The screen has been much defaced : this and the reading-desks are well carved, in trefoiled apertures or quatrefoiled panelling. The misereres also are well executed.

The remainder of the church hardly requires to be described : it is encumbered with unsightly pews, and disfigured by whitewash ; but the windows deserve particular attention. The west window is much defaced, and throughout the church the stained glass, of which so much remained in 1776, and eight years later, in 1784, when Grimm made his Sussex drawings, has since been completely removed, and few visitants are aware of its having existed. This act of wanton spoliation was completed in 1815, when, by permission, it is understood, of the parish authorities, the glass was sold or given to a resident in the neighbourhood. I do not think it was ever so complete as W. Hayley suspects, but rather conjecture, that some intended coats of arms were left, as well as the chantry on the north-east side, unfinished at the founder's death. The accurate description of what did remain in 1776 and 1784, contrasted with the present fragments, is sufficient to prove the injury which has been done to the church by the removal of these interesting examples of armorial decoration.

Church monuments are for every reason to be respected. They are the memorials of great families, of times of historical interest ; they preserve indications of manners, costume, and of religious ceremonial. They are valuable illustrations of the progress and the condition of the arts, in architecture, sculpture, and architectural decoration, in each successive century ; and, were there no other reason, no mind well cultured would wantonly destroy, on any pretext, what the piety of a preceding age had raised, either for the becoming embellishment due to a place consecrated to the worship of God, or out of respect to that feeling, common to all ages and creeds, which induces us to raise monuments “which may revive the affections of the living by recalling the memory of the dead.”

The foreign character of the decorative tracery of Etchingham church well deserves the attention of the archaeologist. I am informed that it is general in this part of Sussex, of which examples may be seen in Winchelsea church, now under repair. To what influence this is owing, I am unaware. Many conjectures may be hazarded, but it would require

very accurate examination of the churches, and a close inquiry into local or conditional causes, to establish the fact. It may be hoped that the interesting subject of inquiry, prosecuted by one of the local Secretaries of the Institute in Sussex, the Rev. Arthur Hussey, whose work will shortly be published, may throw valuable light upon questions of this nature, in regard to the ancient ecclesiastical remains in the south-eastern district of England.⁴

SPENCER HALL.

NOTES UPON A MUMMY OF THE AGE OF THE XXVI. EGYPTIAN DYNASTY.

HAVING been asked by the Earl of Londesborough to deliver a lecture on the occasion of opening a mummy, obtained by Mr. Arden in sepulchres of Gournah, the results of the examination were of so interesting a character, that I have thought a brief notice would prove acceptable to many readers of the Journal. On the 10th of June, after giving a short *précis* on the general subject of embalming and mummies, I proceeded, assisted by several gentlemen, to unroll the body in question. Mr. Arden, Dr. Lee, Mr. Bonomi, Mr. Powel, and Mr. Forster, R. N., particularly assisted in the operation. The mummy was encased in what is technically called a "cartonage," consisting of several folds of linen glued together by some viscous substance, and then covered with a remarkably smooth and thin layer of stucco, on which had been neatly painted certain religious subjects. At the foot was a board of sycomore wood, which had been attached to the cartonage by two wooden pegs obliquely driven through it. The outside was coloured yellow. The cartonage itself was moulded in the shape of the mummied body before, and with a flat upright plinth behind, the base terminating in a square pedestal, like a statue, and which calls to mind the setting upright of the bodies in order to perform the funeral masses. In the present case the cartonage was remarkably thick, and composed of at least 20 layers of linen, measuring about $\frac{1}{4}$ inch thick. The whole measured

⁴ "Comparative Hist. of the Churches in Kent, Sussex, and Surrey, with Notes on their Architecture, Sepulchral Memorials, &c." to be published by subscription.

One vol. 8vo. London. J. Russell Smith. This useful work, the result of long investigation, is now in the press.