

O B H V D D E V


P E M O N S I R G



nas quonda mor. hic tollere quietat. hucqech vndi sibi pa
hic deha vromor. eto q mopen s vne cadane vln. tal
lana ter quid vult lignae cadam. Ta cauda q data ug
flora cto. macret heu q dolores. Qui dat merces cu
lta. leges. miferate tude precant. In pens deges ut ab

On a Palimpsest Brass in Norbury Church, Derbyshire; with some remarks on the Monumental Brasses of Derbyshire.

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F the class of memorial known as "Monumental Brasses," the County of Derby possesses about fifty specimens, of which thirty-three only have figures of the deceased. The occurrence of so comparatively few examples is to be accounted for, to a great extent, by the abundance of stone and alabaster for the manufacture of sculptured effigies and incised slabs, of which the county has a large number of fine instances. That this is a probable reason may be seen by a comparison with the county of Norfolk. There stone is scarce, and consequently effigies in that material are the exception and not the rule—while the monumental brasses exceed five hundred in number.

Brasses may conveniently be divided into (1) those of Ecclesiastics, (2) Military brasses, (3) those of Civilians.

Of the first division Derbyshire has but four examples, viz. :—ASHOVER, Philip Eyre, Rector (c. 1510);* DRONFIELD, Thomas Gombrey, Rector (1399), and his brother Richard, Rector of Tatenhall—both on same slab; TIDESWELL, Robert Pursglove, Prior of Gisborough and Suffragan Bishop of Hull (1579). [This effigy is a well-known and oft-quoted example of a Bishop vested in the "Ornaments of the Minister" of the famous "Ornaments

* The dates given are those of the probable date of the brass.

Rubric" of the Book of Common Prayer.]; WALTON-ON-TRENT, Robert Morley, Rector (1492).

The second division furnishes us with about twenty figures of Knights and Esquires, dating from 1454 to 1570. The best examples are at ASHBURNE, CHESTERFIELD, HATHERSAGE, MORLEY, MUGGINTON, SAWLEY, and STAVELEY. Eight of these effigies have tabards or "coats of arms" over their armour; namely, those at ASHBURNE, CHESTERFIELD, ETWALL, HATHERSAGE (2), STAVELEY, and WILNE (2). The effigy of Robert Bothe at SAWLEY (1478) has the Yorkist Collar of Suns and Roses, and that at MUGGINTON of Nicholas Kniveton, the Lancastrian Collar of S.S. with the Portcullis Badge of the Beauforts as a pendant. The last-named figure has the helmet beneath the head surmounted by a most remarkable crest, representing a wolf regarding its own image in a mirror. With one exception all these military figures are accompanied by those of their ladies, but Sir John Porte at ETWALL (1557) and Sir Thos. Stathum at MORLEY (1470) have each two wives, and Henry Stathum at MORLEY (1481) has three!

The chief examples of the third class, or Brasses of Civilians, exclusive of the figures of ladies on the Military Brasses, are a curious little plate at CRICH, with a child in swaddling clothes (1637)—Richard Blackwall and wife at TADDINGTON (1505)—Robert Lytton and wife at TIDESWELL (1483)—and Sir Anthony Fitzherbert, Justice of the Common Pleas at NORBURY (1538). To this last I shall refer at length further on.

The Derbyshire brasses do not furnish any very large and striking examples, and the Cokayne brass at ASHBURNE is the only one with a canopy, but we must not say that our specimens are devoid of interest because they are mostly of small size; on the contrary, many of their details are cited as typical illustrations by the Rev. Herbert Haines in his "Manual of Monumental Brasses," and a work descriptive and illustrative of the entire series would be a valuable contribution to the archæology of the county.

Many matrices or indents of lost brasses occur in various churches—there are two fine ones at WIRKSWORTH and CHESTERFIELD. The lost and mutilated brasses of the Foljambes at

CHESTERFIELD and TIDESWELL have recently been restored by one of the members of our Society, Mr. C. G. S. Foljambe, M.P., and the Cokayne brass at ASHBURNE, by Mr. Geo. Cokayne, Lancaster Herald. Portions of a monumental brass, and of two matrices or slabs from which the brasses had been stolen, were discovered during the excavations at DALE ABBEY.

There are good series of brasses at HATHERSAGE, MORLEY, and TIDESWELL.

Of the singular class known as "palimpsest" or re-used brasses, we have three examples—one, an inscription at ASHOVER; a second, a portion of the brass found at DALE ABBEY, and the third an entire brass at NORBURY. There is also a palimpsest *slab* at MORLEY, that to which are affixed the effigies of Sir Henry Sacheverell and his lady; the other side bearing the indent of a most elaborate brass of an Ecclesiastic—doubtless part of the spoil from DALE. The NORBURY palimpsest brass is the subject of this paper.

This brass lies in the centre of the chancel between the two Fitzherbert tombs, on a slab of blue stone measuring 10 ft. 5 ins. by 4 ft. 3 ins. Its original position was in the gangway of the nave. It commemorates Sir Anthony Fitzherbert, Knight, Justice of the Common Pleas, who died May 27, 1538—his two wives Dorothy Willoughby and Maud Cotton—and his ten children by the second wife. When entire it consisted of the figures of Sir Anthony and his second wife, with a shield above their heads, and an inscription in fourteen lines of Latin verse beneath their feet. Below this were the figures, in two detached groups, of their five sons and five daughters, and the composition was completed by a marginal inscription, with the Evangelistic symbols at the angles. From the existence of a chiselled line beneath the figures of the children, it appears that the marginal legend was originally intended to have been of less length than eventually laid down. The Judge's first lady does not appear on the monument, a separate brass inscription having been placed to her memory in Middleton Church, Warwickshire. The Norbury brass has, unfortunately, been considerably mutilated. Sir Anthony has lost

his head, and part of his left side; the figures of the sons have disappeared altogether; and only three small pieces of the marginal inscription are left; a small portion is also missing from the effigy of the lady. The Justice is clothed in a long robe with narrow sleeves, a tippet with hood, and a mantle buttoned on the right shoulder. The tippet is just visible beneath the mantle, and the sleeves of an underdress appear at the wrists. In his right hand he holds a roll, and from the indent we see that he wore a close skull cap somewhat pointed at the top. The figure measured 3 ft. 1 in. in height. The lady wears a tight-fitting gown bound with fur at the wrists, secured by a girdle terminating in a rosette, from which depends a double chain ending in tassels. Over this dress is an heraldic mantle, fastened in front of the shoulders by a cord passing through two metal studs or "*fermailes*." The dexter side of the mantle bears Sir Anthony's arms:—Quarterly: 1st and 4th, (*Gu.*) *three lions rampant* (*Or.*) Fitzherbert Ancient. 2nd and 3rd, (*Arg.*), *a chief vairè* (*Or. and gu.*), *over all a bendlet* (*sa.*) Fitzherbert Modern. On the sinister side the lady's own arms:—Quarterly: 1st, (*Az.*), *an eagle displayed* (*arg.*) Ridware. 2nd, (*Gu.*), *three swords erect* (*arg.*) Wadshelf. 3rd, (*Arg.*), *three falcons* (*gu.*) Falconer. 4th, (*Az.*), *two bars* (*arg.*) Venables. On an inescutcheon of pretence:—(*Arg.*), *a bend between three plates* (*sa.*) Cotton. Since the brass was laid down after Sir Anthony's death by his widow, we find that, in addition to the pedimental head-dress of the period, she wears the wimple round the chin and neck. The figure measures 3 ft. 0¼ ins. in height.

The shield over the heads of the effigies bears the arms of Fitzherbert Ancient quartering Fitzherbert Modern, impaling those which are displayed on the sinister half of the Lady's mantle.

The figures of the five sons, as I have previously described, are lost. Mr. Cox [*Churches of Derbyshire*, iii. 241], gives their names as follows:—Thomas, who married the heiress of Eyre of Padley, and died without issue; John, who married Catherine Restwold; Richard, who married Mary Westcott; and William, who married Elizabeth Swynnerton. The name of the eldest son, who died young, is unknown. From the indent on the slab it is evident

that his figure was of smaller size than the others, and probably held a scroll in the same manner as two of his sisters.

The five daughters are distinguished by having their names written beneath them—*dorothe & dame dorothe Elizabeth Mys & Katheryn*. The first and fourth are said to have died unmarried. Probably their decease occurred in early life, for they are represented on the brass of smaller stature than their sisters, and a second daughter was afterwards called Dorothy. The first figure also holds a scroll inscribed *Misericordias domini*, and the fourth, one with the continuation *in eternum cantabo*. Of the three surviving sisters, Dorothy married (1) Sir Ralph Longford, and (2) Sir John Port; Elizabeth became the wife of William Bassett, of Blore; and Katharine, of John Sacheverell. The five figures have each an outer gown with loose sleeves, cut low at the neck, thereby displaying an underdress which has sleeves striped longitudinally, and with frills at the wrists. The first and fourth daughters have pedimental head-dresses and flowing hair, but the three married ones wear the covering known as the "Paris head." Dame Dorothy must have been married when the brass was laid down, for over her other garments she wears an heraldic mantle, bearing on the dexter side the arms of the Longfords—*Paly of six (or. and gu.), a bend (arg.)*, and on the sinister her paternal arms—Fitzherbert Ancient quartering Fitzherbert Modern.

The inscription beneath the feet of the principal figures is on two plates, each $22\frac{1}{2}$ inches long, and $7\frac{1}{2}$ and $9\frac{1}{4}$ inches wide respectively, in fourteen lines of Elegiac verse—

Hec habeo solum que bibus in orbe peregi
 Et que sunt bibo corpore gesta Meo
 Prefueram iudex cogor nunc iudicis ipse
 Alterius iustam Sustinuisse manum
 Sed Precibus tu Sancte tuis tu Eterne salutem
 Confer et Offensas dilue Christi Meas
 Ille ego qui quondam fuerat dum bita superstes
 bibentes inter clarus honore fui

Marmoreo hoc claudor specu hac sub mole quiesco
 Hec domus hic nitor est hoc theatrale decus
 Stria gemmatis non hic sunt aurea basis
 Non que sit tyria palla retincta manu
 Gemma procul nihil est nostro nisi pulbis in Intro
 Palla procul, Corpus nil nisi bermis habet.

The marginal legend is on a brass fillet two inches wide. When complete it read as follows:—*

Of your charitie pray for the soule of Sir Antony Fitzherbert Knight one of the King's Iustices of the Com[meu benche. and sometyme] lorde and pa[trone of this Town] and Dorothy his wyfe Daughter of Sir Henry Willoughby Knight & Dame Maude his last wife one of the Daughters and heirs of Richard Co[ston of Hampstall Wydware] Esq by whom he had five sonnes and five daughters which Sir Antony deceased the 27 May 3^o Uni 1538 & the said Dame Maude

The date of Dame Maud's death was left blank to be filled up after her decease, but, as is generally the case, this was not done. Only three short lengths of this inscription are now left, viz., those given in brackets, and when Lysons compiled his History but few more words remained. After the word "Wydware" is a representation of a gauntlet, the sole survivor of sundry devices which originally divided the words. At the angles were roundles with the Evangelistic symbols.

We now come to the curious feature about this brass, viz., that so far as can be at present ascertained, almost the entire memorial has been made up of portions of two older brasses, which have been turned over and re-engraved.† The figures of the Judge and his daughters, the two plates of the inscription beneath the principal effigies, and two strips of the marginal legend, are loose; and each portion, except a narrow strip forming part of the

* Harl. M.S. 3609.

† This peculiarity was first pointed out by Mr. J. Charles Cox, in "Churches of Derbyshire," iii. 241.

daughters' figures, bears on the other side fragments of an earlier memorial.

Sir Antony's figure displays on the reverse the lower half of a full-sized effigy of a lady in gown and mantle, the latter being gathered up under the right arm, her feet resting on a lion. The date of this is *circa* 1320. It should be compared with the figure of Lady Creke, at Westley Waterless, Cambs. 1325.

On the reverse of the larger of the two plates on which the daughters are engraved, is a monk beneath a canopy, with a fretty background, and on the edge, part of an inscription in separate Lombardic capitals **LE E : GI**. The reverses of the two loose strips of the marginal legend also bear further portions of the same inscription **ME : MON : SIRE :** and **OBAYO : DE : V**. In the absence of the remainder, we can only conjecture the tenor of the inscription, which probably ran as follows—the names, of course, are at present beyond us:—

[**⚔ FEM**] **ME : MON :**
SIRE : [**THE**] **OBAYO : DE : V**
 [. : * **SEIGDIEVR : DE :**
CETTE : VI] **LE : GI** [**ST : ICI :**
DIEV : DE : SA : ALME : EIT :
MERCI]. The parts supplied are given in brackets.

These three fragments are evidently portions of the brass of the lady on the reverse of the Judge's figure, and which, when complete, consisted of a central figure beneath a canopy with small figures in niches at the sides. The general treatment of this brass is not altogether English—for instance, the marginal legend being joined to the small side canopies; and it is probably the work of a Flemish artist.

On taking up the large inscription, which is on two plates, we find on the reverse of the lower a portion of the figure of a monk,

* Sir Theobald de Verdon, who died in 1316, was the third husband of Lady Elizabeth de Clare, foundress of Clare Hall, Cambridge, who died in 1360. Query was this part of Lady Clare's brass, or of another wife of Sir Theobald?

circa 1470, in gown, and hood or cowl. It resembles the smaller figure of Robert Beauner, monk, in St. Alban's Abbey. The upper plate has originally been about 32 inches long, and, when complete, bore on its reverse a long inscription in double columns, to the memory of a Prior of some religious house, but no locality or date is given. About 2 inches has been cut off from the beginning, and as much as 8 inches off the end, but we are able to make out that the first word was "Thomas." The remnant of the inscription reads thus :—

[Tho]mas quondam prior · hic tellure quiescit	#
.....s hunc bersum memor · esto que morieris	#
... ..sana fer quid · bult signare cadaber	#
.....flores cito marcent heu que dolores	#
.....ista leges · mi frater funde precamen	#
Inquieti mundum sibi par.....	
Vile cadaber sum · tal.....	
Ea caro da que data · he.....	
Qui dant merores cum.....	
In panis degeres ut ab.....	

Owing to the loss of so much of the second column, it is utterly hopeless to attempt to supply the missing words. It is, I think, clear that this inscription and the monk's figure belong to the same memorial.

The object of this paper has been merely to describe at length the different parts of the Fitzherbert brass, and matters historical or genealogical do not therefore come within its scope. For these the reader is referred to Mr. Cox's third volume of "*Notes on the Churches of Derbyshire.*"

Mr. Cox comments on the strange irony of events which caused these palimpsest fragments to be worked up into a memorial of Sir Antony, who had dared to oppose Cardinal Wolsey on the score of the alienation of Church lands; and on his death-bed had solemnly enjoined his children under no pretext to accept grants or become purchasers of monastic property.

On the occasion of the Society's visit to Norbury, a hope was expressed that the loose portions of the brass would be securely fastened down before they met with the same fate as the missing pieces. The matter was duly taken in hand by the Council, and now rests with the representatives of the Fitzherbert family.

It is probable that if the shield and the effigy of Dame Fitzherbert were loose, their reverses would exhibit further portions of one or both of the older memorials.