

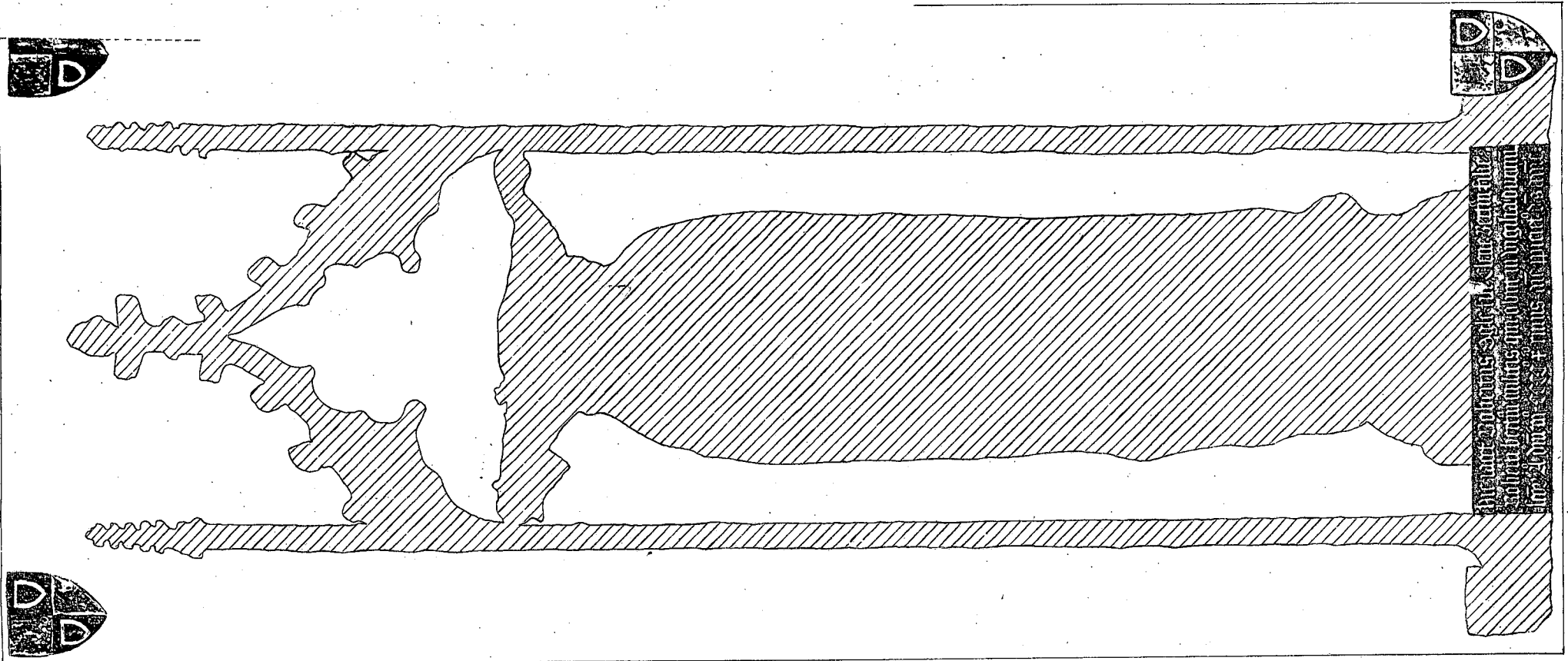
XII.—NOTES ON SOME BRASSES IN THE COUNTIES OF
NORTHUMBERLAND AND DURHAM.

By J. G. WALLER, F.S.A.

[Read on the 26th February, 1890.]

BEFORE I give a separate description of each brass under its locality, some general remarks may be necessary. The monumental brass does not appear before the thirteenth century, and it ceases to be generally used at the end of the seventeenth. In England it appears mostly in places of commerce, and amongst the old seats of woollen manufacture in the eastern counties, as well as in those western counties, Oxfordshire and Gloucestershire, where there was a similar development. But brasses are found in a more or less degree throughout the country. As I shall have to describe the fine Flemish brass at Newcastle-upon-Tyne, it is desirable to mark wherein this type differs from those of English execution and design. The former is in general large, and consists of a series of plates rivetted together and forming an unbroken oblong surface; the latter, on the contrary, have both figures and canopies cut to the outline. But it would be erroneous to suppose that this was at all times followed, as a very fine Flemish example of a priest at Wensley, in Yorkshire, is cut to its outline; and we have some English examples, though not of large size, of the former type. The real distinction is in the mode of execution: the treatment of features, drapery, etc., and the use of a tool resembling a chisel, called a scorper. The design was full of elaborate detail: canopies rich in tabernacle work, with figures of saints, apostles, prophets, and almost universally the soul of the deceased as in Abraham's bosom, attended by angels censing and playing upon musical instruments; sometimes, also, the soul in a winding sheet borne by angels. This elaborate work is never seen in an English brass. On the other hand, if we take a series of brasses of English design which belong to the first half of the fifteenth century, we may defy competition for grace either of design or execution. The brass of the prior of Lewes, at Cowfold, Sussex, may be appealed to as a type, and several by this hand are found within the period alluded to. No example, however, of this school can

PEWS



8 FT. LONG X 3 FT. 6 INS. WIDE

OGLE MEMORIAL BRASS, HEXHAM PRIORY CHURCH.
(This Plate presented by Mrs. CLAYTON of Chesters).



be found in the series about to be described; but one which belongs to the first years of the fourteenth century may be looked upon as a discovery.

One point in the history of English brasses is too often passed over, which is the illustration they afford of the development of our language, and also of a certain religious feeling. French, the language of the aristocracy, disappears at the end of the fourteenth century; then we have Latin formulae to the middle of the fifteenth century, when the mother tongue begins to be seen; and it is curious that the word 'gentleman' is first found about this time, even when the rest of the inscription may be in Latin. But it is in the sixteenth century, about the end of the reign of Elizabeth, that a religious development is seen—a Puritan element—which is often much marked in the succeeding reign; the shadow cast before of coming events. I refer you to the memorials of Bunny at Ryton, Dorothy, wife of Robert Parkinson, Haughton-le-Skerne, and Jane Bell, Hartlepool, as showing something of this feeling.

But previously to this time, viz., the closing half of the fifteenth century, there was a phase which, as it is illustrated in one of the ensuing examples, cannot be passed over. It is figures in shrouds—skeletons and the like—a levelling thought which first crops up in the fourteenth century, shown in rude snatches of poetry and in the decorations of our churches, in which skeleton kings meet living ones in the chase, and warn them that 'such as we are now, so will you be.' That this reflected somewhat of the spirit of the times there cannot be a doubt, the uprisings of the serf both in France and England, and the bloody repression, must have left traces behind; and that this was shown in the popular teaching is seen in the caustic satire of the Dance of Death, which often decorated the cloisters of cathedral churches, and which may be called the last page of the Book of the Laity, and the final expression of the Middle Ages.

COUNTY OF NORTHUMBERLAND.

Hexham.—Inscription and three escutcheons of arms:—

Hic iacet Robertus Dgle fili' Elene Bertm filie 2
 Roberti bertm militis qui obiit in vigilia omniu
 scor' A° dni M^oCCCC^or^o cuius aie ppiciet' ds ame 2

The inscription is at the foot of a large slab in the south aisle of the chancel. In the centre of the slab is the matrix of a brass representing a female, her head resting on a cushion : all under a crocketed canopy. In the angles of the stone there have been four shields. Of these three still remain. The shields are the same repeated, viz.:—*Argent*, a fesse between three crescents *gules*, for OGLE, quartering, *or*, an orle *azure*, for BERTRAM.¹

All Saints' Church, Newcastle-upon-Tyne.—Brass of Roger Thornton and Agnes, his wife². 1429. The figure of Roger is in ordinary civilian costume : a tunic with full hanging sleeves (pokys), which are like bags, but fasten closely about the wrist. It has a stiffly plaited collar high around the neck, fastened with buttons in front, and has a girdle about the waist from which is dependent an anelace, somewhat longer than usual, with ornamented scabbard. The hilt is not visible (only slight indications of it are shown), the sleeve of left arm concealing it. The tunic, as usual, flows to the feet, where a talbot dog is knawing a bone, which is not uncommon with some brasses of the Flemish manufacture. The head has flowing locks on either side, and rests upon an embroidered cushion held by two angels. It is not easy to describe the lady's dress, but it consists of a tunic flowing to the feet, confined at the waist by a girdle, having open hanging sleeves, plaited upon the chest, and buttoned about the neck. Over all is an ample mantle, and it seems to have an upright stiff collar the wings of which are seen projecting on each side of her veil. Her head-dress is curious. There is an inner covering, veil-like in form, over which is the veil proper, which seems to have projecting horns or pads from which it hangs down in the usual manner. There is a cushion for the head similarly arranged to that previously described. So much for the figures; now for the rich tabernacle work of the canopy under which the figures stand.

This arranges it precisely as in so many other instances of the Flemish brass; in fact a kind of stock subject is seen everywhere. There is first the soul of the deceased in a winding sheet sustained by angels. On each side of this group, in a separate niche on the right, is a figure holding a scroll, most likely representing one of the old law; on the left, one reading from a book of the Gospels; each flanked

¹ See plate VIII., facing p. 76.

² See opposite plate (IX.).

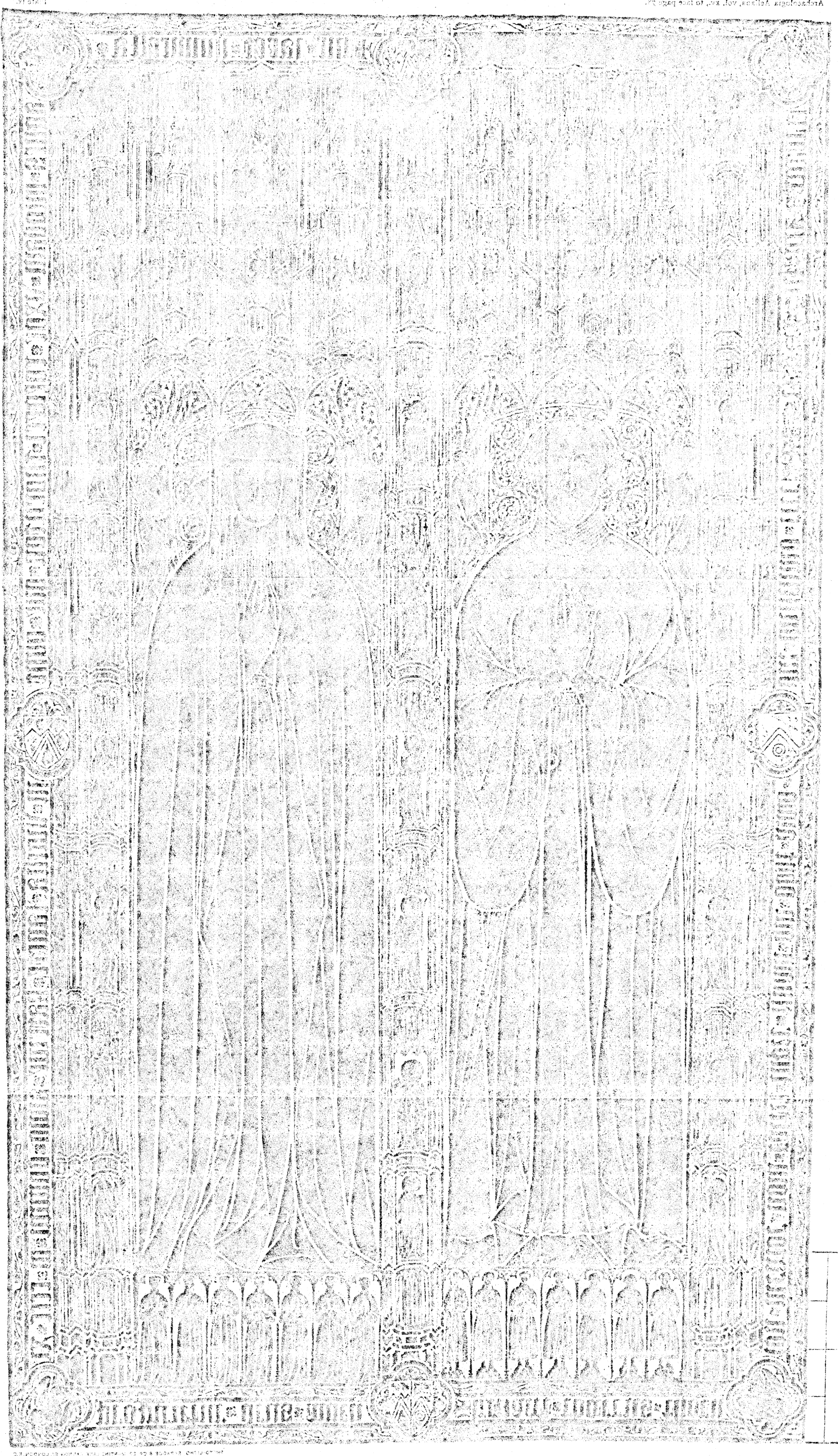


PHOTO-LITHO. SPRAGUE & CO., 22, MARTIN LANE, CANNON ST., LONDON, E.C.

BRASS OF ROGER THORNTON: ALL SAINTS CHURCH, NEWCASTLE-ON-TYNE. (DATE 1429.)

Reduced from a Rubbing by ANDREW OLIVER, A.R.I.B.A.

Reprinted by the kind permission of the Publisher, from "THE BUILDER," OF NOVEMBER 16, 1889.



BRASS OF ROGER THORNTON: ALL SAINTS CHURCH, NEWCASTLE-ON-TYNE. (DATE 1400)

Printed by the first publisher of the 'Puffin' Press, THE BUILDER, ON NOVEMBER 16, 1893.

by figures of angels; above which, in a higher niche, is a venerable figure nimbed, seated, holding in his lap the soul. On each side angels with tapers. It is Abraham's bosom, a symbol of Paradise, surrounded by figures of angels in niches, which represent celestial harmony, according to a very ancient belief in the Christian church that the souls of the just were conveyed to the realms of bliss accompanied by angelic music. This pretty idea, which crops out in several of the legends of the saints, may be traced to still earlier sources; but one must not forget the beautiful passage in *Hamlet*, Act V., last scene, wherein Horatio says—'Good night, sweet prince, and flights of angels sing thee to your rest.' It is one of the many instances of Shakespeare's power of introducing and embodying thought that had come down from early Christian times through the Middle Ages.

The three shafts which sustain the canopy have seven niches or tabernacles in each. Beginning on the right of the male figure is an angel, beneath which are the following apostles as known by their emblems:—St. Peter, with book and key; St. John the Evangelist, with chalice, dragon issuing from it; St. Thomas, with book and lance; St. Matthew, with hatchet and book; St. Bartholomew, with book and knife. The last is obscure, it may be St. Jude.

On the left side of the lady, at the top, the figure of an angel as before; then St. Paul, with sword and book. It is remarkable that he often appears as one of the twelve. St. James the greater, with bourdon and scrip or purse; next, a young figure with book; then St. James the less with club; St. Andrew, with his peculiar cross; St. Philip holding cross and book; St. Matthias, with a pole axe. The introduction of St. Paul naturally displaces one of the twelve in this case, St. Symon.

The central shaft commences with a figure of the Virgin Mary, crowned, and holding the Child; then that of John the Baptist, with cross and banner, holding the Lamb; then St. Katharine, crowned, holding sword and broken wheel; St. John the Evangelist, again, with chalice, etc.; St. Margaret, with palm branch. The two last female saints were popular everywhere, and their legends were very frequently illustrated on the walls of our churches. The next is a youthful male figure holding two books; and it is difficult to assign this, as books are such common emblems. The last is St. Lawrence, in deacon's habit, and holding a gridiron, the symbol of his martyrdom.

The arrangement over the head of the lady is similar to that already described over that of the husband. At the feet of the figures are ranged fourteen smaller figures, seven males in one niche, seven females in another, the formal character of which is the worst part of the design. The inscription is on a marginal fillet enclosing the whole, having the symbols of the evangelists at the corners, beginning at the right side with the eagle of St. John, left side angel of St. Matthew, at base on the right the lion of St. Mark, on the left the bull of St. Luke. There are four escutcheons of arms, viz.:—At top centre, a chevron, in base an annulet impaling a chevron, a chief dancetté, which are repeated at centre base; on right centre, a chevron, in base annulet, for Thornton; on left centre, a chevron, a chief dancetté. The inscription begins over the head of the lady thus:—

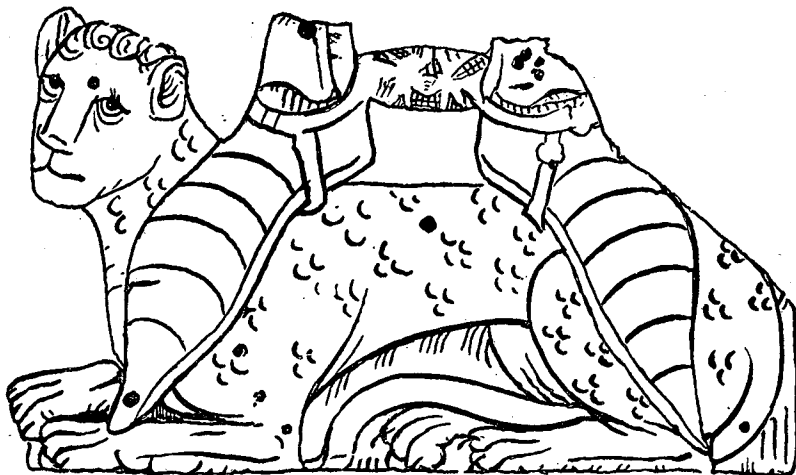
† hic · jacet · domicella · | agnes · quodam · vxor · rogeri ·
thornton · que · obiit in · vigelia · sancte · katrine · anno ·
domini · m · cccc · xi | propicietur · deus · amen † hic · jacet ·
rogerus · thorn | ton · mator · noui · caltri · super · tinam · qui ·
obiit · anno · dñi · millesimo · cccc · xx · ix Et · iij · die ·
januarij |

The termination was not completed, and it is to be remarked the 'cujus anima' is omitted. No capitals are used, and the name Roger is spelt in two different ways. It often happens, in Flemish brasses in England, that mistakes are made which show that they were executed abroad, and not by workmen sent over from Flanders. This, however interesting, is an inferior work to that of Topcliffe, Yorkshire, and many other of the Flemish brasses in this country.

St. Andrew's Newcastle-upon-Tyné.—Remains of brass of Aymer de Athol, now in the Black Gate Museum, of date about 1400, consisting merely of the feet resting upon a lioness, which is not at all common. The feet have sharply pointed sollerets, and the spurs are short and rowelled.

COUNTY OF DURHAM.

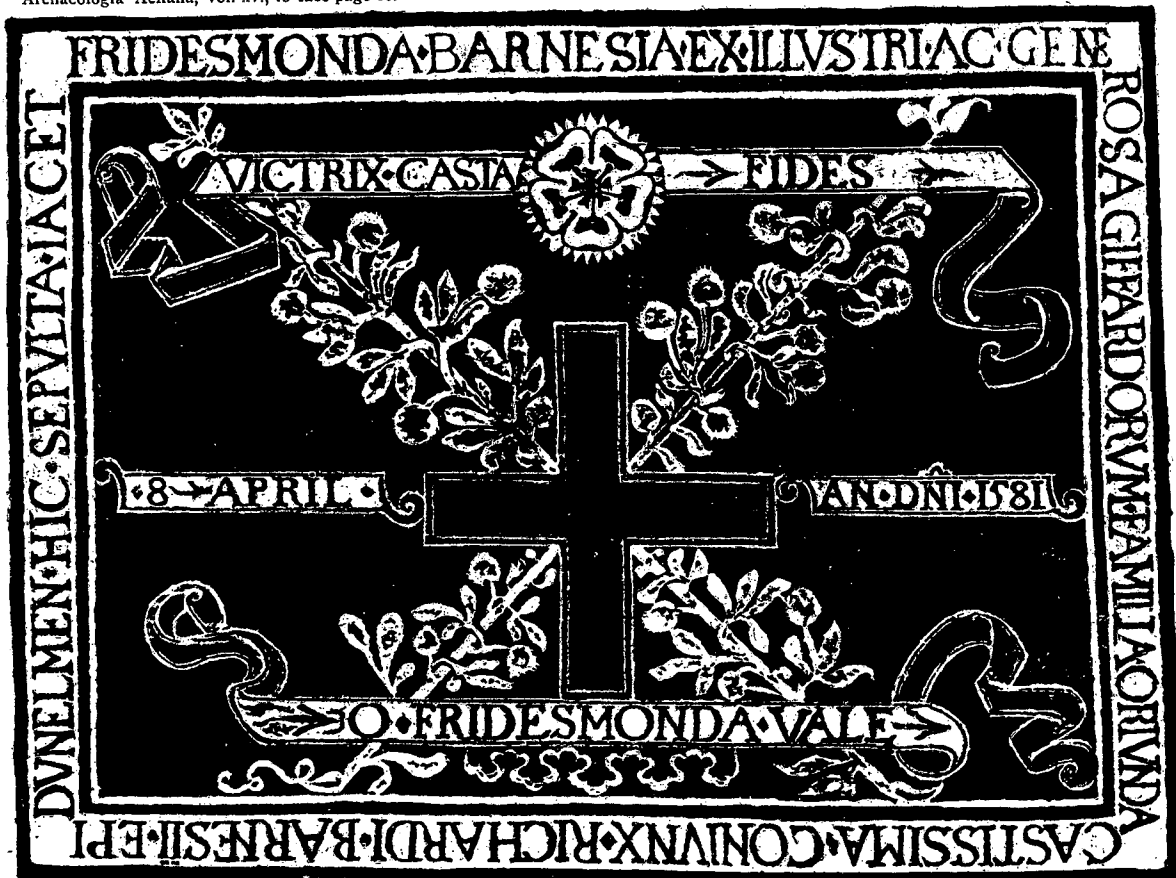
St. Andrew's Auckland.—1. A boldly and well executed figure of a priest, head partly gone. He wears a cassock with closely fitting sleeves, with cuffs buttoned about the wrists. Over this is a



One-fourth full size.

REMAINS OF BRASS OF AYMER DE ATHOL, from S. Andrew's Church, Newcastle
(now in the Black Gate Museum).





(16 INS. X 12 INS.)

PRERO-LITHO, SPRAGUE & CO LONDON.

BRASS OF FRIDESMONDA BARNES, St. ANDREW AUCKLAND.



short surplice, with long loose sleeves; an almuce, with hood and long pendants; and over all a mantle or cloak, which is remarkable for its being gathered about the shoulders—a by no means usual form. The date is about 1400. It is not the habit in which the rector or vicar is generally represented, but that given to the master of a chantry, or one having academical honours, etc.

2. A small oblong plate, of very remarkable and unique design.³ In the centre is a plain cross of Greek form, across the angles of which is a flowering plant in saltire; above is a rose irradiated in middle of a scroll on which is—

VICTRIX · CASTA → FIDES >

The rose is derived from the arms of Barnes, as granted 13th Elizabeth, viz.:—*Azure*, on a bend *argent* between two estoiles *or*, a boy front-facing holding in both hands the tongue of a bear statant *sable* estoiled of the last, a chief of the second charged with three roses *gules* radiated as the third. At base another scroll, on which is—

→ O · FRIDESMONDA · VALE →

Beneath this scroll is a mediaeval convention for clouds, of the middle of the fifteenth century. On each side of the horizontal arms of the cross, on a scroll, is—

8 APRIL.—AN · DNI · 1581.

An inscription encloses the whole thus:—

FRIDESMONDA · BARNESIA · EX · ILLVSTRI · AC · GENE | ROSA
GIFFARDORVM · FAMILIA · ORIVNDA | CASTISSIMA · CONIVNX ·
RICHARDI · BARNESII · EPI | DVNELMEN · HIC · SEPVLTA
IACET.

When the church was restored in 1881 by Mr. Blomfield, it was found that this brass was nearly half an inch thick, and let into the centre of a matrix of a very pretty cross flory with a figure within it, which, I should think, was for a priest. There were two coats of arms, and the inscription went around in an enclosing fillet. Supposing this slab to be *in situ*, one can hardly approve of it being used a second time, especially for the wife of a palatine bishop of Durham. In Raine's *Auckland Castle*, p. 72, is an excerpt from the bishop's accounts, 1583, which tells of a payment 'to the goldsmythe at Yorke for a plate to sett over Mrs. Barnes, 32^s' This is interesting, and accounts for the very pretty design, as the artist and goldsmith were often one, and it is a pity we have not here his name. In the church

³ See plate X., facing p. 80.

of Great Berkhamstead, Herts, is a palimpsest brass having on one side an elaborately executed inscription to Thomas Humfrey, a goldsmith of London, early sixteenth century. The initial letter O has a very excellently designed figure of St. Jerome as a cardinal, with the lion of his legend, finely and minutely executed. Richard Barnes was the second Protestant bishop of Durham.

St. Helen's Auckland.—Figure of a gentleman in long tunic edged with fur, with his hair cropped around by the ears, pointed shoes, and wearing a rosary. Upper part of the figure of his lady gone to the waist. Beneath him six sons, and beneath her [] daughters.⁴ Inscription lost. About the middle of the fifteenth century (1460-70).

Billingham, Durham.—1. Figure of a priest, head lost.⁵ He is vested in the garments due to a dignitary, as a canon, often seen in masters of colleges, &c., viz., a surplice, flowing to the feet, with long full sleeves, through which appear the sleeves of the cassock. He wears the almucium or aumess, a tippet made of the fur of the grey squirrel, having a fringe of pendant tails and long lappels with tails, possibly having a leaden weight to keep them down. There are many variations of this costume. The inscription, in three lines, a good deal worn, runs thus:—

Hic jacet Dns Robert' Brierley nup prebendarius sine parsonarius i ecclia
pochiatis de Morton ac vicari' ecclie pochiatie de bellingm dunelm' dioc' qui
obijt . . . die . . . A° dni m°cccc°lxxx . . . cui' aie ppicietur deus amen.

2. The following deviates in some details from established forms:—

Orate pro aia Dni Jobis Necehm capll' ac
Vicarij qudm ittus ecclie qui obiit in festo
Sci Nicholai Epi Anno dni millmo CCCC°
lvj^{to} Cuius anime ppicietur deus Amen

It commemorates John Neceham, both chaplain and vicar, an association not often met with. 'Quondam istius ecclesie' usually follows the name, and the mode of abbreviation of 'capellani' is out of the common form. The evangelistic symbols are those of the lion of St. Mark and the bull or calf of St. Luke. The scrolls are unusually twisted.

3. Surtees (*Dur.*, iii., p. 146) describes a brass to the memory of Percival Lambton de Bellases, of which there is now no trace in the

⁴ The remainder of the brass is hidden by a pew, so that the number of daughters cannot be seen.

⁵ See opposite plate (XI).



Hic iacet dominus Robertus de Bilingham
 postquam de eodem decessit anno regni regine
 Elizabeth prime anno regni regine Elizabeth prime
 anno regni regine Elizabeth prime anno regni regine Elizabeth prime

(REDUCED ONE-FOURTH.)

PHOTO-LITHO, SPRAGUE & CO LONDON.

MEMORIAL BRASS IN BILLINGHAM CHURCH.

church, unless the following brass, now very much worn, has been misread by him and his predecessor Hutchinson:—

**hic facet willm' [?] dyson [?] d'bellafys
yoma q̄i obiit . . . die mens̄ Maij Anno
Dni MCCCC . . . Cui' aie . . . ds Ame**

Brancepeth Church.—1. Demi-figure of a priest in academic costume, with hood, cape, etc.; the inscription, much defaced, as follows:—

**Hic facet Ricūs Drax Clīcūs in utroq; iure Baculari'
quōdā Rector | isti' ecclīe q' obiit die natalis dei . . .
CCC° . . . propiciet' de'**

All parts, however, are very much worn, and much of the inscription is indistinct. There are the four symbols of the evangelists, but they can scarcely have belonged to this memorial.

2. Figure of a knight in armour about the end of the fourteenth or beginning of the fifteenth century. It is much worn and was badly executed. He wears a sharply pointed bascinet with camail, having a fringe at its base; a breastplate with taces, beneath which is a hawberk of mail, the lower part of which appears; a baldric across the loins attaches sword and dagger; the knee pieces, or genouillières, are sharply ridged, and the sollerets very long and pointed; a lion is at the feet. It is one of those figures which mark a transitional period to the more complete use of plate superseding mail.

Gainford.—1. Inscription, fifteenth century:—

**Here lyeth John Stevenson Agnes Alys &
Margaret hys wyff' whos saulys Jhu have. m'cy**

2.—

**Hic facet Willms Pegg qui quid'm Willms obiit xxiiii° die mens̄ Novēbr' A°
dni Millio CCC° lxxxvj Et Katerina vxor eius quōdm̄ filia
Thome Brakenbery Armigeri que quidm̄ Katerina obiit xx° die
Mēis̄ Julij A° dni Millio CCC° lxxxvi quor' aīabz p̄piciet' deus Ame**

3. Inscription in excised letters, with some capitals of Lombardic type, probably early in fifteenth century, very boldly cut:—

**Hic facet humatus Roger' Kyrkby uocitatus
Templi p'latus erat istius intitulatus
Dret quisq; deo memor ut sit eius miserendo
Crimina tergendo p'cat ubiq; reo**

'Templi prelatus' is a very unusual term; I never saw it before. It, I presume, means rector.

Greatham Hospital Chapel.—1. Inscription in excised letters, ground finely cross-hatched:—

Orate pro aiabus Nicholai bulme Jobis Kelyng
et Willmi Eitfelde clericory quonda huius hospitalis
magistroy ac parentu fundatoru suoy benefactoru at [=]
q3 omi fidelu defuctoy quoy aiabz ppciet' deus Ameſſa

This inscription is remarkable for the way in which letters are run together, as *be, da, pa*, dispensing with one stroke for brevity, which is by no means common in the Gothic letter, but appears in the Roman letter in the seventeenth century inscriptions. The terminal 'Amen' is to be noted for the N being in form a capital letter.

2. Inscription on a fillet round a slab, in Lombardic characters:—

✠ HIC : IACE | T : MAGISTER : WILELMVS : DE :
MIDDILTOUN : SA | CRE : PAGINE : DO | CTOR : QVONDAM :
CVSTOS : DOM' : ISTIVS : ORATE | : PRO : EO : .

Fourteenth century (*circa* 1351). It is not very common to find a priest described as a teacher of the sacred pages, though it occasionally occurs. William de Middiltoun was custos or master of the hospital.

Hartlepool Church.—Figure of a lady in large hat, ruff, farthingale; a scroll from mouth, with CASTA FIDES VICTRIX. Inscription as beneath, with arms on a lozenge preceding:—*Gules* two bars gemel *argent*, a chief of the second charged with a martlet of the first for difference, for THORNHILL (see *Proceedings*, vol. iii., p. 9).



HERE VNDER THIS STONE LYETH BVRYED THE
BODIE OF THE VERTVOVS GENTELLWOMAN
LANE BELL, WHO DEPTED THIS LYFE THE . vi .
DAYE OF IANVARIE 1593 BEINGE THE DOWGHTER
OF LAVERANCE THORNELL OF DARLINGTON GENT &
LATE WYFE TO PARSAVEL BELL, NOWE MAIRE OF THIS
TOWEN OF HARTINPOEELL. MARCHANT.

whos vertues if thou wilt beholde
perufe this tabel bangeinge bye
which will the fame to the vnfold
by her good lyfe learne thou to die.

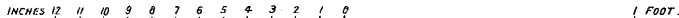
ETATIS SVÆ
40.



HERE VNDER THIS STONE LYETH BVRYED THE
 BODIE OF THE VERI VOVS GENTELLWOMAN
 ANNE BELL WHO DEPTED THIS LYFE THE VI.
 DAYE OF JANVARIE 1593 BEINGE THE DOVNGHTER
 OF LAVERANCE THORNELL OF DARLINGTON GENT.
 LAIE WYFE TO PAR SABEL BELL NOUVE MAIRE OF THIS
 TOWEN OF HARTINPOELL MARCHANT.

*Whoe vertues if thou wilt beholde
 Beweyle this taler hanginge vnder
 which vnder the same to the vntold
 wher her good hierarchie shon to die*

HARTLEPOOL CHURCH.



HERE LYETH SHE WHOSE BIRTH WHOSE LIFE WHOSE END
 DOE ALL IN ONE HIR HAPPY STAT COMMEND
 HIR BIRTH WAS WORSHIPFULL OF GENTLE BLOOD
 HIR VERTVOVS LIFE STILL PRAISED FOR DOING GOOD
 HIR GODLY DEATH A HEAVENLY LIFE HATH GAINED
 WHICH NEVER SHANNET DEATH OR SINNE BE STAINED

DOROTHY DAUGHTER OF RICHARD CHOLMELY ESQUIRE THE
 THIRD SONS OF THE RICHARD CHOLMELY KNIGHT LAIE
 WIFE OF ROBERT PARKINSON OF WILKESBY GENTLEMAN
 DEPARTED THIS LIFE THE NINTH OF JULY 1592 AND
 LYETH BVRYED NEARE THIS PLACE WITH HER TWIE
 TWINES RICHARD PARKINSON AND MARYE PARKINSON
 SONS OF THE SAID ROBERT AND DOROTHY E
 CONVEYED BY CHARLES BISHOP BISHOP TO MARYE POSSESSOR

HAUGHTON LE SKERNE CHURCH.



Haughton-le-Skerne.—A curious figure of a lady holding in either arm a babe in swaddling clothes. She wears the French hood, ruff, and farthingale open in front displaying an embroidered skirt. This inscription follows:—

DOROTHY DAVGHTER OF RICHARD CHOLMELEY ESQVIRE THE
THIRD SONNE TO SR RICHARD CHOLMELEY KNIGHT LATE
WIFE OF ROBERT PARKINSON OF WHESSEY GENTLEMAN
DEPARTED THIS LIFE THE NINTENTH OF IVLYE 1592 AND
LYETH BVRYED NEARE THIS PLACE WITH HIR TWOE
TWINES RICHARD PARKINSON AND MARMADVKE PARKINSON
SONNES OF THE SAID ROBERT AND DOROTHYE
CONIVGI FILIISQ : CHARISS : PATER CONIVNXQ. MESTISS : POSVIT.

An escutcheon of arms:—*Gules* on a chevron between three ostrich feathers *argent* three torteaux, a label of three points, PARKINSON impaling *gules* two helmets in chief proper, in base a garb *or*, CHOLMELEY. The motto, ET VITA ET MORIE, beneath on a scroll. Also the following:—

HERE LYETH SHE WHOSE BIRTH WHOSE LIFE WHOSE END
DOE ALL IN ONE HIR HAPPY STATE COMMEND
HIR BIRTHE WAS WORSHIPFVLL OF GENTLE BLOOD
HIR VERTVOVS LIFE STILL PRAISED FOR DOING GOOD
HIR GODLY DEATH A HEAVENLY LIFE HAITH GAINED
WHICH NEVER CANN BY DEATH OR SINN BE STANED.

Houghton-le-Spring.—Figure of a lady kneeling; hands conjoined in prayer; a veil flowing over her shoulders. She wears an over dress open in front, with slashed sleeves terminating at elbow. Figures of eight sons and three daughters are behind her. An escutcheon of arms at one corner, viz.:—*Argent* a chevron *gules*, between three fleur-de-lis *azure*, for Bellasis, impaling, two bars, in chief . . . , and the following inscription beneath in Roman letters:—

HERE VNDER RESTITH THE BODYE OF MARGERY
BELASSIS WIFE TO RICHARD BELASSIS OF HENTKNOL
WHO HAD VNTO HIM . VIII . SONNES AND 4 DAVGHTERS
THEN SHE BECOMINGE WIDOWE SO CONTINVED
THE REST OF HER LYFE THE SPACE OF . 58 . YEARES BE
STOWING HER WHOLE TYME ONLY IN HOSPITALITIE
AND RELEIFE OF THE POORE AND BEINGE OF THE
AGE OF . LXXXX . DECEASED THE . XX . OF AVGVST 1587.

It is remarkable that the inscription frequently combines two and three letters together, not uncommon at this time, but rarely seen as in this example.

Norton.—Surtees (*Dur.* iii. 157) gives a brass inscribed:—

*Hic jacet Job'es Bukton cuj: a't'e p'picietur deus
Amen. Anno Dni MCCCCiv*

He says it was formerly within the altar rails, but 'now removed.'

Ryton Church Chancel.—Within the altar-rails on the north wall are the following five small brass plates, formerly on the portion of the north wall removed for the arch of the organ-chamber:—

1.—

FRANC' THE THIRD SONNE OF RICHARD BVNNY OF NEWLAND NEERE
WAKEFEILD ESQUIER, & OF BRIDGET RESTWOULD OF YE VACH IN
BVCKINGHASHIRE OF VERY WOR^{LD} PARENTAGE, WIFE TO THE SAIDE
RICHARD BVNNY: WAS INDVCTED INTO THIS PSONAGE OF RYTON
A° 1578 SEPT · 13 · AND HAD FIVE CHILDREN, ELIZABETH THE
ELDEST BEING MARIED TO WILLM FENAY OF FENAY NEERE ALMON=
BURY IN YORKSHIRE, DIED WTHOV^T ISSVE & LYETH BVRIED IN YORK
IN YE QVYER OF ALLHALLOWES CHVRCH, IOHN THE ELDEST SONNE,
HENRY THE THIRD SONNE, MATHEW THE FOVRTH SONNE, DIED VERY
YOVNG & WERE ALL BVRIED IN THIS QVIER OF RYTON CHVRCH
WHER ALSO LYETH FRANCIS YE SECOND SONE OF FRACIS AFORESAID
WHOSE MONVMENT THIS IS: HE MARIED MARY DAUGHTER & SOLE
HEIRE OF IOHN WORTLEY SECOND BROTHER OF S^R RICHARD
WORTLEY OF WORTLEY KNIGHT: HE DIED WTHOV^T ISSVE FEB 26 A°
1610 BEING MORE THEN 26 YEARES OLDE. HE WAS BORNE A° 1584 NOVEM: 9

I WAS SOMETIME BVT NOW I AM
AND SHALL LIVE THVS FOR AYE.

I AM I SAY IN IOY THAT LASTS
AND NEVER SHALL DECAE.

I WAS: BVT THEN I DID BVT DREAME
MY PLEASVRES WERE BVT PAIN.

MY IOYES WERE SHORT & MIXT WTH GREIF
ADEW THEN LIFE SO VAIN

2. Painted and not incised, on an escutcheon, mantled *gu.* and *arg.*, with a helmet and the crest a goat's head erased *sa.* horned *or.*, a gemel ring of the second pendent from the sinister horn, Quarterly of nine:—1. BUNNY: *Arg.*, a chevron between three goats' heads erased *sa.* 2. HASILDEN: *Gu.*, a cross flory *or.*, on a chief *az.* three buckles of the second. 3. RESTWOLD: Per saltire *erm.* and *gu.* 4. RESTWOLD: *Arg.*, three bendlets *sa.* 5. DE LA VACHE: *Gu.*, three lions rampant *arg.* crowned *or.* 6. *Sa.*, three lions rampant *arg.* 7.

BOIVILE: *Gu.*, a fess *or* between three saltires *arg.* 8. BOIVILE: Bendy of ten *arg.* and *gu.* 9. *Arg.*, three boars' heads coupéd between two cotises embattled *sa.*—impaling WORTLEY: *Arg.*, on a bend. between six martlets *gu.* three bezants.

3. The BUNNY shield of nine quarterings, painted, with the same crest differenced by a mullet *or*, and the motto MONTE DESSVS. In-cised on the brass below:—

Henry	[Arms.]	John y ^e
y ^e fōne of		fonne of
<hr style="border: none; border-top: 1px solid black; margin: 5px 0;"/>		
Francis Bunny and		
Iane his wyfe.		
<hr style="border: none; border-top: 1px solid black; margin: 5px 0;"/>		
we were and shal be.		
Borne Ian: xj		Born Iul. xj.
An ^o 1585 . died		A ^o 1582 died
Sept . 25 . A ^o 1588 .		Oct 14 158 . . .

4. The BUNNY shield of nine quarterings, etc., painted, with no mark of cadency.

5.— FRANCIS BVNNY BORNE MAY THE 8TH A^O 1543
 BEGAN TO PREACH GODS WORD NOVEMBR THE
 FIRST AN^O 1567 INDVCTED INTO A P^BEND
 AT DVRRHAM THE 9TH OF MAY ANNO 1572
 MADE ARCHDEACON OF NORTHVMBERLAND
 A^O 1573 OCTR Y^E 20 & THE XITH OF SEPT: A^O
 1578 MADE RECTOR OF RYTON; HAVING BVRIED
 HERE HIS 4 S^OÑES & HIS DAUGHTER AT YORKE
 HASTENETH TO HEAVEN AFTER THEM & TRIVM
 PHING FOR HOPE OF IMORTALITIE SAITH THVS

MY BARKE NOW HAVING WONNE Y^E HAVEN

I FEARE NO STORMY SEAS

GOD IS MY HOPE, MY HOME IS HEAVEN

MY LIFE IS HAPPY EASE

THIS HOPE THIS HOME THIS LIFE MOST SWEET

WHO SOE WILL SEEKE TO WINNE

MVST BID ADIEWE TO ALL DELIGHTS

THE SOWER ROOTS OF SINNE .

Obijt. 16 die April . 1617.

Sedgefield.—1. Small figure of a lady kneeling, 11 inches long.⁶ She is habited in a loosely fitting dress, girt at the waist, but the close

⁶ See plate XII., facing p. 88.

fitting sleeves probably belong to an under skirt. Over all is a mantle richly folded, gathered up partly by the left arm, the hands being, as usual, conjoined in prayer, not quite in centre but a little to the right. She wears both a veil and a wimple. It is rudely engraved, but the character of the whole points to an early date, not later than the beginning of the fourteenth century. Thus it must be compared with the earliest of our brasses, viz., that of Jone de Cobham; Cobham, Kent, 1300, and Margaret Camoys, Trotton, Sussex. If anything might be wanting to confirm this early date, it is found in the shape of the two coats of arms which accompany the figure, viz., on the dexter side, gyronny of 12 *or* and []; on the sinister *or*, a chevron between 3 leaves slipped [].

Rude as this brass is, it has some unique features, and it is remarkable that the face is so much better executed than the rest, for by it you identify its date; such conventional treatment is universal at the end of the thirteenth and beginning of the fourteenth century, in paintings, miniatures, incised slabs, and brasses. It is a valuable addition to our knowledge.

2. An inscription surmounted by a helmet, with a crest consisting of three trefoils bound by a torse of early form and mantling⁷:—

Hic iacet willms Hoton . qui . obiit . xvi^o die Septembr'
Anno . dni . Millmo . CCC^o . xlv^o . cui' aie ppietetur de' ame' z

I know of no other instance of a crest alone with inscription.

3. Inscription:—

Orate km̄i p̄ aīabz t̄boē dyk̄ butc̄ ecclīē singularis
bn̄fcor' q' obiit xxvj die mens' Januarij A^o doī Millmo
CCCC lxxiij^{to} et bartm̄ herdotell armigī qī obiit vj^{to} die
Januarij A^o doī Millmo CCCC lxxiij quorū aīabz
ppietetur omps deus Amen z

4. Two figures of skeletons in shrouds, one of which is probably a female, as sex is shown by mammae, and the winding sheet covers over the central portion of the body, the other being exposed. This hideous fashion began in the fifteenth century.

⁷ See opposite plate (XII).



Hic iacet Willms Hoton qui obiit xvi die Septembris
 Anno dñi millmo CCC xviij cuius anima requiescat in pace

CREST, &c. OF WILLIAM HOTON, 1445.

19" LONG

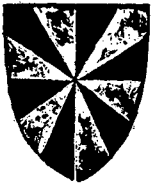


FIGURE OF A LADY, circa, 1300-10.

PHOTO-LITHO, SPRAGUE & CO LONDON.

MEMORIAL BRASSES IN SEDGEFIELD CHURCH, Co. DURHAM.

(SCALE ABOUT ONE-FOURTH)





Length about 2 ft. 2½ ins.

MEMORIAL BRASSES, SEDGEFIELD CHURCH, CO. DURHAM.



Sherburn Hospital Chapel.—On altar step:—

THOMAS LEAVER PREACHER
TO KING EDWARD THE SIXTE
HE DIED IN IVLY 1577.

Among ruins of Sockburn Church:—

- 1.—*Hic jacet Johannes Conyers Miles dñs de sokburn qui obiit nonodecimo die februarij A° dño M° CCC nonogesimo quarto cui' aīē p̄p̄ciēt' deu' amen.*

The characters of this inscription are somewhat abnormal. The contraction of 'domini' is peculiar, and the last word but two, 'propecietur,' substitutes e for first i.

- 2.—*Hic jacet Robert Conyers armig dñs de sokbūr qui obiit vicesimo quinto die aprilis A° dño M°CCCC° tricesimo iij° Cui' aīē p̄p̄ciēt' deu' amen*

- 3.—*Hic Jacet Habella vxor Roberti Conyers armig que obiit nono die Aprilis A° dño M°CCCC° tricesimo iij° Cui' aīē p̄p̄ciēt' deus amen.*

Both these last have the same peculiarities as previously noted.

- 4.—*Marioria bona morum probitate decora 2
Militis ac sponsa Conyers Jacet tumultata
Ecclesiā coluit sanctam simul et peramavit
Sepius hospicio debiles capiēns recreavit
vt nati cura dñm timeant fuit huius 2
Marcij mensis erat sextadecima luce cuius
Anno milleno quater C Septuageno 2
Mortua carne manet aīē xp̄s requiē det.*

This inscription records a Margery Conyers, spouse of the knight Conyers, who died on the 16th March, 1470.

carte mee sigillum meum apposui et sigillum officii maioratus d. v. N.C. presentibus apponi procuravi. T. Robertó de Hibburn tunc maiore Willelmo de Midelton tunc vicecomite d. v. N.C.' A.D. 1415.

XIII.—Grant from Robertus Davell Master (no brethren) to Thomas Heppell of a tenement in Denton Chare :—‘Habendum et tenendum, de capitalibus dominis feodi illius pro servitia inde debita et de iure consueta in perpetuum. Reddendo inde annuatim mihi praefato et successoribus meis novem solidos legalis monete anglie. . . . In cuius rei testimonium huic presenti scripto meo sigillum meum apposui. Dat. 1^o Jan. anno regni regis Henrici octavi vicesimo quinto.’ A.D. 1534.

XXII.—MEMORIAL BRASS IN CONISCLIFFE CHURCH.

THIS brass, omitted from Mr. Waller’s list¹ as its exact whereabouts could not be made out, was for many years in bishop-Cosin’s library at Durham. How it got there is not known. Three or four years ago it was taken thence by the Rev. J. T. Fowler, with the consent of the trustees, back to Coniscliffe church, where it was fastened down, in Mr. Fowler’s presence, in its proper matrix, as was evident from the exact fit of margin and pin-holes. The following is the reading of it :—

Drate p̄ aīa Willm̄ Bertwys quondm̄ haliui de Consliff
q̄ obijt decimo die Novēbr̄ A° dñi M° lxxix° tra dñicalis . h.

A brass in Brancepeth church was in the same way removed from its matrix many years ago, and was by accident fortunately discovered by a collector who was searching for objects of antiquarian interest amongst the old shops in Wardour street. He at once bought and replaced his find in the church, where it now is; and long may it remain! It is the second brass described under Brancepeth, in Mr. Waller’s ‘Some Memorial Brasses in the Counties of Northumberland and Durham.’²

So again a shield of great interest was found a few years ago in Durham by Mr. Fowler, and restored to its matrix in a stone at Staindrop church.

¹ See pages 76-82.

² Page 83.