ARCHAEOLOGIA AELIANA.

I.—ON TWO LIFE-SIZED ECCLESIASTICAL EFFIGIES, IN FULL RELIEF, IN THE COUNTY OF DURHAM.

By the Rev. J. F. Hodgson, D.C.L., vicar of Witton-le-Wear.

[Read on the 28th May, 1913.]

These two effigies are to be seen in the churches of Ryton and Barnardcastle, on the extreme northern and southern verges of the palatinate respectively; the first, on the steep southern brink of the Tyne; the second, on the northern one of the Tees. They vary alike in material, date, and artistic merit; that at Ryton being of Frosterley marble, of about the middle of the 13th century, and of unusual excellence; while that at Barnardcastle is merely of sandstone, indifferent in execution, and about a century or more later in point of date. Both, however, strange to say, are in absolutely perfect preservation, and both, presumably, represent founders, that at Ryton of the chancel, if not of the whole church; that at Barnardcastle certainly, of a well-endowed chantry there. As to the name of the first, we, unfortunately, know nothing, but that of the second was Robert de Mortham, vicar of Gainford—the mother church of Barnardcastle—who obtained confirmation for the foundation of his chantry from bishop Bury in 1339. As he would seem to have been succeeded in the vicarage of Gainford, ten years later, in 1349, by Robert de Houton, he probably died in that year, his monument having been both made and set up during the interval.

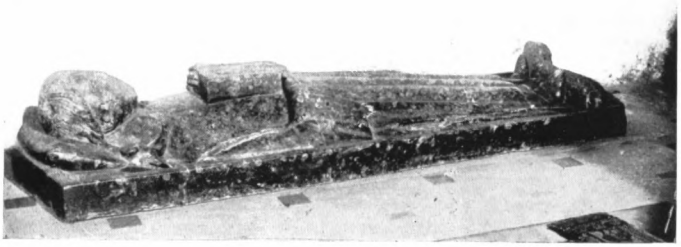
Both of these memorials, however, differing so widely in all respects as they do, are, notwithstanding, equally interesting, perhaps, in their several ways, and therefore worthy of special notice.

I.—EFFIGY OF A PRIEST IN RYTON CHURCH.

Turning then to by far the finer and more important of the two, viz., that at Ryton, we are at once struck by two circumstances; first, the extreme beauty and dignity of the figure; and then the comparative rarity of the class—that of simple village clergy or *parochi*—to which, at first sight, it might seem to belong.

Of grave covers of ordinary rectors, vicars, cantarists, or curates, consisting of simple, or floriated crosses with other devices, we have more or less mutilated remains in abundance. Also of effigies large, small, or in part only, on brasses; sometimes too, as at Gainford and Wycliffe in simply incised slabs on which they appear in eucharistic, or other vestments. Again, besides these we find, though rarely, effigies shown either wholly or partially, in low relief, as though appearing through open panels in coffin lids, as at Utterby, Lincolnshire, and in Lichfield cathedral, where, in strange fashion, they appear as though the coffins were set edgeways behind a wall arcade, and leaving only the heads and shoulders, and feet and ankles of the individuals exposed to view. But, apart from those of bishops, abbots, priors and other dignitaries, the effigies of simple priests, in full, or high relief, will be found generally of very rare occurrence indeed; and even then, perhaps, chiefly, or only, when founders and benefactors, in some way or other.

In Durham we have, altogether, five such effigies only, viz., this at Ryton; then the Barnardcastle one; after that, another at Chester-le-Street; the greater portion of one at Monkwearmouth; and two at Boldon. And of these, the place of honour occupied by that at Ryton points to a founder, as that at Barnardcastle is historically known to do. The Chester effigy too, long imagined to represent St. Cuthbert, is pretty certainly that of one of the deans of the collegiate church; and that at Wearmouth of one of the monastic priors; thus leaving the status of the two



MARBLE EFFIGY IN RYTON CHURCH.

From photographs by Mr. Joseph Oswald.

Boldon ones only to be accounted for. Whether, like their fellow priest at Gainford, they, too, were founders of chantries cannot now, perhaps, certainly be said, though since Boldon was a wealthy benefice, such might not improbably be the case. All alike are shown in the ordinary eucharistic vestments of alb, chasuble, stole, amice and maniple, save this special one at Ryton, which differs from them as completely in habit as in character and material. Whoever, and whatever, he may have been, he is represented, well nigh uniquely, I think; vested, not as a priest, but as a deacon only, in alb, dalmatic, under which on the right side appear the fringed ends of the stole worn over the left shoulder, as usual with deacons, amice, and maniple depending from the left wrist. Both hands are shown elevated, and supporting on the breast a closed book,[1] on the back of which

[1] This is the Book of the Gospels, or 'Textus,' usually, though not exclusively pertaining to the effigies of deacons. It appears, among others, for example, on the official seals of archdeacons when vested simply as deacons, as on those of Adam de Stanford, archdeacon of Chester, and William de Luda, archdeacon of Durham, *temp.* bishop Bek. Sometimes, though very rarely, bishops are represented carrying it, as also are certain deans and canons, who, notwithstanding the dignity of their offices were, apparently, only in deacon's orders. Thus, Eghard de Hannensee, 1460, dean of the cathedral church of Hildesheim, is shewn as wearing simply an alb, dalmatic, and maniple, while holding with both hands a Textus, on the back of which appears a 'Majesty,' or figure of the Saviour seated on a rainbow, in the act of benediction. On his fine brass in the cathedral of Bamberg, again, Georius of Lewenstein, 1464, wears an alb, over which is what appears to be a dalmatic, with an almuce, holding also a Textus with both hands. Though his dress is only that of a deacon, the inscription describes him as 'the Venerable, Noble, Dominus, George, Count of Lewenstein, Canon of this church and Provost of S. James.' John de Limburg, too, at Bamberg, 1475, though a canon both of Cologne and Bamberg, is only vested in an alb and almuce. He also bears the Textus, which is a large one, in his two finely formed hands. The inscription styles him—'the venerable and noble Johannes de Limburg, Cupbearer to the Holy Imperial Court, and Canon of the Churches of Cologne and Bamberg.'

When carried by bishops, the Textus would seem to be supported by one hand only, viz., the left. Thus bishop Vriel de Gorka, Posen, 1498, carries

appears, in relief, a bird. The tonsured head rests on a cushion guarded by two little angels, while the sandalled feet are planted on a lion. The features, placid and regular, seem to indicate one in early middle life.

And now, naturally, comes the question—more easily asked than answered—who the person thus represented was, and what position did he fill? That he was rector of the parish as well as founder, more or less, of the church, would seem to go without saying, from the place of honour occupied by his monument alone. But then this question is at once followed by the further one, how such could be the case, if, as the effigy might seem to indicate, he were merely in the diaconate? That circumstance in itself, however, would present no impediment at all to his occupancy of the benefice either in the 13th century, or in those preceding or succeeding it. For such purpose, holy orders, even in the very lowest grades, were not held to be necessary. And not only so, but spiritual preferments might be, and in many cases were, held in scandalous plurality by absentees, who simply provided cheap substitutes to discharge the duties of parishes which they never even visited.

Of this state of things we have superabundant evidence extending over many ages, both in England and abroad. Thus,

his crozier in his right hand, and Textus in his left; and cardinal Frederic Cazmiri, Cracow, 1510, follows the same order, though, while fully vested as an archbishop, he may, perhaps, display the Textus as indicative of his further rank of cardinal *deacon*. In England, we have, as far as I know, but one instance of a bishop carrying what is commonly said to be a Bible. It occurs on the well known brass of Thomas Goodrich, bishop of Ely, 1554, in the cathedral there, and exhibits him carrying his crozier in his left hand, while supporting with his right, a book from which descends, by a band or ribbon, the Great Seal. The connexion of the latter with the Holy Scriptures is not very obvious: and, since he was chancellor, the volume might seem much more probably, I think, to indicate the Statutes of the Realm. It is also not grasped, like all the rest, by one or both hands, but simply rests on the bent fingers of the right, which appear beneath, instead of at the sides.

the 'holy blissful martyr,' Thomas à Becket, a member of the household of Theobald, archbishop of Canterbury, although only in deacon's orders, was made archdeacon of Canterbury, and so, after the bishoprics, acquiring the richest benefice in England, and along with it, many other preferments from the archbishop—'plurimae ecclesiae, prebendae nonnullae.' Archbishop Theobald dying in 1161, the see remained vacant more than a year, when the king sent Becket to England for his election to the primacy. But the monks of Christchurch and the bishops of the province objecting, it was only through the king's peremptory commands that his election was effected. He was accordingly ordained priest at Whitsuntide, 1162; and the day following (Whitsunday) consecrated primate of England by Henry of Blois, bishop of Winchester, at Westminster, the see of London being vacant.

Another highly curious and interesting case is that of bishop Rupert of Paderborn, son of Robert William, duke of Julius and count of Ravensburg, and Anne, daughter of Robert, duke of Bavaria, and therefore a very distinguished man. He was elected to the bishopric in 1390, and died in 1394 of a contagious disease contracted when besieging the castle of Padberg. Like his predecessor, bishop Spiegel, who died in 1380, he appointed a curate bishop to look after the spiritual affairs of the diocese, while he put himself at the head of his forces to fight against Frederick of Padberg and other nobles who had pillaged the bishopric. He crushed them for a time, but in 1394 had again to take up arms, when he met his death.

Now though elected bishop, it would seem that he had never been consecrated, for, on his fine brass in the cathedral of Paderborn, his dress is simply that of a canon—a surplice and almuce. Nor is that all, for though above, yet so slightly above that it is actually in contact with his head, appears the mitre, suspended by two angels poised on uplifted wings. His feet are trampling, not, as usual, on a lion or dragon, but on two prostrate men,

whom, as enemies of God and the church, he had, in his temporal capacity, vanquished and overcome. Though having held the bishopric for four years there is, apparently, no proof that he was in any, even of the minor, orders. A simple surplice above a cassock, and short fur almuce just covering his left shoulder, are all the vestments that he wears.

In the cloisters of the cathedral of Hildesheim may be seen the fine early brass of bishop Otto de Brunswick, 1279. He was the son of duke Otto of Brunswick, Lüneburg, and of Mathilda, a princess of Brandenburg. At the age of fourteen, in 1260, he was not only a canon of Hildesheim, but on the 9th of October of that year appointed bishop of the diocese by pope Alexander IV. After a few months the pope died, and on this account Otto was only confirmed in his office by his successor Urban IV, in 1264. When he entered upon his duties he was only a sub-deacon, and so continued till 1274, when he would be twenty-eight, having thus for ten years been bishop of Hildesheim, though merely a sub-deacon. Then pope Gregory X conferred upon him the diaconate and priesthood at Lyons, and he was further, by his command, consecrated bishop there by Wernher of Eppestein, metropolitan of Mainz. Worn out with trouble caused by the conduct of his brothers, he died, 4th July, 1279, under thirty years of age.

To come, however, nearer home, we may see, among others, the remarkable case of Geoffrey Plantagenet, son of Henry II and 'Fair Rosamund,' who, as is said, while yet a child, was made archdeacon of Lincoln, and when only about fourteen, through his father's influence, elected bishop of that see. The pope refused to consecrate him for three years, but the bishop elect received all the temporalities until 1181, when the pope, Alexander III, insisted that he should either receive ordination or give up the see altogether. He chose the latter, receiving from the king many rents and offices both in England and in Normandy,

and was with his father when he died in the castle of Chinon in 1189. On his return to England he was met in London by a body of York clergy who informed him that he had been elected to the archbishopric, which had been vacant for no less than ten years, while all the revenues had passed to the crown. At first he flatly refused, telling them that he was fonder of dogs and hawks than of books and priests. At last, however, giving his consent, he was

SEALS OF WM. DE LUDA, ARCHDEACON OF DURHAM, AND ADAM DE STANFORD, ARCHDEACON OF CHESTER (see next page).

ordained priest, but it was not till August, 1191, that he was consecrated bishop in the church of St. Maurice at Tours by the archbishop of that see.

Thomas Fitz-Alan, son of the earl of Arundel, bishop of Ely 1374-1388, was, at the time of his election, although archdeacon of Taunton, said to be not in holy orders at all, but a simple layman: and such too was the case with his predecessor, William de Luda, or of Louth, bishop from 1290-1298, who—coming still nearer home even than Ely—was, when elected, though also a

mere layman, archdeacon of Durham. His rich monument—robbed, however, of its fine early brass—may still be seen in the choir of the cathedral.

But for all that, though his life-sized effigy as bishop has perished, one—much more to our present purpose—representing him as archdeacon, has happily been preserved. On my writing to the British Museum authorities concerning such official seals of archdeacons as were in their keeping, I was told that they were not infrequently represented thereon as clad in dalmatics, and that, perhaps, the best example they could offer me was that of this very self-same Will. de Luda, archdeacon of Durham, 1286, (Harley, 43, 50). Of this beautiful work, in almost perfect preservation, I was happily able to procure a cast from which the illustration on page 7 is taken. It is also further interesting inasmuch as it is shown by the details to have been designed and executed by the same artist as that of the great seal of his chief, the 'magnanimous' Anthony Bek; the canopy, with its supports and peculiar little curved crockets being, as nearly as possible, in both cases identical.

And this, at once, naturally brings us to an examination of the subject of deacons and archdeacons, their respective offices, vestments and positions.

Some years since, as may perhaps be remembered, a well-known and often quoted incident took place in the House of Commons, when the question arose, What is an archdeacon? No answer being forthcoming, a messenger was thereupon despatched to the Upper House to repeat the query, to which the then bishop of London, Dr. Blomfield, returned answer, that an archdeacon was one who 'discharged archidiaconal functions.' Now, this, though it has ever since been laughed at as a standing joke, will be found, on further enquiry, I think, nothing of the kind, but—all undreamt of, probably, by the speaker—to be a really very accurate and historical description.

Of course, the title of archdeacon naturally presupposes that of deacon, and it may be well, therefore, perhaps, at this point, to enquire as to the origin and nature of the two offices.

In the first place, then, the name *diakonoi* is that used in the New Testament for all who minister in the service of God. It is usually and strictly, however, taken to indicate the third grade of the ministry of the Catholic Church. Thus S. Ignatius styles them ministers of the mysteries of Christ. 'Study,' he says, 'to do all things in divine concord under your bishop as presiding in the place of God, and the presbyters in the place of the apostolical senate, and the deacons most dear to me as those to whom is committed the ministry of Jesus Christ.' S. Cyprian also speaks of them in the same style, calling them ministers of episcopacy and the church, and says they were called '*ad altaris ministerium*,' to the ministry and service of the altar. And Tertullian was so far from thinking them mere ministers of meats and drinks, that he joins them with bishops and presbyters in the titles of guides and leaders to the laity, and makes them, in their degree, pastors and overseers of the flock of Christ. But they were commonly and properly distinguished from priests by the name of ministers, or Levites, as by S. Jerome.

And so the fourth Council of Carthage says expressly that deacons are not ordained to the priesthood, but only to the ministering office and inferior service. And thus they are styled ministers and servants not only of the church, but of the bishops and presbyters, by the Councils of Nice, Carthage, and many others.

It belonged to them to take care of the holy table and all the ornaments and utensils pertaining to it, subdeacons and other inferior orders being prohibited by canon from coming into the sanctuary, or touching the sacred vessels during the time of divine service.

Another part of the deacon's office was to receive the people's offerings, and present them to the priest, who offered them to God

upon the altar, after which the deacon repeated the names of those that had offered publicly. Sometimes, and in some places, they were allowed to read the Gospel during the Communion service, and homilies also in the absence of the priest.

But their special function was to attend the bishop or presbyters in the administration of the eucharist, where their business was to distribute the elements to the people that were present, and carry them to those that were absent, as Justin Martyr tells us. Yet these acts were entirely dependent upon the will and pleasure of the bishop and presbyters if they were present. So that what was allowed to a deacon was not to consecrate the eucharist, but only to distribute it; and that not to the bishop or presbyters, but only to the people.

They were ordinarily, however, permitted to baptize with the bishop's leave.

They also acted as monitors or directors of the people during public worship, whence they were known as the holy criers of the church, dismissing the hearers and unbelievers at the end of the bishop's sermon, etc. They were also allowed to preach by licence of the bishop, but not without it.

From their general acts of supervision and enquiry, they were usually styled the bishop's eyes, his mouth, his right hand, and his heart, because by their ministry he overlooked his charge. They were, therefore, in important churches, though never exceeding, even in Rome itself, seven in number, men of very considerable mark and influence, and were consequently, not allowed to be ordained before the age of twenty-five.

Another thing to be added with respect to the office of a deacon is, the respect due from the holders of it towards bishops and presbyters. The latter had their thrones in the church, whereon they sat on each side of that of the bishop, which, larger, more dignified, and sometimes, as at Grado, under a canopy, was marked off and fixed in their midst. The deacons,

however, had no such honourable distinction, being compelled to stand by them; the Council of Nice expressly forbidding deacons to sit among the presbyters in the church.

But they had their compensations. The same respect due from them to bishops and presbyters, was enforced from all the lower orders of subdeacons, lectors, etc., towards themselves. Thus, the Council of Laodicea, in the same canon that says a deacon shall not sit in the presence of a presbyter without his leave, adds immediately after, that, in like manner, the deacons shall be honoured by the subdeacons and all the other clergy.

The rule as to the age at which they might be ordained was also everywhere observed. It was to be twenty-five, instead of twenty-three, as at present, and not before.

Now, S^{t} Paul declares that 'they that have used the office of a deacon well, purchase to themselves a good degree,' or step, that is, in the ministry; and among others, doubtless, and most usually, that of archdeacon. For though in later ages as at present, archdeacons are, and have long been, in priest's orders, such was never the case originally. In the first ages they were always, as the name implies, in deacon's orders, and in deacon's orders only.

S. Jerome says the archdeacon was chosen out of the deacons, and was the principal deacon in every church, as the arch-presbyter was the principal presbyter, and that there was but one of each in every church. Optatus styles Caecilian archdeacon of Carthage, yet he was only a deacon till he was consecrated bishop. It is also certain that S. Lawrence, archdeacon of Rome, was only the chief of the deacons, the principal one of the seven who, as Prudentius says, stood and waited at the altar. To this place of pre-eminence they were appointed and instituted at the discretion of the bishop. Such, among others, was the case with respect to S. Athanasius, of whom Theodoret says

that, though very young, he was made chief of the order of deacons, that is, elected by the bishop on account of his brilliant abilities, over the heads of his seniors.

The office was naturally one of much dignity and importance, for its holder was the bishop's right hand man, and his intermediary in all matters of business; and next to the bishop himself, the eyes of the whole church were fixed on him. Then he very commonly became the bishop's successor; so frequently, indeed, that S. Jerome says, that an archdeacon thought himself injured if he were ordained a priest, because he thereby lost his interest in the church, and was disappointed of his preferment.

As to his office, he was always the bishop's immediate minister and attendant, *a latere pontificis non recessit*, as S. Jerome says, always at his side, and ready to assist him; especially at the altar, when the bishop ministered, he performed the usual office of the deacon. He stood by the bishop, and when the eucharistic service began proclaimed, 'Let no one approach in wrath against his brother; let no one come in hypocrisy.' He administered the cup to the people when the bishop had ministered the bread before him.

It was his business also, as the bishop's substitute, to order all things relating to the inferior clergy and their ministrations and services in the church; as what deacon should read the gospel, who should bid the prayers, which of them should keep the doors, which walk about the church to note the behaviour of the people; as well as all matters affecting the subdeacons, readers, acolytes, etc. Whence his directions were called *ordinations*, and himself the *ordinary*.

He likewise assisted the bishop in administering the church's revenues, had chief care of the poor, orphans and widows, whose portions were sent to them through the hands of the other deacons that were under him. He also, as in the case of S. Lawrence, had charge of the church's treasures, and kept the keys.

Again, another part of his office was to assist the bishop in preaching. He usually also bore a part with the bishop in the ordination of the inferior clergy, subdeacons, etc., not by imposition of hands, which was reserved for those of higher rank, but by the delivery to them of such utensils as pertained more particularly to the discharge of their duties, as for instance, a taper into those of an acolyte, to light the candles of the church. Nowadays, this is known as the *porrection of the instruments*. The archdeacon had also the power of censuring the other deacons, and all inferior officers of the church, even to the extent of rejecting them from communion.

In the ninth and following centuries, however, archdeacons were chosen from among the presbyters, when they were styled presbyter-archdeacons. But in the primitive church, the title and office of an archdeacon was developed, and became established through the process of natural fitness on the part of some one or other of the deacons, whether seven or not in number; the bishop, in every case, selecting whichever of them seemed the best suited to the purpose of acting as his own eyes, and ears, and mouth and heart.

And now comes the final question, 'To which class did the original of the effigy before us belong?' A simple deacon, it is clear, must, at any rate, always have been at least a deacon, while an archdeacon, on the contrary, may have been either a priest, deacon, subdeacon, or, for that matter, one not in holy orders at all. In our endeavour to come to a right judgment on the subject then, and in lack of all direct evidence, we are thrown back wholly on the question of probabilities, and the special circumstances of the case. During the middle ages, as we have seen, a man might occupy any ecclesiastical position whatever, from the very lowest to that of archbishop and metropolitan, while still an unordained layman. He was presented to the office or benefice, of which, if he could not personally discharge the duties he

had merely, by leave of the bishop, to provide a substitute who could. And so, since the church presented the line of least resistance, secular wages came to be paid by patrons out of ecclesiastical endowments; and canonries, deaneries, bishoprics, and archbishoprics were bestowed on artificers, or youths, and young children, for whom incomes were desired. The well known case of William of Wykeham affords, perhaps, as striking an example of this class as any that can be instanced. Introduced at the age of twenty-two to king Edward III, he was at once, owing to his great skill in building, appointed architect in chief to that monarch both at Windsor, and all the other royal residences. But how was he paid? Well, in the cheapest and simplest, yet, at the same time most lavish way possible. He was not only made dean of S. Martin le Grand, in London, but archdeacon successively of Lincoln, Northampton and Buckingham, as well as provost of Wells, having, in addition to these dignities and emoluments, conferred upon him no fewer than *twelve* canonries and *three* rectories. Can we then wonder at Wycliffe for once in a way, not unjustly, complaining that 'Benefices, instead of being bestowed on poor clerks, were heaped on a kitchen clerk, or one wise in building castles, or in worldly business.'

And thus we see, clearly enough, how it came to pass that without being even a deacon, a mere layman could quite easily 'discharge archidiaconal functions' as well as all others, by means of someone else.

Whether the Ryton ecclesiastic were probably something more and better than a deacon, pure and simple, though merely habited as such on his monument, can only, therefore, be surmised by the consideration of the following facts.

In the first place then, through the circumstance of its occupying the most dignified and honourable position in the church, viz.: the north, or gospel side of the high altar, and the Lord's right hand, as represented on the crucifix, he may pretty

certainly be regarded as being, practically, its founder. That fact alone would point to his having been a man of considerable wealth and position. And this is borne out and corroborated by the nature and quality of the monument itself, which is seen to be not only the work of a first rate sculptor instead of an ordinary stone cutter, like the other four, but by its material, Frosterley marble, instead of common sandstone. That he was rector of the parish is also as evident from its position, as that he was in holy orders, from the tonsure. That his deacon's dress points not to his rank in the hierarchy, but to his official place in the administration of the diocese, would seem probable from this single circumstance, viz.: that it exhibits him, not at the commencement, but at the close of his career, and when his life was over and done.

For though, as bishop Kellawe's register proves in the case of S^{t} Nicholas's church, Durham, a rector might be but a subdeacon; in that of Sedgefield, a mere acolyte; and in that of Gateshead, not in any orders at all; yet it was only for the brief period during which the holder of the office was qualifying himself for the efficient discharge of his duties, and on condition of finding a suitable substitute, that he was permitted to take possession of it. And though a similar state of things might, possibly, have happened here, it would seem well nigh as unlikely that the new rector should die within the narrowly prescribed limits, and before admission to the priesthood, as that he should be allowed to live for an average lifetime—not like an absentee pluralist, without ever setting foot in his cure—but in the midst of his people, and in possession of an office, the daily duties of which he could not possibly perform.

We are then, I think, pretty fairly forced into the conclusion, while contemplating the fine work before us, that we are looking on the lineaments of one of the predecessors of William de Luda, and who, shown in deacon's vestments like himself on his official

seal, held, for a while, the archdeaconry of Durham. And if it be further enquired why, in such case, he was not represented as a presbyter, the answer is immediately forthcoming that, while ordinary presbyters were to be found in plenty, there was but *one* archdeacon.

The following are the extracts from Bishop Kellawe's Register above referred to:—

St. Nicholas, Durham, An. Epis. 3. A.D. 1313.

Ricardus, permissione divina, Dunolmensis episcopus, dilecto filio, magistro Ricardo de Eryum, rectori ecclesiae beati Nicholai in Dunolmo, subdiacono, ipsam ecclesiam, decimo sexto die Aprilis, anno Domini millesimo trecentesimo decimo tertio, primo pacifice assecuto, salutem, gratiam et benedictionem. Cum tu, dudum in jure civili studens, adeo profeceris, quod es in eo in brevi, dante Domino, incepturus, ac, ratione aetatis et vitae florentis, alüsque ex causis sis habilis ad studendum, nos, tuae devotionis precibus favorabiliter, inclinati, ut usque ad festum Beati Petri ad Vincula, anno Domini millesimo ccc° decimo quinto, in susceptis ordinibus, literarum studio insistere, et fructus dictae ecclesiae tuae libere percipere, valeas, quodque hujusmodi studio insistens ad ulteriores ordines promoveri, seu residentiam in eadem ecclesia tua facere minime tenearis, tecum, auctoritate Constitutionis super hoc editae, dispensamus. Proviso quod facias in ipsa ecclesia, medio tempore, deserviri laudabiliter in divinis, et ipsius curam peragi competenter. Vale Datum apud Wolsingham, xxviij° die Novembris, anno Domini millesimo ccc°xiij°, et pontificatus nostri anno tertio.—*Reg. Pal. Dun.* I, 475.

Sedgefield, A.D. 1339 [-40].

Memorandum, quod xxi° die Februarii, anno Domini millesimo ccc^mo^ tricesimo nono, Londoniis, Johannes Born, rector ecclesiae de Segefeld, acolytus, habuit literas dimissorias ad ordinem subdiaconatus, cum clausula, ut a quocunque episcopo catholico regni Angliae, etc., eo non obstante, quod in dioecesi Dunolmensi beneficiatus existit.—*Reg. Pal. Dun.* III, 286.

Gateshead, A.D. 1340.

Memorandum, quod Ricardus de Kylvington', rector ecclesiae de Gatesheved, habens primam tonsuram,[2] habuit literas dimissorias, ut posset promoveri per quemcunque episcopum Catholicum regni Angliae ad omnes majores ordines, et minores,[3] quos non-

[2] Tonsure of the head and beard, in various forms and degrees, and differing considerably in different times and places, much like fashion in respect of dress, had always however this one end in view, that—like its exact contrary in the case of the Nazarites—it might mark off and designate its recipient as one devoted to the service of God. And in some instances, probably, as it might seem, either before birth, like those of Samuel and S. John Baptist, or else from quite an early period of life. But at what exact time, and in what exact fashion, it was administered in the 14th century would seem somewhat doubtful. In certain letters dimissory where licence is given to confer all the minor orders it is stated that the applicant had already received the first tonsure, which might seem to imply that it was conferred before, and quite independently of, his appointment to any ecclesiastical office whatever. And this would seem likely enough, for as the whole of the minor orders, however reckoned, from *copiatae* or *fossarii*, to subdeacons, served the purpose of a school, or nursery from which those of regular and higher rank might be selected, so those receiving this first tonsure might serve as a first or preliminary step towards the reception of such orders—a sort of infant school in fact. "For the church," as Bingham observes (*Antiquities*, Book III. C.I.) "not having the advantage of Christian academies at that time took this method to train up fit persons for the ministry, first exercising them in some of the lower offices, that they might be the better disciplined and qualified for the duties of the superior functions. And by this means every bishop knew perfectly both the abilities and morals of all the clergy of his diocese, for they were bred up under his eye, and governed by his care and inspection. Hence it became a custom in Spain, in the time of the Gothic kings, about the end of the fifth century, for parents to dedicate their children very young to the service of the church; in which case they were taken into the bishop's family, and educated under him by some discreet and grave presbyter, whom the bishop deputed for that purpose, and set over them by the name of *præpositus et magister disciplinæ*, because his chief business was to inspect their behaviour, and instruct them in the rules and discipline of the church."

[3] The major orders were three in number, viz., bishops, priests, and deacons: the minor, according to Baronius, and the Council of Trent, five precisely, viz., subdeacons, acolytes, exorcists, readers, and door-keepers. All were, as time went on, appointed to relieve the office of deacon of divers of the many inferior duties attaching to it. Those in the minor orders were

dum fuit assecutus; eo non obstante, quod in dioecesi Dunolmensi beneficiatus existit; sub data Londiniis, nono die Maii, anno Domini millesimo ccc°xl°.—*Reg. Pal. Dun.* III, 289.

Mem. quod dictis die, loco, et anno, concessa fuit licentia dicto Ricardo, ut posset insistere studio literarum per biennium; juxta formam literae concessae Johanni Born.—*Ibid.*

Besides the examples above given of rectors who were only in minor orders, if any at all, and who, in consequence, had leave of absence for purposes of study granted to them before entering on their spiritual duties, the following may also be noted.

First, that given September 13th, 1342, to John de Cracroft, rector of Ellewyk, who had leave of absence granted him for one year; and on 4th January, 1343, a further leave of three years

known as the *insacrati*, or unconsecrated, as opposed to the *hieromenoi*, holy, or sacred, of the major. The latter were always ordained at the altar; the others not so: the one with imposition of hands; the other, commonly, without it. The three superior orders, of Apostolic appointment, were ordained to minister before God; while the inferior were not ordained to such ministry, but only to attend on the others in divine service.

Acolytes, at their ordination, were instructed by the bishop how to behave in their office, and were to receive a candlestick, with a taper in it, from the archdeacon, as being appointed to light the candles in the church. They also received an empty pitcher, to furnish wine for the eucharist, the designation to which office needed no imposition of hands, but only the bishop's appointment.

The nature of the subdeacon's office may be learned from a canon of the fourth Council of Carthage, 399, which enacts that—When a subdeacon is ordained, seeing he has no imposition of hands, let him receive an empty paten, and an empty cup from the hands of the bishop, and a ewer and towel from the archdeacon. His duty was to fit and prepare the sacred vessels and utensils of the altar, and deliver them to the deacon in time of divine service. But they were not allowed to minister as deacons at the altar, nor so much as to come within the rails of it to set a paten or cup, or oblations of the people thereon. Another of their duties was to attend the doors of the church during the communion service. And besides these duties in the church, they had another, out of it, which was to go on the bishop's embassies with his letters, or messages to foreign churches. Also, just as deacons were forbidden to sit in the presence of a presbyter without his leave; so subdeacons were forbidden to sit in the presence of a deacon without his leave.

for purposes of study. Secondly, one dated 28th August, 1342, at the manor of Stockton, to John de Hastyng, rector of Morpeth, to whom, for the like purpose, leave was granted for two years.—*Reg. Pal. Dun.* III, 508, 520, and *ibid.* III, 498, respectively.

II.—EFFIGY OF A PRIEST IN BARNARD CASTLE CHURCH.

Like so many others of its class, this effigy has, during the course of its existence, been subject to various vicissitudes and shifting about from place to place. Occupying originally an honourable position in the south transept, or what afterwards became, and is now, the south transept, it has been, within my own recollection, ejected from the church altogether into the churchyard, whence, later, it has been brought back again inside, and set up conveniently, if wrongly, in a niche in the north wall of the north transept nearly opposite to its proper resting place. That it should have escaped injury so wonderfully as it has done is therefore a matter of thankfulness. Not that as a work of art it can lay claim to much, if any, value, save as affording us an example of the local contemporary technical skill, or want of it, and which it serves to illustrate sufficiently. In this respect, at least, it possesses, I think, like most other ancient monuments, an indisputably true and very real interest. Of its living original, as also of its sculptor, it cannot, indeed, be said to convey a very lofty idea. But both were in all likelihood local men—the priest, Robert de Mortham, vicar of Gainford, before 1349, and founder of the chantry in which, at first, it lay, certainly so: both were also probably, fairly typical examples of the class to which they respectively belonged. And hence its claims to our more particular and interested examination.[1]

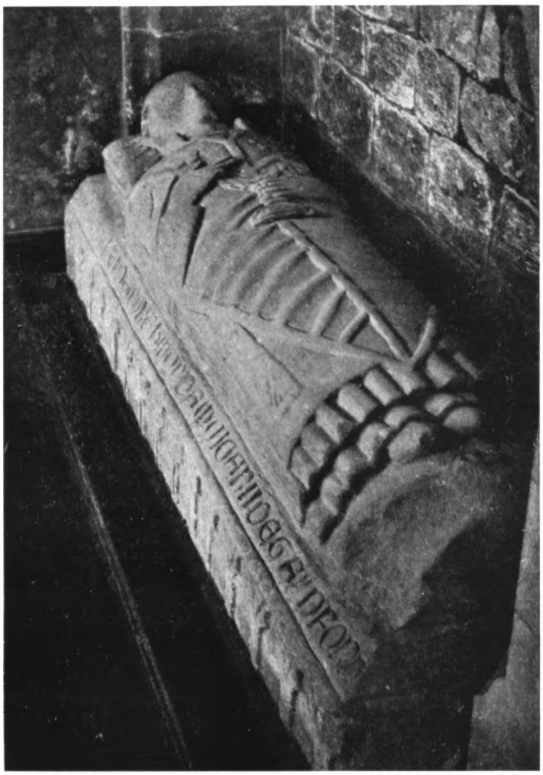
[1] 'In this chantry,' says the late Mr. Walbran, in his excellent *History of Gainford*, 'which was founded at the east end of the south aisle of the nave, Mortham was buried, and had a recumbent effigy placed over his grave, representing him in his robes, holding the sacramental cup, and bearing a

Now, one of the chief requirements in modern monuments of this kind, if not the very chiefest of all, is that they should exhibit an accurate likeness of the persons commemorated by them. But during the middle ages, and up to the period of the Renascence, such was by no means the case. Till then, with the possible exception of that of king Edward III, a cast of whose face was traditionally said to have been taken after death, and then used as a mould for his effigy in bronze—and of his queen Philippa, the work of a Flemish artist, where some sort of a portrait might seem to have been attempted, the features were in almost every instance, purely conventional. It was not till long after then, that as in the case of Henry VII, his wife, Elizabeth of York, and the Lady Margaret, countess of Richmond, his mother, at Westminster, that casts of the features, and, in the last instance, even of the hands, were taken for absolutely exact reproduction in metal. But, it must be borne in mind that this process was no longer, as formerly, that of carving, but casting, and carried out, not by native artificers, but by an imported foreigner—the Italian, Torrigiano. Up to that time portraiture, in fact, would seem to have been neither desired, nor so much as thought of. Even in the effigies of king Henry III and his daughter-in-law, queen Eleanor, held to be the very finest instance of ideal beauty, not in England only, but in all Europe, actual portraiture, so far from being attempted, was deliberately set aside and ignored. Thus, as to king Henry, though described

dull, monkish physiognomy; which, if stern verity has guided the chisel of the sculptor, would induce us to suppose that his personal appearance was anything but prepossessing. An inscription on the margin of the stone conveys no record of the time of his death, but merely the simple supplication:

ORATE PRO AĪA ROBERTI DE MORT: QWONDAM VICARII DE GAYNFORD.

'We may suppose that the far-famed Mortham near Barnard Castle was the place of his nativity; and it may be, occasioned the extension of his pious liberality to a foundation which must have been dearer to him from the associations of his youth, than that more substantial and distant one which sustained and dignified his age.'



EFFIGY IN BARNARDCASTLE CHURCH.

From photographs by Mr. Jon. Edw. Hodgkin.

by all his contemporaries as an ugly little man with a drooping eyelid, or squint, he is shown as tall, handsome, stately, and majestic; while queen Eleanor, appearing as she does in all the lithe gracefulness of twenty, was really, at the time of her death, the mother of several children, and over forty. They were, we see, simply abstract ideals of a king and queen as they existed in the mind's eye of William Torre, citizen and goldsmith of London, and, to our national glory, an Englishman. And precisely as in the case of sculpture and metal casting was it also in respect of figures engraved in brass, or incised in stone. Conventionality prevailed everywhere, unchallenged and supreme. A singularly curious and striking instance of the fact, and one probably unique, is to be seen in the refectory of S. Macarius, at Ghent, rescued from one of the city drains. There on an incised slab, and under a well-designed triple canopy, are shown the six sons of Olivier van der Most, side by side, exactly alike, of the same size and form; and in feature, dress and attitude, absolutely indistinguishable one from another. Only in some few instances in the class or section of monumental brasses, do we appear to see, as might, perhaps, naturally be expected, an endeavour, at any rate, to draw the features of the face as they actually were. For in very few cases, probably, did the engraver ever set eyes on his subject. Brasses or slabs would, in general, only be ordered and provided after death, and the rank or profession of the deceased, together with the dress and heraldry pertaining to each, considered as affording sufficient proof of identification. But in some few special cases it might, doubtless, be otherwise. When, as occasionally happened, certain individuals caused their memorials to be executed in their lifetime, the engraver, especially if living not far off, and happening also to be an artist, might easily enough make a drawing of the face, as well as of vestments, or armour, and reproduce all of them correctly in his finished work. Such, for instance, might seem to have been the case in

that of Laurence Seymour, priest of Higham Ferrers, Northants., a very graceful figure, in perfect harmony with a face of such striking character and individuality, as to be almost certainly drawn from life. And something of the sort may well, also have occurred in respect of those of Peter de Lacy, priest, Northfleet church, Kent, 1375; Richard Thaseburgh, rector, Hellesdon church, Norfolk, 1389; and Edmund Assheton, rector, Middleton church, Lancashire, 1522, whose singularly puckered up features, and general expression, can hardly have resembled those of any one else—at any rate, as shown on either brass or stone.[2]

That the seven fine Flemish brasses still remaining in England, should exhibit purely conventional faces, is only what might be expected, since the engravers would no more think of coming here to draw them, than would the originals of going abroad for such a purpose.[3]

[2] This last instance, however, falls well within the sphere of the Renascence, as does also that of cardinal Cazmiri at Prague, which differs from all the rest of the finest earlier continental brasses in this respect. He was the fifth son of king Casimir of Poland and Elizabeth of Austria, through whose influence he was elected bishop of Cracow when only eighteen, and afterwards proclaimed by pope Alexander VI, cardinal deacon of S. Lucia in Septifolio, after which he became archbishop of Gnesen. The brass is fixed on a raised platform in front of the high altar of the cathedral of Prague, where the kings of Poland used to be crowned, and was erected by his brother, king Sigismund, in 1510. As a work of art it is in all respects of the most magnificent character, and all the more interesting from the fact that, beyond the fine drawing, engraving, and splendid architectural accessories, it presents us with an actual likeness of the deceased in exact accord with the written description of him given by contemporary writers, viz., that he was a man of fine stature, and of a handsome and dignified appearance, but not of an intellectual turn, and given to animal enjoyments, by which he shortened his days. But then, what days! Nothing grander or more imposing however, than his majestic figure, pontifically arrayed—and, as cardinal deacon, probably, holding the Book of the Gospels in his left hand, while his right grasps his crozier—could possibly be conceived.

[3] That of Roger Thornton and Agnes, his wife, 1429, at All Saints church, Newcastle-upon-Tyne, which is one of them, bears out this statement just as

What, however, is most astonishing in this connexion is the fact—otherwise all but incredible—that the most sumptuous and magnificent Flemish brasses of the continent, made to order of, and representing personages of the very highest rank, kings, queens, princes, cardinals, bishops and archbishops, should exhibit a like amount of absolute indifference to personal portraiture. Not the likenesses of the deceased, but their dress, and other accessories, such as crowns, mitres, elaborately diapered backgrounds, tabernacled canopies peopled with hosts of saints and angels, and gorgeous with heraldic achievements all gilded and enamelled, were the chief objects both striven after and achieved.

Such is the case in the marvellously splendid memorial of king Eric Menved of Denmark, and his queen Ingeborg, behind the high altar of the church of Ringstead, in the island of Zealand (1319), where, though the vast sheet of metal on which their figures are engraved measures no less than 9 feet 4 inches by 5 feet 6 inches, and the effigies are of full life size, the faces are quite mechanical, simply those of a man and a woman—any man and woman.

Again in the *Dom Kirche* of Schwerin, in Mecklenburg, are two similar great plates, representing—two on each—the four brother bishops Bulowe, 1314-1375. On the one of them are shown, side by side, the brothers Ludolph and Henry, the first of whom died in 1339, the second in 1347, gorgeously arrayed, tabernacled and attended, but whose features are utterly unmeaning and identical. And exactly the same thing, though with different, because later, architectural accessories, occurs on the other plate —the largest one known—measuring no less than 13 feet 6 inches by 6 feet 5 inches, and commemorating the first and the last of the four, viz.: Godfrey and Frederic de Bulowe, who died in 1314,

distinctly as all the rest. The features in each case, are precisely such as would have been supplied to any number of other customers whose own, and their wives' effigies, might happen to be required.

and 1375 respectively. Elaborate to the last degree of possibility as are all their surroundings, the faces are here again, in exact facsimile, and as expressionless and impossible as those of the other two.

Still finer, if possible, however, in drawing, as well as in richness and beauty of architectural details, is that of the bishops Burchard de Serken, and John de Mul, in the *Dom Kirche* of Lübeck, 1317-1350. And nowhere, perhaps, could the absence of any intention of presenting personal likenesses be found than is seen here; for while bishop Burchard, only consecrated at the age of eighty, ruled till he was a hundred and twenty-one; and bishop John, only from 1341 to 1350, when he was prematurely carried off by the Black Death, the faces of the two are, in every particular, exact counterparts of each other.

And we shall discover the same complete indifference prevailing in secular and military, as in ecclesiastical, memorials. Effigies of nobles, knights, civilians and of their wives, are equally and alike, shown with just such features as the artist employed was pleased to give them. Such, for instance, among those of the highest rank and grandest scale in the foreign examples, may be seen in the splendid brasses of Albert Hovener, 1357, in the church of S. Nicholas, Stralsund; Johan Von Zoest and his wife, at Thorn in Prussian Poland, 1361; of John and Gerard de Heere, 1398, at Brussels; Ioris de Munter and wife, 1439, at Bruges; Martin de Visch, 1452, in the same place; and Gerart, duke of Gulich, 1475, at Altenburg; while at home, may be instanced, among our finest examples, those of Sir John Harsyck and his wife in Southacre church, Norfolk, 1384; Sir Robert de Grey, Rotherfield Greys church, Oxfordshire, 1387; Sir . . . Dalynrugge and wife, Fletching church, Sussex, 1395; Sir Thomas Massyngbyrde and wife, 1405, Gunby church, Lincolnshire; Sir Edward Cerne and wife, Draycot Cerne, Wiltshire, 1380; and Sir John Hanley and his two wives, *both exactly alike,*

1403, at Dartmouth church, Devonshire, and many others, all admirable as works of art, but where actual portraiture, owing to the individuals commemorated having, in most, if not in all cases, never been seen by the engravers either before or after death, was quite impossible, and therefore neither desired nor looked for.

What wonder then, if poor Robert de Mortham[4] should be presented to us, not as he really was in the flesh, but only as he existed in the dull, unimaginative brain of the local stone cutter, from whose inartistic hands he has thus, for some five hundred years, suffered all the indignity of a facial libel.[5]

[4] The quondam *village* of Mortham, if it ever existed, has now, like that of Rokeby, entirely disappeared; the two being, at the present time, represented only by Mortham tower, and Rokeby hall, for the more dignified seclusion of which, both villages, together with the little church, were wholly swept away by Sir Thomas Robinson, in the latter part of the eighteenth century. For many years past the churchyard has been quite unfenced, only two or three gravestones remaining to testify to the spot where 'the rude forefathers of the hamlet' once worshipped, and were laid to rest. Than this, however, no sweeter or more reposeful one could be imagined, where, shadowed by old trees, the waters of the Tees and Greta sing a ceaseless lullaby.

[5] Among the many monumental effigies in the city and county of Durham, there is, apparently, not a single one, of medieval date, which can be regarded as making the slightest attempt at portraiture. The earliest of all, viz.; that of a female in Darlington church, has the face, unfortunately, of set purpose, clean cut away, which is the more to be regretted, since it pertained to one whose position, if doubtful, was yet of very peculiar interest. It is of the same date as the earlier portions of the church—the choir and transepts—*int.* 1190-1200 and most probably, almost certainly, I think, represented the mother of the founders, bishop Pudsey's, three sons, viz.: Henry, for whom he purchased the lordship of Witton, among other large estates; Burchard, treasurer of York; and Hugh, chancellor to Louis VII, king of France, and for whose souls, as well as his own, the collegiate establishment—for the completion of which he was most anxious—was specially founded. But even in this instance, it is impossible to suppose that anything beyond the customary type would have appeared. And this same principle will be found, on examination, to apply to every other example without exception. Thus, in the so-called 'Aisle of the Tombs,' at Chester-le-Street, while the really

But the special peculiarity and point of interest in the monument exists, not in the features and general expression of the

ancient ones are simply expressionless figures of armed men, the features of the forgeries are, perforce, purely imaginary. So also in the case of what Hutchinson so aptly describes as the 'colossian effigy,' at Aycliffe, the features, now quite worn away, would, doubtless—following the universal rule—have exhibited the carver's idea of a male countenance only. And so in the exceptionally fine and graceful figure of the Sockburn knight—the work of a very able and superior man—we find the face, void of all special character, to be simply that of a man, and nothing more. The effigies of the knight at Houghton-le-Spring, and of the 'Peacock of the North,' Robert Nevill, at Brancepeth, the latter, of enormous dimensions and elaborate details, follow the same customary fashion, the dress alone exhibiting that actually worn by the deceased, and, to such extent, serving to identify him.

The same lack of real, living features and expression occurs also in the whole of the seven female effigies, whether in wood, stone, or alabaster, at Staindrop; dating from that of Isabel Nevill in the 13th, to those of the two wives of Henry, fifth earl of Westmoreland in the sixteenth century. The intermediate ones of Euphemia de Clavering, 1343; Margery Thweng, *c.* 1370; and Margaret Stafford and Johanna Plantagenet, consorts of the great earl, *c.* 1412, are each and all partly in the manner of their respective periods, the features of the two countesses being mere replicas of each other. The only attempt at presenting something in the shape of a likeness, perhaps, occurs in the case of the fifth earl himself, whose features and short, stiff curly locks might seem to have been taken, more or less, from life; but then both himself and his wives belong, not to medieval days, but to the period of the Renascence, when portrait sculpture was in common vogue.

As to the four poor ecclesiastical effigies at Wearmouth, Boldon, and Chester-le-Street, they are as wholly characterless as that of bishop Hatfield at Durham, which, being of alabaster, and London make, might, perhaps, be thought to show him as he lived, does really nothing of the kind, but is merely a regulation image-maker's model.

With respect, however, to earl Henry's effigy above referred to, there is one note of actuality that may, perhaps, be of interest. Unlike those of his famous ancestor, Henry vith's 'gentle cousin Westmorland,' whose feet rest upon a lion, his own are planted on the back of an Italian greyhound. And this in no figurative sense, as in the case of lions, dragons, basilisks, and other imaginary monsters, but in sober, actual, and positive fact; for when the foundations of the monument of the first duke of Cleveland of the Vane family were being laid, and the earl's grave thereupon opened, along with his own remains, were found, in perfect preservation, those of his erewhile pet and companion—the greyhound, both of which I myself saw, and carefully examined, previous to their reinterment, in the vestry.

figure, but in the presence of the chalice. It is the one and only instance I have ever met with, anywhere, either personally, or in illustrations, where it is shewn in connexion with effigies of priests in full, or high, relief. Such effigies—themselves of comparatively very rare occurrence—have the hands, usually, either raised and pressed together in the attitude of prayer, or simply crossed upon the breast. Chalices appear, in general, only on engraved, or incised slabs of stone or metal, even then very rarely, and in varying positions; sometimes above the crossed hands, as in the Flemish brass of the priest at Wensley, Yorks.; below them, as at North Mimms, Herts.; held between them, as at Broxbourne, Herts.; and Higham Ferrers, Northants.; or firmly grasped by both, as at Middleton, Lanc.; where it appears of enormous size. And how seldom even this happens, may be gathered from the fact that, in the late Rev. C. Boutell's excellent volumes, *Monumental Brasses and Slabs*, *Monumental Brasses of England*, and *Christian Monuments in England and Wales*, out of forty-nine examples of priests' brasses therein delineated, it appears on five only. Little as the casual observer might suspect it, therefore, this rude, and commonplace looking Barnardcastle example, may, perhaps, enjoy the distinction, such as it is, of being almost, if not altogether, unique.

And this is not all. Something further still remains to be added with respect to the vestments in which the deceased is made to appear. Their presence is, indeed, perhaps, quite as unique as that of the chalice itself, whether as regards form or position. Next to the body, it will be observed, are two garments—the upper rather shorter than the other—both of which exhibit narrow parallel pleats or folds. Over these appears a still shorter one, perfectly flat, smooth and plain, having no folds at all, and ending in a rigid horizontal line. Over this appears, with a very slightly expanded end, the lower part of the stole, and over this again, the chasuble. The question then at

once occurs, What are the three lower garments meant to represent? In the regular course of things, we should expect to find first, and undermost, the alb—a linen vestment like a surplice, but having close sleeves—then over that the chasuble, and nothing more save the amice, or almuce, round the neck, and forming a sort of wrap, or collar to the alb. What we really do find is something wholly different, and bearing no likeness whatever to anything discoverable elsewhere. For whenever these garments are shewn beneath the chasuble, or cope, as the case may be, they are invariably the alb, tunic, and dalmatic, and these, moreover, are, as it would seem, confined exclusively to the use of archbishops, bishops, and abbots.[6]

On brasses the surplice is, indeed, sometimes represented by very small parallel folds, as in the case of one of the deans of Auckland, at South church, and in those of Wm. de Fulburne, canon of S. Paul's, Fulbourne, Cambs.; John de Campeden, warden, St. Cross, Winchester; Wm. Willeys, Higham Ferrers, Northants.; Dr. Henry Sever, warden, Merton college, Oxford; Dr. Robert Langton, Queen's college, Oxford; and in one of an unknown priest in Hereford cathedral; but never, in any case that I know of, is the alb shewn in such fashion. In the brasses of Richard Willeys, Dr. Henry Sever, and Dr. Robert Langton, where both alb and surplice appear together, while the latter is shewn in small parallel folds, the former, which is several inches longer, is both full and flowing. In that of a priest (name unknown) at Hitchin, the folds of the surplice are indicated not by close, vertical, parallel lines as in the other examples, but by minute indentations in the bottom horizontal line, those of the alb underneath being broad and full, as elsewhere. Again, if the upper one should be meant for a surplice, where are the

[6] In no instance whatever of an effigy of a simple priest that I have anywhere met with, is either the tunic or dalmatic to be seen. All shew the alb, or surplice, or both, and over them the chasuble, or cope, only.

dependent sleeves? And then again, if imagining a vain, not to say impossible thing, the uppermost of the three vestments be taken for a dalmatic, where are the fringe, the wide, dwarf sleeves, and the split sides?[7] Moreover, as seen in the front view, and in a line with the foot of the chalice, this upper vestment would appear to terminate behind horizontally, as though cut off square, and much shorter than in the front. As to the maniple, which should have been shown, it does not appear at all. On the upper part of the chasuble are carved, on either side, wild roses, with which flowers the thick square cushion which supports the head, is also decorated in a very unusual manner, so unusual, indeed, that it may well be questioned whether a similar instance can be found elsewhere. It is certainly more suggestive of a

[7] Both tunic and dalmatic are exhibited in the fine brasses of Thomas Cranley, abp. of Dublin, and Warden, New College chapel, Oxford; John Young, bp. and warden in the same place; Thomas Goodrich, bp. of Ely, in the cathedral there; Thomas Delamere, abbot, at S. Alban's abbey church; and abbot Esteney, at Westminster; the palimpsest fragment of another, but unknown abbot of S. Albans, shewing only the tunic. The rule, however, in all cases of bishops and archbishops is that, both these garments are shewn beneath the chasuble, whether on engraved brasses, or effigies in relief. Thus, both are seen on the fine effigy of Wm. of Wykeham, bp. of Winchester, in his chantry chapel there, as well as on those of bps. Bartholomew, (1184) and Simon de Apulia, (1224) at Exeter; bp. Redman, (1506) at Ely; bp. Goldwell, (1499) Norwich; and bp. Hatfield, (1381) at Durham; though on his great seal, he is shewn, like all his predecessors, in a dalmatic only. Even on his tomb, however, the tunic, commonly three or four inches longer than the dalmatic, is so only by half an inch, and being perfectly plain can thus only be detected on the closest scrutiny. But the reason of one of these vestments only occurring upon seals, is clearly that in their restricted space, it was practically impossible to define both distinctly. And then even in the case of life-sized monuments, as in those of bp. Marshall, (1206) and Edmund Stafford, (1419) at Exeter, one only, viz., the dalmatic, was often deemed to be quite enough. Yet the curious fact remains as stated, that though entitled to wear them, as they actually did, when serving at the mass, simple priests are never, so far as my experience goes, shewn as habited either in tunics or dalmatics in addition to chasubles, upon their grave covers, like those of higher ranks.

"bed of roses," I think, than any other example I have met with. Originally, and before its many shiftings, the feet rested on a lion, of which but a single paw, and the tip of the tail, resting on its back, at present remain. Of the hands, the right one giving the benediction, shows but four fingers, though the left, grasping the chalice, has the proper number—five. Exclusive of the effigy itself, the block out of which it is cut, and which formed the coffin lid, is no less than a foot in thickness. For all that, however, it has, unfortunately, failed, as we see, to afford poor Mortham's remains the protection so naturally and properly desired.

The only explanation of the peculiarities which mark the personal appearance, as well as costume, of their former possessor, would seem to be, I think, that the artificer, trusting to his memory, or imagination, rather than to actual facts, *blundered,* and came to grief accordingly.