

PLAN OF PAVEMENT AT NEWMINSTER ABBEY.

*From a drawing by Robert Bertram.*



### III.—THE TILE PAVEMENTS AT NEWMINSTER ABBEY.

I.—BY H. L. HONEYMAN, A.R.I.B.A.

[Read on 28th November, 1928.]

English mediæval paving tiles,<sup>1</sup> commonly but incorrectly called "encaustic" tiles, are of three principal types :

- (a) Plain plastic clay glazed tiles unornamented but sometimes shaped so as to fit into geometrical and other figures.
- (b) Square tiles ornamented with patterns stamped in low relief, the whole glazed but not parti-coloured.
- (c) Tiles of various shapes, but the majority square, decorated with sunk patterns filled in with clay of a different colour from that of the body of the tile and then glazed.

Of type (a) there are many examples at Newminster, but the type is so well known that appearance and mode of manufacture need no description here; indeed they were still being made, at any rate abroad, until recently.

<sup>1</sup> The most useful general account of these is in J. H. Parker, *A Glossary of Architecture*, 5th ed., 1850, I, 463, and II, 81. There is also an account, with the suggestion of "indented" as a name for the tiles, in M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., 1882, II, 228. See also H. Shaw, *Specimens of Tile Pavements* (London, 1858), but its illustrations are inaccurate, the patterns having been deprived of vitality by the "sweetening" of their curves to suit modern taste.

They were of many shapes,<sup>2</sup> and at Fountains abbey quite elaborate geometrical patterns are formed with them. Type (b) is somewhat rare, and no examples have yet been found at Newminster, where most of the pieces in the recently excavated pavement belong to type (a). Tiles of (b) and (c) types were made by pressing wet brick clay into a mould and then stamping its surface with a carved wooden die, much as a dairy-maid stamps a pat of butter, and they ought really to be called stamped or indented tiles. In the case of type (c) the die left silhouette or incised line impressions on the clay, and these were filled up with pipe-clay or other white-burning mixture, thus making a white pattern on a dark ground. The tile was burnt and glazed or "annealed" with a yellowish glaze (produced by powdering with lead ore dust) and the finished article was of two colours, dark red or purple and light yellow. In some cases—at any rate at Newminster—the whole surface was covered with a white "slip," the pattern was impressed thereon and the hollows filled with dark clay. In this ingenious way the same stamp could produce both a red stag on a yellow ground and a yellow stag on a red ground as we see in the examples before us. I have never seen any published reference to such reversed patterns elsewhere except at Jervaulx, but can hardly suppose them to be peculiar to these two abbeys. Wall tiles were made by similar methods, but were larger and thicker than floor tiles; some fifteenth century specimens remain at the east end of Great Malvern priory church, but none have yet been found at Newminster. Mediæval stamped tiles used to be called "Norman tiles," but Provost M. R. James<sup>3</sup> pronounces the beautiful Westminster chapter-house pavement (c. 1253) "entirely

<sup>2</sup> Particularly at Fountains and Rievaulx, less often in the south of England (*Archæological Journal* LXIII, 181), but there are examples at Beaulieu abbey and Rochester cathedral. For Fountains see plan in *Building News*, 26th November, 1875.

<sup>3</sup> *An Inventory of the Historical Monuments in London*, 1924, I, 8.

English," and J. H. Parker<sup>4</sup> doubts if any were made till late in the twelfth century. After all, this is a logical method of tile decoration not unlikely to arise in an island where wood and stone had often been incised, e.g. the Burghead bulls and St. Cuthbert's coffin, and where indented pottery had been in use since prehistoric times: the idea of using glazed tiles as decoration was, however, derived from the East. Square tiles of type (c) usually measure eighty-one to forty-nine to the square yard, but most of those at Newminster were one hundred and forty-four to the square yard, a few of them one hundred, and at Jervaulx were some tiles even smaller. They are found here and there all over Britain, from Kent to Iona, and in Ireland, but are so scarce in Northumberland and Durham that there is not a single reference to them in the general index of our society's publications. It is uncertain whether the tiles were made at a few large tileries and thence distributed;<sup>5</sup> made from local materials by travelling artists who brought stock pattern dies with them and cut fresh ones as required; or made by local potters using dies sent from distant *ateliers*. Tile kilns have been excavated in several places: at one near Droitwich broken tiles were found of the same patterns as some in the old singing school at Worcester; from one at Lacock abbey came the tiles of Stanley abbey,<sup>6</sup> while a kiln at Repton contained fragments identical with tiles at Burton abbey, Thurgaston priory, Ulverscroft priory, Darley abbey, St. Mary's abbey York, and at least seven other churches;<sup>7</sup> but these were not necessarily all made at Repton.

The earliest tile patterns were simple geometrical combinations of curved lines, but figure and heraldic tiles seem also to have been made from the commencement of the industry. In the mid-thirteenth century figure subjects

<sup>4</sup> Parker, *op. cit.*, I, 464.

<sup>5</sup> "Great Malvern priory must have done a considerable business in these tiles in the latter half of the fifteenth century." *The Antiquaries Journal* IV, 382.

<sup>6</sup> *Archæologia* LX, 514.

<sup>7</sup> *Archæologia* XLIV, 169.

became more ambitious; there is a fine series of illustrations to the Arthurian legend on tile panels at Chertsey where a tile kiln stood near the abbey church;<sup>8</sup> heraldic and grotesque animals were popular, and there developed a number of continuous flowing patterns, mostly of early English trefoil foliage type, but sometimes very similar to the patterns incised in marble in Italy, e.g. on the apse of Murano cathedral. In many cases the whole tiled portion of floor became a single composition of rather irregular panels, bands and borders, many different tiles being often required to complete a single unit of the design, e.g. at Jervaulx. As we pass to the reigns of Edward I and his unlucky son, tile patterns become more elegant, and increasing use is made of the *fleur de lys* and of window tracery patterns. In the fifteenth century comes a change to conventional ornaments and stiff outlines appropriate to the architecture of the period. For in those days all fashion's wheels went round at the same rate, and our ancestors never enjoyed the amusing (if one does not take it too seriously) sight of an English lady dressed in an imitation *directoire* gown, seated on an imitation Queen Anne chair, drinking tea from an imitation Georgian cup, beside an imitation Regency mantelpiece in an imitation Tudor cottage!

After the fifteenth century in England tile pavements were largely superseded by floors of "Belgian black" and Italian white marble. A revival of pattern tile making came in the second quarter of last century, and modern stamped tiles are common enough, but they are too often base mechanic products, their patterns formed of commonplace "sweet" curves, their surfaces of a machined flatness, complete exemplars of that dead perfection for which English tile makers (with a few honourable exceptions) have been notorious since some clever scoundrel invented the dry or high compression system of tile making. Even this villainous process could be rendered less objectionable if manufacturers cut their dies from

<sup>8</sup> *The Antiquaries Journal* III, 71.

designs by some of those capable black-and-white artists whose talents are frittered away on such ephemeral products as linoleum cuts and wood engravings, but I fear they are more likely to seek security in "safeguarding" and so deprive us of the few artistic tiles still obtainable! In some ways England has not yet recovered from the effects of the Black Death, and one despairs of our tradesmen ever regaining the thirteenth century's high general level of taste. The *natural* taste of the people is good enough, but they let themselves be hypnotized by shopkeepers who have themselves been hypnotized by salesmen.

#### DESCRIPTION.

The tiles which sir George Renwick has placed on loan in our museum, where a special case will be provided for them, are all from the floor of what appears to be the transept of the ruined abbey church. There are sixteen and a half of them and they are of the following different kinds:

Two hexagonal tiles  $2\frac{3}{4}$ " in diameter; body, light red; thickness,  $\frac{7}{8}$ "; decoration, a six-petalled rosette or *patera*.<sup>9</sup> One of these tiles has two sides cut off so as to fit the border of a section of pavement.

One hexagonal tile as above but  $2\frac{1}{2}$ " diameter and  $\frac{1}{2}$ " thick.

One and a half  $6" \times 2\frac{7}{8}"$  tiles; body, light red; thickness,  $\frac{7}{8}$ "; decoration, a running pattern of trefoil foliage of early thirteenth century type.

Nine tiles each just under 3" square; body, light red; thickness, 1"; decoration, heraldic shields (plates xxx and xxxi), hart or ibex, *fleur de lys*, *patera*.

<sup>9</sup> Ornamented polygonal tiles are uncommon, but occur at Jervaulx and Beaulieu abbeys. *Archæological Journal* LXIII, 181.

Two as above but hard dark purple body; decoration, four *fleurs de lys* united by a small circle.

One  $3\frac{1}{2}'' \times 3\frac{1}{2}''$ ; body, hard dark purple; thickness,  $\frac{5}{8}''$ ; decoration, an ostrich of a mid-thirteenth century type. (Plate xxvii.) The ostrich, which released its young from the glass bottle of king Solomon, was an emblem of Christ as redeemer, by His death, of souls previously in hell.<sup>10</sup>

The hexagonal and oblong tiles taper from front to back so that a very fine joint can be made on the surface. A dodge known to the mediæval mosaic-workers of Cairo.<sup>11</sup>

None of these tiles can be later than the reign of Edward II; the majority of them almost certainly date from that of Henry III. English historians dislike any monarch who spends money on pictures instead of on armaments, so they describe Henry III as a cowardly tyrant. That is as may be, but he was undoubtedly one of the few enlightened art-patrons on the list of English kings, and his love of colour decoration may have been one of the causes which led to the great advances made in the design of tile pavements during the thirteenth century.<sup>12</sup>

The tiles still remaining at Newminster are of very great interest. The nave of the church has not yet been completely excavated, but parts of the transept floors have been uncovered, and in addition to the small tiles above described it is evident that extensive use had been made, either to form backgrounds or to replace worn

<sup>10</sup> J. Romilly Allen, *Early Christian Symbolism*, 1887, p. 279.

<sup>11</sup> S. Lane-Poole, *Saracenic Art*, p. 119, quoted by R. Phené Spiers in *R.I.B.A. Trans.*, N.S., VI, 233.

<sup>12</sup> An economist would give part of the credit for the culminating period of English Gothic architecture to what C. R. Beazley calls "that extraordinary freedom of international intercourse which for more than a century (1245-1368) had bound together the most distant lands of sunset and sunrising." *The Dawn of Modern Geography*, quoted in G. G. King, *Mudejar*, Bryn Mawr, 1927, p. 196.



tiles, of plain glazed tiles, the largest of which measure  $9\frac{3}{4}'' \times 9\frac{3}{4}'' \times 1\frac{1}{4}''$ ; these had no patterns, but were of at least the following colours: dark tea-pot brown, golden brown,<sup>13</sup> bottle-green, and yellow. The glaze was thick and irregular and these heavy tiles must have been both pleasant to walk upon and very decorative in appearance. As already stated, such tiles were made abroad until recently, and the seven thousand "Flanders tiles" bought at six shillings and eightpence per thousand in 1365<sup>14</sup> for paving in the royal palace of Westminster were probably of this kind.

In passing it may be noted that many fragments of red plain roofing tiles have been found among the monastic buildings; and a few mediæval bricks, dark red in colour, roughly finished and measuring  $7\frac{1}{2}'' \times 3''$  by about  $1\frac{1}{2}''$  thick. These probably date from the extensive works of re-roofing and reconstruction commenced in the first quarter of the fifteenth century and to which Roger Thornton contributed. Several interesting fragments of mediæval pottery have also been found, probably of local make; in the eighteenth century there were no less than three potteries at Morpeth.<sup>15</sup>

The most important tile pavement now visible at Newminster (plate xxvi) is in a small building situated south-east of the church and north-east of what appears to have been the infirmary. The building, which may have been the abbots' private chapel, has been nearly square in plan with an entrance near the centre of its west end. The walls, of which the east one is considerably off the plumb, are only a few feet high, but enough walling and other stonework remains to show that the interior had been skimmed with white lime and decorated with dark red lines, some of which, I'm sorry to say, imitated mortar

<sup>13</sup> Brown and purple tones and black were obtained by mixing manganese with the glaze.

<sup>14</sup> Brayley and Britton, *History of the Ancient Palace and late Houses of Parliament at Westminster*, 1836, p. 189.

<sup>15</sup> *Arch. Ael.*, 4th ser., IV, 74.

joints;<sup>16</sup> this first decoration had been subsequently buried under many coats of whitewash. A strip of floor along the east end of the chapel has been covered by an altar pace, probably of wood, through which rose a stone altar of which part of the north end remains. The rest of the floor, measuring 14' 4½" average width from north to south by 11' 6" from east to west, consists of tile pavement in absolutely untouched condition exactly as it was left when the chapel was abandoned, though showing signs of pre-reformation disturbance at the south-east and south-west corners. The tiles had been bedded and jointed with very fine joints in lime mortar and set on a bed of earth levelled and beaten down, and consequently the surface is not dead level but is pleasantly undulating, especially towards the east where wear seems to have been heaviest. The tiles are not in good condition; they were in use for nearly three hundred years, generations of fatigue parties of novices, or perhaps lay brethren, have cleaned almost all the glaze off them; many successive celebrants stepping off the altar pace have worn even the inlaid patterns off those near to it, and indeed some of the tiles are broken and almost worn through. But these defects only add to the human interest of the floor, and it is greatly to the credit of those who excavated it that they were able to preserve uninjured so eloquent a memorial of the monastic life of Newminster. With the exception of that in Westminster abbey chapter-house it seems to be the only untouched thirteenth century tile pavement in England,<sup>17</sup> and even the Westminster floor is partly modern.

The pavement is bisected by a line of 6" × 2⅞" continuous pattern tiles running from east to west; this line is broken at its centre by a circular panel composed of a 2¾" ring in six pieces surrounding a circular tile 5⅞" diameter inlaid with a pattern of concentric cusped circles

<sup>16</sup> Remains of similar decoration were found when the chapter-house was excavated in 1878. Tomlinson's *Guide to Northumberland*, p. 249.

<sup>17</sup> *The Archæological Journal*, LXIX, 36.

which is also found at Oxford cathedral and at Jervaulx. (Plate xxviii.) All the rest of the pavement is composed of tiles measuring 3" x 3" and laid diagonally except for a narrow border of plain tiles set square along the south and part of the west sides of the floor. The background of the pavement consists of yellow glazed tiles intersected by rows of black glazed tiles (red body)<sup>18</sup> which in a delightfully informal way divide the pavement into panels of varied sizes. Similar irregularity characterizes the Jervaulx and Westminster chapter-house floors, and curiously enough the latter also has a disturbed triangular area in its south-west portion. In Mr. Bertram's admirable plan (plate xxvi) the positions of nearly all the black tiles have been indicated, often from quite scanty remains of glaze, but it will be noticed that one panel in the north-east part of the floor is so thoroughly worn that even his patience and ingenuity have not recovered the pattern. In the panels and in a few other positions are set a number of heraldic tiles, one or two decorated with a rather Persian-looking stag or ibex (plate xxvii), a floriated cross, a few *pateræ*, and a few *fleurs de lys* (plates xxix, xxx and xxxi), all similar to the examples now in our museum, and the designer has (perhaps without deliberate intention) so placed his spots of decoration that there is no appearance of mechanical repetition and none of that monotony which it is so difficult to avoid in floors of this kind, unless one lays them with one's own hands. Single green (oxide of copper) glazed tiles formed the centres of two or three of the panels.

As the pavement would be very soon destroyed if exposed to frost, sir George Renwick intends to keep it covered up with sand and turf. A very wise precaution on all accounts,<sup>19</sup> especially if a sheet of waterproofed felt

<sup>18</sup> Pantiles having a red body covered with a black glaze of the same kind are still used for roofing purposes in West Fife.

<sup>19</sup> When Jervaulx abbey church was excavated in 1807 its tile pavement was almost complete; when Henry Shaw visited it fifty years later only about fifty pattern-tiles were left, all the rest had been removed by "antiquaries"! Shaw, *op. cit.*

or canvas is first spread so as to facilitate any future removal of the sand without damage to the tiles.

These tiles, like those in our museum, appear to date from the reign of *rex Henricus sanctæ trinitatis amicus* as an inscription on the Westminster pavement called him; and this is confirmed by the discovery, in a neighbouring part of the abbey, of stonework carved with a very beautifully modelled two-leaf pattern almost identical with that surrounding a *vesica piscis* window at Dunblane cathedral known to have been erected 1233-58. The thirteenth century reconstruction works at Newminster were probably begun after the return of its abbot from a visit which he paid to the continent in 1225, and finished before September, 1255, when Henry III stayed there on his way to Wark.<sup>20</sup> Some older tiles, left over from paving the church or the chapter-house, may also have been used up for the chapel floor, just as at Westminster in 1259 tiles left over from the chapter-house were used up in the "Pyx" chamber.<sup>21</sup>

## II.—THE PATTERN.

By ROBERT BERTRAM, M.A.

The ornamental details of the recently uncovered pavement at Newminster are unmistakably of the thirteenth century, and the writer is of the opinion that the floor is, in the main, as it was originally laid. (Plate xxvi.)

The mentality of the craftsmen of that period is evident in many ways, as a brief comparison with other pavements known to be of about mid-thirteenth century date will show.

At Westminster the floor of the chapter-house is divided

<sup>20</sup> Cal. Patent Rolls, 1225 and 1255.

<sup>21</sup> Close Roll, 43 Henry III (1259), memb. ii, quoted in *Archæological Journal* LXIX, 43.

into fifteen strips, running from west to east. The middle strip is exactly placed and takes the central shaft. But those on either side vary considerably in width, in the size of tile and pattern employed, and in colour effect. All the strips are separated from one another by a narrow border, except between numbers ten and eleven, where it is omitted. On strip twelve, roughly two-thirds from the west end, appears a double horizontal band of figure designs; another horizontal strip is next the east wall.

The chapter-house at Salisbury before restoration had a thirteenth century pavement of which drawings are given in Henry Shaw's book on *Tile Pavements*. The method of design is similar to that at Westminster, but the effects are more startling owing to the introduction of plain black as well as ornamental red and yellow tiles.

At Byland abbey there is the same deliberate avoidance of formality and in the covering of the less important areas the patterns are often distinctly like these at Newminster.

At Jervaulx abbey the choir had still, in 1858, in spite of a century of spoliation, a strip of tiling up the centre of the choir. This had a central band of flowing ornament on either side of which was a pattern of ornamental and heraldic tiles set diagonally.

In all these cases the general effect is one of unity, with sufficient diversity in the planning of detail to prevent monotony: there is no attempt at symmetry, though in every case it could have been easily obtained. One is forced to the conclusion that all this diversity is planned deliberately to avoid the boredom of a too conscientious design.

It is worthy of note that the pavements at Westminster and Salisbury show a greater wealth of detail than our north country examples; the unit of pattern being carried over several tiles, and plain tiles less used. At Newminster, as in parts of Byland and Jervaulx, the "unit" is complete on each tile, and plain tiles preponderate.

Therefore the kind of pattern evolved had to be

different; that is, it must depend on a successful arrangement of light and dark and not so much on ornamental form. Acting logically, though perhaps unconsciously, on this principle the designer or designers at Newminster have produced a series of interesting motifs, no easy task with such slender means. The weak point, in the writer's opinion, is to be found in the linking of some of the motifs one with another.

Presumably the craftsmen began by laying the centre strip and working outwards in both directions: the result in the central part of the pavement is very satisfactory. The distribution of light and dark is good, though the south-west quarter of the design is rather dark and the south-east light, owing to the large empty diamond space. (Plate xxvi.) It is unlikely that this space originally showed dark or patterned surfaces later obliterated by wear and tear, because in that case the single central patterned tile covered with green glaze would have shared the common fate and so would at least a proportion of the dark tiles that border the diamond.

Both pattern and workmanship deteriorate in three of the corners; the north-east corner is good in both respects.

This deterioration may be due to several causes. The craftsman may have become involved in difficulties he could not solve and gave up the attempt, or an energetic foreman may have resented the spending of any more time on the job, or, most likely of all, the corners were so dark that the workman could no longer see properly the colour of the tiles he was using.

The patterned and heraldic work is all grouped round that part of the pavement immediately inside the door, and thus most looked at, and as at Westminster and Jervaulx, the shields are so placed as to be seen right way up on entering.

The ornamental details are interesting. Two tiles (plate xxix, nos. 1 and 2) are exactly the same in size and design as at Jervaulx. It is unusual to have *fleur*

*de lys* as at nos. 5 and 6 (plate xxix), with their main axes parallel to the sides of the tile. A family likeness is discernible between nos. 1, 3, and 4 (plate xxix); they appear to be by the same hand, and the heraldic forms have the same cheerful simplicity. The central rose (plate xxviii) has eight outer and five inner petals, an amusing and rather pleasant variation of the usual theme. The ornament surrounding the rose is all light on dark, rather thin in effect and not very well cut. It has a good deal of resemblance to the spandril ornament on archbishop Gray's tomb in York minster, set up in A.D. 1250.

The bold running band of "stiff leaf" ornament which divides the chapel (plate xxvi) is of alternately dark tiles with light ornament and *vice versa*. It is very good in mass and well cut; the trefoil leaves show a suggestion of modelling, after the style of the carving on the arcade in Stone church, Kent, and in the manner of the illuminators of the mid-thirteenth century.

### III.—THE ARMORIAL TILES.

By C. H. HUNTER BLAIR, M.A., F.S.A.

The armorial tiles (plates xxx and xxxi) discovered at Newminster either form part of the complete pavement (plate xxvi) described above or were found in other parts of the abbey. They are decorated with the arms of eleven families, some of the shields being repeated two or three times. The shape of the shields and the style of the charges upon them point to a date in the first half of the thirteenth century, a period which agrees closely with the lifetime of the men to whom they are here attributed. They bear, without exception, the simple, clear

and well-defined charges of early armory such as are blazoned in the two earliest rolls of arms now known, that called Glover's<sup>1</sup> of *circa* 1245 and that named St. George's<sup>2</sup> dating some two decades later but containing arms of men who lived earlier. These rolls are referred to in the sequel as A and B respectively. The writer has identified five of the shields (nos. 1-5, plate xxx) as belonging, with all probability, to men prominent in public affairs in Northumberland in the first half of the thirteenth century. Nos. 6-10 (plates xxx and xxxi) depict without doubt the shields of the great nobles and lords, to whom they are here attributed, whose arms, during the same period, were known to all men.<sup>3</sup> No. 11 (plate xxxi) is given, as the royal shield of France; with some diffidence, but it appears to the writer to be the only possible attribution. The identification of nos. 1-3 (plate xxx) is a certain proof of the early date of these tiles. No. 1, William de Vescy, who died in 1253; was the last of his family to use the shield here depicted; his son John changed the charges to *gold a plain cross sable*,<sup>4</sup> nos. 2 and 12 (plates xxx and xxxi). Roger Bertram, who died in or before A.D. 1275, was also the last of his family to use the undifferenced orle of Baliol; indeed it seems probable that he himself in his later years added the difference of crosses-crosslet strewn over the field, the shield afterwards borne by his descendants; lords of Mitford. No. 3, so far as recorded, was only used by that Gilbert Umfraville who died in A.D. 1245; his son discarded the border charged with horse-shoes, substituting the well-known shield with a cinquefoil surrounded by crosses-crosslet. The narrow, graceful shapes of the charges, such as the cross of Vescy and the chevrons of

<sup>1</sup> Ed. Armytage, London, 1868.

<sup>2</sup> *Archæologia*, ed. Walford and Perceval, London, 1864.

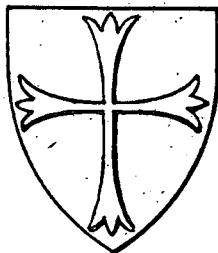
<sup>3</sup> It is perhaps a coincidence but it is worthy of note that all the shields, except Warren, are those of families whose then representatives took a leading part on the side of the nobles against king John.

<sup>4</sup> Charles' Roll of Henry III and ed. I, date.



Clare; as well as the freedom of the artist from a strict adherence to minute heraldic detail—for example, the cinquefoil of Umfrayville appears here as a beautiful octofoil, and those of Bardolf (no. 6) as boldly designed hexfoils—are also evidences of an early date. Painful insistence upon the minutiae of heraldic detail was the product of a much later day. The patterns upon many of the tiles are now quite worn off. We may, however, well suppose that at least a few of those so destroyed were armorial and bore the shields of other famous men, also early benefactors of the abbey, the omission of whose shields cannot otherwise be accounted for. The royal arms of Henry III would surely be there, and the *merles* upon the shields of the descendants of Ranulf de Merlay—*principalis fundator noster*—could scarcely be forgotten. There would also be the armorials of Greystoke, Somerville, Ros, Bolbek, fitz Roger of Warkworth, Morwick and others whose shields are not in the following list.

1. (Fig. 1, plate xxx.) [*Gules*] a cross *patonce* [*silver*]: Vescy, lords of Alnwick and Malton. This shield is blazoned for William of Vescy in roll A, no. 76—*goules a ung croix patonce d'argent*. He was the son of Eustace Vescy and his wife Margaret, natural daughter of William the Lion of Scotland; he died in Gascony A.D. 1253.<sup>5</sup> Eustace his father, who may probably have borne the same shield though it is not recorded, was one of the leaders of the barons against John; in A.D. 1212 he, in company with Robert fitz Walter (no. 9), fled the country upon the discovery of the abortive conspiracy of that year.<sup>6</sup>



2. (Fig. 2, plate xxx, and fig. 12, plate xxxi.) [*Gules*]

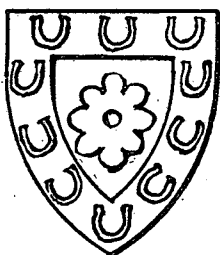
<sup>5</sup> *Extinct and Dormant Peerage of the North of England*, p. 227, by J. W. Clay.

<sup>6</sup> *England under the Normans and Angevins*, p. 366, by H. W. C. Davis.

*an orle [gold]*: Bertram of Mitford. This shield corresponds with the earliest known arms of the family engraved on a seal of Roger Bertram (III), who died *circa* 1275;<sup>7</sup> it is attached to a deed of 1262,<sup>8</sup> but from its style it seems probable that the seal itself is of earlier date and may very possibly be that of Roger Bertram (II) who died before 1242 and who was one of the barons

who opposed John. The shield bears the arms of Baliol of Barnard Castle, differenced by change of colour. Roll A, no. 140, blazons the shield for Roger III with the added difference of crosses-crosslet—*de goules et ung faux escucion et croisele d'or*. This shield would apparently be adopted by Roger (III) towards the end of his life. The Bertrams were great benefactors of the abbey.<sup>9</sup>

3. (Fig. 3, plate xxx.) [*Gold*] *an octofoil [gules] and a border [azure] charged with horse shoes [gules]*: Umfraville. This is the earliest recorded shield of the family; it is



blazoned in roll A, no. 118—*d'or ung quintefoil de goules ung bordure d'azur ferrs de goules*, for Gilbert of Umfraville lord of Prudhoe, Harbottle and Ridsdale who died A.D. 1245.<sup>10</sup> His son and his descendants altered the arms to the well-known shield *gules crusilly and a cinquefoil gold*.<sup>11</sup> Though the shield blazoned in roll A is not recorded earlier it is quite possible

<sup>7</sup> Hodgson's *History of Northumberland* II, ii, 39, and Clay, *op. cit.*, p. 15.

<sup>8</sup> *Seals of Northumberland and Durham*, no. 70 and plate I (*Arch. Ael.*, 3rd ser., vol. XX).

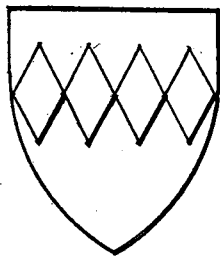
<sup>9</sup> *Newminster Cartulary*, pp. 26 ff. and p. 300 (*Sur. Soc.*, 66).

<sup>10</sup> Clay's *Peerage* as above, p. 223; *A History of Northumberland* XII, pedigree, p. 100.

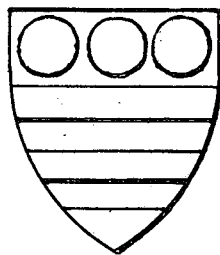
<sup>11</sup> *Falkirk roll and seals, Seals of Northumberland and Durham*, Nos. 789-794a (*Arch. Ael.*, 3rd ser., vol. XXI), and plates of seals in *A History of Northumberland* XII, facing p. 96.

that it was used by Richard of Umfraville, Gilbert's father, who took a prominent part on the side of the barons against John and who died c. A.D. 1225-26; both father and son were benefactors of the abbey.<sup>12</sup>

4. (Fig. 4, plate xxx.) [*Azure*] a fess indented of five fusils [*gold*]: Percy. The equestrian seal<sup>13</sup> of William of Percy, who died in 1245, is the earliest recorded example of this shield. It is blazoned for William's son Henry (d. 1272) in roll A, no. 41, *d'azur à la fesse engrele d'or*. It is again possible that these arms may have been borne earlier than their first recorded example and have been used by William's uncle, Richard of Percy (d. 1244), one of the barons appointed to carry out Magna Charta, who in 1216 helped to reduce Yorkshire for the Dauphin Louis of France.<sup>14</sup> The Percys were not connected with Northumberland at this early date, but they were great benefactors to Fountains abbey, the mother church of Newminster, and it was William Percy (d. 1168), the last of the Norman family, who, in 1147, founded the abbey of Salley, like Newminster, a daughter of Fountains.<sup>15</sup>



5. (Fig. 5, plate xxx.) *Barry* [*silver and azure*] in chief three roundels [*gules*]: Adam of Jesmond. The shield is so blazoned for him in roll B, no. 46. Though this identification is not certain yet it seems very probable for they are the only known arms of this date that could with propriety be used at Newminster. He was one of the leading men of the north about the middle of the thirteenth century, sheriff of Northumberland and conservator of the



<sup>12</sup> *Cartulary*, p. 300.

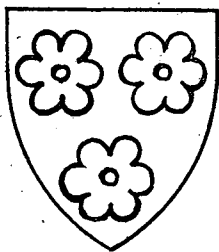
<sup>13</sup> *Durham Seals*, no. 1970a.

<sup>14</sup> *Dict. Nat. Biog.*

<sup>15</sup> *Memorials of Fountains Abbey* I, p. 62 (Sur. Soc., no. 42).

peace for the county and later in the century a supporter of the king (Henry III) in the baron's wars. A full account of him will be found in Dendy's *An Account of Jesmond*.<sup>16</sup>

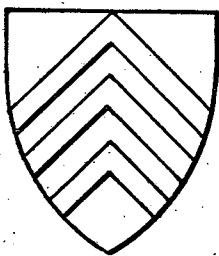
6. (Fig. 6, plate xxx.) [*Azure*] *three hexfoils* [*gold*]: Bardolf. The shield is blazoned for William Bardolf



(d. 1275) in roll A, no. 70: *d'azur a trois quintefueiles d'or*. This is a doubtful identification, but it seems to be the most probable. Hugh Bardolf was sheriff of Northumberland 1195-99,<sup>17</sup> and William Bardolf held lands in the county in the early part of the thirteenth century.<sup>18</sup> Neither appear as benefactors of the abbey. The shield *silver*

*three cinquefoils sable* was borne in the fourteenth century by the families of Horsley of Thernham and by the Killingworths,<sup>19</sup> both benefactors of Newminster, but the date is too late for these tiles.

7. (Fig. 7, plate xxxi.) [*Gold*] *three chevrons* [*gules*]: Clare. This shield is first blazoned in roll A, no. 5:



*d'or a trois cheverons de goulz*, for Richard of Clare—*le Counte de Gloster* (d. A.D. 1262).<sup>20</sup> It would seem likely, however, that it was a stock shield of the tilers as it is found wherever armorial tiles of early date have survived.<sup>21</sup> It may thus be a memorial of Gilbert of Clare (Richard's father), one of the twenty-five executors

of Magna Charta and one of the "army of God and Holy Church" under Robert fitz Walter. It may be of interest

<sup>16</sup> *Arch. Ael.*, 3rd ser., vol. I, *passim*.

<sup>17</sup> *List of Sheriffs* (Lists and Indexes IX).

<sup>18</sup> Hodgson's *Northumberland* III, iii, *passim*.

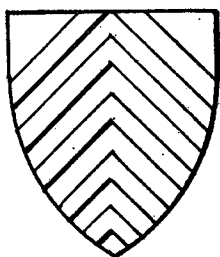
<sup>19</sup> *Seals of Northumberland and Durham*, nos. 420, 423 and 458 (*Arch. Ael.*, 3rd ser., vol. XX).

<sup>20</sup> *Complete Peerage*, new ed., V, pp. 696 ff.

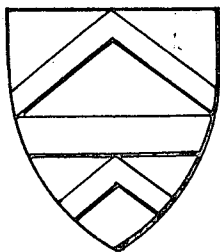
<sup>21</sup> For example at Westminster, Wells, Lacock, Stanley, Gloucester, Worcester, York and Great Malvern.

to note that on September 24, 1255, Richard was at Newminster abbey with Henry III of England and Alexander III of Scotland.<sup>22</sup> The obverse of earl Richard's seal is illustrated on plate xxxii, fig. 2.

8. (Fig. 8, plate xxxi.) [Gold] *chevronny* [gules]: Clare. This is a very early form of the shield of Clare and seems to be a conclusive proof of the early date of the tiles. The earliest known English shield of arms is the chevronny shield of Gilbert of Clare, earl of Pembroke<sup>23</sup> (1138-49), shown on his seal appended to a document dated, from internal evidence, between 1138 and 1146. On the seal of Gilbert's nephew, another Gilbert, earl of Hertford (1139-51), only three chevrons appear on the shield, possibly to difference it from that of the elder Gilbert. The three chevrons were also used by Gilbert (II) earl of Pembroke<sup>24</sup> (1149-76) and thenceforth were the charges upon the shield of Clare.



9. (Fig. 9, plate xxxi.) [Gold] *a fess between two chevrons* [gules]: Fitzwalter. This shield is first blazoned in roll A, no. 182, for Walter le fitz Robert (d. 1257), *d'or ung fece entre deux cheverons de goules*. The arms are those of Clare differenced by the fess in place of the middle chevron of the original. The founder of the family was Robert, fifth son of Richard fitz Gilbert of Clare, ancestor of the earls of Pembroke, Hertford and Gloucester of that family.<sup>25</sup> The earliest known use of these arms is upon the seal of Robert fitz Walter (d. 1234) illustrated fig. 1, plate xxxii *post*. Its use here may well be as a



<sup>22</sup> *Cal. Pat. Rolls*, 1247-58, p. 426.

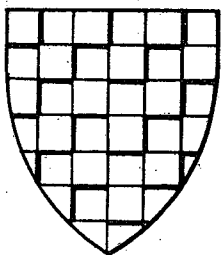
<sup>23</sup> *Archæological Journal* LI, pp. 44 ff.

<sup>24</sup> *Ibid.*, p. 46.

<sup>25</sup> *Historic Peerage*, ed. Courthope, p. 199.

memorial of this man, who was one of the twenty-five barons appointed to enforce the observance of Magna Charta and the leader of the baron's army in 1215; he was styled "marshal of the army of God and Holy Church." <sup>26</sup>

10. (Fig. 10, plate xxxi.) *Checky [gold and azure]*: Warenne. The arms are first blazoned in roll A, no. 7—

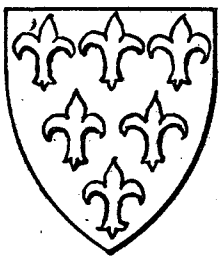


*Le Counte de Gareñne escheque d'or & d'azur.* This shield, like that of Clare, was evidently a stock pattern of the tilers; it appears in other places.<sup>27</sup>

It may be here used for William of Warenne, earl of Surrey (d. 1240), one of king John's chief supporters in his dispute with the Pope and in his war with the barons, or it may be for

William's son, John of Warenne, his successor in the earldom, who died A.D. 1304. The latter married a half-sister of Henry III and was a supporter of Henry in the barons' war. He was warden of the kingdom north of Trent, and in Northumberland was constable of Bamburgh castle.<sup>28</sup> His fine seal is illustrated figs. 1 and 2, plate xxxiii *post*.

11. (Fig. 11, plate xxxi.) *[Azure] six fleurs de lis [gold]*: France. This seems to the writer to be the only



possible identification; the drawing of the lilies, three, two and one, instead of *semée*, is not a bar to it because they are drawn exactly in this way by Matthew Paris (d. 1259) on the margins of his *Historia Anglorum*.<sup>29</sup> The shield may appear here as a memorial of the alliance of the dauphin (afterwards Louis VIII) with the barons in

1216, or it may be for Louis IX (St. Louis). After the

<sup>26</sup> *Dict. Nat. Biog.*

<sup>27</sup> For example, Westminster, York and Wells.

<sup>28</sup> *Official Baronage*, vol. III, pp. 470, 471.

<sup>29</sup> Rolls edition, vol. II, pp. 288 and 290.



TILES FROM



WIMBORNE

1928.



CENTRE ORNAMENT ON A PAVEMENT AT NEWMINSTER ABBEY.





1



2



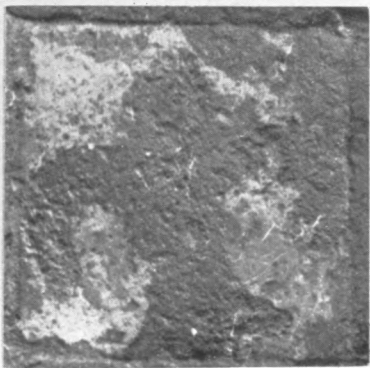
3



4



5



6

TILES FROM NEWMINSTER ABBEY.



1



2



3



4



5



6

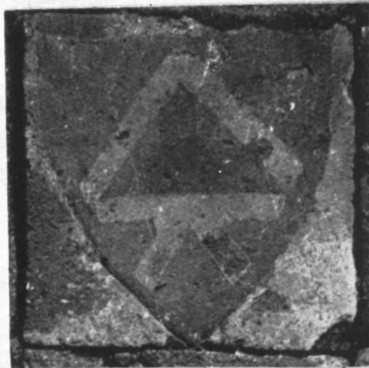
ARMORIAL TILES FROM NEWMINSTER ABBEY.



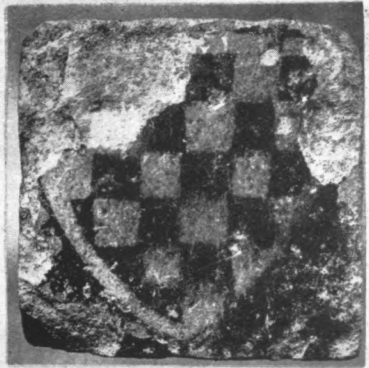
7



8



9



10



11



12

ARMORIAL TILES FROM NEWMINSTER ABBEY.



1



2

THIRTEENTH CENTURY SEALS (1) ROBERT FITZ WALTER (2) RICHARD OF CLARE.



1. OBV.



2. REV.

SEAL OF JOHN OF WARREN, EARL OF SURREY (A.D. 1240-1304).



war of 1242, the relations between Henry III and Louis were close and friendly; Henry's wife, Eleanor of Provence, was the sister of Margaret, the wife of king Louis; again in 1264, in the Mise of Amiens, Louis arbitrated between Henry and his barons.<sup>30</sup>

<sup>30</sup> *England under the Normans and Angevins*, p. 459, by H. W. C. Davis.



SEAL OF THE SOCIETY OF ANTIQUARIES OF NEWCASTLE UPON TYNE,  
ENGRAVED BY THOMAS BEWICK. SEE P. 126 *post*.