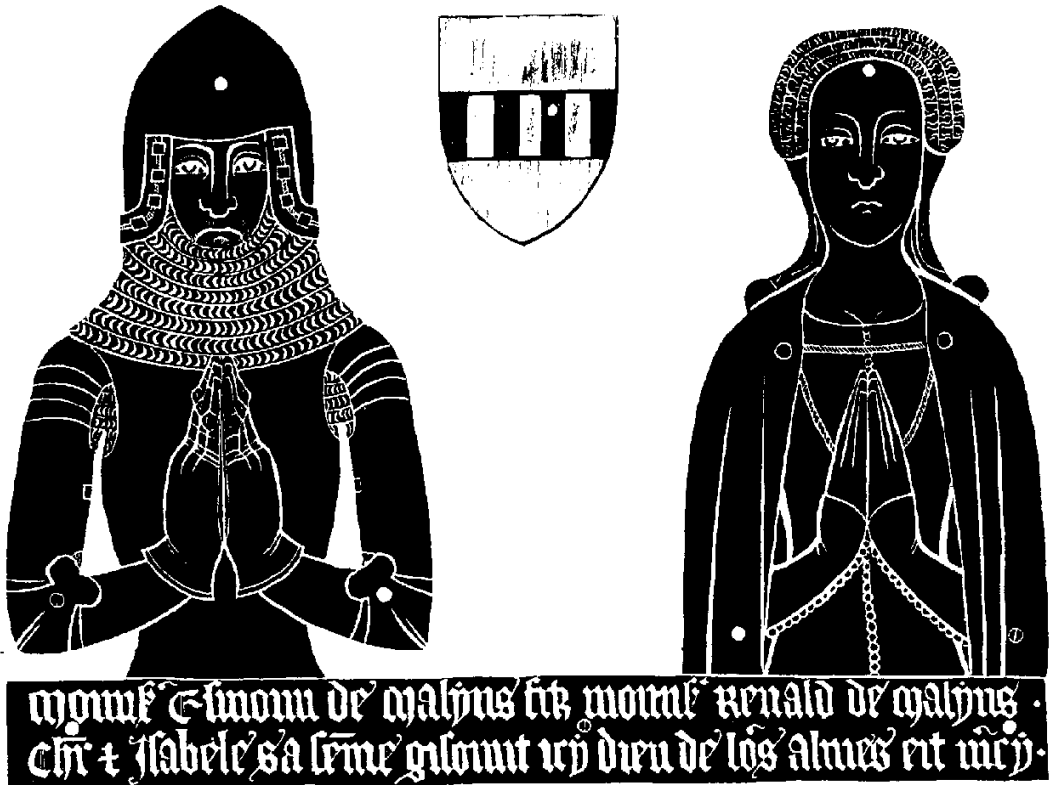


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Cover: Edmund de Malyns, d.1385, and wife Isabel, Chinnor, Oxfordshire, M.S.IV.

Simon de Wudston's Incised Slab at Hemsworth, Yorkshire

By SALLY F. BADHAM

IN the floor of the south chapel of the church of St. Helen in Hemsworth, Yorkshire is an effigial incised slab not listed by Greenhill. Greenhill did not visit Hemsworth himself, but relied on a report by Beetlestone that the church contained no incised slabs.¹ It was not until Ryder's recent survey of the churches of West Yorkshire for mediaeval cross-slabs that this interesting example was recorded.²

The slab is rectangular in shape and of magnesian limestone, probably from the Tadcaster area, which was widely used both as a building stone and for monuments in Yorkshire.³ The slab is now very worn and much of the detail is barely discernable without the use of a raking light-source. Ryder's drawing (Fig. 1) is a full, painstaking and accurate record of what remains. It shows a pair of crosses, each with a head above. The crosses each have a stepped calvary with a trefoiled ogee arch beneath (Fig. 2) and elaborate clustered terminals, basically fleur-de-lys in form. The heads are of two civilians, one male, one female (Figs. 3 and 4). Round the perimeter of the rectangular slab runs an inscription in incised Lombardic lettering reading:

“+HIC:IA/CET:SIMON:DE:WUDSTON:ET:CEC.AIA:XV/R:EIVS:
QVI: OBI/ERVNT:I:DIE:SEPTEMBRIS:A:DNI:M^o:CCC^o./XIX”.

Neither Simon or Cecilia de Wudston left wills and no other record of them has been found.

Parallels for this type of composition are hard to find. The only other surviving incised slab which probably featured isolated heads is the slab at St. Giles, Lincoln, originally to Robert de Bro... and his wife, but appropriated by a fifteenth-century inscription (Fig. 5). Part of the heads may have been recut when the fifteenth-century inscription was added, but the general outline seems authentic. The later inscription masks any original design below the heads, but the positioning of the heads very close to the original Lombardic inscription at the sides of the slab makes it most unlikely that full length figures were depicted. Possibly the heads were positioned over a single cross. Greenhill dated the Lincoln slab at *c.*1280; it could well be from the first half of the fourteenth century, but no later.⁵ No incised slab in Yorkshire even approximates to the design of the Hemsworth slab, but there are in any case very few surviving in Yorkshire which date from before the second quarter of the fifteenth century. For local parallels, we have to look at other monumental types.

¹ info. John Coales.

² P. Ryder, “Mediaeval Cross Slab Grave Covers in West Yorkshire”, *West Yorkshire Archaeology Handbooks* 1 (1991), 28.

³ E. Gee, “Stone from the Mediaeval Limestone Quarries of South Yorkshire”, in A. Detsicas (ed.), *Collectanea Historica: Essays in Memory of Stuart Rigold* (1981), 247-255.

⁴ I am grateful to the Borthwick Institute for Historical Research, York for information on this point.

⁵ F.A. Greenhill, *Monumental Incised Slabs in the County of Lincoln* (1986), 81.

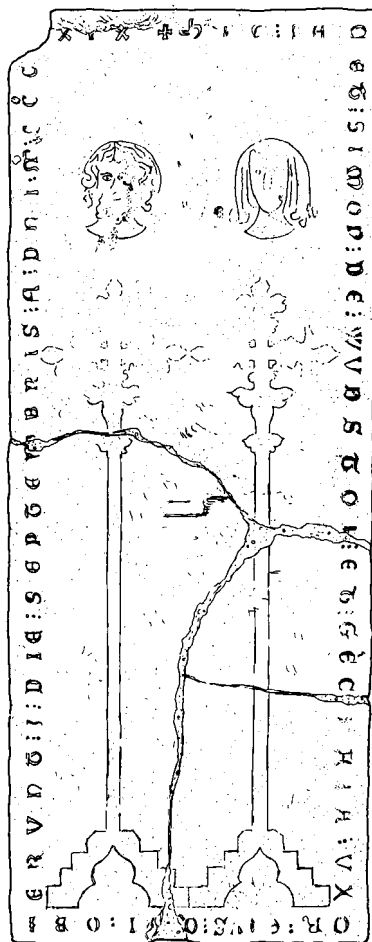


FIG. 1
Hemsworth, Yorkshire
Incised slab to Simon and Cecilia de Wudston, 1369
Drawing by Peter Ryder

The most common use of isolated heads is in bas-relief semi-effigial slabs, mainly dating to the fourteenth century. One of the pair of late thirteenth-century Ancaster slabs at Stow, Lincolnshire with a carved sunken head has an inscription formerly inlaid in brass letters of the “Lincolnshire A” style,⁶ but where such slabs have inscriptions, they are normally incised as at Brampton, Derbyshire⁷ and a slab excavated in 1985 at Hickleton, Yorkshire (Fig. 6). None is very like Hemsworth, though the Hickleton bas relief is most relevant, both because of Hickleton’s close proximity to Hemsworth and because, although the slab features a bracket rather

⁶ J. Blair, “Monumental Brasses before 1350: Types, Pattern and Workshops”, in J. Coales (ed), *The Earliest English Brasses* (1987), fig. 211, p. 167.

⁷ E.L. Cutts, *A Manual for the Study of the Sepulchral Crosses of the Middle Ages* (1849), plate LXIX.

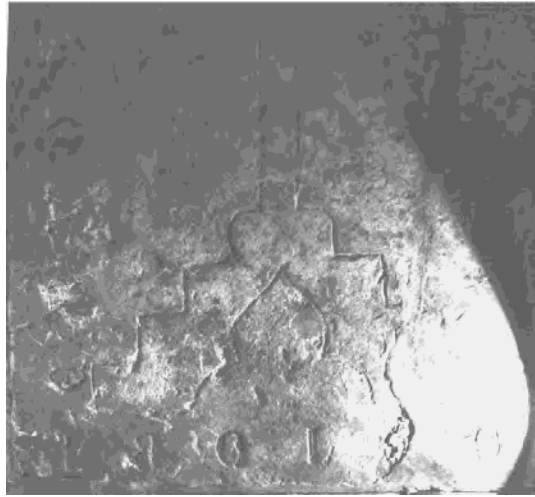


FIG. 2
Hemsworth, Yorkshire
Incised slab to Simon and Cecilia de Wudston, 1369
Detail of cross base

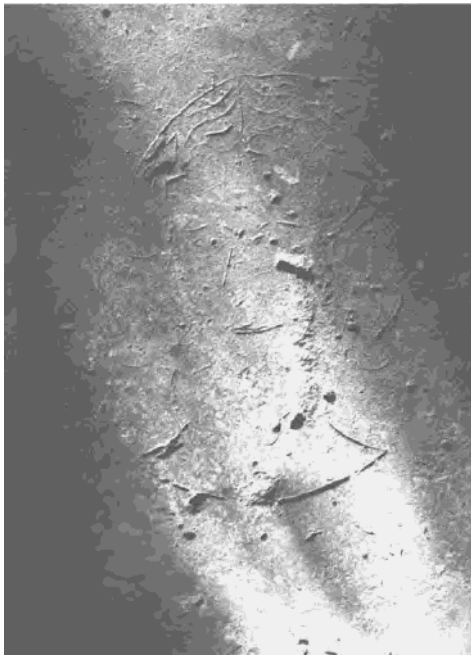


FIG. 3
Hemsworth, Yorkshire
Incised slab to Simon and Cecilia de Wudston, 1369
Detail of head of Simon de Wudston

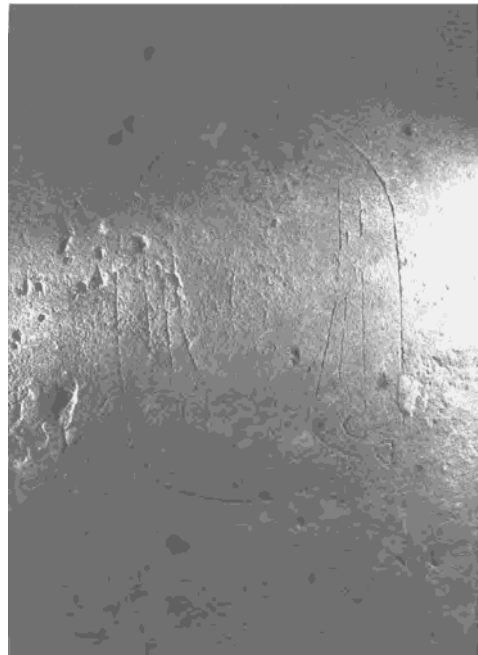


FIG. 4
Hemsworth, Yorkshire
Incised slab to Simon and Cecilia de Wudston, 1369
Detail of head of Cecilia de Wudston



FIG. 5
St. Giles, Lincoln
Incised slab to Robert de Bro..., first half of fourteenth century



FIG. 6
Hickleton, Yorkshire
Bas-relief slab to Robert Haringel, first quarter of the
fourteenth century

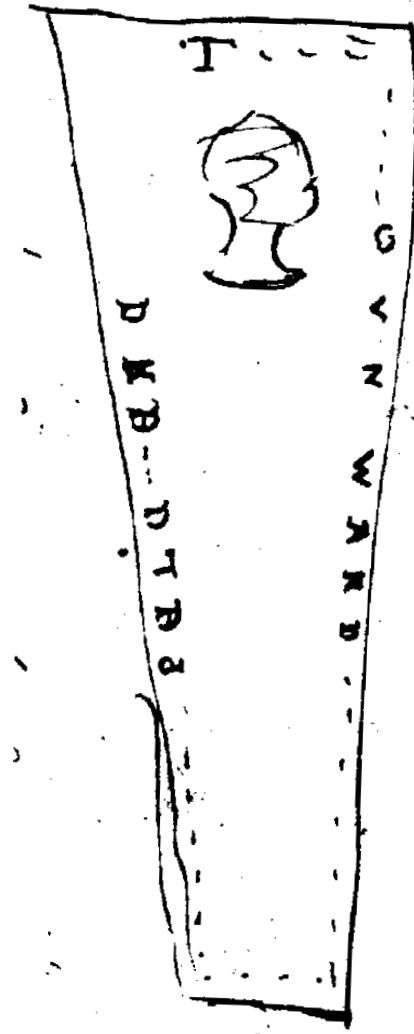


FIG. 7
Guiseley, Yorkshire
Lost indent to unknown civilian, c.1350-70

than a cross, the base has a ogee arch. It is most unlikely that this slab was made by the same mason as incised the Hemsworth slab or even that they were very close in date. The coffin-shaped slab and the use of Norman French for the inscription suggests that the Hickleton slab is earlier, though the ogee arch in the base rules out a date before the beginning of the fourteenth century. The Lombardic inscription, incised in a more florid lettering style than the Hemsworth slab, records its dedication to Robert Haringel. Little is known of him. He did not leave a will and his date of

death is unknown. According to Dodsworth, he had half the manor of Melton.⁸ He had no sons, but three daughters. Katherine, the eldest, married John Fitzwilliam of Woodall; Alice, the second daughter, married Sir William Anne; and Joan, the youngest, married Sir Henry Granary.⁹ Sir William Anne was Constable of the castle of Tickhill during the reign of Edward II and also in 1331.¹⁰ Robert Haringel's death may therefore have taken place as early as the first quarter of the fourteenth century.

A much closer parallel can be drawn with a series of early indents, almost certainly produced by Robert de Patryngton at York during the period *c.*1352 to *c.*1385, many of which feature isolated heads of the sort shown on the Hemsworth slab.¹¹ The shape of the head on a lost indent from Guiseley, Yorkshire is particularly alike (Fig. 7). Conceivably, the Hemsworth slab came from the same workshop. Certainly there is some evidence to suggest that both brasses and incised slabs were made in the same York workshops. The beautiful fragment, probably dating from the end of the century or possibly the beginning of the fourteenth, recently discovered at Welwick¹² has an incised crozier and indents for brass letters of a style which appears to link to an indent at Burnby, letters from Middleham Castle¹³ and the lost Langton monument from York Minster.¹⁴ Details of the worn civilian slab of *c.*1390 at Holy Trinity, Goodramgate, York, particularly the sideways-turned hands, suggest a link with Yorkshire series 1 brasses, such as the 1398 brass to Sir John and Lady Lora de St. Quintin at Brandesburton, Yorkshire.¹⁵

The top left hand corner of the Hemsworth slab is missing and with it one of the letters of the date. Ryder suggested that the missing letter was a "C", giving a date of 1419. A number of factors suggest that it is much more likely that the missing letter was an "L", giving a date of 1369. First, the parallels discussed above, particularly that with the Yorkshire series 0 brasses, suggest a date in the mid fourteenth century. Secondly, Lombardic inscriptions are recorded as late as the third quarter of the fourteenth century,¹⁶ but the 1419 date given by Ryder for the Hemsworth slab appears too late for this type of lettering. Thirdly, while the form of cross base shown on the Hemsworth slab, with an ogee arch, is found in the early fifteenth century, it is also consistent with a mid fourteenth-century date.¹⁷ Finally, there is the evidence of antiquarian sources.

Hemsworth was not visited by many antiquaries, but fortunately William Dodsworth recorded the monuments there on his visit to the church on 7 September

⁸ J.W. Clay (ed), *Yorkshire Church Notes 1619-1631 by Roger Dodsworth*, Yorkshire Record Series 34 (1904), 119 n. 1.

⁹ C.B. Norcliffe (ed), *The Visitation of Yorkshire in the Years 1563-1564 by William Flower*, Harleian Society 16 (1881), 5.

¹⁰ J. Foster, *Pedigrees of Yorkshire Families* (1874), I, pedigree of Anne of Frickley.

¹¹ S. Badham, "Monumental Brasses: the Development of the York Workshops in the Fourteenth and Fifteenth Centuries", in *Medieval Art and Architecture in the East Riding of Yorkshire* (1989), 167-171.

¹² P. Farman, "Yorkshire", *M.B.S. Bulletin* 59 (Feb. 1992), 538-9.

¹³ Blair, *op. cit.*, fig. 148g, p. 143.

¹⁴ S. Badham, "A Lost Bronze Effigy of 1279 from York Minster", *Antiquaries Journal* (1980), 59-65.

¹⁵ Badham, "York Workshops", *op. cit.*, 171-4 and plate XXXIA.

¹⁶ *Ibid.*, 169; S. Badham and M. Norris, *Early Incised Slabs from the London Marblers*, forthcoming.

¹⁷ I am grateful to Brian and Moira Gittos for information on this point.

1618. The printed version of his notes, which appears to take Dodsworth's fair copy of his notes as its source, records the date of this slab as 1561, noting an amendment from the date of 1361 which Dodsworth first wrote.¹⁸ Dodsworth's rough notes, however, unambiguously read 1361.¹⁹ Though what survives of the inscription shows that this too must be inaccurate, 1369 would be fairly easily misread as 1361, whereas 1419 would not. A date of 1369 for Simon de Wudston's death is thus likely.

I am grateful to the West Yorkshire Archaeology Service for permission to reproduce Fig. 1; to Malcolm Norris and John Coales for permission to reproduce Fig. 5; to the South Yorkshire Archaeology Service for permission to reproduce Fig. 6; and to the Bodleian Library for permission to reproduce Fig. 7.

¹⁸ Clay, *op. cit.*, 35.

¹⁹ Bodleian Library, Oxford, Dodsworth MS. 157, fo. 10.

An Incised Slab at Doveridge, Derbyshire

By SALLY F. BADHAM

AT Doveridge, Derbyshire is an alabaster incised slab mounted against the wall in the north aisle. It is worn in places, particularly along the left side, and obscured along the foot by pipes, but most of the composition can still be traced. It shows a priest in mass vestments, his head supported by a cushion, held by a pair of angels (Fig. 1). Above his head is a shield, now blank, but perhaps once painted with the arms of the person commemorated. Along the left side of the slab are faint traces of an inscription in two lines, unfortunately now illegible, suggesting that the slab originally rested on an altar tomb against a wall. Thus the slab retains no internal evidence as to whom it commemorates and no antiquarian notes have been discovered which throw any light on this question.¹

Figures of priests are exceptionally difficult to date as ecclesiastical vestments remained unchanged over many centuries. Greenhill hazarded a mid fourteenth-century date for the Doveridge slab, suggesting that it probably commemorated Thomas Delapoole, who died in 1359.² However, stylistic analysis suggests that it was made about half a century later. The Doveridge slab is clearly a product of the Fens 1 workshop, which was almost certainly based in Boston, Lincolnshire, and which produced a series of unusually fine incised slabs and brasses between *c.*1405 and *c.*1435.³ Slabs from this workshop are either of alabaster or of Ancaster stone; the former tend to be the finer and more prestigious products. Though the Fens 1 workshop served a wide area, including Lincolnshire, Nottinghamshire, Leicestershire and North Norfolk, Doveridge is nonetheless an outlier, unusually far distant from Boston. The explanation for this lies in rivertransport: the slab would undoubtedly have been sent via the Witham, the Fossdyke canal, the Trent and finally up the Dove, on the banks of which Doveridge stands. Another Derbyshire example of Fens 1 work, to Peter de la Pole, who died in 1432, is at Radbourne.

The Doveridge figure is long and elegant; in terms of overall design it is most reminiscent of the Ancaster incised slab to another priest, Thomas Lovenden, at Lincoln Cathedral.⁴ Although the Doveridge figure stands more upright than the slightly hip-shot Lincoln priest, the folds follow the same pattern, and the head and amice are drawn in a like manner. On the Doveridge slab the feet are differently placed, straight down with outward-flowing folds of the alb to the side. This form of

¹ I am grateful to the Derbyshire Record Office for help on this point.

² F.A. Greenhill, *Incised Effigial Slabs* (1976), Vol. II, 4.

³ S.F. Badham, "The Fens 1 Series: An Early Fifteenth Century Group of Monumental Brasses and Incised Slabs", *Journal of the British Archaeological Association*, CXLII (1989), 46-62.

⁴ F.A. Greenhill, *Monumental Incised Slabs in the County of Lincoln* (1986), plate 31.

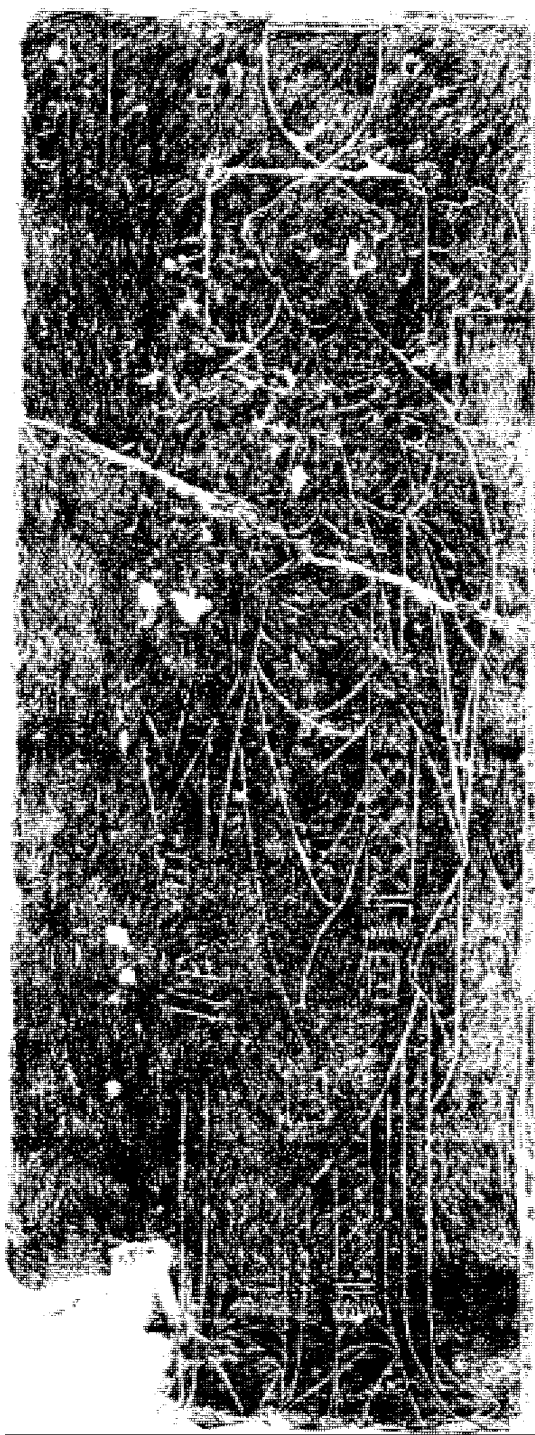


FIG. 1
Doveridge, Derbyshire
Incised slab to unknown priest, c.1410-20.
Rubbing by Frank Greenhill

hem drapery is typical of the Fens series and can be paralleled on two other Lincolnshire slabs, at Irby-on-Humber to Adam and Isabel Malet⁵ and at Knaithe to William, son of Philip, Lord Darcy, *ob.* 1408,⁶ and on the unattributed slab at Screveton, Leicestershire.⁷ Near the foot of the Doveridge figure are a number of distinctive cross-hatched motifs, also found on alabaster slabs from the Fens 1 series at Scalford, Leicestershire to Hugh and Mary Bronage, *ob.* 1410,⁸ and at Screveton. Fens 1 figures are often shown resting their heads on cushions; a pair of crossed cushions is most common but a single rectangular cushion like that shown at Doveridge also appears on the Screveton slab. Overall, this suggests a possible date for the Doveridge slab towards the beginning of the Fens 1 series, but as so many of the Fens 1 slabs are undated, a margin of error should be allowed.

Although the Doveridge priest can thus be dated to the first decade or two of the fifteenth century, it is far from certain whom it commemorates. The list of vicars for this period, which is incomplete, reads:

1359	Robert de Kniveton
....	
1422	Adam Ball
....	
1427	William Rufford
1432	John Yeveley
1450	Henry Russell. ⁹

Adam Ball's unknown predecessor is the most likely candidate, but Adam Ball, Richard Paynter and William Rufford are also possibilities.

I am grateful to Malcolm Norris for bringing this slab to my attention and suggesting that it might be a Fens 1 product and to John Coales for access to F.A. Greenhill's unpublished manuscript papers.

⁵ *Ibid.*, plate 32.

⁶ *Ibid.*, plate 34.

⁷ Badham, *op. cit.*, plate XIVc.

⁸ *Ibid.*, plate XIVb.

⁹ C. Cox, *Churches of Derbyshire* (1877), Vol. III, 116.

The Malyns Family and their Brasses at Chinnor, Oxon

By J. E. TITTERTON

THE church at Chinnor, Oxfordshire, contains brasses of ecclesiastical, military and civilian figures. Three of the military monuments are for successive generations of the Malyns family who were all buried in the church. The brasses were removed from their indents in 1935 and are now fixed to the walls in the Chancel. The indents, most of which were not original, are covered by fitted carpets. The purpose of this article is to outline the rise and fall of the Malyns family over a period of 150 years through five generations.¹ It is the last three generations and their wives who are buried at Chinnor.

The Malyns family take their name from the medieval town of Malynes in Brabant; now Mechelin in Belgium. Henry Buscre de Malyns was a Brabantine merchant who traded with England. He was in business certainly before 1292.² By 1305 he is Edward I's "merchant, who has fixed abodes in the realm and continually dwells within the realm with his wife and children" and he is granted safe conduct "for going beyond the seas for necessaries for the King and for trade".³

The nature of Henry's trade is uncertain, but "Buscre"⁴ could mean trading in timber or clothing. Henry acquired lands in London, Hambleden (Bucks), Henley (Oxon), Reading and Purley (Berks), all of which are on the River Thames. Transportation using the river may have been an important factor in his trading activities. He also held the manors of Britwell Salome, Oxon, and Theydon Mount, Essex.

Henry made money from trade but evidence suggests that he was also a successful money-lender. Between 1292 and 1323, twenty-five⁵ people acknowledged debts to him in the King's Court ranging from £2 to £300. The debt recorded as outstanding at his death was over £800. He acquired many of his lands from the people who owed him money. The principle exception to this was the manor of Purley Parva, near Reading, Berkshire. This was granted to him jointly with his wife, Cecily, and may indicate that she was related to the Cifrewast family, the former lords of the manor.⁶ After Henry's death it was settled on Cecily as her dower.⁷

¹ For a fuller account of the first three generations see J. E. Titterton, *The Malyns Family, Medieval Manorial Lords*, a dissertation for a Certificate in Local History, Department of External Studies, University of Oxford, May 1985.

² *Calendar of Close Rolls 1288-1296*, p.259.

³ *Calendar of Patent Rolls 1301-1307*, p.325.

⁴ Oxford English Dictionary.

⁵ These are recorded mostly in the Close Rolls.

⁶ *Calendar of Patent Rolls 1301-1307*, p.71.

⁷ *Calendar of Inquisitions Post Mortem*, VII, No 338.

Henry lived in a house in Gracechurch St., London and at the moated manor house of Henton near Chinnor, which became the family's country seat. In 1312 he was assessed as having sufficient wealth to take the arms of a knight.⁸ He did not wish to take up these expensive responsibilities and paid a fine of 100s to exempt himself for two years. When the next enquiry was made three years later, Henry no longer held sufficient land to qualify.⁹ He had handed nominal control of two of his manors, Henton and Britwell Salome to his son and son-in-law respectively. (Tax avoidance is nothing new!)

Henry did not wish to be a knight himself but he did emulate their status in other ways. His personal seal displayed a shield with a coat of arms¹⁰ and his manor at Henton had its own private chapel.¹¹ He died in 1323 and was buried at St Martin Orgar Church, London. The nature of his tomb is unknown as the church was destroyed in the Great Fire.¹² In his will he left money to provide chantry chapels at both St Martin Orgar and the private chapel at Henton.¹³ By the time of his death in 1323 Henry Buscre had established his family with a strong financial base and also several manors.

Henry Buscre was succeeded by his elder son, Edmund (I) who was known throughout his life as Edmund de Malyns. The younger son, John, was called either John Buscre, John Buscre de Malyns or John Malyns. Edmund probably continued his father's business and it seems spent a number of years abroad until the start of the wars with France. This latter event had a significant effect on his life and must have affected his trading activities across the channel. It brought him service in county for the first time. He was appointed Sheriff of Oxfordshire and Berkshire and Keeper of Oxford Castle in 1340 and later served on other commissions including tax collection.

The aftermath of the Black Death of 1348/9 affected him as manorial lord and again brought him into the service of the King for Oxfordshire. The Statute of Labourers was passed which was an attempt to maintain the pre 1349 labour payments. Edmund served on several commissions established under this Statute.¹⁴ From 1356 until his death, in about 1367,¹⁵ Edmund was free of further county duties. It is not known where Edmund is buried. It must have been either with his father at St. Martin Orgar, London or at Chinnor where the next three generations of the family were to be buried.

Edmund's life had been affected by the two dramatic events of the period, the start of the hundred years war and the Black Death. This may explain why Edmund only consolidated, rather than expanded the good financial and manorial

⁸ *Calendar of Fine Rolls 1307-1319*, p.156.

⁹ *Calendar of Inquisitions Miscellaneous*, II No 267

¹⁰ British Library, Seal No 7973.

¹¹ Lincolnshire Record Office *Dalderby's Episcopal Register* 3, f. 144v.

¹² There is no reference in either Stowe or Fisher.

¹³ Corporation of London Record Office, *Hustings Roll*, 51 (147).

¹⁴ Details of these appointments are to be found in the Calendars of Close, Fine, and Patent Rolls for the period.

¹⁵ He appeared at the Court of Hustings, London, in March of this year but his death was probably the cause of his son being granted 40 marks per year by the Black Prince in November; see footnote 24.

base which Henry Buscre had given him. Henry had also made a good marriage for his son which provided the next stage in the advancement of the family. Edmund had married Joan, one of the two daughters of Sir Reginald de Hampden, of Great Hampden, Bucks. (Henton and Hampden are about 10 miles apart.) The Hampdens were a well established knightly and county family which brought the merchant Malyns family into the next social level of society.¹⁶

Both Edmund and his brother had used armorial seals even though, like their father, they were not knights. Their arms were different to each others and to their father's. John's arms were *A bend and in chief a leopard's face*.¹⁷ Edmund bore *ermine on a fess gules three billets or*.¹⁸ This was probably to show some connection with the Herdeby family, *Gules billet or a fess ermine*, who were relatives Of the Hampden family.¹⁹

Joan Hampden was not an heiress (she had four brothers who reached manhood), and it was the marriage of her sister, Isabel, which provided the Malyns family with a route to further advancement. Isabel Hampden had married Gerald Braybrook of Colmworth, Bedfordshire. The Braybrook family were based in Bedfordshire and as well as being a county family they also followed military careers. Gerald Braybrook through his mother was related to Edmund, Earl of Kent, uncle of King Edward III and was in service with the Earl.²⁰

Edmund Malyns' son and heir was Reginald (I). He undertook a military career, probably through the guidance of his uncle, Gerald Braybrook. Reginald Malyns formed a close association with a number of young knights whose careers were to follow parallel paths. These included his cousin Sir Gerald Braybrook, Sir Gilbert Wace of Ewelme (the indent of whose brass is at Dorchester) and Sir Baldwin Bereford. Also there was Sir John Kentwood who came from a parish next to the Malyns' manor of Purley, Berkshire, and who was to marry Reginald's sister. Nothing has been established about Reginald's career until in 1347/8 he took part at Crécy and the siege of Calais.²¹ Probably about this time he entered the service of Edward the Black Prince (Fig. 1).

This was a period of great success on the continent. Sir John Kentwood was at the Battle of Poitiers in 1356 and received a ransom of 2000 marks for the capture of Prince Philip the son of King John of France.²² Reginald Malyns was probably not far away. In 1362 the Black Prince was invested as Prince of Aquitaine by his father Edward III. In 1364 Reginald Malyns was Steward to the Black Prince at his court in Aquitaine, a position which placed him close to the Prince.²³

¹⁶ Lipscomb, *The History and Antiquities of the County of Buckingham* (1847), ii, p.231.

¹⁷ Magdalen College Archives, Oxford, seal attached to Henton 19b.

¹⁸ Magdalen College Archives, seal attached to Henton 53.

¹⁹ Lipscomb (*op. cit.*) shows Sir Bryan de Herdeby as the maternal grandfather of Sir Reginald Hampden.

²⁰ L. H. Butler, *Robert Braybrook, Bishop of London 1381-1404 and his kinsmen* (Oxford University unpublished D. Phil. thesis 1951), Bodleian. Ref: M.5. D. Phil. d 994-5.

²¹ G. Wrottesley, *Crécy and Calais, Collections for a History of Staffordshire*, Vol. 18, 1897.

²² *The Black Prince's Register*, IV, p.285.

²³ *Calendar of Papal Registers Petitions 1342-1419*, p.483.



FIG. 1
Edward the Black Prince (d. 1376)
Canterbury Cathedral
Photo: National Monuments Record

When Reginald's father died he returned to England but was paid a retainer of 40 marks a year by the Black Prince on condition that he return to the Black Prince's service if required.²⁴ By 1368 the situation had deteriorated in France and Reginald was recalled. When he mustered at Northampton in April 1369 he was with Sir John Kentwood, his cousin Sir Gerard Braybrook, Sir Gilbert Wace and Sir Baldwin Berford.²⁵

In preparation for his trip to France, Reginald had granted his manors to a number of trustees.²⁶ These were made up of John Hampden, his uncle; Sir John Kentwood, (by now his brother-in-law); Thomas Barentyn, his son-in-law and two other legal friends of the family. The trustees were charged to return the lands to him on his return or to hold it in trust for his son if Reginald should be killed.

²⁴ *Calendar of Patent Rolls 1377-1381*, p.198.

²⁵ Public Record Office, E101/29/24.

²⁶ Magdalen College Archives, Macray Calendar Oxon. Vol. VII, 145.

That he should name Sir John Kentwood, who was travelling to France with him, suggests that death was considered as a possibility rather than a probability.

Reginald returned in 1372 and had his manors restored to him.²⁷ This ended his military career abroad. By this date his eldest son was of age and perhaps the family adopted the pattern followed by generations of the Braybrook family; the father undertook county affairs and looked after the estates at home while the son followed a military career in the service of a baron or member of the Royal Family. From 1372 until his death in 1384 Reginald spent much of his time involved in the County affairs of Oxfordshire, which kept him very busy.²⁸

The majority of Reginald's public duties can be related directly to the increasing level of social disorder in the country in this period. The plague of 1349/50 had drastically reduced the population. The Statute of Labourers was used to maintain the pre-plague labour payments and was enforced by the commissioners of the peace. The plague had returned in 1361 and again in 1369. As early as 1355 people of Oxford had rioted against the University and there had been other riots particularly during the first years of the reign of Richard II. Also there were a number of former soldiers from France who had continued to support themselves back in England using violence and plunder.

It is in this atmosphere that Reginald was appointed commissioner of the peace in 1373, 1375 (twice), 1378 and 1380. In 1378 he had to investigate a murder at High Wycombe and to take possession of the Priory of St. Frideswide, Oxford, by force if necessary on behalf of the Prior who had been expelled by fellow canons. In twelve years Reginald was to serve on 26 commissions. He represented the County in Parliament in 1372, October 1377, and January 1380; three out of seven parliaments for this period. He also served as Sheriff of Oxfordshire in 1375-6. Occasionally fellow commissioners were Sir Gilbert Wace and Sir Baldwin Bereford.

His appointment as commissioner of the peace in February 1375 was "provided that the first commissioners do not await his presence but admit him if he happen to be at the place appointed by them for the meeting". It would seem the crown wanted his presence on the commission whenever possible but accepted that he may be away on business (personal or official). He was re-appointed in September the same year but was omitted from the list of December; most likely because of his appointment as sheriff in the October. As sheriff he would have monthly meetings of the Shire Court and bi-annual visits to the Hundred Court of each shire. He only served as sheriff once and after he had finished his third parliamentary appointment in January 1380 the King granted him exemption for life from serving on any other commissions etc "against his will". National events were such that Reginald did not take advantage of this kindness. Sixteen of the twenty-six commissions were after this date.

²⁷ Magdalen College Archives, Macray Calendar Oxon. Vol. VII, 147, and Macray Calendar Misc Essex 13.

²⁸ See Calendar of Patent and Fine Rolls for this period.



FIG.2
Reginald Malyns, d. 1384, and wives
Chinnor, Oxfordshire, M.S.II
Lost sword hilt added from rubbing in Antiquaries' collection

Reginald died on 2 August 1384.²⁹ If The Black Prince had lived to become King of England then Reginald's career would probably have advanced further. He was succeeded by his son, Edmund (II), and survived by his second wife, Florence. He and his two wives were commemorated in a brass which was laid in the north aisle. The style is London 'B' with Reginald shown in armour (see Fig. 2). The two female figures are slightly different. The transfer from indent to the wall of the chancel has maintained their relative positions and the one with the dog is his first wife, Eleanor, who was living in 1364³⁰ but dead before 1368.³¹ He married Florence probably in early 1373 but certainly after 1368.³² A rubbing made in 1813 shows the hilt of the sword in better condition.³³ The inscription in French has also survived but the shield to the left of his head is missing. The (untinctured) arms on the shield were Malyns, *Ermine on a fess gules three billets or impaling lozengy*³⁴

Reginald had connections with two families who used similar arms, the Braybrooks and the Ferrers. As discussed above the Braybrook family *Argent six lozenges gules* were his uncle and cousins. Reginald served at Crécy and Calais under Sir Robert Ferrers whose cousin Sir William Ferrers used the arms *Or seven mascles gules*. Both the Ferrers and Braybrook families were descended from the de Quency family who had used the arms *Or seven mascles gules*. Reginald's son was to hold the Manor of Stowell in Somerset which had been held by connections of the Ferrers family and descendants of the Quencys. It is possible that Reginald's first wife was a member of this family.

Reginald's successor Edmund (II) followed a military career. He was born about 1350³⁵ and is described as knight in 1372, when he grants his manor of Stowell to trustees.³⁶ Perhaps he is replacing his father in the service of the Black Prince. Details of his military activities have yet to be established. However his tenure as head of the family was short, for just over one year, as he died in October 1385.³⁷

In April 1385 the King was concerned about the possibility of an invasion by France and Edmund was appointed commissioner of Array for Oxfordshire.³⁸ In July Edmund drew up a document settling the control of his estate in the hands of his brother-in-law, Thomas Barentyne, and other family friends³⁹ and died three

²⁹ *Calendar of Inquisitions Post Mortem*, Vol. XVI, p.52.

³⁰ *Calendar of Papal Registers Petitions 1342-1419*, p.483.

³¹ Eleanor is not mentioned in Reginald's disposition of his estate while he is away.

³² The first reference to Florence is in the restoration of the Essex estates to Reginald in July 1373, Magdalen College, Macray Calendar Oxon. VII, 148. She does not appear in a similar grant in Dec. 1372, Magdalen College, Macray Calendar Oxon. VII, 147.

³³ Brass rubbing at the Society of Antiquaries.

³⁴ Bodley MS, D Wood, 14d, p.117.

³⁵ This is based on his age as given in his father's Inquisition Post Mortem: see footnote 29.

³⁶ Magdalen College, Macray Calendar Misc. Oxon. 231.

³⁷ *Calendar of Inquisitions Post Mortem*, Vol XVI, p.100.

³⁸ Williams, *Parliamentary History of Oxfordshire*.

³⁹ Magdale College, Macray Calendar Oxon. VII, 161.

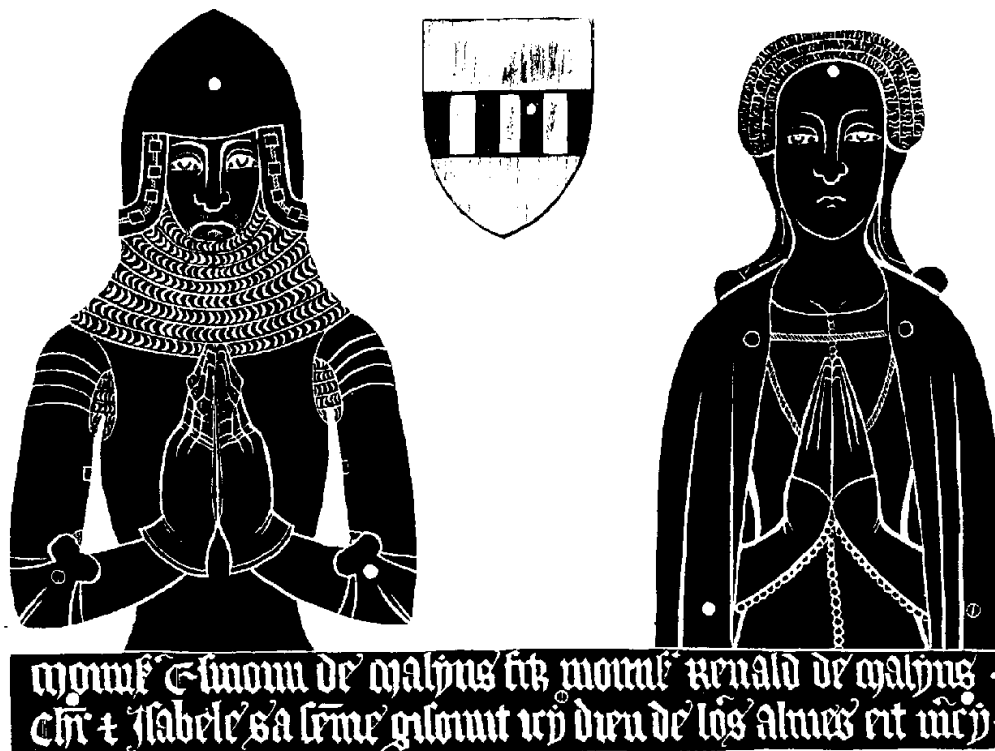


FIG. 3
 Edmund Malyns, d. 1385, and wife
 Chinnor, Oxfordshire, M.S.IV
Lost shield added from rubbing in Antiquaries' collection

months later. The sorting of the family affairs in July may have been routine preparation for anticipated military action and he died as a result of a military incident. Alternatively, perhaps he had been taken ill with some disease and made the settlement because he knew his death was imminent. Edmund (II) and his wife, Isabel, are commemorated by a London 'B' style brass with demi-effigies and inscription at Chinnor (see Fig. 3). A shield between the two figures, now missing, displayed the arms of Malyns only.⁴⁰

With the death of Edmund (II), the Malyns estates were suddenly fragmented. His father's widow, Florence, had received a third of the estate in dower the year before. This had been arranged so that she held the Essex manor of Theydon Mount for life together with some London properties.⁴¹ Isabel, Edmund's widow, was also entitled to a third. Edmund's two sons Reginald (II) and Edmund (III) were both under age but the instructions to his trustees were to effectively

⁴⁰ Brass rubbing at the Society of Antiquaries.

⁴¹ *Calendar of Close Rolls 1381-1385*, p.476; *Magdalen College, Macray Calendar Oxon. VII*, 158, 159, 160.

disinherit Reginald (II), the elder of the two. Edmund (II) had charged his trustees to assign all the estates to his wife except certain lands including Purley Parva, Berks., which were to be held in trust for his younger son, Edmund.⁴² The elder son, Reginald (II), was left landless.

The reason for this has still to be established. There is no suggestion that he was mentally or physically handicapped. One might surmise that Isabel was the mother of the younger son but step-mother to Reginald but there is no evidence. Reginald for a while served as Esquire to his kinsman Robert Braybrook, Bishop of London (who had a fine brass in Old St. Paul's).⁴³ In 1398 he inherited Purley on the death of his younger brother.⁴⁴ His step-grandmother Florence died in the following year, and he took possession of the Essex manor.⁴⁵ Before April 1388 his



FIG. 4
Adam Rameseye, d. 1401-8
Chinnor, Oxfordshire. M.S.VIII

mother had remarried Adam Ramsey, King's Esquire, to whom there is a brass at Chinnor. Only the inscription survives (Fig. 4) but Haines implies there was a figure or cross. He was living in 1401⁴⁶ but must have died by 1408 when Isabel is making presentations to the church of Britwell Salome as Isabel Malyns, Lady of Henton.⁴⁷ She died between 1421 and 1424.⁴⁸ Only then did Reginald gain control of all the family estate. Occasionally he engaged in county administration of Essex, Berks and Oxon, but never near the level of his grandfather. He was never created a knight and died in 1431.⁴⁹

Reginald (II) married but had no issue by his wife, Alice, who survived him. She was the daughter of Thomas Sackville of Emmington, Oxon, whose descendants eventually rose to be Dukes of Dorset. Reginald managed to dispose of the estate in a variety of ways; Little Purley was sold off during his lifetime,

⁴² Magdalen College, Macray Calendar Oxon. VII, 163.

⁴³ Butler, *op. cit.*

⁴⁴ *Calendar of Inquisitions Post Mortem*, Vol XVII, p.517.

⁴⁵ *Catalogue of Ancient Deeds*, Vol.6, C.4794.

⁴⁶ *Calendar Close Rolls 1399-1402*, p.288.

⁴⁷ Lincolnshire Record Office *Dalderby's Episcopal Registers*, 14 ff. 337, 385d.

⁴⁸ She made a further presentment to the church in 1421 but Reginald had control of the estates in 1424, (Magdalen College, Macray Calendar Oxon. VII, 179).

⁴⁹ *Calendar of Inquisition Post Mortem* 1431.

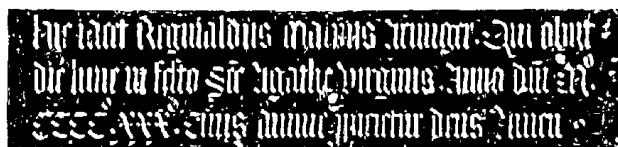


FIG. 5
Reginald Malyns, d. 1430/1
Chinnor, Oxfordshire, M.S.XII

which, as it was a Royal Manor, incurred Royal displeasure;⁵⁰ Theydon Mount went to a member of the Hampden family; Britwell Salome passed into the possession of the Cottesmore family and Henton was conveyed to Reginald's cousin, Reginald Barentyn.⁵¹

The brass of Reginald Malyns (II) in Chinnar church is also a London 'B' type but there is no representation of his wife. He is shown in armour but the figure is badly mutilated; there is no head nor legs (Fig. 5). The indents of all the brasses except that to Reginald (I) have long been lost so one cannot tell to what extent, if any, there was other decoration such as canopies or additional figures.

Also at Chinnor there is part of a brass to a widow attributed to the Malyns family and dated circa 1390 (Fig. 6). There are no obvious candidates in the Malyns family. The place of burial of Edmund (I), d. circa 1367, is unknown and it is believed his wife pre-deceased him. His son Reginald (I) would have built a tomb for his parents fairly soon after that date. Other missing members of the family are Edmund (III), died circa 1398, who was probably unmarried; a sister of

⁵⁰ *Calendar of Close Rolls 1422-1429*, p.395.

⁵¹ For fuller details of these manors see the appropriate Victoria County History.

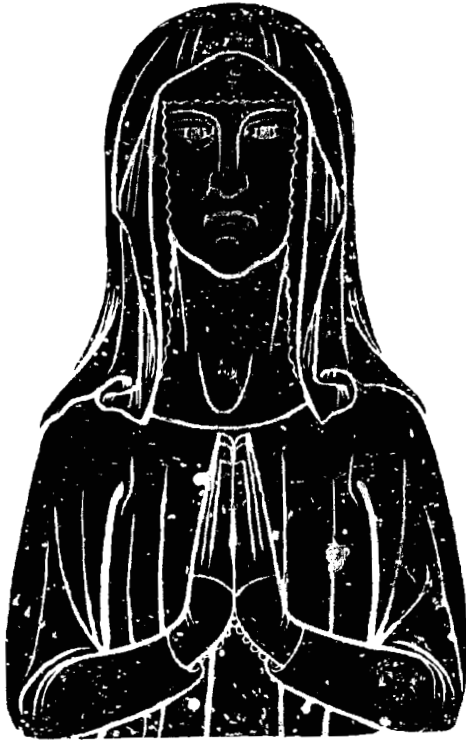


FIG. 6
Widow of Malyns family, c. 1390
Chinnor, Oxfordshire, M.S.VI



FIG. 7
Shield from brass of Drew Barentyn, d. 1453
Chalgrove, Oxfordshire, M.S.III

this Edmund, Florence, who became a nun and Alice, the widow of Reginald (II), (died post 1432). One remote possibility is Sir John Kentwood and his wife Alice (nee Malyns). He died in the early 1390s, which is the date of the brass. They may have been buried at Chinnor.

The Malyns arms still survive in brass. At nearby Chalgrove church they can be seen quartered with those of Barentyn on the brass to Drew Barentyn and his two wives (Fig. 7). Drew was the great-grandson of Reginald Malyns (I).

The Malyns family history shows how a family could rise through the ranks of society. Money making ability, the right marriage and military skills can be seen in the first three generations which saw the family rise. In addition to ability one needed an element of luck. The untimely deaths of the Black Prince in 1376 and then Edmund Malyns (II) in 1385 saw the turning point in the family fortunes. The Malyns brasses at Chinnor form a monument to a family whose existence would otherwise be forgotten.

The author wishes to acknowledge the help and advice of the Hon. editor in preparing this article, for details of the rubbings at the Society of Antiquaries and for illustrations.

The Brass of Sir Thomas le Strange at Wellesbourne, Warwickshire: Its Dating and its Place in the ‘E’ Series

By NIGEL SAUL

THE brass of Sir Thomas Le Strange (M.S.I) on the chancel floor at Wellesbourne, Warwickshire, is a lesser known product of workshop ‘E’ (Fig. 1). It consists of a nicely executed figure of the knight, 61 cm in length, four shields, and a marginal inscription surrounding the whole. The knight is depicted in full armour with his feet against a lion. He is attired in a bascinet, a gorget of plate, shoulder pieces of overlapping plates, palettes protecting the armpits, fan-shaped couters and the usual leg harness. The sword is suspended from a narrow belt slung diagonally across the taces; but curiously there is no dagger. Around the neck is worn the Lancastrian collar of linked SS. A number of characteristics identify the brass as a product of the ‘E’ workshop - chief among them being the fattish face, the strongly defined eyes with complete eyeballs, the crossing of the spurs and, very prominent on this brass, the duplication of the lines of engraving.

A glance at the brass *in situ* immediately shows that the shields and marginal inscription are modern restorations: the colour of the metal is different, and the engraving is sharper and cleaner cut. The brass was complete when Dugdale illustrated it in his *History of Warwickshire* in the later seventeenth century, and it is possible that the losses occurred in the early 1800s, when the condition of the church was deteriorating.¹ It is not known when the replacements were made, but a *terminus ante quem* is provided by the entry in Haines’s *Manual of Monumental Brasses* of 1861 which notes the inscription as ‘restored’.² Presumably the pattern for the replacements was the illustration in Dugdale, which was closely followed. Two of the shields show the arms of Le Strange, *gules two lions passant argent*;³ the other two are unidentifiable. The inscription reads as follows:

Hic iacet dominus Thom’ le Strange miles /
nuper Constabularius Regis in Hibernia qui obiit /
tercio die Maii Anno Domini MCCCC /
XXVI et regni Regis Henrici Sexti quarto cuius anime p’pitiatur deus
(Here lies Sir Thomas le Strange knight /
lately Constable of the King in Ireland, who died /
on the third day of May in the year of Our Lord /
1426 and in the fourth year of the reign of King Henry VI
on whose soul may God have mercy)

¹ W. Dugdale, *The Antiquities of Warwickshire* (London, 2 vols., 1730, reprinted Manchester, n.d.), i, p. 574. The church was almost entirely rebuilt in 1847: *Victoria County History of Warwickshire*, V (London, 1949), p. 196.

² H. Haines, *A Manual of Monumental Brasses* (London, 1861, repr. 1970), p. 218.

³ For the Le Strange arms see H. Le Strange, *Le Strange Records. A Chronicle of the Early Le Stranges of Norfolk and the March of Wales A.D. 1100-1310* (London, 1916), pp. 368-74.



FIG. 1
 Sir Thomas le Strange, d. 1436
 Wellesbourne, Warwickshire, M.S.I
 Rubbing by Nigel Saul

The date given on the inscription is of some interest because it places the brass near the beginning of the 'E' series. 'E' was in business from roughly the beginning of the 1420s to the beginning of the 1450s. The earliest firmly dated brasses of the series are those of John Urban and his wife (M.S.II), 1420, at Southfleet, Kent, and John Wantele (M.S.I), 1424, at Amberley, Sussex;⁴ and the last apparently the figure of William Snell (M.S.I), 1451, at Boxley, Kent, and a series of inscriptions at Hartley Wespall, Hampshire, Graveney, Kent, and St James Grain, Kent, all dating from 1452. However, as M.W. Norris has written, establishing an adequate chronology for the series is by no means easy. Some of the brasses display features, notably details of armour, which suggest a slightly later date than that normally accepted, while others, like that of Thomas Faringdon (M.S.II) at Faringdon, Berks., have characteristics which suggest that they may actually be earlier: or, perhaps, that the engraver was using out-of-date patterns.⁵ J.P.C. Kent was led by the consistency of the armour-patterns of the series to suppose that the figures were made at one time and then gradually sold off.⁶ In the context of these observations the dating of the Le Strange brass is of some significance. The generally accepted date for the brass is entirely dependent on the evidence of the inscription. But engravers of brasses occasionally made mistakes with dates - as they did with other details, such as heraldic blazons and badges.⁷ Thus it is worthwhile considering what other evidence, if any, there is for dating the brass. The best way in which to approach the issue is by firstly considering the identity of the commemorated, and secondly looking at the affinities between the brass and others in the 'E' series.

The Le Stranges of the manors of Walton Maudit and Walton Deyville, in Wellesbourne, Warwickshire, were a junior line of the celebrated baronial family of Le Strange of Knockin, Shropshire, to whom the Le Stranges of Hunstanton were also related. John, 1st Lord Strange of Knockin obtained the manors at the beginning of the fourteenth century by marriage.⁸ From him they passed to his descendant John Le Strange of Myddle, Shropshire, and from him in turn to his son John and the latter's wife Maud, who was alive in 1400. On John's death, sometime in the later 1390s, they were inherited by his son and heir Alan, one of six siblings, on whom his parents had earlier settled their Buckinghamshire property. On Alan's death in 1417 his only child, a daughter Alice, aged 12, briefly succeeded before she

⁴ There are other brasses in the series, probably of around this time, that are not firmly dated. Among these are the knight and lady at Nether Winchendon, Bucks. (MS I and II), which appear to be c.1420 (illustrated in W. Lack, H.M. Stuchfield and P. Whitemore, *The Monumental Brasses of Buckinghamshire* (London, 1994), p. 237). There are also the two knights at Stokenchurch, Bucks. (illustrated in *ibid.*, p. 192), which are always listed as "E", but seem to incorporate later restorations.

⁵ M.W. Norris, *Monumental Brasses. The Memorials* (2 vols., London, 1977), I, p. 77. See also the comments in M.W. Norris, *Monumental Brasses. The Craft* (London, 1978), p. 88.

⁶ J.P.C. Kent, "Monumental Brasses - a New Classification of Military Effigies c.1360-c.1485", *Jnl. Brit. Archaeological Assn.*, 3rd series, XII (1949), pp. 87-8.

⁷ For example, the omission of the chain and crown from the white harts on the brass of Sir John Golafre in Westminster Abbey: see *M.B.S. Bulletin*, 65 (Feb. 1994), p. 103.

⁸ For the details of the manorial descent see *V.C.H. Works.*, v, p. 196, and J.S. Roskell, L. Clark and C. Rawcliffe (eds.), *The History of Parliament: The House of Commons, 1386-1421* (4 vols., Stroud, 1993), IV, pp. 504-5. There are also relevant details in Le Strange, *Le Strange Records*, pp. 186, 221, 343.

herself died later the same year. Alice's heir was said at her inquisition *post mortem* to be her uncle, Sir Thomas. Sir Thomas established his title to his niece's estates in Warwickshire and Buckinghamshire, but ran into trouble in Shropshire, where the ancestral seat at Myddle was promptly seized by his kinsman Richard, Lord Strange, and never recovered. Sir Thomas enjoyed possession of the estates outside Shropshire until his death in 1436, when he was succeeded in the Warwickshire estates by his widow Elizabeth who lived until 1490. His only son, Sir Thomas II, born just after his father's death, had predeceased his mother in 1486.

This review of the descent of the Walton manors has a relevance to the identity of the man commemorated by the brass, because at no point does it hint at the existence of a Sir Thomas who died in 1426. Indeed, it is fairly clear that no such man ever existed. Alan Le Strange died in 1417; after a brief interval he was succeeded by his brother Sir Thomas, who died in 1436. No other male member of the family was to die until fifty years later. The only Thomas Le Strange active in the second quarter of the fifteenth century was the Thomas who died in 1436; and there can be little doubt that he is the man commemorated by the brass.

Fortunately there is a certain amount of circumstantial evidence to support this line of argument. In the first place, the day and the month of death as recorded on the brass correspond almost exactly to those of the Walton Sir Thomas. According to the inscription on the brass the commemorated died on 3 May. To judge from the date of issue of the writ of *diem clausit extremum*, which authorised the taking of an inquisition *post mortem*, it seems likely that Sir Thomas of Walton died around that time as well. The relevant entry on the fine rolls shows that Sir Thomas's writ was moved on 8 July 1436.⁹ Generally, an interval of at least a couple of months elapsed between a man's death and the issuing of the writ from chancery. So a date of issue in early July would point to the death as having occurred in early May. Significantly, this is a conclusion confirmed by the evidence of dating in Sir Thomas's will.¹⁰ The will, which survives in the form of an indenture of letters patent, is in some ways a rather unusual document. It was not a proved testament of the usual kind, but rather a declaration of will to the knight's feoffees, or trustees, to his use. Sir Thomas relates that he had granted his properties in the counties of Warwick and Worcester to one John Danvers, who in turn had enfeoffed the feoffees; and now he was making known his will as to the use. His first request was for an annuity of £10 to be granted to Christopher and John, his two illegitimate sons, jointly for ten years: with the proviso that, if Christopher were to be appointed to a benefice, John was to receive the annuity for the six years after his brother's appointment. His second request was that if his wife, who was pregnant, bore him a son, then the annuity, after the expiry of the term, should be used to provide a marriage portion for his daughter Margaret; and his final request, in the manner of most medieval testators, was for provision to be

⁹ *Calendar of Fine Rolls 1430-7*, p. 246. The inquisition itself does not survive.

¹⁰ Warwickshire County Record Office, Mordaunt of Walton collection, CR 133/15. I am grateful to Dr. J.H. Baker for advice on the legal aspects of this document.

made for the payment of his debts. No instructions were given as to the intended place of burial, and no bequests were made for the benefit of the testator's soul: both were matters inappropriate in a declaration to feoffees. The omission of any reference to burial - and, in particular, to burial at Wellesbourne - may be thought to weaken the case for identifying the testator with the man on the brass there.¹¹ On the other hand, such an identification is strongly suggested by the evidence of the dates in the will. A couple of dates are given - both of them falling in May 1436. The first is the date on which Danvers granted the manors to the feoffees - which was 3 May; and the second, the date on which Le Strange declared his will to the same - a week later, 10 May. The two dates correspond in approximate fashion to the details given on the brass. According to the brass, Sir Thomas died on 3 May. This cannot be the exact date of death because Thomas was still alive a week later, when he made his will. However, there is a measure of agreement between will and brass that he died sometime around early to mid-May. Possibly those who advised the engravers confused the date of enfeoffment with the date of death. But, whether or not this was the case, the month given on the brass is clearly the month in which the Walton Sir Thomas died. We can be confident that we are dealing with a man who died in May 1436.

The second piece of evidence to connect the man on the brass with the Walton Sir Thomas is to be found in the biographical details given in the inscription. The inscription says that the commemorated had been 'the king's constable in Ireland'. Now no office of 'constable of Ireland' existed, or existed in precisely that form, in the late middle ages, but Sir Thomas is known to have served for the latter part of his career in Ireland.¹² He first appears to have gone to Ireland in 1427, when he appointed attorneys to supervise his affairs during his absence in the lordship; and he went there again exactly a year later, in the retinue of the king's lieutenant Sir John Sutton. In July 1429 he was given the office of constable of Wicklow castle, and shortly after that he was elevated to the rank of treasurer of Ireland.¹³ It is not surprising, given the increasing range of his interests in Ireland, that he mapped out a future for his offspring in the lordship: in his declaration of will he expressed the hope that his illegitimate son Christopher, evidently destined for a clerical career, would be appointed to the royal living of Newcastle in County Wicklow.¹⁴ Bearing in mind that the constablenesship was mentioned on the inscription, it was possibly for his Irish service that Sir Thomas wished chiefly to be remembered. If so, it is curious that such a mix-up was made of the details of his offices: the description 'constable of Ireland' could be a garbled version of his constablenesship of Wicklow; alternatively, since it says 'of Ireland', it might be an allusion to his tenure of the Irish treasurership.

¹¹ But Sir Thomas II requested burial at Wellesbourne in 1484 (Warks. Co. Rec. Office, CR 133/16).

¹² For the offices in the Irish administration see H.G. Richardson and G.O. Sayles (eds.), *The Administration of Ireland, 1172-1377* (Dublin: Irish MSS. Comm., 1963) and, more generally, A.J. Otway-Ruthven, *A History of Medieval Ireland* (London, 1968), ch. V.

¹³ For Le Strange's career in Ireland see *The History of Parliament: The House of Commons*, IV, p. 504-5.

¹⁴ Warks. Co. Rec. Office, CR 133/15.

At any rate, whichever the case, it is clear that no other person could be referred to than the Sir Thomas who died in 1436.

The third point to connect the brass with this Sir Thomas is the appearance of the collar of SS on the figure. The collar of linked SS, which is one commonly found on brasses, was a mark of favour given by the Lancastrian kings to honoured dependants or allies of theirs. It was never a sign of formal association like a robe of livery; nor was it a 'bastard feudal' device like the badge. Rather it was a gift bestowed by the king on those whom he considered deserving. On brasses it is generally worn by high-ranking or distinguished officials like John Peryent of Digswell, Herts. Sir Thomas Le Strange of Walton was never in the first rank of Lancastrian officials, nor does he appear to have been formally retained by the duchy; but all the same he enjoyed a distinguished career in royal service.¹⁵ In December 1413 he and a companion were assigned £100 by Henry V to cover their expenses in 'defending North Wales and the fortifications there', possibly as deputies to the earl of Arundel, who was the king's lieutenant in the area. From April 1414 to May 1415 he and a Shropshire esquire, John Wele, were allowed nearly £2,000 to serve as Arundel's deputies, again in North Wales, and in October 1414 he and another Lancastrian, John Merbury, were given a further allocation of £970 to pay for a force of 300 men which they were to deploy against the Welsh rebels. He was still actively employed in service on the Welsh border in the following decade. In or shortly before July 1422 he was appointed constable of Chirk castle. In the following November he was required to take custody of fifteen French prisoners who were to be conveyed thither under his personal supervision, and a month later steps were taken to reimburse him for their upkeep.¹⁶ In the mid-1420s he was employed by the king on a variety of commissions in Wales and the Marches, as well as by Reginald, Lord Grey of Ruthin, who in 1423 appointed him constable of Ruthin. Further recognition came his way in the following year when he was appointed sheriff of Shropshire. Interestingly, while he was serving in these capacities, he took on the farm of the manor of Monk Meole, Shropshire, during the tenant's minority: perhaps he still harboured territorial ambitions in this area. By the later 1420s, however, the focus of his activities had shifted very sharply to Ireland. In 1427 he was appointed to the constableness of Wicklow, and shortly afterwards to the treasurership of Ireland. His virtual disappearance from English administrative records suggests that from now on he was occupied in Ireland almost full time.

Le Strange's record of service to the crown in Wales and the Marches is of precisely the kind to be expected of a man depicted wearing the SS collar. The evidence of his appointments fits in neatly with the other evidence considered - the record of the knight's service in Ireland, and the likelihood of his death occurring in May; and all this, this taken together, leaves little doubt that the man commemorated

¹⁵ The following details are taken from *House of Commons*, iv, 504-5, and *Le Strange Records*, p. 343.

¹⁶ *Cal. Patent Rolls 1422-29*, p. 36.

is Sir Thomas Le Strange who died in 1436. The implication is that the entry in Mill Stephenson should be amended: for the year '1426', read '1436'. This later date for the brass makes much better sense in the context of the development of armour in the period. A date of the mid-1420s always looked somewhat odd for an effigy shown with palette-shaped besagues. Before the late 1420s it was common for roundels to be shown - as on the brasses of Henry Paris (M.S.II) at Hildersham, Cambs., 1427, John Hampcotes (M.S.I) at Nether Winchendon, Bucks., *c.*1420 (Fig. 2), John Lowe (M.S.I) at Battle, Sussex, 1426, and Sir John Brewes (M.S.II) at Wiston, Sussex, 1426, the last three of these, significantly, products of the 'E' series. Palettes only became standard on brasses at the turn of the decade. Among the early examples are those on the brasses of Sir Thomas Brounfleet (M.S.III) at Wymington, Beds., 1430, and Thomas Beckingham (M.S.I) at North Leigh, Oxon, 1431 (Fig. 3). In terms both of its general character and the detailed depiction of the armour the Le Strange brass fits very neatly into a period of *c.*1436-7: that is, roughly mid-way in the sequence of the 'E' series.

Considering how soon the brass is likely to have been commissioned after the knight's death, it is little short of extraordinary that so many errors should have been made in recording the date of his death: not only the year but even the day of the month turn out to be wrong. One possible explanation is that the engravers were simply incompetent, for engravers' errors were not uncommon.¹⁷ But in the circumstances it is doubtful if this could have been the case. There was a certain logic in what the engravers were doing. Le Strange's date of demise was recorded on the inscription not only by the year of Our Lord's Incarnation but also by the regnal year; and the latter appeared as 4 Henry VI, to tally with 1426. If the engraver's attention had momentarily wandered he might be expected to have got the one right but not the other. The balance of probability points to an altogether less charitable explanation - namely that the head of the workshop had either lost or forgotten the client's instructions. What suggests this is the inaccurate designation of Le Strange's Irish office. The clients - presumably, in this case, the executors - had obviously asked for mention of that office to be made in the inscription. Mention was, indeed, made - but only in a garbled and inaccurate form. It is possible that the workshop had only been given the text of the inscription verbally - perhaps at a meeting between client and engravers. But it is more likely that the text was written down in the contract for the job, and that contract was then lost. A hypothesis on these lines would account for the confusion over the office; and it would probably account for the far worse one over the date of death. To misdate the commemorated's death so badly was certainly an extraordinary mistake for the engravers to make. In the context of the trade, however, it is not incomprehensible. It was not unusual for engravers to be asked to execute brasses to people who had died a decade or more before. Over twenty years elapsed before the brass to Sir John de Lisle (M.S.I) was

¹⁷ See above, n.7.



FIG. 2
 John Hampcotes, d. c.1420
 Nether Winchendon, Buckinghamshire, M.S.I
Illustration from The Monumental Brassess of Buckinghamshire

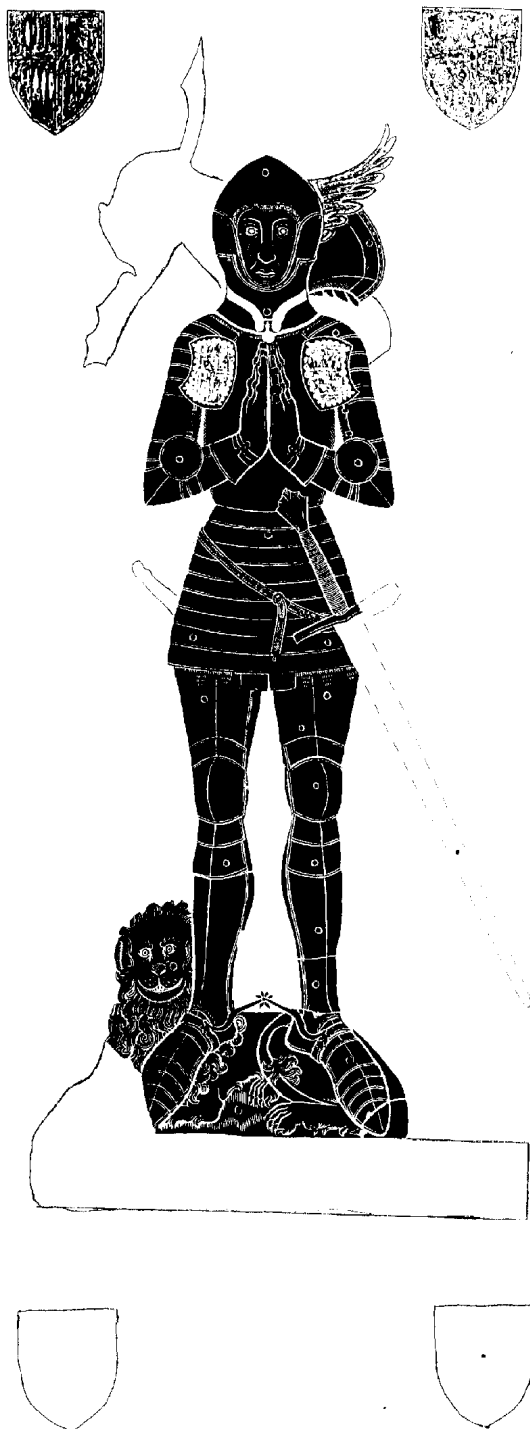


FIG. 2
 Thomas Beckingham, d. 1431
 North Leigh, Oxfordshire, M.S.I
Illustration from Oxford Portfolio

laid down at Thruxton, Hants. A similar time-lag occurred before Sir Thomas Burton was commemorated at Little Casterton, Rutland (M.S.I).¹⁸

One final question remains to be considered in the context of the mis-dating of the knight's death, and it is this: how did the commission for the brass come to be given to the 'E' workshop in the first place? The relationship between the clients - in this case probably the executors - and the engravers does not appear to have been a particularly close one; and workshop 'E' was much the smallest of the three operating in or near London at this time. For the commission to be placed with workshop 'E' suggests that the commemorated or his executors had made the acquaintance of some previous customers. Sir Thomas Le Strange was certainly related to a number of people who had been, or were to be, commemorated by brasses. By his first marriage to Amabilla, daughter of Sir Thomas Green of Green's Norton, Northants., and widow of Sir John Chetwode, he was brought into contact with the Chetwodes of Warkworth, Northants., several of whom were commemorated by brasses at this time. Amabilla herself was commemorated by a style 'B' brass at Warkworth (M.S.IV).¹⁹ (Fig. 4) Sir John I, her first husband, (d. 1412) was commemorated by a 'D' brass in the same church (M.S.I); his son Sir John II (d. 1420) and Amabilla's step-daughter Margery, wife of John Brouning of Melbury Sampford, Dorset (d. 1420), were also commemorated there by brasses from 'D' (M.S.II, III). Quite possibly the idea of being commemorated by a brass came from Sir Thomas's Chetwode kin, but the introduction to workshop 'E' did not. The Chetwodes stuck firmly to the main London workshops of the day.

Probably of greater relevance to the choice of workshop are the connections which Sir Thomas established as a result of his second marriage. In or before April 1431 he had married one Elizabeth, who was probably a daughter of Sir Thomas Wykeham of Broughton, Oxon.²⁰ Wykeham was a powerful figure in northern Oxfordshire. A great nephew of William Wykeham, the influential bishop of Winchester who had died in 1404, he had been endowed with a string of manors which the bishop had acquired in the area of Oxford and Banbury. Chief among them, apart from Broughton, were North Newington, Wilcote and Standlake.²¹ As a major Oxfordshire proprietor, and as a kinsman of the former bishop, Wykeham was brought into contact with the staff of the extensive bishopric of Winchester estates in Oxfordshire and the Thames valley. Interestingly one member of that staff was a man called Thomas Beckingham. Beckingham was bailiff of all the episcopal estates in Berkshire, and also bailiff of two manors in Oxfordshire, for which office he took a fee of £10.²² Interestingly, when he died in 1431, he was commemorated by a brass

¹⁸ Sir John de Lisle died in 1407, and his brass is *c.*1425. Sir Thomas Burton died in 1381, and his brass is *c.*1410, but in imitation of the style of twenty years previously.

¹⁹ Illustrated by Emmerson, "Monumental Brasses: London Design", plate IX A.

²⁰ The suggestion that Elizabeth was the daughter of Sir Thomas Wykeham is made in *The History of Parliament: the House of Commons*, IV, p. 505. It is largely confirmed by the evidence of the will (not used in *The History of Parliament: the House of Commons*), which points to a close friendship between Wykeham and Le Strange.

²¹ For Wykeham's career see *The History of Parliament: the House of Commons*, IV, pp. 920-2.

²² For Beckingham see *The History of Parliament: the House of Commons*, II, pp. 166-7.



FIG. 4
Amabilia Strange, d. 1430
Warkworth, Northamptonshire, M.S.IV
Rubbing by Jerome Bertram

of style 'E' at North Leigh, Oxon. (Fig. 3) There can be little doubt that Thomas Le Strange would have known Beckingham. The two had many associates in common: on one occasion Beckingham witnessed a deed alongside Le Strange's likely father-in-law Thomas Wykeham.²³ Still more significantly, he was known to Le Strange's executors, the men who probably had responsibility for commissioning the brass. The three most important of the executors were Thomas Wykeham - again - and John Danvers and his son the lawyer Robert Danvers. The Danvers's were members of Wykeham's circle; John Danvers had purchased from Wykeham the reversion of two manors in Adderbury, near Broughton.²⁴ Danvers senior was also known to William Wilcotes, the lawyer, who had been buried at North Leigh in 1411 and whose widow was to be buried there too.²⁵ Through any or all of these connections

²³ *Calendar of Close Rolls 1422-9*, p. 321.

²⁴ *The History of Parliament: the House of Commons*, II, pp. 747-8.

²⁵ For Wilcotes see *ibid.*, IV, pp. 863-6.

Le Strange and his circle and Thomas Beckingham would have been brought into contact with one another; and by that means some sort of introduction could have been made to the 'E' workshop.

But there was also another route by which Thomas Le Strange and his executors could have become familiar with 'E' work. Less than a year before Thomas Le Strange's death 'E' was patronised by a Northamptonshire kinsman and business associate of his - Thomas Wydeville of Grafton Regis, Northants. Wydeville (or Woodville - a member of the clan from which Edward IV's wife was to spring) was a distant cousin of Le Strange's by marriage: Sir Richard, his grandfather, had taken as his second wife Elizabeth, widow of Sir Nicholas Chetwode, whose daughter-in-law Amabilia, was Le Strange's first wife.²⁶ The tie of kinship which linked the two men was a distant one, and it is hard to say how important it was in drawing them together. Very likely the business and political interests that they had in common counted for more. Wydeville was a major landowner and a leading figure in county society in the areas in which Le Strange's own lands lay. He had over a dozen manors in the east midland counties of Northamptonshire, Bedfordshire and Buckinghamshire and additional manors elsewhere.²⁷ Northamptonshire was probably his principal field of operations, and he twice served as a knight of the shire for the county. It is likely that he would have formed at least a nodding acquaintance with Thomas Le Strange at meetings of the Northamptonshire county court, for Le Strange himself was twice elected to serve for the county. In the 1420s a further tie was created between them by the men's common dependence on the lordship of a great magnate, Richard Beauchamp, earl of Warwick. Wydeville's father had been an associate of Thomas, the 12th earl, Richard's father, who had died in 1401; and he himself acted as steward in the east midlands for his son, who was to be a great captain in France. Le Strange was a member of the earl's circle by dint of his residence at Walton, only six miles south of Warwick. Most of Le Strange's neighbours, and his co-feoffees in landholding transactions, were all dependants of the earl.²⁸ Le Strange and Wydeville could hardly have avoided meeting and interacting with one another in the course of their dealings with the earl. Wydeville predeceased Le Strange by no more than three or four months.²⁹ He was buried, possibly alongside his two wives, in the Augustinian priory of St James at Northampton; and there the most magnificent of the 'E' brasses (later transferred to

²⁶ *Ibid.*, IV, p. 914.

²⁷ For Thomas Wydeville's career and holdings, see *ibid.*, IV, pp. 915-7.

²⁸ Four of the feoffees named in Sir Thomas's will were associates or dependants of the earl: these were Sir William Peyto, John Throckmorton, William Lucy and Robert Metley (Warks. Co. Rec. Office, CR 133/15). Five years earlier, all of the witnesses to an enfeoffment that he had made of the Walton manors were associates of the earl: Edmund, Lord Ferrers, Sir William Mountford, Sir Thomas Burdet, William Lucy, Roger and Thomas Harewell and Hugh Dalby (*Cal. Close Rolls 1429-35*, pp. 119). For these men see C. Carpenter, *Locality and Polity. A study of Warwickshire landed society, 1410-1499* (Cambridge, 1992), chs. 9, 10.

²⁹ The exact date of his death is not known. The last reference to him comes in July 1435, when an arrangement was made for the repayment to him of a loan of £40 which he had advanced towards the cost of national defence (*The History of Parliament: the House of Commons*, IV, p. 917). He probably died soon afterwards.

Bromham) was laid to commemorate him.³⁰ The brass may already have been in place before Le Strange died. Possibly Le Strange and his executors had seen it, or knew of it. Certainly it has to be considered as another influence on their choice of workshop 'E' for his own brass.

Of course, it is difficult to reach any definite conclusion as to the influences on the choice of 'E' for the Le Strange brass, for the evidence at our disposal is incomplete and largely circumstantial. We have no documentation at all bearing on the ordering of the brass - the contract with the engravers does not survive; and we have no idea whether, as was not uncommon, a request was made for a brass like some other known to the commemorated or those acting for him.³¹ The only evidence at our disposal is that of the commemorative tastes of Sir Thomas's kin and close acquaintances. And even that evidence, it has to be recognised, is partial and incomplete too. The brasses of Thomas Beckingham and Thomas Wydeville attract our attention because they happen to survive. But, of course, it is possible that other friends of Sir Thomas were commemorated by brasses of style 'E' which have not survived. A partial insight into the many losses among the Warwickshire brasses is provided by the work of the great antiquary and genealogist Sir William Dugdale, who illustrated a selection of the county's brasses in his *Antiquities of Warwickshire*, published in 1656.³² Of particular value are his illustrations of the brasses, formerly at Emscote, of successive generations of the Hugfords, a family who were active in the service of the earls of Warwick.³³ Robert Hugford, who died in 1410, and his wife were commemorated by a brass which appears to have been of either 'A' or 'B'; his descendants, of mid-century and later, were commemorated by products of the Coventry workshop.³⁴ A number of brasses of servants or retainers of the earls in St Mary's, Warwick, are also reproduced. These are all of mid-fifteenth century date or later and appear to be products of London 'B' or 'F' or of Coventry.³⁵ The evidence of these illustrations - limited as it is³⁶ - seems to bear out the impression given by the surviving brasses, that the earl's circle had a preference for brasses of style 'B'.³⁷

³⁰ The brass was removed to Bromham, Beds., at the Reformation and appropriated for the use of Sir John Dyve (d. 1535), his wife and mother. The original foot inscription survives, though turned over and reused (J.C. Page-Phillips, *Palimpsests. The Backs of Monumental Brasses* (2 vols., London, 1980), i, 40, ii, 17 (73L2)). One of Wydeville's executors was the prior of St. James', Northampton (*House of Commons*, iv, 917). An interesting question, though one to which as yet no answer can be offered, is how or why Wydeville and his executors came to choose 'E'. Wydeville's father, John, had been commemorated by an incised slab at Grafton Regis, Northants. (F.A. Greenhill, *Incised Effigial Slabs* (2 vols., London, 1976), II, plate 70b). The choice certainly did not set a family precedent. Thomas's half-brother, Richard (d. 1441), was commemorated by a brass from workshop "D", at Maidstone, Kent (R.H. D'Elboux, "Some Kentish Indents. IV", *Archaeologia Cantiana*, LXIX (1951), pp. 121-4 and plate IV). I am grateful to Kenneth Madison for this reference.

³¹ Such requests were occasionally made in wills: Norris, *Monumental Brasses. The Craft*, p. 90.

³² Sir W. Dugdale, *The Antiquities of Warwickshire* (London, 1st edn., 1656, 2nd edn., 2 vols., 1730).

³³ For the Warwickshire retainers of the earls of Warwick see Carpenter, *Locality and Polity*, pp. 304, 313, 315-21.

³⁴ Sir W. Dugdale, *The Antiquities of Warwickshire* (2nd edn., London, 2 vols., 1730), I, p. 279.

³⁵ *Ibid.*, I, p.432. The engravings of these brasses are not of high quality, and it is hard to draw any definite conclusions.

³⁶ The big gap in our knowledge is of the commemorative tastes of the Lucys, Le Strange's near neighbours at Charlecote. It seems that the early Lucys were buried at Thelsford Priory, near Wellesbourne, rather than at Charlecote. The priory had gone by Dugdale's time. We therefore know nothing of its contents.

There is no evidence of any 'E' brasses in the county which have been lost.

Perhaps, in that case, the conclusion at which we arrived earlier is still valid: it is the brasses of Wydeville and Beckingham which hold the key to Le Strange's choice. Wydeville was known to Thomas Le Strange himself, while Beckingham was known to both Le Strange and his executors. It is possible that Beckingham's brass was the more significant influence of the two in the light of the esquire's dual connection, but we cannot be sure. Either way, one point emerges clearly: as Robin Emmerson wrote fifteen years ago, a business so little-known as 'E' relied heavily on customer recommendation for the winning of new orders for its goods.³⁸ Whether it was actually deserving of customer recommendation is another matter.

³⁷ The brass of Thomas Beauchamp, 12th earl of Warwick (d. 1401), in St. Mary's, Warwick (M.S.I), is of course an outstanding work of style "B". Associates or dependants of the earl who are commemorated by brasses of the same workshop are: Robert, Lord Ferrers of Chartly and his wife, 1413, Merevale, Warks. (M.S.I); Thomas de Crewe and his wife, 1411, Wixford, Warks. (M.S.I); Walter Cooksey and his wife and her second husband, Sir John Phelip, 1415, Kidderminster, Worcs. (M.S.I); Robert Willardsey, clerk, 1424, St. Nicholas, Warwick (M.S.I). John Throckmorton was the one leading retainer of the earl who chose a brass of style "D": Fladbury, Worcs. (M.S.I).

³⁸ Emmerson, "Monumental Brasses: London Design", p. 58.

Three Notes

By PHILIP WHITTEMORE AND WILLIAM LACK

1. South Moreton, Berkshire.

ON 5 December 1803 the Reverend D.T. Powell visited South Moreton church, Berkshire.¹ In the chancel he recorded part of a brass to a man in armour and his wife, with a shield between them under a canopy, all within a marginal inscription. Powell took two impressions of the brass during his visit, reproduced here as figs. 1 and 2, which appear to be the only record of the brass; the larger impression (measuring about 180 x 253 mm) shows the bawdric ornamented with quatrefoils and the lower edge of the jupon; the other impression shows the face of the lion at his feet (measuring approx 150 x 115 mm). Powell also drew a small sketch of the brass (perhaps more as an aide memoire than anything else). This is not reproduced here. What seem to be two rivet holes appear above the edge of the jupon; perhaps the brass was already loose when Powell recorded it as it disappeared

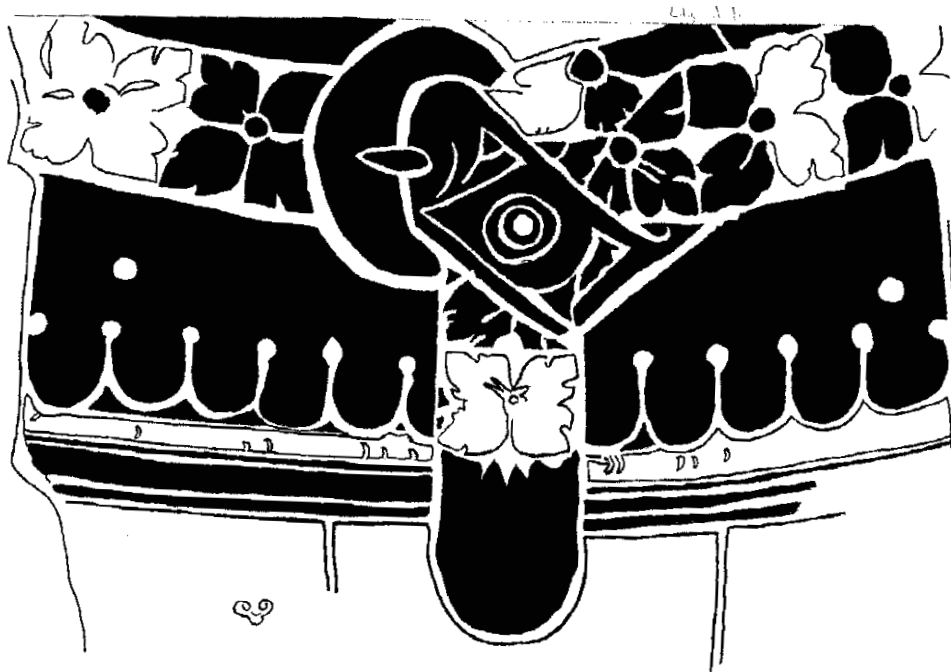


FIG. 1
Detail of bawdric, c.1380
South Moreton, Berkshire
from impression by D.T. Powell, 1803

¹ B.L. Add. MS. 17,457, fo. 227r. The impressions are on fo. 226r (lion) and 226v (belt).



FIG. 2
Detail of lion, c.1380
South Moreton, Berkshire
from impression by D.T. Powell, 1803

afterwards.² No indent remains in the church. The brass is not represented by a rubbing in the Hinton/Hunt collection of brass rubbings in the Bodleian Library, Oxford.³

Powell describes the brass as he found it⁴ -

In its origl place in the pavement of ye chancel a large marble stone which has been firmly inlaid with brass, a knight & lady standing praying he in armour E III surcoat over mail a rich belt or baudier militaire, large buckle in front & a pendant (much as the garter is round arms) but the upper half of the figure is tore away at his feet a large lion couchant. One (bereft) shield between ther head over each with a rich arch'd canopy with crockets finials, all inclosed as it were with a long bereft inscription running along the 4 edges of ye stone.

The larger piece bears a remarkable similarity to the palimpsest reverse of the brass to John Spelman (M.S.III, 1545)⁵ discovered during repair work in 1981 at Narborough, Norfolk. Fig. 3 shows this reverse reproduced at the same scale as

² J.E. Field, *Berks. & Oxon. Arch. Jour.*, 19 (1913), 49, mentions repairs carried out to the church in 1889 for which the bells and lead from the roof were sold. It is believed that the inscription to Richard Kene, 1436 was sold at the same time. It is also believed that a large effigy belonging to this brass was sold at the same time. We believe that this is an error, for the brass to Kene did not have an effigy (Elias Ashmole, *Antiquities of Berkshire*, 1723, vol. 1, 54 does not mention one) and that the effigy sold in 1849 was the one illustrated here.

³ Jerome Bertram, "A Regency collection of Brass Rubbings", *M.B.S. Trans.*, XII, part 1 (1975), 90-100.

⁴ B.L. Add. MS. 17457, fo. 227r.

⁵ *M.B.S. Trans.*, XIII, part 5 (1984), 434-5, and J. C. Page-Phillips, "First Addenda to Palimpsests", pl. 188, *M.B.S. Bulletin* 30 (July 1982), no. L435-2.

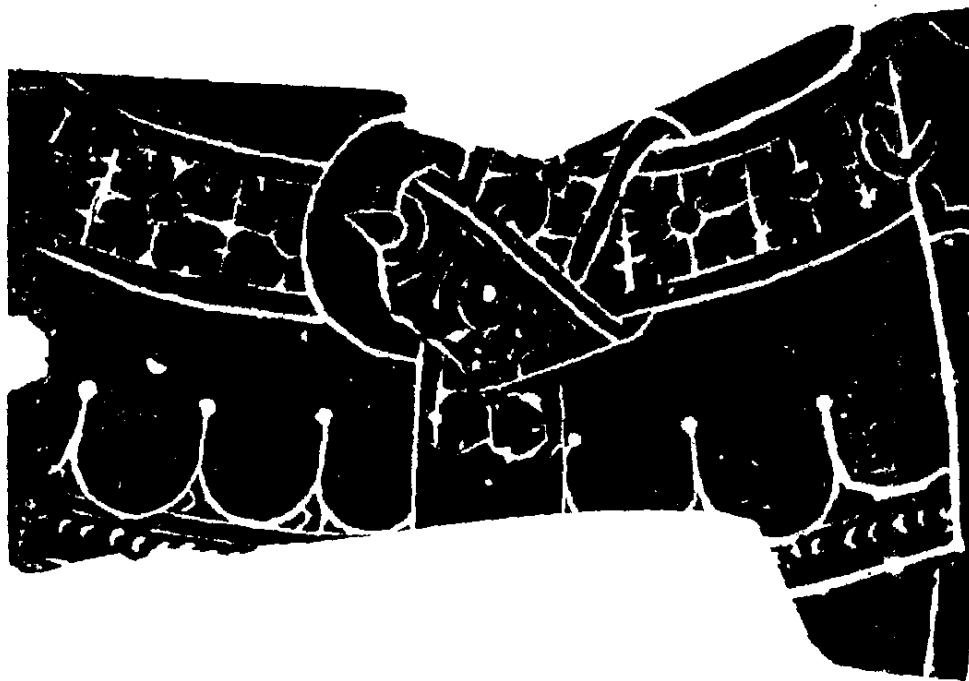


FIG. 3
Detail of bawdric, c.1380
Narborough, Norfolk, M.S.I (reverse)

Fig. 1. The Narborough palimpsest links with the reverse of the effigy of Lady Elizabeth Chechester (M.S.I, 1548) at Braunton, Devonshire, which shows the face and neck of a man in armour⁶ and the two form part of a 60" effigy engraved in the London 'A' style. Fig. 4 shows a reconstruction based on the effigy of Peacock, c.1380, at St. Michael's, St. Albans.

2. *Stonham Aspal: A Brass Last and Found.*

Following the repair and relaying⁷ of the brass to John Metcalfe, 1606 (M.S.I) the opportunity was taken to search the church for the slab to a now lost brass recorded by D.E. Davy in a rubbing in his collection of Suffolk rubbings in the British Library.⁸ (Fig. 5)

The slab when Davy recorded it⁹ was in the chancel near the south wall, "among seats". He also noted the lower half of the effigy belonging to this slab lying loose in a window on the south side of the church. A group of three daughters also remained,

⁶ J.C. Page-Phillips, *Palimpsests* (1980), pl. 46, no. 135L3.

⁷ A report on the repair is in the process of being written for *Trans.*

⁸ B.L. Add. MS 32,483, fo. 91; Davy's rubbings were made using black lead pencil and Whatman paper. See ed. John Blatchly, David Elisha Davy, *A Journey of Excursions through the County of Suffolk, 1823-1844*, p. 45, f.n. 75.

⁹ B.L. Add. MS 19,085, fo. 173r.

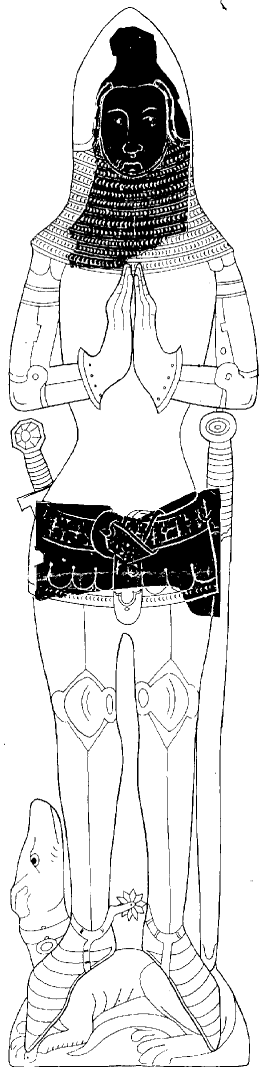


FIG. 4
 Reconstruction of armed figure, c.1380
 Narborough, Norfolk, M.S.I and Braunton, Devonshire, M.S.I (reverses)

presumably still fixed to the slab. Since Davy visited in 1824 both the effigy and the group of children have disappeared; the group of daughters have recently been discovered in private possession,¹⁰ although not recognised as belonging to this brass.¹¹ Sally Badham has assigned the brass to Suffolk Series 3a and as such it may be dated c.1520.¹²

¹⁰ *M.B.S. Bulletin*, 59 (Feb. 1992), 539.

¹¹ Davy's impression is illustrated in *M.B.S. Trans.*, XIII, pt. 1 (1980), pl. Va, opp. p. 56.

¹² See Sally Badham, "The Suffolk School of Brasses", *M.B.S. Trans.*, XIII, part 1 (1980), especially p. 56.

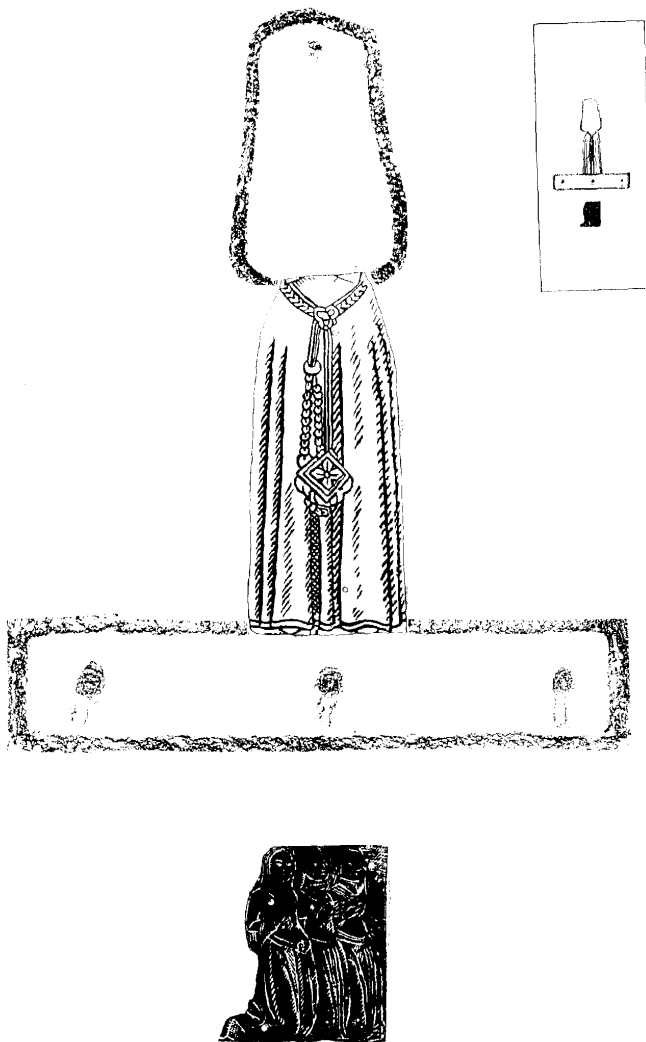


FIG. 5

Unknown lady, c.1520
Stonham Aspell, Suffolk

*from impression by D.E. Davy, 1824,
with rubbing of slab in church, and of daughters in private possession*

There seems little likelihood of identifying the person commemorated by the brass.

Details.

Slab, non-Purbeck 1588 x 648 mm.

Effigy 264 x 115 mm; indent (overall) 443 mm; inscription 77 x 428 mm;

Children 152 x 131 mm.

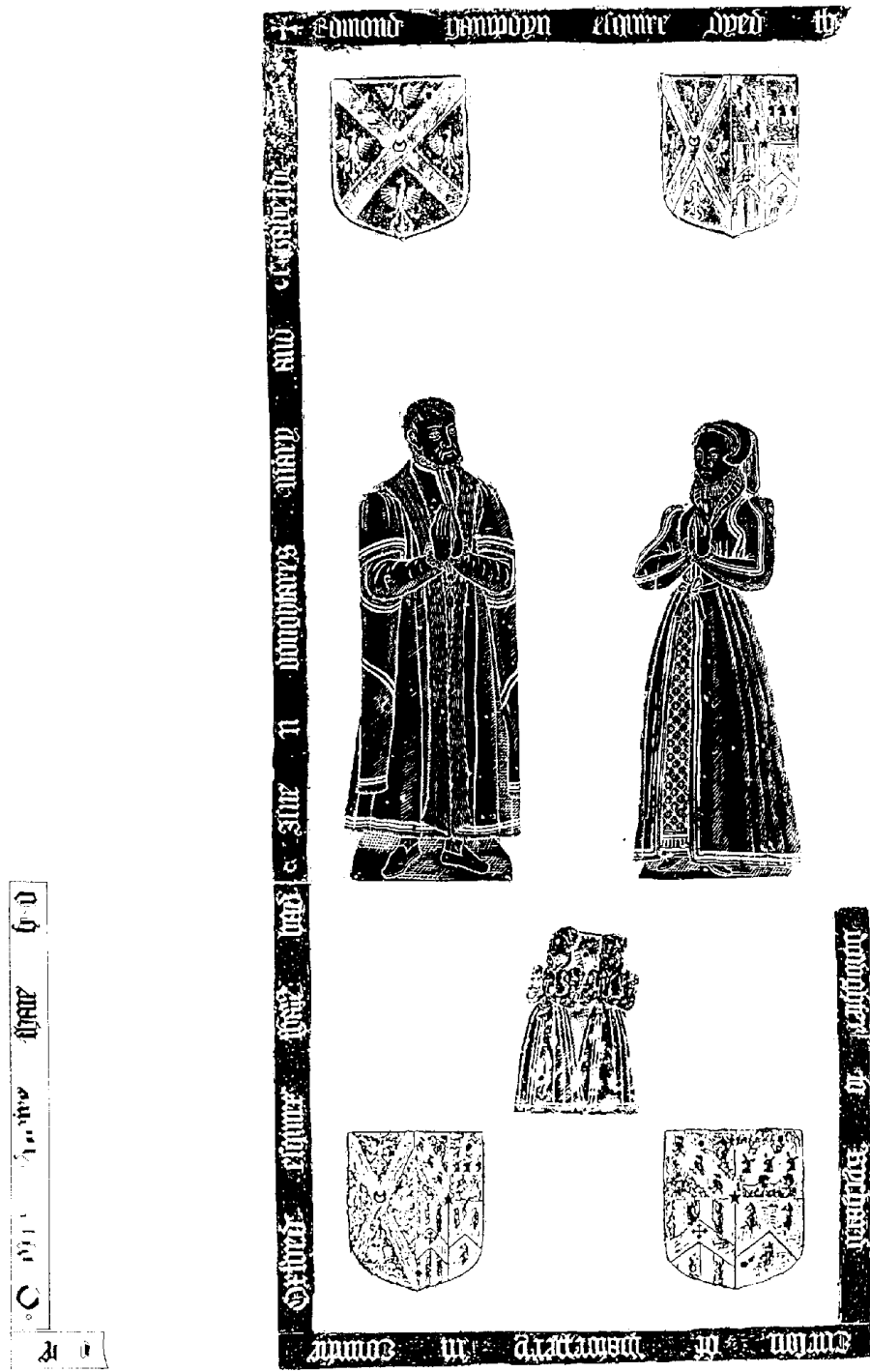


FIG. 6
Edmund Hampdyn, d. 1577, and wife Isabel
Stoke Poges, Bucks., M.S.III

3. *The Hampdyn Brass at Stoke Pages, Buckinghamshire.*

Among the impressions in the Douce collection¹³ in the British Library is a fragment of marginal inscription, listed according to the catalogue to the collection as originating from “Hamden Stoke”, Buckinghamshire.¹⁴ This fragment consists of a very faint impression of two pieces of black letter marginal inscription measuring approximately 80 x 31 mm and 393 x 33 mm. The inscription is very imperfect and only a word or two can be made out with any certainty.

The late V.J. Torr¹⁵ speculated as to where “Hamden Stoke” was, and various candidates were put forward, e.g. Stoke Hammond and Hambledon, both in Buckinghamshire, and Stoke-sub-Hamdon, Somerset. The latter was completely outside Craven Ord’s sphere of operation.

The fragment has now been identified as belonging to the brass of Edmund Hampdyn, esq., [1577] and his wife [Isabel], daughter of Richard Curson of Waterperry, Oxon., esq., from Stoke Poges, Buckinghamshire (M.S.III). Comparison between the two illustrations confirms the attribution.

The wording on the marginal inscription reads

+ Edmond Hampdyn esquire dyed th[e] / dowghter to
Rychard / Curson Of Watorperry in countie / Oxford esquire thaie had
Isue ii doughtares Mary and Elizabethhe

The underlined portion of the inscription comes from the lower dexter corner of the brass, and corresponds to the fragmentary impression now in the Douce collection (Fig. 6).

One further point may be mentioned. The compiler of the catalogue to the Douce collection gave the reference B.L. Add. MS. 32,479 A.3 to the “Hamden Stoke” impression.¹⁶ The inscription to Lady Elenor Manyngham, also from Stoke Pages, bears the reference B.L. Add. MS. 32,479 A.4. Little did the compiler know how close he was to identifying the place of origin for the fragment. Had Ord only put a comma between “Hampden” and “Stoke” the identification of family and place would have been so much easier!

¹³ See V.J. Torr, “A Guide to Craven Ord”, *M.B.S. Trans.*, IX, part 2 (1952), 80-91 and part 3 (1954), 133-145.

¹⁴ B.L. Add. MS. 32,479 A.3

¹⁵ *M.B.S. Trans.*, IX, pt. 3 (1954), 140.

¹⁶ The reference is incorrectly given in Lack, Stuchfield and Whittemore, *The Monumental Brasses of Buckinghamshire* (1994), 194.

History Writ in Brass: The Fermer Workshop 1546-1555 Part Two: The Brasses (i)

By ROBERT HUTCHINSON AND BRYAN EGAN

IN the first part of this study of the Fermer workshop,¹ we examined this mid sixteenth-century London figure style, its design, technical aspects and historical context. In this second and succeeding parts, we describe each of the 80 brasses so far identified; the relationship between the various scripts and the Fermer figure design; where appropriate, we discuss the evidence for re-dating and finally analyse the links between memorials made from reused Reformation spoil.

In cataloguing the brasses, we have used a modified and updated version of the methodology first used by Herbert Haines,² later adopted by Herbert Macklin³ and concurrently by Cecil T. Davis in his account of the brasses of Gloucestershire.⁴ The initial descriptions are edited and amended versions of entries taken from Mill Stephenson's *List*,⁵ whose county boundaries we follow. The chronological sequence is taken from our "Handlist of Known Fermer Brasses" published in the first part of this paper.⁶ An asterisk appearing after the year in each entry indicates that the brass has been re-dated, the reasons for which are outlined in the "comment" sections of each entry. Previously accepted dates are given in bold type for reference in the initial descriptions. The alpha-numeric coding identifying palimpsest fragments is taken from John Page-Phillips' *Palimpsests: The Backs of Monumental Brasses*, London, 1980. Throughout, an oblique stroke ["/"] signifies the end of a line in an inscription, where applicable. Measurements given are to the greatest extremities of the plates.

01 1546* **Harefield**, Middlesex, (St.Mary the Virgin) M.S.VI
John Newdegate esq., **1545**, in civilian dress and wife, Anne, with eight sons (head of one lost) and five daughters, inscription; (?) two scrolls and five shields lost. (Fig. 1)
Position: mural, on a slab within a recessed and canopied tomb, south wall of chancel.
Description: The figure of John Newdegate, at dexter, is depicted kneeling on a tiled

¹ *M.B.S. Trans.*, XV, part 2 (1993), pp. 142-83.

² [Haines, Revd. Herbert]: *A Manual for the Study of Monumental Brasses with a Descriptive Catalogue of 450 'Rubbings' in the Possession of the Oxford Architectural Society*, Oxford and London 1848.

³ Successive editions of Macklin's *Monumental Brasses* (the so-called "Little Macklin") uses a sample catalogue entry describing the brass to Sir William Harper and wife, 1573, in St. Paul's Bedford, to reinforce his belief that such detailed listings trains the eye "to see minute differences which would otherwise escape notice and the mind to report them with accuracy" - the very essence of stylistic analysis of brasses!

⁴ See separately-paged supplements to *Gloucestershire Notes and Queries*, 1894-99.

⁵ *A List of Monumental Brasses in the British Isles*, London and Ashford, 1926.

⁶ Hutchinson and Egan, *op. cit.*, Table One, pp.143-45.

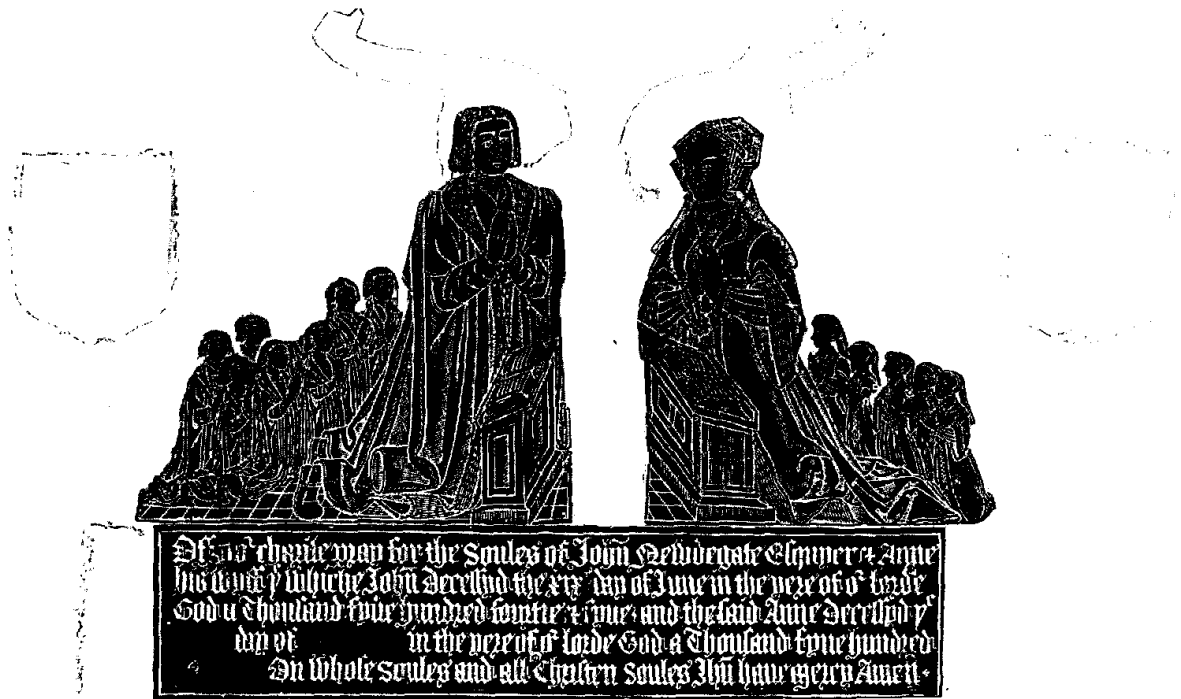


FIG. 1

John and Anne Newdegate, 1546
 Harefield, Middlesex, M.S.VI
from Middlesex Transactions, with permission

pavement before a prayer desk, with an open book laid upon it. He, like his eight sons ranged behind him, is dressed in a shirt with a high collar beneath a coat or doublet with thin lapels. Over all is worn a fur-trimmed gown with the arms of the doublet thrust through its sleeves. On his feet are square-toed shoes with buckle and strap, curiously flexed on the tiled floor. The wife, Anne, kneels before a desk differently carved and larger than that before her husband. She wears a high-necked buttoned partlet, long slashed sleeves and an overgown, fur-lined, with a girdle fastened by an ornament or buckle at the waist. Frills are seen at the neck and wrists. On her head is an excellent and beautifully engraved example of the pedimental headdress with folded-up lappets and traces of resin colouring still remaining. Her five daughters, kneeling behind her, wear the later "Paris" head-dresses and their girdles and pendants differ with each figure.⁷

Inscription: Script 6⁸ lettering in five lines within a lined border. The date of decease of the wife is left blank:

⁷ See the late Dr. H.K. Cameron's description in *Trans. London & Middx. Arch. Society*, 21 (1965), p.103.

⁸ See John Page-Phillips, *A Sixteenth-century Workshop*, for a discussion of twelve black letter scripts used up to c.1585. (Forthcoming.)



FIG. 2

Tomb of John and Anne Newdegate, 1546
Harefield, Middlesex, M.S.VI
Photograph, National Monuments Record

Off yor charite pray for the Soules of John Newdegate Esquyer & Anne / his wyff ye whiche John Decessyd the sixth day of June in the yere of or Lorde / God a Thousand fyve hundred fourtie & fyve and the said Anne Decessyd ye / [BLANK] day of [BLANK] in the yere of or Lorde God a Thousand fyve hundred / [BLANK] On whose Soules and all Christen soules Jh'u have mercy Amen /

Dimensions: Male figure 38.1 cm height, 40.6 cm width. Female figure: 38.1 cm height, 33 cm width. Inscription, 16.5 cm height, 74.3 cm width.

Heraldry: Possibly five shields lost.

Slab/Stonework: Purbeck marble. Complete appropriation of early sixteenth-century (probably *c.*1510) canopied table tomb (Fig. 2) with moulded top slab and indent of single figure in a shroud, 81.5 cm in height and 20 cm in width, similar in both size and appearance to the effigy of John Hampton, (1556, but engraved *c.*1510), at

Minchinhampton, Gloucs., save that the topknots of the shroud are “cocked” to dexter at Harefield.⁹ Lead remains in three rivet holes; “runners” are still apparent and three portions of pitch remain in the indent.

The front of the tomb-chest has three lozenge-shaped cusped panels with rivets and lead plugs of three brass shields from the appropriated memorial. The canopy is carried on shafted standards with a moulded cornice and a frieze with circular panels and a brattished cresting. The soffit of the canopy and the sides of the standards have traceried panels. At the back of the recess are indents of figures and a larger inscription plate, re-used by the later Fermer brass.

The description of the brass at the head of this entry indicates our uncertainty about the two missing scrolls from this brass. Although it has been suggested that they belong to the Newdegate brass, the indents seem too close to the heads of the plates to be part of the new design and we believe they belong to the original brass of c.1510, as possibly do the five missing shields, dexter and sinister on the slab and the remainder on the front of the tomb chest, although these indents may have been reused.

Re-used: Dr. Cameron indicated that the plates are palimpsest.¹⁰ Close inspection reveals incised lines on the reverse at the edges of the plates. The metal colour differs between plates. The inscription is of three pieces, still joined. Metal plugs, clearly visible, have been inserted in old rivet holes. The reverse has not yet been investigated.

Biographical details: In 34 Henry VIII, the rectory and advowson of Harefield were granted to Robert Tirwhyte who, the same year, conveyed them to John Newdegate Esq., and his son John.¹¹ The Warwickshire Visitations suggest that Anne Newdegate was the daughter and heir of a Hilton. Burke’s *Landed Gentry* names him as Nicholas Hylton of Cambridge and William Vernon¹² says she died in 1546, although he has proved an unreliable source on other matters connected with the Newdegate family. The Harefield Parish Registers record the baptism of George, probably a posthumous son of John Newdegate on 18 October 1545. The will of the grandfather, John, serjeant-at-law, who died 1528, mentions other grandsons: John, Anthony, Francis and Thomas.¹³ One of Newdegate’s nine brothers was Sebastian, who after the death of his wife in 1524, became a Carthusian monk and suffered in 27 Henry VIII for opposing the Royal Supremacy.

Illustrated: *Trans. London & Middx Arch. Society*, 21 (1965), plate 4. The whole tomb forms Plate 53 in *Royal Commission Historical Monuments, Middlesex*, (London, 1937).

⁹ John Hampton’s brass is illustrated in *The Monumental Brasses of Gloucestershire*, 1899, (reprinted Bath, 1969), p.111, and, in its entirety, as plate 279 in *Monumental Brasses: The Portfolio Plates of the Monumental Brass Society 1894-1984*, Woodbridge and London, 1988. (Hereafter, *Portfolio Plates*.) The Harefield shroud indent is illustrated in *Trans. London & Middx Arch. Society*, op cit, plate 6a, facing p.109.

¹⁰ Cameron, *op. cit.*, pp. 103-4.

¹¹ Lysons, Revd. Daniel: *An Historical Account of Those Parishes in the County of Middlesex which are not Described in the Environs of London*, London, 1800, p.119.

¹² Vernon, William: *Notes on the Parish of Harefield*, London, 1872.

¹³ Cameron, *op. cit.*, p.104.

Comment: Cameron has drawn attention to noticeable contrasts between the two effigies.¹⁴ The figure of Anne Newdegate has a bigger face and hands and her husband's hands are "more stiffly drawn". We take the comparison further and suggest her plate is by a different craftsman, indeed, appears almost certainly to be later. We strongly suggest that the wife's brass properly belongs to the Fermer series as it bears comparison with other female effigies created by this workshop, such as Elizabeth Fermoure at Somerton (No. 43 in our Handlist) and the Hutton wife at Dry Drayton (No. 51). Significantly perhaps, the daughters have notable differences in their dress from each other - again a hallmark of the Fermer design, whereas John Newdegate's sons are very similar and, like their father, are a product of the preceding "Gyfford" figure style¹⁵ within the London "G" series.

Therefore, the brass should be redated *later* than Mill Stephenson's and Dr. Cameron's 1545 - the year of John Newdegate's death. But how much later? The blank dates in the inscription for Anne Newdegate's death indicate her responsibility for the brass. Cameron¹⁶ suggests that the earlier, appropriated brass commemorated a recent member of the Newdegate family, perhaps even John himself and that "the wife had a new brass erected to include herself and the children with an inscription devoid of Catholic sentiment. The date, following closely upon the Reformation, would support the view that the family complied with the royal wishes and removed an earlier inscription, replacing it with one in the current idiom". However, the inscription still contains appeals for prayers for the souls of the deceased so, logically, should pre-date the worst excesses of Protestantism of the early years of the 1550s, although, as we showed in the first part of this paper, this is hardly a reliable basis for redating and the lettering style of the inscription spans the dates of the two figures. The children are portrayed on the same plates as their parents.

It seems very unlikely that her plate should be added at a later date than the inscription or her husband's brass without the date of death being added. All these indicators seem to present obstacles to Dr Cameron's theory, as does the *c.*1510 dating of the original brass. Whilst the date of Anne's figure design looks more comfortable alongside the 1552 of her "sisters" at Dry Drayton and Somerton, it does seem implausible that separate plates commemorating husband and wife should be erected perhaps seven years apart. It surely is more probable that the Harefield monument marks the changeover in figure styles between the Gyfford and Fermer workshops and perhaps suggests a period when the London-based operation was in transition between two designs or two master-engravers. On this monument, we propose a token redating to 1546 to indicate at least a later date than the figure of John Newdegate would indicate at first sight.

¹⁴ Cameron, *ibid.*, p.103.

¹⁵ Hutchinson and Egan, *op. cit.*, pp. 180-81.

¹⁶ Cameron, *op. cit.*, p. 104.

02 1546* **Flitton**, Bedfordshire, (St. John the Baptist) M.S.II
 Thomas Waren, gentleman, **1544**, in armour and wife, Elizabeth; male effigy, two
 shields and two groups of children lost; inscription mutilated.

Position: Relaid, mural, (riveted to wall), north aisle.

Description: The surviving figure of this brass, (Fig. 3) that of Elizabeth Waren, faces dexter, and is shown wearing an undergarment closely buttoned at the neck with sleeves with lace cuffs protruding through a fur-trimmed dress with square neckline. A girdle is fastened at the waist and terminates in a large tasselled pendant. Like the effigy of Anne Newdegate, (No. 01), Elizabeth has large hands without rings on the fingers, but the impression of her effigy is less graceful. She wears a pedimental head-dress with the lappets turned up, and as at Harefield, there is cross-hatching on the brass to provide a “key” for resin colouring.

Inscription: Script 1, three lines of black letter, in English, originally on three plates joined together. Almost one half of the inscription is lost but a portion of the missing part can be supplied from a rubbing in the collection of the Society of Antiquaries:

.....soule of Thomas War|en gentilman & Elizabeth his wyff /.....mas dyed ye
 second day| of October Ao M+ vC xliiii In ye xxxiiii /yne of kyng Henry
 ye | viii on whose soules Jh'u have mcy amen /

Dimensions: Female effigy 44.6 cm in height and 13.4 cm width. Inscription now 8.8 cm in height and 31 cm width; the indent indicates it was originally 61 cm in width.

Heraldry: Two shields lost.

Slab/ Stonework: The original Purbeck slab, measuring 161 cm in height and 73.5 cm in width, remains in the north aisle (Fig. 4), showing indents for an armoured figure at dexter, two shields, the inscription, a smaller inscription beneath and two groups of children, the sons probably numbering five and the girls four. Portions of pitch remain in the indents of the lady and the inscription. A runner is clearly apparent in the matrix of the male effigy and two lead plugs with rivets in the shield indents. The indent for the male effigy measures 44 cm in height.

Re-used: The inscription is palimpsest; on the reverse an inscription, c.1480, in Latin verses, possibly originally associated with a shrouded effigy or skeleton. The stock verses are:

<Quid tumulu[m] cernis, Cur no[n] mortalia s>p[er]nis.
 Tali na[m]q[ue] domo/<claudit[ur] omnis homo.
 Quisquis eris>qui transieris sta p[er]lege /<plora,
 Sum quod eris fueramq[ue] quod es>pro me precor ora.

Translation: “Why do you look at the tomb? Why do you not reject mortal things for in such a house is shut up every man. Whoever you are who will have passed by, stop, read this and moan. I am what you will be and used to be what you are, pray for me I beseech you.”¹⁷ Discovered by 1861. The female figure may also be palimpsest. For possible re-use of the slab, see under “Comment”.

¹⁷ Page-Phillips, John: *Palimpsests, The Backs of Monumental Brasses*, London, 1980, 1, p. 45 (110L1).



FIG. 3
Detail of Elizabeth Waren, 1546
Flitton, Bedfordshire, M.S.II
Photograph: Bryan Egan



FIG. 4
Slab of Thomas and Elizabeth Waren, 1546
Flitton, Bedfordshire, M.S.II
Photograph: Bryan Egan

Biographical details: None known, save that a brass to a presumed daughter, Anne, “dowghter unto Thomas Waren gentyلمان” and wife to Robert Coleshill, merchant tailor of London, was formerly in St Mary’s Luton. She died in 1524. (Illustrated in Lack, Stuchfield and Whittemore’s *The Monumental Brasses of Bedfordshire*, p. 69, from a rubbing in the Antiquaries’ collection and Cobbe’s *Luton Church*, London, 1899, p. 332, from a Thomas Fisher drawing.)

Illustrated: Obverse: *The Monumental Brasses of Bedfordshire*, London, 1992, p. 47. (Composite illustration with partial indents and a missing portion of the inscription.) Portion of the reverse: *Palimpsests*, 2, plate 33.

Comment: A catalogue of Bedfordshire brasses and sculptured monuments in 1846 implies¹⁸ that the Waren brass then had one group of children (judging by the clarity

¹⁸ *Topographer and Genealogist*, London, 1846, I, p. 71.



FIG. 5
Detail of Waren inscription, 1546
Flitton, Bedfordshire, M.S.II
Showing traces of lost line of writing

of indent, probably the sons) remaining. The brasses at that date were in their slab in the north aisle. The inscription may have a final line of script cut off; a rubbing appears to indicate the top of a letter (Fig. 5) from a missing line below and the slab appears to have an indent cut out to receive this extension of the inscription plate (Fig. 4). This may have been an additional prayer and could have been cut off to spare the brass from destruction by zealous reforming churchwardens or, alternatively, the strip of brass might have had erroneous text and it was cut off in the workshop. The absence of pitch in this extension of the indent may support this theory. But if there was an additional line of text, and there seems to be strong evidence to support it, the additional remaining indent of a small inscription just below seems unbalanced in the whole composition and therefore out of place - leading to the alternative and more likely proposition that this smaller indent belongs to an earlier, appropriated brass, perhaps of the later fifteenth or early sixteenth century.

The shaped shields can be compared with those on the side of the altar tomb at Ossington, Notts., bearing the Fermer brass to Reynold Peckham and wife, 1551 (No. 32).

The outline of the missing figure of Thomas Waren indicates it emanated from the preceding Gyfford style as it resembles many of that design's armoured figures, e.g. that of Robert Fowler (M.S.I), 1540, at Islington, Middx.,¹⁹ and John Rufford (M.S.I), at Edlesborough, Bucks.,²⁰ of the same year, save for his protruding dexter elbow. The female effigy, however, has less slender fingers, different treatment of the facial expression and finer engraving of the head-dress than the earlier designs. Thus, the Flitton brass falls into exactly the same category as that of Harefield - a monument reflecting a transition between the two figure styles in its design, both

¹⁹ Illustrated *Portfolio Plates*, plate 331a, and *Trans. London and Middx. Arch. Society*, 32 (1980), p.143.

²⁰ Illustrated *M.B.S. Trans.*, IX, part 6 (1958), p. 305.

employing the Fermer design for the wife's brass. As such, we have redated it two years later than Thomas Waren's death, to 1546.

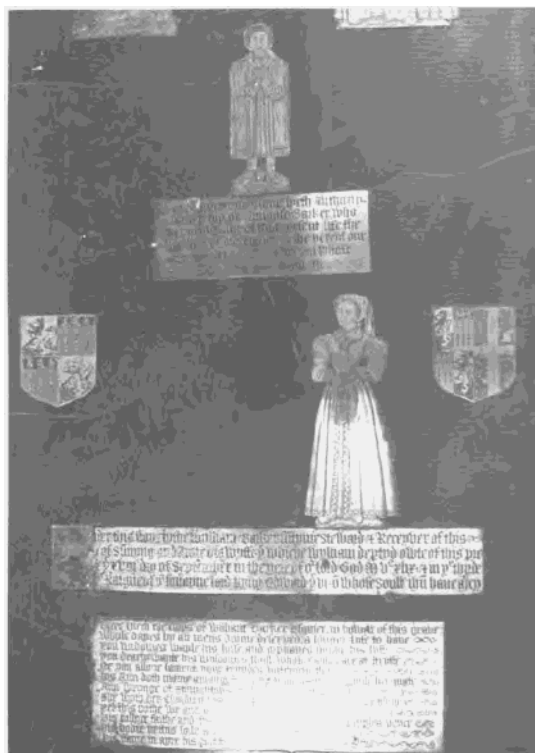


FIG. 6

Anthony Barker, 1546, in jumble of other brasses
Sonning, Berkshire, M.S.II
Photograph: Bryan Egan

03 1546 **Sonning**, Berkshire, (St. Andrew) M.S.II

Anthony, son of Ambrose Barker, in civilian dress, inscription.

Position: Relaid in April 1898, on floor of chancel on same slab as M.S.III and inscription and two shields from M.S.IV (Fig. 6). Partly restored.

Description: Full-face effigy of a young man with bulging eyes and long hair wearing an undershirt with a frilled collar, a doublet with the arms projecting through the sleeves of a knee-length fur-trimmed robe. On his feet he wears large, square-toed shoes. He stands on a small mound with stylised “waves” of spikey grass, comparable to other Fermer brasses, e.g. Dry Drayton and Blatherwyck.

Inscription: Script 6 in six lines:-

Here under this Stone lyeth Anthony
Barker son of Ambrose Barker who
Departyd owt of this present life the

viiith day of December in the yere of our
 Lorde God M⁺ CCCCC^o xlvi^o On whose
 Soule Jh'u have mercy amen

In the fourth line, a restoring engraver has struggled to fit in all the letters and spaces: the last three words of this line are cramped together. Some capital letters still bear traces of red pigment. This sinister portion is a modern restoration, possibly by Waller; the original was deposited by H.T. Morley in the Berkshire Record Office, Reading, in March 1945.²¹

Dimensions: Effigy, 28.2 cm in height, 9.5 cm in width. Inscription, 13.2 cm in height, 34.2 cm in width.

Re-used:- On reverse, portions of three brasses:-

Reverse of dexter and original sinister ends of inscription: linking portions of oculus with angel, English, c.1350 (124L1/L2).

Reverse of central section: four-line Latin inscription, c.1420,

...biit Vicesimo qu[*in*]nto/ ...CCCCo vicesimo/<obi>it [BLANK] die
 mens/ ...a[n]i[m]ab[us] p[ro] p[ro]priet[ur] de[us] am[en] (124L3).

Translation: "who died on the 25th <of -----> 142- <and his wife who died> on the ----- day of the month -----, on whose souls may God have mercy Amen."

Reverse of new, restored section - blank.

Reverse of male effigy:- three-line Latin inscription c.1510:-

<Hic iacet> dompn[us] Thom[as] H<aw>ke
 <quon>d[a]m <t>erci[us] prior hui[us] monasterii
 <cuius> a[n]i<me> deus p[ro]prietur am[en].

Translation: "Here lies Dom Thomas Hawke once Third Prior of this Monastery on whose soul may God have mercy, Amen."²²

Sinister portion of palimpsest discovered prior to 1945. During a visit to the church in February, 1976, Hutchinson found the centre section of the inscription was loose and was palimpsest. This was put in the church safe. The remainder was discovered by Egan when the brass was repaired in 1987.

Biographical details: The father, Ambrose, is described as a citizen and merchant of London in 1542. No other details known.²³

Illustrated: Morley, *Monumental Brasses of Berkshire*, Reading, 1924, p. 182 (with a sketch of the current jumble of brasses on the slab on p.188). Obverse and reverse: Lack, Stuchfield and Whittemore, *The Monumental Brasses of Berkshire*, London, 1993, p. 123. *M.B.S. Trans.*, XV, pt. 2 (1993), p. 172 (photograph of effigy when in the Egan workshop).

Comment: The brass was apparently found during the restoration of the church, "broken in eight pieces and put together and fixed as present."²⁴ The issue arises of

²¹ Page-Phillips, *Palimpsests*, 1, p.47.

²² Page-Phillips, *4th Addenda to Palimpsests*, London, 1988, p. 26. Illustrated p. 206 of plates.

²³ *Berkshire Arch. Journal*, III, p. 102.

²⁴ Morley, H.T., *Monumental Brasses of Berkshire*, Reading, 1924, p. 185.

the apparent mismatch in dates between this brass and the later memorial to William Barker, died 1549, (M.S.III) in the same church. The male and female effigies of this latter brass are clearly of the preceding Gyfford figure style, (being comparable in style to the civilian of the Gardyner family, M.S.VI, c.1540 at Chalfont St.Giles, Bucks., and the figure of Richard Thorneton, 1544, formerly at Great Greenford, Middx., now in private possession²⁵) yet apparently post-dating the Fermer product. Three explanations are tenable: the first is that the later brass was laid down earlier than it appears and the date of death and the name of the reigning monarch inserted *post-mortem*. The second is that the inscription, in script 6, was a Fermer product added to the brass in the workshop with the effigies possibly being used from old stock and the third is that the Gyfford style overlapped the Fermers' operation longer than we have imagined. Of significance perhaps, is the probable palimpsest link between the reverse of the William Barker inscription and the portion of a female shroud behind the two armoured figures on the brass dated 1549, at Little Horkesley, Essex.²⁶ Not enough evidence is available at present on which to base firm conclusions.

04 1547 **Aldenham**, Hertfordshire, (St. John the Baptist) M.S.XI
Lucas Goodyere [1547] in shroud, inscription.

Position: Floor of chancel, immediately in front of altar rail.

Description: Full face figure in an edged shroud, engraved on two plates; long hair, eyes closed, shroud falling open to show emaciated torso and legs below knees; knots at top and bottom. (Fig. 7). Compare with the figure of Hugh Bristowe (No. 09) at Waddesdon, Bucks.

Inscription: Script 6 in five lines in English (one line missing):

Here under this marble stone,
lyethe lucas Goodyere / Deptyd and gone,
yt pleasyd the lord God in Octobre/ the xth day,
She beyng in chyld bed Decessyd wythout/ naye,
and Edmond hir lytle sone lyethe hir by,

A portion at the end of the fourth line has been broken away, as has the whole of the fifth line, no doubt for religious doctrinal reasons. Sir Henry Chauncy's *The Historical Antiquities of Hertfordshire*, London, 1700, supplies the missing line:²⁷

"On whos Sowlys Jesu have mercy. 1547."

Dimensions: Effigy, 34.1 cm in height, 8.7 cm width; inscription (remaining) 9.2 cm height, 89 cm width.

Slab/stonework: Purbeck. Unmeasured.

²⁵ The Chalfont St. Giles effigy is illustrated in *Monumental Brasses of Buckinghamshire*, London, 1994, p. 27, and the Greenford figure in *M.B.S. Trans.*, IX, part 4 (1954), p. 196, with the identification in *M.B.S. Trans.*, IX, part 5 (1955), p. 285.

²⁶ The link is illustrated in *6th Addenda to Palimpsests*, London, 1991, p. 41.

²⁷ p. 494. Also quoted in W.F. Andrews' *Memorial Brasses in Hertfordshire Churches*, 2nd. edition, Ware and London, 1903, p. 25.

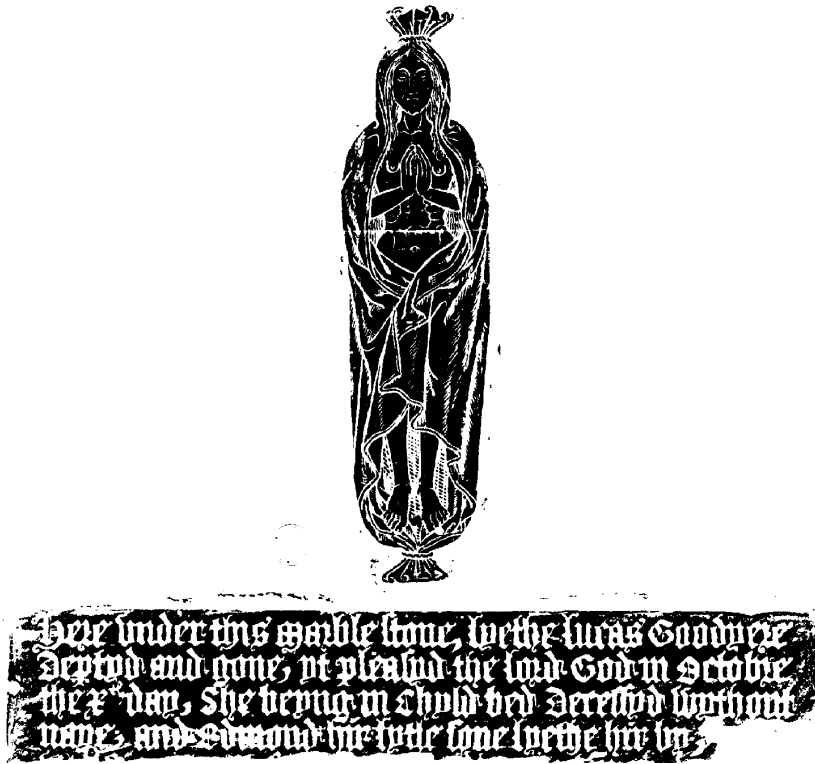


FIG. 7
Lucas Goodyere, 1548
Aldenham, Hertfordshire, M.S.XI

Reused: Reverse of shroud, in two portions:

Upper - vertical lines of drapery, c.1460 (132L1).

Lower - Major portion of the dexter part of a Latin inscription, with cleanly incised lettering, associated with London Series "B" brasses, dated 1458:-

<Hi>c iacet Isabella Lynde /
Armigeri que obijt xx^o /
Mill[esi]mo CCCC^o LVIII (132L2)

Translation: "<Here> lies Isabel Lynde esquire, who died the 20th one thousand, four hundred and fifty-eight"

Reverse of inscription: portion of crudely-drawn male effigy in shroud, facing sinister, c.1510 (132L3).

Discovered 18 March 1971 by Egan and Page-Phillips.

Biographical details: The Goodyeres apparently originated in Monken Hadley, Middx., and Richard Goodyere - possibly the husband of Lucas - acquired a messuage and lands in Aldenham in 1543/4 and sold them in 1549/50.

Illustrated: Obverse of effigy only, Mary Rensten, *Hertfordshire Brasses*, Stevenage, 1982, fig.5, p.12. Reverse: *Palimpsests*, 2, plate 45.

Comment: W.F. Andrews²⁸ says this brass was found in the nineteenth century and placed in its present position at the church restoration, although John Weever records it in his *Ancient Funerall Monuments* in 1631, (p. 592.) It was repaired, cleaned and refixed by Egan on 8 July 1972. It forms the first of a small group of Fermer shroud brasses which briefly reintroduced the *genre* into this form of monumental art.



FIG. 8

Inscription recording building of bridge, 1547
Stanford, Worcestershire, now lost
from rubbing in Antiquaries' collection

05 1547 **Stanford Bridge**, Worcestershire, Private Possession.
Not recorded in either Mill Stephenson's *List* or the *Appendix*. Now apparently lost.
Description: In the collection of the Society of Antiquaries is a rubbing of an inscription, showing six empty rivet holes, referring to the erection of a bridge in 1547. The rubbing is endorsed in pencil: "Brass plate in the possession of Sir Thomas Winnington, Bart., Stamford Court, Worcester."

Inscription: Script 6 in six lines, in English: (Fig. 8)

Pray for Humfrey Pakynton Esquier
borne in Stanford whyche payd for ye
workemanshepe and makyng of this
brygg. the whiche was Rered & made
the furst day of May and in the furst
yere of y^e Rayne of Kyng Edwarde y^e vith

Dimensions: 10.7 cm in height, 29.5 cm width.

Biographical details: Nash, in his *History of Worcestershire* (1782), II, 367, writes: "The reason why Humfrey Pakington built a bridge over [the River] Teme, seems to be,

²⁸ *East Herts. Arch. Soc. Trans.*, IX, p. 54.

his living at Chadesley-Corbet; and being lord of Over-Sapey, in the county of Hereford, he often found the river Teme dangerous to pass, and therefore erected a wooden-bridge over it wide enough for a horse... Pakington... did in the year 1591 sell the manor of Sapey to Arthur Salwey. It descended with Stanford to Sir Edward Winnington, Bart.“

Illustrated: Trans. Worcs. Arch. Society (1935), 12, facing p.78. This poor illustration was taken from a rubbing taken by the antiquary Prattinton and included in the three shelves of his bound notes in the Society of Antiquaries. Fig. 8 is from a second rubbing, made before 1872 when Sir Thomas, the fourth baronet, died, and held in the “Private Possession” folder in the Antiquaries’ collection.

Comment: Secular brasses are rare and this example clearly comes from the equally rare group of externally mounted brasses. D’Elboux²⁹ records plates commemorating responsibilities for endowment or erection of secular buildings e.g. Lambourne, Berks., 1481, Stamford, Lincs., c.1490; Shepton Mallet, Somerset, (recording the construction of a market cross) 1500; and Newport, Essex, 1588.

We are informed by the descendants of Sir Thomas Winnington that the plate is now lost and may have been destroyed in the disastrous fire which burnt Stanford Court, a Jacobean house, to the ground on 5 December 1882. The original wooden bridge was replaced by one of brick and stone with three arches and Nash implies that the brass was transferred to this later structure. This was replaced in 1797 by a single-span iron bridge which in its turn gave place to a ferro-concrete one in 1911. It must be assumed that the brass came into the possession of the Winnington family at the destruction of the second bridge, where Prattinton saw it and rubbed it on a visit to Stanford Court on 13 July 1816. Our thanks to Derrick Chivers for his help in establishing the history of the rubbings.

05 1547 **Melbury Sampford**, Dorset (St.Mary the Virgin) M.S.IV
Mutilated chamfer inscription to Sir Gyles Strangways, the elder, son and heir of Henry Strangways esq., by Dorothy, daughter of Sir John Arundell, 1547, and wife Joan, (daughter of Sir John Mordaunt of Bedfordshire).

Position: On altar tomb, beneath south transept arch.

Description: Chamfer inscription in raised letters, interspersed with three-leaf clover emblems, appropriating earlier tomb. (131L2)

Inscription: Script 6, in Latin, in raised letters; the “ascenders” and “descenders” of the lettering breaking into the border of the chamfer:-

Hic * iacent * Egidius * Strangways,* miles,* filius * et * heres * Henrici *
Strangways * Armigeri * et * Dorotheie * uxoris * sue,* filie * Joh’nis * Arundell
* militis,* necnon * Johan’a / uxor <predict’ Egid’ et filia Johannis Mordant

²⁹ *M.B.S. Trans.*, VIII, part 4 (1946), pp. 150-157 and part 6 (1949), pp. 208-219. A lost secular plate at Stockbridge, Hants., commemorated the erection of a bridge over the river Test in the fifteenth century by John Gylmyn, alias Lokke, Richard Gater and their wife Margaret. See: G.H. Cook, *Mediaeval Chantries and Chantry Chapels*, London, 1947, p. 44.

militis. Egidius obiit die xi Decembris MD.xlvii. cujus a'ie p'picietur D. Amen.>

Translation: "Here lies Sir Giles Strangways, son and heir of Henry Strangways esquire, and Dorothy his wife, daughter of Sir John Arundell and also Joan wife of the said Giles and <daughter of Sir John Mordaunt. Giles died the 11th of December, 1547, on whose soul God have mercy. Amen.>"

The words in brackets are now lost and have been supplied by Hutchins.³⁰

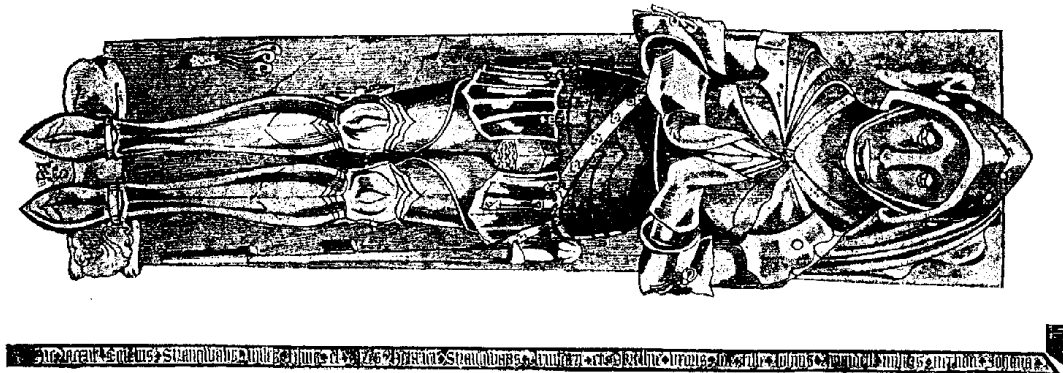


FIG. 9
Effigy of John Brounyng, d. 1416
appropriated by Sir Giles Strangeways, 1547
Melbury Sampford, Dorset, M.S.IV
from Dorset Proceedings

Slab/Stonework: The original tomb, (Fig. 9), which commemorated John Brounyng, 1416, and his wife Eleanor Fitznicholl, depicts him rather unflatteringly as bovine-featured, in armour of c.1470 with *salade* and a collar of suns and roses. The grasshopper crest of the Brounyngs remains. The single alabaster effigy lies beneath a canopy, on a Purbeck tomb chest with shield blanks within panelled lozenges. Two sets of rivet holes are extant in the matrix of the lost chamfer inscription. The blanks on the sides of the tomb each have rivet holes and must have borne brass shields.

Reused: Appropriated by the insertion of the later, Fermer, inscription (131L2). The reverse has not yet been investigated. We are fortunate that the Tudor antiquary, John Leland, visited the church sometime during his famous Itinerary through England, between 1538 and 1546, when he presented his findings to Henry VIII as a New Year's gift. He examined the two alabaster tombs to the Brounyngs in the Church, recording the original inscription before the appropriation, as follows:³¹ "There be 2. of the *Browninges* sumtyme Lordes of *Milbyri* that hath Tumbes in the Chirch hard by the Manor Place.

³⁰ *History and Antiquities of the County of Dorset*, 3rd. edition, Westminster, 1863, II, p. 677.

³¹ *The Itinerary of John Leland the Antiquary*, 3rd. edition, Oxford, 1769, III, p. 76.

“Hic jacet Joan Bruning, *filius & heres* Joan. Bruning & Aliciae *ux. ejus, filiae & heredis* Joan. Mantravers *Militis, qui fuit 2. filius* Joan Mantravers *Militis D’ni de Hoke: & Alenora uxor ejus, filia & una heredum* Thomae Fitznicolle *Militis, D’ni de Hulle juxta Berkeley in Comit. Glocestr. qui quidem* Joan. *obiit* 16. *die* Decembr. *a^o D.* 1416.”

Leland then quotes the epitaph on the second Brounyng tomb, to William, son of John, and adds: “These Epitaphies were written apon 2 Tumbes yn the Chirch at *Melbury*. But I lernid there that a saying was, That the Body of one of these *Bruninges* was buried at *Milton* Abbay: and the Body of the other to *Cerne*.”

Stephenson³² records as M.S.III an inscription and three shields to John Brounyng son of the above John and also to William, commemorated by the second tomb, undated, *c.*1500.

Biographical details: Leland also records: “Mr *Strangeguaise* [*sic*] hath now a late much buildid at *Mylbyri quadrato* avauncing the inner Part of the House with a loftie and fresch Tower”, and “The Stranguaifes cam to this Lordship by Purchase”. Henry, father of Sir Giles, was the first of the family to possess Melbury Sampford; he died in 1504. On the death of Henry Trenchard and Anne his wife (widow of William Browning, a nephew by marriage to Henry’s third wife, Catherine), Sir Giles became possessed of Melbury Osmund. In 1544 he obtained a grant for £1096 10s of the site of the monastery of Abbotsbury, where his father was buried, the manor and lands there and also the fishery of the Fleet water. He also obtained the manor of Elworth, lands in Bexington and pastures in South Brendon and Portisham, all previously attached to the monastery. He died seised of these lands and the manor and advowson of Mappowder and the manors of Burton and Charlton in Charminster.³³ Sir Giles had issue four daughters and three sons, of whom Henry, the eldest, was killed during his father’s lifetime at the siege of Boulogne on 14 September 1544. He had married Margaret, daughter of George Manners, Lord Roos and sister to Thomas, Earl of Rutland. Their eldest son and heir, Giles, aged 20 at his father’s death, was knighted in 1549 and married Joan, daughter of Sir John Wadham of Merefield, Somerset, sister and coheir of Nicholas Wadham, founder of the Oxford College.³⁴

Illustrated: Proceedings of Dorset Nat. Hist. and Antiquarian Field Club, XXVIII, 1907, p. 240. Palimpsests, 2, plates 43 and 44.

Comment: This most audacious of appropriations is a silent witness to the power and influence that the riches created by the Reformation brought to a new class of local magnate.

07 1548 **North Crawley**, Buckinghamshire (St. Firmin) M.S.I
Robert Latymer, in civil dress and wife (both now lost, although Stephenson records the presence of the headless male figure in the *List* but the *Appendix* records its loss) with

³² *List*, p. 100.

³³ Hutchins, *op. cit.*, p. 661.

³⁴ *ibid.*, p.662.

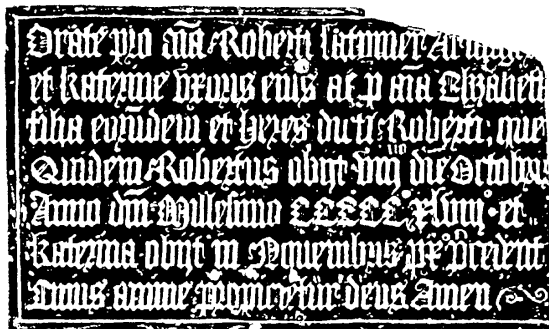


FIG. 10

Robert and Katherine Latimer, c.1548
 North Crawley, Buckinghamshire, M.S.I
 from *The Monumental Brasses of Buckinghamshire*

mutilated inscription (Fig. 10). Unfortunately, no rubbing of the male figure can be found in the collection of the Society of Antiquaries.

Position: Until recently mural, south aisle. Now (1993) on display in Christ Church Cathedral, Oxford.

Description: Originally comprised two effigies, inscription and four roundels.

Inscription: Script 6. Seven lines in Latin, within a single line border:

Orate pro a[n]i[m]a Roberti Latimer Armig<eris>
 et Katerine uxoris eius ac p[ro] a[n]i[m]a Elizabet<h>
 filia eoru[n]dem et Heres dicti Roberti; que
 Quidem Robertus obiit viiiº die Octobris
 Anno d[omi]ni Millesimo CCCCº xlvijº et
 Katerina obiit in Nouembris p[ro]x[im]o p[re]cedenti
 Cuius anime propicietur deus Amen

The letters within diamond brackets are lost.

Translation: "Pray for the souls of Robert Latimer esquire and Katherine his wife and for the soul of Elizabeth, their daughter and heir of the said Robert; which Robert died the eighth day of October in the Year of our Lord 1548 and Katherine died in the November previously. On whose soul may God have mercy. Amen."

Dimensions: Inscription now 26 cm in height, 43 cm in width.

Slab/Stone-work: In 1929, the original Purbeck slab was covered with concrete to make space for an organ. In 1990 the organ was moved and Egan was given the opportunity to search for the slab. Probing with a hammer and chisel, he found it buried beneath 9cm of concrete, badly mutilated and suffering from problems of rising damp. A number of rivets remained; that in the lower dexter roundel was found to be of the cast square-end type, measuring 20mm x 7mm. The remainder were all drawn wire rivets varying in size between the 20 mm x 4mm within the indents of the figures and 23mm x 5mm for the inscription. When the inscription

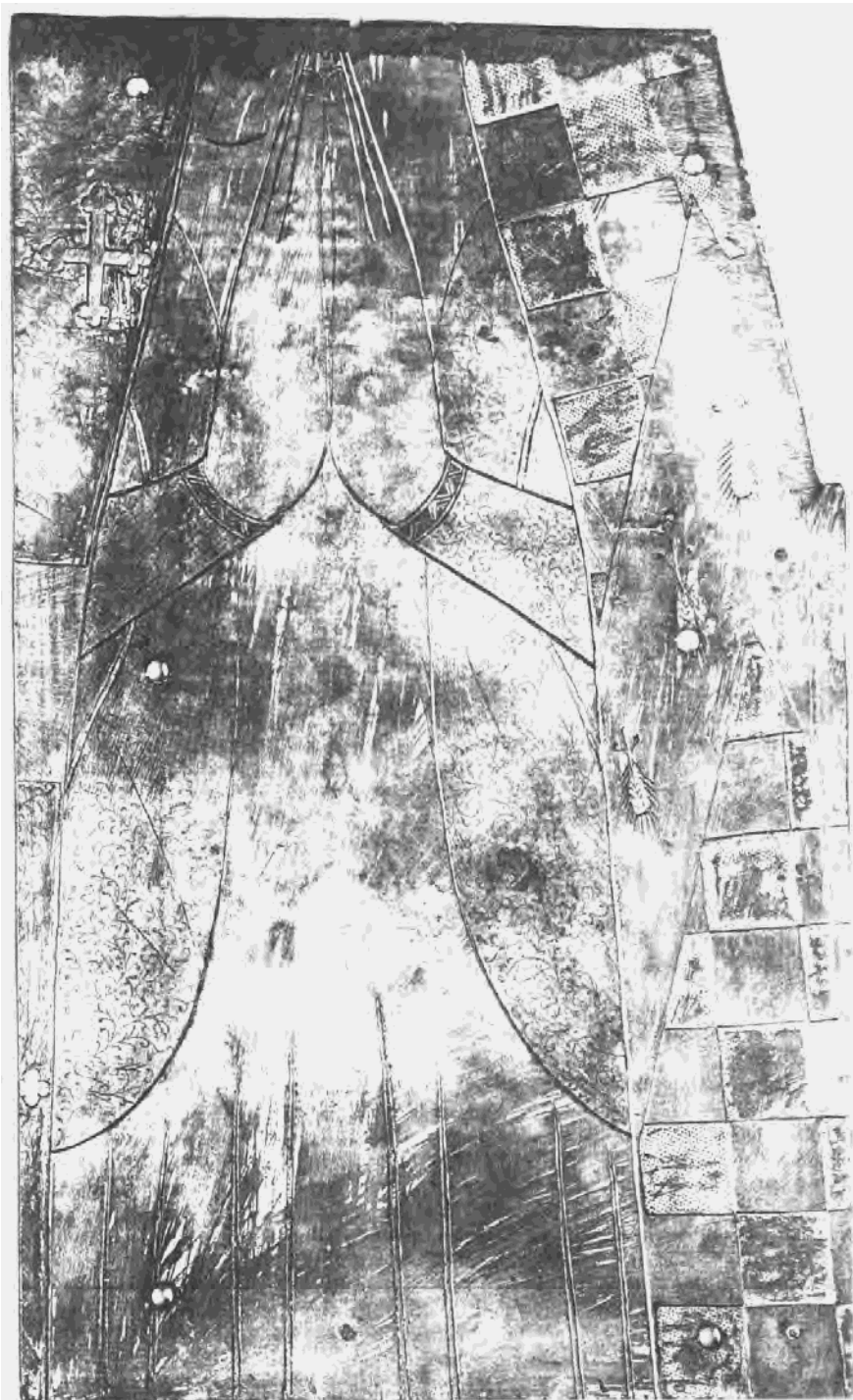


FIG. 11
Portion of female effigy, c.1420
Reverse of Latimer inscription, North Crawley
Photograph: J.A.S. for John Page-Phillips

was taken up in 1929, it seemed as if the rivets had been knocked over with a hammer. The middle portion of the indent that once held the male figure still held pitch, as did the inscription indent. Between the two figures was a lead disc which close examination showed to be a cut down rivet - indicating that the slab had been scraped or dressed down, removing about 1.5 cm of Purbeck and appropriated for use by the Latimer brass. After examination, the slab was re-concreted over. Its precise position in the south aisle is 220 cm from the south wall and 200 cm from the east; 66 cm from the east pillar and 119.5 cm from the west pillar. The slab measures 128 cm in height and 71 cm in width.

Reused: On reverse of the inscription, part of a beautifully engraved lady, (Fig. 11), of the London Series “B” workshop, c.1420, showing, from above the hands to below the waist, a heraldic mantle, with only the upper quarterings visible bearing *Gules, a fess between 6 cross crosslets or (BEAUCHAMP) quartering Chequy or and argent a chevron ermine (NEWBURGH)*. (L460-1)

The mantle is worn over a sideless cote hardi, originally silvered with lightly *pointillée* ermine tails. The kirtle and sleeves are finely diapered and originally were also enriched with gilding and silvering, largely scraped away when the brass was reused. (Fig. 12). Page-Phillips³⁵ suggests the original brass may have commemorated Juliana, daughter of Thomas, Earl of Warwick, ob. 1369 or Elizabeth, daughter of Guy Beauchamp, ob. 1360. Both died unmarried c.1420. Discovered in 1985 by Egan after stylistic analysis of the Fermer workshop indicated this was a potential palimpsest.

Link: The head from the lady’s brass, shown full-face, is behind a shield, the sole surviving fragment of No. 80, c.1555, at All Hallows-by-the-Tower, London. (177L1)

Biographical details: Lipscomb records a “neat marble tablet in the south aisle,” (in addition to the brass which then had “imperfect remains of effigies”) with this later inscription:

Sacred to the Memory of Robert Latimer Esq. the | last known lineal descendant of the male line from | John, second surviving son of William Lord Latimer, | Baron of Danby, in the County of York; which Robert | deceased Anno 1547, and lies interred near this place, | having left by Catherine his wife, who died before him | and also lies here interred, | one sole daughter and heir, Elizabeth, | who married William Ap-Reece, of Washingly, in the County of Huntingdon, Esq.³⁶

The daughter, Elizabeth, died 22 June 1555.³⁷ In his will, Latimer willed 40s to mend the highway in Ringtail Lane, Crawley, near the Parsonage.

Illustrated: Obverse and reverse: *Monumental Brasses of Buckinghamshire*, 1994, p. 51. Reverse only: *3rd Addenda to Palimpsests*, London 1987, plate 196.

Comment: Further work needs to be undertaken on the dating of this brass. It seems

³⁵ Page-Phillips, *3rd Addenda to Palimpsests*, London, 1987, p. xix.

³⁶ Lipscomb, George, *The History and Antiquities of the County of Buckingham*, London, 1847, IV, p. 132.

³⁷ *ibid.* See pedigree of Ap Rees of Brecknock on p. 126.



FIG. 12
Detail of dress of female effigy, c.1420
Reverse of Latimer inscription, North Crawley
Photograph: Bryan Egan

not unreasonable to assume that the daughter was responsible for the erection of the brass to her parents, possibly after her death in 1555, which coincides with the re-use of the c.1420 lady for the All Hallows memorial, re-dated to c.1555 from its listed date of 1556. But why did it take so long to erect the brass?

08 1548 **Southwick**, Hampshire., (St. James-Without-the-Priory-Gate) M.S.I John White esq., died 1567 (date added) in armour and first wife, Katherine, only daughter of William Pound of Drayton, esq., died 1548, with six sons (one lost) and four daughters, original effigies of c.1520 appropriated by the addition of the chamfer inscription and five shields added in 1548. (Fig. 13)

Position: On altar tomb, chancel, beneath north chapel arch.

Description: Main figures appropriated, (139L1-4) of London “F” style, comparable to but smaller than the brass commemorating Richard Blount and wife, at Iver, Bucks. (Illustrated: *Monumental Brasses of Bucks.*, 1994, p.122.) In addition to the two shields above the effigies and two remaining shields on the south (chancel) side of the



FIG. 13
John and Katherine White, 1548
Southwick, Hampshire, M.S.I

tomb chest, there are six shield blanks on the sides, all with lead plugs remaining. The blanks on all but the south side were probably not reused at the appropriation but were polished off and arms painted upon them. Traces of gilding remain on the north side. The surviving shields on the south side have been refixed and cemented in; one was found in the home of a former incumbent in Southwick after his death. A third previously alongside these shields was lost between 1964 and 1969.

Inscription: Script 6, in raised letters, on chamfer inscription. When lifted for repair in 1982 it was in the following fragments, numbered as below:

- 1 + Here restyth in peace y^e
- 2 Bodyes of John White
- 3 Esquyer fyrst Ow
- 4 ner/
- 5* of ye Priory & Manor of Suthwike aft y^e Surrender &
- 6 deptyng of y^e Chanons from y^e same & Katyne hys wiff y^e only Dought'
- 7 of Will
- 8 m Pound of Drayton Esq'er & Mary hys wyff one of the/
- 9 (d)oughters & heyres of
- 10 Thomas Haynos of Theyle of Wight Esquyer the/
- 11* whiche Katyne Decessyd ye last day of October A^o dñi 1548 . and y^e
- 12 sayd John Decessyd the XIX day of Juli A^o dñi M⁺ CCCCC lxxvii
- 13 whos Soules Crist take to hys mercy ame

The portions marked with an asterisk were not taken up as they were held firmly by their rivets. The inscription is a beautiful piece of engraving; in several instances, the “ascenders” and “descenders” of letters have been superimposed on the inscription border, top and bottom, as at Melbury Sampford. Note the mistake in engraving in the name “Haynes” - the engraver carving an “o” instead of an “e”. The date of John White’s death was added in cursive script with the inscription crudely cross-hatched in an attempt to match the Fermer work of nearly 20 years before. This was almost certainly performed locally. The ill-fitting “new” inscription created redundant space and the new lead plugs on the west side have runners. The older and original holes did not have these grooves for pouring lead into the rivet holes. The rivets holding the new inscription were cast brass with square ends. Small nicks on the lip of the slab seemed to be linked with the runners. There were also two copper pins present which may indicate a later repair.

Dimensions: Appropriated figures, 48 cm high. The remaining sons measure 17.4 cm in height, 16.5 cm width; daughters 16.6 cm height, 19 cm width. Upper dexter shield, 18.5 cm height, 15.8 cm width; Upper sinister shield, 18.4 cm height, 15.6 cm width; Dexter shield on side, 18.5 cm height, 15.5 cm width; Centre shield, 18.9 cm height, 16.7 cm width.

Heraldry: Dexter shield: *Azure on a cross quarterly, ermine and or between 4 falcons argent beaked, clawed and belled of the third, a fret between, as many lozenges gules (WHITE).*³⁸

³⁸ *Burke's General Armory*, London, 1844, and Cave, C.J.P., *M.B.S. Trans.*, VI, part 4 (1911), p. 125.



FIG. 14
Tomb of John and Katherine White, 1548
Southwick, Hampshire, M.S.I
Photograph: Bryan Egan

Sinister shield: *WHITE* impaling, quarterly, I *Argent on a fess gules, between 2 boar's heads couped sable in chief and a cross formee fitchee of the last in base, 3 mullets of the field (POUND of Drayton)*; II *Argent, 3 fleur-de-lis azure*; III *Argent, a chevron between 3 eagle's legs erased sable (BRAYE)*; IV *Argent a saltire engrailed gules*.³⁹

The dexter shield on the Chancel side of the tomb chest bears the arms of White; the centre White impaling Pound.

Slab/Stonework: An interesting appropriation, comprising a tomb with component parts covering three periods (Fig. 14). Firstly, the altar tomb, which dates from *c.*1475, judging from its Gothic decoration, with three panels with cusped quatrefoils containing shields or shield blanks and cusped vertical panels in between on each side. This tomb chest may have come from the nearby Southwick Priory. It is

³⁹ *ibid.*

weathered, and water-worn on the north and west sides - perhaps originally an exterior monument. A new carved panel was inserted on the base of the tomb on the north side at some time. Then came the Purbeck slab, 181 cm long, 89 cm in width and 12.7 cm thick, complete with the armoured effigy and his wife of *c.*1520 and still retaining a high polish. The shields were replaced and some alteration made to the children - the addition of two daughters, the appropriation cunningly concealed, and one son, subsequently lost. Finally came the addition of the surround and pedimental section of entablature - carved in a "naive and clumsy classical" manner according to Pevsner and Lloyd⁴⁰ - with three small figures with shields surmounting the chancel and north chapel sides. Significantly, the date 1566 is below the centre *putto* on both north and south sides which strongly suggests the tomb was finally completed during the rebuilding of the church, one year before White's death.⁴¹ Traces of the indents of the two earlier shields of *c.*1520 on the slab were apparent when the dexter and sinister shields were lifted: they were some 2mm smaller than the later Fermer versions. Wooden plugs had been used to fill the redundant rivet holes and three new plug holes cut.

The main figures had spade-ended rivets and there was no evidence that these effigies had been touched by the appropriation. The original four daughters gained two extra sisters with the style of dress, notably the girdles, engraved to match. There are also indications of the sons' indent being enlarged to take the later (and lost) sixth son. Beneath the daughters' plate were lead weights, used to support the weight of the brass as the pitch solidified (*c.f.* Blewbury No. 37). The sequence of the appropriation is confirmed by White's will⁴² which requests that he be buried in "the vaulte under the marble tombe that I mayde" containing "the bones of my late lovinge wyves Katherine and Anne (whose Sowles Christ pardon)".

Re-used: Appropriated effigies (139L1-2) and children (139L3-4): thin hammered plate - the daughters, just 1.5mm, blank apart from the reverse of the "new" daughters which has indecipherable lines of engraving. (139L5) Original rivets were reused when portions of the brass were relaid.

White (dexter) shield above male effigy: Worn shield, *Argent, a chevron between 3 molets, gules, (BEDELL)* impaling quarterly, I and IV *Gules, an eagle displayed argent (SOUTHILL)* II and III quarterly I and IV *Gules a fess or between 3 saltires argent (BOYVILLE)* II and III *Gules 4 bends argent (MURDAC)* (139L7).

The latter arms were borne by the Boyvilles of Stockerston, Leics., where there are brasses to both the Boyvilles and Southills.

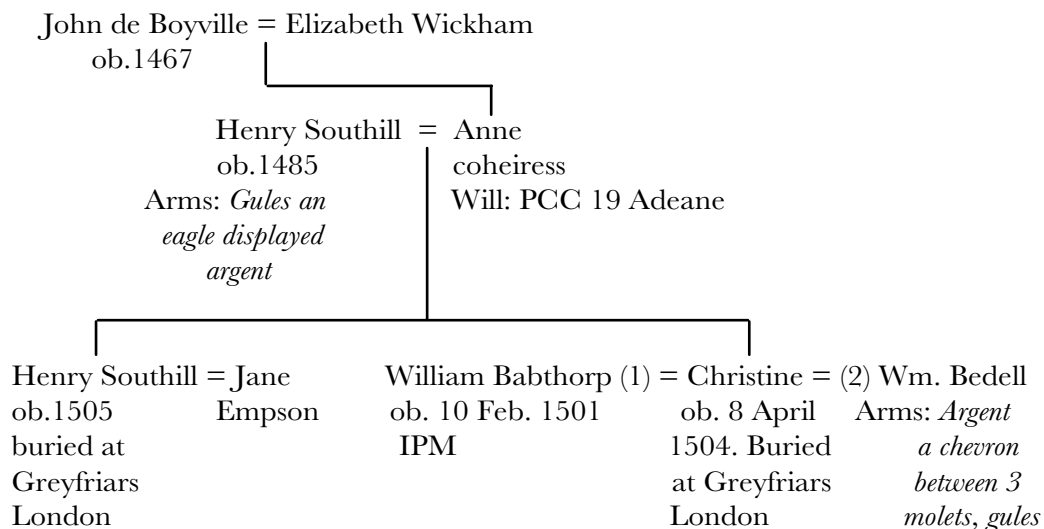
Reverse of sinister shield above female effigy: Worn shield displaying the impaled coat of the shield above (139L8). Both shields are probably from the brass to Christine Bedell, died 8 April 1504, second wife of William Bedell, and daughter of

⁴⁰ *Buildings of England: Hampshire & the Isle of Wight*, Harmondsworth, 1967, p. 605.

⁴¹ The date of rebuilding is given on a tablet on the external east gable of the chancel. "Iohannes Whyte Armi/ger Patronus huius Eccl/esiæ et dñs Manerii hanc Fe/nestram et opus fieri fe/cit Anno Dni 1566". The octagonal piers in the North Aisle of the church and the arcading are of material removed from the Priory buildings.

⁴² PCC 22 Stonarde PROB 11/49.

Henry Southill of Stockerston. She was buried in Greyfriars, London.⁴³ A pedigree based on information from Nichols' History of Leicestershire and from wills in PCC shows the family relationship:



Reverse of marginal inscription, fragments 1, 2, 3 and 9: two strips from the centre of a civilian, full-face, with drooping fur sleeves, *c.*1500 (139L9-10). Compare with the civilian and wife, *c.*1500 at Guildford St. Mary and Horley, Surrey, *c.*1510.⁴⁴

Reverse of fragment 4: blank (139L11).

Reverse of fragment 6 and 12: strips forming three indecipherable lines of fifteenth-century inscription, possibly *c.*1490 (139L13 and 139L19-20).

Reverse of fragment 7: portion of waist of shrouded figure, *c.*1500 (139L14). Probably another portion of 139L6.

Reverse of fragment 8: length of figure showing sleeve, fifteenth-century (139L15).

Reverse of fragment 13: strip from an effigy in a furred almuce, fifteenth-century (139L21).

Discovered by Hutchinson and Egan, 13 November 1982. All the reverses of the marginal inscription had been scraped down.

Reverse of shield refixed in central position on side of altar tomb: shroud showing tips

⁴³ See Kingsford, C.L., editor, *The Greyfriars of London*, London, 1915, p. 98, where date of death is erroneously given as 1540. Our thanks to the late John Page-Phillips and particularly to John Goodall for this information. The relevant burials in the register are as follows:

Et ad sinistram eius jacet sub lapide Henric Suttell, armiger & Johanne uxor eius; q i henricus obiit Ao dni 1505. Et ad capud Alicie Fitzstrafe sub lapide jacet Cristine Bedell, uxor Willelmi Bedell, armigeri, et filia Henrici Suttell de Stokfaston de comitatu Lecestrie, armigeri. Qui obiit 8o die mensis Aprilis, 1540.

The inquisition shows that Christine was dead by 1505-6. William Bedell was a member of the family at Writtle, Essex, where there is a brass to an armoured Bedell *c.*1500 and to Thomasin, wife successively to Thomas Berdefield, John Bedell and Walter Thomas, 1513. The pedigree is wrongly given in Morant's *History of Essex*, 1768, II, p. 67.

⁴⁴ See Stephenson, Mill: *A List of Monumental Brasses in Surrey*, reprinted, Bath, 1970, p. 260 and p. 283.

of fingers *c.*1480-1500 (139L6). Discovered by 1962. Two rivets with lead plugs were still attached. Refixed at the 1982 restoration.

John Page-Phillips' alphanumeric numbering also allocated 139L12 and 139L18 to the unexamined fragments of inscription. 139L16 and 17 not used in this sequence.

Link: Possible link between 139L6 (reverse of altar tomb shield) and 139L14 (reverse of marginal inscription fragment 7).

Biographical details: White was a retainer of Sir Thomas Wriothesley, Lord Chancellor and later first Earl of Southampton. He was granted possession of Southwick Priory on 15 March 1539.

His will indicates ownership or rights connected with a large volume of property, including a lease of "shoppes and sellors.... near London Stone which I bought of Peter Whiteheine" the lease of the "ffarme of Chillinge which I had of the giffte of Quene Mary and Kinge Phillip" and the lease of the "personage of Clympynge in Sussex". He clearly moved in influential circles as one bequest, to the Earl of Leicester, is of "the fairest horse coulte that hath been brede between the horse and mare that he gave me. Item I do give unto Sr Willm Errill Knight the Quenes Ma^{te} Secretorie the most best horsecolte of the same brede as a token of my goodwill for the goodnes and friendship that I have allwaies founde in hym with (a) most hartie request to extende hys favoure towards my sonn in the office of the wardes . . ." ⁴⁵ He also leaves one of his sons, Edward, "my ringe with myne Armes grauen therein which Sir Thomas Gresham did geve me."

White also required his executor to "buy a smocht (as much) blacke clothe as will cover my marble tombe to the grounde at the endes and both sides and that there be a fine whyte crosse made upon the same and I will y^t he suffer the same clothe to be there for one whole yeare and after to give yt to some poore man." White's will also refers to a third wife, Isabell, "late the wief of George Esquior, I was driven to pay . . . for debtors of the said George three hundrethe fyftie and fyve pounds of myne owne proper goods . . ." Why the later two wives are not mentioned or commemorated on the tomb is a matter for conjecture. Perhaps a clue lies in the bequest to Winslade, possibly of Winchester of "tenne shillinges and to his wief tenne shillinges" "who hath brought up my three Sonnes".

Illustrated: Obverse: *Proceedings of the Hampshire Field Club*, III, p.85. Obverses: *Palimpsests*, plate 49 (appropriated figures and reverse of one shield on side of altar tomb) Reverses: *3rd Addenda to Palimpsests*, London, 1987, plates 193-194. Appropriated daughters: *M.B.S. Trans.*, XV, part 2 (1993), p. 170.

(To be continued)

⁴⁵ PCC 22 Stonarde.

Brass Plates at Ditchley Park, Oxon

By Rear Admiral M.G.T. HARRIS

SEVERAL years ago I attended a conference at Ditchley Park, which is the third in size and date of the great eighteenth-century mansions of Oxfordshire, designed by Gibbs with interiors by William Kent and Henry Flitcroft, and built in the 1720s. It is a fine building set in a lovely park. The Lee family and its descendents owned the estate for some 350 years, but it is now run as an Anglo-American conference centre, which is apposite since the Confederate General Robert E. Lee was related to the Ditchley Lees, and Sir Winston Churchill, an Anglo-American himself, used to visit the house regularly during the Second World War.¹

What caught my eye was a series of six small brass plates measuring about nine inches wide by three inches high, set into the walls of the saloon. These plates are actually monumental brasses commemorating the deaths, not of men or women but of red deer whose antlers are mounted on the walls above the plates. (Fig. 1) The reason that these particular deer were felt worthy of record becomes clear as soon as one reads the inscriptions: they record two visits to Ditchley by King James I and his son Henry, Prince of Wales, in August 1608 and again in August 1610. On both occasions they killed three stags in three days hunting. Their host was Sir Henry Lee, Ranger of the Royal Park at Woodstock, and owner of Ditchley since about 1580. Lee died in 1611 and Prince Henry a year later from typhoid at the age of eighteen, leaving his younger brother to succeed his father in 1625 as King Charles I.

An article about these brasses² was written in 1898 by the 17th Viscount Dillon who was the then owner of Ditchley, as well as being Curator of the Tower Armouries and President of the Society of Antiquaries. It is summarised here, and it is of interest to note firstly that Lord Dillon acknowledges Mill Stephenson's help in drawing his attention to a more orthodox brass with a stag-hunting theme, that of James Gray, 1591, at Hunsdon, Hertfordshire (M.S.III) which he illustrates, while mentioning also the well known stag-hunting scene at Walton on Thames (M.A.I); and secondly that in 1898 the saloon was going through a phase of being known as the billiard room. The brasses were formerly noted by the antiquary Thomas Hearne who transcribed the inscriptions.³

¹ Ditchley Park is situated about four miles Northwest of Blenheim, between Woodstock and Enstone. It may be visited by arrangement with the Ditchley Foundation, Ditchley Park, Enstone, Chipping Norton, Oxfordshire OX7 4ER.

² *Oxford Journal of Monumental Brasses*, I, part 5 (1898), 234-7.

³ Oxford Historical Society, *Remarks and Collections of Thomas Hearne*, Vol. VI, 1902, 188-9.



FIG. 1
Saloon at Ditchley Park, Oxfordshire
showing plate no. 2 beneath its antlers
Photograph by Admiral Harris

Transcript of the Inscriptions, with notes by Viscount Dillon

The plates all measure 7 x 23 cms, except for no III which is 7 x 20 cm; numerous contractions and combinations of letters are used, especially in no IV. Around each is a slightly ornamented border, and below is a number indicating the order of the runs.

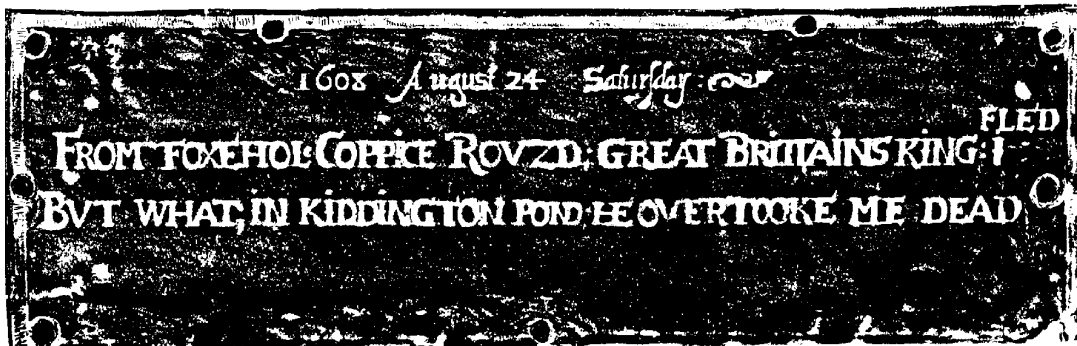


FIG. 2
A Red Stag, d. 1608
Ditchley Park, Oxfordshire
Rubbing by Admiral Harris

(Fig. 2) 1608 August 24 Saturday:
FROM FOXEHOL^c COPPICE ROVZD; GREAT BRITAINS KING: I FLED
BVT WHAT, IN KIDDINGTON POND; HE OVERTOOKE ME DEAD

1

Foxhole Coppice is now shown on the Ordnance Map as New Park, a little north-west of Ditchley House. Kiddington Pond is the water in Kiddington Park, and is a portion of the Glyme; distant from the starting-point about two miles east-north-east. Foxhole Coppice or Wood was grubbed up about 1848.

1608 August 26 Munday.

KING JAMES MADE ME TO RUN : FOR LIFE FROM DEADMANS RIDING
I RAN TO GOREIL GATE, WHERE DEATH FOR ME WAS BIDDING.

2

Deadman's Riding is still seen on the map about half a mile north of Ditchley, and Goreil Gate, also existing, is at the north-west of Blenheim Park, and about three and a half miles south-south-east of the find.

1608 August 27 Tuesday.

THE KING PURSUDE ME FAST: FAST FRO GRANG^c COPPICE FLYING
THE KING DID HUNT ME LIVING : THE QUEENS PARKE HAD ME DYING.

3

Grange Coppice has not been identified, but was most likely near Deadman's riding, while the Queen's Park was the part of Blenheim Park south-east of the Palace.

1610 August 22 Wednesday.

IN HENLY KNAP TO HUNT ME : KING JAMES, PRINCE HENRY FOUND ME
CORNEBURY PARKE RIVER ; TO END THEIR HUNTIN^g DROWND ME.

4

Henley Knapp is a wood still seen on the maps north-west of Ditchley House. Cornbury Park River is the Evenlode, flowing between Charlbury and the Park where Leicester died in 1588.

1610 August 24 Friday.

THE KING AND PRINCE FROM GRANGE ; MADE ME TO MAK^E MY RACE
BUT DEATH NEERE THE QUEENES PARK ; GAVE ME A RESTING PLACE.

5

Grange Coppice and Queen's Park were noted under no. III. The figure 5 at the bottom has been broken away since 1898.

1610 August 25 Saturday.

FROM FOXHOL^c DRIVEN, WHAT COULD I DOE ; BEING LAME I FELL
BEFORE THE KING & PRINCE; NEERE ROZAMUND HER WELL.

6

Foxhole Coppice was noted under no I; Fair Rosamund's well is in Blenheim Park, about four and a half miles from the start.

The horns are good specimens of red deer heads, the largest one of thirteen points, measuring 3 ft 6 in scross. Of course it is many years since red deer roamed wild in this part of England, but as giving an idea of the state of the country about the date of these horns, it may be of interest to quote a letter from Sir Henry Lee, K.G., dated August, 1606, from Ditchley, and addressed to his friend and creditor Sir Michael Hicks. In the letter Sir Henry excuses himself, on the score of old friendship, from sending his accustomed gift of venison. He refers to the great drought of the previous year, which had caused the deer to stray from the Great Park at Woodstock to the Great Park at Richmond. Evidently the want of pasture had compelled the deer to wander along the Thames Valley. Even in those days £60 worth of hay had to be supplied to the deer every winter in the Royal Park at Woodstock.

Sir Henry Lee, K.G., who caused these brasses to be made, was in 1573 granted the reversion of the Rangership of the Queen's Park at Woodstock, and about 1575 entered on the duties of his office, beginning a series of quarrels with George Whitton, who also held office in the neighbourhood. In 1580 Sir Henry got his friend Mr Chamberlain, of Cleydon, to look out for an estate in the neighbourhood, and he soon after purchased from Thomas Gybbons that part of the present Ditchley estate situated in the parish of Spelsbury. In 1592 Queen Elizabeth paid him a two days

visit at Ditchley. A surviving MS of the masque and entertainment shows that she was at Ditchley on 20 and 21 September, passing on to Oxford on the 22nd. A picture of the Queen, standing on a map of England with Oxford between her feet, is mentioned by Hearne and still exists at Ditchley. At the same place the old knight was also visited by James I and his queen, on 15 September 1603 (mentioned in a letter from Lady Arabella Stuart to the earl of Shrewsbury). The king and prince often came to Woodstock to enjoy the hunting, and it was on two of these occasions, in 1608 and 1610 that the result of the three days' sport was recorded for future times. Sir Henry Lee died on 12 February 1611 at Ditchley, and was buried at Quarrendon on the 4th of April following.

(Note: The inscriptiona are clearly of local manufacture, and from the same hand as a number of contemporary inscriptions in Oxford, as well as the curious little figure-brass to John Pendarves, d. 1617, in St Michael's church in that city. Both the capital and lower case lettering are comparable, as is the border decoration. Ed.)

Repairs to Brasses, 1993

By WILLIAM LACK

THIS is the twelfth report on repairs which I have prepared for the Transactions. Thanks are due to Martin Stuchfield for invaluable assistance with several projects and for funding the work at Stratford St Mary; to Patrick Farman and Peter Hacker for their help in Yorkshire; to the late J. C. Page-Phillips for palimpsest information; to the Churches Conservation Trust; and to the incumbents of all the churches concerned. Financial assistance has been provided by the Council for the Care of Churches at Ipswich St Mary-le-Tower; the Francis Coales Charitable Foundation at Bishop Burton, Brandsburton, Ipswich St Mary-le-Tower, Marton-cum-Grafton, Skipton and Tilty; and the Monumental Brass Society at Marton-cum-Grafton.

BISHOP BURTON, YORKSHIRE ¹

When the M.B.S. visited the church on their Conference Excursion of 30 August 1991 it was noticed that the brasses were in need of attention and that the effigy from M.S.II was completely detached from its slab. I removed M.S.I and II for conservation on 15 February 1993.

M.S.I. Inscription and chalice to Peter Johnson, 1460.² This York (series 2b) brass, comprising a chalice (216 x 113 mm, thickness 4.0 mm, 2 rivets) and a three-line Latin inscription (117 x 450 mm, thickness 2.9 mm, 6 rivets), was removed from a modern sandstone slab (590 x 790 mm) on the north side of the chancel. It had been secured by rivets soldered to the reverse and appeared to have been pushed down into wet cement. The solder joints had deteriorated and the plates had become considerably corroded. After cleaning I fitted new rivets.

M.S.II. Joan Rokeby, 1521 (Fig. 1). This London (series F variant) brass, comprising a female effigy (819 x 249 mm, thickness 3.6 mm, 5 rivets) and a four-line Latin inscription (125 x 630 mm, thickness 3.8 mm, 4 rivets), had been relaid in a modern sandstone slab (1425 x 780 mm) immediately east of M.S.I in the chancel. It had been secured and bedded in the same way as M.S.I. The effigy, which had come loose in 1980 and had been stuck down on another layer of cement, had again become detached from the slab. After removing corrosion I fitted new rivets.

The brasses were relaid in the slabs on 19 April 1993.

¹ The brasses were described by Mill Stephenson in 1893, *Yorks. Arch. Jour.*, XII, pp. 200-1.

² Illustrated, *op. cit.*, p. 219.

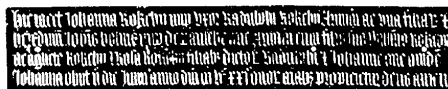


FIG. 1
Bishop Burton, Yorkshire
M.S.II. Joan Rokeby, 1521
Rubbing by Patrick Farman

BRANDBURTON, YORKSHIRE ³

Parts of the two brasses were removed from their slabs on 19 April 1993.

M.S.I. William Darell, 1364. This London (series B) brass, comprising the headless half effigy of a priest (originally 460 mm tall, now 311 x 278 mm), a two-line Latin inscription (69 x 440 mm) and a mutilated marginal inscription (1895 x 710 mm overall), lies in the original slab (1995 x 810 mm) on the south side of the chancel. There is an indent for a bracket with a long shaft and steps at the base. The only part repaired was the fillet of marginal inscription at the upper sinister corner (649 x 31 mm, 3.3 mm, 2 rivets). After cleaning I fitted new rivets.

M.S.II. Sir John de St Quintin and wife Lora, 1397. This York (series 1) brass, comprising a headless armoured effigy (originally about 1950 mm tall, now 1700 x 526 mm, engraved on three plates: upper 517 x 526 mm, thickness 2.9 mm, 7 rivets;

³ The brasses were described and illustrated by Mill Stephenson in 1893, *Yorks. Arch. Jour.*, XI, pp. 203-5.

centre 697 x 463 mm, thickness 3.3 mm, 6 rivets; lower 485 x 445 mm, thickness 3.3mm, 5 rivets), a female effigy (1815 x 536 mm, engraved on three plates: upper 656 x 505 mm, thickness 3.9 mm, 5 rivets; centre 674 x 500 mm, thickness 3.3 mm, 6 rivets; lower 485 x 536 mm, thickness 4.2 mm, 3 rivets), the upper sinister shield and two fillets of the marginal inscription, lies in the original slab (2800 x 1500 mm) on the north side of the chancel. One other shield and the rest of the marginal inscription are lost. I removed both effigies and the lower dexter fillet of marginal inscription (1000 x 48 mm, engraved on two plates with thicknesses 3.5 and 3.1 mm, 4 rivets). The larger part of this fillet had been detached from the slab for some years. The effigies had been relaid on the remains of the original pitch and were not well bedded. They were secured with large diameter brass rivets driven into lead plugs. The slab lies immediately outside the vestry door and the indents are badly worn, particularly around the male effigy. Parts of the slab have been made up with cement. After cleaning I repaired fractures in the male effigy, rejoined plates and fitted new rivets.

The brasses were relaid in their slabs on 24 June 1993.

COWTHORPE, YORKSHIRE (vested in the Churches Conservation Trust).

M.S.I. Bryan Rouclyff, 1494, and his wife Joan.⁴ This London (series D) brass,⁵ originally comprising a male effigy in civilian dress, a female effigy, a model of the church, a bier, a foot inscription, a double canopy, six shields and a marginal inscription, was laid down in a Purbeck slab in the chancel. Most of the brass was stolen c.1855 and in 1886 the surviving plates, comprising the male effigy (992 x 315 mm, thickness 3.2 mm, 10 rivets), the church (originally 465 mm tall, now 281 x 411 mm, thickness 3.8 mm, 5 rivets), the bier (182 x 232 mm, thickness 3.1 mm, 4 rivets), one shield (134 x 115 mm, thickness 3.2 mm, 1 rivet), a finial (153 x 62 mm, thickness 4.1 mm, 1 rivet) and a section of the centre canopy shaft (255 x 52 mm, thickness 4.5 mm, 2 rivets), were mounted on a new marble slab on the north chancel wall. This slab was removed from the wall in the summer of 1991 and I removed the plates from the slab on 30 July 1991. They had been secured to the slab by a mixture of screws and original rivets set in plaster-of-paris. The original slab (2590 x 1270 mm and 100-120 mm thick) lies in the churchyard against the east wall. It is fractured in several places and the surface has flaked very badly. The indents have disappeared but lead plugs and rivets still *in situ* indicate the original positioning of the plates.

The plates were black with corrosion. After removing this I repaired a fracture in the church, fitted new rivets and rebated the plates into a Cedar board. An old

⁴ Described by Mill Stephenson in 1898, *Yorks Arch. Jour.*, XV, pp. 10-13, and illustrated by him from an engraving of the brass almost complete from *A Series of Monumental Brasses from the 13th to the 16th century*, by J. G. and L. A. B. Waller (1864), part 7.

⁵ Thought by Robin Emmerson to be engraved c.1470, "Monumental Brasses: London Design c.1420-85", *Jour. Brit. Arch. Assoc.*, CXXXI (1978), p. 74.

rubbing of the brass in the Society of Antiquaries was used to position the plates and to provide outlines of missing plates which were lightly rebated on the board. The board was mounted on the north wall of the chancel on 15 February 1993.

FAWSLEY, NORTHAMPTONSHIRE⁶

I removed parts of the two brasses on 13 September 1992 and 17 June 1993.

M.S.I. Thomas Knyghtley, 1516. This London (series F) brass, comprising an armoured effigy (485 x 230 mm), an inscription in three Latin lines, a heart with three scrolls and four shields, lies in the original slab (1585 x 675 mm) at the west end of the nave. I found the plates to be secured by the original rivets and in general well bedded. The only part removed was the inscription (87 x 595 mm, thickness 4.8 mm, 4 rivets). After cleaning I fitted new rivets.

M.S.II. Sir Edmund Knyghtleye and wife Ursula, 1557 ⁷ (Fig. 2). This Coventry (series 3) brass, comprising an armoured effigy (965 x 345 mm), a female effigy (945 x 305 mm), an inscription in eighteen English verses (270 x 745 mm), six daughters, a small inscription engraved with their names and a marginal inscription, lies in the original slab (2400 x 1165 mm) in the nave. Most of the plates are reasonably well secured by the original rivets, though many of them are not well bedded. I removed the second and third daughters, engraved on one plate (214 x 140 mm, thickness 3.3 mm, 4 rivets), the fifth daughter (209 x 80 mm, thickness 2.6 mm, 2 rivets) and the three plates making up the dexter side of the helm (187 x 109 mm, thickness 3.5 mm, 4 rivets; 109 x 76 mm, thickness 3.4 mm, 1 rivet; 69 x 81 mm, thickness 3.1 mm, 2 rivets). The pair of daughters and one part of the helm proved to be modern restorations and had been laid on plaster-of-paris and secured by brass rivets set in the same material. After cleaning I repaired a fracture and fitted new rivets.

The plates were relaid on 11 August 1993.

IPSWICH, ST. MARY-LE-TOWER, SUFFOLK ⁸

I removed all four brasses from their slabs in the chancel on 2 August 1993. They had all been previously relaid and secured by large-headed screws. They were bedded on plaster-of-paris and had suffered considerable corrosion.

M.S.I. Robert Wymbill, notary public, 1479. This London (series D) brass originally comprised the effigy of a notary with an inscription across his breast, a canopy,

⁶ The brasses have been briefly described by various authors, perhaps the fullest description being in *The Monumental Brasses of Northamptonshire*, by F. Hudson (1852). M.S.I has been illustrated several times (for example *M.B.S. Portfolio*, I, part 12 (1899), pl. 4, recently reprinted in *The Portfolio Plates of the Monumental Brass Society 1894-1984*, 1988, pl. 288) but M.S.II, probably because of the mastic in the engraved lines which would make it difficult to produce a good rubbing, has only been illustrated once, and then by Hudson whose drawings were of poor quality.

⁷ J. Roger Greenwood has suggested that M.S.II was engraved c. 1540, *M.B.S. Trans.*, XI, part 4 (1972), pp. 253-6.

⁸ The brasses have recently been described and illustrated by John Blatchly and Peter Northeast, *M.B.S. Trans.*, XIV, part 4 (1989), pp. 257-267.



FIG. 2
 Fawsley, Northamptonshire
 M.S.II. Sir Edmund Knyghtleye and wife Ursula, 1557
 Rubbing by J. Roger Greenwood

several scrolls, two shields and a marginal inscription. Only the effigy (1107 x 340 mm, engraved on two plates; upper 460 x 304 mm, thickness 3.0 mm, lower 647 x 340 mm, thickness 3.1 mm; 8 rivets) now remains and this had been relaid in a new slab (1300 x 905 mm) in the chancel. As already noted by Philip Whittimore, the engraving across the join of the two plates reveals considerable discontinuity and implies that a section of the brass is lost.⁹ After cleaning and removing corrosion I fitted new rivets.

M.S.II. Thomas Baldry, 1525, and wives Alice and Christian. This London (series F debased) brass originally comprised a civilian effigy (914 x 265 mm, engraved on 3 plates with thicknesses 3.4 mm, 4.0 mm and 4.2 mm, 9 rivets), two female effigies (dexter (844 x 212 mm, thickness 4.2 mm, 5 rivets; sinister 838 x 206 mm, thickness 5.3 mm, 4 rivets), a marginal inscription and four shields. Only the effigies now survive and had been relaid in a new slab (1120 x 910 mm) at the west end of the chancel. There are several fractures in the slab. The dexter lady is mutilated, part of her right elbow and a strip from the lower part of her dress on the right side being lost. After cleaning I rejoined the three plates of the male effigy and fitted new rivets.

M.S.III. Alice Baldry, 1506, and husbands Robert Wymbill and Thomas Baldry. This London (series G) brass comprises a female effigy (658 x 220 mm, thickness 3.9 mm, 3 rivets), two male effigies in civil dress (dexter 672 x 235 mm, thickness 3.4 mm, 6 rivets; sinister 689 x 254 mm, thickness 4.0 mm, 4 rivets), a foot inscription in three English lines (95 x 840 mm, thickness 3.7 mm, 4 rivets), four sons (176 x 213 mm, thickness 3.8 mm, 2 rivets), five daughters (171 x 154 mm, thickness 3.7 mm, 2 rivets), a shield (147 x 119 mm, thickness 3.6 mm, 1 rivet) and three scrolls (dexter mutilated, now 157 x 70 mm, comprised of two pieces with thicknesses 3.3 mm and 3.2 mm, 4 rivets; centre 305 x 55 mm, thickness 3.8 mm, 5 rivets; sinister in 2 separate pieces, upper 25 x 45 mm, thickness 3.5 mm, 1 rivet, lower 151 x 59 mm, thickness 3.4 mm, 2 rivets). The brass had been relaid in a new slab (1380 x 1075 mm) at the east end of the chancel. Part of a large nineteenth century transitional slab with indents for the effigies and (complete) scrolls lies in the churchyard. After cleaning I repaired the male effigy and two of the scrolls and fitted new rivets.

M.S.IV. Thomas Drayll, 1512, and wives Margaret and Agnes. This Norwich (series 6) brass comprises a civilian effigy (735 x 284 mm, thickness 3.8 mm, 6 rivets), two female effigies (dexter, headless, now 562 x 252 mm, thickness 4.1 mm, 4 rivets; sinister 670 x 307 mm, thickness 4.5 mm, 5 rivets), a mutilated bracket (now 448 x 966 mm, thickness 4.4 mm, 8 rivets), two sons (226 x 135 mm, thickness 4.4 mm, 2 rivets), three daughters (225 x 174 mm, thickness 4.0 mm, 3 rivets) and one shield (163 x 121 mm, thickness 3.6 mm, 2 rivets). The rest of the bracket, an inscription, three scrolls, two other shields and four evangelist's symbols are lost. The surviving plates had been relaid in a slab (2435 x 1145 mm) in the chancel with the outlines of

⁹ *M.B.S. Bulletin* 65 (Feb. 1994), p. 100.

altar tomb in the south chapel. In 1993 the tomb was conserved by Messrs. Harrison Hill and I collected the plate from them on 17 June. It has no rivet-holes, being set in a slot in the tomb. I cleaned the plate and removed corrosion from the edges where it had been in contact with the stone. I delivered it to Harrison Hill on 11 August 1993. The tomb has now been rebuilt in the church.

MARTON-CUM-GRAFTON, YORKSHIRE

John Robert Lunn, B.D., 1899 (Fig. 3). This unsigned brass comprises a coped effigy (552 x 222 mm), a single canopy and marginal inscription. The brass measures 1072 x 438 mm overall and is set in a slab (1220 x 585 mm) on the north wall of the sanctuary. There are small but beautifully engraved depictions of the church and the rectory springing from each side of the canopy pediment. The brass is firmly secured by rivets soldered to the reverse. The brass had been lacquered and this coating had discoloured and 'bubbled'. On 6 and 7 December 1993 I removed the lacquer and cleaned the brass *in situ*.

MIDDLETON, SUFFOLK

After a fire in 1954 which caused considerable damage, the brasses were removed from their slabs in the nave and nailed to a single board which was mounted on the



FIG. 4
Middleton, Suffolk
M.S.I. Civilian and wife, c.1510
Rubbing by Philip Whittemore



FIG. 5
 Middleton, Suffolk
 M.S.II. Anthony Pettow, 1610
Rubbing by Philip Whittemore

west wall under the gallery. Debris resulting from the fire was heaped in a mound in the garden of the old Rectory. The mound was disturbed in 1991 and the head of the effigy from M.S.II was discovered. After a visit to the church by the late John Page-Phillips the board was delivered to me on 10 May 1993.

M.S.I. Civilian and wife, *c.*1510 (Fig. 4). This worn London (series G) brass, comprising a civilian effigy (305 x 103 mm, thickness 3.8 mm, 3 rivets) and a female effigy (300 x 96 mm, thickness 4.0 mm, 3 rivets), was originally laid down in a Purbeck slab (1780 x 640 mm) in the Nave. There is a well-defined indent for the missing foot inscription. After cleaning I fitted new rivets.

M.S.II. Anthony Pettow, 1610 (Fig. 5). This Johnson style brass comprises a civilian effigy (539 x 221 mm, thickness 1.4 mm, 11 rivets) and a six-line inscription in capitals (147 x 524 mm, thickness 1.5 mm, 10 rivets). The original slab (1620 x 760 mm) lies immediately west of M.S.I in the nave but is worn. The main part of the effigy had been mounted horizontally on the board above the inscription. The

head is not complete and had suffered considerable corrosion. Many fractures in the body of the effigy had already been repaired by brazing which had caused severe discolouration due to de-zincification. After cleaning I rejoined the head and reinforced five cracks in the effigy. I fitted new rivets and rebated the brass into a board.

On 30 July 1993 M.S.I was relaid in its slab and the board with M.S.II was mounted on the west wall under the gallery.

ST ALBANS ABBEY, HERTFORDSHIRE

The brasses described here had been loose for many years and in several cases their slabs are lost.¹¹ Early this century they were mounted on boards in Abbot Wheathampstead's Chantry but in recent years have been kept in the muniment room. They were delivered to me on 29 January 1993.

M.S.II. ?Abbot William Albon, 1476.¹² This London (series F) brass, thought by Page and Stephenson to commemorate Abbot John de la Moote, 1401, has recently been redated stylistically and thought to be engraved *c.*1460 or later.¹³ It originally comprised the 1550 mm tall effigy of a mitred abbot, a single canopy, foot inscription in two Latin verses, marginal inscription with evangelist's symbols at the corners, four circular devices and two shields. Only the lower part of the effigy, the foot inscription, and fragments of the canopy shafts and marginal inscription now survive. There are rubbings of the centre section of the effigy and several other lost parts in the Society of Antiquaries. The only part repaired was the lower part of the effigy (554 x 386 mm, thickness 3.0 mm, 5 rivets) which had been detached from the slab for many years. The other pieces remain in the original Purbeck slab (2740 x 1140 mm) in the presbytery. The plate is a known palimpsest, the reverse showing the lower part of a lady of about the same date.¹⁴ It is not in good condition and has several splits along the lines of the reverse engraving, with the most serious fracture traversing more than half the height of the plate. The top edge has been fractured from the rest of the effigy and is bent out of alignment. After cleaning I produced a resin facsimile of the reverse, repaired fractures and fitted new rivets.

M.S.IV. Monk, *c.*1465 (Fig. 6). This London (series sub-B) brass was thought by earlier writers to commemorate Reginald Bernewelt, 1443. There seems no evidence to substantiate this and stylistic analysis suggests a later date of *c.*1465.¹⁵ The brass originally comprised the effigy of a Benedictine monk, a foot inscription and a scroll but now only the effigy (689 x 179 mm, thickness 3.3 mm, 3 rivets) remains. The

¹¹ The brasses have been described and the figure brasses illustrated by William Page in "The Brasses and Indents in St Albans Abbey", *Home Counties Magazine* (1899), vol I, later reprinted. He illustrated several lost plates from old rubbings in the collection of the Society of Antiquaries.

¹² Illustrated in *M. B. S. Portfolio*, I, part 11 (1899), pl. 1, recently reprinted in *The Portfolio Plates of the Monumental Brass Society 1894-1984*, 1988, pl. 209.

¹³ Malcolm Norris, *Monumental Brasses - The Memorials* (1977), p. 147.

¹⁴ John Page-Phillips, *Palimpsests* (1980), pl.7, no. 28L1-3.

¹⁵ Emerson, *op. cit.*, p. 77.

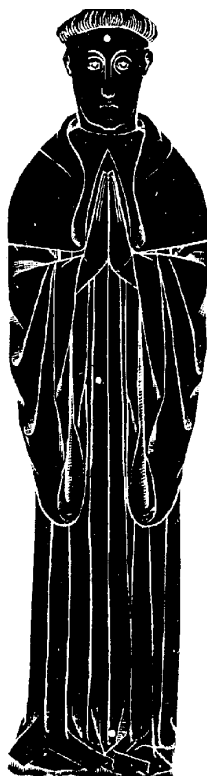


FIG. 6

St Albans Abbey, Hertfordshire

M.S.IV. Monk, c.1465

Rubbing by H. Martin Stuchfield

original slab (2130 x 790 mm) remains in the north presbytery aisle but is in poor condition. After cleaning I fitted new rivets.

M.S.VII. Bartholomew Halley (or Halsey) and wife Florens, 1468 (Fig. 7). This London (series B) brass originally comprised an armoured effigy, a female effigy, a two-line Latin inscription, two groups of children and one shield. Only the female effigy (655 x 202 mm, thickness 3.8 mm, 5 rivets) and the lower part of the male effigy survive (originally about 740 mm tall, now 452 x 190 mm, thickness 4.2 mm, 3 rivets). Fig. 7 shows part of the foot inscription from a rubbing in the Society of Antiquaries.¹⁶ The original slab (1800 x 760 mm) survives in the presbytery but is very worn. After cleaning I fitted new rivets.

M.S.X. A Benedictine monk, c.1470 (Fig. 8). This London (series D) brass originally comprised a half effigy, an inscription, scroll and a shield. Only the effigy (321 x 170 mm, thickness 3.5 mm, 3 rivets) has survived. There is an old rubbing of part of

¹⁶ The rubbing shows the inscription inverted, and this is confirmed by the rivets in the slab.

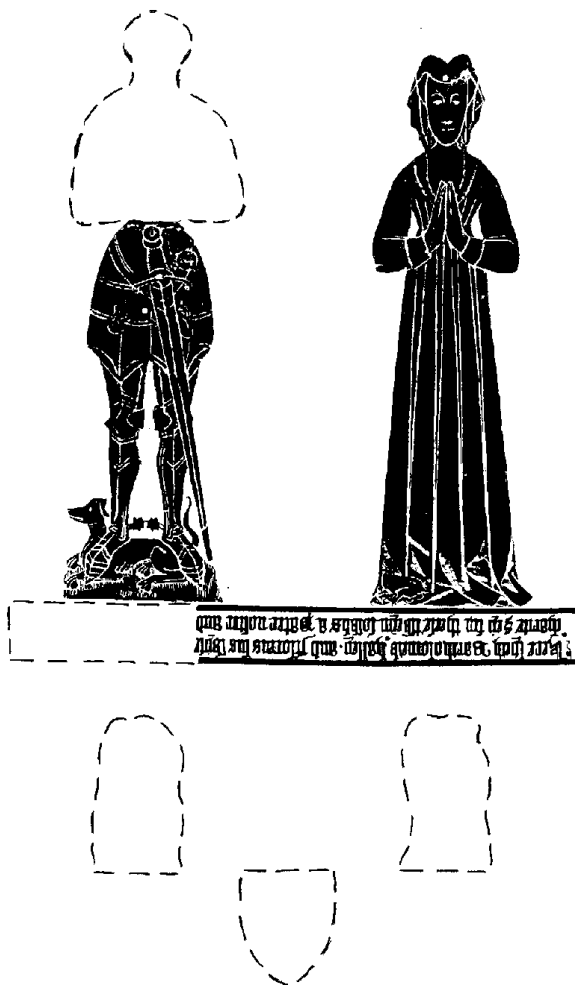


FIG. 7

St Albans Abbey, Hertfordshire

M.S.VII. Bartholomew Halley and wife Florens, 1468

Rubbing by Philip Whittemore; inscription from rubbing in Antiquaries' collection

the scroll in the Society of Antiquaries. The original slab (1520 x 610 mm) survives in the presbytery with the indent for the effigy in reasonable condition. After cleaning I fitted new rivets.

M.S.XIV. Inscription to William Stroder and wife, 1517. This London (series F) brass originally comprised two effigies and a four-line English inscription. Only the inscription (121 x 550 mm, thickness 4.0 mm, 3 rivets) remains. The original slab (1450 x 740 mm) survives in the north transept but is very worn. After cleaning I fitted new rivets.



FIG. 8

St Albans Abbey, Hertfordshire
A Benedictine monk, c.1470
Rubbing by H. Martin Stuchfield

M.S.XVI. Thomas Rutlond, 1521.¹⁷ This London (series F) brass originally comprised the effigy of a Benedictine monk, a four line foot inscription in Latin and a marginal inscription with evangelist's symbols at the corners. The effigy (846 x 245 mm, thickness 3.8 mm, 8 rivets) and inscription (135 x 494 mm, thickness 5.2 mm, 3 rivets) have been loose for many years but two fillets of the marginal inscription still lie in the original slab (2210 x 890 mm) in the south transept. The slab, lying in a busy part of the abbey, is not kept covered and the two fillets are becoming increasingly worn from the passage of feet and resulting abrasion. After cleaning I fitted new rivets to the effigy and inscription.

M.S.XIX. Inscription to Mawde Harryes, 1537. This London (series G) six-line inscription in English (183 x 445 mm, thickness 4.3 mm, 3 rivets) was originally laid in the north transept but the original slab is lost. After cleaning I fitted new rivets.

M.S.XX. Inscription to Agnes Skelton, 1604. It is not known where this Johnson-style three-line English inscription in capitals (108 x 620 mm, thickness 2.6 mm, 8 rivets) was originally laid down. Page states that it was formerly hung in a recess on the west side of the south transept. After removing corrosion I fitted new rivets.

I delivered the brasses to Chapel Studio in King's Langley on 1 April 1993. They have subsequently been mounted on toughened glass panels secured by stainless steel brackets with missing parts and legends etched on the glass. They have been set in the arcading on the north side of the north presbytery aisle alongside another panel bearing M.S.VII and IX which were conserved in 1990.¹⁸

¹⁷ Effigy and inscription illustrated in *M.B.S. Portfolio*, V (1936), pl. 11, recently reprinted in *The Portfolio Plates of the Monumental Brass Society 1894-1984*, 1988, pl. 298.

¹⁸ Described in *M.B.S. Trans.*, XIV, part 6 (1991), pp. 527-8.



FIG. 9

Stratford St. Mary, Suffolk

M.S.I. Edward Crane and wife Elizabeth, 1558

Rubbing by H. Martin Stuchfield

SKIPTON, YORKSHIRE

The brass to Elizabeth Tempest, 1845.¹⁹ This brass, designed by A.W.N. Pugin and engraved by Messrs. Hardman of Birmingham, was originally laid down in the private chapel at Ackworth Grange. When the chapel was demolished in 1966 the brass and slab were moved to Ampleforth College and later to Broughton Hall where the brass has been stored in an outbuilding for some years, the slab having become broken and been discarded. I collected the brass on 15 February 1993.

The brass, comprising a female effigy holding a model of a church (919 x 308 mm), a six-line English inscription (114 x 474 mm), a single canopy made up of four plates (the pediment, cross and two side shafts) and two scrolls, measures 1752 x 474 mm overall. It is engraved on 27 mm thick brass sheet. The plates had been originally secured in the slab with rivets soldered to the reverse. After replacing rivets as necessary and touching up damaged infill, the plates were cleaned, polished and lacquered and rebated into a black-stained board.

¹⁹ Described and illustrated by Revd. David Meara in *A. W. N. Pugin and the Revival of Monumental Brasses* (1991), fig. 57, p. 156.

The brass and board were returned to Broughton Hall on 6 December 1993. After participating in the Pugin Exhibition at the Victoria and Albert Museum in June 1994, the board will be mounted on the south wall of the Tempest Chapel in St. Stephen's Roman Catholic church at Skipton.

STRATFORD ST MARY, SUFFOLK

M.S.I. Edward Crane and wife Elizabeth, 1558 (Fig. 9). This London (series H) brass, comprising a male effigy (512 x 134 mm, thickness 1.7 mm, 3 rivets), a female effigy (530 x 127 mm, thickness 1.8 mm, 4 rivets) and a three-line English inscription (103 x 477 mm, engraved on two plates with thicknesses 1.7 and 1.3 mm, 3 rivets), was removed from a plywood board on the north aisle wall on 15 August 1993. When recorded and illustrated by Edmund Farrer in 1903²⁰ it had already been removed from its slab. After cleaning I fitted new rivets and rebated the brass into a hardwood board. The board was mounted murally on 17 October 1993.

SUTTON CHEYNEY, LEICESTERSHIRE

Revd. Edwin Boston, 1986 (Fig. 10). In an earlier account²¹ I described work on another brass to 'Teddy' Boston which has been mounted in Cadeby church. This second brass, commissioned by his widow, was again designed by Alfred Fisher, stained glass designer, and engraved by our member Peter Hutchings. It comprises the effigy (355 x 90 mm, thickness 3.4 mm, 2 rivets) and a five-line inscription in English (121 x 203 mm, thickness 3.4 mm, 4 rivets). These were delivered to me by Mrs Boston on 2 December 1992 together with a slab of Welsh slate (610 x 252 mm). After fitting new rivets, I secured the plates in the slab. The brass and slab were collected from me on 15 February 1993 and soon after were mounted murally in the church.

TILTY, ESSEX ²²

The brasses were removed on 31 October 1992.

M.S.I. Inscription to Thomas of Thakley, c.1460. This London (series B) inscription in four Latin verses (111 x 370 mm, thickness 2.4 mm, 3 rivets) was removed from a board on the south wall of the nave and had been regularly polished.²³ The brass was originally laid in the nave in a slab which still survives but is badly worn. There is an almost obliterated indent for a crosier above the inscription. After cleaning I fitted new rivets and rebated the brass into a hardwood board.

²⁰ *A List of Monumental Brasses remaining in the County of Suffolk*, 59.

²¹ *M.B.S. Trans.*, XV, part 1 (1993), 55.

²² The brasses have been described and illustrated by Miller Christy and William Wade Porteous, *Essex Review*, X (1901), pp. 90 and 95-7, and *Reliquary and Illustrated Archaeologist*, IX (1903), pp. 151-2, and more recently by Francis Steer, *Essex Review*, LII (1943), pp. 4-12.

²³ Examination of an old rubbing of the brass in the Society of Antiquaries' collection shows that this polishing has caused considerable wear.



Reverend Edwin Richard
 Boston
 Rector of Cadeby-cum
 Sutton Cheney 1959-1986
 Died 1st April 1986

FIG. 10
 Sutton Cheney, Leicestershire
 Revd. Edwin Boston, 1986
Rubbing by William Lack

M.S.II. Gerard Danet and wife, 1520. This London (series F) brass, comprising an effigy in armour (938 x 250 mm), a female effigy (920 x 279 mm), five sons, six daughters, four shields and a marginal inscription, lies in the original Purbeck slab (2525 x 1040 mm) in the chancel. The male effigy (938 x 250 mm, thickness 5.1 mm, 7 rivets) was loose and very vulnerable and was removed. After cleaning I fitted new rivets.

M.S.III. George Madeley and wife, 1562. This London (series G) brass, comprising an effigy in armour, a female effigy, three sons, two daughters, three shields and a marginal inscription, lies in the original Purbeck slab (2200 x 940 mm) in the chancel. The female effigy (603 x 207 mm, thickness 1.8 mm, 5 rivets) had become loose and was removed. After cleaning I fitted new rivets.

On 23 January 1993 the brasses were relaid in their slabs and the board was mounted on the south wall of the nave.

Portfolio of Small Plates

Fig. 1: Jehan de Tournay, d. 1375, Goffryd Geraut, d. 1373, and Allis Amorie, La Rochelle Cathedral, Charente-Maritime, France.

Rubbing by William Betts, 1984

This splendid slab, which measures 2·95 x 1·83 m, was first brought to the notice of this Society when William Betts informed our late President, Dr. Cameron, that he had been present during the excavation of the Templars' Church, where this was found, as well as another slab, to Pierre de Liege, Commander of the Temple, d. 1268. Dr. Cameron was shown photographs of this slab during excavation, as well as of other incised slabs and the indent of a brass stored in the basement of the Musée d'Orbigny Bernon, all of which had been recovered from previous excavations in the area, and were unknown to Greenhill. Our member Derrick Chivers saw the two slabs from the Templars' Church on display in the Cathedral at La Rochelle in 1991, which prompted him to investigate among Dr. Cameron's papers, and led to the finding of this rubbing in the collection of the Society of Antiquaries, to whom we are grateful for permission to have it photographed for publication.

Fig. 2: Sir John Routh, and wife Agnes, c.1415, Routh, Yorkshire, M.S.I

Rubbing by Patrick Farman, 1985

This fine brass has not been illustrated since Mill Stephenson's "Monumental Brasses in the East Riding".¹ Despite its remote location, it is London work, style "D", with a number of unusual features: the turned-back collar and cuffs of the lady, the method of attachment of the misericorde, the foliated centres of the canopy gables. The inscription, now mutilated, is given in full by Mill Stephenson:² *<Hic iacet strenuus vir Joh[ann]es Routh> de Routh Chivaler & nobilis contho/ <ralis eius d[omi]na Agnes quor[um] a[n]i[m]ab[us]s> p[ro]picietur Cristus A M E N*

Stephenson was able to find few references to this Sir John Routh in the court records; he was Escheator of the county of York in 21 Ric. II, but Stephenson's references to Sir John Routh as trustee for Sir John Goddard must refer to a knight of the younger generation, still alive in the reign of Henry VI. There is no information on the date of death of our Sir John or his wife.

The figures measure 1·20 and 1·17 m high respectively; the brass may still be in its original slab, which Stephenson says was in very bad condition, although the surface is now entirely covered with cement; it lies in the chancel within the rails.

¹ *Yorkshire Archaeological Journal*, XII (1893), 195-299.

² B.L. Lansdowne MS. 894, fo. 74.



FIG. 1: Jehan de Tournay, d. 1375, Goffryd Geraut, d. 1373, and Allis Amorie, La Rochelle Cathedral, Charente-Maritime, France.
Rubbing by William Betts, 1984

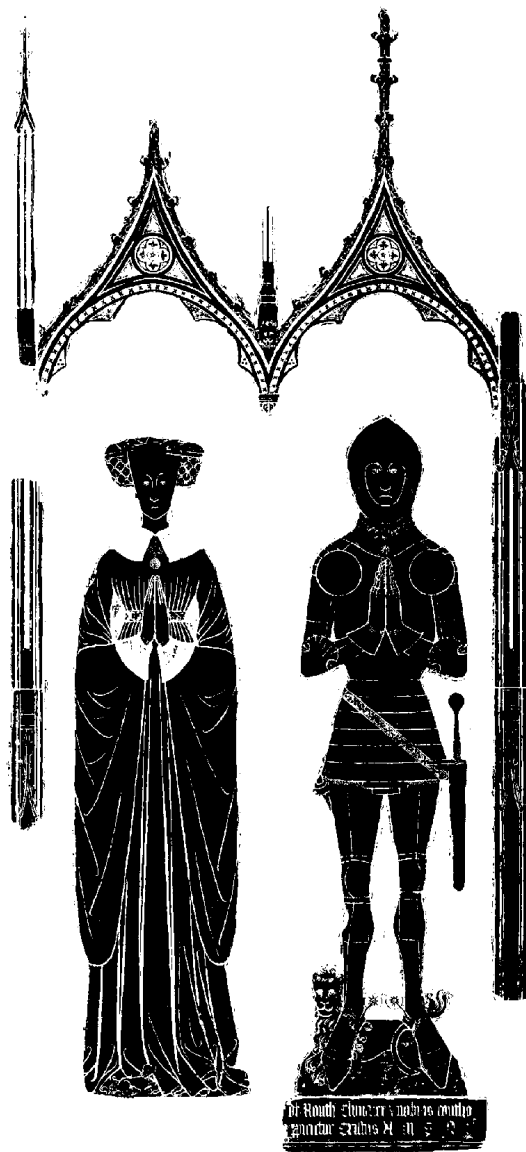


FIG. 2: Sir John Routh, and wife Agnes, c.1415, Routh, Yorkshire, M.S.I
Rubbing by Patrick Farman, 1985



FIG. 3: Richard Spekynton, d. 1490, All Souls College chapel, Oxford, M.S.II
Rubbing by Jerome Bertram, 2 September 1992

Fig. 3: Richard Spekynton, d. 1490, All Souls College chapel, Oxford, M.S.II
Rubbing by Jerome Bertram, 2 September 1992

This little London style “D” brass, never before illustrated, shows a Bachelor of both Civil and Canon Law in a simple tabard and hood. Spekynton was of Bath and Wells diocese, admitted Fellow of All Souls in 1460, law bursar 1469-70, notary public to January 1463, vicar of Linsted Magna, Suffolk, from October 1490 to death, commissary and official of the archdeaconry of Buckingham till death. He bequeathed £20 to the College.³ The figure, measuring 30 x 10 cm, and inscription, 9 x 30 cm, are in a slab of Unio Purbeck marble, 1.31 x 0.60 m, in the north transept of the Antechapel.

I am grateful to the Bursar and Fellows of All Souls for exceptional permission to make a new rubbing for this illustration.

Fig. 4: John Bladwell, d. 1534, and wife Anne, Great Thurlow, Suffolk, M.S.III
Rubbing by Sally Badham, 1972

This, one of the last of the Suffolk Series 3 brasses, was formerly attributed to Thomas and Anne Underhill, but is correctly identified from Harvey and Reece’s notes in the British Library.⁴ The figures are shown complete on an old rubbing;⁵ the slab with all the indents has never been illustrated before. The surviving parts of the figures measure 20 and 46 cm in height, the slab 1.83 x 0.87 m, of oolitic limestone, probably of Lincolnshire origin, in the floor of the Chancel.

Fig. 5: William Randolph and wife Sarah, both d. 1641, Biddenden, Kent, M.S.X
Rubbing by Francis Randolph, 21 January 1982

Although badly worn, this late brass is of considerable interest as a specimen of costume on the eve of the Civil War, the man in the height of fashion, the widow in her weeds: they apparently died of smallpox. This must be one of the very last products in the tradition of the Southwark workshops, almost driven out of business by Edward Marshall’s flourishing trade. The curious Gothic lettering occurs on a few other brasses, such as that to Hanna Pettit, also 1641, at Denton, Kent (M.S.III). The figures measure 54 and 47 cms in height, the slab of black limestone 1.22 x 2.37 m. The top dexter corner is now covered, and the shield has been supplied from a rubbing made in 1962.

William was the eldest son of Bernard Randolph of Randolphins, Biddenden,⁶ but his line died out in 1705, so that all English Randolphins are descended from his brother Herbert.

³ Emden, A.B., *A Biographical Register of the University of Oxford to A.D. 1500*, O.U.P. 1959, II, 1,741.

⁴ B.L. Add. MS. 4969, fo. 32 (Harvey), B.L. Add. MS. 15,520, fo. 66.

⁵ B.L. Add. MS. 32,484, fo. 145; illust. *M.B.S. Trans.*, XIII, part 1 (1980), facing p. 56.

⁶ M.S.IX, illust. *M.B.S. Portfolio*, VIII, 6; *Portfolio Plates*, pl. 409.

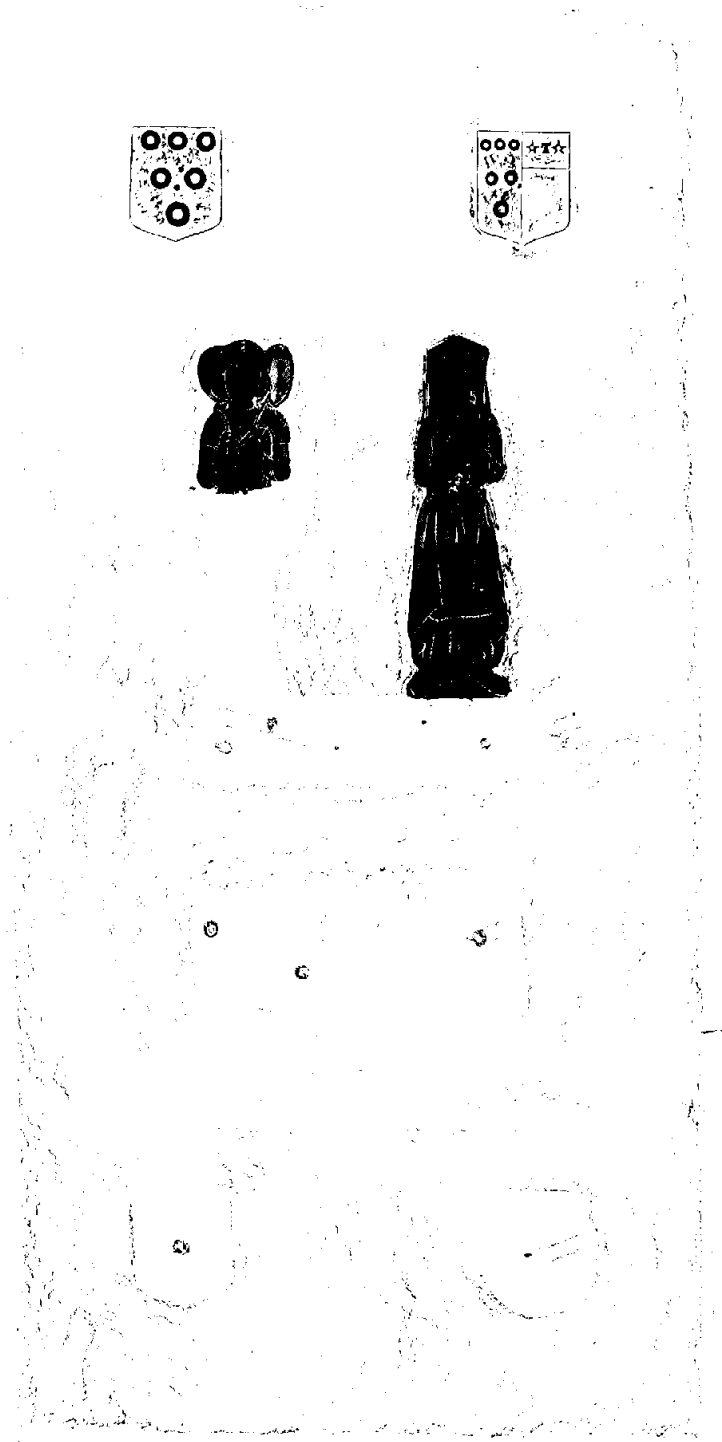


FIG. 4: John Bladwell, d. 1534, and wife Anne, Great Thurlow, Suffolk, M.S.III
Rubbing by Sally Badham, 1972



Here lie the bodies of William Randolph of Biddenden Gentle-
 man & Sarah his wife daughter of Sir John Curtis of Canterbury
 Gentleman who had issue for offspring of their deaths two sones Bar-
 tholomew and William and five daughters Elizabeth Jane Mary Sarah
 Juliana & Margaret. Dec. dyed the first day of December in v year of
 our Lords 1641 & in the 52 year of his age they dyed the 15 day of the
 month and yeare afore said and in the 40 yeare of her age.

FIG. 5: William Randolph and wife Sarah, both d. 1641, Biddenden, Kent, M.S.X
Rubbing by Francis Randolph, 21 January 1982



FIG. 6: William Henry Eyre, S.J., d. 1898, Stonyhurst College, Lancashire.
Rubbing by Patrick Farman, 1994

Fig. 6: William Henry Eyre, S.J., d. 1898, Stonyhurst College, Lancashire.
Rubbing by Patrick Farman, 1994

When the Editor rashly suggested there were few English figure brasses left to discover, he was reminded of the enormous number of nineteenth-century examples all over England and indeed the Empire. This fine specimen commemorates one of the leading Jesuits of the period, rector of the famous school at Stonyhurst. He was descended from the recusant Eyres, who have several brasses at Hathersage, Derbyshire. The plate measures 1·14 x 0·65 m, and is positioned in a cloister known as the Silence Gallery, along with several other brasses. Surprisingly, the brass is signed by Hayes and Finch, a well-known Liverpool firm of ecclesiastical suppliers, more associated with candles and incense than with monumental brasses, though Peter Heseltine has recorded another of their products at Manchester.⁷

⁷ *M.B.S. Bulletin*, 23 (Feb. 1980), p. 13.

Monumental Brass Society

Registered Charity No. 214336

General Fund

Receipts and Payments Account for the year ended 31st December 1993

	1992	1993	1993
Receipts			
Balance at 1st January 1993			
Cash in hand and at bank		(832.98)	6,807.01
National Savings Bank		15,345.23	3,013.24
12¾% Treasury Stock 1992		2,000.00	2,159.82
Charifund		16,512.25	639.94
			597.60
			284.60
			820.29
			68.00
			14,390.50
Payments			
1991 Transactions (Vol. XIV, Pt. 6)	5,416		
1992 Transactions (Vol. XV, Pt. 1)	6,406		
Bulletins	2,509		
Conference	—		
Meetings	576		
Travelling expenses	469		
Other printing, stationery and postage	1,006		
Subscriptions	74		
Typewriter purchase	181		
			(3,174.34)
Balance at 31st December 1993	(833)		10,112.17
Cash in hand and at bank	15,345		2,000.00
National Savings Bank	2,000		8,937.83
Charifund		6,816.08	<u>£23,328.33</u>
			<u>£23,328.33</u>

H. M. Stuchfield
Hon. Treasurer

12th February 1994

Audit Certificate: I have examined the Receipts and Payments Account of the Monumental Brass Society General Fund for the year 1993, and certify that it is correct according to the books, vouchers, and information supplied to me.

R. G. Oakley
Hon. Auditor

25th February 1994

Notes:

1. No value has been placed on the Society's library, stock of publications and computer equipment.
2. At 31st December 1993 the Society was still due to produce the 1993 Transactions book which the estimated liability amounted to approximately £3,600.00.
3. At 31st December 1993 the value of the Charifund holding was worth £10,081.91 (1992: £7,511.26).

