

# Monumental Brass Society

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MAY 2010



BULLETIN 114

The *Bulletin* is published three times a year, in January, May and September. Articles for inclusion in the next issue should be sent to the **Hon. Bulletin Editor**, William Lack, 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st August 2010**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st July 2010**. Contributors may send articles either as typed double-spaced copy or digitally, on disk or as an e-mail attachment, to either [mbsbulletin@btinternet.com](mailto:mbsbulletin@btinternet.com) or [richard.busby@tiscali.co.uk](mailto:richard.busby@tiscali.co.uk).

#### *Useful Society contacts:*

#### **For general enquiries or matters concerning the conservation of brasses (including thefts etc):**

Martin Stuchfield, Hon. Secretary, Lowe Hill House, Stratford St Mary, Suffolk CO7 6JX  
Email: [martinstuchfield@btconnect.com](mailto:martinstuchfield@btconnect.com)

#### **Bookstall and brass rubbing materials:**

Jane Houghton, 9 Enstone Road, Lowestoft, Suffolk NR33 0NE  
Email: [janeemhoughton@hotmail.com](mailto:janeemhoughton@hotmail.com)

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Nicholas Rogers, Hon. Editor, c/o Muniment Room, Sidney Sussex College, Cambridge CB2 3HU  
Email: [njr1002@cam.ac.uk](mailto:njr1002@cam.ac.uk)

#### **Subscriptions or membership of the Society:**

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Barlows Cottage, 2 Barlows Lane, Wilbarston, Market Harborough, Leicestershire LE16 8QB  
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#### **Website: [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk)**

Jon Bayliss, Hon. Internet Publicity Officer  
31 Churchfields, Hethersett, Norwich, Norfolk NR9 3AF  
Email: [Jon.Bayliss@btinternet.com](mailto:Jon.Bayliss@btinternet.com)

#### **Hon. Treasurer's Notice**

On 1st January all subscriptions for 2010 became due. If you have not yet paid, please send £25.00 (associate/student £12.50, family £35.00) to Rosalind Willatts (contact details above). Make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. Complete and send in the form that can be downloaded directly from [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk). U.S. members preferring to pay in dollars can send a check for U.S. \$45.00 to Shirley Mattox, 1313 Jackson Street, Oshkosh, Wisconsin 54901. For \$4.00 extra payable with subscription the *Bulletins* can be airmailed. Correspondence on all other financial matters should be sent to the Hon. Treasurer, Hugh Guilford, 14 Green Park, Prestwood, Bucks. HP16 0PZ.

#### **Editorial**

Ever since its inception, the *Bulletin* has contained too many reports of stolen brasses, only a handful of which have ever been recovered. In this issue Martin Stuchfield brings us exciting news of the recovery of several plates belonging to the brass of Hugh Wylloughby of Risley, 1513, (LSW.I) from Wilne in Derbyshire. Good news indeed!

On a personal note, I would like to apologise for the late appearance of this *Bulletin*. On 17th May I was in hospital having a new knee and I am still recuperating. My arthritis was presumably exacerbated by many years of kneeling on cold, gritty church floors, but I have been assured that I will be able to kneel again! My thanks to all those members who sent good wishes.

#### **Matters Arising**

Several members have written to take Jonathan Moor to task over the chronology in his piece on Little Wittenham in the last *Bulletin* (pp.256-8). For example Prof. Diarmaid McCulloch writes: "The brass says that Geoffrey Kidwelly died on 13th March 1483. This is of course Old Style, and since the Old Style year changes on 25th March, the date is 13th March 1484 as far as we are concerned; similarly I guess that Kidwelly made his will on 21st February 1484 ... there was nothing sinister or premature in Geoffrey Kidwelly's executors styling 13th March 1484 as the first year of King Richard III when this brass was made: that is simply what it was". Jonathan accepts this correction and re-iterates that the inscription is nevertheless "a public display of Ricardian loyalty in very troubled times by an individual both closely related to the deceased Geoffrey Kidwelly and equally closely implicated in the fortunes of Richard III by virtue of the position which he (Morgan Kidwelly) held."

The important topic of Old Style and New Style dating will be re-visited in a future *Bulletin*.

#### **Cover illustration**

Stolen effigy of Hugh Wylloughby, 1513, (LSW.I) from Wilne, Derbyshire (see pp.272-3).

## Diary of Events

**Saturday, 10th July 2010**

**M.B.S. ANNUAL GENERAL MEETING  
PETERBOROUGH CATHEDRAL**

The Annual General Meeting will be held in **The Becket Chapel, Minster Precincts, Peterborough PE1 1XS**. The Chapel is situated on the left hand side immediately on entry into the Cathedral precincts from the western gateway. Following the formal business our member, Rob Kinsey, will speak on *Lawyers and Stewards on Brasses in Peterborough Cathedral*. The Society's bookstall will be available for members.

The Cathedral, which is open from 7.30a.m. – 5.00p.m., contains a rare Royal brass, the rather mutilated late 18th century retrospective inscription to Catherine of Aragon, 1st wife of Henry VIII, who died in 1536.

*The Cathedral is located about ten minutes walk from Peterborough Station. The postcode for satellite navigation is PE1 1XS; as you approach the Cathedral follow signs for public car parks. Please note parking in the Precincts is limited to disabled blue badge holders – please arrange via the Chapter Office (tel: 01733 343342) and if you encounter any problem please find a security guard, steward or vergier or come to the Cathedral Office next to the Deanery.*

**Saturday, 25th September 2010**

**STUDY DAY**

**LONG MELFORD, SUFFOLK**

The series of Study Days continues with the focus on Holy Trinity, one of the richest “wool churches” in East Anglia. The building, originally completed in 1484, is more akin to a cathedral and is renowned for its medieval stained-glass, flushwork and, of course, a significant collection of monumental brasses. Five short talks by prominent historians will cover most aspects of this glorious building and its contents. For further details see the booking form enclosed with this *Bulletin*.

*The nearest railway station to Long Melford is Sudbury – change trains at Marks Tey if coming from London, Liverpool Street. Buses run roughly every 30 minutes from Sudbury. Bury St. Edmunds also has a railway station, connecting to Cambridge and Ipswich. Buses from Bury St. Edmunds to Sudbury (or Colchester) go through Long Melford. The postcode for the church for satellite navigation is CO10 9DL. Long Melford is 3 miles north of Sudbury and is now bypassed by the A134.*

**Saturday, 20th November 2010 at 2.00p.m.**

**GENERAL MEETING**

**THE WALLACE COLLECTION – LONDON**

Further details in the next issue.

**Saturday, 12th February 2011 at 10.00a.m.**

**CLAUDE BLAIR MEMORIAL DAY**

A joint meeting with the Church Monuments Society to celebrate the life and work of Claude Blair. The meeting will be held at the Victoria and Albert Museum. John and Kanerva Blair (Claude's son and daughter-in-law) will be guests of honour. Further details in the next issue. Meanwhile, get the date in your diary now.

**Tuesday, 15th June 2010**

**LECTURE**

**ST. LAWRENCE, LUDLOW, SHROPSHIRE**

Lecture by Jonathan Moor at 7.30p.m.: “A Sixteenth Century Recusant Philanthropist: William Foxe of Ludford”. All proceeds towards the conservation of the Foxe brass.

**Monday, 28th June – Thursday, 8th July 2010**

**EXHIBITION OF BRASS RUBBINGS**

**ST. GILES, LUDFORD, SHROPSHIRE**

Exhibition of Rubbings by Jonathan Moor, open 11.00a.m. – 4.00p.m. daily. Brass Rubbing Workshop will be held on Saturday, 3rd July. A selection of facsimiles will be available; paper and wax will be provided. All proceeds towards the conservation of the Foxe brass.

**Saturday, 12th June 2010**

**C.M.S. STUDY DAY**

**Much Marcle, Herefordshire**

Meet at 10.00a.m.; tour of church in a.m., lectures in p.m. by Brian and Moira Gittos, Sally Badham and Jon Bayliss. Cost (inc. coffee/tea and ploughman's lunch) £20.00 to C.M.S. (non-members £25.00). Cheques payable to ‘Church Monuments Society’ to Mark Downing, 9 Kestrel Drive, Sundorne Grove, Shrewsbury SY1 4TT – tel: 01743 464780 or email: mark@military-church-monuments.co.uk.

**Saturday, 31st July 2010**

**C.M.S. EXCURSION – WEST YORKSHIRE**

Commences from Wakefield West Gate Station at 10.30a.m. Visits to Methley, Wragby, Darton and Thornhill – churches which are usually kept locked. Cost (inc. morning coffee and afternoon tea – lunch not included) £20.00 to C.M.S./M.B.S. (non-members £25.00). Cheques payable to the ‘Church Monuments Society’ to Patrick Farman, 4 Hollins Crescent, Harrogate, North Yorkshire HG1 2JG.

## Personalia

### Claude Blair

C.V.O., O.B.E., M.A., Litt.D., F.S.A.  
(1922-2010)



*Claude Blair examining the brass of  
St. Henry of Finland at Nousianen  
(photo: John Blair)*

It is with very deep regret that we report the death of our senior Vice-President, Claude Blair, who had been a member of the Society since 1946. He died on 21st February at the age of 87 in Epsom Hospital after a short illness. The Society was well-represented at his funeral, held on 11th March in

St. Sepulchre Newgate, London; our members Sally Badham and Philip Lankester read two of the lessons. A full obituary will be published in the 2010 *Transactions*.

John Blair has requested that donations in memory of his father be given to a Memorial Fund to be administered by the Church Monuments Society with the aim of conserving a monument with an armoured effigy. For further information please contact Sally Badham, Dawn Cottage, Purrants Lane, Leafield, Oxon OX29 9PN – tel: 01993 878471 or email: [sallybadham@uwclub.net](mailto:sallybadham@uwclub.net).

We are also sorry to report the deaths of Miss Alice Reddihough of Northwood, Middlesex and Rev. William Smith of Boreham, Essex, who joined the Society in 1955 and 1966 respectively. Mr. Smith spent his entire ministry in the Diocese of Chelmsford where he was curate of Laindon-cum-Basildon (1956-61), rector of Stifford (1961-5) and vicar of Boreham (1965-90); all three churches contained monumental brasses. Mr. Smith (with H.G. Worsley) was the author of *Brasses: Thurrock & District* (1970). He also published *Alse Byng and her Brass* in 1991, following conservation of the brass which resulted in the discovery of an exciting palimpsest. Our Hon. Secretary, Martin Stuchfield represented the Society at the funeral (followed by interment) which was held at Boreham Church on 28th May.

### We welcome as new members:

**Ms T. Bellinger**, 95 Godington Road, Ashford, Kent TN23 1LJ.

**G.A. Javes**, 45 Rushdene Avenue, East Barnet, Barnet, Hertfordshire EN4 8EN.

**E.W. Kaiser**, 7 Windham Lane, Dearborn, Michigan 48120, U.S.A.

**A. Pringle**, 3 Clarendon Crescent, Toronto, Ontario M4V 2P3, Canada.

**Mrs. J.M.C. Wallis**, 15 Hatherleigh Gardens, Potters Bar, Hertfordshire EN6 5HZ.

### Help Requested

I am a candidate for a Master's degree at the Bard Graduate Center for the History of Decorative Arts, Design, and Material Culture in New York City. My Master's thesis will address the subject of brass-rubbing in England in the 19th century.

I would be grateful for any information on works of fiction that reference the activity of brass-rubbing. I am particularly interested in 19th century short stories or novels but would be happy to know about titles/authors from other periods as well.

Anne Riker Purcell

## Membership List – September 2010

It is proposed to publish an updated membership list for despatch with *Bulletin* 115 (September 2010). Inclusion is not mandatory but it is hoped that members will consent to the inclusion of their names, addresses and email addresses (the latter if known or supplied). Members are asked to carefully check the label on the envelope which contained this issue and advise of any corrections/amendments that you may wish to make including full initials and post nominals (M.B.E., J.P., M.A., etc.) to the Hon. Secretary at Lowe Hill House, Stratford St. Mary, Suffolk CO7 6JX or [martinstuchfield@btconnect.com](mailto:martinstuchfield@btconnect.com).

**For logistical purposes it will be assumed that you consent to inclusion unless notification is received to the contrary. This document is strictly for membership use only and will not be made available to outside individuals or organisations in compliance with the Data Protection Act 1988. Members should securely dispose of lists which are not required or have been updated.**

## The Society needs your help!

Enclosed with this issue is a copy of our new membership leaflet which has been designed and produced in accordance with our recently introduced corporate identity.

We hope that members approve of this development and will be encouraged to leave leaflets in churches which contain brass memorials. It is extremely important to raise the profile of the Society and you can help in that process. It is also important to continue encouraging a steady flow of new members. Indeed, anybody who recruits a new member to our ranks will receive a free copy of the lavishly illustrated *Monumental Brasses* by Sally Badham and Martin Stuchfield which recently appeared as part of the Shire Publications series (for a full review see *Bulletin* 112, pp.237-8). **Supplies of the membership leaflet are available from the Hon. Secretary** whose details are included in the list of “Useful Society contacts” on p.262.

## Society’s Bookstall

The Society’s Bookstall, managed and voluntarily operated by Jane Houghton under the name of *Aspiring Church Books*, is a highly valued service. Commission is charged on sales which is ploughed back into the areas of primary interest to members, namely Conservation and Publications, on a 75% and 25% basis respectively. Nothing is retained for the general running of the Society. The present commission rate of 10% has been in operation since the inception of the bookstall some twenty-five years ago! Some members generously waive their entire income – which is greatly appreciated.

However, a review of the considerable effort expended to operate the bookstall (administration, transporting to meetings, packing, mailing etc.) compared to the return has been undertaken by Officers of the Society and those directly involved. A decision has therefore been taken and endorsed by Council to introduce minimum commission levels on a ‘stepped’ scale basis as follows:

- Up to £10      25%
- £10 to £50    20%
- Over £50      15%

Members are encouraged to offer books and other publications for sale. Please contact Jane Houghton, whose details are included in the list of “Useful Society contacts” on p.262.

## Help the Society to grow

The Society wishes to recruit a voluntary Publicity Officer to promote events and assist in increasing membership.

This important new role will involve publicising events to related societies and, where appropriate, local interest groups such as N.A.D.F.A.S., historical and archaeological societies in addition to preparing announcements regarding activities for publication in the local and specialised media.

If you feel you that have the necessary skills to write succinct, informative and interesting text that will appeal to a wide audience, commensurate with the aims and objectives of the Society then this role may be of interest to you. Please contact the Hon. Secretary for more information.

## MEETING REPORTS

### Brasses in Private Possession

This fascinating General Meeting was held at the Royal Foundation of St. Katherine, on Saturday, 6th February 2010. The talk was given by **Stephen Freeth** and **Martin Stuchfield**, both of them passionately interested in the subject, but from differing perspectives.

Stephen began by thanking several people who had brought their own brasses which were on display. He described his lifelong interest in recording and keeping track of brasses in private possession and museums; also derelicts. When he first became interested in the subject there were about 500 such brasses, about 150 of which were unidentified. His first identification was the mutilated fragment of a civilian effigy in the possession of the Sussex Archaeological Society at Lewes (illustrated in *M.B.S. Trans.*, X, p.312), identified from a Fisher drawing as being from the lost brass of Thomas Brampton and wife, 1511, formerly at Northfleet, Kent. In 1974 he went through the portfolios of rubbings in the Society of Antiquaries and identified several more brasses, summarising these in *Bulletin* 7, pp.9-12 and 8, p.16. Brasses are best identified from rubbings and nationally there are examples going



*Stephen Freeth holding the half-effigy  
of a civilian from Martin Stuchfield's collection  
(photo: Janet Whitham)*

back to the 1840s, although some collections are earlier, e.g. the Hinton-Hunt and Davy collections. He cautioned against over-reliance on the use of early drawings, instancing two very different drawings of the lost brass at Great Stukeley, Huntingdonshire.

He discussed the collections of several early antiquaries, notably A.W. Franks, founder of the Society of Antiquaries' collection, W. Sparrow Simpson, W.H. Fenton and Philip Nelson.

In recent times the *County Series* volumes have provided illustrations of numerous rubbings of lost brasses and enabled the identification of many fragments. Similarly the advent of the internet has enabled several attributions, e.g. the inscription in the National Museum of Dublin, identified by Jon Bayliss as originating from Taverham, Norfolk (see pp.268-9). On the other hand the advent of metal detectors is continuing to provide the discovery of many small fragments.

Stephen then handed over to Martin whose collection of brasses now comprises 49 items, second only in size to the British Museum! His first purchase was a palimpsest shield from Gosfield, Essex which he'd bought sight unseen, without being certain that it was a genuine brass. He described his acquisition of several notable items, for example the man in armour from Peckleton, Leics. and a group of five daughters, formerly in private hands in Burford, Oxon.

Martin concurred with Stephen's comments on the difficulties of keeping track of brasses and described the perambulations of a 15th century shield with the arms of Ramsey. First recorded by Stephenson in the possession of W.H. Fenton, it was sold by Sotheby's in 1955 and purchased by John Page-Phillips from a dealer in 1980. It then passed through the hands of Malcolm Norris and Jim Bracken who sold it back to John Page-Phillips, who sold it back to Malcolm Norris! After Malcolm's death, Martin acquired it in 1999. Martin even provided documentary evidence for some of these transactions.

An extended question and answer session brought the proceedings to a close.

## Church Visit: St. Mary the Virgin, Harefield

Although Harefield church must be one of the least accessible in Middlesex, there was an excellent attendance for this special General Meeting on 20th March 2010 – which in the circumstances might have been an embarrassment, as a wedding had inadvertently been booked for the same afternoon! However, as the present incumbent (the Rev. Andrew Gandon) demonstrated to us, a decade of very extensive refurbishment has transformed the capabilities of this remarkable church, and – among other things – has provided numerous independent spaces, in which different functions can unobtrusively take place at the same time. So – after an hour or more exploring the astonishing wealth of monuments (alleged, proportionate to the size of the building, to eclipse the accumulation of memorials in Westminster Abbey itself!) – we adjourned to the Breakspears Chapel. This former east end of the north aisle has now been isolated from the main church by a glass screen, for use as a crèche, so that neither young children nor our Hon. Secretary could greatly disturb proceedings in the chancel and nave.

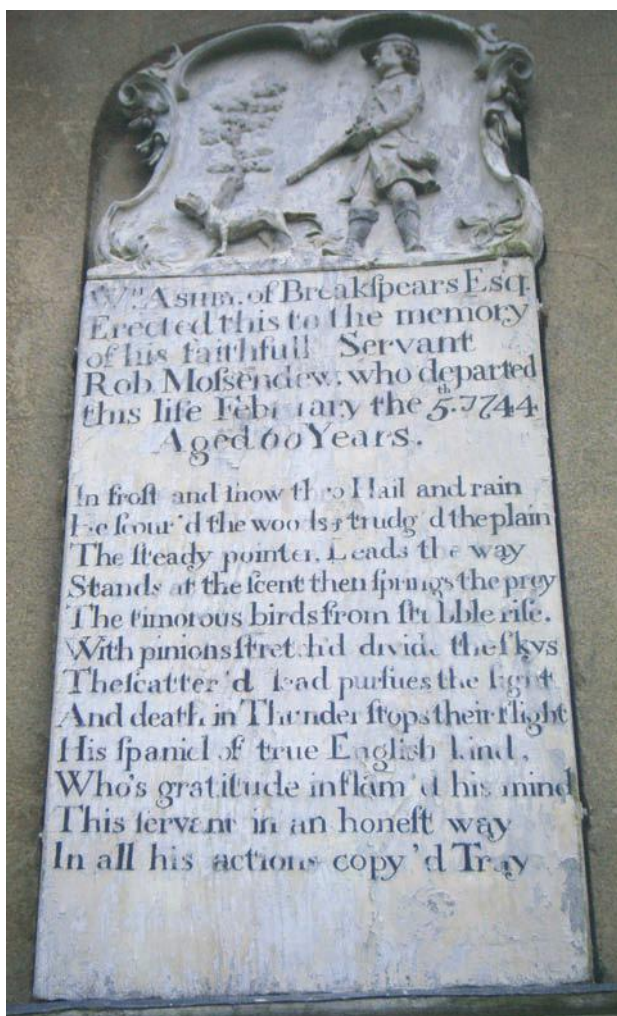
Here we all managed to find seats (although our President aptly cited Pevsner's remark that "*the prevailing impression in the church is one of happy crowding*") and proceeded to enjoy a talk by **Martin Stuchfield** – predictably fascinating, and initiating animated discussion – about the church's collection of very interesting brasses with the talk vividly illustrated by photographs including some taken by Derrick Chivers at key moments during the long process of the church's refurbishment. Rather than reviewing the brasses chronologically, Martin separated them into the two families commemorated: (a) the Newdigates – the Lords of the Manor of Harefield; and (b) the family of the parish's other great house, the Asshebys of Breakspears.

Proceeded in turn by helpful summaries of the history of these two families, we learned that each and all of the brasses possess unusual and interesting features – whether because they demonstrate rare costumes (e.g. the earlier John Newdegate as Serjeant-at-Law); or because dates of death were not inserted (e.g. Anne Newdegate and Rose and William Assheby); or because most of them are (or show every sign of being)

palimpsest and/or have been re-used in other ways. Notably, for example, the altar-tomb of John and Anne Newdegate clearly dates from some decades earlier than 1545, and so the late Dr. Cameron surmised from the indents that John's wife had all the "Popish" elements – intercessory scrolls, a probable Trinity, a shroud brass, and the original inscription – diplomatically excised or replaced. The Crugge brass has been recently mounted with a facsimile so as to show the reverse side, part of a large shrouded skeleton of about 1500. In 1912 Captain Alfred Tarleton, R.N., husband of the last private owner of Breakspears, arranged for electrotypes to be made of the palimpsests on the reverse of the later Assheby brasses; and these – *inter alia* containing an unusually large Trinity, and inscription commemorating John Gregory, 1478, and his wife Joan, 1487 – we were able to study as well as the original brasses situated on the floor at the entrance to the chapel.

The wedding party having departed and the choir disrobed, we were able to return to "the body of the kirk", where another illuminating session was provided for us by **Simon Watney**, Conservation Case Officer for the Church Monuments Society. Supplementing Andrew Gandon's introduction, he pointed out that the church had suffered considerable vicissitudes before the recently completed refurbishment – notably the extensive rebuilding in 1705/6 and especially in 1841. Consequently many original features, such as the early Gothic lancets of the chancel, are now invisible from within the church; many furnishings and monuments have been moved, often more than once; and many anomalies give rise to what can only be hypothetical speculation. Nevertheless, the general ensemble of monuments is very good, and remarkable in featuring such a significant number relating to a single family.

Amid such a superabundance of memorials, hatchments and furnishings, Simon could draw attention in a brief *tour d'horizon* only to the most important. He remarked on the contrast between the elaborate Laudian "Antwerp woodwork" of the reredos and altar rails, and the clean lines of the Gothic revival woodwork of the three-decker pulpit, choir stalls and enclosed 'Churching of Women' pew in the nave. Among monuments he picked out Sir Richard Newdegate's fine bust by



*Monument erected by William Ashby of Breakspears to his servant Rob Mossendew, died 1744 (photo: Rosalind Willatts)*

Michael Rysbrack; the rather overpainted freestone, alabaster and marble monument by William Walton for Sir John Newdegate, 1610, and his wife Anne Fitton in the south-east corner of the Brackenbury Chapel; and in the north-east corner the fine memorial to Judge Sir Richard Newdigate, Bart., 1678, with its original colouring and inset stonework. Back in the chancel the most elaborate of all the monuments, attributed – doubtfully in Simon’s opinion – to Maximilian Colt, is the four-poster of Edmund Spenser’s “*Sweet Amaryllis*”, Alice, Countess of Derby, 1637, which has almost certainly been moved from its original position. This may have been where is now the massive memorial to the 2nd Baronet Richard Newdigate, surmounted by the reclining figure of his wife Mary. This is one of two memorials from the workshop of Grinling Gibbons, but both are of disappointing quality.

Finally Simon drew our attention to the very fine memorial to a one-time curate of Highfield between the chancel and the Breakspear Chapel: this commemorates John Pritchett, who became Bishop of Gloucester from 1671 until his death in 1680.

In conclusion, both speakers were warmly thanked; and all those present would endorse the Rev. Andrew Gandon’s tribute to the unflagging concern and industry of our Honorary Secretary, Martin Stuchfield.

**Hubert Allen**

## A Norwich-3c Inscription in Dublin



*(photo: National Museum of Ireland)*

In November 2001, our member Jon Bayliss notified me that the new display on Medieval Ireland in the National Museum in Kildare Street,

Dublin, included a Norwich-3c inscription from a monumental brass. Subsequent correspondence in 2001-3 with Ragnall Ó Floinn, Assistant Keeper,



Irish Antiquities Division, produced further details, and an excellent photograph.

The inscription commemorates Katherine Gunton, who died in 1503, and is in two lines, as follows:

Orate p(ro) a(n)i(m)a Kat(er)ine Gunton que  
obiit ul(t)imo die septe(m)br(is) a(nn)o d(omi)ni  
M(illesim)º v<sup>c</sup> iiiº

The inscription is small, 685 x 255 mm and 53 mm thick. It is complete, in good condition and is not palimpsest. There are two empty rivet holes.

The plate is reference R2087 in the accession register of the Museum of the Royal Irish Academy. This register was begun in 1869, by which time a large backlog had built up. The backlog was added to the current register along with current acquisitions. The register contains no details as to the provenance of the inscription, so all we can say is that it was in the collections by 1869. It was unknown to Mill Stephenson, since it is not mentioned in his *List of Monumental Brasses in the British Isles* (1926).

The inscription has no connection with Ireland beyond its present, accidental location. It actually comes from the parish church at Taverham, near Norwich, where it was recorded by Tom Martin in 1735.<sup>1</sup> Jon Bayliss was recently able to identify the church of origin very easily from the internet, which now contains a fully searchable set of digital images for the whole of J.C. Cox's *Churches of Norfolk* (1911). A Google search on "Katherine Gunton, 1503" produced the reference in Cox, II, p.230, which records the inscription at Taverham.<sup>2</sup> Cox's reference was clearly an anachronism, since the plate was in Dublin by 1869, but Tom Martin's notes subsequently confirmed the attribution.

Martin recorded several brasses at Taverham. The first was an inscription and four shields to John Stok or Stokys, 1486, said to be in the middle of the church, i.e. the main aisle. He sketched the four shields. He then went on to record inscriptions for Elizabeth Stokys, 1492, Katherine Gunton, 1503 and Nicholas Lord, 1493, in that order. These were probably in the main aisle too. The inscription for John Stok, minus its four shields, and those for Elizabeth Stokys and Nicholas Lord, can still be seen in the

church today, but only the inscriptions to John Stok and Elizabeth Stokys have been there throughout.

The four shields which belonged with the inscription to John Stok, and the inscription to Nicholas Lord, were purchased in Norwich some time in the second half of the 19th century by A.W. Morant, F.S.A. (1828-81), sometime Norwich City Surveyor. One of the shields is now in the British Museum. The other three are in the Norwich Museum. The inscription to Nicholas Lord was returned to Taverham between 1926 and 1938.<sup>3</sup>

All the brasses then at Taverham were listed by Mill Stephenson in 1926 under the tower. The church website mentions a major restoration in 1862. This may be when the brasses were moved from the main aisle, and when the shields, and the Lord and Gunton inscriptions, left the church. It is frustrating that Blomefield's *History of Norfolk* (1805-10) does not refer to any of the Taverham brasses. It also remains to be seen whether the original slab and indent survive for the Katherine Gunton plate.

The inscription was presumably presented to the Royal Irish Academy by a visiting English antiquary. We do not know whether Morant had bought the four shields and the Nicholas Lord inscription by 1869, but he could have bought the Katherine Gunton inscription at the same time. Was he the donor to the Royal Irish Academy? Did his professional duties ever take him to Ireland?

I am most grateful to Jon Bayliss for telling me of the inscription in the first place, and for identifying it with Taverham; to Ragnall Ó Floinn for his ready assistance, and to Jenny Watts, Senior Archivist, Norfolk Record Office, for checking Tom Martin's notes for me.

**Stephen Freeth**

1 Norfolk Record Office, Rye MS. 17, IV, f.12r.

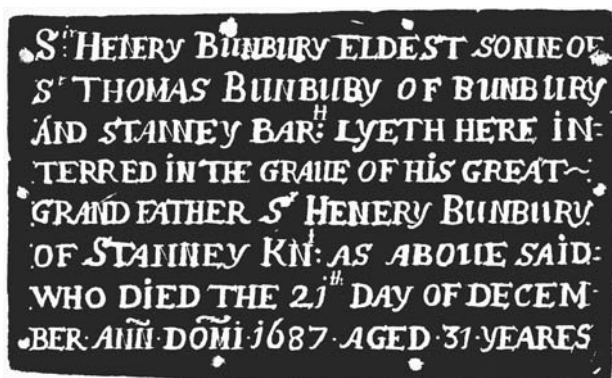
2 <http://www.archive.org/stream/norfolk00coxjuoft#page/230/mode/2up/search/gunton>.

3 See Mill Stephenson, *List of Monumental Brasses in the British Isles* (1926), pp.577, 589, 590-1; and *Appendix* (1938), p.831. The shields were identified as from Taverham by J. Roger Greenwood in 1975. See *Bulletin* 8, (1975), p.16; J. Roger Greenwood and Malcolm Norris, *Brasses of Norfolk Churches* (1976), p.51; *M.B.S. Trans.*, XVI, pp.422-3.

## AROUND THE COUNTIES

### Cheshire

The church of St. Mary, **Thornton-le-Moors** lies in the shadow of the Stanlow Oil Refinery. It has recently been vested in the Churches Conservation Trust and considerable renovation work has been carried out, particularly on the roof. When the two 17th century inscriptions to members of the Bunbury family were taken up for conservation on 23rd February 2010 it was found that the later one, commemorating Sir Henry Bunbury, 1687 (LSW.II), was reused. This unusually late palimpsest was cut from the lower part of a lady, engraved c.1525 in the London F debased style.



(rubbing: Martin Stuchfield)



(rubbing: Martin Stuchfield)

### Essex

Another palimpsest was discovered in All Saints, **Hutton** on 24th August 2009 when the two brasses were removed from the walls of the south chapel. The group of 8 sons from LSW.I, a man in armour and wife, c.1525, proved to be palimpsest. The reverse shows the lower part of a female effigy, c.1460, engraved in the London B style.

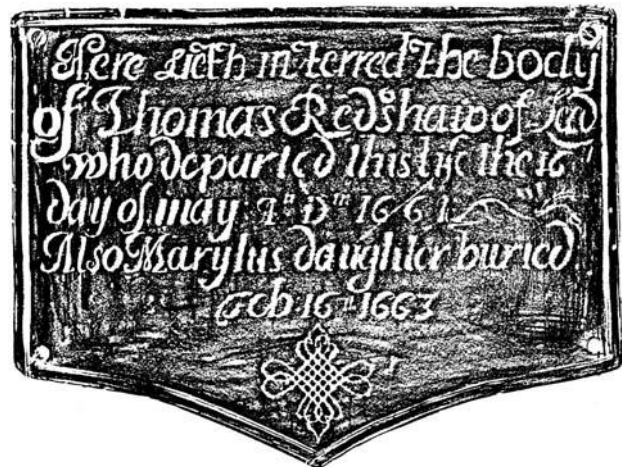
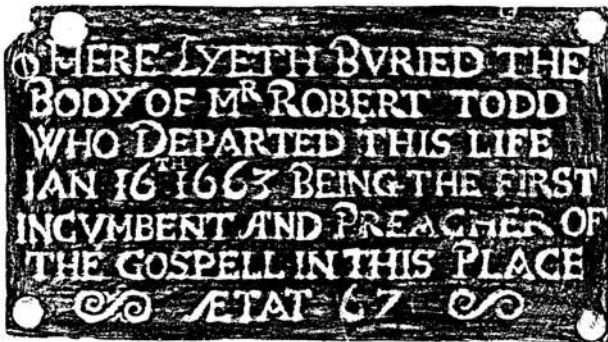


(rubbing: Martin Stuchfield)

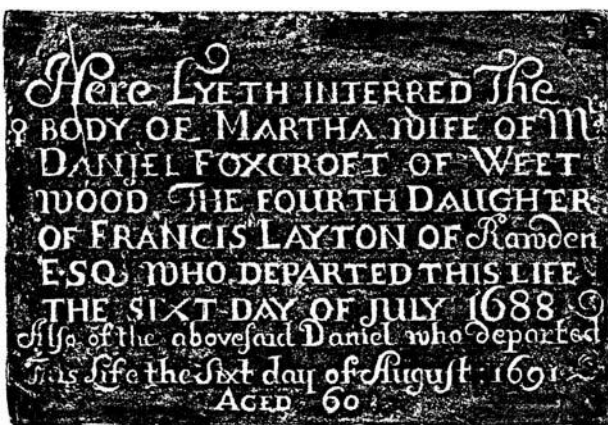
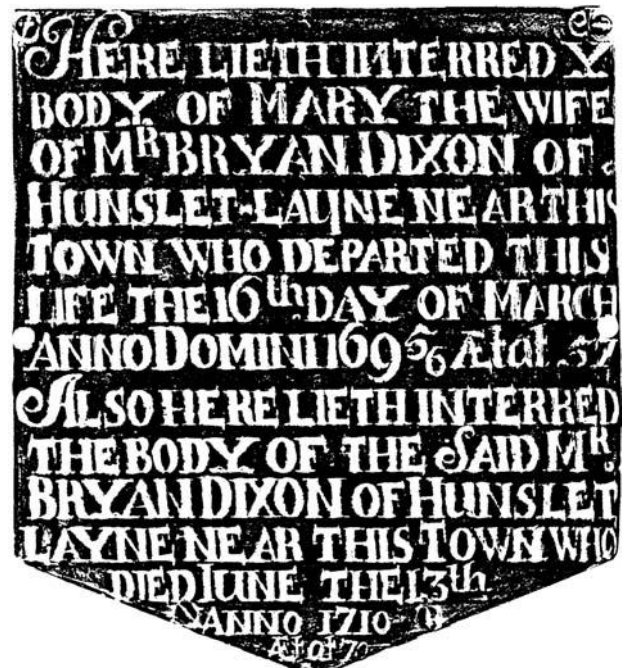
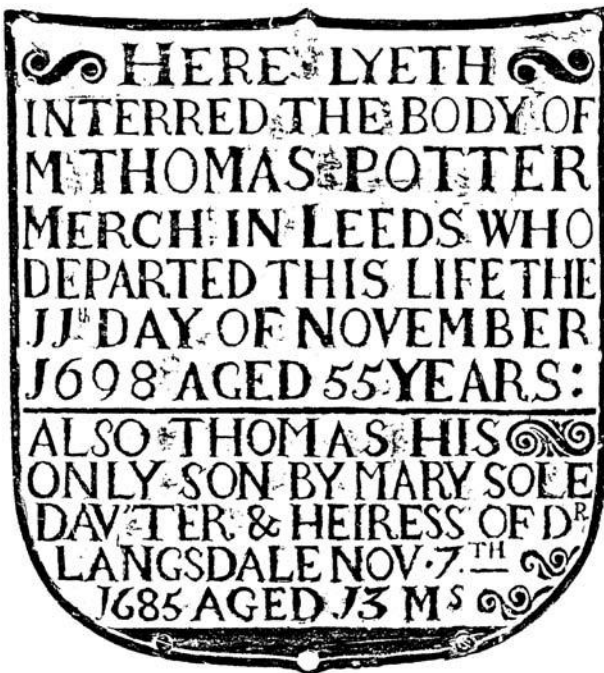
### Yorkshire

As can be seen from Mill Stephenson's Yorkshire list, **Leeds** parish church has several old brasses despite being completely rebuilt in the 19th century. There are equally a great number of 18th century brass inscriptions and more elaborate Victorian ones.

However, Leeds has another old city church built in 1634, namely St. John the Evangelist, now in the care of the Churches Conservation Trust. This too contains many brasses including the four 17th century inscriptions illustrated here for the first time.



Leeds, St. John. Clockwise: Inscription to Robert Todd, 1663; Inscription to Thomas Redshaw, 1663; Inscription to Mary Dixon, 1695/6, and Bryan Dixon, 1710; and inscription to Thomas Potter, 1698, and son Thoms Potter, 1685, aged 13.



Inscription to Martha Foxcroft, 1688  
Headingley, St. Michael

The suburb of **Headingley** had a chapel of ease built in 1626, which was replaced in 1884 by St. Michael's, a large Victorian church, designed by Pearson and built on the same site. In the vestry mounted on a board is another previously unrecorded 17th century brass.

Stephenson's *List* also contains a great number of 17th century brasses; the parish churches of Leeds, Rotherham and Sheffield containing many of these. This leads one to speculate if either Leeds or Sheffield had a late school of brass engravers or whether York continued as a centre into the late 17th and early 18th centuries. So far more than 50 other 17th century brasses have come to light in God's own county.

## Stolen Brasses Recovered

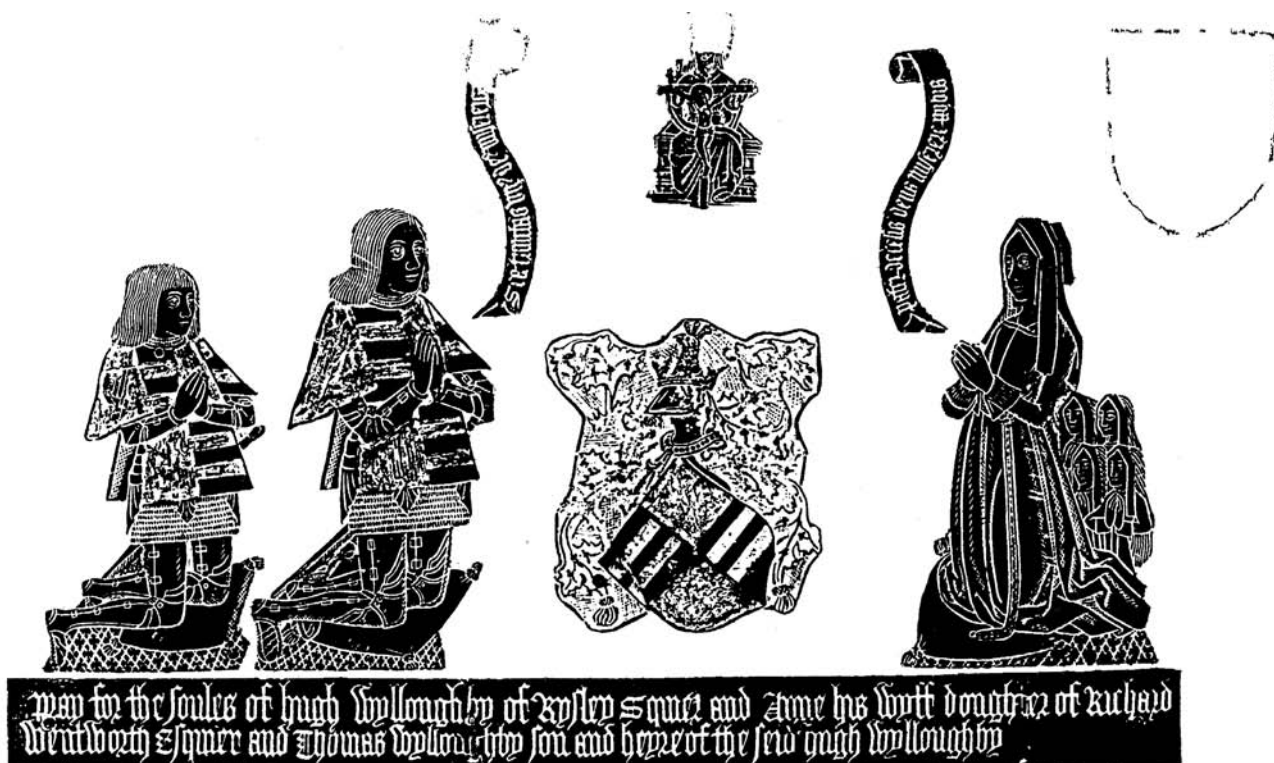


Fig. 1. Hugh Wylloughby, 1513, son Thomas and wife Anne, Wilne, Derbyshire  
(from Lack, Stuchfield and Whittemore, Derbyshire)

In 1993 our members, Jon Bayliss and Jonathan Moor, reported the theft of the brass commemorating Hugh Wylloughby, 1513, (LSW.I.) from the remote church dedicated to St. Chad at Wilne, Derbyshire. It could not be determined when precisely the loss took place but an appeal for the recovery of the brass was published in *Bulletin* 64 (October 1993). This London G style brass was fully described in 1906 by H.E. Field (*M.B.S. Trans.*, V, pp.133-4) when the composition was complete save for one shield and the head of the Trinity (Fig. 1). The brass originally occupied a position at the back of an altar tomb which was destroyed. The slab was subsequently set into the north chancel wall where it was recorded in 1820. Unfortunately the church suffered a disastrous fire in 1917. In 1920, Mill Stephenson noted that the various plates were loose in the custody of the vicar at nearby Draycott. It is probable that the scroll belonging to the male effigy was lost at this period.

In August 2009 a collection of brasses was taken into the Knowle office of Bonhams (auctioneers) for valuation and eventual sale. The Warwickshire office promptly forwarded them to the Works of Art Department at Bonhams head office at Montpelier

Street, Knightsbridge who took the decision to contact the Society in order to determine if the objects were “genuine medieval” or later, perhaps 19th century, copies. The haul included the male effigy (282 x 154 mm) (front cover), the complete foot inscription in three pieces (64 x 338 mm, 65 x 399 mm and 65 x 110 mm), the mutilated Trinity (109 remains x 79 mm) and female effigy prayer scroll (198 x 58 x 21 mm). Having advised Bonhams that the plates constituted stolen property the Derbyshire Constabulary were immediately contacted. The case was investigated by C.I.D. operating from Ilkeston police station. Contact was also made with Councillor Derek Orchard, who was churchwarden at the time of the theft and continues to be closely involved with Wilne church. A site visit was subsequently undertaken on 25th October 2009 whereupon it was possible to carefully inspect the slab. This examination revealed that the sandstone slab is extremely damp – due principally to the lack of a lead membrane to prevent the penetration of moisture. The condition of the stone had been exacerbated by water ingress resulting from defective guttering. In addition, either insufficient or no bitumen had been used when refixing took place in 1925. Indeed, the slab clearly shows that cement



*Fig. 3. The Purbeck slab of the Wylloughby brass (photographed on 25th October 2009) showing the surviving part of the achievement and the areas of cement*



*Fig. 2. The stolen Trinity from the Wylloughby brass*

was deployed to retain the plates *in situ*! This unhappy combination made it comparatively easy for the thief to successfully accomplish removal. The only remnant of brass remaining in the slab is a small portion of the lower dexter corner of the achievement (105 remains x 65 mm remains).

The effigy commemorating Ann, daughter of Richard Wentworth with four daughters (305 x 165 mm); the son, Thomas Wylloughby, also depicted in armour with heraldic tabard (270 x 135 mm); and the greater portion of the achievement (210 x 190 mm) remain missing.

The brasses were formerly identified on 3rd December 2009 with D.C. Michelle Roycroft, from the Art and Antiques Unit of the Metropolitan Police. The police investigation was concluded on 24th January 2010 with the plates collected from Bonhams on 26th March and returned to the parish on 8th April. It is now proposed to properly conserve the slab and refix the brasses for all to enjoy once more.

**Martin Stuchfield**

## An Experience among Brazen Princes

Last year I was in Meißen, a small, charming town in Saxony, by the River Elbe. The early Gothic cathedral is a most beautiful church. It is not overladen with decoration, but possesses splendid statuary and leaf-capitals by the same hands that created the famous statues in Naumburg cathedral, in Thuringia. But probably its greatest attraction is the chantry-chapel, added on to the western porch of the cathedral in the early 15th century by Friedrich Margrave of Meißen as a burial-place for the Wettiner ducal family. Brasses of the highest quality are laid on the tombs.

Rubbing these brasses is usually prohibited because they have recently been restored at great cost and coated with micro-crystalline wax for protection. However, our member Hans Gerd Dormagen and I had been granted special permission to rub the plate to Duke Albrecht. The Militärhistorisches Museum in Dresden had consented to foot the bill of €400 for re-waxing the brass in exchange for Hans Gerd's rubbing.

Albrecht of Saxony had been trying to incorporate the Frisian lands into his duchy, having obtained the title of Gubernator, i.e. imperial governor, from the German King Maximilian. He had engaged in long but fruitless military campaigns and in 1500 died in Emden, where his heart was buried in the Große Kirche. His fine heraldic brass epitaph is still hanging in the nave of the building that now houses the Protestant Johannes a Lasco Library. His body was taken to Meißen, where he received a state burial in the cathedral and a splendid brass was laid down on his tomb.



(photo: B. Salein)



*Albrecht, Duke of Saxony, Meißen Cathedral  
(photo: P. Vohland)*

Coming into the chantry-chapel, I stood and stared. I was surrounded by a wealth of brasses, ten fully incised plates, one in quarter-relief. In the middle, in two-thirds-relief on a table-tomb, is the recumbent effigy of Margrave Friedrich, the builder of the chapel, who was soon afterwards to become the first Saxon Duke and Prince Elector. Some of those brasses come from the Hilliger-workshop in Freiberg (Saxony), most of them made by the renowned workshop of Peter Vischer in Nürnberg.

I spent six days rubbing the brass, working for forty-two hours, excluding time taken off to eat.

**Reinhard Lamp**

## The naming of arms (II)

In *Bulletin* 111, pp.210-11, Claude Blair proposed two corrections to my paper ‘The World of Folly...’, published in *M.B.S. Trans.*, XVII, pp.340-80.

### *Cudgels or swordsticks*

The phrase ‘Two young boys ... playing at cudgels or swordsticks’ was taken from Dr. Cameron’s description of the Flemish brasses at King’s Lynn (*Arch. Jour.*, CXXXVI, p.156). My knowledge of English is far from perfect and I thank Dr. Blair for the information that cudgel is the correct term.

### *The ‘Goedendag’*

As to the caption ‘Young man attacking a snail with a Goedendag’, ‘a typical Flemish weapon’, I do not entirely share his view that the Flemish word ‘goedendag’ means a staff-weapon with a large blade with a cutting-edge. It is now generally accepted that this Flemish weapon was a long baton tipped with an iron spike and iron ring/collar and/or disk (Fig. 1). This is confirmed by archaeological findings on the battlefield of Kortrijk (the battle of the ‘Golden Spurs’ in 1302) and elsewhere, and also in contemporary Flemish terminology (‘gepinde staf’ or ‘spiked baton’) as well as miniatures and the now lost wall painting from the Leugemeete in Gent of c.1346 (Fig. 2).

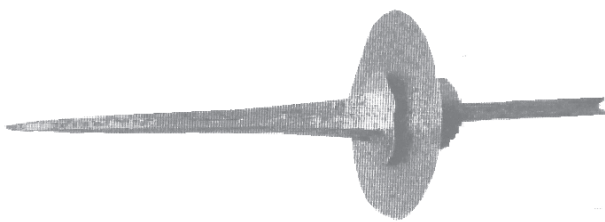


Fig. 1

The problem is that technical terms like these can have different meanings, depending on the region, language and period of usage. It was the architect Viollet-le-Duc (1814-79) who first wrote that the Flemish weapon in question was a baton with a head resembling a ploughshare. This clearly does not correspond to the weapon of the Flemish commoners, ‘gepinde staf’, equivalent to the French ‘plançon à picot’, but also called ‘Goedendag’ in Flanders, *pace* Charles Buttin. The French chronicler Guillaume Guiart in 1298 wrote: ‘*a grans bastons pesans ferrez, a un long fer agu devant ... ont nom Godendac en la terre. Godendac c’est “bonjour” à dire qui en François le veut descrire...*’ (with long and heavy batons clad with iron and which have a long and sharp spike on top ... which are called Godendac in the

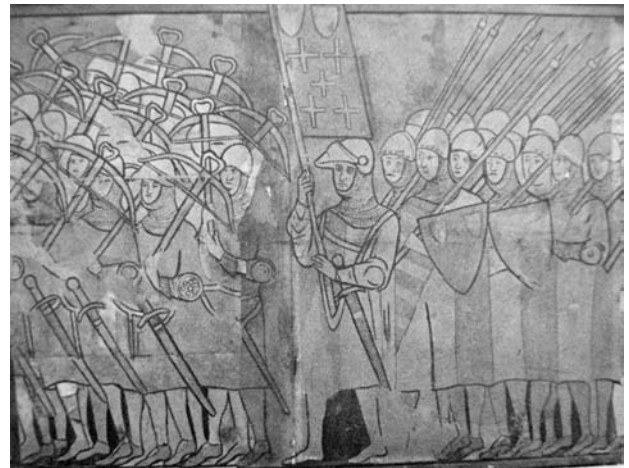


Fig. 2

*countryside. Godendac which means ‘good day’ if one wants to describe it in France...).* (Ducange, *Glossarium* (Paris, 1733), III, col. 916).

In his voluminous work about urban life in Douai (*La vie urbaine de Douai au moyen age*, (Paris, 1913), pp.326-7), G. Espinas mentions a court deed dating from 1325-50. Douai was a city governed by Flanders from at least 930 until its annexation by France by Louis XIV in 1667, where French as well as Flemish was spoken. The document records the inquiry made on the order of the local lord after a fierce fight between two men. Both men gripped their weapons and ‘*l’ont courut sus li uns l’autre d’arme esmoulee et veut dire li sires que leur baston a pikot con dist goedendas sont armes esmoules*’ (‘that they attacked each other with sharpened weapons and that the lord wanted hereby to specify that their **spiked batons** which are called **goedendag** are sharpened [offensive] weapons’, meaning hereby that they were forbidden weapons). The lord requested due application of the law concerning forbidden weapons. The aldermen however declared that those ‘**bastons con dist goedendad**’ (sic) (‘**batons which are called goedendag**’) had never previously been forbidden, but that they should be from now on; and for that reason no fine was imposed on the fighters. So clearly the weapon described here corresponds to that of the Flemish commoners, is the same as that shown in the hand of the man attacking the snail (Rothschild Canticles) and was indeed called ‘goedendag’ in the Flemish vernacular as well as in this French-speaking part of historic Flanders. Hence, the terminology and opinion expressed by Buttin (*Les Poignards et les Sabres Marocains*, 1939) need some updating and qualification in the light of this evidence.

Ronald Van Belle

## Notes on Books, Articles and the Internet

### *On the Web*

For members who may not wish to buy, borrow or simply refer to out of print books on brasses by past writers, there is one alternative source now available on line. Going under the general name of the **Internet Archive** (<http://www.archive.org>), this site, founded in 1996 and located in the Presidio of San Francisco, offers ‘permanent access for researchers, historians and scholars, people with disabilities and the general public to historical collections that exist in digital format.’ Useable in a number of formats, you have access to more than 1,606,000 items on many areas of knowledge.

Simply keying in the word ‘brasses’ produces nearly thirty entries for books/offprints ranging in date from 1840 to 1915; items can also be retrieved using author’s name. Once accessed, a number of read options are listed, including ‘Read on line’, PDF and ‘Full Text’ (the least satisfactory and often looking like badly set out typescript). I found the ‘Read on line’ the most useful, as it downloads quickly, has a page turning facility, with the option of one or two pages per frame, and the ability to enlarge/reduce text as appropriate. Individual pages can be printed, and (apart from the full text version), illustrations are included, plus any small inserts/handwritten notes found on the original copy. In a few cases, notably the Cambridge Camden Society’s *Illustrations of Monumental Brasses* (1846), most line illustrations are quite clear, but in that particular volume, the tinted fold-outs are very poor. All the original books are in American university libraries. Some books appear more than once or in different editions, but there are a few frustrating features of the site which will soon become apparent. The speed of downloads will depend on the broadband speed of the service provider you are using, but it is generally quite acceptable. The following works are currently available:

- Andrews, W.F., *Memorial Brasses in Hertfordshire Churches* (1886 and 1903)  
 Badger, E.W., *Monumental Brasses of Warwickshire* (1895)  
 Beaumont, E.T., *Ancient Memorial Brasses* (1913)\*  
 Belcher, W.D., *Kentish Brasses*, I, (1888)  
 Boutell, C., *Monumental Brasses and Slabs* (1847)\*  
*Monumental Brasses of England* (1849)  
 Briscoe, J.P. & Field, H.E., *Monumental Brasses of Nottinghamshire*, pt.1, (1904)

- Davies, C.T., *Monumental Brasses of Gloucestershire* (1899)  
 Druitt, H., *A Manual of Costume as Illustrated by Monumental Brasses* (1906)  
 Farrer, E., *List of Monumental Brasses remaining in Norfolk* (1890)  
*List of Monumental Brasses remaining in Suffolk* (1903)  
 Foster, J., *Some Feudal Coats of Arms* (1901), et al.  
 Griffin, R.H., *Kentish Items*, Wrotham [only] (1915)  
 Haines, H., *Manual of Monumental Brasses*, 2 vols. (1861)  
 Hartshorne, C., *An endeavour to classify the sepulchral remains in Northamptonshire* (1840)  
*Illustrations of Monumental Brasses* (1846) –  
 Cambridge Camden Society, but listed under ‘St. Pauls Ecclesiological Society’  
 Isherwood, G., *Monumental Brasses in Bedfordshire Churches* (1906)  
 Jeans, G.E., ‘Sepulchral brasses of Lincolnshire’, cont. in *Memorials of Old Lincolnshire* (1911)  
 Kite, E., *Monumental Brasses of Wiltshire* (1861)  
 Macklin, H.W., *Monumental Brasses* (1890 et al)\*  
*Brasses of England* (1907)  
 Manning, C.R., *List of Monumental Brasses remaining in England* (1846)  
 Oliver, A., ‘List of Mo–numental Brasses in the City of London Churches’ (1896)\*  
 ‘Notes on Flemish Brasses in the county of Middlesex’ (1889)  
 Perry, J.T., *Dinanderie* (1910)  
 Simpson, J., *A List of Sepulchral Brasses of England* (1857)  
 Stephenson, M., *Monumental Brasses in Shropshire* (1895)  
*A List of Palimpsest Brasses in Great Britain* (1903)  
 Ward, J.S.M., *Brasses* (1912)\*

This is a convenient site to use if you just want a page reference/quotation/illustration, from a particular work, as well as saving you travelling to a special collection somewhere to see the book in question. The site has limitations in that it only includes books out of copyright, but is none the less a very useful back-up should you not have ready access to a copy. Finally, the copy of Justin Simpson’s *List of the Sepulchral Brasses of England* (1857), has a note in pencil on the reverse of the title page saying ‘Rev. H. Haines’s Copy. / Bought @ his sale/ by/ J.D.T. Niblett Esq./ Given to me by him 1883’. Unfortunately, the writer of the note does not identify himself. Surprisingly, as well as Haines’ *Manual*, his little primer *Rules for the Gender of Latin Nouns* (1855) is also available.



For those still wishing to buy printed copies, those items marked with an \*, can be ordered on line from various suppliers, including Amazon and Waterstones, most in rather plain covers. In addition James L. Thornely's *Monumental Brasses of Lancashire & Cheshire* (1893) can be ordered in hardback or paperback editions; whilst Ernest R. Suffling's *English Church Brasses* (1910) can be ordered on a CD ROM (Archive CD Books Ltd of Dublin. £20.86. ISBN 9781845943850) from Waterstones, or on line from the publisher (whose prices are shown in euros, plus VAT at 21.5%, the latter charged to customers within the European Union only). A CD ROM of John Weever's *Antient Funerall Monuments*, from an original copy of 1631, can also be bought from the same publisher. It would be interesting to hear from any members who have bought one of these CDs.

Another site which includes a large number of brasses, described in detail and illustrated from rubbings is [www.hamline.edu/brassrubbings](http://www.hamline.edu/brassrubbings). It is based on the collection of over 1000 rubbings in Hamline University in St. Paul, Minnesota, U.S.A., and allows access to the collection under a number of headings. There is also a glossary and a bibliography and overall has much to commend it. To give an example of a typical entry, that for Gedney, Lincs is shown below:

GEDNEY, LINCOLNSHIRE St. Mary Magdalene I. Lady (possibly of Roos family). M.S.I engraved c.1390, London B series.

Effigy of a lady, c.1390, in mantle; triple canopy with Annunciation and saints in side shafts, supercanopy also with saints in niches, shields, and marginal inscription lost on floor of south aisle. Only the effigy of a lady, 60½" (153.7cm) high, now remains of this once elaborate brass, for gone are the triple canopy with an Annunciation on slender brackets between the pinnacles, four canopied saints in each side-shaft, a triple crocketed supercanopy with saints in the niches, a shield on each side of the head, and an inscription.<sup>1</sup> The lady stands full face, her hands raised in prayer, and with a belled lapdog at her feet gazing up at her. She has her hair fixed in the nebuly style in which the head is framed from temple to temple by a veil with ruffles consisting of several layers of goffered or pleated linen and with a ruffled border matching the front.<sup>2</sup> If one looks closely, one can see that the lady also wears an ornamental fillet beneath the veil just below

the brow of the ruffled edge. Her dress is simple but elegant, one with a rounded neck-line, close-fitting sleeves with mitten cuffs, and a full skirt. It has an embroidered engrailed line as a border at the neck, a more elaborate border at each sleeve end, and a single vertical pattern from neck to waist of quatrefoils within lozenges. Over the dress, the lady wears a simple floor-length mantle secured to two brooches across the breast by a long cord with tasselled ends. The identity of the lady has been lost, but she is thought to be a member of the Roos family.

<sup>1</sup> Stephenson, p.284, lists a marginal inscription, but Jeans, pt.3, p.8, says the inscription was below the effigy.

<sup>2</sup> de Courtais, p.22.

**BIBLIOGRAPHY** de Courtais, Georgine. *Women's Headdress and Hairstyles in England from A.D. 600 to the Present Day*. London: B.T. Batsford (1973). Jeans, G.E. *A List of the Existing Sepulchral Brasses in Lincolnshire* (1895), pt.3, of vol.III of *Lincolnshire Notes and Queries*. Stephenson, Mill. *A List of the Monumental Brasses in the British Isles* (1926). London: Monumental Brass Society (1964).

### Reprint

Following on from the above, our member Philip Whittemore has provided the following:

**Mill Stephenson** (with addenda by Paul Martin Remfry). *Monumental Brasses in Shropshire*. (Castle Studies Research & Publishing. £9.95. July 2009. ISBN 9781 899376 834). [85pp.]; 26 b/w illus; stiff paper covers; A4 format.

With the advent of print on demand publishing, a number of the more traditional books on brasses have been re-issued. For example, J.S.M. Ward's *Brasses* (1912) and *Monumental Brasses and Slabs* by Charles Boutell (1847). The reproduction of Ward's little pocket book, now in A4 is of reasonable quality, although a number of the illustrations have suffered from enlargement. Comment cannot be passed on Boutell's volume as a copy of this has not been seen by this reviewer. It has to be questioned why these books have been chosen when copies of the original are so readily available, and often cheaper than the new edition.

However, the re-issue of Stephenson's *Monumental Brasses in Shropshire*, is another matter. The contents were originally read before the Annual Meeting of the Archaeological Institute at Shrewsbury in 1894, and subsequently published in the *Archaeological*

*Journal*, LII (1895) pp.47-103, in *Shropshire Archaeological Society Trans.* (2nd Series), VII (1895), pp.384-440, and also in book form. Copies of the article are difficult to obtain, and your reviewer has never seen a copy of it in book form.

A re-print of the original article is therefore welcomed. Generally the quality of the illustrations are good, although a number do show fold lines where the original was printed in the form of a foldout plate. My only other quibble is that the original pagination has been retained throughout. The addenda, which occupies some eight pages, concentrates on the brasses at Burford and Tong and is disappointing as regards updated information. This section is well illustrated, showing tombs to other family members who are connected with brasses Burford and Tong. Strangely the footnotes in this part start at number two. Given the scarcity of the original, this reprint is to be welcomed, and represents remarkable value for money. (P.W.)

#### *New Pevsner Guides*

**Grace McCombie.** *Newcastle and Gateshead* [Pevsner Architectural Guides] (Yale U.P. £9.99. (2009). ISBN 978 0 300 12664 8). 308pp.; 183 illus. (many colour); plans; bibliog.; glossary; indexes; stiff paper covers. Another in this excellent series of city and town guides.

**Peter E. Leach and Nikolaus Pevsner.** *Yorkshire West Riding: Leeds, Bradford and the North.* Rev. edn. (Yale U.P. £29.99. (Sept. 2009). ISBN 0 300 126654). 800pp.; 120 colour illus. Hardback. The first of two volumes covering this area.

Two other recent guides in the series include *Lancashire: North* by **Clare Hartwell and Nikolaus Pevsner** (Yale U.P. £29.99. (Feb. 2009). ISBN 0 300 12667 0). 800pp.; 120 colour illus; and *Gwynedd* (*Buildings of Wales Series*) by **Richard Haslam and others** (Yale U.P. £29.99. (May 2009). ISBN 0 300 14169 6)', for which Patrick Farman has sent the following notes:

'The final book in the Lancashire trilogy has now been published. *Lancashire: North* covers the remaining area less Furness, which is to be part of a new Cumbria volume. The area covers from Cumbria in the north down to Southport, and from Blackpool to Burnley in the west. This one volume is as large as the original two volumes that covered the whole of Lancashire. Despite

personally offering advice on the many fine Victorian brasses for this volume and being acknowledged, the author has omitted two of the biggest and best examples; to James Lomax and his wife (founders of the church) at Great Harwood R.C. church (illustrated in Meara, *Modern Memorial Brasses* (2008), pl.72, p.107) and the Waller brass at Grimsargh (illustrated in Meara, *Victorian Memorial Brasses* (1983), pl.10, p.21). The fine canopied brass of Rev. Hickey, d.1871, at Garstang R.C. church, also omitted, has for some reason been included with another village called Bornacre and so is now on the wrong side of the M6! But despite shortcomings on the brass front, the volume is to be recommended for the wealth of detail on other aspects of the area. No further exciting brasses seem to have come to light in the churches not yet visited by me, but in view of the foregoing comments, I would not be surprised to find some.'

'*Gwynedd* is the final volume in the Welsh series and covers the old counties of Anglesea, Caernarvonshire and Merioneth. In Anglesey, brasses recorded by Mill Stephenson at Beaumaris, Llechynfarwy, but not at Heneglwys. The brass at Llanwenllwyfo is now in the Victorian church at Dulas. Not recorded by Stephenson, but recorded in *M.B.S. Trans.*, VIII, pp.21-2, are Llanbedr-goch (1675); Llanfaethlu (1587) and Llanfihangel-Ysgenfiog (1670); the latter is not referred to in the present volume. There appear to be no new discoveries in Caernarvonshire, but several 18th century plates are noted. Stephenson recorded plates at Bangor and Pontir which are not included in this volume, while that at Conway is mentioned, but not as a brass. The brass at Dolwyddelan is mentioned in the Introduction, but not in the main text as being in the church. I believe this memorial may have been removed to the ?Museum of Wales. In Merioneth, a new discovery of 1645 is recorded at Dolgellan. The lovely Victorian brass by Waller at Pennal is illustrated in the text and the 1944 effigy of Judge Atkin at Aberdyfi is also mentioned. Cross brasses at Llanegryn and Llanelytd, plus a very interesting composition at Bryncoedifor of 1861. Looks as if a holiday in that area is called for in 2010! (P.F.)

#### *Church Monuments*

The latest issue of *Church Monuments*, XXIV (2009), contains a number of items of interest to members. 'Tombs as evidence in medieval England' by Julian Luxford (pp.7-25) includes reference to the Hastings brass, 1347 at Elsing,

Norfolk (illus. with a photograph of whole brass and slab, p.14); the Richard Quatremayne brass (*passim*) at Thame, Oxon, (M.S.II, engraved c.1460), (his effigy illus. p.18) and the incised slab of Bartholemew Kingston (d.1486) and wife, Rothley, Leics. (illus. [after Greenhill], p.19), with its long extract from his will. Also mentioned in the same context is the brass of Thomas Sanny (M.S.IV, d.1509) at Finchley, Middx., described as a 'deed-poll' brass. There is also a fine colour photograph of the skeleton brass of Richard Ballett (M.S.II, 1598) at Ufford, Suffolk (colour pl.4, p.158). Amongst the books reviewed are Nigel Saul's *English Church Monuments in the Middle Ages* (pp.127-8); David Meara's *Modern Memorial Brasses* (pp.142-3) and Sally Badham and Martin Stuchfield, *Monumental Brasses* (pp.143-4). Space does not permit fuller details.

#### **Harlaxton Medieval Studies**

In Julia Boffey and Virginia Davies (eds.) *Recording Medieval Lives*, Harlaxton Medieval Studies, XVII (Donnington, 2009, ISBN: 978-1900289-955) are three articles which will be of interest to members. In 'The Will as Autobiography: the Case of Thomas Salter, Priest, Died November 1558', Caroline Barron uses this extraordinary will to show the life, times and death of a former salter, monk and chantry priest and discusses the very detailed instructions concerning his brass in St. Magnus, London. Although the will was published by our late Vice-President, J. Roger Greenwood in *Norfolk Archaeology*, XXXVIII (1983), Prof. Barron draws upon recent observations both on the tomb's existence and the context of Salter's commemoration. Of particular interest is the legend from the Salter's Company that the almsmen of the craft visited the tomb yearly and knocked on it 'How do you do, brother Salter? I hope you are well?'

Pamela King in 'Memorials of Ralph Woodford (d.1498), Ashby Folville, Leicestershire: the Death of the Author', discusses the incised slab showing Woodford in a shrouded effigy in the chancel of the parish church and its relationship with the Easter Sepulchre adjacent to the tomb. His will indicates a man who had experienced some significant upheaval during his life and that taken collectively, the unique composition of the incised slab, and the will, indicate the intentions of an anxious and troubled man.

The use of monumental brasses to show the lives of late medieval men and women is further explored by Nicholas Rogers, 'The Biographical Brass'. In exploring how the brass reveals the deeds, experiences and personalities, Rogers draws our attention to the display of founders such as Lord Cobham and Sir Brian Roucliffe both shown holding their foundations. This was further shown in the text of inscriptions with further individualization of the deceased with beards, disabilities, pets, and displays of good lordship. The range of examples showing the cause of death, from childbirth to death in battle, serves to remind us how much the brass 'speaks' to us.

All three articles provide a fascinating insight into how testamentary instruction and the iconography of the brass (sometimes together) offer so much more on late medieval lives. A full review will be published in the next issue of the *Transactions*.

Also of interest will be Pamela Tudor-Craig 'Effigies with Attitude' in *Signs and Symbols*, Harlaxton Medieval Studies, XVIII (Donnington, 2009, ISBN: 978-1900289-98-6). Drawing on a number of brasses as examples of marital fidelity, Dr. Tudor-Craig discusses love and matrimony in medieval England and the increasing awareness of a good marriage, also referred in vernacular texts, such as *The Canterbury Tales*. The development of couples holding hands is taken to show an increasingly personalised display of affection and of the marital status, suggesting that this was seen as a helpful pathway to Heaven and salvation. (C.S.)

**Adam White. 'Love, Loyalty and Friendship: Education, Dynasty and Service. Lady Anne Clifford's Church Monuments', in Karen Hearn and Lynn Hulse (eds.), *Lady Anne Clifford: Culture, Patronage and Gender in 17th century Britain*, Yorkshire Archaeological Society Occasional Paper no.7 (2009), pp.43-71. The book can be obtained from the Yorkshire Archaeological Society, Claremont, 23 Clarendon Road, Leeds LS2 9NZ, price £20.00, plus £3.00 p&p.**

A detailed survey and analysis of Lady Anne's very long career as a patron of church monuments, fully illustrated. Includes discussion of three monuments in Holy Trinity church, Skipton, North Yorkshire which are set with brasses: those of Henry Clifford, 1st Earl of Northumberland and Margaret Percy, his second wife; Henry Clifford, 2nd Earl of Cumberland and Anne Dacre, his second wife; Francis, Lord Clifford (d.1589 or 1590). (A.W.)

Philip Whittemore has also contributed the following:

### ***Hawley 600***

30th December 2008 was the 600th anniversary of the death of John Hawley, merchant, mayor and privateer of Dartmouth. The people of Dartmouth held a week of celebrations in July 2008 which included a flower festival, while his brass, which is normally concealed beneath a carpet in St. Saviour's church, was uncovered to allow visitors to view it. Dartmouth Library staged a special Hawley exhibition. A play was specially written for the event by Linda Churchill, *Blow the Wind Fair*, and was performed by a cast of over twenty members of the Dartmouth Players in the parish church to good reviews. The play centred on that part of his life, when in 1406 he had been imprisoned in the Tower of London by Henry IV in a series of reminiscences by characters who had met Hawley. To coincide with the celebrations, two books have been produced.

**Michael Connors. *John Hawley: Merchant, Mayor and Privateer*.** Richard Webb (2008, ISBN 978-0-9536361-8-1). 168pp., 70 illus. (21 in colour), 5 maps, hardback. £14.99.

This well researched book places the three John Hawleys (father, son and grandson) in the times in which they lived, and in events, both local, national, and European. Hawley II (the main subject of the book) comes across as a somewhat shadowy figure, known only from official documents. This is not the author's fault, as the scribes at the time only recorded official business, whether of a legal or business nature. Hawley is perhaps best remembered for being Mayor of Dartmouth fourteen times, as well as being M.P. for the town on four occasions. He was also responsible for building the fortalice at the entrance to the harbour in 1388, part of which still remains, and for overseeing the defeat of a Breton invasion force in 1404 at Blackpool Sands, to the south-west of the town, although because of his age it is doubtful whether he took any part in the battle.

The main illustration as far as funerary monuments are concerned is a colour photograph on pp.84-5 of the upper halves of the effigies of Hawley and his two wives. The frontispiece is a reconstructed version of the brass, with missing parts restored. The Corp brass from nearby Stoke Fleming is shown on p.105. The front cover is composite, showing a scene from the Battle of

Sluys over which is a photograph showing the greater part of Hawley's head from his brass. The book is well illustrated throughout.

Michael Connors has written a first-rate, readable account of not only the Hawley family, but also of the maritime history of Dartmouth during the late 14th century. It is aimed, not only at those with an interest in Dartmouth history at this date, but also at a wider, more general readership.

**[Ken Brealey]. *John Hawley of Dartmouth c.1340-1408*.** Dartmouth History Research Group (for the District Church Council of St. Saviour's Church, Dartmouth, [2008]). 24pp., 20 illus., map, pedigree. £3.00 including postage from the church: c/o Parish Office, St. Saviour's Church, Anzac Street, Dartmouth TQ6 9DL.

This more modest publication was also published to coincide with the celebrations. It is aimed more at the visitor to the church or town who would require information in a short, easily readable form. This the booklets does, and more. Its 24 pages are packed with information about the three Hawleys in a concise form, and illustrations in abundance, many that help to interpret the Hawley story in greater detail. For me the most interesting illustrations were those showing Hawley's house (later the town Guildhall) before demolition in 1864. My only quibble is that the proof reader missed a couple of obvious mistakes in the text; other than that it is excellent value for money.

Hawley was not forgotten in Dartmouth even before the celebration in 2008. The site of his house/Guildhall is now marked by a Blue Plaque, and sections of the fortalice that he built at the harbour entrance still stand. At the Lower Ferry a tug called Hawley operates on a daily basis. (P.W.)

### ***Correction***

In my note on the book *Newcastle and Gateshead before 1700* in *Bulletin* 113, p.260, I should have said that the brass of Roger Thornton (M.S.I, d.1429) was formerly in the old church of All Saints, Newcastle (rebuilt 1786-9) and can now be seen in St. Nicholas' Cathedral, Newcastle-upon-Tyne. An illustration of the upper part of Roger's figure appears as pl.46, p.122.

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