

Monumental Brass Society

SEPTEMBER 2010



BULLETIN 115

Please note that the recent change in the Society's calendar (A.G.M. moved from October to July etc.) has resulted in a decision by the Executive Council to revert to the former timetable of publishing the *Bulletin* in **February, June and October**. 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 January 2011**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st December 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 or richard.busby@tiscali.co.uk.

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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. 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, Buckinghamshire HP16 0PZ.

Editorial

Our American member Robin Netherton reports below on the Kalamazoo conference and the tremendous part played by six of our members at this prestigious annual event.

It is also very gratifying to see new names contributing to these pages, as well as many of the usual suspects. As a society we must reach out and encourage all our members, be they academics, enthusiasts, artisans or brass-rubbers.

Florilegium

The German Association of Teachers of Classical Languages (Deutscher Altphilologenverband) have started publishing a series of articles entitled 'Florilegium' by our member, Reinhard Lamp from Hamburg.

He studies sepulchral Latin inscriptions, of literary quality, on late-medieval brasses from English churches. These he transcribes, translates and analyses. The articles are illustrated either with his own, Kevin Herring's or, with permission, Society illustrations. Two of these, 'Brasses to Ladies' and 'Wool-merchants' (Linwood and Stamford), have already been published.

The journal of the Association, which appears half-yearly, can be accessed on the Web at www.pegasus-onlinezeitschrift.de. Type in the address, click on Erga in the left hand margin, choose the issue, 2/2009 or 1/2010, and scroll down to find Reinhard's papers. The texts are in pdf-format and can be freely downloaded.

Each one is in German as well as English and, with an introduction, biographical and other information on the brasses, should be of considerable interest to members.

Tony Fox

Cover Illustration

The effigy of John Kent (1592, LSW.I) at Aston, Hertfordshire, one of the three surviving figure brasses to a yeoman-of-the-guard. The brass is illustrated in the recently-published *County Series* volume – see p.297.

Diary of Events

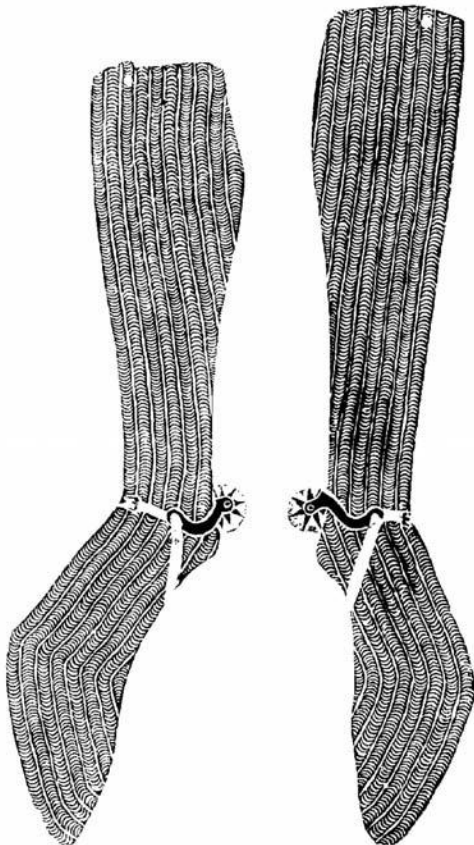
Saturday, 13th November 2010 at 2.00p.m.
(PLEASE NOTE CHANGE OF DATE)

GENERAL MEETING

THE WALLACE COLLECTION – LONDON

This General Meeting will be held at the **Wallace Collection**, Hertford House, Manchester Square, London W1U 3BN. Dr. Tobias Capwell, Curator of Arms and Armour and Society member, will speak on *The Depiction of Armour on Monumental Brasses: Style, Context and Meaning*. Toby's doctoral thesis focused on 15th century English armour with particular reference to brasses. He has also worked over the last few years on a revised edition of *European Armour*, the seminal work of the late Claude Blair to whom the lecture will be dedicated.

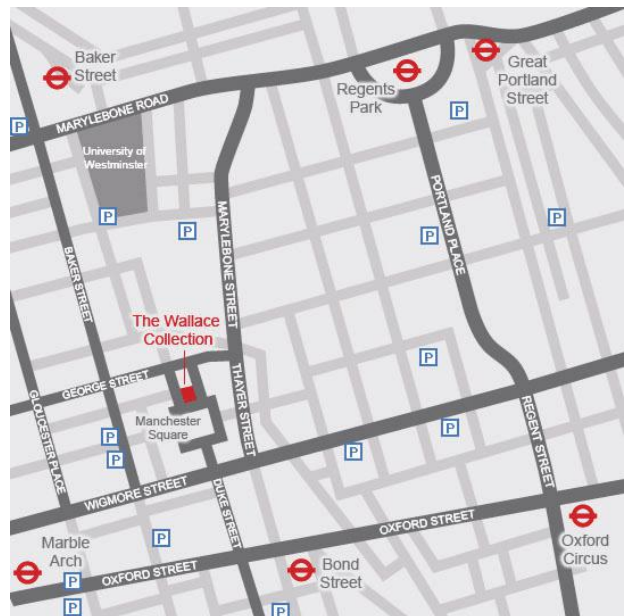
Members will be afforded the rare opportunity to view the feet and (uncrossed) legs of a man in armour of French origin, dated c.1325. This important brass was last exhibited at the *Witness in Brass* exhibition (no.153) held at the Victoria & Albert Museum in 1987 to commemorate the centenary of the Society.



*Legs of a man in armour, c.1325,
The Wallace Collection, London*

It will also be possible to take advantage of a short guided tour of the world-famous collection of fine and decorative arts, especially focusing on arms and armour.

The Wallace Collection is located a short distance from Bond Street (Central and Jubilee); Baker Street (Circle, District, Hammersmith & City, Jubilee and Metropolitan); and Oxford Circus (Bakerloo, Central, Victoria) Underground Lines. The nearest B.R. station is Marylebone which is approximately 10-15 minutes walk. The Buses (routes 2, 10, 12, 13, 30, 74, 82, 94, 113, 137 and 274) stop nearby. Please see map.



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

CLAUDE BLAIR MEMORIAL DAY VICTORIA & ALBERT MUSEUM

A joint meeting with the Church Monuments Society to celebrate the life and work of Claude Blair. The programme will consist of short presentations. Four talks will be given by prominent members of our Society as follows: 'Cathédrale Ou Collégiale? Monuments and Commemoration In Late Medieval Toul' by Paul Cockerham; *The Hastings brass at Elsing: a contextual analysis* by Julian Luxford; "A tablet of Antick facon": *The Introduction of Classical Motifs in Monumental Brasses* by Nicholas Rogers; and *Curiouser than it seems: the Brass of Sir Thomas and Lady Walsh at Wanlip, Leicestershire* by Nigel Saul. For further details see the booking form enclosed with this *Bulletin*.

Saturday, 2nd April 2011 (Provisional)
GENERAL MEETING

Another in the series of popular visits to Churches of interest.

MEETING REPORTS

The Society at Kalamazoo – 13th to 16th May 2010

It was in the mid-1980s at the International Congress of Medieval Studies that I first learned of the Monumental Brass Society, thanks to a brochure placed on the table of flyers near the conference registration desk. It was also at the Congress, just a year or two later, that I made my first contact with a Society member, which led to an invitation to speak at a meeting in 1989. This enabled me to turn my love of brasses into a long-time connection with the organisation devoted to them.

The Congress, held every May in Kalamazoo, Michigan, U.S.A., is the world's largest gathering of scholars and students of medieval studies, drawing about 3,000 attendees each year. The four-day meeting features more than 600 sessions, workshops and performances. It also provides a venue for annual meetings of nearly 100 scholarly groups. Yet, to my knowledge – other than the occasional appearance of a Society publication in the extensive exhibit halls – the Society has never had a formal presence there until this year. At the 2010 Congress, the M.B.S. joined with the Church Monuments Society to sponsor two sessions on 'Tomb Monument Commemoration in Medieval Europe.' This, I hope, will be the first of many such appearances at this well-attended event.

The first session, focusing on monumental brasses and incised slabs, began with *The import of choice: Flemish incised slabs in fourteenth-century Britain* by **Paul Cockerham** who detailed the characteristics of style and usage that distinguished imported Flemish incised effigial slabs from their English counterparts. This gave a truly fascinating insight into this understated form of medieval commemoration. Paul's talk was followed by another 14th century subject, *The Brass of Sir John de Creke (d.1328-1332) and his wife Alyne at Westley Waterless, Cambridgeshire: Its Context and Audience*, by one of our newer members, **Rob Kinsey** (University of York). Rob looked at one of the earliest surviving brasses to display a married couple together and the range of heraldry which surrounds this brass.

Christian Steer (Royal Holloway, University of London) focused on *The Canons of Saint Paul's Cathedral, London, and Their Brasses* by examining the use of brasses for the clergy of old St. Paul's Cathedral, London, based on records made in the 16th and 17th centuries. It was particularly interesting to hear how extensive (and detailed) their brasses were – they must have been truly stunning.



M.B.S. speakers at Kalamazoo

*Rear: Sophie Oosterwijk, Rob Kinsey and Christian Steer
Front: David Griffith, Paul Cockerham and Rachel Canty*

The second session, concentrating on church monuments, opened with *The Material Word: The Corpus of Vernacular Inscriptions on Late Medieval Monuments*, in which **David Griffith** (University of Birmingham) traced trends in language choice in a set of nearly 1,000 tomb inscriptions from over four centuries in Northamptonshire and Oxfordshire. It was refreshing to enjoy a paper focused on epitaphs as sometimes it is easy to concentrate on the design and not what is being said. Following this **Rachel Canty** (University of Birmingham) spoke on *Commemoration and Cultural Exchange: English Patrons, French Workshops, and Funerary Art in the Fifteenth Century*. This paper centred on the imported French incised slab of Alice Tyrell (d.1422) at East Horndon, Essex – its commission and context, together with other monuments to this family. *Finally in Deceptive Appearances: The Presentation of Children on Medieval Monuments*, **Sophie Oosterwijk** (University of St. Andrews)

revisited longstanding assumptions about depictions of children on medieval monuments, with particular attention to the practice of representing children as idealised young adults.

All in all a wonderful range of papers which brought together new ideas to the subject and also

– and perhaps more importantly – brought monuments to Kalamazoo.

Robin Netherton

[This was an important and ground-breaking initiative for the Society. All the speakers and especially David Griffith should be warmly congratulated – Ed.]

Annual General Meeting – 10th July 2010

The 2010 Annual General Meeting was held in The Becket Chapel at Peterborough Cathedral. The President, David Meara, was in the Chair and paid tribute to Claude Blair, the senior Vice-President of the Society, who passed away on 21st February 2010. Members stood and observed a period of silence in his memory.

Apologies for absence were duly received with the minutes of the last Annual General Meeting held on 3rd October 2009 subsequently approved by the meeting and signed. The Annual Report 2009/10 was also approved, having been previously circulated.

The Hon. Treasurer presented the Accounts for the year ended 31st December 2009 and thanked numerous members for their contribution to the affairs of the Society. In connection with the Conservation Fund attention was drawn to grants, totalling £1,840.00, which had been approved by the Executive Council during the financial year. Robert Oakley was re-elected as Independent Examiner following the approval of the Accounts.

The meeting proceeded to elect the Hon. Officers en-bloc: David Meara as President; Jerome Bertram, Paul Cockerham, Nigel Saul, Martin Stuchfield and Nicholas Rogers as Vice-Presidents; Martin Stuchfield as Hon. Secretary; Hugh Guilford as Hon. Treasurer and Paul Cockerham as Hon. Editor (resigned 29th August 2010). The President announced that it was his intention to relinquish office at the Annual General Meeting in 2011 having completed more than eight years service. The President also confirmed that Martin Stuchfield would be retiring as Hon. Secretary (in accordance with his agreement to resume office at the 2009 Annual General Meeting for a maximum period of two years).

The President thanked Sally Badham and Rosalind Willatts as the retiring members of the Executive Council. Jon Bayliss and Pam Walker, as duly nominated members, were elected to fill the vacancies created.

Following the conclusion of the formal business, Rob Kinsey spoke on *Lawyers and Stewards on Brasses in Peterborough Cathedral*.

The meeting room was adorned with brass rubbings displayed by our members, Derrick Chivers, Jane Houghton and Janet Whitham. Books on brasses and allied subjects were available for purchase from the Society's bookstall managed by Jane Houghton.

At the Executive Council meeting held on 2nd October 2010 the following appointments were agreed:

Hon. Archivist: Jane Houghton

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

Hon. Heraldic Adviser: Thomas Woodcock,
Garter Principal King of Arms

Hon. Internet Publicity Officer: Jon Bayliss

Hon. Meetings Secretary: Peter Heseltine

Hon. Membership Secretary: Rosalind Willatts

Martin Stuchfield
Hon. Secretary

AROUND THE COUNTRY

Gwynedd

This is a follow-up to my notes in the last *Bulletin* on the new Pevsner guide of Gwynedd, which covers the old counties of Anglesey, Caernarvonshire and Merioneth.

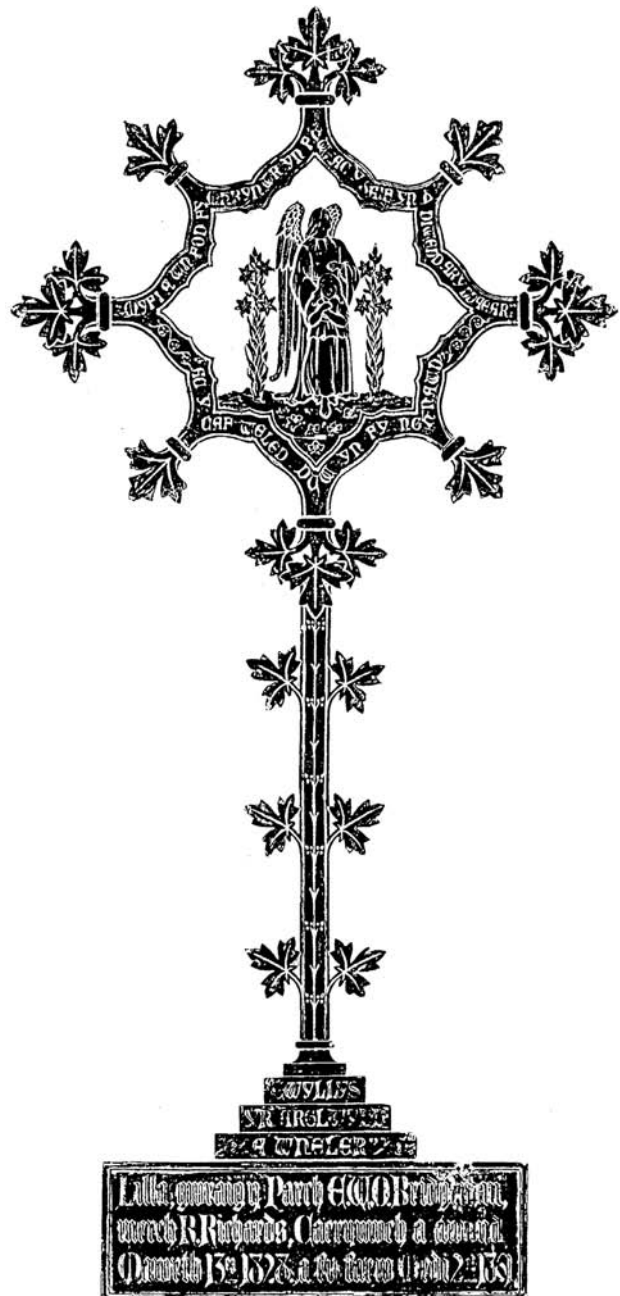
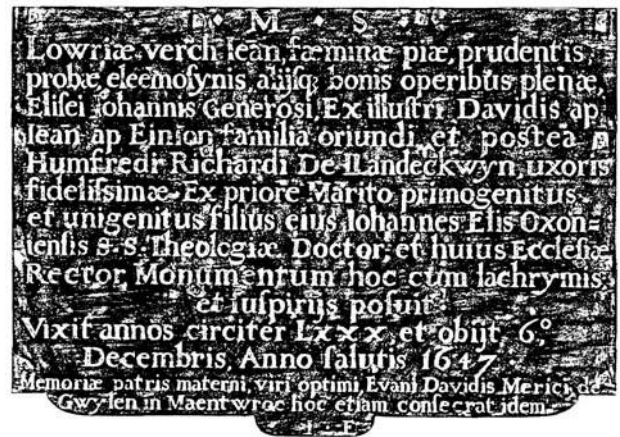
Perhaps the most interesting brass mentioned in the volume is a 17th century inscription at St. Mary's, **Dolgellau**. The brass, which is not recorded by Mill Stephenson, commemorates Lowrie, wife of (1) John Ellis and (2) Humphrey Richard, who died 1647, aged about 80. The plate was erected by her son, John Ellis, rector of the church.

A really fine Victorian brass, signed by Hart and Son of London, can be found at St. Paul's, **Bryncoedifor**. This comprises an elaborate octofoil cross with trefoils along the stem. The cross head surrounds an angel and child. The foot inscription is in Welsh and is dedicated to Lilla, wife of E.W.O. Bridgeman, 1828-61. The design seems to have been inspired by medieval cross brasses such as that to Nichole de Aumerdene, c.1350, at Taplow, Buckinghamshire.

Top right: Inscription to Lowrie Ellis, 1647, at Dolgellau

Lower right: Lilla Bridgeman, 1828-61, at Bryncoedifor

Below: William Hugh Bannerman Orford, 1893, at Tywyn



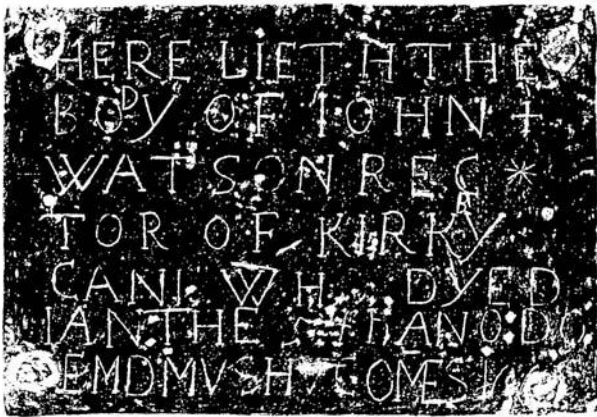
Finally in St. Cadfan's, **Tywyn** there is a figure brass of a kneeling angel above a dedication scroll to William Hugh Bannerman Orford who died in 1893, aged 6. It bears the maker's name Jones & Willis. Surprisingly this does not get a mention in

the new volume, so I feel confident there are still others to be discovered in the area. All three brasses are in the historic county of Merioneth.

Patrick Farman

Norfolk

While undertaking field work for the forthcoming Norfolk *County Series* volume, two previously unrecorded brasses have been found.



*Inscription to John Watson, 1665, at Kirby Cane
(rubbing: Jane Houghton)*



*Inscription to Thomas Gouldworth, 1631, at Thurton
(rubbing: Janet Whitham)*

Kirby Cane is a crudely-engraved inscription to John Watson, rector, 1665, (157 x 228 mm) which lies in an appropriated slab in the chancel.

At Thurton the inscription to Thomas Gouldworth, 1631, (85 x 267 mm) has been mounted murally in the nave. The original slab remains on the floor.

Martin Stuchfield

An early 14th century Norman-French pardon brass lost from the chancel of St. Mary-le-Tower, Ipswich

I should have sent details of this lost monument to John Coales for inclusion in *The Earliest English Brasses* (1987). In 1984, I came across Joshua Kirby's own copy of his *Historical Account of the Twelve Prints* (1748), with this note in his hand tipped in. He seems to have copied the separate Lombardic letters as they appeared on the four margins of the slab, and surely he would have mentioned a cross or other component had there been one.

YOU WHO PASS BY HERE AND PRAY FOR THE SOUL OF ROGER LE NEVE WILL ENJOY 240 DAYS PARDON [FROM PURGATORY]

Most things of interest in the 15th century church were swept away when the diocesan architect R.M. Phipson retained only the nave and south chancel arcades in his grand high Victorian church of 1850-80. The Le Neve slab no doubt went then, and Kirby's is the only record we have of it.

‡ WS:R̄E:PAI: IAI:P
ASSAX: PVR: LALAL: ROGAR: LA: NAWA: PRIA
E: A: AA: A:
XL: IVRS: DA: PARDVR: AVARAS: JOM:

*This inscription is upon an old Green Stone in
the Chancel of St. Mary Tower Church in Ipswich.*

We have two other sightings of Roger Le Neve, one in a Borough Recognisance Roll for 10th June 1316 and the other in a Rental of Holy Trinity Priory (temp Henry III), the Augustinian house whose secular canons provided incumbents for the Tower church, where he was paying xxiiiid at Michaelmas and Easter (4 shillings in all) for his year's occupation of property in the parish. The archdeacon, living in Brook Street, paid only 2s 6d a year.

John Blatchly

Edward Saunders of Harrington and Rothwell, Northamptonshire

In the south chapel of Holy Trinity Church, Rothwell, Northamptonshire is a London G brass to Edward Saunders and wife Joan, dated erroneously 19th June 1514.¹ Here was once the Chapel of St. Edward and St. Anne where Edward established a chantry for the benefit of himself, his wife and their relatives ('friends' in Tudor parlance). Two shields survive and there are indent for two others. One shield shows the first known dated pictorial evidence of the Saunders' device, *per chevron sable and argent, three elephant's heads erased counterchanged, tusks or*, and the second Saunders impaling *gules on a bend or three bears statant sable*,² quite different from that illustrated on their grandson Sir Edward Saunders' memorial in St. Michael's church, Weston-under-Wetherley, Warwickshire.³ The couple wear the clothes of the lesser gentry or prosperous merchant class, Edward in a long fur-lined and trimmed gown over a belted tunic and Joan in a full skirted dress with fitted bodice, fur-trimmed with a long hanging belt and wearing a gable headdress with lapets. She was the daughter of Richard and Felice Makerneys, of Wolfhampcote, a now decayed settlement near Braunston on the Warwickshire/Northamptonshire border, her father being steward to the monks at St. Mary's Collegiate Church, Warwick.⁴ Joan and Edward were married before 1474,⁵ the year of her father's death, Edward acting as his executor.⁶

A 'John Makenes' witnessed two sets of papers comprising Edward's will, the first dated 3rd March 1511/12, with Edward claiming to be 'hole of mynde and body' (my italics), and an associated document more than two years later of 29th July 1514, he 'being of goode hole and perfeite mynde'.⁷

Edward left a bequest for reparations in Bedworth church, Warwickshire, a village where he held a manor. The chantry endowment and many personal bequests emphasised his social status and wealth. Bedworth was probably his birthplace or at least where he had ancestral links. His relative the Coventry mercer/capper Thomas Saunders (died 1511) also made a bequest to this church⁸ and Thomas's brother John (died 1507),⁹ Merchant of the Staple of Calais and resident in the City of London, maintained personal links with the area.



(rubbing: Janet Whitham)

Edward left conventional instructions for his funeral and burial. Eight men were to bear his body from his home, the Priory House in Harrington, leased from the Knights' Hospitallers, to Rothwell church. This was one of several Hospitaller tenancies the family held here and in neighbouring counties. Twelve poor men clad in new black garments, each holding a torch and praying for his soul were to stand around his hearse, emphasising the contemporary belief that the prayers of the worthy poor could reduce one's stay in Purgatory. Important local dignitaries like his landlord, the Abbot of Pipewell, received financial reward for specific religious services: dirge, mass and absolution after his funeral. He offered similar inducements to the nuns at Rothwell and the three Orders of Friars in Northampton. Specified rents were set aside to pay for his chantry chapel where a priest would sing in perpetuity for his, his wife's and their relatives' souls. According to Rothwell Church guide, when the chantry closed by government order in 1549, the priest, Sir Robert Worde, aged 54, received a pension of £8 8s 1d.

Edward's heir John inherited the Bedworth manor and there were gifts for other named relatives: his brother Sir Richard, a priest, daughters Isabel Curzon,¹⁰ Grace Saunders (later Osborne)¹¹ and a grand-daughter Isabel Syde.¹² Owen Ragsdale, school master and founder of Rothwell Hospital has a monumental brass near Edward's. He married Grace's grand-daughter, Mary. In the 1512 will his second son Laurence and his widow Joan shared the 'Hospitaller' lease and everything on the estate, but in the 1514 version there were

simply prayers for her soul. Perhaps she died before her husband, for when his sons led by lawyer William¹³ proved the will at Lambeth on 20th November 1514, no rights were reserved.

Although many references to the Saunders' family comment on its Northamptonshire origin, this is untrue. John (Edward's father) and Robert, probably a brother, had inherited Bedworth lands from their father Robert by 1444.¹⁴ From the 1430s cousins in Spon Street, Coventry dyed the famous Coventry blue cloth: William Saunders 'deister' was mayor in 1469; Laurence, his son, chamberlain, dyer and political agitator, travelled to Southampton to buy imported woad from France. Other relatives, sheep dealers and wool merchants, settled along the route between Coventry and London. The Sawnders of Battlesden and Potsgrove, near Dunstable, were two such men.¹⁵ John the Stapler, whose career trading to Calais and Bruges began before 1481 (according to records of the Port of London), left a bequest for road repairs near Dunstable. His wife Agnes (née Tate) of Coventry (died 1490) has a memorial brass in All Hallows-by-the-Tower.¹⁶

John took over the apprenticeship of his nephew by marriage, William Saxby,¹⁷ whose sister Margaret married Richard Cave of Stanford-on-Avon, Leicestershire. One of Cave's daughters married Edward's youngest son, Thomas (died 1528).¹⁸ In Dr. Barbara Winchester's *Tudor Family Portrait* (1956) we meet the Saunders and their friends, including another generation of Saxbys in the 1530s and 1540s. Among them were the scholar-cleric Laurence, a Marian martyr burnt at Coventry in 1555 for his evangelical stance, and his eldest brother Sir Edward, Recorder of Coventry and high court judge, a staunch Roman Catholic, knighted by Philip II of Spain, the consort of Mary Tudor.

Edward Saunders was living in Welford,¹⁹ Northamptonshire, by 1476 and was tenant of William, Lord Hastings, whose lands lay between Sibbertoft and Welford. Ultimately we are left with a mystery. His son William's will of 1541²⁰ requested burial in, 'St. John's chapel in Welford by Edward Saunders my late father (my italics), there lately made and builded, now commonly called Master Saunders' chapel.' Despite his elaborate preparations for the chantry did he die unexpectedly in Welford in circumstances that made actual burial in Rothwell impossible?

Doreen Agutter

- 1 Chantry foundation document dated 29th July 1514 indicated Edward was alive 6 weeks after the date on his memorial.
- 2 Sir William Dugdale, *The Antiquities of Warwickshire* (1730, ed. Rev. William Thomas), p.122 (picture of armorial glass in Bedworth church, undated, now lost).
- 3 *Ibid.*, p.299 (memorial on the east wall of the north chapel at St. Michael's church, Weston-under-Wetherley, Warwickshire displaying the arms of Makeins (sic) *sable, a chevron between 3 mullets argent*).
- 4 D. Styles (ed.), 'Ministers' Accounts of Collegiate church of St. Mary, Warwick.1432-1485', Dugdale Society, XXVI (1969). p.44, pp.96-7 and pl.111.
- 5 Northamptonshire Record Office. Finch-Hatton 3081 September 1491. Laurence Saunders was a signatory. Their second son, he must have been at least 21, so born 1470 at the latest. We might deduce from this a marriage of about 1467.
- 6 National Archives, P.C.C. will Richard Makenesse 1474.11/6 Wattys.
- 7 *Ibid.*, Edward Saunders. 3rd March 1512 and 29th July 1514. 11/18 Holder.
- 8 *Ibid.*, Thomas Saunders, Coventry. 1511. 1 Fettiplace.
- 9 *Ibid.*, John Saunders, draper, citizen of London, merchant of the Staple of Calais. 28th October 1507. 11/15 Adeane.
- 10 Rev. John Todd, Waterperry Church, Oxfordshire, 2nd ed. (1969), pp.15-16, p.20 (details of palimpsest brass reused by Walter and Isabel Curzon (with error about her father's first name) showing Saunders' arms; stained glass in south side of nave in Waterperry church, Oxon; will of Walter Curzon gent., 1527 (see below)).
- 11 W.C. Metcalfe (ed.), *The Visitations of Northamptonshire made in 1564 and 1618-19* (1887), p.39 (Osborne of Kelmars), p.44 (Saunders of Little Bowdon).
- 12 National Archives. P.C.C. will. Walter Curzon 12th May 1527. 11/22 Porche/20; lambs for 'my wife's daughter'
- 13 Though we have no direct evidence from the Inns of Court, the will of his son Francis in 1585 tells us his father was a lawyer while John Watts' will in 1516 left William his law books.
- 14 Lincolnshire Record Office. Jarvis /4. 8/5/1444.
- 15 Lack, Stuchfield and Whittemore, *The Monumental Brasses of Bedfordshire* (1992), p.80.
- 16 Survey of London Vol. 15. 1934. Previously wife of Thomas Gilbert.
- 17 National Archives. Will of Thomas Gilbert draper, merchant of the Staple of Calais. 11/7 Logg 23rd April 1483.
- 18 *The Visitations of Northamptonshire*, p.11 (Cave of Standford; shows both marriages); National Archives. P.C.C. will of William Saxby. 11/18 Holder, 6th May 1517.
- 19 Northamptonshire Record Office. Thornton 833. 24 /01/1476 Quitclaim John Large v Edward Saunders of Welford; *The Visitations of Northamptonshire*, p.131.
- 20 National Archives. P.C.C. will William Saunders 1541. 11/28. Alenger.

A Lombardic marginal inscription discovered in the City of London

On 19th and 28th May 2010 I spent two days down a hole in the road in the City of London, helping Geoff Potter and Gill King of Compass Archaeology to uncover the indent of a Lombardic marginal inscription of c.1325.

The slab had been uncovered by Thames Water during water main replacement works in Bartholomew Lane, next to the Bank of England. The east side (southbound carriageway and pavement) of this road runs across part of the Wren church of St. Bartholomew-by-the-Exchange (demolished in 1840). Beneath the tarmac are what is left of the west front of the church and of the tower, which stood in the south-west corner of the building. The rest of the church is now under the Royal Bank of Scotland, immediately to the East. St. Bartholomew's is well recorded in old engravings and watercolours, and plans can be found in Edwin Freshfield's *Vestry Minutes of St. Bartholomew by the Exchange* (1890), based on a parish map of 1795. These show the interior layout, and the church among surrounding buildings.

Wren did not rebuild St. Bartholomew's from scratch, but reused standing masonry. The tower of his church was the 15th century tower, refaced. The Lombardic slab was found about five feet below the present road surface, forming the top step of a flight of three 15th century steps leading down from the ground floor of the tower into the church itself. The entrance into the church from Threadneedle Street went through the tower, and these steps were no doubt necessary because of the slope of the ground. The 15th century church had itself replaced an earlier building, and the slab had been recycled from that former building.

The slab was incomplete. We had the lower part, 1270 mm long, of a tapering slab of Purbeck marble originally about 2130 mm long. The width of the slab at the top end was now around 670 mm, and at the foot 490 mm. The slab was 75 mm thick. Its top surface bore a Lombardic marginal inscription in French, with each word separated by a colon. One brass colon, comprising two stops 2-3 mm thick, survived



The top end of the slab

in situ, between the words DE and SONE. The date was c.1325. There was no design visible in the middle of the slab surface. All the brass letters were lost, but some of the indents were astonishingly clear, as if they had been cut yesterday. Others were much more worn, but careful examination allowed us to read all of them, aided by the archaeologist's trick of wetting the slab and seeing how it dried (the water stays longest in the depressions, however shallow).

The complete inscription (with the missing portions supplied in square brackets) was as follows:

[ICI:GIST:????]:DE:LAWVARE:DEV:PVR:
SA:PITE:DE:SONE[:EIT:MERCI:AMEN]
*(Here lies [blank] Delaware [Delawarr]. God of his
pity have mercy on him. Amen)*

The slab probably commemorated a rector of the parish, though neither of the standard works (Newcourt and Hennessy) lists any parish clergy earlier than 1331.

The slab was exposed in stages. On 19th May, we started with the top end of it visible in one trench, and the tip of the foot of the slab visible in another trench, with a baulk in between. In addition most of the top end was obscured by 15th century tiling, part of the medieval flight of steps, still fixed to its surface. (Geoff Potter and Gill King must be commended for noticing any Lombardic lettering at all!) On 19th May we removed the tiling. This was very exciting, as it revealed a run of indents (E:DE:SONE) in almost pristine condition, together with the two brass stops. The rest of the inscription disappeared into the baulk. On the second day, 28th May, we had been given



The foot of the slab

permission by Thames Water to dig out the baulk, leaving various service pipes and cables unsupported for a short interval. This revealed the whole of the rest of the slab, so long as we peered under or over various pipes and cables, one of which rested on the Purbeck marble.

The Lombardic lettering was all Main Group size III, except for the O of SONE which was Main Group size II. A curious feature was that the indents uncovered from under the tiling appeared to be filled flush to the surface of the slab with medieval mastic. Sally Badham and Jerome Bertram have since suggested that this was part of a *medieval* repair after the brass letters had already been lost.

Geoff Potter could see straight away that the pattern of wear on the slab predated its reuse as a step. The top step (our slab) and the bottom step were heavily worn, while the middle step was not. The fore-edges of a series of steps can normally be expected to wear evenly. This in turn allowed us to speculate where our slab had lain in the pre-15th century church. All the wear was along the right-hand side, as you faced the foot of the slab, not along the left side or across the bottom. However, the wear was much worse at the top of the right-hand side, where the letters were almost effaced. The lettering in the lower right was relatively clear. Medieval tomb slabs were always laid with their feet facing the East. This slab is, therefore, likely to have lain originally in the south-east corner of the sanctuary.

I am very grateful to Geoff Potter and Gill King, and to Thames Water, for all their help.



Detail of lettering



The two brass stops

(This included coffee and croissants down the trench!) Gill had also warned me that a major snag with archaeology in the City is the huge amount of litter and food packaging thrown into holes in the road by passers-by. How right she was. The various service pipes and cables made it impossible to lift and preserve the slab without the risk of it shattering. It has therefore been reburied, under a protective covering of 'Terram' sheeting.

I took various photographs as did the archaeologists. They also made various measured drawings. I made rubbings on A4 sheets of various groups of individual letters. Unfortunately lack of time and the presence of the pipes and cables made it impossible to make a rubbing of the whole of the slab, or even of every indent. My next task is to look for late 13th or early 14th century deeds of land within St. Bartholomew's parish, to see if an incumbent called Delawarr was ever a witness.

Stephen Freeth

John Byng: Brass Collector

The late 18th century was a popular time for collecting brasses, and numerous antiquaries, such as Richard Gough, John Nichols¹ and John Meyrick² had collections of them. Many of the brasses in their possession had no provenance; they seem to have passed into their collections quite readily, and any reference as to how or where they were obtained often went unrecorded.

A less well known collector was John Byng, 5th Viscount Torrington (1743-1813) of Southill, Bedfordshire, a collector of curiosities³ who had an interest in brasses as his travel journals show.⁴ One section of this has been reproduced on more than one occasion, that relating to the brasses at the home of his cousin, Sir George Osborn at Chicksand, but out of context. Further study of Byng's travel journals has enabled this visit to be put into context. His journals also reveal some information on his collecting habits.

Byng kept his diaries between 1781 and 1794, a time when it was the fashion to record ones travels. He developed a passion for visiting churches and often noting inscriptions on gravestones from the 1730s onwards. Brasses receive frequent mention, and occasionally his entry relating to them is expanded. Rather unusually he also records his thoughts about collecting brasses and other pieces of portable church antiquity, such as a tile that he took from a grave next to Shakespeare's at Stratford-upon-Avon, which he hid in his pocket, adding that he expected that it would be "honor'd and admired by every spectator."⁵ Byng seems to be alone in recording in his journals the motivation behind his collecting, something that other antiquaries never seem to have done.

In June 1789 he records how he paid a visit to Sir George Osborn at Chicksand to view the house. He describes the gloomy passageway leading to the library, the painted glass, some "Monumental Stones, Brasses etc., to which Sir G. politely says, I have been an ample contributor. One brass I brought from Wrotham Church [Kent], and as I believe from a Grave Stone of The Byng Family: when in my possession They were call'd The 4 Brazen Byngs!! Another, of a larger size, is also nail'd up here (August 1789) which will hereafter be mentioned in this Tour."⁶

When the "Brazen Byngs" were mentioned in *Transactions*,⁷ the contributor of the note, F.W. Kuhlicke, stated that no further information could be found relating to the brass of "larger size". Byng's entry is misleading as the "Tour" he mentions, refers not to the tour of the house, but to another part of the country – Derbyshire.

Almost immediately Byng set out on a further journey and one of the places he visited was Ault Hucknall in Derbyshire. Following a description of the church Byng writes "Brasses on grave stones are now either lost, or so disregarded that those who will save them are to be commended; under this principle I wrenched up a brazen figure, (about 15 inches long) which is now fix'd in the cloisters at Chicksands."⁸ This entry immediately answers two questions. It identifies the second brass at Chicksand, and as a result of this, a possible attribution of it can be made. The entry for Ault Hucknall in the *Derbyshire County Guide* lists an inscription for Richard Pawson, vicar, 1537, the effigy of which is lost.⁹ The size of the indent is given as being 323 mm high. Presumably Byng was guessing at the size of the figure when he says it measured 15 inches high. It seems therefore that the second brass at Chicksand originated from Ault Hucknall.

Byng appears to have given his cousin the "Byng family brasses" from Wrotham (from where the family originated, although they left their estate in 1666), but no brasses to any member of that family either survive or are known to have been in the church there. Osborn's second brass is stated by Joyce Godber¹⁰ to have been from Bolsover, but this is incorrect. In the travel journal the entry for Ault Hucknall precedes that for Bolsover, and the brass is mentioned in the entry for the former place. Shortly after Byng's visit Chicksands was remodelled by James Wyatt and in all likelihood the brasses were lost during the refurbishment of the house. They have never been seen since.

We now turn to Byng and his collecting. In July 1787 while on a visit to Fairford Church, Gloucestershire he confides to his diary: "Now I am speaking of brasses, I may remark that the present rage of collection leads to, even, their extinction; for now, church brasses are sought for, and purchas'd of the clerks;- much to the loss of future county historians, &c)." On this occasion

Byng was unable to remove any brasses.¹¹ Following a tour of Grey Friars, Coventry in 1789, he went with the parish clerk to look at some carvings that he kept at his house, writing in his diary how he “wish’d that all clerks wou’d preserve more, as brasses, glass, &c; and then we antiquarians [...] might come in for a bit of plunder.”¹²

The following year, while on a tour of Lincolnshire, he had mixed results as regards collecting any brasses. At Tattershall he noted that many of the brasses were loose and in safekeeping of the clerk, but “should be in the hands of a collector: so had they been in mine, could I (*easily*) have removed them.” However, he did not leave empty handed for he managed to take away a shield bearing the arms of Cromwell.¹³ At Boston he had no luck as the brasses were “*too firmly fixed*.”¹⁴ The situation was the same at South Kyme.¹⁵ Byng was again thwarted when he visited Cople church, Bedfordshire in May 1794 for he writes in his diary that on “Returning to Cople Church we stopp’d for the inspection; in which are some old Luke tombs; and some brasses - but *none* that would travel.”¹⁶

In spite of his mania for collecting brasses, Byng was also aware that it was possible to take impressions from them although it appears that he never did so. While viewing the brasses at Llanrwst, Denbighshire, in 1793 he writes in his diary that they would “print off excellently.”¹⁷

Byng does not appear to have had a conscience about how he acquired his brasses or anything else that he could take from a church, he seems to think that being a collector of such things they were there for him to acquire, as if by right. Although brasses were seen as curiosities with little intrinsic value, they were still taken from churches, either by stealing them or by giving the churchwarden or sexton a few shillings for them. It was only when brasses began to be appreciated more in later years as worthy of study that collectors, such as Byng, could no longer remove them.

Although brasses could be found in many an antiquary’s collection the majority went

unrecorded as regards provenance, thus rendering them anonymous. Brass rubbing had just been invented in the 1780s-90s and consequently many examples of this type of monument went unrecorded.

Philip Whittemore

- 1 See ‘A Note on the Brasses Formerly in the Possession of Richard Gough and the Nichols Family’ in W. Lack and P. Whittemore (eds.), *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, II, pt.4 (May 2008), pp.33-5.
- 2 Meyrick’s brasses were offered for sale at auction in April 1806. He had sixteen brasses, of which only two are identified. One is said to have come from Fulham, Middlesex, the other from King’s Langley, Hertfordshire. See *Bibliotheca Meyrickiana* (sale catalogue) in B.L. Shelf 822.B.29/3.
- 3 For John Byng see J. Innes rev. ‘Byng, John fifth Viscount Torrington (1743-1813)’ in *Oxford Dictionary of National Biography* (Oxford, 2004), IX, pp.317-8.
- 4 C. Bruyn Andrews (ed.), *The Torrington Diaries*, 4 vols. (London, 1970).
- 5 Andrews, I, p.225.
- 6 Andrews, IV, p.116.
- 7 IX (1952-62), p.207.
- 8 Andrews, II, p.34.
- 9 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Derbyshire* (London, 1999), p.15, illust. p.16.
- 10 J. Godber, *History of Bedfordshire 1066-1888* (Bedfordshire County Council, 1969), p.394.
- 11 Andrews, I, p. 255 and footnote *.
- 12 Andrews, II, p.112.
- 13 Andrews, II, p.356. Several shields bearing the Cromwell arms survived at the time of his visit. It is not evident from which brass it came. See M. Stephenson, ‘Brasses in Tattershall Church, Lincolnshire’ in *M.B.S. Trans.*, V (1904-9), pp.326-37, pp.371-80; S. Badham, *The Monumental Brasses of the Collegiate Church of the Holy Trinity, Tattershall* (Tattershall P.C.C., 2004).
- 14 Andrews, II, p.224.
- 15 Andrews, II, p.357.
- 16 Andrews, IV, p.41.
- 17 Andrews, III, p.278.

Matters Arising

In Ronald van Belle’s *The naming of arms (II)* (*Bulletin* 114, p.273) the reference in the last

paragraph to Buttin should have been to his paper ‘Le Goedendag’, published in *Bulletin Trimestriel de la Société des Amis du Musée de l’Armée*, no.49 (1938), pp.190-212.

Brass on Glass

The church of St. Peter, Nowton, near Bury St. Edmunds, is renowned for its stained glass. The windows contained 84 continental roundels displaying religious and secular scenes, dating from the 16th and 17th centuries. They were collected by Col. Rushbrooke in the early 19th century and subsequently sold to Orbell Ray Oakes, Lord of the Manor, who had them installed by 1820. A mural brass in the tower records: "This Church was embellished & decorated with Painted Glass/ collected from the Monasteries at Brussels,/ an Organ erected, with a Peal of Six Bells,/ at the Expense & Gift of Orbell Ray Oakes, Esq./ The inhabitants inscribe this tablet as a memorial of his liberality,/ 1820".

The collection of roundels depict various scenes and are set within panels of richly enamelled borders, reputedly the work of Samuel Yarrington of Norwich. It was necessary to insert additional panels at the bases of four of the windows of the nave, and to this end figures from John Sell Cotman's *Norfolk Brasses* (published prior to 1820, though the book did not appear till 1838) were copied and inserted horizontally at the foot of each window.

One panel on the south side shows the male effigy from the brass at Felbrigg to Sir Symon Felbrygge and wife Margaret, daughter of Primislaus, Duke of Teschen, d.1416 – one of the most outstanding brasses of the period. The brass was engraved under the direction of Simon himself, and laid down over the grave of his wife after her death. He survived until 1443 and was buried in the church of the Friars Preachers in Norwich. He is depicted in complete plate armour, with the addition of the skirt or fringe of mail appearing below the lowermost of the taces; his palettes are ensigned with the cross of St. George; round his leg is buckled the garter with the motto of the Order; and on his right arm rests a small banner, displaying the arms of Richard II, to which monarch he was standard-bearer.

The corresponding panel on the north side is based on the brass at Frenze to Sir Thomas Blenerhaysette, 1531, depicted in heraldic tabard, his head resting on a helm. Comparisons between the Cotman drawing and the brass reveal that



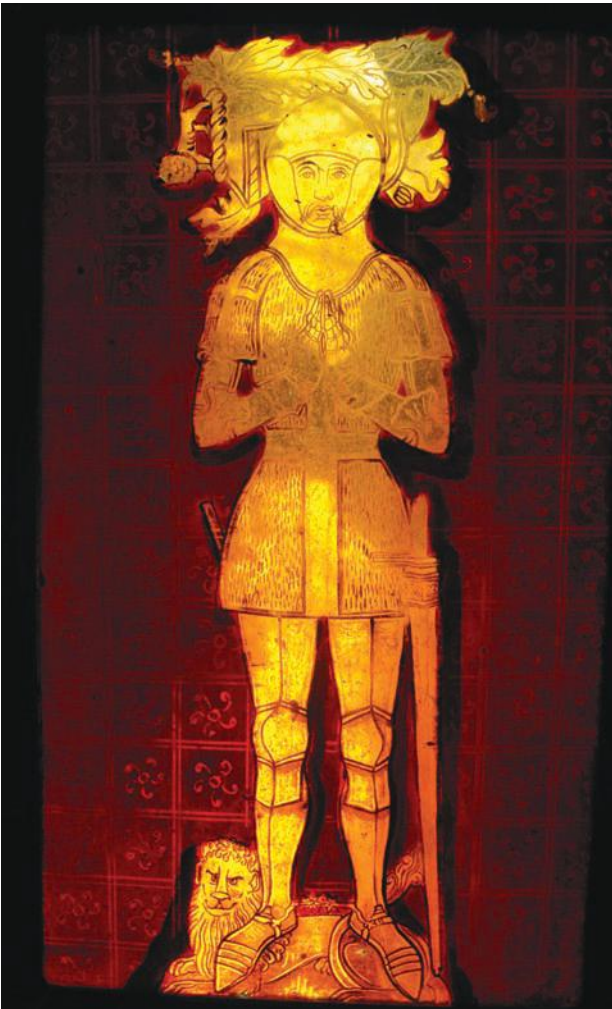
Sir Symon Felbrygge

Sir Thomas Blenerhaysette

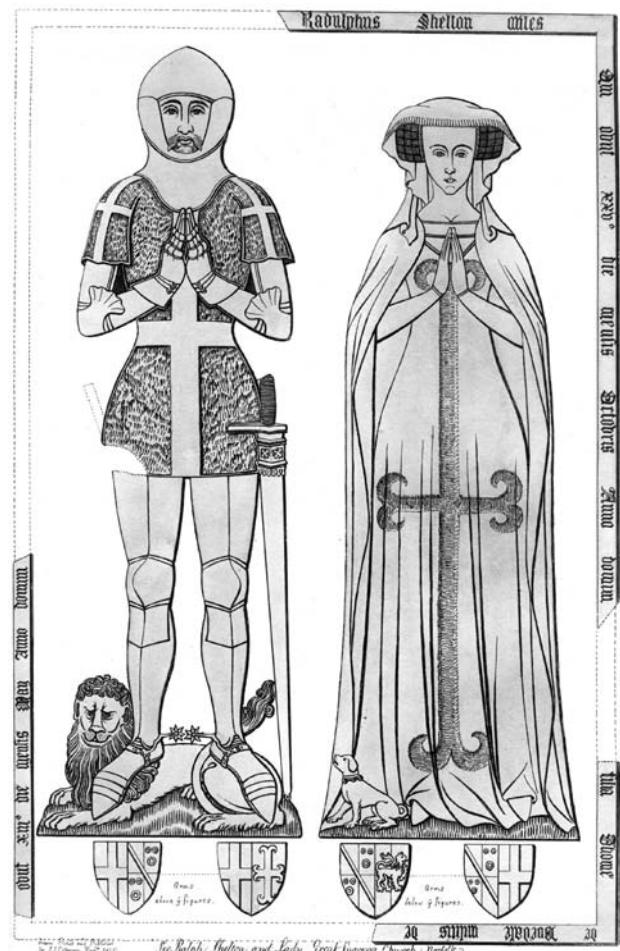


there have been minor losses to the helm. The brass originally comprised the effigy, an inscription and four shields and was still complete in Cotman's day. The shields and slab are now lost. The effigy was stolen from the church many years ago; it was rediscovered in Munich in the last century and was for some years in the possession of a distant member of the Blenerhayset family, who has now returned it to the church.

The third [and lost fourth] panels were taken from the brass to Ralph Shelton and his wife, Alice Uvedale, 1424, at Great Snoring. The male effigy is now lost, apart from a portion of the head. It originally comprised a figure in heraldic tabard inlaid with lead inlays in the form of a St. George cross. The lower portion of the figure was in plate armour with his feet resting on a lion. This was remarkable among Norfolk brasses, as having the field of the knight's surcoat and the cross Moline on the dress of the female effigy enamelled with their



Sir Ralph Shelton



Cotman illustration of the Shelton brass

proper heraldic colours. The glass panel showing Alice is sadly lost.

When Cotman drew the brass it was more complete but his illustration was compacted. It shows the male effigy complete, the mutilated marginal inscription and the four shields placed beneath the effigies. The much worn and partially cement-filled indents for the foot inscription and single pedimented canopy with double arches still survive but were not shown in the illustration.

The glass panel shows Sir Ralph with his head resting on a helm, but close inspection of the slab shows no trace of an indent for a helm. Careful examination of Cotman's illustration of the Frenze effigy reveals that this was probably the inspiration for the helm on the painted glass panel for Sir Ralph Shelton. It has been modified by replacing the fox with a crude lion, but the rest of the helm appears to be an accurate copy!

The Remains of Queen Edith



In November 2008, during excavations in Magdeburg Cathedral, the remains of Queen Edith (d.946), the daughter of the Anglo-Saxon King Edward the Elder and first wife of Otto I of Germany, were discovered, in what had previously been identified as her cenotaph, constructed in 1510. Her bones were in a lead casket with an inscription in Roman capitals on the lid. Although the inscription belongs to the 1510 ‘renovatio’, the rounded initial E of ‘EDIT’ and the placement of the I within the C in ‘CINERES’ suggest the possibility that the first three words ‘EDIT REGINE CINERES’ [‘the remains of Queen Edith’] were copied from an

earlier sepulchral inscription. In February 2009 the remains of a trapezoidal sandstone sarcophagus, probably dating from the 1209 rebuilding of the cathedral and the first ‘renovatio’ of the tomb, were unearthed.

Although in a different material, the lead inscription plates associated with medieval burials merit inclusion among the material studied by the Society, especially since they often provide epigraphic and stylistic links to their latter cousins.

Nicholas Rogers

Ludlow and Ludford



During the Ludlow Festival period, Jonathan Moor organised several brass-related events. On 15th June he delivered a talk entitled *A Sixteenth Century*

Recusant Philanthropic: William Foxe of Ludford in St. Lawrence’s, Ludlow. The following week a 10-day exhibition of brass rubbings was held in St. Giles’, Ludford. Jonathan showed 42 rubbings, many of them from Herefordshire and Shropshire. He also produced a 52-page descriptive catalogue. On the Saturday a brass rubbing workshop was held in the church hall. Some 20 facsimiles were available for rubbing and attracted considerable interest.

These activities raised almost £1,000, with the proceeds used to support the recent conservation work on the Foxe brass and slab. Jonathan and the church should be congratulated on this initiative. A few copies of the catalogue are available (£5.00 inc. P&P. from Jonathan Moor, Applegarth, Temeside, Ludlow, Shropshire SY8 1JW).

Notes on Books, Articles and the Internet

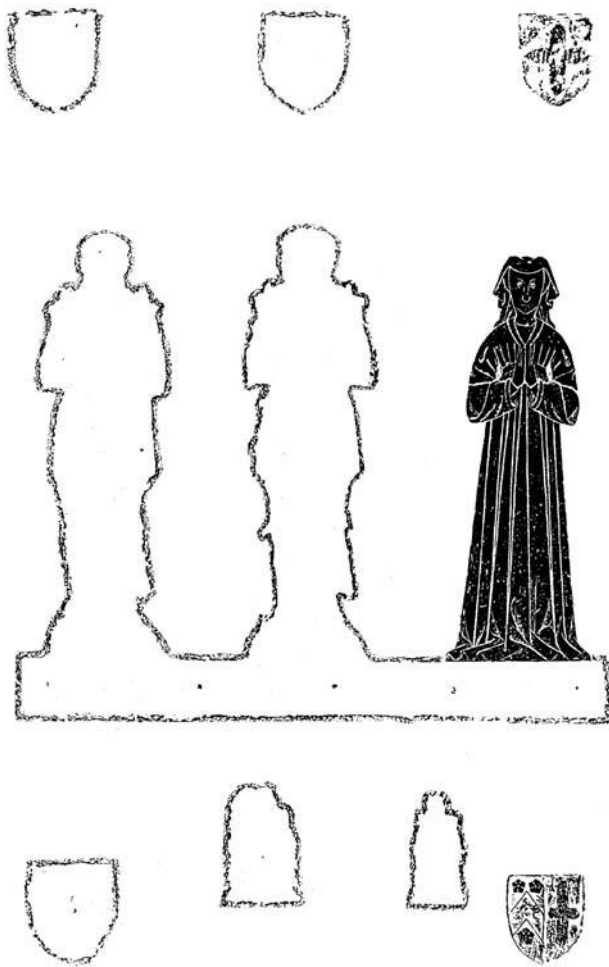
William Lack, H. Martin Stuchfield & Philip Whittemore. *The Monumental Brasses of Hertfordshire.* (*The County Series*, Lowe Hill House, Stratford St. Mary, Suffolk CO7 6JX. £30.00 + £5.00 P+P. 2009. ISBN 978 0 9554484 23). xxxiv, 754 pp.; 672 illus.; 18 photos; bibliography (pp.xxv-xxxiii); index of personal names and places (pp.727-540); stiff paper cover.

Given Hertfordshire's comparatively small size, it is perhaps surprising that it has produced a volume of over 750 pages and weighing-in at 1.86 kg [just over 4 lbs in old measure]. The sixteenth volume in the Series, it is the second largest to be published so far. Less surprising, given its proximity to London, is that most of its older figure brasses (c.1355-1636) came from the London workshops. In all there are over 200 individual churches listed (including a few ruined, redundant and demolished buildings), plus a handful of entries for museums and fragments in private possession. Of older surviving brasses, including inscriptions, there are over 340 entries, plus a further 496 indents/lost brasses; there are also 11 surviving slabs with Lombardic marginal inscriptions, with records of 11 more lost or covered. There are just over 3,840 post-1800 brasses, of which a surprisingly small number are figure brasses, though this total is greatly inflated by large numbers of small grave markers in churchyards at Harpenden, Thorley, Weston and Wheathampstead. The best Victorian and modern figure brasses can be seen at Boxmoor (Hemel Hempstead) *V* (1932); Hatfield Hyde *II* (1933); Hitchin, Holy Saviour *VII* (1910); St. Edmund's College Chapel (R.C.), Old Hall Green, Standon, *III* (1850), *IV* (1854), *XI* (engr. 1901), *XIII* (1902) and *XLX* (1910); Wareside *I* (1845); and Watford, Holy Rood (R.C.) *II* (1902). All those listed are illustrated, some for the first time.

Like all counties, Hertfordshire has its share of well known and often illustrated examples, such as the Say brass, Broxbourne *II* (1473), which still retains much of its original enamelling; Great Berkhamsted *I* (1356) with the couple holding hands; Digswell *I* (1415) with Sir John Peryent in armour, feet on a leopard, his wife Joan in a unique plaited head-dress; North Mimms *I* (1361), a Flemish style priest under canopy on bracket, adapted to the English pattern; Standon *XI* (1480), with father in alderman's robes, his son in armour; the famous Flemish style brass of Abbot Thomas de la Mare, St. Albans Cathedral *I*

(engr. c.1355); and Watton-at-Stone *I* and *II* (1361 and c.1370). Churches with good selections of older brasses include Aldenham, Digswell, Hitchin (St. Mary), North and South Mimms, St. Albans Cathedral, Sawbridgeworth, Standon, Walkern, Watton-at-Stone and Wyddial. Many other churches contain little or lesser known examples, including inscriptions, most illustrated here for the first time, e.g. the diminutive London *F* figures of a knight in salade, one hand raised, the other on his left hip, feet on a collared hound, his wife in butterfly head-dress at Albury *II* (c.1475), and another of c.1485, but with hands in prayer at Little Hadham *III*. The 'Johnson style' brasses of John Scroggs, his wife and son, all on one plate with skull above at Albury *VI* (1592) and that of Thomas Shotbolt and wife, their family, plus shields and crests at Ardeley *III* (1599) and the bearded figure of Thomas Cogdell between his two wives, both in hats at Abbots Langley *V* (1607), are all good examples of their type. Several of the 15th century civilian and shroud brasses at Hitchin, notably *III* (c.1450), *IV* (1452), *VII*, *X* and *XI* are here illustrated for the first time, along with many of the 33 now lost examples. Other shroud brasses, nearly all different designs, can be seen at Aldenham *X*, Baldock *IV*, Great Berkhamsted *VII*, Digswell *III*, Hunsdon *I* and Sawbridgeworth *II*. Early civilian brasses can be found at Great Berkhamsted *I* (1356) and *III* (c.1370); Ickleford *I* and Letchworth *I*, both half-effigies (c.1400), with lost examples at Aldenham 47 (c.1405) and Great Berkhamsted 76 (1409), each very similar. Few examples of academic costume remain, but those at Much Hadham *II* (c.1420), half-effigy in cap, and Royston *I* (1421) are good, whilst Broxbourne *IV* (c.1510) is a more stereotypical composition.

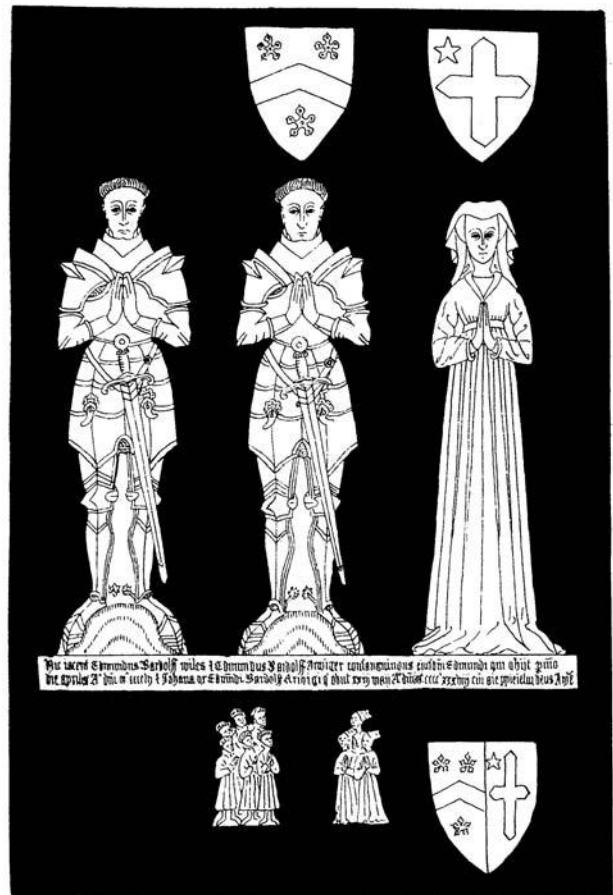
Amongst the more unusual brasses and worth mentioning, are the inscription, with symbolic device above of a tree entwined by a snake, with a dove surrounded by rays of glory above, at Datchworth *I* (1622), not previously illustrated; and the two wodehouses or wild men, with clubs and shields and chalice and wafer below at Holwell *I* (1515), both brasses in memory of priests. Perhaps the most memorable is the famous 'deaths-signe brasse', showing James Gray, park and house keeper, armed with crossbow and with the figure of Death as a skeleton thrusting an arrow into a prancing stag at Hunsdon *III* (1591). This also features on the front cover of the volume. Benington *I* (c.1420), has a small London *B* figure of



Watton-at-Stone LSW.IV

an unknown priest in cope (upper part only) with a circular badge on his left shoulder, arguably a Garter badge (illus. p.94). Buntingford I (1620), shows the deceased preaching to the congregation in the then new church, whilst Northchurch I (1785) commemorates local legend – Peter the Wild Boy.

Hertfordshire has suffered many losses (as the illustrations above show) and we are fortunate that there are a series of late 18th century drawings by H.G. Oldfield, as well as some early rubbings recording them – many reproduced here for the first time. Not unexpectedly, the Cathedral and Abbey Church of St. Albans provides many examples of both indents and total losses, but it is thought that this represents a tiny fraction of those once there (see e.g. John Carter’s detailed plan of the Abbey, 1812). One can only regret other losses at Ashwell, Baldock, Hertford (All Saints and St. Andrew), Hitchin, Kimpton, Northchurch, Offley, Ridge, St. Albans (St. Peter), Sawbridgeworth, Stanstead St. Margaret, Stevenage (St. Nicholas), Wallington, Ware, Watton-at-Stone and Wheathampstead.



Oldfield drawing of Watton-at-Stone LSW.IV

This short note is intended only as a ‘taster’ of what to expect from this comprehensive and important volume – a full review will appear in the *Transactions* – which meets all the criteria we have come to associate with this unique series. The Introduction is concise and useful and the Name Index an essential accompaniment to the main text. Like all the previous volumes, it provides invaluable information and illustrations for comparing styles and workshop output, recording losses, data for those seeking ancestors and hopefully bringing the study and appreciation of brasses to a wider audience.

The *County Series* authors wish to place on record their profound apologies that the Preface did not contain appropriate acknowledgements to the late Herbert Baker of Harpenden and also to Richard Busby lately of Welwyn Garden City. The former played a prominent role revising Stephenson’s *List for Hertfordshire* during the 1970s which proved extremely beneficial in the compilation of this volume. Richard Busby has maintained a life-long interest in the county. He recorded a number of churches and very generously placed his notes and rubbings at the authors’ disposal.

Philip Whittemore and Chris Byrom. *A Very British Antiquary: Richard Gough 1735-1809.*

(Wynchmore Books, Lynton House, 16 Colne Road, Winchmore Hill, London N21 2JD. £10.99 + £2.00 P&P. in UK. ISBN 978 0 9564595 0 3). viii, 72 pp.; 11 b/w illus. [between pp.34-5]; refs; genealogical tree; stiff paper covers; A4 format; spiral binding.

Despite being regarded by many as the father of British antiquarian studies, and being the subject of a number of papers and wider studies, very little is known about Gough 'the man'. To most people, he is remembered for his largest and groundbreaking work, *Sepulchral Monuments of Great Britain* (1786-99), and to a lesser extent as being an 'opener of tombs' (he was even said to have taken one of Edward I's fingers when the tomb was opened in 1774). Many previous studies rely heavily on Gough's obituary by his friend and publisher John Nichols, together with the latter's *Literary Anecdotes...* (1810), but with the general lack of surviving letters to and from Gough, or much other material, it has been difficult to obtain an accurate picture of what he was really like. His will and two codicils, though long and detailed (and reproduced here in full (Appendix 4, pp.53-60), along with those of other members of his family), tell us little except how wealthy and generous he was to family and friends. Even portraits or drawings of him are few in number. Gough was very keen to keep his personal and family life private, his memorial really being in his published works and extensive manuscript collections. In more recent times, the revised entry for Gough in the *New D.N.B.* and an article by Sally Badham in *Church Monuments*, II (1987), pp.32-43, shed some new light on their subject and his work, to which the present authors make reference. It is also conceivable that, when the Nichols' Archive is fully indexed, a few further facts will come to light. We do know already that the publishing house did a great deal to organise and edit Gough's manuscript notes into a publishable form.

The present work aims to go 'some way to showing [Gough] in a completely different light', using original letters and documents where possible. However, it also 'makes no attempt to be definitive' nor critical, but simply presents the facts and allows the reader 'to make up their own mind' (Introduction, p.vii). So how successful have the authors been? Certainly this work brings together under one cover a great many facts, some drawn from published sources, some manuscript, plus in at

least one instance from a hitherto unpublished handwritten note, deliberating on the institution of marriage and what it required of both husband and wife [Appendix 7, pp.65-68]. This was penned by Gough just before he surprised family and friends by marrying Anne Hall three months after the death of his 'overbearing mother' in 1774, and when he inherited the Enfield estate, Gough Park, where he lived until his death in 1809. His wife has been named by Nichols, and all other writers, as the daughter of Thomas Hall of Goldings, Hertford, but, interestingly, the present authors say she was Anne, the daughter of James Hall of Godalming, Surrey, citing the I.G.I. Index and the *Gentleman's Magazine*. Whilst this appears to be incorrect, the I.G.I. Index compounds the confusion by giving the marriage details, two entries below, of Richard Gough (d.1809) and Anne Hall of Goldings, Hertford. The authors then cited the much more reliable primary source of the Godalming church register, which say Gough married Anne Hall of that parish by special licence, on 18th August 1774. How Gough's closest friend could have made such an elementary mistake, can only be conjectured. They never had any children, but Anne outlived her husband by 24 years.

The first part of this book covers Gough's family background, his early interest in antiquities, his first publishing efforts, the controversies surrounding his appointment, as well as during his often difficult 26 years, as Director of the Society of Antiquaries (1771-97), and the likely causes of his death. The remainder of this part looks in some detail at Gough's published works, notably *British Topography*, [Camden's] *Britannia* and *Sepulchral Monuments*. Being of substantial private means, Gough was able to indulge his passion for his subject, and is reputed to have spent 2000 guineas (£2,100) on the engraving of plates for the second volume of *Sepulchral Monuments* alone. Given that in 1803, all five parts of the latter retailed at 21 guineas, the returns to both publisher and author must have been very small. A projected second edition never materialised. An especially interesting section (pp.24-8) looks at Gough's generally good relationships with the artists and engravers he favoured, principally Jacob Schnebbelie (d.1792), who was prepared to produce work at short notice and in all weathers, e.g. some of the Cobham (Kent) brasses and the college buildings nearby in January 1787; a tour of Norfolk in September 1790. During the latter the artist appears to have removed an original brass (unspecified) – the only known instance of how Gough came to have a number of brasses in his

possession. Other artists/engravers used included James Basire and John Carter; Carter's drawings were also transferred to engraved plates by Basire (not always successfully), as were the artist William Blake's when apprenticed to Basire.

The circumstances surrounding Gough's gift to the Bodleian Library, rather than the British Museum, of over 2,500 printed books, the Gaignière drawings, his topographical collections and over 400 copper plates for the second edition of *Sepulchral Monuments*, are now well known. The transfer was overseen by his publisher John Nichols in 1809, and any remaining items auctioned in 1810, including a number of the monumental brasses Gough had acquired. These, plus many more 'derelicts' acquired by Nichols himself, have been described by Philip Whittemore in *A Series of Monumental Brasses, Indents and Incised Slabs*, II, pt.4 (May 2008), pp.33-36. The final section in this part looks at the five surviving likenesses of Gough himself, three of them illustrated (p.34), a fourth drawing is illustrated in the article by Sally Badham cited above (p.34). The fifth is in a family portrait, showing Gough when only aged 6 years. Written descriptions of Gough are even less common (see e.g., p.31).

The second, shorter part of this book (pp.35-45) attempts to assess Gough's personality, his relationships with family, with fellow antiquarians (who were quite often upset when he reviewed their work, or fell out with him over his views on the 'restoration' of buildings, e.g. James Wyatt); his generosity and political views. With an overall lack of surviving personal letters, diaries, etc, most evidence comes from the few published accounts, plus his will, and a few letters from contemporaries, so can add little that is new. He could be bad tempered, intolerant of other's shortcomings, but overall emerges as a man totally committed to his subjects, supportive of his friends in their own literary endeavours, but highly critical of others.

If this book itself is statedly uncritical of its subject, it has still met most of its objective of giving us a good overview of a man deservedly described as 'the most important antiquary of his day'. For this the authors are to be congratulated. It is happily free of many factual errors, except to note the 'Freudian' slip (p.28, para. 2, line 4, but cited correctly in f.n.116 below) that the author of *The History and Antiquities of the County of Surrey* (1804-14) is Owen Manning, not C.R. Manning, author of books on the brasses of Norfolk and Suffolk. There are plenty of footnotes

citing the sources used, but one helpful addition to the book might have been a name index.

Mark Downing. *Medieval Military Monuments in Lincolnshire*. [British Archaeological Reports no.515]. (Oxford; Archaeopress. £32.00. May 2010. ISBN 13 978 1407306445). vi, 124 pp.; many illus and photos; maps; plans; figs. Stiff paper covers. To date only four of Lincolnshire's 62 military monuments have been the subject of published studies. Fine examples can be found at Careby, Hatton-Holgate, Holbeach, Kirkstead Abbey, Stoke Rochford and Surfleet. This volume presents critical analysis, descriptions of armour and information on the person thought to be commemorated. Entries are arranged chronologically with monuments in four main groups and every example is illustrated.

Sally Badham and Sophie Oosterwijk (eds.), *Monumental Industry: the Production of Tomb Monuments in England and Wales in the Long Fourteenth Century*. (Church Monuments Society. [available from Shaun Tyas Publishing, Donington, Leics.]. £35.00. May 2010). xv, 288 pp., 80 pages of plates, mainly in colour; refs. Eight specialist papers plus Introduction by the two editors. Areas covered include workshop operation; full transcripts, with translations, of all known 14th century tomb contracts; cross slab monuments in northern England; the output of one northern workshop; military effigies in Eastern England; effigial monuments in Glamorgan and the polychromy of the tester of Edward the Black Princes tomb at Canterbury Cathedral.

Brian Kemp. *Church Monuments*. (Shire Books. £4.99. Feb. 2010. ISBN 978 0852 637 685), 32 pp.; paperback. A revised edition of this excellent introduction, complementing the recent book in the same series, *Monumental Brasses*, by Sally Badham and Martin Stuchfield, reviewed in *Bulletin* 112, pp.237-8.

Forthcoming:

William Lack, H. Martin Stuchfield and Philip Whittemore. *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, III, pt.1. (Lynton Publications, Lynton House, 16 Colne Road, London N21 2JD. £12.00 (incl. P+P.); December 2010. ISBN 978 0 9564801 0 1). 10 plates. Examples dating from 1422 to 1841 (but engraved later).

Richard Busby