

Monumental Brass Society

JUNE 2011



BULLETIN 117

The *Bulletin* is published three times a year, 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 September 2011**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st August 2011**. 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 2011 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, Bucks. HP16 0PZ.

Editorial

It is highly gratifying to report the discovery of several unrecorded pre-1700 brasses in Norfolk (pp.326-7). The fact that brasses can still be uncovered in a county so assiduously researched by Roger Greenwood provides ample encouragement for those searching the less well-covered counties.

Brass of the Month

To date, the 'Brass of the Month' feature on the Society's website (www.mbs-brasses.co.uk) has relied on selections by the webmaster (initially Sally Badham and more recently myself) and members of the Society's Executive Council. It has now been agreed that the choice be widened to encompass all members of the Society.

The requirements are simply that there should be around 500 words of text and at least one picture of suitable quality. The pictures should also satisfy copyright requirements, being either the author's, from the Society's own publications or from out-of-copyright publications. The text need not be of academic quality as long as it is interesting.

If members wish to see a particular brass featured but do not wish to produce a text themselves, I am happy to research and write the piece, provided that an illustration can be provided or identified. I have found that there is very often something fresh to say about a brass but I reserve the right to choose which brasses to feature!

Jon Bayliss

Personalia

We welcome as new members:

Lucia Pascual, 9 Cheyne Court, Flood Street, London SW3 5TP

Lynda Pridgeon, 42 Osborne Street, Swindon, Wiltshire SN2 1DA

Rev. Gordon Waller, 131 Ribblesdale Road, Furzedown, London SE16 6SP

Cover illustration

Chalice and wafer, c.1520, discovered during recording for *The County Series* at Hemsby, Norfolk.
Photo: Martin Stuchfield.

Diary of Events

Saturday, 23rd July 2011 at 2.15p.m.

ANNUAL GENERAL MEETING

EAST HORNDON CHURCH, ESSEX

The Annual General Meeting will be held in the redundant church at East Horndon. All Saints is a remarkable Tudor brick church built by the Tyrell family of nearby Heron Hall. In the 1960s the church suffered appalling vandalism resulting in the theft of the brasses and much else. In 1970, through the valiant efforts of Chris Starr and others the All Saints Society was formed enabling the church to be rescued. **John Vigar**, Development Manager for South East England for the Churches Conservation Trust, will provide an introductory welcome. After the formal business there will be three presentations: **Chris Starr** will recount the fight to save the church with particular reference to the Tyrell family brasses; **Rachel Canty** will focus on the outstanding incised slab to Lady Alice Tyrell, 1422 – described as the finest of its kind in England; whilst **David Lillistone** will speak on the indent and brass commemorating the Tyrells of Gipping at Stowmarket, Suffolk. It is hoped that as many members as possible will support this event not least because a fulsome tribute will be paid to **David Meara** who will be retiring as President.

East Horndon Church occupies an isolated position above the Southend Arterial Road (A127) in close proximity with the Brentwood/Tilbury junction (A128). The postcode for satellite navigation is CM13 3LL. Special provision has been made for parking adjacent to the church. The nearest railway station (approximately one mile distant) is West Horndon on the London, Tilbury and Southend line served from Fenchurch Street Station. In view of the remoteness of the location please contact Martin Stuchfield (contact details on p.322) who will assist with transportation if required. Tea will be provided. However, lunch (including toilet facilities) is obtainable at the nearby Halfway House (www.half-way.co.uk).

Friday, 2nd – Sunday, 4th September 2011

SOCIETY CONFERENCE

MANCHESTER

This Conference will take place at Chancellors Hotel and Conference Centre in Manchester. The highlight of the Conference will be an excursion to Manchester Cathedral and the churches at Wilmslow, Middleton and Rochdale under the leadership of Patrick Farman and Peter Hacker. The Conference programme will also include a broad range of lectures from Society members and scholars. Please see enclosed booking form.

Saturday, 8th October 2011 at 2.15p.m.

GENERAL MEETING

ROYAL FOUNDATION OF ST. KATHARINE

This General Meeting will be held at the **Royal Foundation of St. Katharine**, 2 Butcher Row, London E14 8DS. Our member, Susan Macklin, grand-daughter of Rev. Herbert Macklin, President of the Society (1903-14) will speak on **Chalchotriptic Expeditions: The Diary of Herbert Walter Macklin**. The talk will be divided into four sections: 1) Introduction; 2) Macklin's earliest expeditions (1884-6); 3) Macklin's 2nd and 3rd undergraduate years at Cambridge (1886-8) including the founding of the Cambridge University Association of Brass Collectors ("C.U.A.B.C."); and 4) the Cambridge Clergy Training School and after (1888-1917). The presentation will include readings from the diary recounting 'Brassing days' and the legendary account of the irate vicar of Godmersham which resulted in a change of name from C.U.A.B.C. to the Monumental Brass Society in January 1894. The talk will also contain many images of brasses relating to Macklin's 'chalchotriptic expeditions'.

Society bookstall and payment of subscriptions by PayPal

The management of the Society's bookstall (operated under Aspiring Church Books) has recently been transferred from Jane Houghton to Janet Whitham. The bookstall will be predominantly internet based although it will also be present at meetings when circumstances permit. Please refer to p.322 for contact details. One significant introduction is that it is now possible for members to purchase books using the *PayPal* payment system via **mbs_brasses@yahoo.com**. *PayPal* permits safe payments and money transfers to be made via the internet without the recipient having access to account or credit card details. This is especially helpful in the case of our European and overseas members who have experienced difficulties making payments and where the Society has also incurred substantial exchange charges. **Members, especially those from Australia, Europe and U.S.A., may prefer to pay their subscriptions by this method.**

MEETING REPORT

St. Mary's Islington, St. John's Clerkenwell and St. James' Clerkenwell – 2nd April 2011

Our member, Derrick Chivers, was our guide at St. Mary's Islington. The medieval parish church contained many brasses, described briefly by Weever. Most of these brasses disappeared in 1751-4, when the church was rebuilt on the same site. The only survivors were those to Robert Fowler and wife Alice, c.1540, and to Henry Savill and wife Margaret, 1546, both of the London G "Gifford" style (M.S.I and II). The Fowler brass was an obvious appropriation, recycling a 15th century canopy, and was unusual in showing both figures upon one single plate of brass. The best illustrations of both brasses, showing them before bomb damage in 1940, were published just over one hundred years ago in *M.B.S. Portfolio*, III, pls.12-15 (obverses and palimpsest reverses). Even these show some damage. Derrick calculated that both brasses have been disturbed or moved at least eight times since they were originally laid down.

At the rebuilding, the Fowler and Savill brasses were moved to the east end of the north aisle. Nelson's *History of Islington* records them in this location in 1811. The lower parts of the figures were then covered. This may be why in 1836 John Bowyer Nichols, he of the *Gentleman's Magazine* and a churchwarden of St. Mary's, had both brasses removed from their slabs and fixed to the east walls of the aisles (Fowler in the south and Savill in the north). This can be seen in a print of the church interior by Anderson, dated 1852.

In 1902 the church was extended to the east, creating a chancel and two side chapels. The brasses were now replaced in their original slabs, and relocated either side of the main altar. Unfortunately by 1906 it was apparent that this had been done badly, and Mill Stephenson agreed with the parish to split the cost of proper refixing with the M.B.S. Gawthorps were the craftsmen, and both brasses were now discovered to be palimpsest, being written up by Stephenson in volume V of our *Transactions*, pp.165-70, and illustrated in the *Portfolio*. The reverse of the Fowler figures was particularly interesting, showing an angel and canopy work, probably French, c.1350.



*Palimpsest reverse of the effigies of Robert Fowler and wife Alice
(c.1540, M.S.I) at Islington, St. Mary*

The reverse of Margaret Savill was also of special interest, showing a chaplain of the Order of St. John of Jerusalem, with the order's distinctive drawstring pendant.

This, sadly, was no happy ending. In 1940 the church was destroyed by a high explosive bomb. Only the tower and west facade survived. The brasses were among the few fragments to be rescued, but only partially. The slabs and shields were never recovered, and the middle part of Henry Savill's figure had been smashed away. What remained was refixed in 1954 in new slabs either side of the altar in the south-west chapel, where Derrick saw them in 1982. He reckoned

that Dr. Cameron's account of the brasses, published in the *London and Middlesex Archaeological Society Transactions* for 1981, had been done without visiting the church: the brasses are described in their pre-war condition with no locations given.

In 1984 the chapel was converted to a children's play area and the plates refixed more securely by Bryan Egan. Even this was short-lived, for in 1998-2001 the chapel was re-ordered again, and its sanctuary step removed. No alternative site could be found for the brasses in their slabs. The plates were therefore mounted murally on small boards within the chapel. These are marked with some but not all of the missing components. Bryan Egan made replicas of the palimpsest reverses, except for the missing central part of Henry Savill. Replicas of the obverse and reverse of this were made by Michael Ward, working from rubbings, and fitted into the original figure and the replica of the palimpsest reverse.

After lunch, we visited the remains of the Priory of St. John of Jerusalem, Clerkenwell (the Knights Hospitallers), dissolved in the 1530s. The most obvious building is the gatehouse, built in 1504. This is now the headquarters of the British Order of St. John, re-founded in the late 19th century to continue the Hospitaller tradition. We were able to view the splendid new museum, and were also given a guided tour of the Order's church, which preserves much of the choir of the original Hospitaller church, though heavily restored. The crypt beneath, part of which dates back to the 1140s, is one of London's few remaining Romanesque buildings.

Our last visit was to the parish church of St. James's, Clerkenwell, where we were welcomed by the incumbent, Andrew Baughen. Derrick Chivers was again our guide. The church contains the brass of Bishop Bell of Worcester, d.1556, recorded by Stow. Bell had resigned his bishopric in 1543, and retired to Clerkenwell. His brass is now mural in a 19th century stone on the north side of the altar. All that remains is part of a figure in episcopal robes, holding a crozier. The lower part of the figure, below the chasuble, is lost. The brass was illustrated and discussed in the new *Portfolio*, II, pt.4 (May 2008), pl.XXXVII.

St. James' Clerkenwell (like St. Mary's Islington) was rebuilt in 1788. Bishop Bell's brass was sold,



Society members during the guided tour of the Priory of St. John of Jerusalem at Clerkenwell (photo: Martin Stuchfield)

and the upper part of his figure passed into the hands of the antiquary Richard Gough. At Gough's death in 1809, many of his brasses passed to his publishers, the Nichols family. At the death of John Gough Nichols in 1873, various brasses were returned to their churches of origin, including the upper part of the figure of Bishop Bell. However it now lacked the crozier head. Stephen Tucker, Somerset Herald, who organised the return of the brass, added a new commemorative inscription in brass, below the figure.

In 1993, Jerome Bertram realised that the missing crozier head had been returned in error amongst other Nichols brasses to Hereford Cathedral, where it was serving as the "finial" of a canopy! Fortunately the Dean and Chapter were willing to return the plate, provided it was securely refixed at Clerkenwell. This was organised by Derrick Chivers, and carried out by Bryan Egan in 1994.

Martin Stuchfield, and especially Derrick Chivers are to be congratulated for a most interesting and informative meeting. Much though we all enjoy medieval buildings and spring scenery, this must not be at the expense of important brasses in rebuilt urban churches!

Stephen Freeth

AROUND THE COUNTRY

Norfolk

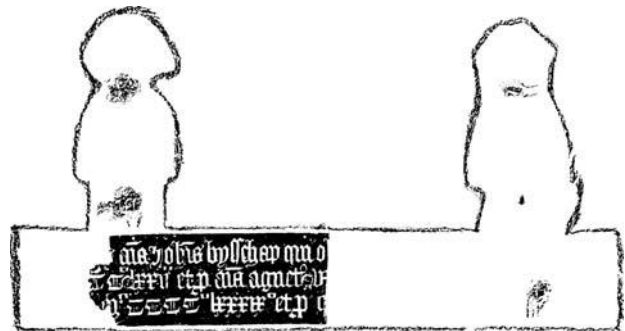
Continuing field work for the forthcoming Norfolk County Series volume has resulted in the discovery of five further unrecorded brasses.

The first is a traditional Norfolk style (Norwich 6) chalice and wafer of c.1520 date (109 x 52 mm) located in the coastal parish of **Hemsby** (see front cover). The plate was found in the workshop of Albert George Thurtle senior (a churchwarden for many years) when his great-grandson, Rev. Anthony Long (incumbent of the Worstead Benefice) was a teenager. Apparently the plate was discovered in the churchyard together with an inscription which cannot be traced. Long returned the brass during the incumbency of Rev. Harry Fitzherbert Briggs (vicar 1957-72) whereupon it was affixed to a wooden panel on the south aisle wall. Unfortunately, during the incumbency of Rev. Christopher George Clarke (vicar 1972-77), it was set in concrete on the north side of the sanctuary where it currently masquerades as a floor tile.



LSW.I. Chalice and wafer, c.1520
Hemsby
(rubbing: Janet Whitham)

The second discovery was made at **Marsham**, a small village located immediately to the south of the market town of Aylsham. A non-Purbeck slab located in the nave contains the remains of a three-line Latin inscription (78 x 200 mm) together with indents for two half-effigies commemorating



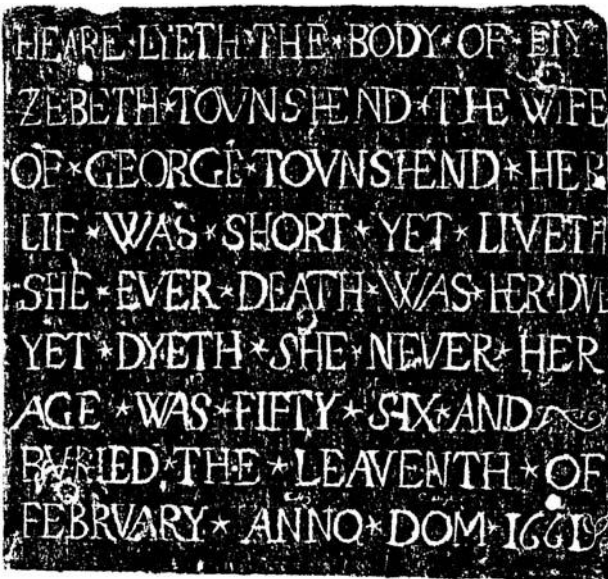
LSW.I. John Bysschap, 1472, and wife Agnes, 1489
Marsham
(rubbing: Janet Whitham)

John Bysschap, in civil dress, 1472, and his wife Agnes, 1489. This Norwich 2b style plate was recorded by the antiquary, Anthony Norris (1711-86) as “pulled off, but upon the end of a seat” and by Rev. Francis Blomefield in c.1725 who also found it “nailed upon a seat”. It is somewhat surprising that Farrer, Haines and Stephenson failed to note the brass in their respective Lists. However, it did not escape the notice of Roger Greenwood when he visited the church on 13th June 1975.



LSW.I. Inscription to George Townshend, 1634
Southburgh

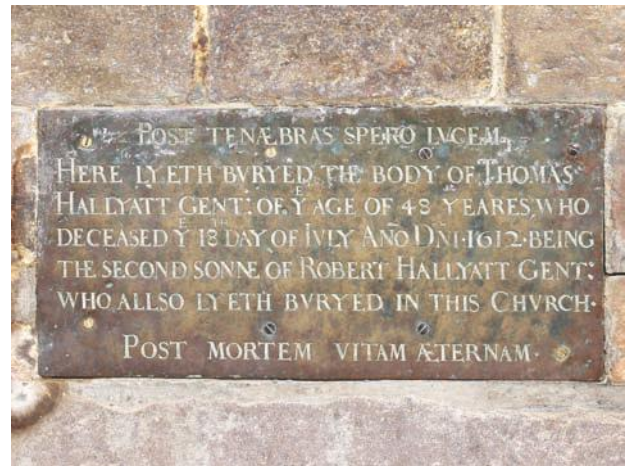
The remote church dedicated to All Saints at **Southburgh**, situated between Dereham and Wymondham, has yielded two completely unknown brasses. Both are located on the floor of the rebuilt Tower and are crudely executed. The earliest (140 x 195 mm) commemorates George Townshend who died in 1634 at the



LSW.II. Inscription to Elizabeth Townshend, 1661
Southburgh
(rubbing: Janet Whitham)

premature age of 26. The plate incorporates the following: "HIS LIFE WAS SHORT YET LIVETH HE EVER DEATH WAS HIS DVEYET DYETH HE NEVER". The same verse (save for a change of sexual emphasis) is reproduced on the inscription (197-201 x 214 mm) to his wife Elizabeth who died at the age of 56 having survived her husband by twenty-seven years. The latter memorial is set into a slab containing a crude skull with a bone in its mouth! It would seem that this is an appropriated slab of comparable date for the last line of an incised inscription is just discernible.

Finally, the south Norfolk church at **Winfarthing**, contains a brass inscription to Matthew Hallyet, 1584, aged 64, which has been recorded by Rev. Edmund Farrer and Mill Stephenson.



LSW.II. Inscription to Thomas Hallyet, 1612
Winfarthing

Rather bizarrely, another inscription (218 x 453 mm), to Thomas, son of Robert Hallyet, gent., who died in 1612 at the age of 48, is affixed directly to the brick-paved nave floor immediately above. Blomefield in volume I of his *History of Norfolk* published in 1739 (p.121) notes that "Many of this Family (who were considerable Owners) are buried in this Church, several of their Stones being robbed of their Brasses". Notwithstanding, both of the above plates are clearly identified. Interestingly, the Cambridge collection contains a rubbing of the Matthew Hallyet inscription produced by Ralph Griffin in 1929. Griffin could not have failed to notice this additional memorial had it been in evidence during his visit. Could this new discovery have lain loose in the parish until its comparatively recent refixing? Certainly the inappropriate fixing with bright, modern household screws would seem to support this line of thinking!

Martin Stuchfield

Northamptonshire

According to Mill Stephenson, there are three brasses at Spratton: Robert Parnell and family, 1474, (M.S.I); inscription and shield to William Willmer, 1599, (M.S.II); and inscription to Edward Twigden and family, 1614, (M.S.III).

A recent visit to Spratton by someone researching their family history revealed no sign of the Willmer

brass. Subsequent correspondence with the local history society has elicited that M.S.I is apparently missing as well. Both were recorded by Mill Stephenson as being in the north chapel. This is now the vestry and contains the organ, which is thought to have been installed in about 1926, the publication date of the *List*. It therefore seems likely that both brasses are beneath the organ.

Fortunately the P.C.C. is considering re-siting the organ elsewhere.

M.S.III is visible in the vestry, and not in the south aisle, as stated by Mill Stephenson. Edward Twigden's brother's daughter, Amphilis Twigden, married into the Washington family and became the great-great-grandmother of

George Washington, first President of the U.S.A. She was baptised in Spratton Church.

Meanwhile, if anyone knows of a rubbing of the William Willmer brass I should be glad to hear of it.

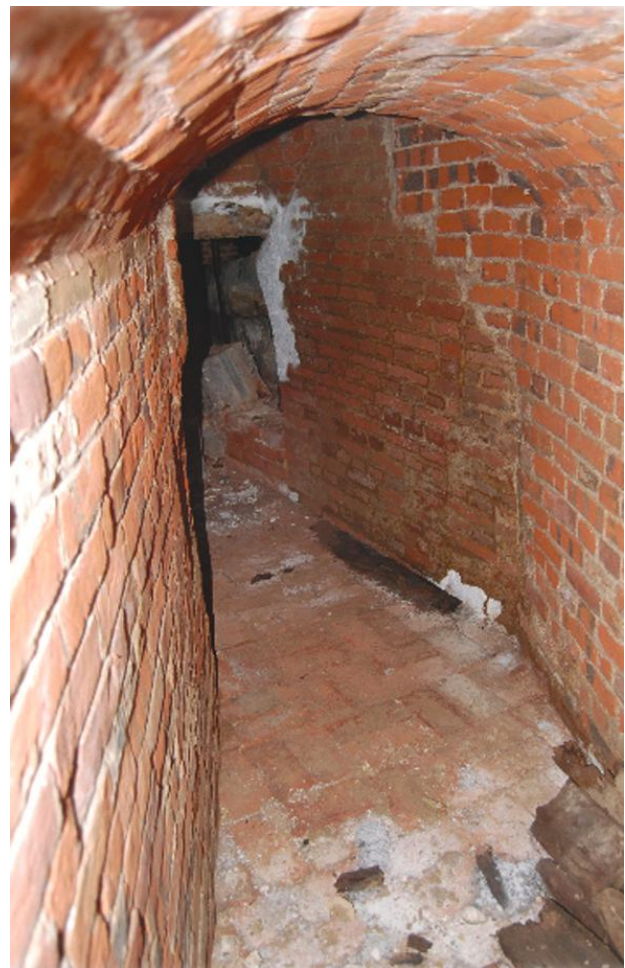
Michael Harris

Suffolk

Jane Houghton and I spent five hours in a queue on the Sunday afternoon of 6th February 2011 – no, we hadn't found a bargain in the sales – but were joining over a thousand other visitors to see a recently opened burial vault in **Redgrave** church. The queue snaked down the chancel, nave, along the back of the church and down the south aisle. Progress was slow as only two people were admitted into the chamber at any one time. The villagers provided a steady supply of refreshments to revive the weary. Information displays were laid out to entertain waiting visitors.



The queue waiting patiently to see the vault



The brick-lined tunnel leading to the vault

The vault was re-discovered after a member of the local amateur dramatic society had inadvertently put her foot through the chancel floor during a rehearsal in July 2010. A geophysical survey carried out some weeks before had determined the extent of the vault although it was not possible to locate its entrance. The vault lies under the vestry and is accessed by a brick-lined tunnel from a stair well on the north side of the sanctuary, capped by

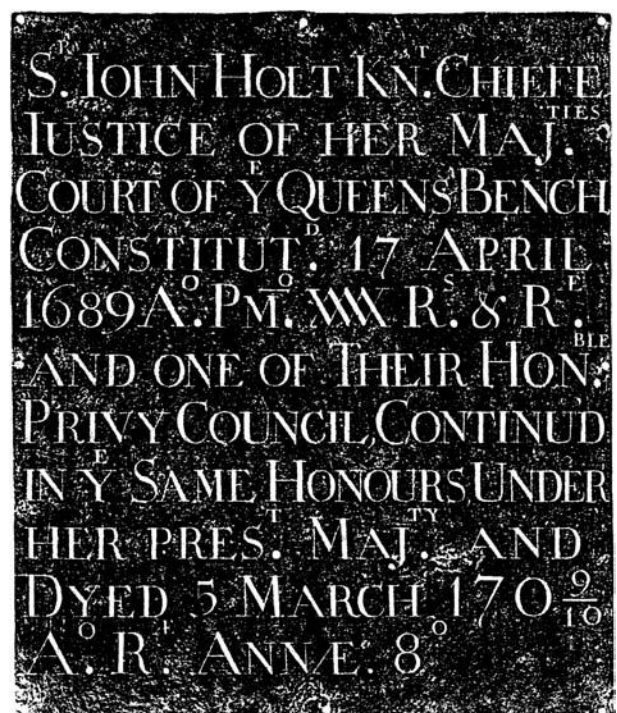


*Interior of vault showing coffins of Thomas Holt, 1799 (left), Sir John Holt, Lord Chief Justice, 1710 (centre) and stack of three coffins with iron retaining bars (right)
(photo: Owen Thompson)*

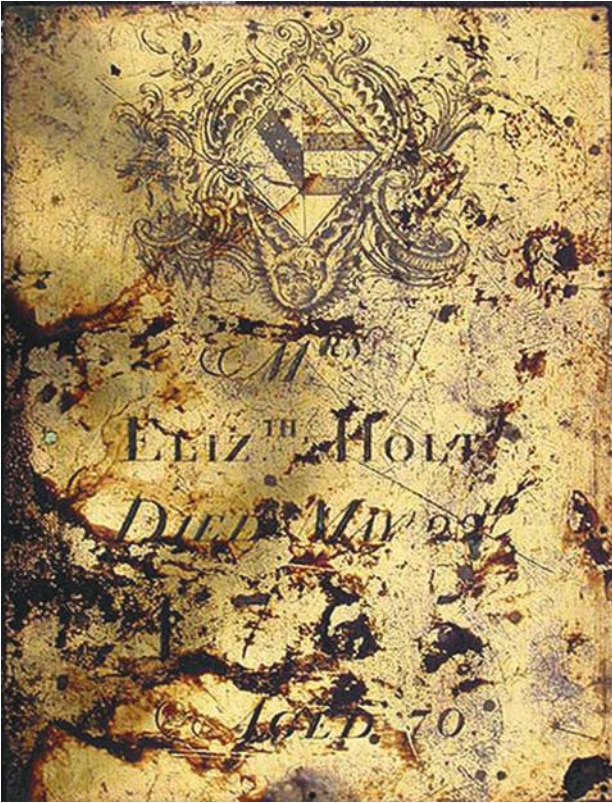
a large stone slab. The vault, last opened in the 1930s, was originally built in the 17th century by the Bacon family of Redgrave Hall. The Holt family became Lords of the Manor in 1710 and appropriated the vault, moving the Bacon coffins to a separate area. The discovery enabled the Churches Conservation Trust and the Redgrave Church Heriatge Trust to undertake a detailed archaeological examination of the vault.

The vault contains seventeen lead-lined coffins, twelve adult members of the Holt and Wilson families and five children's coffins. The remains of the outer wooden coffins are decorated with metal studs and ornamental plates. The coffins were placed in the vault in several three-coffin-high stacks which are held together by bands of iron that surround them. The five small lead coffins of infants are stacked, one on top of each other, against the wall next to the entrance.

The stacks were not disturbed during the investigation so only the plates attached to the



Coffin plate of Sir John Holt, Lord Chief Justice, 1710



*Coffin plate of Elizabeth Holt, 1765
(photo: Owen Thompson)*

uppermost coffins could be seen and the brass coffin plates recorded for *The County Series*.

The earliest plate commemorates Sir John Holt, Lord Chief Justice, 1710. Another elaborate gilded plate with achievement is on the coffin of Elizabeth Holt, 1765. There are also brass plates to Mary Wilson, 1804, aged 20 months; Matilda Wilson, 1846; and George Wilson, 1852; with additional lead plates to John Holt, 1728; and Thomas Holt, 1799.



Coffin Plate of Mary Wilson, 1804, aged 20 months

Following discussions with Tim Holt-Wilson, a descendant of those interred in the vault, Owen Thompson (The Churches Conservation Trust Field Officer) and Bob Hayward (Chairman of the Redgrave Church Heritage Trust) we were given permission to return and obtain rubbings of the two most accessible plates. Health and safety regulations prevented access to the other plates, but photographs were obtained of several of them.

The interest in the vault was clearly beyond all expectations. Decayed timber work supporting the entrance slab has now been replaced and the vault has been re-sealed.

Janet Whitham

Yorkshire

Some members will know that the brass to Robert de Haitfield and his wife at **Owston** was removed for conservation in April 2010. The brass had already been moved at least twice before and was last placed in the floor of the south aisle, with part of the inscription hidden under the pews. The church had suffered vandalism, including the theft of lead from the south aisle roof resulting in rain penetrating the interior. The brass, which was only fixed into the floor by screws, had turned quite black in its faux indent. Following conservation by

William Lack and mounting on a board, the brass was returned in October 2010 and subsequently secured to the north wall of the north aisle in close proximity to its probable original location in a former chantry chapel on the north side of the chancel.

A service of re-dedication was held on 6th March 2011, attended by Peter Hacker and myself. I was asked to give a little talk about the brass which gave rise to a lively discussion.



(photo: Martin Stuchfield)

The main mover behind the conservation was Rita Jones, a churchwarden, who was determined to see



(photo: Martin Stuchfield)

the project through during her period in office. If only all wardens were like her!

Patrick Farman

Wales

Another trip into Wales, to the south this time, produced no pre-1700 discoveries, but some of the churches visited had a wealth of Victorian and modern brasses. One is a rather attractive Celtic



Cross to Mary Newton, 1908, at Laugharne

design cross brass at **Laugharne** to Mary Norton, 1908, engraved by J. Wippell & Co. Ltd. The other at **Bassaleg**, close to Newport, commemorates Lieutenant Arthur Justice who died in South Africa in 1880 and is signed by Mayer & Co. of London.

Patrick Farman



Lieutenant Arthur Justice, 1880, at Bassaleg

The brass to Dietrich III von Bocksdorf, Naumburg Cathedral

The Cathedral of Naumburg, in Sachsen-Anhalt, is famous for its stone-carving, 13th century leaf-capitals and life-size statues of noblemen. There is also fine sepulchral art, ecclesiastical figures of cast brass and stone, and also two monumental brasses.

The monument to Canon Rudolf von Büнау depicts a skeleton standing against a rich background of pomegranate tapestry under a branch-canopy. The effigy is gruesome in detail, but of surprisingly elegant stance, wringing his hands in imploration of God's grace. This is a very special brass, quite moving, made by the Vischer workshop in Nürnberg.

The second brass shows a bishop in full mass vestments. From the canopy hangs his shield of arms: *a ram's or goat's head* – a pun on his name. This figure represents Dietrich III von Bocksdorf who died on 9th March 1466. As Master of Leipzig University, he published on the law prevailing in Sachsen and was solicited as advocate. Princes sought his counsel, and he became close to the Elector, Duke Friedrich II of Sachsen.

Bocksdorf helped him in a delicate matter, which developed into the most spectacular criminal case of the time in Germany. The knight Kunz von Kaufungen, who had assisted Friedrich II in his war against his brother Wilhelm, claimed that he had been cheated of his compensation, and Friedrich contested this. Dietrich advised the jury in the Duke's favour and they returned their verdict accordingly. In his anger, Kunz declared a feud against the Duke. His letter took longer to reach Friedrich than the minimum of three days required by law for a feud to become legally effective, thus depriving him of the last chance to offer peace. Kunz went into action immediately and kidnapped the Duke's two sons.

Kunz was caught and threatened with torture if he did not divulge their hiding-place. When liberty was promised him, he gave in and the boys were freed. But the Duke broke his word and Kunz was executed as an example. Eight years later, in 1463, Dietrich was made Bishop of Naumburg, the Chapter bending to the Duke's wishes.



Dietrich III von Bocksdorf, 1466, Naumburg Cathedral

The brass itself is interesting. Quite evidently something went wrong in its construction. There is imperfect registration between the upper and lower halves, implying that a strip of metal is missing. More obvious is the disparity within the marginal inscription, whose lower half is well-engraved, whereas the top half is in clumsy lettering and difficult to read. The evangelical symbols are also different from those at the bottom.



Dietrich III von Bocksdorf, 1466, Naumburg Cathedral

The man in charge of work in the cathedral in 1746, when the plate was taken up from the floor, records that it took four crowbars to prize the brass from the stone, which caused the rim of the upper plate to break off. Also, before he had time to put the brass together again, half of the margin had been stolen. In his plight he took the fillet from another tomb and incised the inscription and the symbols on the reverse.

Above the figure is an inscription in black letter which reads::

1 Bis septingeno bis trino sexaq(ue) geno
 2 Nondu(m) co(m)pleto post partu(m) virginis anno
 3 Egregius vir et insignis gemini quoq(ue) iur(is)
 4 Doctor qui dictus de pokstorf Theodericus
 5 Ecclesie presul huius no(n) tempore longo
 6 Idibus hic martis septenis vir venera(n)dus
 7 Et speculu(m) iuris p(er)sol(v)it debita carnis
 8 Que(m) tu (Christ)e bone doctoru(m) iu(n)ge
 corone

1 It was in the year twice seven hundred and double thrice [1466]
 2 not yet completed after the Virgin's birth-giving



Inscription from Bocksdorf brass, Naumburg Cathedral

- 3 when the excellent man and outstanding doctor of either law,
- 4 Dietrich von Bocksdorf by name,
- 5 and Bishop of this church for only a short time,
- 6 here, on the seventh day of the Ides of March [9th March], a venerable man
- 7 and a model of Justice, paid the debts of the flesh.
- 8 May you, Christ, in your goodness, join him to the Crown of Glory of the Doctors [of the Church?].

The question of the brass's origin has kept art-historians busy. Dietrich's inscription plate shows the same mark of craftsman or workshop as on the brass to Canon Bocksdorf in Zeitz, a "Z" traversed by a vertical stroke; both, therefore, must have the same provenance. In style and detail, the Naumburg brass closely resembles the brass to Bishop Schönberg, in Meißen Cathedral. All three seem to form a group. However, Dietrich's evangelists' symbols are identical to those on the brass to Friedrich II in Meißen Cathedral, an undoubted Vischer product, so the Naumburg brass, although different in appeal from Friedrich, is also from Nürnberg. In addition, the said three monuments are of similar alloy and thus were produced in the same workshop. Notwithstanding the difference in general style, they must all be ascribed to the Vischer workshop. This is the stance taken by German authorities (Hauschke, Donath, Riederer).

Naumburg is worth a visit, especially this summer and autumn, with a great exhibition of the works of the Unknown Master of Naumburg. I am grateful to Gerhard Andersen for photographing my rubbing.

Reinhard Lamp

New light on the brass at Stoke-in-Teignhead, Devon

Devon is not a county noted for the large number of its brasses. Its total of 52 extant pre-1700 extant figure brasses is lower than even that for Cornwall, to its west. Within the total, moreover, the number of extant medieval brasses stands out as low – fewer than half-a-dozen for one of the largest counties in England. Two of those brasses are in Exeter Cathedral, a church which in its heyday must have had a large collection of brasses. The other examples are at St. Saviour's, Dartmouth, Stoke Fleming, Haccombe and Stoke-in-Teignhead. The first two commemorate layfolk associated with the worlds of trade and shipping, and the third a country gentleman. Only the last commemorates a clerk. The figure at Stoke-in-Teignhead is in fact worthy of consideration on a number of grounds. Not only is it the one medieval clerical brass in Devon outside Exeter Cathedral; it is also the earliest surviving brass in Devon, dating from c.1360. Clearly it is a brass of some interest and importance.

The brass measures 605 mm in height and depicts a priest in mass vestments standing in a slightly hipshot stance. As several writers have pointed out, it is almost certainly the sole surviving part of a rich floriated cross composition.¹ In 1859 W.R. Crabbe noted the indent of a floriated cross in the chancel, with space for an effigy in the head. Both the indent and the head were measured and were found to be of the right size for the brass.² In the 1350s and 1360s, when production levels of large effigial brasses were low, floriated crosses enjoyed considerable popularity with clerical patrons.³

On the evidence of indents and the small number of extant examples, the sorts of clergy who commissioned such cross brasses were generally those who ranked among the better qualified and better rewarded. They included the university academics, clerks in royal service and the canons of cathedral or collegiate churches. For this reason their brasses are found chiefly in churches of high status, not in rural parish churches such as Stoke-in-Teignhead. When such a brass is found in a remote church, as in the case of Sparsholt (Berks.), it is usually because the person commemorated was a royal clerk, for whom appointment to the benefice was one of the rewards of service.⁴



*LSW.I. Roger de Inkpen, 1361
Stoke-in-Teignhead, Devon
(from Lack, Stuchfield and Whittemore, Devonshire)*

The identity of the priest commemorated at Stoke-in-Teignhead has long been uncertain, because the inscription is lost and its wording unrecorded.

In 1994, however, Philip Whittemore ventured the name of Roger de Inkpen, rector of the parish, who died in 1361, a date consistent with the style of the brass. Whittemore did not enlarge on his suggestion and offered no supporting evidence. The purpose of the present note is twofold: to add support to Whittemore's suggestion and to offer evidence that Roger is, indeed, the man commemorated.

Roger de Inkpen's profile conforms precisely to that of the sorts of clerks commemorated by the cross brasses of the 1360s. He was well born; he was a university graduate; and he enjoyed a career in administration. Roger was almost certainly a member of the Berkshire gentry family of that name based at Inkpen in the west of the county. Sir Roger de Inkpen and his nephew, another Roger, who was to succeed him, were both retainers of Aymer de Valence, Earl of Pembroke, between the late 1290s and 1314.⁵ Roger the nephew was in turn succeeded by a son and heir, Nicholas, who was said to be aged 22 or more on his mother's death in 1331.⁶ If we assume, as seems likely, that our Roger was born in the 1320s, then he may well have been the latter's son.⁷ Whether or not this was so, it is certain that he was born out of wedlock, because he had to seek a dispensation to proceed to holy orders in spite of his illegitimacy.⁸ His gentry background and his consequent access to patronage help to explain his early preferment to a benefice. In 1345 he was appointed to the rectory of Nymet St. George in north Devon, a benefice in the possession of Sir William Pipard, and he held this living at least till the end of the decade.⁹ As so often is the case with clerical careerists in the Middle Ages, he used the income from the benefice to maintain himself at university. In 1346 he obtained an episcopal licence to study at Oxford for a year, securing renewal for a second year in 1347 and another year again in 1348. Given his West Country connections, it is no surprise to find that he was a member of Exeter College, where it is recorded that he was entertained to wine in 1360. Although his documented connection with Oxford begins only in the mid 1340s, it is clear that he must have matriculated well before this as he had already proceeded to the degree of B.C.L. by 1345. After he had left Oxford, as he appears to have done by the 1350s, he began looking for richer livings. In 1355 he was collated to a prebend in the prestigious collegiate church of Crediton, and in 1356 he was collated to the

rectory of Stoke-in-Teignhead, a benefice which he was to hold till his death in 1361.¹⁰

Inkpen was clearly, then, a clerk of some ability, energy and ambition. The character of his once opulent brass is itself witness to that. The key to understanding his career is to be found in the confirmation, given by Pope Innocent in 1357, of his collation to Stoke-in-Teignhead. In this letter Innocent describes Inkpen as none other than Bishop Grandison's secretary.¹¹ John de Grandison, Bishop of Exeter from 1327 to 1369 and the grandson of one of Edward I's knights, was among the most active and well connected prelates of his day. A keen bibliophile, a munificent patron and an enthusiastic improver of the liturgy in his cathedral, he was also a conscientious diocesan.¹² Inkpen may well have had a role in the creation of his massive register, which survives.

An idea of Inkpen's ambitions for Stoke-in-Teignhead may be found in a slightly puzzling entry found in the Patent Rolls for 1354. On 30th November 1354 the Common Pleas judge, Sir John de Stouford, who was Devon born, obtained a licence from the king to found a chantry in Stoke-in-Teignhead church, to be supported by a grant of the manor and the advowson of the church.¹³ The chaplain, who was to be known as the warden, was to pray for the good estate of the king, Queen Philippa, their son the Prince of Wales, and John himself while they were alive, and for their souls after their deaths; and he and his fellow chaplains were to appropriate the church. The terms of the licence point to a foundation of some size, perhaps amounting to a college, even though the number of chaplains was unstated. The licence was issued barely two years before Inkpen was collated to the rectory of Stoke-in-Teignhead. The timing of the collation suggests that Inkpen was aware of Stouford's plans and appreciated their potential for enhancing the value of the benefice. In 1291, in the Pope Nicholas Taxation, the church was assessed at a value of £7 6s 8d and it was estimated to be worth roughly that amount still in the 1350s.¹⁴ It could thus be considered a reasonably valuable living by Devon standards, if not by those obtaining elsewhere. Stouford's plans, however, if carried through, could have made it more valuable still. Stouford was to die in 1359, unmarried and without issue. What happened to his foundation after his death is not clear, but almost certainly it was

stillborn. No evidence of its establishment survives in any Exeter register, and there is no return among the certificates drawn up on the dissolution of the chantries in Edward VI's reign.¹⁵ The indications of the chantry's demise are hardly surprising. When founders were without relatives who would take an interest in their plans, these almost always fell by the wayside. Stouford's own ties were closest with north Devon, where he was born, and he was buried at West Down near Barnstaple. His wooden tomb effigy survives in the church there.

Unfortunately, we have no indication of what provision Inkpen had in mind for his own soul, as no will for him is extant. All we have is the evidence of his career, which points to an able administrator who knew how to feather his own nest. Inkpen was a man whose background was similar to that of the other clerks commemorated by the fashionable cross brasses of the day. He was a graduate and a civil servant. It is not inconceivable, given his Berkshire origins, that either he or his agents had some knowledge of the cross brass commissioned for someone he may have known – William de Herlaston, a king's clerk, commemorated at Sparsholt in that county.

Nigel Saul

- 1 P. Whittemore, 'Monumental Brass at Stoke-in-Teignhead Church', *Devon and Cornwall N. and Q.*, XXXIII (1974-7), pp.300-2; W. Lack, H.M. Stuchfield, P. Whittemore, *The Monumental Brasses of Devonshire* (London, 2000), p.286.
- 2 Whittemore, 'Monumental Brass at Stoke-in Teignhead'.
- 3 For other examples, see S. Badham, 'Monumental Brasses and the Black Death – a Reappraisal', *Antiq. Jour.*, LXXX (2000), figs.9 and 12; *The Earliest English Brasses*, ed. J. Coales (London, 1987), figs.118-19; J. Bertram, 'The Lost Brasses of Oxford', *M.B.S. Trans.*, XI, pt.5 (1973-4), figs.23, 56, 59; and, for an example from the 1380s, W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Herefordshire* (London, 2008), p.67.
- 4 William de Herlaston, commemorated at Sparsholt, was a senior chancery clerk: see B. Wilkinson, *The Chancery under Edward III* (Manchester, 1929), p.206.
- 5 J. Phillips, *Aymer de Valence, Earl of Pembroke, 1307-1324* (Oxford, 1972), pp.256, 296, 307.
- 6 A. Ingpen, *An Ancient Family. A Genealogical Study showing the Saxon Origin of the Family of Ingpen* (London, 1916), pp.153-4.
- 7 *Ibid.* Folding genealogy at the back of the book.
- 8 A. Emden, *A Biographical Register of the University of Oxford to A.D. 1500* (3 vols., Oxford, 1957-9), II, p.1002.
- 9 *Register of John de Grandison, Bishop of Exeter (A.D. 1327-69)*, ed. F. Hingeston-Randolph (3 vols., Exeter, 1894-9), III, p.1347.
- 10 *Register of John de Grandison*, III, pp.1429, 1448.
- 11 *Calendar of Papal Registers, i. Petitions to the Pope, 1342-1419*, ed. W. Bliss (London, 1896), p.302.
- 12 For Grandison's career see *Oxford Dictionary of National Biography*, ed. H. Matthew and B. Harrison (60 vols., 2004), XXIII, pp.266-7 (by Audrey Erskine).
- 13 *Calendar of Patent Rolls 1354-8*, p.147. For Stouford, see *Oxford Dictionary of National Biography*, LII, pp.968-9 (by Henry Summerson). The chantry was probably to be founded in one of the two transepts which are a feature of the church.
- 14 *Taxatio Ecclesiastica Angliae et Wallie auctoritate P. Nicholai IV, circa A.D. 1291*, ed. T. Astle, S. Ayscough and J. Caley (Record Comm., 1802), p. 143; *Calendar of Papal Registers*, I, p.326.
- 15 The latter are printed as *Chantry Certificates for Devon and the City of Exeter*, ed. L. Snell (Exeter, 1961).

Valetta

Sunk in September 1998, the ill-fated Um el Faroud had previously lain in the harbour at Valetta for three years following a terrible explosion on board that killed nine Maltese dockyard workers. Now, with a memorial brass plaque in place, the ship sits upright on a sandy seabed at 32m (108ft), the latest addition to Malta's artificial reef programme. At 10,000 tonnes and 110m (360ft) long the Um el Faroud is an

impressive sight. The depth to the bridge is 15m (57ft) and the depth to the deck 25m (80ft). The wreck is completely open for penetration, but has not yet been made fully safe inside, and should only be attempted with proper training. A prize is offered for the first rubbing made *in situ*!

Peter Heseltine

Under the Carpet

As a Diocesan Advisory Committee member I am frequently called upon to advise on the care of brasses and slabs. Very often this involves the vexed question of covering the slabs with carpets. In some circumstances this is the only practicable

solution to protect brasses and it is perfectly acceptable if a good quality carpet is used in conjunction with a neutral felt underlay. This allows the floor to breathe and prevents damp. The recommendation is always the same; avoid

carpets with an integral underlay which contains plastic or rubber, or any other chemical base. However, advice can be disregarded, with consequences for the brasses, slabs and carpets.

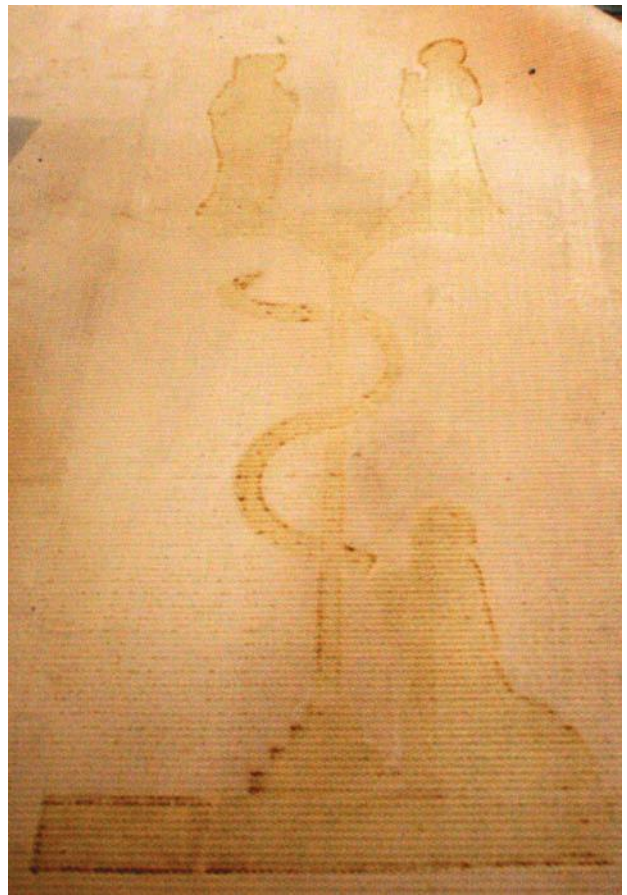
Here are two carpets showing what happens to the unsuitable, and now thankfully discarded, underlay. The discolouration is so distinct that the brasses can be identified from the outlines. On the brasses it will

be seen that the patina has become dulled and, in the Strete instance, harmful salts have been pulled up to the surface of the slab. Over time this will cause serious damage to the slab, and ultimately, the brass. So if you come across similar examples it is important to bring the potential damage to the attention of the church authorities.

Leslie Smith



M.S.I. John Strete, 1405, Upper Hardres, Kent



Carpet underlay from Strete brass at Upper Hardres



M.S.III. Ralph Wulf, 1525, Tunstall, Kent



Carpet underlay from Wulf brass at Tunstall

Notes on Books, Articles and the Internet

Robin Griffith-Jones and David Park (eds.), *The Temple Church in London: History, Architecture, Art* (Boydell and Brewer. £40.00. Oct. 2010. ISBN 978 1 843834984). 219 pp., 127 illus.; index. Hardcover. This welcome study on the Temple Church in London includes nine essays from scholars who examine differing aspects on the architectural development of the Temple Church. Of interest to Society members, will be the article by David Park, 'Medieval Burials and Monuments' in which he examines the evidence, both written and physical, for memorials. The possible figure brass of Constant de Hoverio (if it is indeed he) is one of the earliest figure brasses in the country and the only known example of a monument to a member of the Templar order. Interesting though this article is, it fails to consider the later evidence from Sir William Dugdale and his 'Origines Juridicales' which is a pity. As such, a number of interesting medieval brasses are overlooked. The second article which will be of interest is by our member, Philip Lankester, 'The Thirteenth-Century Military Effigies in the Temple Church'. This article examines the eight effigies now in the Round and which have been identified to members of the Marshall family, several of whom were Earls of Pembroke. The history of these effigies is complex and Lankester charts their historiography superbly and concludes that any firm identification of them is near impossible. The remaining seven articles discuss differing aspects of the Temple Church, its architecture, Wren's refurbishment, the 19th century restoration by Edward Richardson and the damage made during the Blitz and the subsequent restoration. It is a useful book and is very well-illustrated. fig.51 shows the detail of an indent for a brass, enlarged from a view of the nave in C.C. Clarke's *Architectura Ecclesiastica Londini* (1819), which was discussed and illustrated from the same source in William Lack and Philip Whittemore (eds.), *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th century*, I, pt.3 (2002), p.15, pl.XXIb. A full review will be published in the C.M.S. Journal. (C.S.)

It is opportune that, with the recent publication of the Hertfordshire volume in *The County Series*, the life of Peter the Wild Boy should feature in a recent television programme, "If walls could talk" on BBC 4, beginning on 7th April. Lucy Worsley, who presents the programme, featured a painting

by William Kent in Kensington Palace in which Peter appears along with many others. An interview with the presenter in the *Guardian* of Sunday, 20th March 2011, also gives details of Peter's life and mentions that the physical features visible in the painting suggested to one Professor of Genetics that Peter suffered from Pitt-Hopkins syndrome. In 1737 he was sent to a farm in west Hertfordshire and was later buried in the churchyard at St. Mary's, Northchurch, near Berkhamsted. This is mentioned in the above article, but it does not say that there is also a brass in the church, LSW.I, 1785, signed by W. Cole of Newgate Street, London (see illus. in *The Monumental Brasses of Hertfordshire*, (2009 [but published 2010]), p.405; and M. Norris. *Monumental Brasses: The Memorials* (1977), pls.291 and 292.

Terry Friedman. *Eighteenth century churches in Britain*. (Yale U.P. £60.00. May 2011. ISBN 13 978 0300159080). 800 pp.; 520 b/w + 185 colour illus.; refs; bibliog.; index. Said to be the first substantial study of its subject for over fifty years, it includes Anglican churches, cathedrals subject to restoration or repair, e.g. Hereford, Dissenting and Catholic chapels and mausolea. It looks not just at the physical aspects and structure of the buildings, but at the 'church going activities from the cradle to the grave'. An accompanying CD features 272 buildings in greater detail. See also review in *Country Life*, 13th April 2011, p.94.

The latest volume of *Church Monuments*, XXV (2010), includes several articles of monumental brass interest. The first, by **Oliver Harris** (pp.7-35) looks at the magnificent, but now lost, tomb of John of Gaunt (d.1399) and his wife Blanche of Lancaster (d.1368), formerly in Old St. Paul's church in London. After Blanche's early death, Gaunt commissioned master mason Henry Yevele to make the tomb, assisted later by Thomas Wrek. The finished tomb, of almost 'royal standard', included stone figures which, unusually for the time, were holding hands. This posture is discussed in the wider context of similar monuments and brasses in an illustrated Appendix (pp.24-9). Prior to the 1360s only three such monuments are known in medieval Europe, but after that date some 40 are recorded, one of the earliest being the lost brass of Sir Miles Stapleton (d.1364) and his wife at Ingham, Norfolk – a London B brass possibly associated with Yevele's

workshop. Other brasses mentioned and illustrated include John Hawley and his two wives, St. Saviour's, Dartmouth, Devon (LSW.I, 1408); and Robert Hatfield and wife, Owston, Yorkshire (M.S.I, 1409). Curiously, there is no mention of the earlier Torrington brass at Great Berkhamsted, Herts (LSW.I, 1356). Since the above paper was written, a short article on the meaning of hand-holding on memorials by **Nigel Saul**, 'What will survive of us is love' has appeared in *Country Life*, 29th December 2010, pp.72-3.

Brasses and an incised slab are also featured in **Christian Steer's** illustrated paper "**better in remembrance**". **Medieval commemoration at the Crutched Friars, London**' (pp.36-57). Like so many monastic religious houses, the Friars of the Holy Cross (Crossed or Crutched Friars) was lost following the Dissolution in 1538. The author looks at the reasons for the patronage and popularity of this monastic house, particularly why it had a wide appeal, both within and outside London, as a place of burial. He also examines archaeological, documentary and testamentary evidence to help identify at least some of those buried there; some 38 actual or intended burials have been identified (see Table 1, pp.54-5). Before and after the Dissolution, it is clear that those who could afford it, had their bodies, and sometimes tombs, removed to other locations (see e.g. p.47, the will of William Narborough, grocer (d.1491)), or had new family tombs erected elsewhere. The article is fully referenced and includes illustrations of the Haddon brass (M.S.I, 1516), St. Olave, Hart Street, London (fig.6, p.48); a drawing of the chrysom brass of John Skevington (M.S.II, c.1520), Hornsey, Middlesex (fig.7, p.48); rubbings of two Skevington brasses at Tong, Shropshire (M.S.IV and V, 1549 and 1550, figs.8 and 9, p.49); and a photograph of the tomb, with indents of brasses on the back panel, to Hugh Pemberton (d.1500) and wife, now in St. Helen's, Bishopsgate, London (fig.5, p.47).

Two other papers that feature brasses include one by **Mark Duffy** (pp.58-84), which has reference to tombs with brasses of Thomas Montague, 4th Earl, d.1428 (p.72); Elizabeth, Lady Scrope, d.1534 (p.74); Lady Anne Fortescue, d.1518 (p.76) and Sir Robert Parr, d.1515, whose tomb, with brasses on the back panel showing kneeling figures of him, his wife and family, was formerly in the Dominican church in London. The illustration of the latter is from a drawing by Sir Thomas

Wriothesley in the British Library (see fig.15, p.76). Much use is made of testamentary evidence, and quotations from tomb contracts and wills are frequent, for both stone tombs and brasses (see e.g. p.72), and all are copiously referenced.

Kelcey Wilson-Lee's illustrated paper (pp.85-104) centres largely on the fine series of Cockayne family monuments at Ashbourne, Derbyshire. Most are stone tombs, but there are details and photographs of the Coventry 3 style brass of Francis Cockayne and wife (LSW.II, 1538, fig.9, p.95) and of an incised alabaster slab, with border fillet of brass now lost, to Sir Thomas Cockayne II, d.1537, and wife (fig.11, p.96).

The volume ends with book reviews of publications, some featured briefly in recent *M.B.S. Bulletins*, and a fitting tribute to our late Vice-President and co-founder of the C.M.S., Claude Blair (1922-2010), pp.193-200, including photographs and a chronological list of his publications on funerary monuments and funerary arms and armour.

Mark Downing has published the first two volumes of his series, **Military Effigies of England & Wales: Volume 1 Bedfordshire-Derbyshire** (Monumental Books, Shrewsbury. £20.00 + £4.00 P&P. September 2010. ISBN 978 0 9537065 1 8). 149 pp.; 259 b/w photographs; soft cover; and **Volume 2 Devon-Essex** (Monumental Books, Shrewsbury. £20.00 + £4.00 P&P. February 2011. ISBN 978 0 9537065 2 5). 123 pp.; 207 b/w photographs; soft cover. Copies are available from the author at 9 Kestrel Drive, Shrewsbury, Shropshire, SY1 4TT. Price for both volumes £40.00 + £5.00 P&P.

'**Making a grave rubbing**'. *Your Family Tree*, issue 76 (Spring 2009), pp.56-7. A short article, illustrated in colour, for those who find themselves wanting to make rubbings from churchyard tombstones, mostly using the time honoured method we all use for brass rubbings (well, we've all had to record external brasses for *The County Series* at some time!). There are also some responsible do's and don't's about the etiquette of making such rubbings.

Nigel Saul's English Church Monuments in the Middle Ages (2009), comes out as a paperback this July from Oxford University Press at £24.99 – nearly one third of the original hardback price (ISBN 978 0 19 960613 9).

Nicholas Groves. *Medieval Churches of the City of Norwich.* (East Publishing for HEART [Norwich Heritage Economic & Regeneration Trust]). £19.95 (limited edn. hardback) or £12.95 (pbk.). April 2010. 160 pp.; illus. Describes 31 surviving churches and a wide selection of lost ones. Notes cover the history, architecture, glass, monuments and fittings in each building. The author says it is over thirty years since such a guide was published. For more details of the book and the work of the Trust see www.heritagecity.org/news.

William Lack, H. Martin Stuchfield and Philip Whittemore (eds.), *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, Winchmore Hill, London N21 1JD. £12.00 (inc. P+P.). March 2011. ISBN 978-0-9564801-0-1). 13 pp. of text; 10 pp. of pls. (12 illus. in total), 7 illus. in text. Folio size. This first part of a new volume, written jointly or individually by the editors and by other Society members, illustrates a wide variety of subjects.

The first two plates are of London E military brasses, notable for their attention to detail. The first is to Thomas Salle, 1422 (LSW.I, Stevington, Beds.). It is clear from a drawing by Thomas Fisher (reproduced in the text, p.1) that some parts were subsequently restored. Plate II is a larger, well-engraved figure, thought to be John Lowe, 1426 (M.S.I, Battle, Sussex), similarly armed to I above. A third London E figure, a half-effigy in armour of William Arnold (M.S.II, 1435, Battle, Sussex) is illustrated in the text (p.2). The family name of Cobham has almost become synonymous with notable brasses and Plate III shows the fine London B brass of Thomas de Cobham (M.S.V, 1465) at Hoo St. Werburgh, Kent), in armour, his wife Maud, restored foot inscription by Waller), and four shields lost many years ago. Plate IVa shows the only known illustration of the lost brass of William Millebourne, d.1415, once at Barnes, Surrey, taken from the first edition of D. Lyson's *Environs of London* (1792, p.17). It shows William in plate armour with foot inscription. Plate IVb shows an engraving from Nichol's *History & Antiquities of the County of Leicester* (III, pt.1 (1800)) of the lost brass of Sir Thomas Chaworth (d.1458-9), his wife (d.1458), 9 shields with scrolls above; 6 other invocatory scrolls and a mutilated marginal inscription, formerly at Launde Abbey, Leicestershire. The accompanying text by Chris Byrom and Philip Whittemore (pp.3-6) includes

a lengthy extract from Thomas' detailed will. Plate IVc shows William Lee, vicar, (LSW.I, 1617) at Stapleford, Cambridgeshire, which may be a late product from a Cambridge workshop.

Next come two indents. The first, at Higham, Suffolk (Plate V), only uncovered completely in 2005, is a fine London D composition, showing a man in armour, his wife, mouth scrolls, a short inscription, one son and daughter and 4 shields, thought to be for John Mannock junior (d.1476), as shown on the accompanying family tree. Plate VI shows a small, complex pattern of indents of John Clopton (d.1494) and his wife Alice, three or four groups of children (16 or 17 in all, four apparently in shrouds), two other indeterminate indents and a large inscription plate, the figures all kneeling. It is set high in the wall of the tomb in Long Melford church, Suffolk.

Plates VII & VIII depict two early 17th century brasses. The first, at Flixton, Lancashire, is a rectangular plate to Richard Radclyff, 1602, and two wives and their children (3 shown as chrysons), all on a rectangular plate. It was omitted in Mill Stephenson's *List* but appeared in the 1938 *Appendix*. Plate VIII is a brass from the Johnson workshop, depicting Agnes Bigge and her parents Thomas Rogerson, priest and his wife Agnes (M.S.I, 1608, Ingoldisthorpe, Norfolk).

The last two plates are of Victorian brasses. Plate IX shows a cross with fleur-de-lys terminals, standing on three steps, an inscription and two scrolls. It marks the restoration of the church in 1847 at Kingston Deverell, Wiltshire, and has been set in the original indents of a much earlier floriated cross of c.1420. Philip Whittemore suggests that it was engraved by J.W. Archer (1808-64), and usefully adds biographical notes and a list of known brasses by Archer (pp.12-13). The final illustration (Plate X) is of the fine brass of Bishop James Walker, (d.1841), shown in robes under a single canopy, probably engraved c.1880), in St. Mary's Episcopal Cathedral, Edinburgh.

These portfolio-sized publications are of considerable interest and value, are very economically priced and will hopefully be widely supported by members and others.

In compiling these notes, I am grateful to Christian Steer for copy received.

Richard Busby