

Monumental Brass Society

FEBRUARY 2012



BULLETIN 119

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 May 2012**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st April 2012**. Contributors may send articles either as typed double-spaced copy 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 2012 became due. If you have not yet paid, please send £25.00 (associate/student £12.50, family £35.00) to Christian Steer (see above). Payment can be made using the *PayPal* system via mbs_brasses@yahoo.com or 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

2012 marks the 125th Anniversary of the founding of the Society as the Cambridge University Association of Brass Collectors. Members will be invited to a reception at the College of Arms on 27th June, at which a Grant of Arms will be presented to the Society.

It is fitting that Susan Macklin, grand-daughter of our former President, Herbert Macklin, is preparing his diaries for publication (see pp.364-5). I would especially welcome contributions for the next two issues of the *Bulletin*, particularly relating to the history of the Society.

Personalia

We congratulate our member **Diarmaid MacCulloch** who was knighted in the New Year Honours List.

We congratulate our member **Jane Williams** on the award of her Ph.D. by the University of London on *A Late-Medieval Family and its Archive: The Forsters of London c.1440-1550*.

We welcome as new members:

Gay Adam, The Old Vicarage, 11 Blakebrook, Kidderminster, Worcestershire DY11 6AP

Hugh Doherty, Jesus College, Turl Street, Oxford OX1 3DW

David Lepine, 38 Priory Road, Dartford, Kent DA1 2JE

Jessica Lutkin, 37 Middlebrook Road, Downley, High Wycombe, Buckinghamshire HP13 5NL

Mary Tomlin, 6 Railway Cottages, Carlton Drive, Barkingside, Ilford, Essex IG6 1LZ

Robert Tucker, 63A Upton Close, Barnwood, Gloucestershire GL4 3EX (Family)

Eduarda Vieira, 343 Rua Silva Porto, 4.0 Esquerdo, 4250-473 Porto, Portugal

Laura Wood, 20 Middle Hill, Englefield Green, Egham, Surrey TW20 0JQ (Associate)

We are sorry to announce the death of our member Tony Voice of Horsham who joined the Society in 1996.

Cover illustration

Thomas Noke, Yeoman-of-the-Crown, 1567, Shottesbrooke, Berkshire (LSW.V)
(photo.: Martin Stuchfield).

Diary of Events

Saturday, 31st March 2012 at 2.00p.m.

GENERAL MEETING

SOUTH MIMMS, HERTFORDSHIRE

This visit to St. Giles' Church, South Mimms, affords a rare opportunity to admire the late medieval brasses and monuments to the Frowyk family and the series of 17th century inscription brasses. The afternoon will include talks by **Jessica Freeman** on the Frowyk family of London and Middlesex; **Nick Holder** on the excavated foundation stone from the Guildhall Chapel, London; **Jon Bayliss** on the canopied tombs; and **Derrick Chivers** on the brasses to the Frowyk family and others commemorated in St. Giles. Full details are included on the enclosed flyer.

South Mimms Church is reasonably close to Potters Bar station on the line from King's Cross then catch Bus 84 to the White Hart Inn (a journey time of 7 minutes with a service every 20 minutes). The postcode for the church for satellite navigation is EN6 3PN. Ample parking is available.

Saturday, 26th May 2012

NORTH SUFFOLK EXCURSION – DARSHAM, YOXFORD, HALESWORTH AND SOTTERLEY

(9.30a.m. from Lowestoft Station and 10.00a.m. from Darsham Station)

This Excursion to north Suffolk by vintage coach will provide an opportunity to view 27 brasses including the fine memorial to John Norwiche, 1428, at Yoxford and the series of brasses to the Playters family at Sotterley. The latter church is one of the most inaccessible in Suffolk with special permission having been obtained in order to gain access. The day will conclude with afternoon tea. A booking form is enclosed.

Wednesday, 27th June 2012

at 7.30p.m. for 8.00p.m.

125TH ANNIVERSARY CELEBRATION AND PRESENTATION OF GRANT OF ARMS COLLEGE OF ARMS, LONDON

Saturday, 21st July 2012 at 2.00p.m.

ANNUAL GENERAL MEETING

WREN LIBRARY, LINCOLN CATHEDRAL

The A.G.M. will be held in the Wren Library of Lincoln Cathedral. Arrangements have been made for a private tour of the Cathedral by **Philip Dixon** and, following the formal business, **David Lepine** will speak on 'A Decent Marble Stone': *Piety and Identity in the Monuments of the Late Medieval Clergy of Lincoln Cathedral*. The afternoon will conclude with a book launch for a new publication on the study of the monumental brasses, indents and incised slabs of medieval Boston by our members Sally Badham and Paul Cockerham.

Saturday, 22nd September 2012 at 10.30a.m.

STUDY DAY

LYDD, KENT

The 'Cathedral of the Marsh' will be the venue for a Study Day focusing on the series of 17 surviving brasses. The event will include lectures by **Joan Campbell** on the history of the church; **Christian Liddy** on the brasses to the burgesses; **Gill Draper** on the Godfrey family and their brasses; **Sheila Sweetinburgh** on the brasses and tombs of the Stuppeney family; and **Paul Cockerham** on the Cokyram brass. The cost for the day will be £20.00 for members. A booking form will be included in the June *Bulletin*.

Saturday, 3rd November 2012 at 2.00p.m.

GENERAL MEETING

ROYAL FOUNDATION OF ST. KATHARINE, 2 BUTCHER ROW, LONDON E14

Our final General Meeting for 2012 will be devoted to a celebration of the Society and those who played a leading part in its foundation and growth. This meeting will include a series of talks on our 'Monumental Worthies'. Further details will be included in the June *Bulletin*.

CHURCH MONUMENTS SOCIETY

The society has a number of events in 2012 which may be of interest to members.

19th May	Study Day, Exeter
23rd June	Excursion to South Yorkshire
17th-19th August	Symposium, Cardiff
13th October	Excursion to south-east Cambridgeshire

Full details at: <http://www.churchmonumentsociety.org>

WINGFIELD COLLEGE SYMPOSIUM

On 9th and 10th June a weekend symposium will be held at Wingfield College, Suffolk to celebrate the 650th anniversary of the college. Lectures will include those by our members, **Diarmaid MacCulloch**, **Sally Badham** and **John Goodall**. Further details at: <http://www.wingfieldcollege.com>

HARLAXTON MEDIEVAL SYMPOSIUM

The 2012 symposium will be held on 'The Medieval Merchant' from 23rd to 26th July at Harlaxton Manor. There will be talks by our members **Sally Badham**, **Paul Cockerham** and **Nicholas Rogers** on merchant imagery. Also included is a visit to All Saints' Church, Stamford. Further information is obtainable from Christian Steer.

MEETING REPORTS

Our Founder: ‘Chalcotriptic Expeditions:

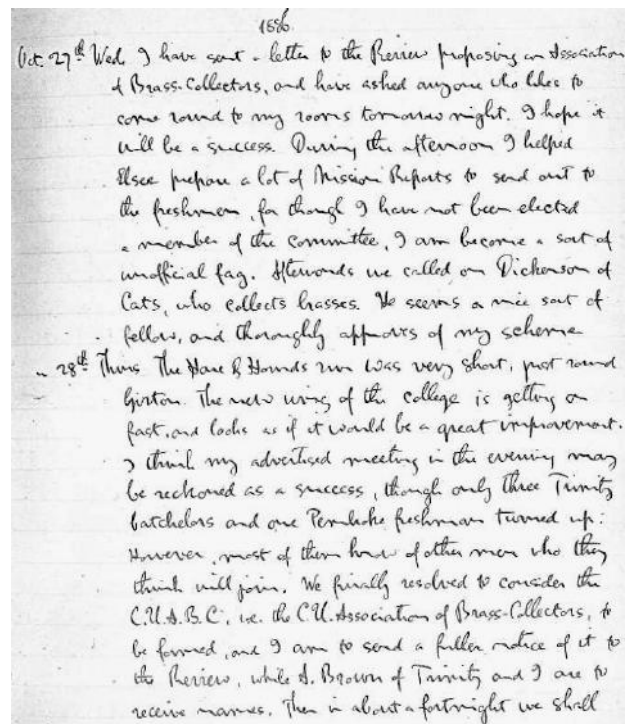
The Life and Diary of H.W. Macklin’ – 8th October 2011

[*n.b.* O.E.D. derivation of the word “chalcotriptic”: Χαλκός = copper (or brass), τριπτ = one who rubs: Thus : Χαλκότριπτ meaning ‘one who rubs brass’.] The adjective ‘chalcotriptic’ was used by H.W.M. in the Preface to ‘Monumental Brasses’, his popular 1890 handbook on brass-rubbing – to describe his schoolboy brass-rubbing activities.

On a breezy Autumn day at that delightful venue, the Royal Foundation of St. Katharine in Limehouse, thirty-two members and their friends, together with five of Macklin’s descendants (three grand-daughters and two great-grandsons), gathered to hear our member Susan Macklin tell us about her grandfather, making use of extracts from his diary, ably declaimed by her friend and former colleague, the historian Peter Warner, Fellow of Homerton College, Cambridge; and with good technical support from her partner George Hume on the PowerPoint projector, providing us with a stream of images: photos from Macklin’s family album, paintings or photos of places where he lived and studied, and copious examples of brasses which he rubbed.

Herbert Walter Macklin, the only son of Horace, a commercial clerk, and Helen Macklin, was born in Tulse Hill, south London, on 4th August 1866. He went to prep school at Hastings, almost certainly because his maternal grandmother lived at nearby St. Leonards-on-Sea, then a fashionable watering place, and she may well have paid for his education. Be that as it may, he continued to spend holidays with her after he went on to Cranbrook School in Kent. His diary, started on 4th August 1882 when he was sixteen, records that his first rubbings were made in St. Clement’s church, Hastings, on 30th December 1884; the start of his ‘brassing’ career. We can all remember the moment that that first figure began to reveal itself.

Although probably suffering from chronic TB, Macklin was a very active schoolboy, with a proper disregard for ‘Health and Safety’, and records



Macklin’s Diary entries for 27th and 28th October 1886
(photo.: Susan Macklin)

climbing the forbidden scaffolding of a large new school building under construction, and even going up inside its chimney! ‘Brassing’ expeditions featured strongly, either on foot or by train, some of doubtful legality as far as school rules were concerned, but he carried them off unscathed.

But it’s the beginning of his second year at Cambridge that really merits our attention. On 25th October 1886 he, a nineteen-year-old undergraduate, wrote to the editor of the Cambridge Review ‘to propose the formation of a new Society or Association, one of Brass Collectors’, and asked anyone who was interested to call on him in his rooms in St. John’s College at 8.00p.m. on 28th. On that evening it was resolved to form the Cambridge University Association of Brass Collectors (C.U.A.B.C.). Thus our Society was born, with Macklin as Honorary Secretary and Treasurer, although it didn’t receive the name we recognize today for another seven years.

From the start, though, there was no intention to restrict membership to Cambridge University: Oxford was mentioned at the first meeting! One of the first aims of the C.U.A.B.C., and one of the few which differ from today's objectives, was to establish an Exchange Book whereby rubbings could be registered for swapping, in the same way as stamps. This was to be open to 'all brass-collectors without restriction' and, on 4th February 1887 'it was resolved that non-university men should be admitted to the association as honorary members': no sign of women yet! At the same time, 'it was resolved that a general list or index of monumental brasses should be commenced, with a view to publication'. Realistically, this was to start with a book on Cambridgeshire brasses. The first *Transactions* 'pamphlet', of eight pages, appeared in the November of that year.

Macklin's other great chalcotriptic achievement, during his last year in Cambridge and in the six months in London prior to his Ordination, was to write the first popular book on brasses. On 26th June 1888 he noted, 'In high glee from the night's post. Messrs Swan Sonnenschein & Co. have accepted an offer of mine to contribute a volume on Brasses to their shilling 'Young Collector' series of handbooks. I feel in high feather over it.' His book, *Monumental Brasses*, was to be published in the summer of 1890, by which time he was a curate at St. Ives in south-east Cornwall (not to be confused with St. Ives, further west).

This book ran to six editions before World War I, with a seventh published in 1953, launching our President, me and no doubt other members of the Society on their 'brassing' careers. This seventh edition was reprinted five times, and an updated version was re-written by John Page-Phillips, another of our Presidents, in 1969, which ran to a second edition in 1972.

Apart from the occasional interruption, caused by university finals and then having to study for his ordination, Macklin's chalcotriptic activities continued unabated; all recorded in his diary. Two examples were an expedition with a friend to rub a mural brass at Wimpole, Cambridgeshire; and another to Haccombe in Devon. The brass at Wimpole, a mere eleven miles' walk from Cambridge, was rather high up the wall, and so they upended a pew, enabling one of them to stand



*Inscriptions on gravestone to H.W. Macklin
and two of his sons, David and Austin
Houghton Conquest, Bedfordshire
(photo.: Susan Macklin)*

on top of it to hold the paper, while the other did the rubbing: standards of health and safety had not improved since his schooldays! His expedition to Haccombe was mounted from Budleigh Salterton, where he was staying, and involved a coastal voyage by steamer to Torquay, and thence inland on a two-hour hike via steep and narrow lanes to his destination.

Susan Macklin entertained us with many more of her grandfather's youthful adventures, including tales of his love of rowing which culminated in a two-man trip with his cousin Edward up the river Thames in July 1886 that was very reminiscent of Jerome K. Jerome's "Three Men in a Boat", not published until 1899.

By 1894 Macklin was living near the village of Lydford, having become the curate of Princetown, on Dartmoor, two years previously. Here he had met Marian Bridgman, the eldest daughter of a Plymouth solicitor, and they had become engaged. The first two days of 1894 are significant: on 1st January the C.U.A.B.C. was re-named the Monumental Brass Society and on the 2nd Macklin and his fiancée were married in Leusdon Church on Dartmoor. His final diary entry was written on the last day of December 1893.

There was much more that we heard in this most entertaining of presentations. All will be revealed when the diary is published next year.

Michael Harris

Sir John Soane Museum – 14th January 2012

The curt entry in the *Appendix* to Stephenson's *List: LONDON, SOANE MUSEUM I. Group of 4 sons, kng., c.1520. on rect. pl. 6" x 4" (154 x 100-105 mm)* was the inspiration for the January meeting. Why should a museum containing the private architectural and paintings collection of the classical architect Sir John Soane (1753-1837) contain one small brass plate of a group of sons? Where did they come from?

The fortunate twenty-five members who gathered on a frosty sunny afternoon in Lincoln's Inn Fields were in for a treat. Terraced houses and legal apartments of the 18th century and Regency face the large open space and it was no.14, adjacent to Soane's own house (four storeys with service basement) that the members entered. A Regency house, apparently unaltered except for the installation of electricity, was a feast for any architectural lover: chapel pegs for coats, stone flags in the lobby and stairwell, and an elegant cantilevered curving staircase. The meeting was held in the deep-red painted front reception room. Original bare floorboards and arched windows with original fine glazing bars confirmed the historic nature of the interior.

Before the talks we had an opportunity to see the brass. Having been brought out of its place in the museum (not normally accessible to visitors) it was displayed and lit as a specialist museum exhibit. What a contrast to the brasses in many of our churches – trodden on, covered with flower vases or furniture! It is a thick plate (c.5mm) engraved with four standing sons all slightly different in their stance and faces.

Jerzy Kierkuć-Bieliński, Exhibitions Curator, gave a wonderful account of Sir John Soane and how he came to acquire his collection and, by Act of Parliament in 1833, bequeath it to the nation; house and contents were to remain unaltered and entrance should be free – conditions which are still adhered to.

John Soan from Goring in Berkshire was the son of a bricklayer/small house builder. Apprenticed in London at an early age to George Dance the Younger, he showed exceptional skill and attracted influential friends and patrons. Even George III

paid for him to have three years in Italy to study classical architecture – which he did assiduously.

On his return to England he added an E to his name to signify moving away from his humble origins, and set about his own practise in designing and sometimes executing interesting buildings: the Bank of England, Dulwich Picture Gallery, country houses, bridges and additions to the palace of Westminster. We saw pictures of his ambitious plans for Downing Street incorporating a series of triumphal arches leading towards Green Park. Also his grand classical design for dog kennels (never executed) for the cultured but eccentric Frederick Hervey, 4th Earl of Bristol and Bishop of Derry. They were far grander than the Egyptian influence kennels in the yard designed by Repton at Sheringham, Norfolk. As well as working on Government commissions he taught architecture at the Royal Academy, later to be Professor there.

His collection of drawings and architectural pieces from Italy, originally intended for his two uninterested sons, were later expanded as teaching aids for his students forming a Grand Tour within the confines of a London house. He added pictures of the great masters such as Canaletto, but equally ones by unknown artists, ingeniously incorporating them all into a tiny display gallery. Into his intimate withdrawing room – called The Monks Parlour as a conceit because it overlooked a tiny yard with the tomb of his wife's dog – he amassed an eclectic collection including the brass of four sons.

One of Soane's sons died in his 30s; the other turned against him so that father and son were estranged. It was this family conflict that led him to leave his house, its contents and collections to the nation.

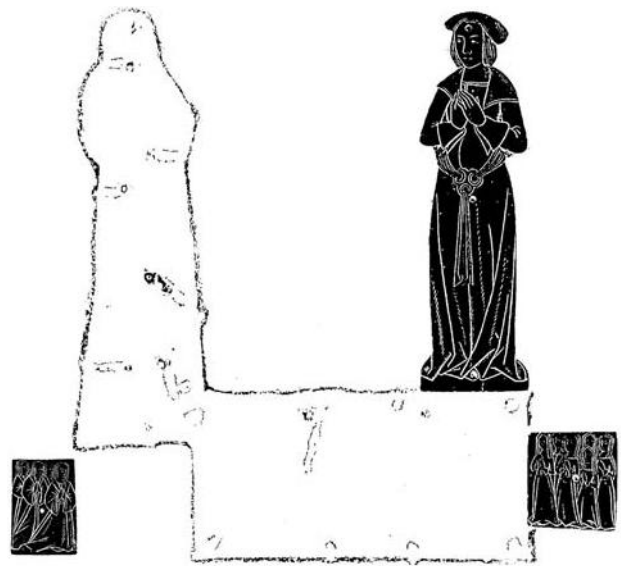
After this passionate introduction, **William Lack** revealed the secret of the four sons. These were engraved by the Cambridge school of which there are about 70 known brasses and indents. The majority lie in counties close to Cambridgeshire and 90% have been recorded in the *The County Series* volumes for Bedfordshire, Buckinghamshire, Cambridgeshire, Essex, Hertfordshire and Huntingdonshire. William searched the database



*Wimpole Hall, Cambridgeshire
(photo.: William Lack)*

of this information and concluded that the children originated from a brass at Wimpole which he had conserved in 1993. To be absolutely certain he visited the church to determine that a rubbing of the sons fitted the indent perfectly. The brass, originally comprising two figures, an inscription and two rectangular plates for sons and daughter, is now mutilated with only two plates surviving in the church. Soane spent time at Wimpole from 1791-3 working on the Hall and produced proposals for work on the adjoining estate church. Sometime during his time there he must have acquired the loose little plate and taken it back to London to become an oddity in his collection.

Stephen Freeth gave a fascinating talk on Brasses in Museums, a subject he has researched for many years. Mill Stephenson listed 145 brasses under 'Museums and Societies'. Stephen had produced a very useful handout, detailing changes and numerous additions to the *List*. He talked of the various brasses and slabs found arbitrarily in diverse places. Examples cited included the inscription to Katherine Gunton, 1593, originally from Taverham, Norfolk, which was discovered in the National Museum in Dublin (see *Bulletin* 114, May 2010, pp.268-9) and two shields with unknown arms, engraved c.1630, which were purchased at a junk sale at Malton, Yorkshire and gifted to the Society of Antiquaries in 2009. Attention was also drawn to apparent losses from Stephenson's *List*, especially two brasses from Liverpool Museum which may have been destroyed by enemy action during World War II and two brasses from the Castle Museum at Taunton which could not be found in 1982. Help was also requested with further information required concerning the small effigy of a 15th century civilian seen by the late Claude Blair



*An unknown lady, c.1520, Wimpole, Cambridgeshire (LSW.III)
with group of four sons, now in Sir John Soane Museum
(rubbing: Lack, Stuchfield and Whitemore, Cambridgeshire
and Martin Stuchfield)*

at Lincoln Museum in March 1976 and a shield bearing the arms of the Merchant Taylors' Company lent by a Miss Rudd to the Stroud Museum in 1944.

Finally **Sophie Oosterwijk** discussed the varied nature of children on brasses and medieval tombs, particularly of children in swaddling bands and chrysons. What the significance of various depictions was is uncertain but she convincingly suggested that the shroud-like garment on John Manfeld, 1455, at Taplow, Bucks. was in fact a christening robe comparable to a modern hooded bath towel for infants. Complete immersion at baptism demanded some form of quickly applied clothing. John must have died soon after baptism. The questions of size of effigy and hair style was discussed. Where ladies are concerned there does not appear to be a clear convention for the meaning of flowing hair or of hair tied back.

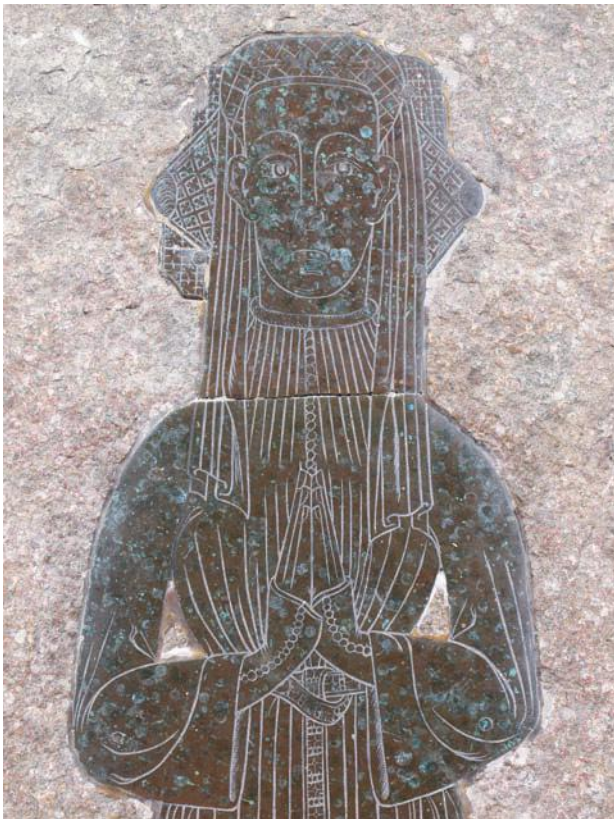
The use of brackets on which effigies stand was also discussed, both for brasses and for three-dimensional effigies around the sides of altar tombs and even on them. Again no clear convention can be deduced.

A memorable and fascinating meeting in an unchanged Regency house. The Society's heartfelt thanks goes to all at the Soane Museum who made the visit possible.

Rosalind Willatts

Shottesbrooke, Berkshire

Some years ago our Vice-President, David Meara acquired a fragment of marginal inscription from the Portobello Road Market. This plate (33 x 81 mm), bearing the letters, “Penne[brygg]” was promptly identified as originating from the brass commemorating [Margaret, daughter of Sir William Trussel and wife of Sir Fulk] Pennebrygg, [1401], located in the north transept of Shottesbrooke church, Berkshire (LSW.II). This fine London C memorial now comprises a female effigy, two evangelical symbols (SS. Matthew (upper dexter) and Mark (lower sinister)) and a fragment of marginal inscription inscribed “Icy gist”. The latter when complete read: “Icy gist [dame Margaret, que fuist la femme Monsir Fulk] Penne[brygg Chevalier, priez pur lui a dieu quil salme eit pitie et mercy Amen]”. Two lost shields completed the composition.



Upper portion of the effigy commemorating [Margaret] Pennebrygg, [1401] (LSW.II), showing extensive damage resulting from bat urination

The marginal inscription is shown more complete on a rubbing contained in the collection of the Society of Antiquaries of London together with



*The Pennebrygg brass (LSW.II)
(from Lack, Stuchfield and Whittemore, Berkshire)*



Fragment of marginal inscription showing face on the opening word “Icy”

an impression made by Craven Ord in September 1786 preserved at the British Library. A composite illustration of the brass was published in *The Monumental Brasses of Berkshire* by Lack, Stuchfield and Whittemore (1993, p.119). What remains of the marginal inscription is of some interest. Major H.F. Owen Evans (*M.B.S. Trans.*, IX, p.205) suggested that the face on the opening word “Icy” represents a toothless old lady? It is very regrettable that when the recently discovered fragment of marginal inscription was prized from the slab a split occurred at the weakest point with the remaining “brygg Cheva” lost to posterity. David Meara very generously consented to the return of the fragment which was conserved without charge by William Lack. The plate was duly refixed on 1st September 2010. I am most grateful to our



*Mutilated evangelical symbol of St. Mark
with refixed fragment of marginal inscription
gifted back to Shottesbrooke by David Meara*

member, Frank Wheaton for his interest and assistance.

Martin Stuchfield

A lost brass in Santa Sabina, Rome

In a recent essay on ‘French patrons abroad and at home: 1260-1300’, in *Rome Across Time and Space: Cultural Transmission and the Exchange of Ideas c.500-1400*, ed. C. Bolgia, R. McKitterick and J. Osborne (Cambridge, 2011), pp.265-77, Julian Gardner addresses in particular the influence of French cardinals on tomb design in Italy in the late 13th century. One of his case studies is that of the Dominican Hugues Aycelin, Cardinal Bishop of Ostia and Velletri (d.1297). In his will, Hugues stipulated ‘si moreremur in Urbe, eligimus sepelliri in ecclesia fratrum de Sancta Sabina superius ante pedes maioris altaris Sancte Sabine et ponatur ibi tumba cuprea super nos que sit adequata pavimento’ [if we should die in the City [of Rome], we choose to be buried in the friars’ church of Santa Sabina in a superior position at the foot of the high altar of Santa Sabina and there a bronze tomb should be placed over us which should be level with the floor]. Gardner translates the last phrase as ‘which should be adequate covering’, but ‘adequata’ conveys a sense of equality which the English ‘adequate’ has not possessed since the 17th century.

It is clear, from the position specified, that Hugues envisaged a brass. He died in Rome on 28th December 1297 but no monument survives in Santa Sabina. It would seem that it was still extant in the 17th century, since it is described in François

Du Chesne, *Histoire de tous les cardinaux François de naissance*, 2 vols. (Paris, 1660), I, p.313, as ‘a plate of copper ... on the left side, near the high altar, on which is the representation of this cardinal, with six Latin verses, which record his titles and qualities’. Was it a victim of a Baroque renovation? This was not the only monument erected to Cardinal Hugues Aycelin. Gardner illustrates the much restored remains of a second tomb, now in the Oratoire des Visitandines at Clermont-Ferrand, but originally in the Jacobins. In its original form it was far more grandiose. The description in Du Chesne occupies pp.314-18. There is no space here to do more than note that it incorporated gilt brass plates. Du Chesne reasonably suggests that the Roman monument marked the burial of entrails and flesh, and that at Clermont-Ferrand housed Hugues’ bones. Santa Sabina has numerous 13th- and 14th-century incised slabs, commemorating both Dominican friars and laity, as well as the remarkable mosaic monument of Muñoz de Zamora, Master General of the Dominican Order (d.1300). But the monumental brass is alien to the Roman monumental tradition. It is most likely that the lost brass in Santa Sabina was a product of the atelier which produced the gilt brass elements of the Clermont-Ferrand tomb.

Nicholas Rogers

The indent in St. Lawrence, Ipswich

I was very interested in the report by John Blatchly in *Bulletin* 118 (October 2011, pp.352-3) on the newly discovered indent at St. Lawrence, Ipswich. I was also very impressed with the illustration, from Jane Houghton's rubbing, showing the indent reassembled from many pieces.

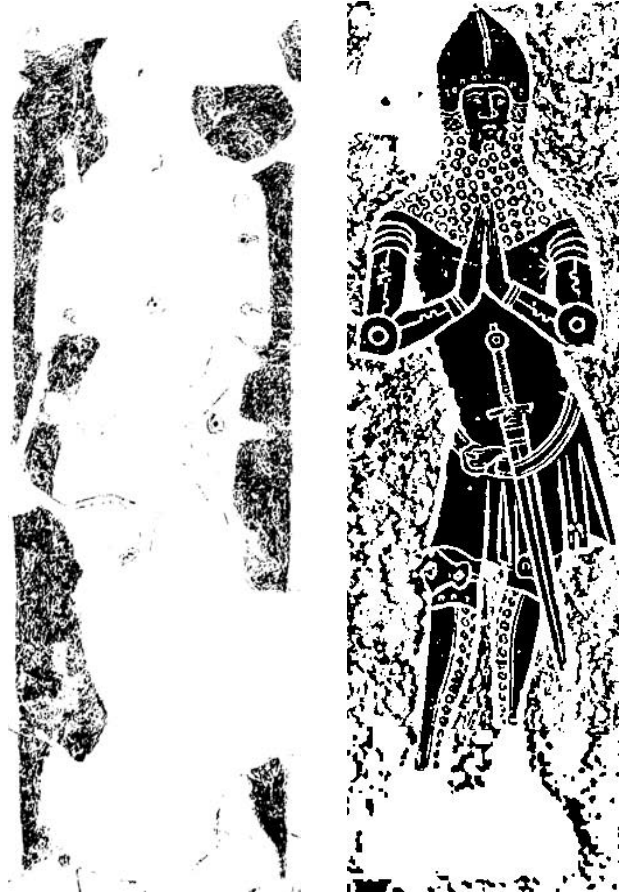
However, I was puzzled by the proposed dating of the indent to c.1450, and the consequent suggestion that it might have commemorated Thomas Fastolf.

My immediate impression was that the indent is around 100 years earlier than this – though it cannot be much before c.1350, as it has rivets. The key evidence is the armoured figure. (The canopy and other components provide little evidence either way.) This seems to have a very pronounced sway of the hips (contraposto) – more Elsing or Wimbish, than Westley Waterless or Stoke d'Abernon. The indent seems to be relatively clear and complete at hip level, and the outward sway of the hip on the dagger side appears as a pronounced curve out and then in. The inward sway on the sword side is evident from the way the sword handle and the top part of the sheath are shown pointing towards the lower left, not the lower right as would be more normal in c.1450.

The sway also seems to be apparent in the man's shoulders and elbows. Both these features are noticeably asymmetrical.

In addition, the legs suggest a figure similar to Elsing. The thighs appear to be very short, relative to the calves, and the legs are much shorter than the body, as on the Hastings brass. However, the evidence here is fragmentary, as we only have a clear outline on the left (dexter) side.

I have not seen the slab or any photographs, and am relying entirely on Jane Houghton's rubbing. I may be unaware of details which are apparent on the stone itself. I am also puzzled by the curious "curved indent" which seems to go from above the left (dexter) shoulder down through the arm and elbow, to finish against the shaft of the canopy. If this is merely a crack in the surface of the slab (and the lower part of it certainly seems to



Left: Indent of man in armour, c.1350, St. Lawrence, Ipswich (rubbing: Jane Houghton); right: Sir John de Wautone, 1347, Wimbish, Essex (from Lack, Stuchfield and Whittemore, Essex)

continue a crack which extends from the left-hand edge of the slab up through the marginal inscription and canopy shaft), how come it appears to have a neatly squared-off terminus just above the man's shoulder?

I understand that St. Lawrence is a 15th century building (Pevsner). However, the parish was presumably created much earlier, so an indent of c.1350 could have been preserved from an earlier building. Indents of armoured figure brasses of the mid 14th century are like gold dust, and we ought to consider the possibility that we have discovered another one.

Can any member comment? I am happy to be proved wrong!

Stephen Freeth

Margareta of Austria, Duchess of Saxony (1416-86)

One of the treasures of the fine chapel of Altenburg's huge fortified ducal residence is the fine Vischer workshop brass on the tomb of Margareta of Austria, Duchess of Saxony.¹ She was born in 1416 in Innsbruck, Austria, daughter of Archduke Ernst I. In 1440, her brother Friedrich was elected King of Germany and became Emperor in 1452. On 3rd June 1431, she married Friedrich II, Prince Elector of the Empire, Duke of Saxony, the then most important German duchy. Thus Margareta moved in the inner orbit of power on the continent. As previously noted in *Bulletin* 118 (October 2011, p.132), one of the most spectacular criminal cases of the time involved Friedrich II. Margareta's and Friedrich's marriage was inspired by mutual respect. During the Duke's absences from court she was his representative, and in his first testament of 1447 he settled the regency on her.

Of their ten children, Ernst and Albrecht rose to political importance. Ernst succeeded his father to the duchy, ruling conjointly with his brother Albrecht. When they fell out, they divided the country between them (in 1485), thereby destroying Saxony's power and prospects in the Empire irrevocably. Albrecht became a military leader in the Emperor's service. His attempt to subdue Frisia as imperial governor ended in failure and death. Ernst, Albrecht and Albrecht's wife were buried in the Princes' Chantry of Meissen Cathedral. These brasses and Margareta's were all engraved by the Vischer family.²

When Friedrich died on 7th September 1464 Margareta received the town and castle of Altenburg, from where she ruled with circumspection. She died there on 12th February 1486, and received a state burial and a well-attended funeral mass in Frankfurt Cathedral. In the 19th century, the remains of her body, which had been removed, were rediscovered and were reburied in the Castle chapel on 4th March 1846.

The brass lies in front of the chancel steps, recessed by about 100 mm and protected by a heavy iron barrier. The monument is complete but not in good condition. At the reinterment it was not fixed to a slab, but laid directly upon a sheet of iron, with the result that the eleven individual plates stand proud of one another. The brass is



Margareta of Austria, Duchess of Saxony, 1416-86
Altenburg, Germany
(photo.: Gerhard Andersen)

considerably corroded. To facilitate moving it, four iron rings were also bolted to the iron plate, their stems piercing the original brass and destroying part of the engraving.

Margareta is completely enveloped in an overlong mantle, the ends trailing behind her. Over her head she wears a shawl-like veil which covers most of her forehead and falls in long ends in front. With her delicate fingers she holds a long rosary adorned with a medallion. The lines of her face are finely and sparingly incised and difficult to discern. Her eyes are half-closed, the broken eyes of the dead. She stands on a tiled floor receding in correct perspective and is surrounded by a canopy. From slender pillars rise an arch of intertwined

twigs and scrolls. In each spandrel climbs an imp, whose limbs turn into tendrils and merge with the branch-tracery. The space between the figure and the canopy remains blank.

There are shields at each corner. At upper left: *Barry or and sable, over all a bendlet arched fleury vert* [Duchy of Saxony]; upper right: *gules a bend argent* [Austria]; lower left: *Or a lion rampant sable* [Markgrafschaft Meißen]; lower right: *Azure, a lion rampant Barry gules and argent crowned or* [Landgrafschaft Thüringen].

The marginal inscription, set between foliated borders, reads (expanded): ‘Anno domini M CCCC lxxxvi / dominica Invocavit,³ obiit Illustrissima domina Margareta, ducissa Saxonie, landtgravia / thoringie et martgravia missenne, ex / domo austriæ Nata cuius anima requiescat in pace. hic Sepulta.’ (In the year 1486 / on the Sunday Invocavit, died the renowned Lady Margareta, duchess of Saxony, Landgräfin⁴ / of Thüringen and Markgräfin of Meißen, born of / the House of Austria. May her soul rest in peace. Here she is interred.)

The design of this great brass is probably unique. The Lady has evidently just entered the archway formed by the canopy, coming in from the left, the ends of her mantle disappearing behind the left-hand pillar. The only sign of movement is her fingers playing with the rosary. Since her feet are invisible, she must be standing on the inside of her mantle, which makes walking impossible. She therefore seems to have wafted into the archway, gliding in, ghostlike, with unseeing eyes, in a state between worldly life and a spiritual existence. The canopy has become the doorway between life and death.

Reinhard Lamp

- 1 Margard Wohlfarth, *Margaretha von Österreich, Kurfürstin zu Sachsen 1416-1486* (Church-guide, Altenburg, 1993). Wikipedia: *Margaretha von Österreich*.
- 2 Hauschke, Sven, ‘Die Grabmäler der Nürnberger Vischer-Werkstatt (1453-1544)’, *Bronzezeit des Mittelalters*, hrsg. Rainer Kahsnitz, Bd. 6 (Berlin 2006), S.184-185.
- 3 *Dominica (dies) “Invocavit”*: the Sunday Invocavit, i.e. the sixth Sunday before Easter (so termed after Psalm 91.15).
- 4 A “Landgraf” is equivalent to an English earl; a “Markgraf” is an earl endowed by the king with special authority. He wields Royal power in border-reaches and is charged with the defence of the realm.

Reformation and recycling in the Netherlands

While churches often attract tourists for the splendour of their architecture, the casual visitor may not always notice the floors beneath their feet. An example is the church of St. John [the Baptist] in Gouda in Holland, which is famous for its Renaissance stained-glass by the Crabeth brothers, although it has a lot more to offer, including a large number of memorial slabs.¹ Not every Dutch church still possesses such slabs that once made up the floors, but there are still many examples to be found across the country. The majority postdate the Reformation, but the MeMO (Medieval Memoria Online) project that is currently being carried out has located over 2,500 examples predating 1580.² The aim of the MeMO project is to provide a new research tool that will enable researchers to obtain better insights into the medieval memorial culture, for the database that is being developed will comprise both texts (such as memorial registers) and objects.

Tomb monuments and especially floor slabs are an important group of objects within the project, for

intramural burial was customary for those who could afford it and remained in use until the early decades of the 19th century. The hardstone slabs that were used came in varying sizes, depending on the dimensions of the grave it once covered and the wealth of the family responsible for purchasing both grave and slab. A commonly found model is one that features quatrefoils with the evangelist symbols in low relief in the corners, linked by a banderole with an incised inscription in Gothic textualis letters along the four edges of the slab.³ Except for the clergy who favoured Latin, most inscriptions are in Dutch and start with the words ‘Hier leet begraven ...’ (here lies buried ...). Heraldry is another important feature, although the Dutch followed their own rules; for those who had no coat of arms a housemark was an acceptable alternative.

The manufacture of these floor slabs must have been quite an industry at the time, especially as there are no quarries in the Netherlands, so that suitable hardstone had to be imported. Commonly

used were blue limestone from modern-day Belgium and sandstone from German quarries (*e.g.* Bentheim), but also other types of stone were shipped from further afield, such as Scandinavia (*e.g.* Öland limestone). Inevitably this meant that these slabs were costly, which explains not only why some people chose a relatively small stone (described as a *hoofstuk* or headpiece) but also why re-use was an attractive option.

If families failed to pay the ongoing cost for maintaining a grave, churches had the right to appropriate it and sell it on. A letter **K** on some slabs may indicate that the church (*kerk*) had indeed done so; the new owner could have the earlier inscription (or heraldry) hacked away, but sometimes new names were simply added to the existing inscription. Yet for a limited period there was another source of stone for re-use, as the Reformation meant the abolishment of the many Roman Catholic altars and the availability of redundant altarstones, ideal for re-use as floor slabs. Visitors with an eye for detail will often be able to recognise these former altarstones, which traditionally featured five crosses to represent the five wounds of Christ: one in the centre and four in the corners.

The church of St. John the Baptist in Gouda was handed over to the Protestants in 1573. It still has a number of interesting monuments, including the splendid effigial slab of the priest Joannes Tsanctius (d.1554) and the brass plates on the slab of Johan Dirick Hoenzoon van Suburich (d.1568) and his wife Alijt Jansdochter van Hensbeeck (d.1558), which are a palimpsest of an earlier brass to two ladies that was cut up either after the 1552 fire in the church or the iconoclasm of 1566.⁴ Postdating the Reformation is the hardstone slab (2290 x 1080 mm) that commemorates Cornelis Woutersz Brouwer (d.1585), his wife Neeltgen Jan Bosz and their daughter Aeltgen Cornelisz. The upper half displays the family coat of arms, albeit that the shield now lacks the original device, while the inscription immediately below gives the names and dates of death of the deceased. The rest of the slab remains blank, except for two small crosses: an indication that until the Reformation this slab was in use as an altarstone. The Dutch were certainly frugal, but there may have been an additional religious reason for the Protestants to re-use these former altarstones as floor slabs, for the fact that they were literally going to be trodden underfoot



*Johan Dirick Hoenzoon van Suburich (d.1568)
and his wife Alijt Jansdochter van Hensbeeck (d.1558)
Gouda, Holland
(photo.: Chris Booms)*

sent out a clear message about who now controlled the church.

Sophie Oosterwijk

- 1 For more information on the church see the website <http://www.sintjan.com/> (in English).
- 2 For the MeMO project, see <http://memo.hum.uu.nl/> and <http://memo.hum.uu.nl/oudewater/index.html> (both in English).
- 3 For examples see the excellent photographs of the slabs in St. John's Cathedral in 's-Hertogenbosch at <http://www.grafzerkensintjan.nl/grafzerken.aspx> (in Dutch only). This website is the result of a ten-year project in which C.M.S. member Harry Tummers played a major part.
- 4 H.K. Cameron, *A List of Monumental Brasses on the Continent of Europe* (London, 1970), p.81, no.2; the palimpsest is described in detail in *M.B.S. Trans.*, IX, pt.8 (1961), pp.450-4.

The Fayrey family of Dunstable, their brass and their involvement with Bedfordshire religious guilds

As Stephen Freeth pointed out at the Society's recent meeting at the Sir John Soane Museum, among the brasses that have made their way to the Victoria and Albert Museum in London is that to Henry and Agnes Fayrey. It was formerly in the nave of St. Peter's, Dunstable, Bedfordshire, but the effigies, inscription and group of five sons were stolen between 1870 and 1880.¹ A group of four daughters and four roundels featuring the symbols of the evangelists once completed the composition. This London F brass is of particular interest as it depicts the deceased in shrouds. The inscription reads: 'Off yo[ur] charite p[ra]y for the soule of Henry Ffayrey & Agnes his wife the which lyeth buried under this stone & the said Henri decessid the xxviii dai of december A[nn]o d[omi]ni M^oCCCCCXVI'.

Henry was born in Dunstable in about 1455 and married Agnes Whyte, who pre-deceased him. If he left a will, it does not survive, adding to the difficulty of tracing the couple's descendants. Of their five sons, only two can be identified with certainty.² The first is John, born c.1480 in Dunstable; despite marrying first Mary Butler around 1501 and secondly after 1533 Elizabeth White, a widow, he remained childless. He was a mercer of London, acting as Master of the Mercers' Company in 1540, and was also a merchant of the Staple of Calais.³ He was a sheriff of the city of London in 1531-2.⁴ He died in 1540 and in his will requested burial in St. Stephen, Coleman Street, London, where he was a parishioner.⁵ Amongst his pious bequests were £20 for bell-ringing, wax and distribution to the poor at his funeral; £13 6s 8d in bread to the prisoners of Newgate, Ludgate, the Marshalsea and the King's Bench; and £3 6s 8d in bread to the compters in Bread Street and the Poultry. The second son who can be identified with certainty is Robert, born in Dunstable c.1483. He too made his career in London. In 1516 he was made Portcullis Pursuivant of Arms in Ordinary at the College of Arms, a position which he held until his death in 1549.⁶ He travelled widely and while on the King's service in Venice sometime after 1518 he married Jeronyma Denoto, by whom he had two sons.



*Henry Fayrey, 1516, and wife Agnes
formerly in Dunstable, Bedfordshire (LSW.18)
(from Lack, Stuchfield and Whittemore, Bedfordshire)*

One of Henry and Agnes's other three sons may have been Henry Fayrey of Shefford, Bedfordshire, who died in 1523. What little is known of him derives from his will.⁷ He requested burial in the churchyard of Campton and after various pious bequests left his property and goods to his wife Beterys and his daughter Joan. Another Fayrey male from Shefford was Thomas; he is known only from a reference of a court hearing in Shefford in 1544 in which he was charged with carnally knowing Agnes Clay, who had become pregnant

as a result.⁸ Another potential son of Henry and Agnes is William Fayrey of Willington, Bedfordshire, although, as he died after 1557, this connection may be erroneous. He was a yeoman and household servant of Sir John Gostwick from 1542 to 1556.⁹ Nothing is known of Henry and Agnes's four daughters.¹⁰

Although Henry was by occupation a haberdasher of London and a member of the London Haberdashers' Company he maintained a presence in Bedfordshire.¹¹ Like many tradesmen and merchants, he was actively engaged in the local guild culture.¹² He and Agnes were brethren of the Luton fraternity dedicated to the Holy and Undivided Trinity and the Blessed Virgin Mary, having been admitted in 1508.¹³ The guild was established in 1474; the frontispiece of the lavishly decorated register shows the founders of the guild, led by Thomas Rotherham, Bishop of Lincoln, Edward IV, Queen Elizabeth and Cecily, Duchess of York, kneeling before the Holy Trinity. The names recorded in it demonstrate a gulf between the land-owning upper echelons of the guild and the majority of its membership drawn from the artisans and tradesmen of the town and their wives. Henry Fayrey did not become a master or warden of the Luton guild and sadly there is no record of the dirge that will have been said for him and his wife when they died as the accounts in the register only cover the period 1526/7 to 1546/7. The couple were undoubtedly members of the Dunstable guild of St. John the Baptist although there is no record of when they were admitted; the register for the years 1506-42 is patchy in its coverage.¹⁴ This guild was established in 1442 by three of the town's leading burgesses and, like the Luton guild, membership was dominated by artisan and mercantile families. Henry Farye [sic] is mentioned in the will of Sir William Newton (d.1500), clerk and chaplain of the Dunstable guild.¹⁵ Henry was left 6s 8d 'for counsel', suggesting that he may have been a senior member of the guild. Their son John was admitted in 1522 and was warden of the guild when he died.¹⁶

It was not uncommon for prominent guild members to give to their guilds land, money and artefacts, principally vestments, embroideries and plate. Few inventories survive of the possessions of religious guilds although the 1533 inventory of the prominent guild of the Blessed Virgin Mary at Boston, Lincolnshire, is an exception.¹⁷

Any inventories of the Luton and Dunstable guilds were presumably destroyed when the guilds were dissolved in 1547. However, as Stephen Freeth mentioned at the General Meeting, one of the possessions of the Dunstable guild, a funeral pall donated by the Fayrey family, is preserved in the Victoria and Albert Museum.¹⁸ It arrived there by a tortuous route. It passed with the Brotherhood House first to the Wingate family and later to the churchwardens, who allowed the poor to use it at funerals at a charge of 6d. In 1812 the churchwardens sold it and it was not restored to the town until 1891. It was subsequently kept at the rectory until it was loaned to the Victoria and Albert Museum. The top of the pall is thought to be of Florentine manufacture and is made of velvet cloth of gold, crimson silk cut and uncut pile and silver gilt weft loops. The side panels are of violet velvet with applied embroideries of likely English workmanship of silver gilt, silver and coloured silks on linen. The colour that remains is astonishingly bright compared with some of the very few other surviving palls, such as those of the Merchant Taylors and Vintners. Its association with the guild of St. John the Baptist is demonstrated by the image of the saint preaching on the centre of each side panel.

The donors ensured that the pall was appropriately labelled to enable the donors to be identified long after their deaths. On the long side are groups of standing figures, presumably representing members of the guild, the foremost figures in each being identified by an inscription as Henry Fayrey and his wife Agnes. On the short sides are figures of their son John, a merchant of the Staple of Calais, and his wife Mary, again identified by their names on scrolls. The patron is usually regarded as Henry but that John more likely commissioned it in memory of his parents is indicated by aspects of the design: bales with a merchant's mark and the initials 'I.F.'. Heraldry embroidered on the pall includes the arms of Fayrey and of the Mercers' Company and the Staple of Calais, the last two again pointing to John at the principal donor, especially as he did not become a mercer until after his father died.¹⁹ A fine embroidered pall would have been an appropriate gift from a rich London mercer and merchant of the Staple of Calais, who would have had the contacts to source such an item.

The Fayrey family adopted a number of strategies to ensure that prayers were said for their souls, but

that of a funeral pall was the most inventive. Draped over the coffin at the funerals of guild members, the pall gave a splendid reminder of the Fayreys' patronage, in a sense turning every funeral into a commemoration of this family. It can be paralleled by the gift-giving of Alice Chestre, a rich widow of Bristol (d.1485) recorded in the list of benefactors in the All Saints' Church Book.²⁰ This list shows how successive parishioners and clergy, both equally keen to make provision for their souls, strove to provide ever richer fittings and furnishings for their parish church. What was given and what was provided in return are equally explicit; the names were committed to corporate memory as the parish undertook that the benefactors 'should not be forgotten but had in remembrance and prayed for of all this parish that be now and all of them that be to come'. An annual General Mind was celebrated for all 'good doers' and Clive Burgess has suggested that names from the list could also have been recited in appropriate liturgical circumstances.²¹ Significant expenditure on *memoria* in Alice Chestre's lifetime was matched by an equal generosity in her will.²² She was evidently sincerely pious but was also worldly enough to appreciate the value of advertising her good works. Included among her lifetime donations was a funeral pall with the initials of herself and her husband and an inscription 'Orate pro animabus Henrici Chestre et Alicie uxoris ejus'. Similar motives may well have informed John Fayrey's commemoration of his parents by a brass and a funeral pall, both clearly indicating who was memorialised and thus providing prompts for prayers to speed their souls through Purgatory.

It is interesting how the Fayreys put their money into fittings, ornaments and charitable good works, and not into the brass to Henry and Agnes, which seems quite modest and unlikely to have cost more than £2 or so. Yet, time and again, testamentary evidence reveals the cost of providing tomb monument to have been dwarfed by the expenditure lavished on funerals, on the provision of soul masses, on funding chantries, or on gift-giving – among the many other contemporary means of ensuring that prayers were said for the soul. The Fayreys' strategies for salvation may well have been more extensive than has been gleaned from the meagre sources surviving. However, further research is needed to

confirm that the brass was not merely a part of a chantry or other more elaborate funeral provision within the church.

I am grateful to Stephen Freeth for helpful comments on an earlier draft.

Sally Badham

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- 2 I am grateful to Tim Farr, a family historian, for sharing with me his researches into the Fayrey family.
- 3 A.F. Sutton, *The Mercery of London. Trade, Goods and People, 1130-1578* (Ashgate, 2005), p.194.
- 4 <http://www.british-history.ac.uk/report.aspx?compid=33550&strquery=Fayrey>. Accessed: 27th January 2012.
- 5 TNA: PROB 11/28, f.36.
- 6 H. Noble, *A History of the College Of Arms and The Lives of all The Kings, Herald, and Pursuivants* (London, 1804), p.130 and p.147.
- 7 Church of England, Archdeaconry of Bedfordshire, Court (Main Author), compiler, *Bedfordshire Probate Records, 1496-1858* (Salt Lake City, Utah: filmed by the Genealogical Society of Utah, 1954, 1983), FHL, British film #88010, pp.2-6.
- 8 Bedfordshire and Luton Archive Record Service: ABP/R10/140.
- 9 H.P.R. Finsberg, *The Gostwicks of Willington and other studies*, (Bedfordshire Historical Records Society, Streatley, 1956), p.80.
- 10 Although the Fayreys were armigerous no mention of them is made in any of the published visitations.
- 11 From: 'Parishes: Dunstable', A History of the County of Bedford: Volume 3 (1912), pp.349-68. URL: <http://www.british-history.ac.uk/report.aspx?compid=42447&strquery=fay>. Accessed: 28th January 2012.
- 12 I am grateful to Barbara Tearle, who is preparing an edition of the Luton guild register, for checking the Luton and Dunstable guild registers for references to the Fayrey family.
- 13 Register of the Luton Fraternity of the Holy and Undivided Trinity and the Blessed Virgin Mary, Luton Museum Service 1984/127. See R. Marks and P. Williamson (eds.), *Gothic. Art for England 1400-1547* (London, 2003), p.454.
- 14 Register of the Fraternity of St. John the Baptist, Dunstable, Luton Museum Service 191/46. See Marks and Williamson (eds.), *Gothic*, pp.454-5.
- 15 P. Bell (ed.), 'Bedfordshire Wills 1480-1519', *Bedfordshire Historical Records Society*, XLV (1997), pp.18-19.
- 16 Sutton, *The Mercery of London*, p.194.
- 17 K. Giles, "'A table of alabaster with the story of Doom.'" The religious objects and spaces of the guild of Our Blessed Virgin, Boston (Lincs.)' in T. Hamling and C. Richardson (eds.), *Everyday objects – medieval and early modern material culture and its meanings* (Farnham, 2010), pp.265–87; S. Badham, "He loved the guild: the religious guilds associated with St. Botolph's church, Boston" in S. Badham and P. Cockerham (eds.), *The beste and fayrest of al Lincolnshire'. The church of St Botolph, Boston, Lincolnshire and its medieval monuments* (Oxford, forthcoming 2012).
- 18 Marks and Williamson (eds.), *Gothic*, p.455.
- 19 I am grateful to Tim Farr for drawing my attention to this key fact.
- 20 C. Burgess (ed.), 'The Pre-Reformation Records of All Saints', Bristol: part 1', *Bristol Records Society's Publications*, XLVI (Bristol, 1995), pp.15-17 and pp.28-9.
- 21 Burgess (ed.), *All Saints Bristol*, 1, pp.xx–xxi.
- 22 C. Burgess (ed.), 'The Pre-Reformation Records of All Saints', Bristol: part 3', *Bristol Records Society's Publications*, LVI (Bristol, 2004), pp.22-3.

Review

Sally Badham, *Medieval Church and Churchyard Monuments* (Oxford: Shire Publications, 2011); 64 pp., many colour illus.; £6.99 (paperback); ISBN 978-0-74780-810-7

This is a worthy companion volume to “Monumental Brasses” which was written for the Shire Library series by Sally Badham (sole author of the volume presently under review) and by Martin Stuchfield, both members of the Monumental Brass Society.

“Medieval Church and Churchyard Monuments” is a comprehensive, well written, slim volume, copiously illustrated entirely with colour plates, which more than do justice to the wide range of subject matter covered by the text. All the chapters are short, which makes them easily digestible by those perhaps not as familiar as some with the diverse range of topics contained within the covers.

The initial chapter sets the scene and clearly outlines the wonderful variety of church and churchyard monuments which still survive from the medieval period, noting that, as with monumental brasses from the same period, virtually all echelons of society are represented upon them. Thereafter, the following chapter explains that for members of both the nobility and the gentry what had been their status in life in the hierarchical stratified society of the medieval period was, even after death, of paramount importance – and that their memorials reflect this by, for example, the use of heraldry whether carved or painted – for both men and women. Other wealthy members of medieval society, such as lawyers and merchants, also recorded their “social degree” upon their monuments; either by the replication of the distinctive attire of a profession or, as in the case of the latter, by the display of merchant marks. Owing to the vestments depicted upon them, those monuments placed in memory of members of the clergy are instantly recognisable as such, even where, through the passage of time, neglect or deliberate damage, their accompanying inscriptions have disappeared or been obliterated.

Whatever the social status of the commemorated had been in life, the commissioning of all such monuments, whether by the testator or by his or her relatives, was inextricably bound up with the Catholic doctrine of Purgatory, whereby the prayers of the living were to be solicited to ease the passage of the souls of the departed through the pains of Purgatory to attain the safety of Heaven. The memorials erected to the departed served as a constant and visible reminder to the living that the dead were very much in need of their continued assistance by way of unceasing prayers for the repose of their souls.

It is interesting to note, and not perhaps widely known, that the very earliest monuments in both England and Wales were always intended to be placed outside the church in the graveyard. Whilst such memorials were initially very simple in form, gradually, they became more and more elaborate; by the later Middle Ages any form of monument found within a church could also be found replicated outside in the graveyard. However, to minimise the decay caused by weathering, especially caused by frost and the retention of rainwater, some of the details found on monuments within churches are wisely eschewed on similar monuments placed out in the open. There are distinct regional variations in the style of tomb chests.

Prior to the Norman Conquest, burial within churches was closely restricted to their founders and patrons, the ranks of the higher clergy and, of course, to royalty. In time, these restrictions were gradually whittled away, so that eventually all classes of society – except of course the very poor – found themselves commemorated upon monuments placed inside churches – whether monastic or secular.

Monuments with figures carved in relief seem to have made their first appearance in the century following the Norman Conquest. The materials employed in the manufacture of the effigies were usually limestone or sandstone. However, during the 12th and 13th century, Tournai marble was also utilised, although it was largely superseded here in England by the native found Purbeck marble from Dorset. Both of these marbles could

be worked so as to realise a highly polished finish to the surface of the completed monument.

Yet, in the early 14th century, sandstone, limestone and wood began to take the place of the polished marbles. This may, in part, have been caused by the increasing practice of painting the surface of effigies with colour. After all, there was no point at all in using marble (which was expensive and more difficult to carve) if the finished surface was to be covered over with paintwork. Alabaster effigies made their appearance in the third decade of the 14th century. The satirical poem “Piers Plowman” refers to the many and varied styles of monuments to be found in the churches of the late 14th century.

Perhaps not surprisingly, burial within the church was considered infinitely preferable to being buried outside in the graveyard, where a memorial was at the mercy of the elements. However, burial in the chancel was usually restricted either to members of the clergy or to scions of the local manorial family. It was equally important that, wherever an individual was buried in a church, that this was immediately obvious, to both the clergy and to members of the congregation, in order that prayers could be offered up for the repose of the soul(s) of the departed.

Eventually, one of the most favoured places in which to be interred was on the north side of the chancel, preferably below an ornate tomb chest. In the later medieval period, the wealthier members of the community often founded chantries or endowed chantry chapels to ensure that their burial place was immediately recognisable as such. And in time such chapels became, until their dissolution and destruction in the mid years of the 16th century, the forerunners of the family vaults of the 18th and 19th centuries.

Until the Reformation, the monuments covered in this book received the care and respect they merited as memorials to the departed. However, during the religious upheavals of the 16th century, many such monuments were deliberately destroyed or damaged. The subject matter upon the monuments together with the content of accompanying imagery and inscriptions were reminders of the Catholic faith, which the bigoted Protestant reformers were seeking to eradicate from the fabric of our churches.

Initially, those memorials at risk were those which had been placed in the churches of the abbeys and priories, nearly all of which were swept away at the Dissolution. However, there are instances, albeit comparatively rare, where relatives of the deceased were powerful enough, or sufficiently interested, to save memorials to their ancestors from destruction. This they achieved by moving the monuments from a dissolved monastic foundation and re-erecting them in their local parish church. However, even there, the monuments would not always be safe and further destruction took place, principally in the mid years of the 17th century, usually as the result of wanton iconoclasm by Parliamentary troops during the English Civil War.

Thereafter, in the centuries which followed, losses of monuments were occasioned not by deliberate destruction but, perhaps more insidiously, by the twin evils of neglect and the re-ordering of the interiors of many of our parish churches. The need to accommodate further interments meant that memorials to the long departed were often swept away. Indeed, this must have happened prior to the savage depredations of the 16th century, for after all, burial space within a church has always been a finite commodity. And, of course, once there were no longer living descendants in the immediate locality, of those commemorated upon the monuments, who could keep a watchful eye upon the memorials of their ancestors (assuming that they were interested enough to do so in the first place) then it was highly unlikely that other members of the community would undertake that duty on their behalf – until that is, closer to our own time, when such monuments finally became recognised for their own intrinsic value.

My only criticism of the volume is that I suspect that the content, however well researched, is far too erudite for those who are not already cognisant with the subject matter and that those who are already familiar with the monuments described may not necessarily be willing to purchase what is, after all, a general overview of the subject.

Additionally, not a criticism, but an observation: the print font is, in my opinion, far too small, albeit the same size and style of font was used in “Monumental Brasses”, so maybe this is the norm for the publications of the Shire Library.

Jonathan Moor

Notes on Books, Articles and the Internet

Warwick Rodwell with Caroline Atkins. *St. Peter's, Barton-upon-Humber, Lincolnshire, Volume 1: History, Archaeology and Architecture.* (Oxbow Books, Oxford and Oakville. £75.00. 2011. ISBN 978-1-84217-325-1). 2 parts, 922 pp., 838 b/w and col. figs, 119 col. pls., hardback.

St. Peter's parish church at Barton-upon-Humber is famous for its Anglo Saxon tower, but its contemporary context and precise date have been hard to pin down. It was in recognition of this problem, and of the likely high importance of the below-ground remains, that Warwick Rodwell and his team took advantage of post-redundancy alterations to conduct a full archaeological study between 1978 and 1984, including total excavation of the church interior. Decades of study and re-interpretation followed, culminating in the most comprehensive archaeological study of an English parish church yet published, also embracing the other parish church of St. Mary's and the urban landscape in which they stand.

Part 2 contains a major chapter on burial practice and commemoration, pp.619-62 of which is devoted to the medieval funerary monuments in both churches, including fragments discovered in the course of the excavations. There are sections by Philip Lankester on a relief effigy of a priest holding a chalice, by Peter Ryder on cross slabs and by Sally Badham on brasses, indents and incised slabs. Evidence was found for three monumental brasses in St. Peter's church, all of which are illustrated. The earliest is a single Lombardic letter T from one of the Lincolnshire workshops found in a rubble deposit outside the church; unfortunately no indents with individual inlay lettering survive. A Purbeck marble slab with indents for an inscription and four quatrefoils is attributed to William Garton (d.1411); a rubbing of the inscription in the Bodleian Library enables this brass to be attributed to the London B workshop. Finally, there are the remains of the London D brass to Robert Barnetby (d.1440); only the foot of the effigy remains, although the inscription is known from a rubbing in the Society of Antiquaries. St. Mary's has two brasses: a York Ia brass of c.1380 to an unknown lady and the London B brass to Simon Seman (d.1433).

Unsurprisingly, Flemish incised slabs feature prominently in this section, there being more such

monuments in Barton-upon-Humber churches than in any other English town except Boston. Greenhill listed 9, but this publication increases the number to at least 17, the lack of precision being explained by the number of small fragments found during the excavations, not all of which could be grouped. The most unusual was a fragment of an early 15th century slab showing the beginning of an inscription reading 'Hic.'. The most surprising aspect of this part of the study was that geological analysis by John Prentice (who advised our late member Frieda Anderson in her study of the use of Tournai marble in England) revealed that not all of the slab and fragments from St. Peter's were of Tournai marble. Two complete slabs and fragments of at least two more were identified as probably being Namur stone from the Meuse Valley, Belgium. Other slabs and fragments in Lincolnshire limestones were also found in both churches. In summary, the monuments of Barton-upon-Humber display an unusual pattern, with few locally-made products and a preponderance of prestigious monuments brought in from London and the Low Countries, clearly reflecting the town's importance as a trading centre in the medieval period. (S.B.)

John E. Clark. 'Hexham Abbey: the various movements of the fittings since the Dissolution', *Archaeologia Aeliana*, 5th Series XXXIX (2010), pp.375-400. Illus.; plans; refs. Uses mainly 18th and 19th century sources to trace the movement/removal of various fixtures and fittings, from screens to monuments. 'The Chantry Chapel of Sir Robert Ogle' (pp.380-3) shows how the position of the brass and slab (M.S.I, 1410) changed, from its original position within its chantry on the south side of the choir, until the chapel was completely dismantled between 1858 and 1860. Then the slab was removed into the south choir aisle and partly covered by pews. A plan (p.381) shows its various positions between 1769, on John Carter's plan of 1795, and until it was returned to its present position on the south side of the choir in 1907, adjacent to the outside north wall of the reconstructed chantry. The dark coloured slab shows the indents of an effigy, head on a ?helm and crest, lion at feet, under a crocketed canopy. Three of the original four shields remain in addition to the foot inscription. [There is a drawing of the slab made by J.G. Waller, when it

was partly covered and in the south aisle, in *Archaeologia Aeliana* (N.S.) XV (1892), p.76].

Paul Bellendorf. *Metallene Grabplatten aus Franken und Thüringen aus dem 15. bis 18. Jahrhundert – eine interdisziplinäre Studie zum Denkmalbestand und seiner Gefährdung Gefährdung durch Umwelteinflüsse.* [*An interdisciplinary study of heritage objects and related environmental damage – German metal tomb plaques stemming from the states of Franconia and Thuringa from the 15th to the 18th century*]. (Saarbrücken: University of Bamberg Press. 2011).

This published university Ph.D. thesis, examines in detail the composition of the metals used in these tombs and brasses, with particular reference to the environmental effects, external and within the building. At Erfurt Cathedral tombs in the cloister were of great concern, as they were found to be completely covered in corrosion by-products. This was so advanced that it threatened several engraved figures and features, leaving inscriptions barely readable and in the most severe cases irretrievably lost. Now a catalogue of 240 objects has been made in the above two states, each photographed, described and the inscriptions copied and translated. A three part analysis follows looking at original production techniques, sources of raw materials, casting methods used, plus as much historical information found as possible. Where similar or identical examples appeared to exist, they were digitally recorded to show these features and any variations analysed. In particular, the effects of sulphur dioxide, the biggest corrosive agent on the metal was analysed, metal samples taken to see if the corrosion was a result of the original foundry process and/or if environmental pollution played a part. The latter is less likely to have a corrosive affect in modern times than in the past. Surprisingly, in public areas, like the cloister walk, it is the spreading of salt on church footpaths that is now more of a concern. This note is based on a synopsis of the publication that can be found on the publisher's website <http://www.opus-bayern.de/uni-bamberg/volltexte/2008/136/> and simply gives a snapshot of a much more detailed and valuable study, the whole of which can be accessed via the same link.

Sheila Green, 'Thomas de la Mare, Abbot of St. Albans 1349-1396', *The Alban Link*, Issue 75, Autumn 2011, pp.8-11. A short biographical and historical article of one of the Abbey's most famous Abbots, summoned to St. Albans by his

predecessor Michael Mentmore in 1336 as bailiff, kitchener and then cellarer. After a period as prior of Tynemouth in Northumberland, Thomas was appointed to the abbacy at St. Albans, where he remained for nearly fifty years. His famous Flemish style brass (LSW.I, engr. in his lifetime c.1355) is illustrated on p.8, though the top has been cropped slightly; and on p.9 is a colour reproduction of a lesser known drawing of Abbot Thomas, kneeling, from *Brit. Lib. Cotton MS. Claudius EIV*, f.232r.

Florilegium and Brass-rubbing Exhibition

In *Bulletin* 115 (September 2010, p.282) we noted Reinhard Lamp's series of articles entitled *Florilegium* in the German Association of Teachers of Classical Languages publication entitled "Pegasus". There is now a further entry describing the figure brass to William Fynderne, 1444, and wife Elizabeth Kyngeston, at Childrey, Berkshire (LSW.II). This illustrated article can be accessed on the internet at www.pegasus-onlinezeitschrift.de. Click on *Erga* in the left hand margin and then scroll down for Reinhard's paper which is in English as well as German. This offers a detailed description, analysis and interpretation of the brass together with its Latin inscriptions. Starting with the rubbing of the brass, the author explains the graphical and linguistic difficulties of the 15th century inscriptions and depicts the stylistic composition of the text within its historical context.

Following the success of their first exhibition in Lübeck ('Das Antlitz im Boden', 2006) Reinhard Lamp and Kevin Herring are again joining forces to show some more of their work. On display will be rubbings of brasses from English churches but the emphasis will be on exhibits from former East Germany. These will include both brasses and incised slabs; some seen for the first time.

'Eines in Allem' will run from 9th June to 23rd September 2012 in the Münster of Bad Doberan where another richly illustrated catalogue will be on sale. There is a small admittance charge for the Münster but the exhibition itself is free. Unless you drive there, access is by air to Berlin or Hamburg, then by rail to Rostock changing into a local train to Bad Doberan. (A.E.L.F)

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Richard Busby