

Monumental Brass Society

JUNE 2012



BULLETIN 120

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 2012**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st August 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

It is apposite in this 125th anniversary year that we include short papers on two of the Society's most revered members. W.F. Creeny published major works on continental brasses and incised slabs and was the Society's first President. He was also the only President thus far to be commemorated by a brass. This was commissioned by the Society after his death but, as Janet Whitham shows (pp.394-5), he had been making plans of his own in the last years of his life. Philip Whittemore describes Mill Stephenson as one of the 'greats' of the Society and provides a fascinating insight into the man. He was Hon. Secretary and Treasurer for ten years, but never President or even a Vice-President.

Personalia

We congratulate our member **Lynda Pidgeon** on the award of her Ph.D. by the University of Southampton on *The Wydeviles 1066-1503: a re-assessment*.

We welcome as new members:

Michelle Bayne-Jardine, Blythhurst, 6 St. Bernard's Road, Olton, Solihull, West Midlands B92 7BB

Frank Findlow, 235 Hawk Lane, Palmdale, California 93551, U.S.A.

Simon Gibbs, Stable Block, 45 Upper Redland Road, Reading, Berkshire RG1 5JE

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Irena Larking, St. John's College, University of Queensland, College Road, St. Lucia, Queensland 4067, Australia

Cameron Newham, Flat 3, 2 Grove Park Terrace, Harrogate, North Yorkshire HG1 4BW

Michael Staton, 18 Rowleys Mill, Uttoxeter New Road, Derby DE22 3TJ

David Thomas, 50 Garrick Road, Northampton NN1 5ND

It is deep regret that we report the deaths of John Rawlins of Milton-under-Wychwood and Tony Fox of Scarborough who joined the Society in 1972 and 1996 respectively.

Cover illustration

Death's head from the brass of John Deynes, 1527, Beeston Regis, Norfolk (LSW.V).
(photo.: Martin Stuchfield).

Diary of Events

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

**ANNUAL GENERAL MEETING
WREN LIBRARY, LINCOLN CATHEDRAL**

The Annual General Meeting will be held in the Wren Library of Lincoln Cathedral. **In order to avoid payment of the entrance fee members are requested to make themselves known at the reception desk upon arrival advising that they are attending the Society's A.G.M.** Those arriving early are welcome to view the Cathedral and the impressive collection of medieval indents. 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*'. Arrangements have also been made for a private tour led by **Philip Dixon**, the Cathedral archaeologist.

**Saturday, 22nd September 2012
at 10.30a.m. for 11.00a.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 is enclosed.

Lydd Church is situated in the centre of the town with ample car parking in the vicinity. The postcode for satellite navigation is TN29 9AY. The nearest railway station is Ashford International served from London (Victoria). The number 11 bus leaves the railway station at 10.00a.m. arriving in Lydd at approximately 10.45a.m.

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'. **Richard Busby** will speak on '*Movers and Shakers: the Founding Fathers*

of the M.B.S., 1887-1914; **Alan Bott** on *Some trivial memories of the 1950s and 1960s*; and **Hubert Allen** on *Adventures in Germany with our former President, Malcolm Norris*.

**Saturday, 19th January 2013 at 2.00p.m.
GENERAL MEETING**

Further details in the next issue.

**Saturday, 2nd March 2013 at 2.00p.m.
GENERAL MEETING**

ENFIELD, MIDDLESEX

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

**Friday, 12th – Sunday, 14th April 2013
SOCIETY CONFERENCE**

CAMBRIDGE

The Conference will take place in the medieval college of Trinity Hall, Cambridge with the theme 'Town and Gown'. A series of visits to College chapels and parish churches to view brasses and indents will provide considerable interest. The Chapel at Trinity Hall will be open throughout the Conference enabling members to appreciate the brasses including the fine example commemorating **Walter Hewke**, Master of the College, engraved c.1510. The programme will also include lectures by **Sir John Baker**, **John Lee** and **Nicholas Rogers**. A booking form is enclosed.

CHURCH MONUMENTS SOCIETY

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

17th-19th August	Symposium, Cardiff
13th October	Excursion to south-east Cambridgeshire

Full details at:

<http://www.churchmonumentsociety.org>

HARLAXTON MEDIEVAL SYMPOSIUM

The 2012 symposium will be held at Harlaxton Manor from 23rd to 26th July with the theme 'The Medieval Merchant'. 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**.

Society's Report and Accounts

The Society has adopted best practice whereby the Annual Report and Accounts have been printed and circulated to the membership. The Executive Council took the decision that it was necessary for a firm of accountants to prepare the accounts for the financial year ended 31st December 2011. A professional Independent Examiner's Report has been received as a consequence. The accounts have also been prepared in accordance with the requirements of the Charities Act 2011. This has resulted in a further increase in the size of the document from 12 to 15 pages. The Council have decided that spending approximately £1,000 to print and despatch this document did not constitute the best use of Society funds.

The following was agreed:

- 1 the Notice of Meeting would be printed and circulated giving members appropriate notice of the Annual General Meeting;
- 2 the full Annual Report would be emailed to members for whom a known email address is available;
- 3 the Annual Report would also be available on the Society's website (www.mbs-brasses.co.uk) and downloadable in pdf format; and
- 4 hard copies will be made available to those members who lodge a request with the Hon. Secretary.

It is hoped that the membership support this course of action.

A Rare Survival – Stoke Lyne, Oxfordshire

Set into a carved stone round-headed frame on the north wall of the chancel of the church of St. Peter, Stoke Lyne, Oxfordshire is a mid-16th century brass (fig.1) which deserves to be better known than presently appears to be the case.

The brass is an attractive composition and commemorates Edward Love, his first wife Alys (Alice) and their eight children. It was commissioned in the mid 1530s following the death of Alys in January 1534/5.¹ Thereafter, Edward re-married taking as his second wife another Alice (née Pope).² She was one of the sisters of Sir Thomas Pope, the founder (in 1555) of Trinity College, Oxford. In due course, Edward Love would act as Receiver for his brother-in-law for the newly established College's properties in Oxfordshire and in other counties; and his name re-occurs in documents associated with the setting up of the new foundation.³

Edward himself eventually died in 1557, having survived his first wife by well over twenty years.⁴ It is probably for this reason, also because Edward was the wealthiest man in the parish, and owner (since 1552) of the lay rectory of Stoke Lyne (with the responsibility for the upkeep of the chancel)

that this brass and the religious imagery survived damage or destruction during the Reformation.⁵

The brass is a 'Gyfford' Series product and consists of the kneeling figures of Edward (shown in civil dress) and Alys portrayed in pedimental head dress and gown; holding in her hands the beads of a long rosary which is fastened to her girdle by means of a decorative clasp.⁶ Both figures kneel at a prie-dieu – Edward's having displayed upon it an open book, perhaps a Missal. He is accompanied by his five sons with three daughters depicted standing behind their mother.⁷

Beneath the figures is a foot inscription in English and rendered in Script 5.⁸ Its content confirms that the brass was set up following Alys' death and adds that she 'lyeth buried under the stone before this stone'. However, the chancel of the church was completely re-built in the 19th century, albeit on old foundations, so the memorial, which may once have formed part of an altar tomb, is probably no longer in its original place.⁹ In any event, Alys' body was later disinterred and re-buried in Aynho church.¹⁰ The inscription asks also that the reader 'of your charyte say a pater noster and an ave' for the deceased and for 'alle cristen soules'.



Fig.1. Edward Love and wife Alys, c.1535,
Stoke Lyne, Oxfordshire

Placed centrally above the figures is a small plate bearing a two-line inscription in Latin: 'delicta Iuventut(is) nostr(a)e et ignora(n)tias nostras ne memineris domine'. ('Forget not our youthful follies and ignorance O Lord').

Above and towards each side of the curved stone frame are two shields. That on the left bears *Vert, a lion rampant or, charged on the shoulder with a cross pattée gules* (Love of Aynho) quartering *per fess indented sable and gules in chief three martlets argent* (Lovelace of Hurley, Berkshire).¹¹ That on the right bears the arms of Love impaling *ermine, a fess chequy or and azure, a crescent in chief for difference* (Arden).¹²

Set at the top of the stone, in the middle and immediately beneath the soffit of the arch, is a figure of Our Lord with an aureole and depicted as the 'Man of Sorrows' rising from a stylised coffin. Wearing the Crown of Thorns, only the upper part of Christ's body is visible and therefore only three of the five Sacred Wounds – those in His hands and the one in His side. Mill Stephenson refers to this figure as 'Our Lord in Pity',¹³ but more recently Malcolm Norris considered that the plate represented the Resurrection of Christ.¹⁴ Whichever is intended, given the deliberate



Fig.2. Resurrection from brass to Thomas Wayte, 1482 (LSW.I)
Stoke Charity, Hampshire

destruction of so many similar religious scenes on brasses at the Reformation, this figure constitutes a rare survival. A similar, finer and larger figure (fig.2) may be seen on the brass to Thomas Wayte, 1482, at Stoke Charity, Hampshire.¹⁵

Jonathan Moor

- 1 Alys was the daughter of John Arden of Cottisford, Oxfordshire. M.R. Toynbee, 'Charles I and the Perrots of Northleigh' in *Oxoniensia*, XI-XII (1946-7), p.141.
- 2 Edward's second wife was the third daughter of William Pope of Deddington, Oxfordshire by his wife Margaret, daughter of Edmund Yate of Stanlake in the same county. Toynbee, *op.cit.*
- 3 *Ibid.*
- 4 See 'Stoke Lyne', in *A History of the County of Oxford* (V.C.H.), VI (1959), pp.312-23. Edward Love made his will on 20th June 1557. Records of the Prerogative Court of Canterbury, PROB 11/39, Wrastley, National Archives, Kew.
- 5 Edward purchased the rectory from Sir John William of Thame and Sir Richard Lee who acquired it after the dissolution of Notley Abbey which surrendered in 1538. 'Stoke Lyne', *A History of the County of Oxford*, *op.cit.*
- 6 John Page-Phillips, *Monumental Brasses: A Sixteenth Century Workshop* (1999), p.44.
- 7 It is very similar in design to the slightly earlier London G mural brass commemorating Richard Bulkeley, wife and family dated c.1530 on the north wall of the chancel of the parish church of St. Mary and St. Nicholas, Beaumaris on Anglesey.
- 8 Page-Phillips, *ibid.*
- 9 V.C.H. Oxfordshire, *op.cit.*
- 10 In his will, Edward Love requested burial 'at the high altars ende in my p(ar)lysh church at Aenoho by my welbelovid late wif Ales'.
- 11 Peter Heseltine, *Heraldry on Brass: The Mill Stephenson Collection of Shields* (1994), p.82.
- 12 *ibid.*
- 13 Mill Stephenson, *A List of the Monumental Brasses in the British Isles* (1926), p.421.
- 14 Malcolm Norris, *Monumental Brasses: The Memorials*, I (1977), p.203.
- 15 William Lack, H. Martin Stuchfield and Philip Whittemore, *The Monumental Brasses of Hampshire and the Isle of Wight* (2007), p.287.

MEETING REPORT

South Mimms and Ridge – 31st March 2012

The distortion on our perception of place wrought by the motorway system of the last half century was well exemplified by the location of the March 2012 General Meeting. Where the pasturelands of north Middlesex met Hertfordshire, not far from the ancient thoroughfare of the Great North Road (A1), lie the churches of Ridge and South Mimms. Ridge in Hertfordshire has been wrenched from its neighbour of South Mimms by the M25 Motorway; the entity of South Mimms, which was thrown into Hertfordshire when Middlesex was obliterated in 1965, has been usurped by the massive and complex South Mimms motorway service area. But both churches are well worth defying the pandemonium of the road system to visit.

The church of St. Margaret at Ridge is a timeless sanctuary of peace. In flint with handmade peg-tiles and a tower it is redolent of the stoneless Thames valley. Inside the centuries have effortlessly merged. On entering, the shadowy features of a large medieval wall painting of St. Christopher are before one. To one side is a depiction recalling the pylons and latticed motorway structures which one has confronted on the journey. Calmer study suggests that it is a lead spire arising from the tiled roof of a church.

The comprehensive 20th century chancel woodwork harmonious with church interior is all by Robert Thompson of Kilburn, North Yorkshire; his signature church-mice play mischievously.

Between these stalls lies a sizeable Purbeck marble slab with the fine indents of an early 16th century armoured effigy with inscription, scroll and four shields unusually placed. A beautiful composition. In time between the knight and the woodwork are the very early peal board of 1797 – the three bells were only augmented to six in 1998 – and the marble monument of Joseph Bushman (comptroller of the Chamber of London and of the Bridge House estates) with its strange relief of a beehive, snake and mirror on a collapsed pair of scales.

Medieval graffiti and game boards on window cills and interesting modern and 19th century stained



St. Margaret's church at Ridge

glass completed the interest in this apparently unremarkable rural church.

The larger church of St. Giles at South Mimms, a mile or so away where our meeting was held, was a contrast. Grander, always more important, of a higher Anglican tradition, more sumptuously furnished in part thanks to G.E. Street in 1877, it too was of flint with a tower and peg roofs. A large mausoleum outside with a panel of five skulls, to Sir John Austen, 1741, three times Knight of the shire for the county of Middlesex, gave the clue that South Mimms had always had influential families who played their part in the administration of their areas.

But it was the monuments to the Frowyks we had come to see and to learn of their activities over ten generations. Our first speaker was **Jessica Freeman** who had researched the history of two lines of the Frowyk family all called Thomas or Henry, their wives, marriages, influence and service. They were wealthy goldsmiths, mercers and lawyers who had connections with the city of London and served as Members of Parliament and as J.P.s. They married into other influential families to create networks and financial advantage. Their piety found tombs and a chantry at home at South Mimms, but they also had connections with London churches and religious foundations where many chose to be buried.



LSW.I. Inscription to Henry Frowyk, [1386], at South Mimms

The proximity of London enabled them to retain close links between the parish and the city of London.

The first of the Frowyk monuments is a great slab of Purbeck marble just west of the altar with four shields in the corners (*a chevron between three leopards heads*) and a small simple inscription 'henri frowyk gist ici dieu d s'alme eit mcy' (1386, LSW.I). This tomb is complete and probably in its original location. But the brass of Thomas Frowyk, (1448, LSW.II), and wife Elizabeth Asshe with delightful groups of 6 sons and 13 daughters and a long inscription has only in the last year or so been moved from the tower to the north chapel. The slab was unfortunately fractured in the process and has been crudely repaired. Although the effigy of Thomas is lost, early dabbings of its upper half do exist. Derrick Chivers thoughtfully laid copies of these adjacent to the original slab.

The Frowyk or north chapel contains a very substantial canopied monument with the larger-than-life effigy of Thomas Frowyk, who died in 1523. **Jon Bayliss** discussed this work and compared it with similar tombs in the London area. Thomas pre-deceased his father Henry who, confronting this tragedy, made his will and commissioned the elaborate tomb for a chantry in the new brick aisle. Six years later he died and his tomb to the north of the altar doubles as an Easter sepulchre. It would seem that he had already reserved this favoured location for himself so he put the monument to his son in the adjacent chapel. The unusual balusters presage the Renaissance.

But the piety of the Frowyks was sometimes less ostentatiously expressed. **Nick Holder**, an archaeologist at the Museum of London, gave a fascinating account of the recent discovery of two foundation stones inscribed '+ Henricus ffrowyks' and '+ Thomas Knollys' below ground level at the north-east corner of an aisle to the Guildhall Chapel built about 1440. The two stones (400 x 280 x 140 mm) were found some 6 metres below present ground level with clear letters some 50 mm high in an elegant and elaborate hand. That they were laid below the 15th century ground-level to

be immediately encased in mortar, thus only visible to God, gives an interesting light on medieval building dedication. Henry Frowyk (died 1460) was the brother of Thomas of LSW.II; he was citizen and mercer of London and had been Mayor in 1435 and 1444. Thomas Knollys, 1445, was from neighbouring North Mymms; his father too had been twice Mayor of London.



Panel from the Austen mausoleum at South Mimms

The final discourse was by **Derrick Chivers** who spoke on a large tapered slab, probably cast out in 1877 by Street and now lying in the churchyard adjacent to the south wall. Neglected, mossy and broken it has indents for individual Lombardic letters. The slab was to a 14th century member of the Pouns family, one of whom married a Frowyk.

As ever the day gave a chance to reflect on mortality and timelessness, and on the lives of others who, but for their memorials, would after more than half a millenium be lost and forgotten. Our thanks go to Rev. Brenda Tipping who allowed us to visit Ridge and to meet in South Mimms, to her ladies in the two churches who provided such wonderful refreshments and to our speakers.

Rosalind Willatts

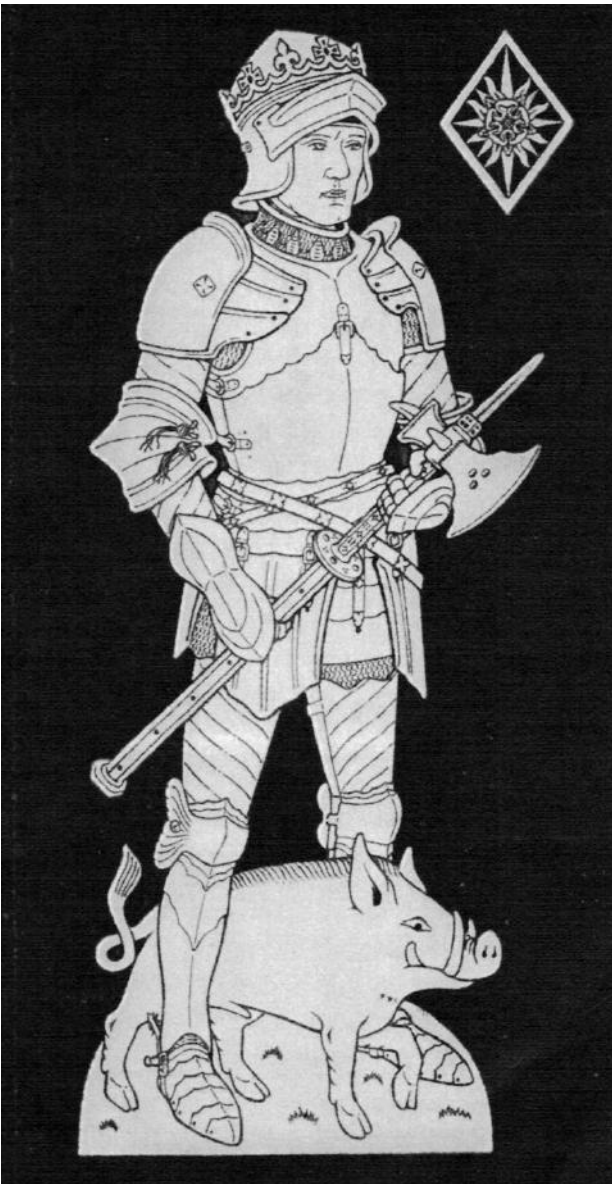
Ricardian Replicas

In 2011 the Richard III Society was approached by a member with the idea of producing for sale some small-scale brass replicas of Richard III and his wife, Anne Neville. Geoffrey Wheeler, who had previously been responsible for similar heraldic-based work, memorial plaques, stained glass, Society badges, ties and headsquares, was in charge of the project and set about investigating the possibilities. The project was put into the hands of the Canterbury Studios, Haslemere, Surrey, whose director, Brian Jeffcoat was eager to take up the challenge of producing the artifacts.

The design process began by producing a large-scale detailed black and white image of the subject with no

half-tones. Using this, a metal plate is etched to the required size and filed by hand, ready to be mounted and used as the basis for a silicon rubber mould from which the finished plaque is produced, cast all in one piece, using polyester resin mixed with sintered metal (brass powder) for the figure and crushed marble incorporated into the base.

When deciding on an image for Richard it soon became clear that the customary figure of a praying, armoured knight would be difficult to achieve, as transferring the image from any of the existing portraits to a full-face view, posed problems regarding facial details, especially as the finished article would only be about 180 mm long.



A design was therefore chosen showing Richard standing, dressed in armour, holding a battle-axe, with his personal emblem of a boar at his feet, which was based on a 1985 poster produced for the 500th anniversary of the Battle of Bosworth. This was submitted to Toby Capwell, curator of Arms and Armour at the Wallace Collection, for his approval, but was unfortunately rejected when he pronounced that the armour was German in style and now considered totally inaccurate.

A revised image was created, this time based on work by the artist Graham Turner. This depicts armour based on that worn by Ralph Fitzherbert, 1483, on his tomb effigy at Norbury, Derbyshire, which is the only one remaining from whose Yorkist livery collar Richard's boar badge still survives. A rose-en-soleil badge was placed top right. Several versions of the boar were considered before deciding on the one shown in 20th century stained glass at Cardiff Castle.

Choosing an image for the Anne Neville plaque was easier. This came from the children's

education magazine *Look and Learn* whose series on Royal beasts (1967) by the heraldic artist, Dan Escott, had included a picture of Richard's queen, based on the memorial brass to Elizabeth, Lady Say, 1473, at Broxbourne, Hertfordshire, who was godmother to Richard's brother, Edward IV. The Say arms on her mantle were replaced with the Royal arms, and the complicated quarterings of the Neville arms, derived from contemporary illustrations in the Rous and Salisbury Rolls. At her feet is the muzzled bear of Warwick, again based on one in the Rous Roll, but with the image reversed. The Neville shield was included top left, to counterpoint the rose-en-soleil in Richard's companion plaque.

The finished plaques measure 180 x 75 mm and are mounted on simulated marble with felt backing, drilled on the reverse for wall mounting. There is an information label on the back. Details and an order form can be found on the Society's website: www.richardiii.net.

Iris Day

AROUND THE COUNTRY

Norfolk

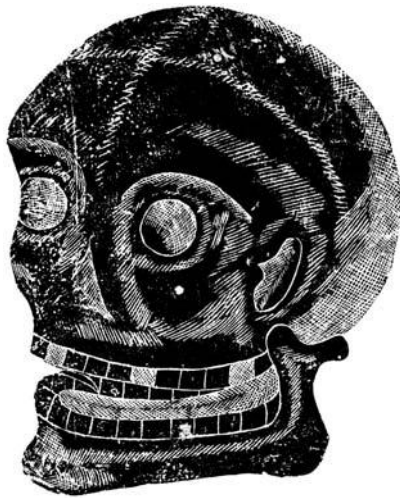
Continuing field work for the forthcoming Norfolk *County Series* volume has resulted in the discovery of one further brass, the remarkable recovery of three more and the regrettable loss of another.



LSW.IV. Inscription to Roger Hoodde, 1527, Yelverton
(rubbing: Janet Whitham)

The first discovery arose during the survey of **Yelverton**, a parish situated to the south-east of Norwich and a short distance from the Loddon road. Stephenson in his *List* (p.376) records six brasses but seemingly omitted to record a single-line Latin inscription (35 x 404 mm) commemorating Roger Hoodde, 1527. This Norwich series 6b product occupies a prominent position at the west end of the nave in direct line with the south door and could hardly have been missed!

In 1986 the brass commemorating John Deynes, 1527, and wife Katherine gave rise to concern regarding its loose condition in the enchanting church dedicated to All Saints, occupying an exposed cliff-top position, at **Beeston Regis**. A further fourteen years elapsed before the brasses were conserved by William Lack (see *M.B.S. Trans.*, XVII, pp.79-81). In 2000, exhaustive enquiries were made regarding the whereabouts of the curious death's head illustrated by Malcolm Norris in *The Craft* (fig.244) but to no avail. However, a recent survey of the parishes in the Quintet Benefice necessitated meeting the new incumbent, Rev. Dr. Allan B. Barton, at West Runton. The business included an appeal to search for a mutilated inscription to Martin Thomson, 1618; last recorded as loose in the vestry at Gresham in 1925. Several weeks elapsed before the rector made contact to say that he had searched the vestry at Beeston Regis instead! This initiative had not only yielded the death's head



LSW.VI. Death's Head from brass to John Deynes, 1527,
Beeston Regis
(rubbing: Martin Stuchfield)

(295-300 x 190-240 mm) but the lower portion of the upper sinister evangelical symbol depicting St. Mark (55-88 remains x 126 mm) belonging to another brass and long thought to have been obscured by choir stalls on the south side of the chancel.

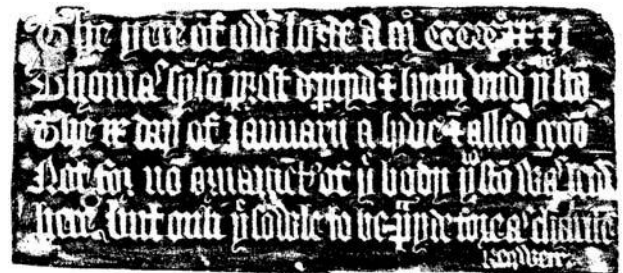


LSW.I. Evangelical symbol of St. Mark, engraved 15th century,
Beeston Regis
(composite rubbing: Society of Antiquaries of London
and Martin Stuchfield)

The Deynes brass formerly occupied a position in the north aisle on an altar tomb which was destroyed during the restoration of 1867. The effigy of John Deynes, uniquely depicted with a whistle suspended from his neck, together with the female figure for Katherine and a foot inscription were relaid in a new concrete slab set in a central position in the chancel. However, during a site visit on 18th April 2012 it transpired that the original slab (c.670 remains x 355 mm visible) for the death's head does in fact survive in a relaid and random position on the south side of the chancel, jammed



LSW.II. Inscription to Robert Ryston, canon, engraved, c.1500,
Beeston Regis
(rubbing: Society of Antiquaries of London)



LSW.IV. Inscription to Thomas Symson, priest, 1521,
Beeston Regis
(rubbing: Society of Antiquaries of London)

under a heating pipe running between stall platforms! Rev. Francis Blomefield in his county *History* (1st edn., IV, p.292) records the monument prior to destruction stating that “on it are a helmet, a pike, and respice”. It is, therefore, highly probable that the death's head is in fact the helmet to which Blomefield refers which formed a side panel to the tomb. It is hoped that the incumbent, fired with enthusiasm, will consent to the raising of the choir stalls to reveal the inscriptions commemorating Robert Ryston, engraved c.1500, and Thomas Symson, 1521, which have remained covered since c.1890. Watch this space!



LSW.I. Shield (Lany impaling Aslack) for Elizabeth Aslack,
wife of John Lany, 1607, Pulham St. Mary

The other remarkable recovery relates to the south Norfolk parish of **Pulham St. Mary**. Stephenson in his *List* (p.360) records a shield (Lany impaling Aslack) for Elizabeth Aslack, wife of John Lany, who

died in 1607. The plate (229 x 206 mm) was loose at the Rectory in 1925 and apparently mounted on a board in the vestry when Stephenson's *Appendix* (p.783) was published in 1938. Removal occurred subsequent to this date. It is highly fortuitous that the present incumbent recovered the brass from a room above the south porch.



LSW.I. Inscription to Robert Wynne and wife, Agnes, engraved c.1460, Upton (rubbing: Roger Greenwood)

Finally, it is most disappointing to report a further loss from the county. Surveying at **Upton** has revealed that the majority of the one-line Latin inscription to Robert and Agnes Wynne has been stolen. This brass, engraved c.1460 and a Norwich 2 product, was recorded as complete by Roger



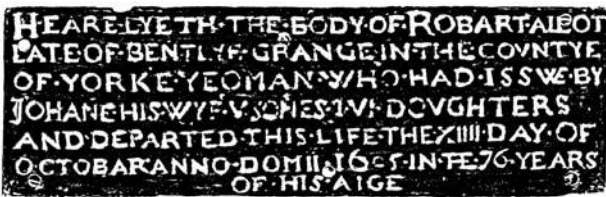
LSW.I. Inscription to Robert Wynne and wife, Agnes, engraved c.1460, Upton

Greenwood during a visit to the church in 1968. The plate had been inadequately secured with conventional household screws and set in wet cement. Close examination of the stone reveals that it was prised-up from the sinister end and snapped at the first fixing which constituted the weakest point. Only the word 'Orate' survives.

Martin Stuchfield

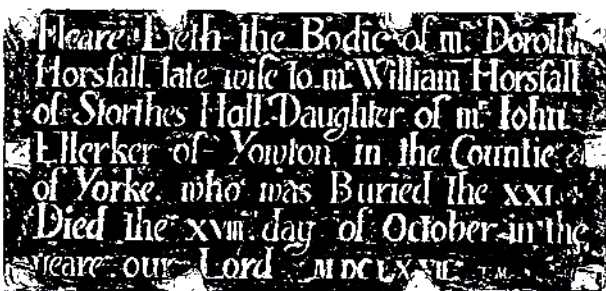
Yorkshire

Here are a few more discoveries from various parts of the county. The first is from **Emley** to Robert Talbot, dated 1605. It is now mural on a board in the chancel but was once on the floor which has been completely repaved.

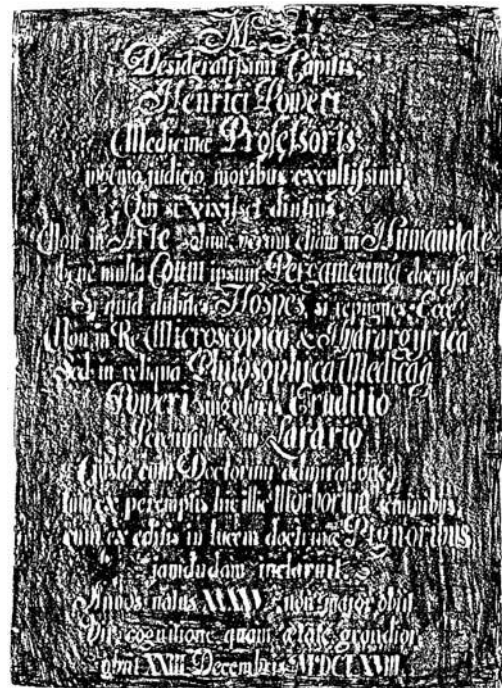


Inscription to Robert Talbot, 1605, Elmley

The second is from **Kirkburton** and commemorates Dorothy Horsfall, 1667. It is signed by the maker T. Mann Sculp York and is mural in the chancel.



Inscription to Dorothy Horsfall, 1667, Kirkburton



Inscription to Henry Power, 1668, Wakefield Cathedral

The third is from **Wakefield Cathedral** to Henry Power, 'Professor of Medecines', 1668 and is mural in the north choir aisle. It is difficult to get to as it is surrounded by all the sound equipment for the Cathedral.

Patrick Farman

A Trip to the Bodensee 2010

In Autumn 2010 I visited the Lake Constance area of south Germany. The trip specifically included the making of rubbings at Radolfzell and Constanz Cathedral. This article focuses on the brass to David von Winkelsheim, 1526, at Radolfzell.

Radolfzell-am-Bodensee is a town at the west end of Lake Constance, an extensive inland lake fed by the River Rhine. It lies in Baden-Württemberg, close to Germany's border with Switzerland and Austria. The town arose from 9th century monastic origins and for a while belonged to the Abbey of Reichenau. In the market place at Radolfzell is the Catholic Münsterkirche Unserer Lieben Frau (the Cathedral church of Our Dear Lady), a 15th century Gothic church with a largely Baroque interior. In the sanctuary to the left of the altar and mounted on the wall within a pink marble slab is the fine brass to David von Winkelsheim who died in 1526 (H.K.C.1).

The brass itself is in pristine condition, apart from the outer edges of the evangelistic symbols at the corners of the marginal inscription. These have been cut back so as to fit the whole composition within a recess in the slab, suggesting that it may not be original. Abbot David stands turning slightly to his right and is mitred and attired in pontifical vestments with his crozier in his left hand which also grips a vexillum. Cradled by his right forearm and hand is an open book which he is gazing down at. His features are of an elderly man with a jowled face – possibly a portrait. The composition of the figure shows a skilful use of shading and cross-hatching to his vestments to provide animation.

At his feet are two canted shields. On the dexter side are the arms of St. George's Monastery at Stein-am-Rhein where he was the last Abbot; the arms of Winkelsheim are on the sinister side.

Around the perimeter of the effigy and separating it from the marginal inscription is a narrow border of leaves interspersed with small collars and roses. The inscription itself is exquisite and a triumph of calligraphic skill, given it is worked in metal. It is in German and in its original form reads: 'Anno d(omi)ni 1526 An sant / Martinstag starb d(er) Erwardig un(d) gaistlich her(r) h(err)



David von Winkelsheim, 1526, at Radolfzell

David Abbt des gotshus Stai(n) / wolche(r) zu(r) erhaltu(n)g seins gotshus / stiftu(n)g u(nd) Regel daselbst vertribe(n) ward Dem got genedig un(d) barmhertzig sein wol.'

When this is expanded and expressed in modern German, with punctuation, it reads: 'Anno domini 1526 am Sankt / Martinstag, starb der Erwardige und geistliche Herr, Herr David Abbt des Gotteshauses von Stein / welcher zur Erhaltung (von) seines Gotteshauses / Stiftung und Regel (von) daselbst vertrieben ward. Dem Gott gnaedig und barmhertzig sein wolle.'



Lower sinister corner of the Winkelsheim brass, showing evangelistic symbol cut back to fit recess in the pink slab

This translates as: ‘In the year of our Lord 1526, on Saint / Martin’s Day (11th November) died the reverend and spiritual gentleman Herr David, Abbot of the Lord’s house of Stein / who for the conservation of the foundation of his house / and its regulation was thence driven away. May God be merciful and lenient.’

The provenance of the brass is uncertain. It is evident that its artistic composition has some affinity with Albrecht Dürer. Malcolm Norris regards it as an adapted copy of the St. Ulrich figure on a Dürer woodcut and suggested it was engraved by a South German craftsman.¹ The brass may emanate from the Vischer workshop, based in Nurnberg and would be contemporaneous with Hans Vischer who died in 1550, rather than Hermann the Younger. Hermann was known to copy Durer, but he died in 1517, well before Abbot David’s death. (David Winkelsheim could have had his brass engraved during his lifetime but 11 years prior to his death makes this unlikely). Hans however was responsible for the signed brass to Abbot Georg Fischer, 1519, at Mittelzell on the island of Reichenau, near both Stein-am-Rhein and Radolfzell. This shares components of its design with the famous Vischer brass and altar tomb to Cardinal Friedrich Casimir Jagiello, 1503, in Krakow Cathedral, Poland referred to by Hauschke.²

However, close examination of the artistic composition and engraving of Abbot Georg shows it has limited affinity with Abbot David, although both are the work of highly skilled craftsmen. The mitres, croziers and vexillums

have some similarity, but the rich vestments of Abbot Georg have recognisable Vischer design motifs, entirely absent from Winkelsheim’s brass. There is no marginal inscription or roundels on the Fischer brass to assist in stylistic comparison. Sven Hauschke, a leading contemporary German authority on the Vischer workshop, does not include Abbot David’s brass as a Vischer in his recent work, or even mention it.

David von Winkelsheim took office as Abbot of St. George’s Benedictine Monastery at Stein-am-Rhein in 1499, where he remained until shortly after the suspension of the monastery due to Reformation unrest on 5th July 1525. At that time the Zurich authorities took over the monastery assets and control over the buildings but he was permitted to remain there with the monks until their deaths. However, he was suspected of collusion with the Hapsburgs and placed under house arrest. On 29th October 1525 he fled to Radolfzell where he died on 11th November 1526.

He was a classically educated architect with an expert knowledge of art and his influence on the Monastery was immense. His tenure saw the transition from late Gothic to the Renaissance period and he oversaw much building work, in particular the Abbot’s chapel and prelate’s lodging with its stunning Banqueting Room. This work incorporated elaborate furnishings and wall paintings by leading artists from the Constanz area. The whole site is now open to the public and is in a remarkable state of preservation. It is a short boat trip upstream from Radolfzell on the Rhine and adjacent to the 12th century Abbey Church with its superb wall paintings. This is now the town’s Protestant church.

I am indebted to Reinhard Lamp for obtaining permission to rub the brass and for translating the marginal inscription. I also record my appreciation to Pfarrer Michael Hauser for permission to rub the brass.

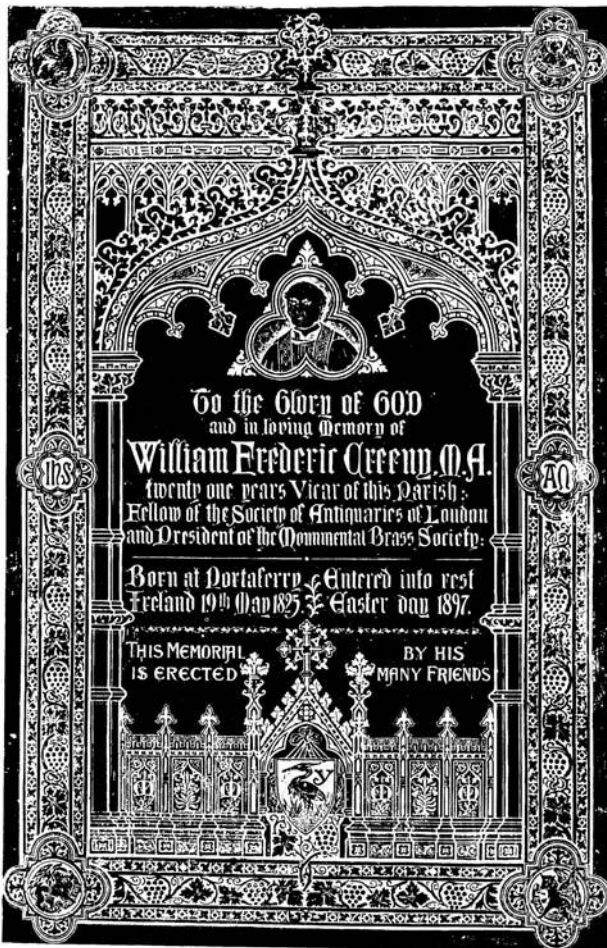
Kevin Herring

¹ Malcolm Norris, *Monumental Brasses: The Craft* (1978), pp.99-100.

² S. Hauschke, *Die Grabdenkmäler Der Nürnberger Vischer-Werkstatt (1453-1544)*, Kat.27 (2006), pp.201-2.

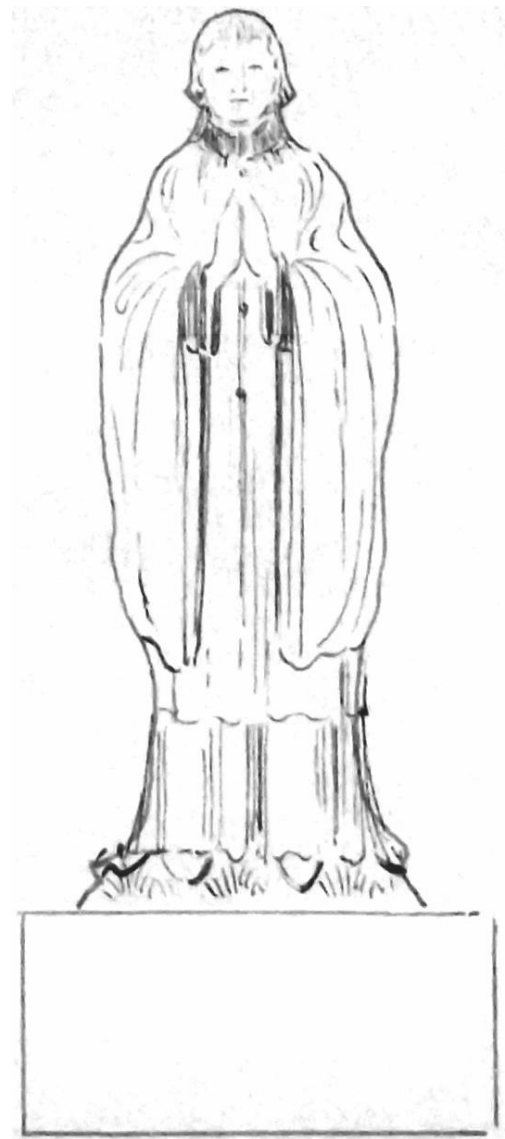
An uncommissioned brass

Our first President, William Frederick Creeny, is commemorated by a brass, formerly in the church of St. Michael-at-Thorne in Norwich, where he was vicar for twenty-one years. The brass was based on the title page of Creeny's *Incised Slabs on the Continent of Europe* and was designed and engraved by W.R. Weyer of Norwich. It was commissioned by the Society after his death in 1897. It was damaged during bombing in World War II and is now in the Norwich Museum.



Brass to Rev. W.F. Creeny, 1897, formerly at St. Michael-at-Thorne, Norwich, now in Norwich Museum

During research in the Norwich Record Office for *The County Series* some correspondence between John Hardman & Co. of Birmingham and Creeny has come to light. Thomas Wareing visited St. Michael-at-Thorne where he met Rev. Creeny to discuss the proposed brass. His letter dated 24th October 1895 reads:



Proposed figure brass to W.F. Creeny

*'Dear Mr Creeny,
I am afraid you will have given up all idea of ever hearing from me as for the Memorial brass you spoke as to erecting, or having erected, to you own memory in your church. I have been so busy since my return to Birmingham that the matter did really slip my memory for a while, now however I send with this some particulars that may, I hope, be of use to you. Of course if these prices come to more than you intended by reducing the size we can also reduce the cost of the Memorial. I have had the Brass estimated to be placed against the wall but if it is your intention to set it in the floor the cost would be increased a little say 10% as the slab will have to be thicker and the metal harder to stand the wear. Trusting that you health is better than when I saw you. I am. Yours truly Thos: Wareing.'*

The accompanying quotation reads:

Revd W. F. Creeny

Revd Sir

'In accordance with your request (conveyed to Mr. Thos: Wareing when on a visit to Norwich in August last we now beg to forwards your particulars of cost of Memorial Brass. By Book Post we send you a section of our Illustrated Catalogue of Memorial Brasses with prices & enclosed with the same is a tracing showing three different ways of treating the proposed Mural Memorial. The cost of the above will be No 1 consisting of a figure in Cassock & Surplice with commemorative inscription on a plate beneath, let into a Black Marble slab 4 ft 6 in will be £58:0:0. No 2 consisting of figure & inscription as No 1 but with the addition of a marginal plate containing a scriptural text let

into a Black Marble slab 5 ft 6 in by 2 ft 9 in will cost £90:0:0 No 3 as last but having the Evangelistic Symbols at the corners will cost £95:0:0. /These prices include every expense of packing carriage & fixing in St. Michael's at Thorn Church, Norwich. If you will say which of these designs meets your wishes & at the same time send us the photograph, of which you spoke, showing the style of dress & you wish reproduced in the Brass we will prepare a more careful & larger sketch embodying your wishes. We are Yours obediently John Hardman & Co.'

Unfortunately no further correspondence seems to exist to reveal why the brass was never commissioned.

Janet Whitham

Mill Stephenson – A life in brass

Mill Stephenson was born on 20th October 1858 in Hull, the only son of William Stephenson (d.1870), a newspaper proprietor, and Caroline Saner (d.1891). He had a sister, Hilda, and a step-sister, Hannah. He was educated at Richmond Grammar School and in October 1876 went to Gonville and Caius College, Cambridge, obtaining a B.A. in 1880. He was admitted to the Middle Temple on 5th October in the same year, and called to the Bar on 17th June 1885, although he never practiced. Blessed with private means, he devoted his time to antiquarian studies.¹

It is incorrectly assumed that Stephenson never married. However, in the autumn of 1882 he married Helen Scott, (born at Holywell, Flintshire in 1858), at the church of St. George, Hanover Square, London. There were no children. They are recorded as living at various addresses in north Surrey during their marriage.

Helen Stephenson died on 20th January 1931, leaving a large part of her personal estate, which amounted to £5,653 3s. 8d., not to her husband as would be expected, but to Inez Ethel Price, widow, and Henry Charles.² But what was the relationship between Helen Stephenson and Inez Price that she was left such a large bequest? Was she her companion as Stephenson was often away for long periods, such as during his directorship

of the Silchester digs, for three to four months at a time?

Inez Price is an enigma and her relationship with Stephenson after his wife's death is uncertain. She was born Inez Vernon at 48 Gloucester Terrace, Regents Park, London in April 1874 and christened in May of that year. Although her mother was Helen Ethel Vernon, her father's name is omitted from the register for Christ Church, St. Pancras, London.³ Inez married Frederick Thomas Whittaker Price early in 1895, having four children by him – Stanley Vernon, Gladys Freda, Raymond Selwyn and Beatrice. In the 1901 census Frederick Price is described as a 'Coffee Proprietor'. The 1911 census gives his occupation as 'Restaurant Keeper', suggesting a manager or owner, his address being Addiscombe Road, Croydon.⁴ Frederick Price died in 1930 and Inez is subsequently recorded at various addresses in south-west London: between 1931-5 she is living at 147 Nightingale Lane, SW6, with among others, a 'Niell Stephenson', a name that does not appear in any record. It seems highly probable that the name is a typographical error for Mill.

In 1936 Mill was living with both Inez and a number of other persons at 24 Granard Road, London SW12, and between 1937-9 Inez and Beatrice Price are living at Du Cane Court,

Balham High Road, South London, then a newly opened apartment block in the Art Deco style, one of the most exclusive places to live in London at that time.⁵ Stephenson made his will in October 1936 giving his address as EH/1 Du Cane Court, Mrs. Price being the principal legatee of his will. Stephenson died on 29th July 1937, aged 79. He was cremated at West Norwood Crematorium on 4th August. No memorial was erected to his memory.⁶ Inez Price died in July 1940, at Hove, Sussex, probate being granted to the Midland Bank Executor and Trustee Company Limited.

A note in the *Antiquaries Journal* for 1938 adds further to the confusion of the Stephenson/Price relationship, for it states that Mill's collection of rubbings had been presented to the *Society* by 'his stepdaughter, Mrs. Price.'⁷ There are a number of possibilities to explain this statement. Either the 'stepdaughter' was Gladys or Beatrice, the writer mistaking the relationship between Stephenson and Inez, believing that they were married or that Inez Price presented the collection to the Society, but was incorrectly described.

It is not known what sparked Stephenson's antiquarian interests, but those relating to brasses began during his schooldays when he began rubbing brasses.⁸ He also had an interest in Roman antiquity, especially the study of coins.

His antiquarian life can roughly be divided into three. First, the part he played at the Society of Antiquaries; second, the Surrey Archaeological Society (he was an early member, Joint Secretary until 1897 and also edited their *Collections*); and third, the Monumental Brass Society. He also had an active role in a number of other like-minded organisations, for example the Archaeological Institute. When the Monumental Brass Society went into abeyance in December 1914 Stephenson's articles on brasses appeared in the Society of Antiquaries' *Proceedings*.

On 22nd October 1887 at a meeting of the Society of Antiquaries, Stephenson's certificate of election was displayed. Among those who signed the form showing that he had a good knowledge and was worthy of becoming a Fellow of the Society were Harold Dillon, J.P. Rylands, J.G. Waller and T.J. Micklethwaite. When the ballot was taken on 7th June the following year,

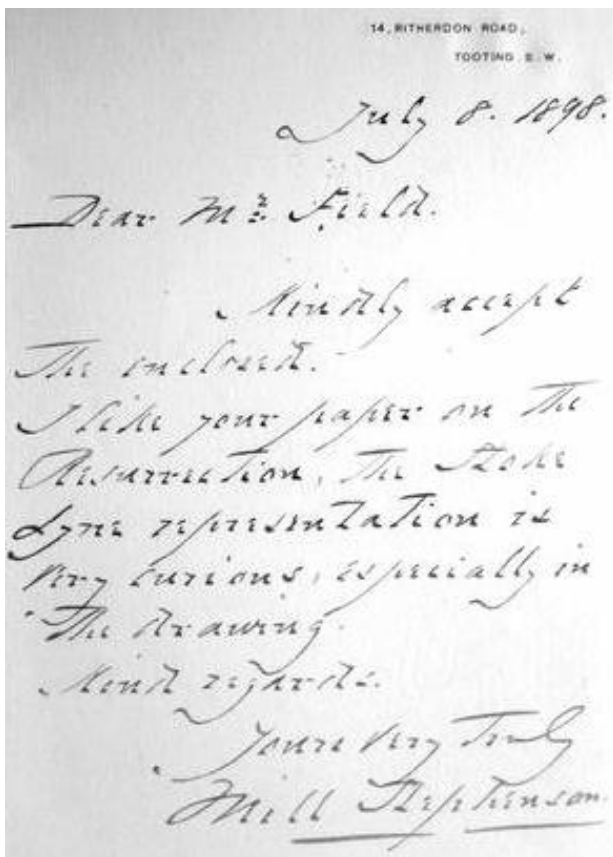
he received 1 noe and an overwhelming 61 ayes.⁹ He was formerly admitted at the meeting held on 14th June 1888.¹⁰

He was a regular attendee at meetings, being nominated scrutineer at ballots, and a co-auditor on three occasions. He was also a member of council in 1908. For the remainder of his life the majority of his time would be spent doing voluntary work for the Society. He did a great deal for the library, compiling an index for the first twenty volumes of their *Proceedings*. Between 1894-1901 he was one of the Directors of the annual dig at Silchester, a Roman town in Hampshire, funded by the Society; he led a dig at Compton, Surrey.

Stephenson was responsible for organising the collection of rubbings belonging to the Society. This had almost been completed by April 1900, when the President in his Anniversary Address said that he had: 'now completed his self-imposed task of the classification and arrangement of the large collection of brass rubbings . . . a rough estimate gives the number as between five and six thousand . . .'¹¹ For this work he used the smaller Inner Library at Burlington House which became known as Mill's Parlour. This collection was the starting point for his *magnum opus*, *A List of Monumental Brasses in the British Isles* (1926), which was an updated version of Rev. Herbert Haines' list of brasses published in 1861. Although he does not acknowledge it, Stephenson used notes provided by Rev. H.E. Field and Rev. C.G.R. Birch; also H.O. Clark and A.B. Connor who revised the Norfolk and Somerset sections respectively.

He was a generous benefactor to the Society of Antiquaries; presenting them with a number of brasses. These were recorded briefly in the Society's *Proceedings* but it is through research that these pieces can be accurately identified as Jerome Bertram has shown.¹² He also gave a number of books for use in the library, for example *Illustrations of the Monumental Brasses of Great Britain* (1840-6). This copy, which includes the scarce first part, is better than the Society's original copy, but it still lacks the covers issued with each copy. The British Museum also received a number of donations from him.

The Society of Antiquaries also holds a number of manuscripts that belonged to him, together with impressions of shields from brasses. There are nearly 5,000 examples.¹³



An example of Mill Stephenson's handwriting

Stephenson was a member of the Cambridge Association of Brass Collectors (later renamed the Monumental Brass Society) by December 1887¹⁴ and was soon involved in the running of the Society. He was elected General Editor to the proposed revised list of brasses on the resignation of H.W. Macklin in 1893. He was appointed joint editor of the *Portfolio* with C.J.P. Cave from 1897-1902, and joint editor of *Transactions* with C.T. Davis from 1900-14. In 1904 he took over the role of Honorary Secretary and Treasurer, a position he held until the Society went into abeyance in December 1914. It fell to Stephenson to write to the membership informing them that owing to 'the decrease in the number of subscribers and the uncertainty of the outlook owing to the present disastrous war, it is found impossible to continue the work of the Society.' A published List of Members for 1914 gives a total of 91 including subscribing Institutional members.¹⁵ Following the re-founding of the Society in 1934 it appears that Stephenson did not rejoin and was passed over as a possible Vice-President.

Stephenson also wrote accounts of brasses in Kent (with Ralph Griffin), Middlesex, Shropshire,

Surrey and Yorkshire, as well as compiling a list of known palimpsest brasses in Great Britain. From 1914 onwards he published few articles on brasses, and with no journal devoted to the subject, palimpsest discoveries were published in the *Proceedings of the Society of Antiquaries*. His last article on brasses, written in collaboration with R.H. Pearson on the brasses at Mawgan-in-Pyder, Cornwall, appeared initially in the *Antiquaries Journal* before being reprinted in the Society's *Transactions*.

He was widely consulted on many subjects, but probably no more so than on brasses. For example, he had a protracted correspondence with J. Renton Dunlop and others over the discovery and restoration of the Fetyplace brasses at Marcham, Berks. In these letters he addressed Dunlop as 'XXII' and signs the letter 'in dust and ashes XXXVI'. While on another occasion it is 'Dear 22^{3/4}' and Mill signs himself '756 11/56.' His opinion was also sought over the suitability of Messrs. Gawthorp as restorers of the brass.¹⁶

Without doubt Stephenson was one of the true 'greats' of this Society, putting his subject to the fore. His cataloguing and lists allowed future generations to build on his groundwork.

Philip Whittemore

- 1 Brief biographical notes can be found in R.J. Busby, *A Companion Guide to Brasses and Brass Rubbing* (London, 1973), p.232; *Antiquaries Journal*, XVII (1937), pp.449-50; *M.B.S. Trans.*, VII (1937), pp.194-5; *Surrey Arch. Collections*, XLV (1937), pp.169-71.
- 2 Central Probate Registry, High Holborn, London, Probate Register Index of Wills and Administrations 1931, p.494.
- 3 London Metropolitan Archives, Christ Church, Albany Street, Camden, Register of Baptisms, P90/CTC2, item 005.
- 4 1911 Census RG14 piece 3294, 58.
- 5 G.K. Vincent, *A History of Du Cane Court* (Woodbine, c.2008).
- 6 *The Times* 31st July 1937, issue 47751, p.1.
- 7 *Antiquaries Journal*, XVIII (1938), p.331.
- 8 *Antiquaries Journal*, XVII (1937), p.449.
- 9 Society of Antiquaries, Certificates of Candidates.
- 10 *Proceedings of the Society of Antiquaries* 2nd Series, XII (1887-9), p.167.
- 11 *Proceedings of the Society of Antiquaries* 2nd Series, XVIII (1899-1901), p.170. The collection is considerably later with many thousand rubbings.
- 12 Jerome Bertram, *Monumental Brasses and Fragments in the Collections of The Society of Antiquaries of London* (2004).
- 13 P. J. Willetts, *Catalogue of the Manuscripts in the Society of Antiquaries of London* (D.S. Brewer for the Society, 2000), pp.327-8; P. Heseltine, *Heraldry on Brass: The Mill Stephenson Collection of Shields* (1994).
- 14 *C.U.A.B.C. Trans.*, (December 1887), p.15.
- 15 This is not strictly true, for a list of members published two years earlier lists 90 members.
- 16 *B.L. Add. MS. 42763*, f.316v and f.317v.

Notes on Books, Articles and the Internet

Jan Broadway, *William Dugdale: A Life of the Warwickshire Historian and Herald*. (Xmera Ltd. £12.00 paperback. 2011. ISBN 978-0-9567428-0-3). 217 pp., 12 b/w illus.

Many readers will be familiar with Sir William Dugdale (1605-86) whose record of, in particular, the brasses and monuments inside Old St. Paul's Cathedral, London is a fortuitous record of a now lost series of impressive memorials. This concise biography brings the world of Dugdale to life and is an enjoyable read which sets out his life and publications in the political hurly-burly of the 17th century. The detail of Dugdale's publications is passed over rather briefly but his elevation through the ranks of the College of Arms, his county visitations and his almost continuous battle to remove incorrect coats of arms in parish churches nicely illustrates the life of a 17th century herald. It also reminds us that the part-defacement of monuments could be legitimised when erroneous heraldry had been used and discovered by the heralds. At the time of writing, there is a small discount offered online by Amazon. (C.S.)

Nigel Saul, J. Mackman and G. Whittick (eds). 'Grave Stuff: litigation with a London tombmaker in 1421', *Historical Research*, LXXXIV, No. 226 (Nov. 2011), pp.572-85.

An unusual and interesting case brought before the Court of Common Pleas by the executors of Sir John Dallingridge, 1408, of Bodiam, Sussex, against tomb-maker and mason John Petit of London. The executors had commissioned the tomb in 1416, to be sited in Robertsbridge Abbey, Sussex, at a cost of 42 marks [£54.13s 4d]. The stone and carriage to Small Hythe was to be borne by Petit, but by February 1420 the contract was not complete and the executors took action which committed Petit to complete the work by 27th April 1421. This he either failed to do, or the executors were not satisfied. On 29th May 1423 the Court of Common Pleas, meeting at Robertsbridge, awarded damages of £13 to the executors. The debt was settled the following year and Petit declared quit.

The paper also takes a broader look at this contract, comparing it with sculptured tombs of similar date; the request by the executors for an "exemplum" or model from Petit; the unusual length of time the executors took to commission the tomb – possibly caused by problems with Dallingridge's 'formidable widow Alice'; and that it took until November 1421 to agree terms and conditions necessary to establish a chantry at the abbey. However, one mutilated torso of alabaster, of early 15th century date has been found, with engrailed cross on the breastplate, which when linked to the 'SS' collar, strongly suggests to the authors that this might be the sad remains of Sir John Dallingridge's effigy. Being of alabaster, not commonly used by London masons, may mean it was a replacement for Petit's freestone figure, ordered from a provincial workshop. The remains are now at Bodiam Castle and are illustrated in colour (fig.1, p.282). The discovery of the original document of litigation against Petit (in the National Archives, and printed at the end of this paper) arose during a recent project on 'Londoners and the Law', which is producing a substantial on-line database of common law cases (currently being digitised).

The latest volume of *Church Monuments: The Journal of the Church Monuments Society* (XXVI, 2011) includes a number of papers of potential interest to Society members. Limitation of space precludes much detail, but those with the most references to brasses include:

Kelcey Wilson-Lee. 'Dynasty and strategies of commemoration: Knightly families in late-medieval and early modern Derbyshire, part 2'. (pp.27-43, illus; geneal. tree, p.148; refs). Refers to the monuments in four Derbyshire churches to members of the Foljambe family, including the (restored) brass of John Foljambe, 1358 (LSW.XXIV, Tideswell, photo. p.32) and the partly restored brass of Godfrey IV, 1541, and his wife (LSW.II, Chesterfield, photo. p.36). Also illustrated is an incised alabaster slab of the young John Foljambe, 1499, in tabard at Sutton Scarsdale (photo. p.38). Genealogical information is mixed with commentary on the memorials cited, with special reference to their scatter in different churches, rather than in one dynastic chapel or

chantry. Part 1 of this paper, on the Cockayne family memorials, appeared in vol.XXV (2010), pp.85-104.

Clive J.Easter. *'The Cary family of Clovelly: a case of familial commemoration in late 17th century Devon'*. (pp.104-22, illus, geneal. tree; refs). Examines the twelve memorials in the church, including three brasses (illus. p.107 [LSW.I and II] and p.108 [LSW.III]). The reasons for LSW.I being laid in an appropriated incised slab are discussed, together with possible reasons how LSW.II, for which no indent survives and no manuscript references exist before 1877, came to be placed at Clovelly. The third brass, a Latin inscription of 1601, engraved in unusual lettering, suggests a production of a 'Barnstable monument workshop'.

This volume also contains a number of book reviews of items noted briefly in our last two *Bulletins*; a very good colour photograph (Plate I, p.145) of an early incised inscription, with colouring in the arms, c.1335, from Bottesford, Leics.; and two illustrated articles on carved memorials to stone masons in Norfolk (by Lawrence Butler, pp.69-75) and in Yorkshire (by Brian and Moira Gittos, pp.76-81). [Two similar trade symbols, the square and hatchet, appear on the shield of a mostly lost brass at Watton-at-Stone, Herts. (LSW.III, c.1450, see Lack, Stuchfield and Whittemore, *The Monumental Brasses of Hertfordshire* (2009), p.665].

John Schofield, *St. Paul's Cathedral Before Wren* (English Heritage, 2011. ISBN 978-1-848020-56-6). 386 pp., 247 b/w and colour figs., hardback. £100 (£80 concessionary price to Society members. See enclosed flyer).

This excellent book examines in detail the 'archaeology and history of the precinct and the successive cathedrals of St. Paul . . . up to the construction of the Wren building in 1675-1711.' To do so, it brings together all our present knowledge about the fabric of the medieval cathedral and its precinct from written sources, from observations between 1675 and 1969, and from the few, small archaeological excavations since.

The core of the book is Chapter 4, 'The medieval cathedral and its churchyard, 1066-1530', with 121 illus. This discusses the inconsistencies

between the known ground plans and views of the building (by Hollar and others), and compares them with discoveries of surviving medieval fabric and loose carved stone during later building works. The chapter includes a discussion of the known medieval monuments and tombs, and an interesting essay by Nicola Coldstream on 'The architecture of the medieval tombs' (pp.131-7).

Chapter 5, 'Post-Medieval, 1530-1666', includes a similar essay by Nigel Llewellyn on the 'Post-Reformation monuments' (pp.187-93). This includes the Hollar engravings of each one, side-by-side with modern photographs of the fire-damaged fragments now displayed in the crypt of Wren's building.

Chapter 8 comprises a series of specialist reports, including two of special relevance to the Society. The first, 'Fragments of pre-Reformation tombs' (8.10, pp.277-81), by our members Derrick Chivers and Stephen Freeth, discusses various pieces now preserved loose at triforium level. These include the indent for a brass of a priest in the head of an octofoil cross. The discovery of this slab in 1969 was originally reported by John Page-Phillips (*M.B.S. Trans.*, XI, p.42. Page-Phillips dated the indent to c.1410, but it is here redated to the 1370s or 1380s, by comparison with other known examples.

A second specialist report (8.11, pp.281-4) is 'The brasses of medieval St. Paul's: a note', by Stephen Freeth. This is a general survey of what we know about the Cathedral's brasses, all now lost. The reliability (or lack of it) of Hollar's engravings of the brasses in Sir William Dugdale's 1658 *History of St. Paul's* is considered in some detail, with particular reference to the 'Camoys-style' brass of Chief Justice Ralph de Hengham, 1311. Hollar's engravings were based upon preliminary drawings by William Sedgwick, made in 1640 and 1641, and it is possible that Hollar never actually saw the brasses himself. In addition, Dugdale wished to make the Cathedral and its monuments look as impressive as possible. Hollar was therefore asked to restore damage, for better effect. Much of what Hollar shows in his engraving of Hengham's brass, including the rather odd main figure, may be pure invention.

These are just a few highlights. This book provides an excellent survey of our knowledge of the fabric

of the medieval cathedral, with many new insights, and will be a starting point for all future research. The one thing it does *not* do is provide a catalogue of all the pieces of carved medieval stone which have been discovered around the cathedral since c.1870. Most of these have been displayed since c.1930 on shelves in the south triforium. The cathedral hopes to produce a catalogue of these in the future. (S.F.)

SHORTER NOTES:

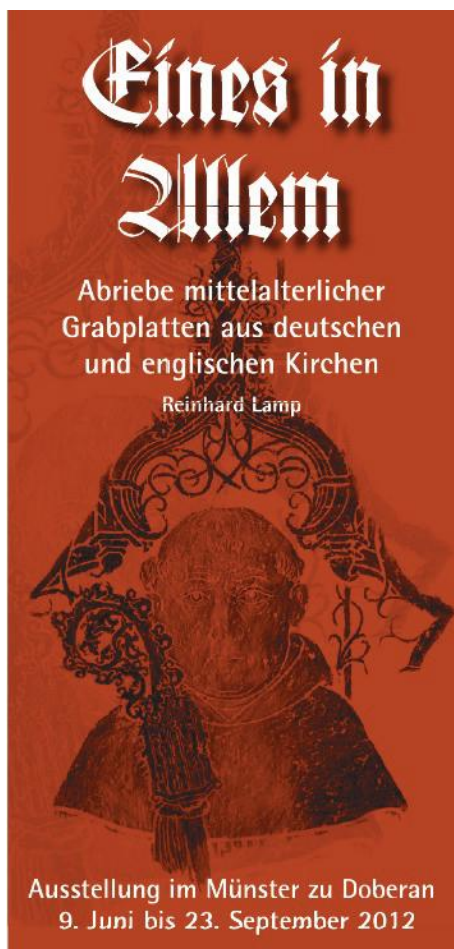
Julian Luxford and John McNeill (eds). *The medieval chantry in England.* (Leeds; Maney Publishing for British Archaeological Association. January 2012. ISBN 978-1-907975-16-5). 368 pp.; illus; hardback. There are 11 papers in this themed special issue of *J. British Archaeological Assn*, LXIV (2011), which members of B.A.A. receive as their annual journal in paperback. Apart from papers on the origins and development of the 'cage chantry', others cover the chantry in late medieval England; Royal patronage and details of specific

examples, including those of William of Wykeham, Edmund Audley, Thomas Spring (who has a brass at Lavenham) and Abbot John Islip.

Alan Rogers (ed). *The Act Book of St. Katherine's Guild, Stamford, 1480-1534.* (Arima Publishing. £19.95. 2011. ISBN 978-1-845495-09-1). 304 pp.; illus; paperback. The guild was refounded in November 1480 by the Stamford merchant William Browne, 1489, whose fine brass remains in the church of All Saints (M.S.II). After a modest start, it grew in size and range and numbered several famous people amongst its some 120 members. This edition includes the full text of the Act Book, with commentary and notes. A biography of William Browne is currently in preparation.

I am very grateful to Stephen Freeth and Christian Steer for information and copy received.

Richard Busby



Reinhard Lamp's exhibition 'Eines in Allem' will run from 9th June to 23rd September 2012 in the Münster of Bad Doberan. There will be rubbings of brasses from English churches but the emphasis will be on brasses and incised slabs from former East Germany; some of them seen for the first time. An illustrated catalogue will be on sale.

The Münster has a fine collection of 25 incised slabs, dating from the 14th and 15th centuries. These were removed from the floors in the 19th century and mounted murally. They have recent been conserved. See www.muenster-doberan.de/index.php

