

Monumental Brass Society

OCTOBER 2012



BULLETIN 121

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 January 2013**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st December 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 cheque 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, Jessica Lutkin, 37 Middlebrook Road, Downley, High Wycombe, Buckinghamshire HP13 5NL.

Editorial

In this 125th anniversary year of the Monumental Brass Society, two momentous events have taken place. On 27th June the Society's Grant of Arms was presented to our President by the Garter Principal King of Arms. An evening reception held at the College of Arms was an unforgettable event, attended by more than 100 members; a record for the Society. Less than a month later at the A.G.M., Jessica Lutkin was elected Hon. Treasurer, the first female officer in the history of the Society. Progress indeed.

Personalia

We welcome as new members:

Douglas Brine, c/o Department of Art and Art History, Trinity University, One Trinity Place, San Antonio, Texas 78212, U.S.A.

Michael Conlon, Hawthorns, 36 Woodgate Meadow, Plumpton Green, East Sussex BN7 3BD

Charles Farris, Coombe Hill House, Coombe Bissett, Salisbury, Wiltshire SP5 4LN

Isobel Hampton, 60 Aldborough Way, York YO26 4UX (Associate)

Richard and Margaret Kaeuper, c/o Department of History, University of Rochester, 414 Rush Rhees Library, Rochester, New York 14627, U.S.A. (Family)

Carla Masselink, 8125 Olive Trail, West Olive, Michigan 49460, U.S.A.

Susan Powell, 7 Woodbine Terrace, Headingley, Leeds, West Yorkshire LS6 4AF

Charlotte Stanford, c/o 3038 Joseph F. Smith Building, Brigham Young University, Provo, Utah 84602, U.S.A.

It is with very deep regret that we report the death of Julia Boorman of Wokingham, Berkshire who had been a member of the Society since 2009.

Cover illustration

A new road in Chelmsford, has been named after our late Vice-President, Nancy Edwards (née Briggs) who tragically died as a result of a road accident in January 2009 (see obituary in *M.B.S. Trans.*, XVIII, pp.85-9). Nancy Edwards Place provides access to a prestigious development of twelve houses built on the site of St. Cedd's Preparatory School. Nancy lived in the adjacent Maltese Road and worked tirelessly with other residents to save the historically significant Courtman House from demolition.

Diary of Events

Saturday, 19th January 2013 at 2.00p.m.

GENERAL MEETING

MUSEUM OF LONDON

The first meeting of the New Year will be held at the Museum of London and will include talks by **Stephen Freeth** on *The Collection of Brasses and Slabs* and by **John Schofield** on *The Archaeology of St. Paul's Cathedral*.

The Museum is located at 150 London Wall, London EC2Y 6HN (junction with Aldersgate Street) a short distance from Barbican and Moorgate (Circle and Hammersmith & City) and St. Paul's (Central) Underground Lines. The nearest B.R. stations are Liverpool Street, City Thameslink and Farringdon. Buses (routes 4, 8, 25, 56, 100, 25, 172, 242 and 521) stop nearby.

Saturday, 2nd March 2013 at 2.00p.m.

GENERAL MEETING

ENFIELD, MIDDLESEX

This visit to Enfield church will include talks from **David Holliday** on *The Church of St. Andrew's, Enfield*; **Janet McQueen** on *Lady Joyce Tiptoft: family pedigree or local connection?*; **Marian Campbell** on *The Imagery of Lady Tiptoft's Brass*; and **Philip Whittemore** on *The Castle of Antiquaries: Richard Gough, Gough Park and Enfield*. For those who wish to arrive early the church will be open from 1.00p.m.

St. Andrew's church is located in the centre of Enfield with ample parking in the vicinity. The post code for satellite navigation is EN2 6LS. The nearest station is Enfield Town (served from London: Liverpool Street) which is approximately a 5-10 minute walk away. Trains also run from Moorgate to Enfield Chase which is approximately a 15 minute walk.

Friday 12th – Sunday, 14th April 2013

SOCIETY CONFERENCE

TRINITY HALL, CAMBRIDGE

Booking is now open for the 2013 Conference on 'Town and Gown' to be held at Trinity Hall, Cambridge. The Conference will begin on Friday afternoon with a visit to the Museum of Anthropology and Archaeology to view the extensive collection of brasses. During the evening, **John Lee** will discuss the relationship between the medieval University and town of Cambridge with a talk on *Town and Gown in Medieval and Early Modern Cambridge: Conflict or Co-operation?* During

Saturday, **Nicholas Rogers** and **Peter Heseltine** will lead a tour of Cambridge with visits to King's College Chapel, Queen's College Chapel, Great St. Mary's, Little St. Mary's and Christ's College Chapel. The day will conclude with the Conference dinner in the medieval dining hall at Trinity. Sunday is devoted to a series of lectures from **Sir John Baker**, **Rhun Emlyn**, **Rosemary Horrox**, **Robert Kinsey**, **Elizabeth New**, **Rebecca Oakes** and **Sue Powell**. A booking form is enclosed. A deposit of £50.00 per person is payable in order to secure a booking with the balance to be paid by 31st December 2012.

LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY

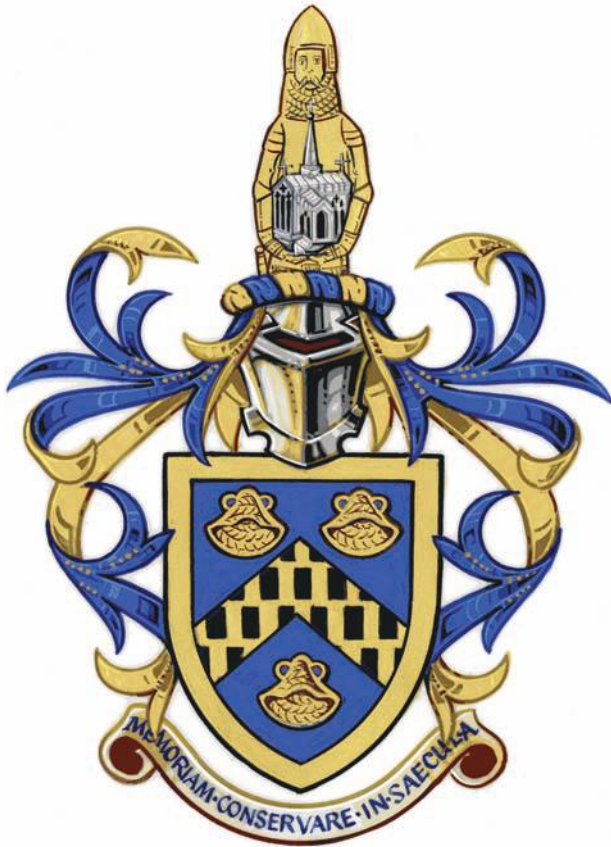
This year's annual L.A.M.A.S. conference will be held at the Museum of London on **Saturday, 17th November**. Speakers include **Christian Steer** on *'I will have a stone to lye a pone me': Memory and Commemoration in Medieval London*. Further details at: <http://www.lamas.org.uk>.

Portfolio of Small Plates

In 1984 the Council took the decision to discontinue the large format *Portfolio*. In order to comply with the Rules of the Society a *Portfolio of Small Plates* was introduced at the end of vol. XIII, pt. 5 of the *Transactions*. This development has proved to be extremely popular with the reproduction of many brasses, indents and incised slabs not previously illustrated. Recent contributions have broadened from rubbings to include direct photography. More members are encouraged to submit contributions for inclusion in the *Portfolio of Small Plates*. This represents an ideal opportunity for all members to contribute to our flagship publication. Our Hon. Editor, Nicholas Rogers, c/o Muniment Room, Sidney Sussex College, Cambridge CB2 3HU – email: mbstransactions@yahoo.co.uk – would welcome rubbings or photographs of items of interest. If possible these should be accompanied with a text with a maximum limit of 750 words. Where required, assistance will be given to produce the text provided that an illustration can be provided or identified.

MEETING REPORTS

Presentation of the Grant of Arms – 27th June 2012



Arms and Crest granted by Letters Patent of Garter, Clarenceux and Norroy and Ulster Kings of Arms celebrating the 125 years of the Society since its foundation in 1887

The presentation of the Grant of Arms was a huge success and will surely be remembered as a significant milestone in the history of the Society. Your support was truly magnificent with well in excess of one hundred members and their guests attending the occasion at the College of Arms (by kind permission of Chapter). Thomas Woodcock, Garter Principal King of Arms and our Honorary Heraldic Adviser, acted as agent and duly presented the impressive Letters Patent. These will be reproduced in colour in the *Transactions* (vol. XVIII, pt. 5 for 2013). We owe an enormous debt of gratitude to Thomas Woodcock and the Hon. Janet Grant for ensuring the success of the occasion. I would also like to pay tribute to many members who assisted, most especially Jane Houghton, Christian Steer and Janet Whitham.



Presentation of the Letters Patent by Thomas Woodcock, (photo: Janet Whitham)

In 1987, our Honorary Member, Richard Busby produced a Short History of the Society to coincide with the Centenary. Richard has very kindly updated this valuable record to include developments which have taken place over the last twenty-five years. Advances in computer technology and the advent of digital printing during this period have also meant that it has proved possible to produce an enhanced publication which the Executive Council have agreed will be distributed to the membership as a souvenir to commemorate our 125th anniversary. I hope that you approve!

Martin Stuchfield
President



Thomas Woodcock holding the Society's Letter Patent

Annual General Meeting – 21st July 2012

Lincoln Cathedral

On the first sunny day of summer 2012 some 40 members gathered at Lincoln Cathedral. A.G.M.s in general are notoriously boring but not so with the M.B.S.!, not least because of the wonderful venue – the august setting of the Wren Library over the east cloister. Here – overlooked by glowering gilded masques above each of the windows – the dignified transactions took place. The elongated room provided much interest, from the original floorboards to the wall-to-ceiling leather-bound books on carefully numbered and lettered integral shelves and on the trompe d'oeil grey marbled panels. Proceedings began as the great tenor bell of the cathedral chimed twice.

Following the formal business **David Lepine** commenced his fascinating account of the indents of Lincoln Cathedral, 1280-1540, under the title *A Decent Marble Stone*. Lincoln cathedral, as we were later to see, now has a spacious empty nave, with neither chairs nor monuments nor floor slabs. But in the aisles alongside the choir is a great amassment of enormous marble slabs. All are now bereft of brass effigies, inscriptions and ornaments, leaving only two tiny fragments and many shining rivets. But shortly before the iconoclasts of the Commonwealth had their way the 100 or so slabs were in 1640 meticulously recorded. Half then had figures.

Lincoln was an exceedingly rich diocese as the sombre empty slabs bear witness; it was also large, with 8 archdeacons and 58 prebends. So what do they tell us? The place of burial within the Sacred Space was controlled by the Chapter so with diminishing space available many minor clergy were buried outside. Canons found space in the quire aisles, chantry priests and lesser clergy, if not outside, were buried by the altars they had served in life or in the nave. Many were not buried at Lincoln but in other parishes where they held plural positions. But bishops like Robert Grosseteste were in the cross aisles where there was space to accommodate pilgrims for the hoped for cults.

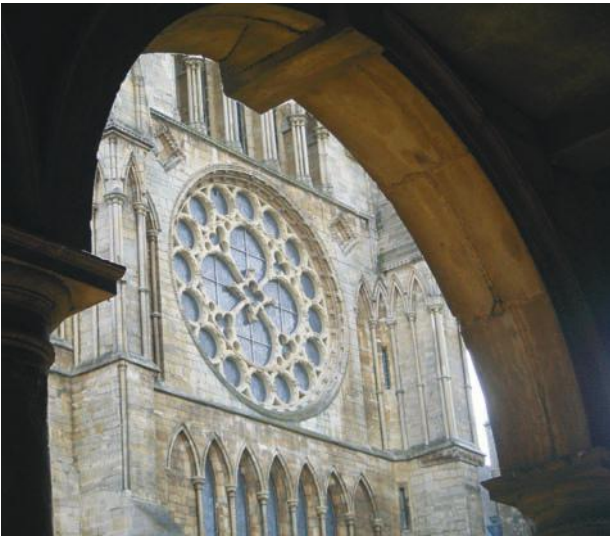
There were very few raised monuments, as bishops and others preferred flat slabs with elaborate brasses. Raised tombs impeded space and processions, so flat slabs were a solution allowing



*Indents in the south choir aisle of Lincoln Cathedral
(photo: Rosalind Willatts)*

full use of the space. The slabs are in either Tournai or Purbeck marble. They serve many purposes: to indicate the status of the deceased by size, ornaments and vestments; to show his piety by prayer scrolls and carefully chosen saints or by verses; to show humility by simple smaller slabs without figures; and to give identity. The name, status and date of death were given as well as academic qualifications, but biographical accounts of offices held outside Lincoln were not given. The slabs were a reminder to offer prayers for the deceased. David Lepine showed us how much can be deduced and discovered from the fragments that remain of a rich medieval legacy of slabs.

Following the talk we were privileged to be shown round the cathedral by its archaeologist, **Philip Dixon**. The large circular chapter house of 1205 with central pier was built as a prestige project. It is located above a Roman Wall, the acoustics of its large central space being poor by comparison with the sound received along the seating round its walls. He showed us the tapered plain tombs of 14 deans in the wide vaulted lobby to the chapter house. Then we moved into the choir to note the medieval wrought iron screen, the early strainer beams across the crossing arches, the upper beams concealed by ornate 18th century gothic



*The Dean's Eye window from the cloisters below Wren's Library
(photo: Rosalind Willatts)*

bridges, the asymmetric vaulting and the woodwork of the stalls with their large collection of misericords. We passed over the long processions of indented slabs to the main Crossing to see the two great marvels of Rose windows. The Dean's Eye in the north transept, recently restored, is early 13th century, quadrilobed and surrounded by roundels. David Lepine surmised that the great flowing tracery of the corresponding rose window in the south transept, the Bishop's Eye, was inserted in the 14th century following a failure of the earlier structure and was then filled with fragments of the coloured glass from the fallen window. The Dean's Eye is the only four-wheel rose window now in existence, its four-part design being less structurally strong than later 12 wheel versions.

Just as the aisles of empty slabs at Long Melford in 2102 were so moving, so to at Lincoln; the splendours of elaborate indents with scrolls canopies and orphreyed vestments eluded us and only their shadows remained to be deciphered. To be at Lincoln was a glimpsed feast, but only a few crumbs could be grasped from its greatness.

Thanks are due to Nicholas Bennett for permitting the use of the Wren Library and to David Lepine and Philip Dixon.

Rosalind Willatts

A.G.M. formal business

Apologies were received and the minutes of the last Annual General Meeting held on 23rd July 2011 were approved by the meeting and signed.

The Report and Accounts for 2011 were also approved, having been previously circulated. Whittle & Co., Chartered Accountants, were unanimously as Independent Examiner.

Hugh Guilford, Hon. Treasurer since 2008, gave an animated retiring speech and received a presentation. He then handed over to Jessica Lutkin who became the first lady to hold senior office in the Society; particularly appropriate in the 125th anniversary year.

Stephen Freeth was elected as an additional Vice-President. He has been a member since 1969 and served as Hon. Editor from 1982-91, making this an honour long overdue.

The meeting proceeded to elect the Hon. Officers en-bloc: Martin Stuchfield as President; Jerome Bertram, Paul Cockerham, Nigel Saul, Nicholas Rogers, David Meara and Stephen Freeth as Vice-Presidents; Christian Steer as Hon. Secretary; Jessica Lutkin as Hon. Treasurer; and Nicholas Rogers as Hon. Editor.

The President thanked Peter Heseltine and Matthew Ward as the retiring members of the Executive Council. Derrick Chivers and Jonathan Moor, as duly nominated members, were elected to fill the vacancies created.

Jane Houghton and Robert Oakley were elected as Honorary Members. Jane, a member since 1973, has unassumingly contributed so much to the Society as Hon. Archivist; also running the bookstall. Robert, a member for 50 years, has for 42 years undertaken the role of Hon. Auditor and Independent Examiner; the longest ever serving office of the Society.

At the Executive Council meeting held on 20th October 2012 the following appointments were approved:

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

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

Hon. Internet Publicity Officer: Jon Bayliss

Christian Steer
Hon. Secretary

Study Day at Lydd, Kent – 22nd September 2012

The Study Day at All Saints' Church at Lydd proved to be a well-linked study of five perspectives on a collection of monuments designed to inform and enlighten in the illustrative environment of a 700-year-old parish church. Papers and a plethora of brasses and chancel tombs to prompt discussion over lunch, discourse over coffee and debate over cakes.

The talks laced together beautifully into a frameworked whole. The first two set the parish church into the context of time, space and a theme of interwoven civic authority and worship. **Joan Campbell** of the Romney Marsh Historic Churches Trust spoke with anecdotal enthusiasm on the long history of the church itself, using the fabric around us to beautifully illustrate the church's response to centuries of change in canon law and doctrine. With seamless transition, **Christian Liddy** took up her opening statement that All Saints' size was representative, not of 13th century Lydd's population but of its abounding municipal pride – and further honed the context of the surrounding brasses down to their place in later medieval and early modern civic commemoration. He argued that the urban elite reinforced their civic status in brass commemoration not just through pride but conversely because of an underlying insecurity and the transient nature of it. The delegates collectively pondered this thought-provoking paradox as the proceedings broke for lunch and an opportunity to view the brasses at more length.

The carpet in the central aisle had been lifted for the occasion to reveal a number of brasses. As the autumn sunshine threaded through the pews, happy delegates crouched on the ancient stone floor, inspecting, and deciphering, photographing and rubbing monuments. Lunch in the local hostelry followed; an opportunity to sit in the warmth of a sheltered summer garden and listen to the sound of the All Saints bells peeling in practice. Then back to the church for part two.

The afternoon took us deeper into the context created during the morning session. Though **Gill Draper** was sadly unable to attend, her talk was delivered by **Christian Steer** and presented the theme of civic authority and worship from the



*All Saints' church at Lydd, Kent
(photo: Lesley Voice)*

perspective of one family; the Godfreys. Staying neatly within Christian Liddy's time framework and the civic anxieties expressed in commemorative monuments, the issue of lineage was added; pride in it – or the unease at the loss of it through lack of heirs. **Sheila Sweetinburgh** cited the monumental tombs of the Stuppeney family and their central place in civic transactions and further strengthened the argument for strong links between civic authority and worship and an expression of urban apprehension during times of changing doctrine.



*[Robert Cokyram, 1508], at Lydd, Kent (M.S.IV)
(photo: Martin Stuchfield)*

Then finally, **Paul Cockerham** honed the detail down to the example of just one man – Robert Cokyram – the gentleman farmer with the lone



*Speakers at the Lydd Study Day
(left to right: Sheila Sweetinburgh, Paul Cockerham, Joan Campbell,
Christian Steer (for Gill Draper) and Christian Liddy)
with the brass to John Motesfont, 1420 (M.S.I)
(photo: Lesley Voice)*

brass tucked away at the western end of the nave. He who proved the concept of insecurity about

lineage; he who came from nowhere to take his place in the parish of Lydd and then, with the disappearance of his family name within a generation, fell back into obscurity. Except that his peers saw the need to commission his brass and thus – like the assemblage of civic and clerical Lydd luminaries around him – he exists in memory to be thought about and talked about by us today. Insecurities around transiency were perhaps unfounded after all, at least on one level?

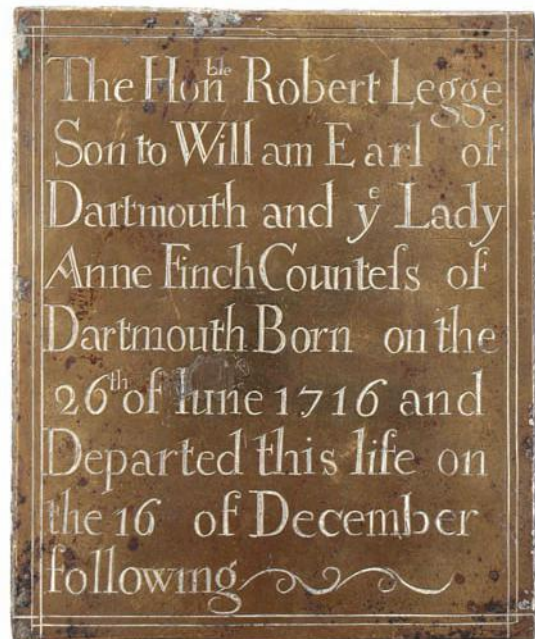
My inaugural Society event was a splendid day. The turn-out was impressive – 50 delegates attended; I acknowledge that the Honorary Secretary did a wonderful job of organising the fine September weather and the lunchtime soundtrack of peeling bells; the brasses were stately; the enthusiasm and interest of the delegates was abounding; the talks were beautifully interwoven; the ambience was harmonious; the view from the top of the church tower across to France was breath-taking; the hospitality of the Rev. Sarah Williams and her churchwardens was second-to-none – and the cakes at tea were *just delicious*.

Adele Sykes

Bonhams sells Brass

Lot 315 of “The Oak Sale” held by Bonhams at Chester on 19th January 2012 was merely entitled ‘A group of five items of brassware’. However, the lot included an interesting brass memorial commemorating the Hon. Robert Legge, son of William Legge, 1st Earl of Dartmouth and his wife, Lady Anne Finch. Robert’s life was a short one – he was born on 26th June 1716 and died on 16th December the same year. The size of the beautifully incised plate (188 x 154 mm), together with the absence of any rivet holes, suggests that this constitutes a coffin plate. The reverse side also contains a level of corrosion consistent with exposure to tannic acid probably resulting from having been affixed to an oak coffin.

The family seat is Woodsome Hall, near Huddersfield in the West Riding of Yorkshire. Other major residences include the now demolished Sandwell Hall at Oldbury and Patsull Hall at Pattingham, Staffordshire. William Legg, 1st Earl of Dartmouth was a prominent



18th century Tory politician who died in 1750. He was buried at Holy Trinity, Minories. Could Robert’s coffin plate originate from the same City of London location? I would appreciate hearing from any keen genealogists?

Martin Stuchfield

Brasses in Singapore and New Zealand

Earlier this year I went on a tour of New Zealand with an outboound stopover. In St. Andrew's C. of E. Cathedral in Singapore there are about 40 brasses, ranging in date from 1855 to 1980; some being in the alarmed sanctuary and, therefore, not completely visible. They were all highly polished and photography was difficult. Many were signed by London engravers, e.g. Jones & Willis and Gawthorp, but some by a local engraver, R.A. Ribeiro & Co. Ltd. of Singapore. There were no brasses in the R.C. Cathedral.

In New Zealand, Old St. Paul's (the former cathedral) in Wellington contained about 80 brasses, engraved between 1849 and 2001. Again all were highly polished. The best are two raised beaten copper plates to William Beetham and wife, 1899, and Nathaniel Lewis and wife, 1904 (Fig.1). Again many were signed, e.g. Hart Son Peard & Co., London, but many others by local firms, e.g. Mayer & Kear and Bock, Wellington.

In Dunedin C. of E. Cathedral there are about 30, ranging from 1880 to 1996, plus many more on pews.



Fig.1. Brasses to William Beetham and wife, 1899,
and Nathaniel Lewis and wife, 1904
Wellington, Old St. Paul, New Zealand



Fig.2. Capt. Arthur Spedding, 1915
Denedin Cathedral, New Zealand

Fig.2 shows a raised bronze tablet with standing angel to Capt. Arthur Spedding, 1915, signed by Phoebe Stabler. Local engravers were C. Moller & Sons, Octagon and J. Swan & Co. Ltd. of Dunedin. I also gained access to the splendid Presbyterian church called First Church of Otago. This was designed by R.A. Lawson and opened in 1873. It has a huge spire which dwarfs the building replete with flying buttresses. The first minister was Rev. Thomas Burns, a cousin of Robert Burns. Here there were a dozen brasses, again mostly signed by the local engravers mentioned above.

In the few country churches seen, none with interior brasses, it was obvious that from the 1950s largish raised bronze plaques became the 'in thing' for churchyard gravestones. In a way it was disappointing not to find any figure brasses or even elaborate crosses, but it shows that brasses can be found in most countries with a British colonial history.

Patrick Farman

AROUND THE COUNTRY

Berkshire

In *Bulletin 119* (Feb. 2012, pp.368-9) I noted the recovery and conservation of a fragment from the Pennebrygge brass at **Shottesbrooke**. At this time all five “mainstream” brasses were carefully examined, whereupon it became apparent that an attempt had also been made to steal the curious brass commemorating William Throkmarton, LL.D., 1535 (LSW.IV). Two plates bearing an inscription in four English lines and four Latin verses had been set into a band of stone placed across the waist of a moustached alabaster effigy lying in an open coffin. A concerted attempt to remove the upper plate at the lower dexter corner had probably failed due to the fact that the sinister end of both plates are set into the north wall of the Chancel.

Permission was immediately sought for the removal of the entire brass. This was forthcoming from Lady Smith, widow of Sir John Smith (1923-2007), a prominent British banker, Member of Parliament and Lord Lieutenant of Berkshire.



Brass commemorating William Throkmarton, 1535 (LSW.IV) showing prized-up corner of upper plate and the sinister end of both plates set into the north wall of the chancel.



The Throkmarton brass following conservation together with upper portion of alabaster effigy

In 1965 Sir John and Lady Smith established the Landmark Trust which rescues buildings of historic interest or architectural merit. After restoration these are made available for holiday rental.

William Lack kindly agreed to conserve the plates which were relaid on 16th January 2012.

Martin Stuchfield

Suffolk

A visit to the home of the churchwarden at **Sotterley** in October 2010 resulted in an unexpected outcome. Mrs. Marion Lloyd produced a heavily corroded shield which had been removed some years ago from the tomb commemorating

William Playters, 1512, and wife Jane, engraved c.1630 (M.S.IV). The south panel of the low altar tomb situated on north side of the chancel contains the diminutive kneeling effigy of Jane, daughter of Sir Edmund Jenney together with two other shields.

A chamfer marginal inscription completes the composition. Sadly only the indent remains for the male figure which was stolen c.1843 although a rubbing by the renowned Suffolk antiquary, David Elisha Davy, is preserved at the British Library. The dexter shield, emblazoned with the arms of Sotterley impaling Dennis quartering Braiseworth, was conserved by William Lack without charge and refixed on 3rd April 2012. It is hoped that it will prove possible to conserve the female effigy and two shields together with other plates from the extensive collection of twelve brasses.

Martin Stuchfield



*Shield from the brass of
William Playters and wife, engr. c.1630 (M.S.IV)
before and after conservation*

Yorkshire

Our new member, Cameron Newham reported, via Sally Badham, that the curious brass at **Giggleswick** situated in the West Riding had fallen prey to the *Brasso* brigade having been polished almost to oblivion. A site visit, in the company of Patrick Farman and Peter Hacker, was undertaken on 28th February 2012 where a most cordial meeting was held with the incumbent and the virtues of using Renaissance wax heavily promoted. The brass constitutes a most

unusual and late composition. Below a four-line Latin inscription in memory of Anthony Lister, M.A., a former vicar, who died in 1685, aged 60, and a separate plate bearing the word 'CHILDREN' are seven individual heart-shaped plates engraved with the initials and dates of death of his children. The last is dated 1687. Stephenson in his *List* (p.548) recorded the loss of three hearts. Sadly it would appear that this number has increased to four at the time of visiting. However, it is pleasing to report that the visit elicited a change of cleaning policy!



*Inscription and hearts for Anthony Lister, 1685 (M.S.I)
Giggleswick, Yorkshire*



*Detail of inscription to Christopher Dawson, 1695
Giggleswick, Yorkshire*

During the visit two brasses not recorded by Stephenson were noted. Both are very finely engraved making rubbing impossible. They commemorate Josiah Dawson, 1690, and Christopher Dawson, 1695. Both are mural in the South Chapel.

Patrick Farman and Martin Stuchfield

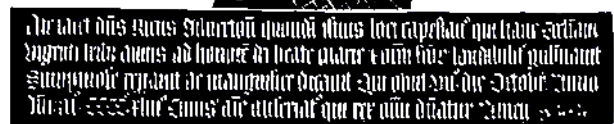
Reflections

I was admitted to the Society in the autumn of 1946 on the recommendation of A.B. Connor. I was then in my first term as a freshman of St. John's College, Oxford after having completed four years service in the Royal Navy, joining as a volunteer from school in August 1942.



A.B. Connor, F.S.A. (1880-1960)
M.B.S. President (1954-60)

To explain how I came to meet A.B. Connor, I need to sketch some of my background. As the youngest of four boys, I was frequently taken by my elder brother on rubbing trips round Bristol, where we lived, and were schooled. When he was ordained an Anglican priest he gave up many of his secular activities, brass rubbing among them. Brasses continued to be a "hobby" for me; I interested my great friend Brian Fisher, and we collected together. I was referred, at this period, to Bristol's Central Library, and shown the run of volumes of the 'Proceedings of the Somerset Archaeological and Natural History Society' with its series by A.B. Connor on *The Brasses of Somerset*. My only other reading at this period came from the *Little Macklin* and its much bigger relative.



Connor's rubbing of the Broomfield brass
(from The Monumental Brasses of Somerset)

Even more importantly in my life figured some dear friends who lived in the depth of the country at Broomfield, on the Quantocks. I had the freedom that alone came from bicycle ownership, which enabled me to travel between Bristol and Broomfield. My elderly host (who was to become my father-in-law in later years) was churchwarden and had been involved in repair work inside the church which involved the removal of the rotten wooden floor surface at the tower's ground level. Later, sitting at his family table, I was enlarging on my interest in brasses. (I had always dragged my future wife and her brother off on a couple of brass rubbing trips locally). My future father-in-law volunteered the information that he thought a brass had been found in the tower. Very rapid inspection showed that yes indeed there was a headless figure of Richard Silverton, robed for mass, in the original slab which had been cut down (hence no head). It was of the late 15th century; not a masterpiece but a previously unknown monument. I made two rubbings, one of which I intended to send to A.B. Connor, supposing he was unlikely to know the figure.

And so it turned out. When I returned home to Bristol I obtained Connor's address and wrote to him about the Broomfield brass. No, he didn't know of it

and would be grateful for a rubbing. I was invited to have lunch with him and Mrs. Connor at their home in Burnham-on-Sea. So off I went on my cycle and had my first meeting ever with a scholar. My rubbing was atrocious – the brass was rather lightly engraved – but he made no adverse comment. He was quick to obtain a proper rubbing and to publish it in his series. He was generous enough to mention my name in the account of the brass.

This was my one meeting with him, but he kept in touch with me, writing while I was in the Navy and continuing the correspondence when I was an

Oxford undergraduate. He brought me to the notice of H.F. Owen-Evans, who, with his wife, were endlessly kind to me, my own wife and infant daughter. Owen-Evans introduced us to F.A. Greenhill from whom I learned the merit of incised slabs and for whom I made numerous rubbings (with my Cypriot friend Andreas Dikigeropoulos) of Lusignan tombstones during the 1950s in Cyprus. Many of the rubbings were used in Greenhill's great book. The Antiquaries have the rubbings themselves. A.B. Connor was a great catalyst for me!

Hector Catling

An English Brass in America

A monumental brass was offered for sale on 21st March 2010 at the auction house of Alex Cooper at Towson, Maryland, U.S.A. Lot 224 was a rectangular plate measuring 54" x 36", described as having suffered from the loss of some of its enamel infill, scratches and wear through age, and surprisingly, weathering. Did this imply that the plate had at sometime been placed outside? An estimate of \$300-\$500 was placed on this lot. In the event it sold for \$225.¹ The plate contains an inscription to Edmund Fisher, M.A., vicar of St. Mark's, Kennington, South London, who died in 1879:

TO THE PRAISE OF GOD
AND TO PERPETUATE THE MEMORY OF
THE VENERABLE
EDMUND HENRY FISHER M.A.
BORN 31ST JAN^Y 1835 AT ONGAR IN ESSEX,
SOMETIME FELLOW OF TRIN. COLL. CAMBRIDGE,
HONORARY CANON OF WINCHESTER,
CHAPLAIN TO THE ARCHBISHOP OF CANTERBURY,
VICAR OF S. MARK'S KENNINGTON,
29TH SEPT. 1869 TO 6TH MAY 1879,
FIRST ARCHDEACON OF SOUTHWARK,
WHO DEPARTED THIS LIFE
AT MONKS ELEIGH RECTORY, SUFFOLK,
MAY 6TH 1879, AGED 44 YEARS.
THIS BRASS HAS BEEN ERECTED BY THE OFFERINGS
OF ALL CLASSES OF THE PARISHIONERS OF
S. MARK DESIRING THEREBY TO KEEP
IN AFFECTIONATE REMEMBRANCE HIS
MANY EXCELLENT VIRTUES AND THE GOOD
WORKS WHICH HE EFFECTED IN THE PARISH.
MAKE US O LORD TO BE NUMBERED WITH THY SAINTS
BY GLORY EVERLASTING.

The brass was produced by Hart, Son, Peard & Co. London. Surrounding the inscription is a



Edmund Henry Fisher (1835-79)

border of lilies with evangelical symbols at the corners. Two enamelled shields complete the composition. The firm produced some fine quality engravings, and this is one of them.

How the brass found its way to the States is a matter of speculation, but there is every likelihood that it was stolen following the destruction

of the church by incendiary bombs during World War II.²

Not much is known about Fisher beyond what is recorded on the brass. He died unexpectedly at Monks Eleigh, Suffolk. But what is of interest is that he was the third of four generations of his family to be ordained into the priesthood.³

Philip Whittemore

Ingham, Norfolk

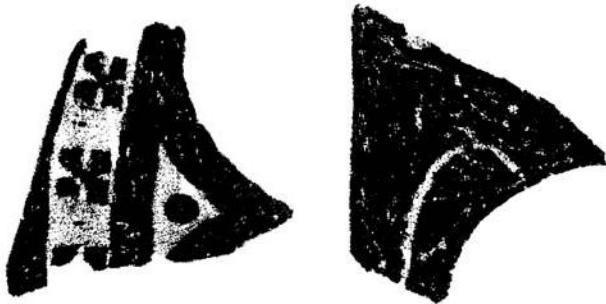


Fig.1. Obverse and reverse of recently discovered fragment (rubbing: Martin Stuchfield)

A small palimpsest canopy fragment, measuring 45 x 38 mm (Fig.1), was reported to the Norfolk Museums and Archaeology Service in June 2012, having been discovered with the aid of a metal detector on the east side of the village in Ingham. A rubbing was passed to me which I identified as belonging to the brass of Sir Miles Stapleton and two wives, c.1455 (M.S.II), the remains of which survive in the Priory church (Fig.2). The important collection of brasses to members of the Stapleton family were stolen c.1800, prior to John Sell Cotman's visit in 1813 to record them for his publication. The discovery of this fragment initially suggested it would lead to the other plates that were temporarily buried by the thief. However, an examination of rubbings in the collection of the Society of Antiquaries of London confirmed that this fragment survived the desecration of 1800.

A rubbing made in 1847 of the remaining brass plates secured to the slab includes the pediment of the central canopy over the top shield, to the

- 1 www.artfact.com/ and follow the links on auction price archive.
- 2 B. Cherry and N. Pevsner, *The Buildings of England: London 2 South* (Penguin Books, 1983), p.336, record that the church was destroyed by incendiaries in '1949', but is clearly incorrect. N. Pevsner, *London* (Penguin Books, 1952), p.271, mentions the church's destruction by incendiary bombs, but gives no date.
- 3 Obituary in *The Times*, Saturday, 10th May 1879, p.7; J.A. Venn, *Alumni Cantabrigienses*, pt.2, 1752-1900, II (Cambridge, 1944), p.501.

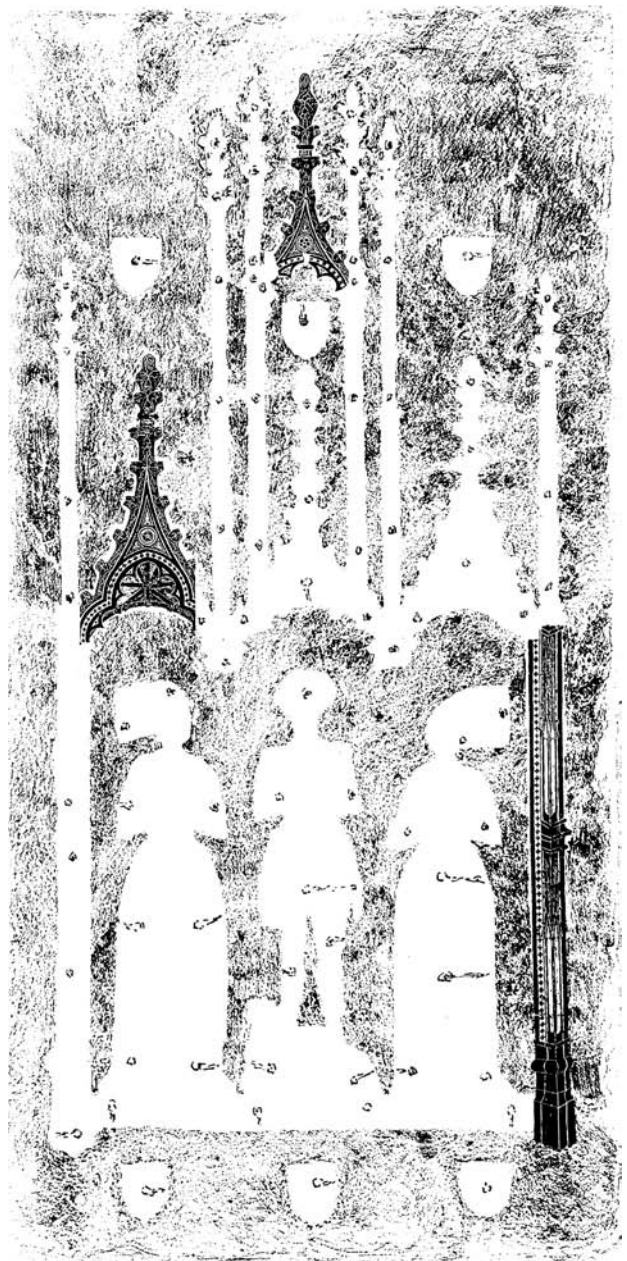


Fig.2. Sir Miles Stapleton and two wives, c.1455, Ingham, Norfolk (rubbing: Jane Houghton, 2005)

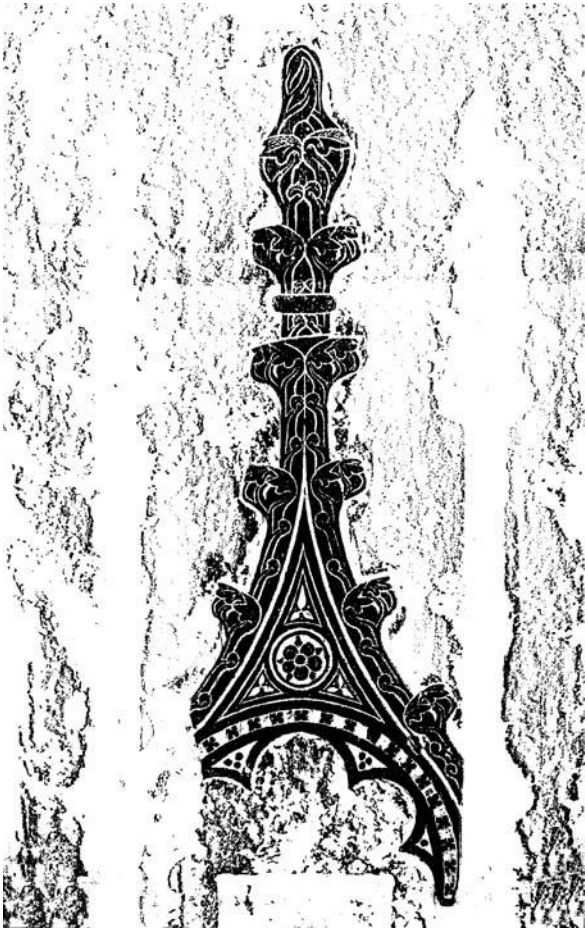


Fig.3. Central canopy pediment in 1847
(rubbing: Society of Antiquaries)

lower right side of which this newly-discovered fragment belongs (Fig.3). There was a further piece, measuring 15 x 12 mm, which completes this side of the pediment, but this was not recovered by the detector.

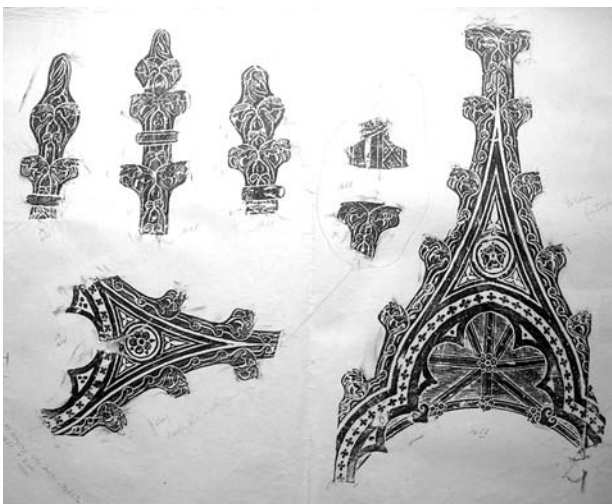


Fig.4. Fragments in the possession of Mr J.J. Colman, c.1900
(rubbing: Society of Antiquaries)



Fig.5. Lost finial from upper right of canopy
(rubbing: Society of Antiquaries)

The fragment became detached when the remaining pieces were wrenched from their slabs in the late 19th century and passed into the possession of Mr. J.J. Colman of Norwich. A rubbing of these plates survives and shows the lower right side of the pediment in its current condition indicating that the fragment had already become detached (Fig.4). As this was the only plate known to be palimpsest, the metal would have been weakened by the deep engraving on both sides. This accounts for the various splits and losses it suffered at the time of its removal and from subsequent inappropriate repairs recorded in the Society's *Transactions*.

The fragments were returned to the church c.1910 and placed in a vestry cupboard where they were discovered by Malcolm Norris in 1956. He arranged for them to be repaired and appropriately secured to the slab. Further mutilation occurred during the time it was stored in the vestry, with the loss of the piece of foliage 2nd from the top right side. A finial from the pediment of the right canopy which was in the Colman collection is also missing (Fig.5) but both pieces may remain to be discovered in the church provided they were returned in 1910.

The fragment has been donated to the church by the finder and arrangements are in hand for securing it to its correct position on the slab.

Around the Southern Foothills of the Harz Mountains 2010

This delightful part of Sachsen-Anhalt includes the town of Stolberg, which dates from the beginning of the 11th century and was originally associated with the mining of metals and then the minting of coinage. Mining ceased in the 17th century and Stolberg is now a designated historical European tourist town. It nestles in the foothills of the Harz Mountains in two wooded valleys, and contains a wealth of timber-framed houses dating mainly from the 16th century. The town is dominated by the Schloss, the residence and family seat of the Counts of Stolberg whose territories included the nearby district of Wernigerode, annexed in 1429. From 1548 the family line split and it remains the seat of the Counts of Stolberg-Stolberg.

Below the Schloss is the Lutheran Martinikirche, originally a Gothic church but with the common addition of a Baroque interior and gallery. Renovation continues after years of neglect.

On the south side of the choir, on the wall in its original slab, is the brass to Countess Elisabeth of Stolberg who was born on 3rd October 1447 as Countess of Württemberg to Ludwig I, Count of Württemberg-Urach, and his wife Mechtild of the Palatinate. Elisabeth was one of five children. Ludwig made various land acquisitions and received the county of Mompelgard, now Montbeliard, France, through his mother. He died of bubonic plague in 1450.

Elisabeth's first marriage was to Johann II, Count of Nassau-Weilburg, at Saarbrücken. Johann died in 1472, and in 1474 she married Henry IX (Henry the Elder), Count of Stolberg. She died without issue on 3rd June 1505. Henry outlived her and the Stolberg line continued through his son Botho III's five children from a previous marriage.

The brass comprises a central rectangular plate and a separate marginal inscription with evangelical symbols in quadrilobes at the corners. Elisabeth is shown at prayer and with a cloak fastened over her shoulders and extending to the ground. She wears a plain headdress covering her hair and neck and is shown standing on a



*Countess Elisabeth of Stolberg, 1505
Stolberg*

pavement with a hemmed and patterned backcloth/curtain suspended behind her.

Encircling her head and shoulders is a prayer scroll in German which reads: 'Here dein barmherzigkeit sey alzeit ube(r) mich al(ss) ich hab gehoffet in dich', which, when translated, reads: 'Lord, let your mercy always be upon me, as I have trusted in Thee'.

Above this scroll are two canted shields in each corner of the plate and entwined branches with foliage and flowers/fruits, superimposed on a



The rectangular plate from the Stolberg brass

background of small diamond quatrefoils. The dexter shield bears quarterly 1. and 4. *Argent two fish palewise and embowed gules* for Wernigerode and 2. and 3. *Or a*

stag with antlers passant sable for Stolberg; and the sinister *Azure a lion rampant or armed langued and crowned gules* for Nassau. The stag in the dexter shield faces sinister for aesthetic reasons. Another shield depicting the marital alliance of the houses of Stolberg and Württemberg is at Elisabeth's feet. This bears quarterly 1. Stolberg, 2. *Or three stags' antlers with four branches sable* for Württemberg, 3. Wernigerode and 4. *Gules two fish palewise embowed addorsed and haurient or* for Montbeliard.

The separate Latin marginal inscription in Gothic miniscule reads: 'An(n)o d(omi)ni 1505 Tercio nones / Junii obyt Illustr(issima) et g(e)n(er)osa D(omi)na Elizabet nata de Wirte(m)b(er)g nobi / lis Heinrici Comit(is) de stal / berg senioris (con)thoralis hic sepulta Cui(us) a(n)i(m)a Req(ui)escat in pace'. This translates as: 'In the year of our Lord 1505, on the 3rd day of June, died the illustrious and gentle Lady Elisabeth of Württemberg, consort of the noble Count Henry the Elder of Stolberg. She lies buried here. May her soul rest in peace.'

The provenance is unequivocal. The brass is the work of Peter Vischer the Elder. The stance, face and garments of Elisabeth are clearly reminiscent of the Vischer brass of 1503 to Duchess Sophie of Saxony from the Marienkirche in Torgau. The design motifs on the backcloth are also in the same style as on the Vischer brasses to Duchess Amalie von Bayern, 1502, in the Fürstenkapelle at Meissen Cathedral, and that to Felix Padniewski, 1488, in Poznan Cathedral.

In the sanctuary of the Martinikirche there is also the cast plate, in low relief, to Pfarrer Ulrich Rispach, 1488. This shows the deceased kneeling before a representation of the Resurrection with Christ stepping out from a coffin; imagery and instruments of the Passion fill the background. A separate inscription of five lines completes the composition which is also a product of Peter Vischer the Elder.

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

Kevin Herring

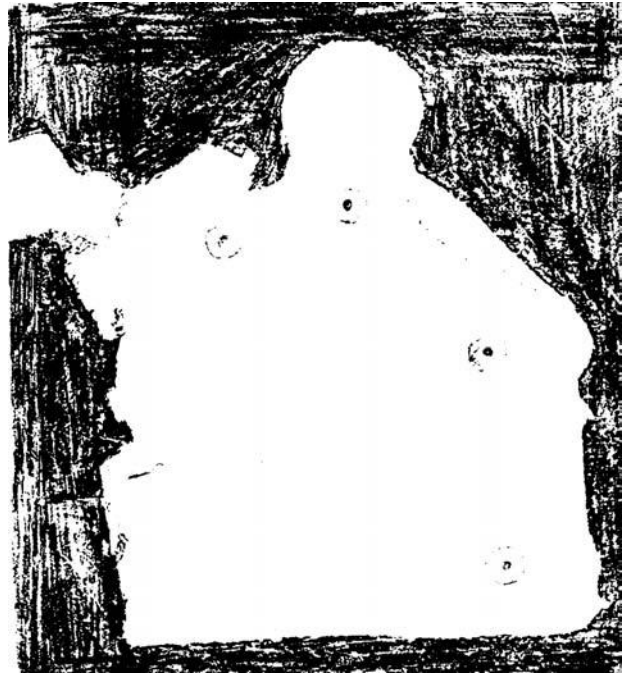
An unusual clerical indent at Wingfield, Suffolk

In the last *Bulletin* Jonathan Moor wrote about the brass at Stoke Lyne, Oxfordshire, which incorporates a devotional image of the Resurrection of Our Lord. Such imagery was the subject of an article by Major Owen Evans published in our *Transactions* in 1970. He cited eleven extant examples, as well as others known in indent form or recorded in antiquarian notes. He also quoted a number of wills which ask for brasses which probably incorporated an image of the Resurrection. The Stoke Lyne example is indeed a rare depiction in that it shows the risen Lord alone, but it can be paralleled in other media. As well as the comparable imagery on the Stoke Charity brass noted by Moor, Evans illustrates a remarkably similar depiction on a 16th-century tile from Great Malvern Priory, Worcestershire, now in the Ashmolean Museum, Oxford.



*Fig. 1. Indent of unknown priest, Wingfield, Suffolk
(photo: Cameron Newham)*

At Wingfield, Suffolk is another example in indent form on a slab of spine-bearing oolitic limestone which escaped the notice of Evans. It is now on the floor of the tower but is likely to have been moved from elsewhere in the church, as have other indents there. It is a most curious composition (Fig. 1). On the left is a tiny figure of a priest. Above and to the right is a chalice, an indication of



*Fig. 2. Resurrection from the indent to William York, priest,
c. 1500, Ramsbury, Wiltshire
(rubbing: H.F. Owen Evans)*

his profession fairly commonly found on brasses in East Anglia, although not normally shown larger than the figure of the person commemorated. Finally on the right-hand side is an odd-shaped indent, which can be interpreted as Christ rising from his grave. Unlike the other examples of the risen Lord alone, he is not shown just in an open tombchest. Instead he is in the act of pushing up the coverslab, with his head emerging from the top. Evans noted what appears to be a broadly similar image on the indent of a lost brass of c. 1500 to William York, priest, at Ramsbury, Wiltshire (Fig. 2).

The outline of the chalice at Wingfield enables us to assign the indent to the Norwich 6 workshop, probably from the sub-series 6c or 6d, which Roger Greenwood believed to have been produced between 1522 and 1551. The small three-quarters turned figure is a type produced by the Norwich 6 workshop. Although there are no clerical comparators, tiny sketchily-engraved civilian figures are to be found at Guestwick to Jacob atte Hill, c. 1520; at Wood Dalling to John and Thomas Bulwer, 1519; and at Yelverton to Margaret Aldridge, 1525. This may perhaps suggest a date

in the 1520s for the Wingfield indent, but there could well have been other such brasses produced later by the Norwich 6 workshop but now lost.

Although Wingfield is well served for antiquarian notes dating from c.1600 onwards, none throws any light on who might be commemorated by this intriguing indent; the inlay was presumably lost at the Reformation. It could have commemorated either one of the rectors of Wingfield or one of the Masters or priests of the College. Unfortunately, the list of rectors is extremely incomplete in the early 16th century: the only two whose names are known are Lewes Bradlee who was priest in 1504 and also listed as a brother of the College in 1492

and Thomas Coney who was chaplain in 1530. As to the brethren of the College in the first half of the 16th century, we know some of their names from visitations. Thomas Halkyn, Thomas Bussey and William Stousse are recorded in 1526; and John Budde, Nicholas Thurlynge, William Storres (the same man as Stousse) and Robert Tompson are recorded in 1532. It is not known when any of them died so identifying a candidate for the person commemorated by this lost brass seems unlikely.

I am grateful to Cameron Newham for his photograph of the Wingfield indent.

Sally Badham

Notes on Books, Articles and the Internet

Correction:

In my note on Nigel Saul's article 'Grave stuff...' in *Bulletin* 119, p.398, line 7, the cost of the tomb is given as '42 marks'. This should read 82 marks [£54.13s.4d], with 42 marks to be paid when the contract was sealed, and the remainder to be paid in four staged instalments of 10 marks, the last on final installation of the tomb.

Sally Badham and Paul Cockerham (eds.). *"The beste and fairest of al Lincolnshire"; the Church of St. Botolph, Boston, Lincolnshire and its medieval monuments.* (British Archaeological Reports 554, 2012. ISBN 978-1-407309-33-0). 187 pp.; illus.; stiff paper covers. £44.00. Orders should be sent to: Hadrian Books Ltd., 122 Banbury Rd, Oxford OX2 7BP. M.B.S. members are entitled to a 10% reduction on the above price, i.e. £39.60 + £3.00 P&P in U.K. [£6.00 to Europe or outside].

The outcome of the Society's Study Day on 30th May 2009 and a fresh look at the surviving and recorded monuments and including chapters on the lost and extant brasses, incised slabs and effigies. Apart from the two editors, M.B.S./C.M.S. members who have also contributed include Derrick Chivers, Mark Downing, Brian and Moira Gittos and Jessica Freeman. Other subjects covered include chapters on the town's religious

guilds (Sally Badham) and the architectural development of this fine parish church, which has one of the best preserved medieval floors in any such building in the country. Papers of particular interest to members include the following: (1) 'Incised slab commissions in the 14th century' by Paul Cockerham; (2) "'From remembrance almost out araced": the brasses and indents' by Sally Badham; (3) 'The lost brasses and indents of Boston' by Derrick Chivers and Paul Cockerham; (4) 'Two Lincolnshire merchants: Walter Pescod of Boston and Simon Seman of Barton-upon-Humber' by Jessica Freeman; (5) *Appendix (1)* 'Catalogue of Pre-Reformation monuments of St. Botolph's, Boston', by Sally Badham and Paul Cockerham; (6) *Appendix (2)* 'A Survey of the Floor Monuments in St. Botolph's, Boston, undertaken in 1978-83' by Brian and Moira Gittos; and (7) *Appendix (3)* 'Selected Boston wills'.

Paul Binski and Elizabeth New (eds.). *Patrons and Professional in the Middle Ages.* Harlaxton Medieval Studies, XXVII. (Shaun Tyas, May 2012. ISBN 978-1907730-122). 448 pp.; illus. refs. £49.50.

This was the 27th Harlaxton Symposium (held 22nd-23rd July 2010) with a wide range of papers covering aspects of the patronage, commissioning and execution of many forms of ecclesiastical,

architectural and artistic works. The coloured manuscript drawing used to symbolise the theme of the Symposium is the now well-known one of the Countess Flegentine ordering the making of tombs for Mordrain's men [BL Royal 14.E.iii.f. 66r] – first used by Boutell in his *Monumental Brasses and Slabs* (1847, p.162) and in many books since.

Ronald van Belle. *Laudas Flamencas en España: 'Flemish' Monumental Brasses in Spain.* (Bilbao, 2011. ISBN 978-84926294-11): Bete III Milenio. 288 pp.; 84 illus. (b/w). €25 + €10.50 P&P to U.K. Copies can be ordered from the author: Korte Lane 12, 8000 Brugge, Belgium; or for further information e-mail: roland.van.belle@base.be [a flier for this book was inserted in an earlier *Bulletin*].

A detailed study of ecclesiastical and merchant brasses, concentrating on ten surviving examples with direct Flemish school attributes, plus one other that was locally produced but clearly influenced by the Flemish school. Text in Spanish, but with a 56 page summary in English.

Kelcey Wilson-Lee. 'Representations of piety and dignity: late medieval stained glass and sepulchral monuments at Norbury, Derbyshire'. *Derbyshire Archaeological Jour.*, CXXXI (2011), pp.226-44; illus.

This paper includes a discussion on some early 16th and 17th century memorials that were commissioned by local families, including two Fitzherbert brasses (LSW.I and II, 1531 and 1538), both of which are palimpsest, as well as some interesting incised slabs to members of the Sacheverell family; it also looks at the stained glass and two alabaster tombs, including the fine one to Sir Ralph Fitzherbert, 1483. All are examined in the wider context of their artistic and religious purpose and the need for maintaining family commemoration and status.

The *Transactions* of the London and Middlesex Archaeological Society are available to download from <http://www.lamas.org.uk/archives/index.html>. Each volume has been scanned and archives are in the form of PDF files which are quite large in size. Dr. Cameron, who worked on analogue computers in Cambridge in his retirement, would be pleased that his series on Middlesex brasses is now accessible in this way.

The articles and books below will be reviewed in the February 2013 *Bulletin*.

William Lack, H. Martin Stuchfield and Philip Whittemore, *The Monumental Brasses of Huntingdonshire.* (*The County Series*, Stratford St. Mary, Suffolk, 2012. ISBN 978-0-9554484-3-0). xxii, 217 pp.; illus.; refs; bibliography. Stiff paper covers.

Nigel Saul. 'Language, Lordship and Architecture: the brass of Sir Thomas and Lady Walsh at Wanlip, Leicestershire and its context'. *Midland History* XXXVII (1), Spring 2012, pp.1-16; illus.

Madelaine Gray. 'The brass of Richard and Elizabeth Bulkeley in Beaumaris: some new light on the Reformation in Wales'. *Anglesey Antiquarian Society & Field Club Trans.*, 2010, pp.9-25.

Audrey Baker. *English Panel Paintings 1400-1558: a survey of figure paintings on East Anglian rood screens.* (Archetype Publications, 2011. ISBN 978-1904982692). 279 pp.; illus. £45.00. This study includes information that is of relevance and interest to brasses.

I am grateful to Rob Kinsey and Christian Steer for information received.

Richard Busby

Items for Sale

Our member John Glogg has the following for sale:

- 1 *M.B.S. Trans.*, X, XI, XII – bound, v.g.c.
- 2 Mill Stephenson's *List* (1964 reprint) – mint condition.
- 3 Boutell's *Monumental Brasses* (1849) - large paper copy, half red morocco, handsome copy with some foxing to a few plates.
- 4 Fisher's, *Hist. Gen. and Top. of Bedfordshire* (1812-32), folio, quarter roan – excellent internally, slight loss to head and foot of spine, otherwise v.g.c.

10% of proceeds will go to the Society. Enquiries and offers to jeanglogg@hotmail.com.