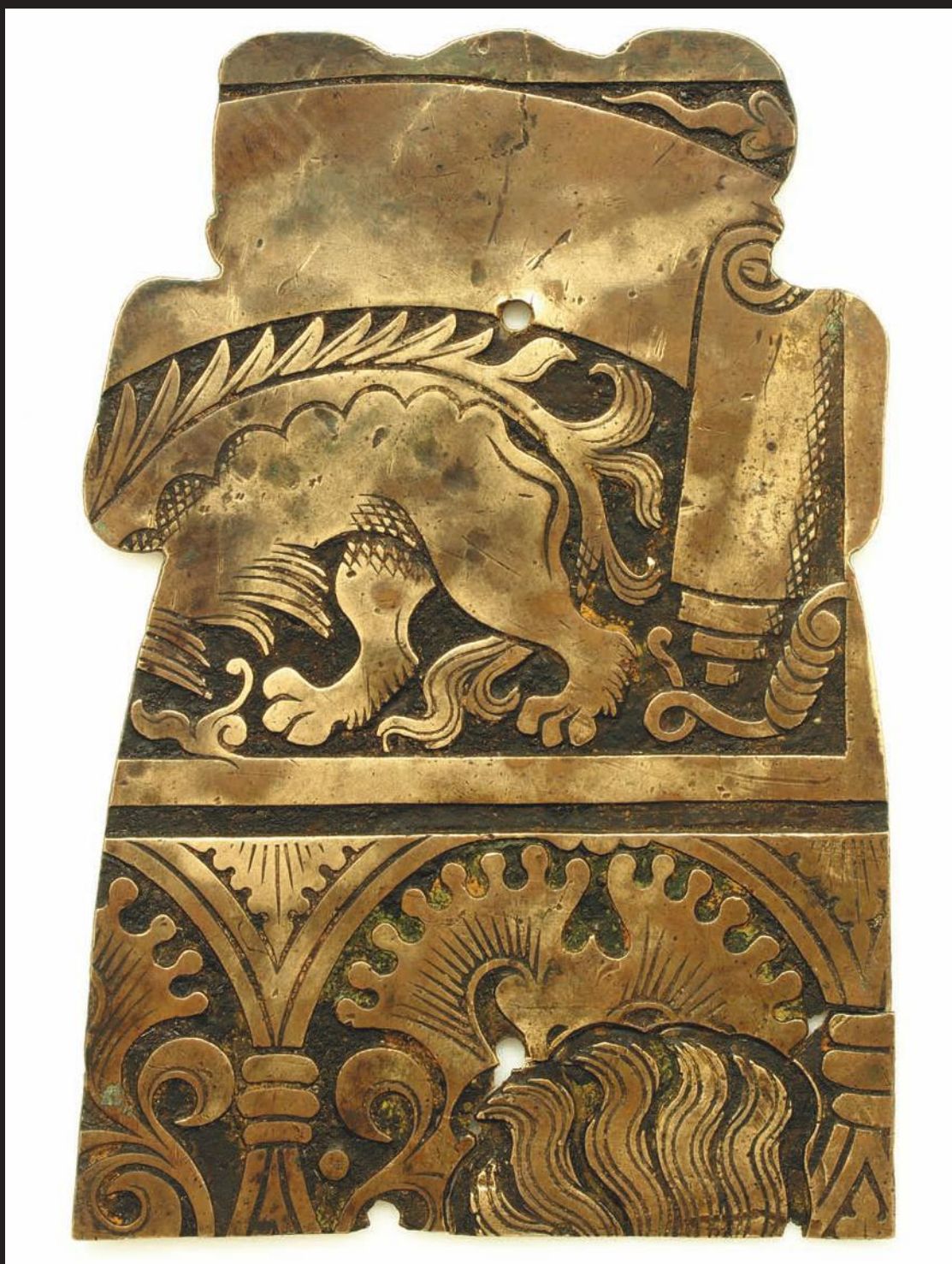


Monumental Brass Society

FEBRUARY 2013



BULLETIN 122

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent to the **Hon. Bulletin Editor**, William Lack, 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st May 2013**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st April 2013**. 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 2013 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.

Personalia

We congratulate our member **Pam Walker** on the award of her Ph.D. by the University of Manchester on *Fashioning Death: The Choice and Representation of Female Clothing on Medieval Funeral Monuments 1250-1450*.

We welcome as new members:

Ann Adams, Anchor Farm, Evenlode, Moreton-in-the-Marsh, Gloucestershire GL56 0NY
Charlotte Dikken, Berkenrodeweg 24, 6711 RP Ede, The Netherlands (Associate)
Rhun Emlyn, 3 Dol Helyg, Penrhyncoch, Aberystwyth, Ceredigion SY23 3GZ
Challe Hudson, 50A Greencroft Gardens, South Hampstead, London NW6 3LU
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Jennifer Ward, 51 Hartswood Road, Brentwood, Essex CM14 5AG
Andrew White, 116 Rodenhurst Road, Clapham, London SW4 8AP

We are sorry to report the passing of **Hector Catling of Langford, Gloucestershire on 15th February 2013 at the age of 88. He was the 'Father of the Society' having joined in 1946 and was a distinguished archaeologist who served as Director of the British School at Athens from 1971 to 1989. He pioneered the first systematic field survey of Cyprus and was honoured with the C.B.E. in 1989 for services to British cultural interests in Greece.**

We also record the deaths of **Mrs. L.B. Freese and Pauline Millidge who had been members of the Society since 1965 and 1996 respectively.**

Cover illustration

Palimpsest reverse of the group of three daughters from the brass to Bridget Coo, 1580, and her two husbands at Orford, Suffolk (M.S.IX). The upper portion shows part of a blank curved inscription on a scroll with the rear part of a griffin below; the lower section contains canopy work with part of a ?tail; all from a Flemish rectangular plate, engraved c.1440.

(photo.: *Martin Stuchfield*)

Diary of Events

Friday, 12th – Sunday, 14th April 2013

SOCIETY CONFERENCE

TRINITY HALL COLLEGE, CAMBRIDGE

Residential accommodation is now fully booked for the 2013 Conference but it is possible to attend the lecture programme on Sunday, 14th April. Lectures will be given by **Sir John Baker, Rhun Emlyn, Rosemary Horrox, Robert Kinsey, Elizabeth New, Rebecca Oakes** and **Sue Powell**. Please send your booking to the Hon. Secretary by 31st March 2013.

Saturday, 13th July 2013 at 2.00p.m.

ANNUAL GENERAL MEETING

ROYAL FOUNDATION OF ST. KATHARINE

Full details concerning the forthcoming A.G.M. will be included in the June *Bulletin*.

Saturday, 28th September 2013 at 10.30a.m.

STUDY DAY

LINGFIELD, SURREY

Our Vice-President, **Nigel Saul**, will be leading this important Study Day at Lingfield and talking on the history of the church and its relationship with the Cobham family and the remarkable collection of brasses and monuments. **Clive Burgess** will also be speaking on the College of Priests founded at Lingfield in 1431 by Sir Reginald Cobham. Following tea at Lingfield an informal visit will be made to Crowhurst to view their collection of brasses. The cost for the day will be £25.00 for members. A booking form is enclosed.

CHURCH MONUMENTS SOCIETY

The Society has a number of events in 2013 which may be of interest to members.

16th March Renaissance Study Day,
Senate House, University of London

20th April Excursion to south Lincolnshire

11th May Puddletown (Dorset) Study Day

Full details at:

<http://www.churchmonumentsociety.org>

DEATH AND COMMEMORATION IN SALISBURY AND WESSEX IN THE LATER MIDDLE AGES

Members may also be interested in this conference organised by the University of Winchester on Saturday, 23rd March at the Salisbury and South

Wiltshire Museum. Speakers include **Michael Hicks, David Lepine, Ellie Pridgeon, Simon Roffey, Christina Welch, Cindy Wood** and **Christopher Woolgar**. A copy of the programme is available from the Hon. Secretary.

Wednesday, 3rd April 2013 at 5.00p.m.

B.A.A. LECTURE

SOCIETY OF ANTIQUARIES OF LONDON

Nigel Saul, will be giving a lecture on 'Commemoration and the development of the English Parish Church'. Arrangements have been made for Society members to attend as guests of the B.A.A. To reserve a place please contact the Hon. Secretary by 31st March 2013.

The Society's Bookstall

The Society's bookstall was introduced during the 1980s by our late President, John Page-Phillips. Since 2002 the bookstall has been managed by our members, Jane Houghton and Janet Whitham under the aegis of Aspiring Church Books. The Society owes Jane and Janet an enormous debt of gratitude for working tirelessly to provide this valuable service to members over a period of more than a decade.

All good things eventually come to an end with both of these stalwart members deciding that an appropriate time has been reached where the operation of the bookstall should be transferred to new management. The Executive Council have discussed these developments at a recent meeting and concluded that every attempt should be made to seek a volunteer.

It is highly conceivable that the bookstall will become more internet based offering purely Society publications and books of allied interest rather than the existing arrangement whereby members books are also sold on a commission basis. The whole method of operating the bookstall is entirely negotiable with new ideas warmly welcomed.

If the bookstall is to continue your help is needed. Any interested members are urged to contact either Martin Stuchfield or Christian Steer who would be delighted to discuss this role (see list of 'Useful Society contacts' on p.422).

Matters arising

In the article 'Reformation and recycling in the Netherlands' published in *Bulletin 119* (Feb. 2012, pp.372-3), the wrong photograph was inadvertently supplied. The image shown on p.373 was in fact of the brass to Cornelis Woutersz Brouwer, 1585, his wife Neeltgen Jan Bosz and their daughter Aeltgen Cornelisz, also from Gouda. The correct image is shown here.

In the report of the meeting at South Mimms in *Bulletin 120* (June 2012, p.387) it was stated that the slab of Thomas Fowyck (1448, LSW.II) was fractured during its move from the tower to the north chapel. It has been pointed out that the slab was already broken, probably during the 19th century.



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

MEETING REPORT

‘Monumental Worthies’ – 3rd November 2012

As the Society’s 125th year drew to a close it seemed appropriate to reflect on our history. **Richard Busby**, our Honorary Member and author of the updated Society history (distributed to members at the meeting), opened proceedings at the Royal Foundation of St. Katharine with a fascinating talk entitled ‘*Movers and Shakers: the Founding Fathers of the M.B.S., 1887-1937*’. **Alan Bott** followed with *Some trivial memories of the 1950s and 1960s* before **Hubert Allen** enlightened the audience with *Adventures in Germany with our former President, Malcolm Norris*. Finally, our Past-President, **David Meara** contributed *The Last*

Fifty Years. All are to be congratulated on providing engaging, insightful and amusing recollections of the personalities of the past and one or two of the present!

The talks neatly summarised the Society’s achievements. From ‘that’ meeting in Herbert Macklin’s rooms at St. John’s College, Cambridge, in 1887 our members have played a leading role in developing and promoting the study of brasses, indents and incised slabs. As Richard Busby pointed out, several of our former ‘grandees’ are well known for their publications – A.B. Connor,

Herbert Macklin, Malcolm Norris, John Page-Phillips, Mill Stephenson, to name but a few. Their work has been richly illustrated thanks to the brass rubbings and photographs contributed by fellow members. Others have played an important part in our other no less important 'objective' – namely conservation and the protection of our commemorative heritage; Rex Pearson and Major Owen-Evans were both leading pioneers in this field.

The rather idiosyncratic (eccentric?) aspects of the Society's membership also emerged during the course of the meeting. The recollections of Hubert Allen were especially fascinating, who, with Malcolm Norris, 'blagged' their way into Communist Europe. A jolly good time was had by all accessing and rubbing remote brasses and

slabs whilst managing to return to Oxford without being arrested as western spies! Perhaps the humour of Malcolm Norris was best illustrated by Alan Bott who recalled the fictitious inscription made up by Malcolm for a brass rubbing he displayed while at Oxford and which remained unnoticed for several days.

The final point which became apparent was that of innovation. This has been a buzz word throughout the Society's history. David Meara during the closing remarks of his presentation highlighted the adaptability of the Society to meet different and changing needs but what transcended all is the fine fellowship and congeniality enjoyed by us all.

Christian Steer

Leicester, Greyfriars

The recent excavations at Greyfriars, Leicester and subsequent identification of the skeleton as King Richard III provided fascinating television viewing. Further information and photographs can be found on Leicester University's website: www.le.ac.uk/richardiii/archaeology.html.

An early plain coffin slab was found in the church and some Lombardic letters also discovered.



*Lombardic letters found on the site of Greyfriars, Leicester in 2012
(photo: University of Leicester)*

The Richard III Society have published proposals for a monument to be erected in Leicester Cathedral. This takes the form of an altar tomb with two brass plates, an inscription and Royal Arms, on the cover slab. Hopefully this will be



*Brass commemorating the death of Richard III, 1485
(photo: Rosalind Willatts)*

more memorable than the 1950s brass at Sutton Cheney, close to the site of the Battle of Bosworth. We are grateful to Sally Badham and Rosalind Willatts for information received.

AROUND THE COUNTRY

Middlesex

Recent conservation work at **Hillingdon** has revealed a new palimpsest. When the inscription to Ann Wilson (M.S.V, 1569) was removed from the west wall of the south aisle on 11th July 2012, it was found that the small plates at the top and bottom of the inscription were palimpsest. They link together to show part of a priest in cope, engraved c.1460. As the original slab is lost the brass will be conserved and secured into a hardwood board. Facsimiles of the palimpsest work will also be produced and displayed.



M.S.V. Palimpsest reverse of inscription to Ann Wilson, 1569)
Hillingdon
(photo.: Martin Stuchfield)

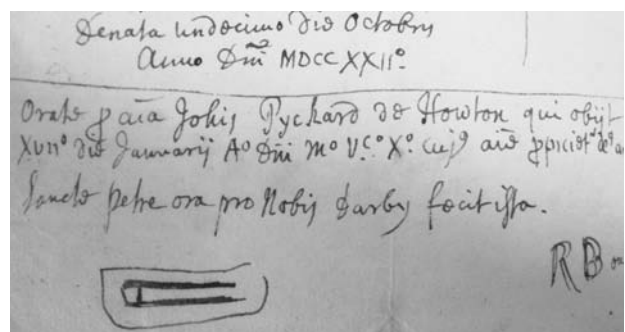
Norfolk

Work on the forthcoming *County Series* volume devoted to the county of Norfolk continues unabated. In the process, three new brasses have been discovered, a portion of another recovered with one brass no longer accessible.

The first discovery emanates from the remote and enchantingly named parish of **Houghton-in-the-Brake** in the north-west of the county. The church of St. Giles occupies a position in the park belonging to Houghton Hall, the seat of the Marquess of Cholmondeley. The house is the largest in Norfolk and was built between 1723 and 1735 by Sir Robert Walpole, Britain's first Prime Minister. Stephenson in his *List* (p.341) records the loss of a two-line inscription in Latin commemorating John Pyckard, who died on 17th January 1510. This is indeed not the case for the Norwich series 4 plate occupies a position on the nave floor beneath a series of five moveable pews. Why Stephenson should have recorded this brass as lost is something of a mystery. The brass had been recorded by various antiquaries including Thomas Martin (1697-1771) who visited Houghton-juxta-Harpley on 21st August 1727 (*N.R.O., Rye MS. 17, II, f.276v*); Rev. Francis Blomefield (1705-52) in his *History* (2nd edn., VII, p.109); and Rev. Edmund Farrer in his *List* (p.43). Most surprising of all is Harry Osborne Clark of



LSW.I. Inscription to John Pyckard of Howton, 1510
Houghton-in-the-Brake



Extract from the manuscript of Thomas Martin recording the inscription to John Pyckard, 1510
Houghton-in-the-Brake

Norwich who is first to be acknowledged in the Preface to Stephenson's *List* for his "complete revision of the Norfolk List". Clark rubbed the brass on 2nd July 1922 a mere four years before Mill's *magnum opus* appeared in print!



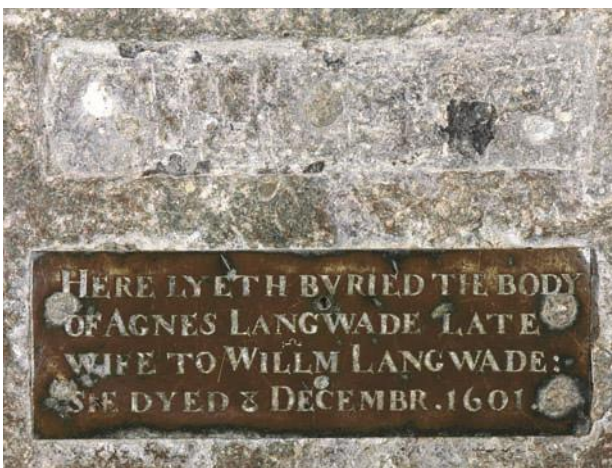
LSW.4. Inscription to Roger Burges, vicar, engraved c.1500
Thorpe Market
(rubbing: Society of Antiquaries of London)

The church at **Thorpe Market**, a small village situated between Cromer and North Walsham, is dedicated to St. Margaret of Antioch and was rebuilt in the Gothic style in 1796. Stephenson records in his *List* (p.369) the loss of the Norwich 3 inscription to a former vicar, Roger Burges, c.1500, and another commemorating Robert Langwade, a yeoman. The date of his demise (9th October 1600) has been awkwardly added by an altogether different and less confident engraver.

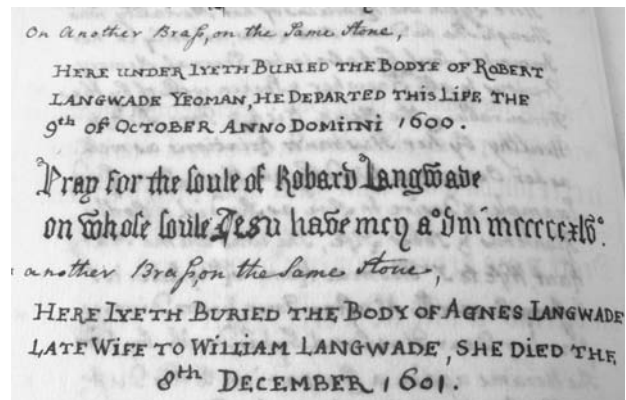


LSW.5. Inscription to Robert Langwade, yeoman,
engraved c.1600, Thorpe Market
(rubbing: Society of Antiquaries of London)

Fortunately, rubbings of both plates are preserved in the collection of the Society of Antiquaries and are reproduced here for the first time. A third inscription, namely to Edmund, son of Sir John Gresham, 1586, survives and is the only brass recorded by Blomefield (2nd edn., VIII, p.326). All three brasses were recorded by Farrer (p.95).



LSW.II. Inscription to Agnes Langwade, 1601, Thorpe Market



Extract from the manuscript of Anthony Norris recording the inscription to Agnes Langwade, 1601, Thorpe Market

Fortunately, Anthony Norris (1711-86) thoroughly recorded the contents of the building including the subject of our next discovery. This comprises a four-line inscription in Roman capitals commemorating Agnes, the wife of William Langwade who died on 8th December 1601. The plate occupies a slab bearing an indent for another inscription which most probably contained the brass to Robert Langwade, 1545, as recorded by Norris (*N.R.O.*, *Rye MS.* 6, I, p.360). It is also baffling that Clark failed to spot this plate during his visit to the church which took place on 11th September 1920.

A survey of the churches in the Great Massingham Benefice gave rise to the third discovery at **Wellingham**. Stephenson includes the Norwich 6 brass to a hermit, Thomas Leeke, c.1500, in his *List* (p.373) but omits to include a one-line inscription, engraved c.1520, to Robert Cok, a former rector. This plate was recorded by Martin on 13th November 1737 who produced excellent impressions from both brasses (*N.R.O.*, *Rye MS.* 17, IV, f.85r). Although the Cok plate was recorded in 1879 by Carthew in the *Hundred of Launditch*



LSW.II. Inscription to Thomas Cok, rector, c.1520, Wellingham



Location of LSW.II under the harmonium platform
Wellingham



Extract from the manuscript of Thomas Martin illustrating the inscriptions commemorating Thomas Leeke, "heremita", c.1500, and Thomas Cok, rector, c.1520
Wellingham

(III, p.433) it was not seen by Clark during his visit on 17th June 1922. No doubt because the plate and the small slab into which it is set are entirely hidden from view by a platform upon which a heavy harmonium sits!

The church at **Baconsthorpe** contains four brasses to various members of the Heydon family. The building was subjected to a severe restoration in 1868 resulting in the near destruction of an altar tomb to Sir John Heydon, 1550, and his wife Katherine



LSW.I. Inscription to Alice Heydon, 1479, Baconsthorpe



LSW.I. Inscription to Alice Heydon following recovery of lost central portion

Willoughby. All that remains is the back panel containing indents for two kneeling effigies with children, an inscription and probably an achievement. Two shields remain *in situ* whilst a third has been incongruously set into the east wall of the south aisle where the majority of the brasses have been arranged in an absurd vertical line adjacent to the fine alabaster monument depicting Sir William Heydon, 1593, and wife. Slammed into the wall at the bottom is a squared-off slab of Purbeck marble containing a two-line Latin inscription to Alice, daughter of Henry Heydon, who died on 15th September 1479. It was somewhat perplexing to find the centre portion of this Norwich 2 style plate missing; especially given that reasonable deposits of pitch remained on the slab. Due to the complexities of recording this church work continued well into a dark and extremely foul winter evening resulting in the churchwarden (despite prior permission having been obtained from the incumbent) making an impromptu visit to enquire as to why the building was illuminated so late at night! This provided the perfect opportunity to discuss the concern regarding the condition of this particular brass. Fears were soon calmed for it became apparent that the missing portion had come loose during the 1950s and had remained on a bedside cabinet for safe-keeping ever since! This explains why Jon Bayliss and Roger Greenwood pondered over the same issue during a visit on 23rd June 1976! It is pleasing to report that the Norwich D.A.C. promptly authorised

conservation which is being undertaken by William Lack without charge to the parish.

At **Buxton**, it is with regret that the reordering of the north chapel has resulted in the covering of the floor which extends into the aisle preventing access to the brass commemorating Cecily Abbas, a widow, who died in 1506. Fortunately, Roger Greenwood produced an excellent rubbing from the plate during his visit on 7th May 1983.



*LSW.I. Inscription to Cecily Abbys, widow, 1506, Buxton
(rubbing: Roger Greenwood)*

Martin Stuchfield

Identifying a brass rubbing



I answer queries about brassy matters arising from the Society's website and was asked to identify this rubbing which had been given to a Canadian couple as a wedding present some years ago. Upon examining the photograph supplied I realised that the rubbing was from the well-known appropriated brass at Bromham (LSW.I). The rubbing too had been modified with the omission of much of the



*LSW.I. Bromham, Bedfordshire (marginal inscription omitted)
(rubbing: Lack, Stuchfield and Whittemore, Bedfordshire)*

right-hand third of the brass and with the sinister canopy shaft moved to the left to complete the composition!

Mike Harris

Groote Kerk, Breda, Noord-Brabant – The tomb of Roelandt Alartsz and wife Marina Godevaert Heijs, both died 1485, and their son Adrianus Heijs, 1550

The Onze-Lieve-Vrouwekerk (Church of Our Dear Lady) or Groote Kerk is a huge church, constructed in “Brabant” Gothic style and predominantly 15th century. It contains the earlier mausoleums to the Dutch Royal Family in the Prinsenkapel. It also has a wealth of medieval art and various other funerary monuments, including five monumental brasses. Two of these are well known – the Renaissance composition on the floor of the choir to Willem van Gaellen, 1539, and the lozenge-shaped brass on the floor of the south ambulatory, described below and commonly attributed to Adrianus Roelandt, 1550.

The church was the subject of major restoration from 1991 to 2007. This included substantial adaptations to its structure, cleaning and repair of the exterior and interior fabric, and restoration of stained glass, wall and ceiling paintings, altar triptychs and many funerary monuments, including those from the Royal House of Nassau. This is documented in detail in a publication by Professor J. van Stigt, which also refers to previous inventories of the many incised floor slabs carried out in 1912 and 1937 which were updated as part of the project in 1996.¹ The church was re-opened by Queen Beatrix of the Netherlands in 1998.

The Alartsz family tomb comprises a black (Tournai?) marble slab (2330 x 1320 mm) with a worn incised marginal inscription in Flemish and four evangelical symbols in low relief quadrilobes at the corners. The inscription reads:

Hier leet begr(aven) Roela(n)dt / Bartelmeus Alartsz die sterf a^o X1111^c en LXXXV den / XV11^{en} dach Aprilis . En Marina Godevaert / Heys dochter Roelandts huysvr die starf a^o X1111^c en / LXXXV de XV1^{en} dach Aprilis

This inscription has a double line of lettering at both the top and bottom, but not the sides, and most of it is set within engraved ‘tramlines’. It states that both parents died in 1485 within a day of each other. In the centre of the slab is the lozenge-shaped brass to Adrianus with a marginal

inscription in Latin, rather than Flemish, which reads:

Hoc saxo legitur corpus honorabilis / viri d(omi)ni adriani Roela(n)di Bartholomei / al(ia)s Heys sacellani hui(us) eccl(es)ie qui obiit / a(nn)o. d(omi)ni. 1550. Julij die septima

Interestingly, there has been some debate as to whether ‘als’ is a contraction of ‘alias’, which would reinforce the commonly-held view that Adrianus took the name of his mother, with ‘Heys’ the next word on the inscription, or ‘al(art)s(z)’, referring to the surname of his father.

It appears that Adrianus commissioned the memorial slab for his parents, with the intention of having his own memorial added to it upon his death – as indeed came to pass.

The brass itself, both in design and execution, is very fine with clear Renaissance influence and surely a Flemish product. The engraving technique is effective with all the background plate removed so that there is simply a central figure of an angel left standing on a bed of leaves. The figure is holding in one hand a garland encircling a chalice with a consecration wafer, denoting Adrianus’ vocation as a priest. The other holds what is presumably the family coat of arms – *a fess embattled between three roses 2 and 1*.

This type of engraving is also found on the brass to Gijsbert Willemszoen de Raet, 1511, formerly in the Jeruzalemkapel in Gouda but now in the Rijksmuseum in Amsterdam. This also includes an angel as a central figure, holding two shields, and very similar lettering in the perimeter inscription.² That brass too is of Flemish origin. The Flemish ‘lozenge’ brass, to Margaret Svanders, 1529, from Fulham, Middlesex, is quite different in its design and execution.³

The brass to Canon Willem van Gaellen, 1539,⁴ could have inspired Adrianus in the choice of workshop for his memorial, since he would have been aware of it as a chaplain at the same church.



Adrianus Heijs, 1550, Grootte Kerk, Breda

This is however a matter of conjecture. Dutch art historians consider Willem's brass to be a product of a workshop in Mechelen.

Not a great deal is known about Adrianus. Van Wezel states that in 1543 he was the chaplain for the choir of the Holy Cross in the Grootte Kerk.⁵ The chapel and altar of the Holy Cross was founded by Engelbrecht, Count of Nassau, in 1405 in recognition of the famous legend of the Holy Cross of Breda, and initially located in the ambulatory of the Choir of Lords before moving to the newly-founded Prinsenkapel.

There is apparently no will in existence for him in the City Archives, but there are references to him in office in several obituaria and necrologia compiled by local churches and monasteries.⁶

There are three other brasses in the church: a lozenge of arms to Margareta van Rhenen, 1569;⁷ three shields topped with crowns with colour remaining on a slab commemorating members of the Houses of Nassau and Orange from the 16th century and a 16th-century Renaissance-style inscription in French below an achievement of arms, to Jan Boubert, Chamberlain to Count Henrik of Nassau. The latter two will be described in a forthcoming paper.

I record my thanks to the verger, Willem van der Vis for permission to rub the brass, and to



Jan Boubert, 16th century, Grootte Kerk, Breda

Dr. H.D. Wessels of the Breda City Archives for research on my behalf.

Kevin Herring

- 1 J. van Stigt (architect bna. OLV Kerk Breda), *Onze Lieve Vrouwe Kerk Breda – Restauratie 1991-2007*.
- 2 Illustrated in *M.B.S. Trans.*, X, p.445.
- 3 Illustrated in *M.B.S. Portfolio*, IV, pl.14, reprinted in *Monumental Brasses: Portfolio Plates of the Monumental Brass Society 1894-1984* (1988), pl.313.
- 4 Illustrated in Malcom Norris, *Monumental Brasses: The Craft* (1978), fig.191.
- 5 G.W.C. van Wezel (ed.), *De Onze-Lieve-Vrouwekerk en de Grafkapel voor Orange-Nassau te Breda* (Zwolle, 2003), pp.331-2.
- 6 Necrologium of St. Catharinadal 1271-1960 (Sisters of the Priory of the Norbertine Order, based in Breda from 1295-1647); Beguinage Breda Jaargetijdenregister (Annual masses for deceased persons); and Obituaria kannuniken (canons) en kapelanen (chaplains) of the OLV kerk te Breda 1303-1580. These are all held in the Breda City Archives.
- 7 *M.B.S. Trans.*, X, pp.446-8.

A late-medieval shroud brass in Alkmaar in the new MeMO database

Thursday, 31st January 2013 saw the official launch of the MeMO (Medieval Memoria Online) database, which contains a wealth of material on the medieval memorial culture within the present-day Netherlands.¹ The database incorporates both memorial texts and objects up to c.1580, including tomb monuments and slabs. All entries are in English and contain descriptions, measurements, locations, sources, inscriptions (with translations) and photos where available, thereby offering scholars internationally a wonderful new research tool that is freely available.

Among the many new photographs specially commissioned for MeMO is that of the impressive double shroud brass of Pieter Claeszoon Paelinck (d. 21st March 1546) and his wife Josina Willemsdochter van Foreest (d. 28th February 1541) in the Grote or St. Laurenskerk in Alkmaar (Noord-Holland).² The slab is located on the floor of the south transept and measures 2570 x 1470 mm. Around the outer edge runs an inscription on a brass fillet that also includes four heraldic shields in the corners with the arms of Paelinck and Van Foreest at the top left and right, and two along the sides featuring religious imagery: on the left a Catherine wheel and on the right the *vera icon*, i.e. the veil of St. Veronica with the impression of Christ's face. The centre of the slab is covered by a large rectangular brass; one can also observe a filled-in *lewis* hole below and the ledger number 94 in the lower right corner.³

The central brass plate depicts the deceased couple, Josina occupying the traditional position at her husband's left side. Both are dressed in shrouds, with their heads inclined towards each other; their eyes open and their hands crossed over their abdomen. Pieter's shroud is loosely draped around his body, leaving the right shoulder and arm bare, whereas Josina is more modestly dressed with the shroud covering her head like a veil. The figures appear to be standing in a shell-headed niche with two herm figures in the spandrels, yet the background shows the texture of the mats on which cadaver effigies are also customarily laid.



Joint shroud brass of Pieter Claeszoon Paelinck, 1546, and wife Josina Willemsdochter van Foreest, 1541, Grote or St. Laurenskerk, Alkmaar (Noord-Holland) (Photo: Chris Booms for the Rijksdienst van het Cultureel Erfgoed)

There is otherwise nothing 'macabre' about these two figures; they look remarkably fresh and alive, except for their shrouds.⁴ Two winged cherubs above the figures support a Jerusalem shield with crossed palms, which suggests that Pieter Paelinck belonged to the Order of the Knights of the Holy Sepulchre of Jerusalem.⁵

The inscription on the outer fillet reads in raised Roman majuscules:

Hier leyt begr[aven] Pieter Claessoen Palinck,
Gods Ridder, die gerust is den XXIen dach

meerte anno M CCCCC ende XLVI. En Iosina van Foreest Willems dochter, sijn huysvrouwe die gherust is den XXVIIIen Februarii anno M Vc ende XLI.

(Trans.: Here lies buried Pieter Claeszoon Palinck, knight of God, who died on the 21st day of March in the year 1546. And Josina van Foreest Willemsdochter, his wife, who died on the 28th of February in the year 1541.)

A long banderole waving its way around the figures presents the reader with *avanitas* warning in incised Roman majuscules:

Wy waren als ghi / nu ligghen wij hier / denckt om sterven / ghy en weet niet hoe schier / wat is op deser werelt bedreven / als eenen roock is des menschen leven.

(Trans.: We were as you are, [but] now we lie here; remember to die; you do not know how fleeting this world is; human life is like smoke.)

Finally a Latin inscription in large incised Roman majuscules below the figures echoes Psalm 30:2:

In te Domine speravi; non confundar in eternum.

(Trans.: In thee, O Lord, have I put my trust; let me never be confounded.)

As his patronym suggests, Pieter was a son of Claes Paelinck.⁶ He was churchwarden of the church and served as burgomaster of Alkmaar in 1516 and again in 1533. His wife Josina came from a noble Dutch family.⁷ She must have been related to Jorden van Foreest (1494-1559), who was burgomaster of Alkmaar in 1535, 1537 and 1540. Pieter and Josina were obviously wealthy enough to commission a large brass of superior quality. The couple took further steps to ensure their salvation, for in their joint will of 1540 they left money for the foundation of an almshouse for women; the 'Hofje van Paling en van Foreest' still exists in Alkmaar.⁸

The primary aim of the MeMO project is to offer better insights into Dutch medieval memorial culture. It will also be a tool for genealogists to discover family connections; for example, the

database contains two other monuments in Alkmaar and Gouda to members of the Van Foreest family. Moreover, it facilitates stylistic comparisons between monuments in different parts of the country, for the representations of Pieter and Josina on their brass in Alkmaar bear a strong resemblance to similarly 'fresh' shroud figures to be found among the many contemporary incised effigial slabs in Zeeland.⁹

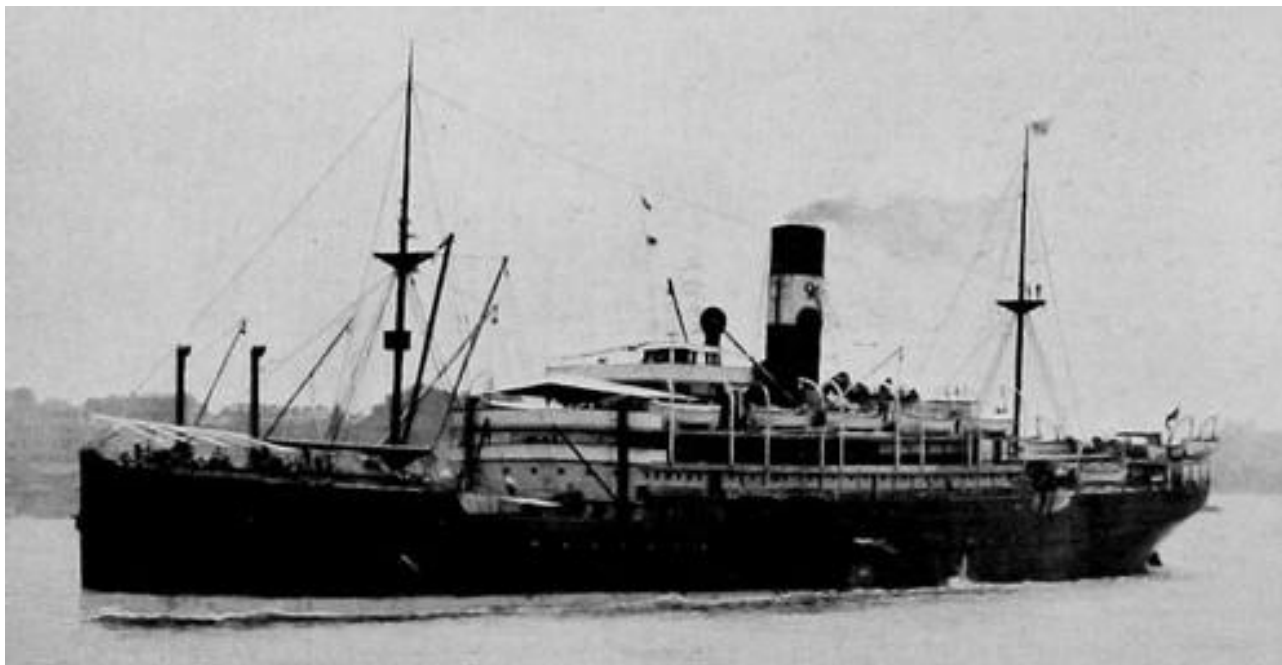
More time (and funding) is still needed to complete the mammoth task of inventorying and describing all extant Dutch medieval monuments, but the present database is already an impressive result. And there is yet more information in antiquarian texts and drawings waiting to be researched and added. The MeMO database can be found at <http://memo.hum.uu.nl/database/index.html> and users are invited to leave comments, corrections and additions.

Sophie Oosterwijk

- 1 See also S. Oosterwijk, 'Reformation and recycling in the Netherlands', *M.B.S. Bulletin* 119 (Feb. 2012), pp.372-3.
- 2 H.K. Cameron, *A List of Monumental Brasses on the Continent of Europe* (London, 1970), p.80, no.1.
- 3 Lewis holes were sometimes inserted into floor slabs to facilitate lifting them with a lewis. See S. Oosterwijk, 'The story of Bianca Rubea: an emblem of wifely devotion, or death by tomb slab', *Church Monuments*, 27 (2012), pp.66-74.
- 4 This variety of 'fresh' cadavers is not included in K. Cohen, *Metamorphosis of a Death Symbol: The Transi Tomb in the Late Middle Ages and the Renaissance*, California Studies in the History of Art, 15 (Berkeley/Los Angeles/London, 1973).
- 5 W.F. Greeny, *A Book of Facsimiles of Monumental Brasses on the Continent of Europe* (London, 1884), p.73, with thanks to Paul Cockerham for sending me scans of the relevant pages and the superb rubbing.
- 6 The name is variously spelled Palinck, Paelinck, Palinc, Paling, or Palingh; the modern Dutch word *paling* translates as 'eel', but in the 16th century it meant 'pile-work' or 'boundary'.
- 7 The family can be dated back to Sir Willem van Foreest, who was recorded in 1278 as lord of Middelburg, Spoelwijk, Nieuwkoop and Foreest. The family castle of Foreest was built in 1350 but destroyed in 1440 during the Hook and Cod wars (Dutch: *Hoekse en Kabeljauwse twisten*) that affected the county of Holland between 1350 and 1490.
- 8 http://www.alkmaar.nl/eCache/36388/Hofje_van_Paling_en_van_Foreest. Pieter's and Josina's will was passed by notary Alardus Bloemen on 5th October 1540; it still survives, now largely illegible, in the Regionaal Archief Alkmaar. Not many such joint wills are known.
- 9 We still find seven incised shroud slabs in the church in Kapelle (Zeeland). See also my article on these and related slabs in Oudelande, forthcoming *M.B.S. Trans.* M. Norris, *Monumental Brasses: The Memorials*, 2 vols. (London, 1977), I, p.107, suggests that the brass in Alkmaar and that of Dean Willem van Gaelen at Breda might be by the same master.

S.S. Waratah

Brasses commemorating those lost aboard “Australia’s Titanic”



S.S. Waratah

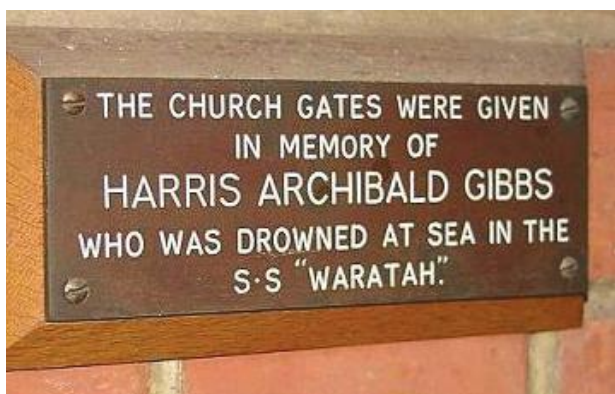
Those of you who know me will be aware that my interests, at least as far as brasses are concerned, relate principally to those dating from the 15th century so this short, non-academic, piece is something of a departure for me!

As everyone will know, last April saw the centenary of the anniversary of the sinking of the White Star liner, R.M.S. Titanic. Tragic as the appalling and needless loss of life in that disaster was, over the centuries the oceans of the world have claimed many innocent lives. That set me wondering: how many of those lost at sea were once, or indeed still are, commemorated in brass? I suspect there must be quite a few such memorials, even if they are of no great antiquity. Those with which I am concerned here all date from the early 20th century and commemorate individuals lost aboard the S.S. Waratah.

Now before you read any further, don't cheat and look her up on Wikipedia, be honest. Have you heard of the S.S. Waratah? No, I thought not. And yet, in July 1909, before the Titanic was even built, let alone had her fatal encounter with the iceberg, the whereabouts of one ship was the subject of

much discussion and numerous newspaper articles across the length and breadth of three continents, Europe, Africa and Australia; while relatives of those caught up in the unfolding tragedy held their collective breaths, awaiting any news of what had befallen their loved ones who had booked passage aboard the Blue Anchor Line's beautiful, fastest, and newest liner, the S.S. Waratah.

One brass connected with this now largely forgotten tragedy is to be found in the parish church of St. Mary and the Holy Trinity at Buckland Filleigh, Devonshire (LSW.IX), where in the north aisle, an early 20th century mural inscription, in raised letters, commemorates one Colonel Percival John Browne, C.B. of Fifehead Magdalen, Dorset, 'lost in the S.S. Waratah'. Another mural brass inscription to the same individual, "lost at sea" may be found in the nave of the Abbey Church of St. Mary the Virgin at Sherborne, Dorset (LSW.XXX). This memorial was erected by officers, non-commissioned officers and troopers of the Dorset Queen's Own Yeomanry, of which Colonel Browne served as the commanding officer between 1902 and 1908. Born in South Australia c.1863, Percival had



*Inscription to Harris Archibald Gibbs
St. Wilfrid's Church, Bognor Regis, West Sussex*

booked passage on the Waratah in the summer of 1909, to travel home from his family's sheep farm at Mount Gambier, South Australia, to his father's estate at Buckland House, Buckland Filleigh, Devon.

Two other brass inscriptions are to members of the crew of the ill-fated Waratah: – Third Officer John Purton Morgan, aged 25, born in Aberystwyth, and who is commemorated by an inscription in what was his local parish church, where it is understood his grandfather had been rector: while in the church of St. Wilfrid, Bognor Regis, West Sussex is a nondescript memorial (see above) to young Harris Archibald Gibbs, aged just 18; an apprentice with the Blue Anchor Line, recording that 'The church gates were given in memory of Harris Archibald Gibbs who was drowned at sea in the S.S. Waratah'.

As for the Waratah, I knew of her, but only because of my late father, who served as a merchant seaman for part of his life, told me about her. With the exception of the Titanic, the whereabouts of no other lost ship the world over has been so searched for as that of the Waratah. But, while the whereabouts of the wreck of the Titanic is now known to us all, that of the S.S. Waratah remains as elusive as ever. Called 'The Titanic of the South' or 'Australia's Titanic', since most of the passengers aboard her on what turned out to be her final voyage hailed from that continent.

Built by Barclay, Curle and Company of Glasgow in 1908 for the Blue Anchor Line, at some 500 feet in length, of 9,339 tons, named for the emblem flower of New South Wales, the S.S. Waratah was

undoubtedly the pride of the shipping line which commissioned her. A single stack liner, luxuriously fitted out with 100 First Class cabins, 8 panelled state rooms, a minstrels' gallery, along with less luxurious accommodation for 700 passengers in steerage (principally emigrants to Australia), a desalination plant, refrigeration unit, lifeboats sufficient to accommodate all on board (something of an advance on the Titanic) and due to be fitted with radio, the S.S. Waratah was as modern and up-to-date as she could be, given the date of her building.

Having made one successful round trip to Australia, on the return leg of her second voyage, bound for England, in heavy seas, somewhere between Durban and Cape Town, off the aptly named 'Wild Coast' of South Africa, in late July 1909, the S.S. Waratah simply vanished. Indeed, vanished so completely, it was as if she had never even existed.

In the days and months which followed her disappearance, there were numerous searches to try and find her, some even involving ships from the Royal Navy, but all ended in complete and abject failure. More recent searches made over the last quarter of a century, to try and find the wreck of the Waratah, have been equally unsuccessful. In 1999 a team led by Emlyn Brown announced that their sonar survey had found the wreck 10km off the South African coast but further investigation suggested they had found a World War II sinking. In 2004 Mr Brown called off his search after 22 years of effort!

Whilst various theories have been put forward to account for the disappearance of the liner, to this day not one scrap of wreckage from her, nor the bodies of any of those on board, has ever been found. What became of the S.S. Waratah, her crew and passengers, men, women and children, in all some two hundred and eleven souls, including the unfortunate Colonel Browne, Third Officer Morgan, and young Harris Gibbs, is still just as much a mystery as it was back in July 1909. And despite their memorial inscriptions, the final resting place of the three individuals mentioned above, along with that of their companions, remains "known only to God" and the sea.

Jonathan Moor

The Edleston Archive at Durham

In *Bulletin 108* (May 2008, pp.153-5) Jerome Bertram provided an overview of the idiosyncratic articles of R.H. Edleston, written between the years 1930-40 and often published in the *Annual Reports of the Peterborough Natural History, Scientific and Archaeological Society*. His numerous pamphlets reflect this interest, being a mixture of travelogue and historical discourse. A man of seemingless energy, he travelled to the continent by steamer, searching for and rubbing slabs and brasses in large numbers, which on his return home would be inked in (after the manner of Greeny) and displayed on batons.

Jerome's article ends with the plea that, hopefully, some at least of his vast collection of rubbings can be found. His reputation, however, appears to rest on his publications, and while I have not located the rubbings, I have recently discovered his archive which contains extensive notes on slabs and brasses and is currently deposited at the Durham County Record Office, County Hall, Durham. The Edleston archive is massive and covers many subjects; that relating to incised slabs and brasses (D/Ed 15/7/1-829) is of considerable size as a glance at the online catalogue (www.durhamrecordoffice.org.uk) shows.

A number of items in the archive might well be worth further inspection; for example the photographs and rubbings of brasses and slabs (D/Ed 15/7/20-83); the notes and correspondence of J.E. Morris of Totnes, Devon (D/Ed 15/84-98); the notes and transcripts of English inscriptions by county (D/Ed 15/7/159-357); and the correspondence including letters with the M.B.S. (D/Ed 15/7/434-721) and F.A. Greenhill (D/Ed 12/5/419-479).

It is 60 years since Edleston's death; perhaps, as we have just celebrated our 125th anniversary, it might prove opportune to re-examine his work.

Philip Whittemore

The Edleston Archive

Inscriptions from Brasses and Slabs

D/Ed 15/7/1-2. The Monument of Cardinal Prince Frederick of Poland in Cracow Cathedral, by R.H. Edleston and draft, 1916 (booklet, paper, printed and paper, 2 folios)

- D/Ed 15/7/3-5. Notes and Queries containing articles on incised slabs by R.H. Edleston, 30th June 1934-3rd July 1943 (3 booklets, paper, printed).
- D/Ed 15/7/6-10. Incised Monumental Slabs, by R.H. Edleston, parts I-VI, [1934] - 1943 (5 booklets, paper, printed).
- D/Ed 15/7/11. Leaflet advertising R.H. Edleston's 3 recent publications, Some Northern Thoroughbreds, and Incised Monumental Slabs, parts V and VI, n.d. [1940s] (paper, printed).
- D/Ed 15/7/12-13. Some Tomb Slabs in Teesdale Churches, by R.H. Edleston with draft copy, n.d. [20th century] (booklet, paper, printed).
- D/Ed 15/7/14. Leaflet advertising Illustrations of Incised Monumental Slabs on the Continent of Europe, March 1944 (paper, printed).
- D/Ed 15/7/15. Printer's proof of R.H. Edleston's work on continental brasses, n.d. [20th century] (file, paper, printed, 14 folios).
- D/Ed 15/7/16. An Incised Slab in Startforth Church, n.d. [1930's] (paper, printed, 4 folios).
- D/Ed 15/7/17-19. [Lectures] by R.H. Edleston on monumental brasses and incised slabs, n.d. [20th century] (1 file, 2 folios and paper, 11 folios).
- D/Ed 15/7/20-83. Photographs and rubbings of brasses, monumental slabs and inscriptions, late 19th-20th century (53 photographs, paper, 10 folios).

British Church Monuments

- D/Ed 15/7/84-98. Notes and correspondence of Mr. J.E. Morris at Totnes, Devon, concerning monumental inscriptions in Great Britain and Europe, 1930s-1940s (paper, 107 folios, and one photograph).
- D/Ed 15/7/99-102. Indexes of monumental brasses in England arranged topographically, n.d. [20th century] (4 index cards).
- D/Ed 15/7/103-104. Lists of inscriptions entitled 'Inscriptions', vol.I, parts I and II, [1887] (paper, 2 folios).
- D/Ed 15/7/105-150. Booklets containing transcripts of inscriptions in England organised topographically, [late 19th-20th century] (46 booklets, paper).
- D/Ed 15/7/151-158. Additions and corrections to Haines' *List of Monumental Brasses*, by R.H. Edleston (file, paper, and paper, 20 folios).
- D/Ed 15/7/159-357. Rough notes and transcripts of monumental inscriptions from:
 Beds. (D/Ed 15/7/159-166); Bucks. (D/Ed 15/7/167-172); Cambs. (D/Ed 15/7/173-197); Cumberland (D/Ed 15/7/198-200); Dorset (D/Ed 15/7/201); Durham (D/Ed 15/7/202-231); Gloucs. (D/Ed 15/7/232); Isle of Wight (D/Ed 15/7/233-234); Herefs. (D/Ed 15/7/235-236); Herts. (D/Ed 15/7/237-239); Kent (D/Ed 15/7/240-251); Lancs. (D/Ed 15/7/252-253); Leics. (D/Ed 15/7/254); Lincs. (D/Ed 15/7/255-256); London (D/Ed 15/7/257-266); Middx. (D/Ed 15/7/267); Norfolk with Suffolk (D/Ed 15/7/268-309); Northants. (D/Ed 15/7/310-312); Oxon (D/Ed 15/7/313-322); Suffolk (D/Ed 15/7/323-325); Staffs. (D/Ed 15/7/326); Sussex (D/Ed 15/7/327); Warwicks. (D/Ed 15/7/328-331); Wilts. (D/Ed 15/7/332-334); Worcs. (D/Ed 15/7/335); Yorks. (D/Ed 15/7/336-346); from several counties (D/Ed 15/7/347-357).
 (5 volumes, 6 files, 6 booklets, and paper, 444 folios)
- D/Ed 15/7/358-433. Notes and transcripts of monumental late inscriptions from France, Belgium, Holland, Germany, Denmark and Poland, n.d. [late 19th-20th century] (4 booklets, 15 cards and paper, 93 folios).
- D/Ed 15/7/434-721. Correspondence to R.H. Edleston, including letters from the Monumental Brass Society concerning monumental inscriptions, especially granting of permission to take brass rubbings, in Great Britain and Europe, 6th January 1890.
- D/Ed 15/7/722-829. Miscellaneous papers re monumental inscriptions including lists of churches visited, lists of inscriptions, and miscellaneous notes concerning unidentified monumental inscriptions, n.d. [late 19th-20th century] (3 files, paper and paper, 131 folios).
- D/Ed 12/5/419-479. Letters of F.A. Greenhill (paper, 304 folios).

Notes on Books, Articles and the Internet

Martin Stuchfield. ‘**The Monumental Brasses of Norfolk**’. *Churchwarden* [Diocese of Norwich D.A.C.] Winter 2012/13, pp.4-5. 4 colour photos.

Essentially a ‘trailer’ for past volumes and the forthcoming volume on Norfolk in the *County Series*. There is brief reference to losses at ten churches and discoveries at eight others of those surveyed so far, several of which have featured in recent *Bulletins*. Attention is also drawn to a list of 18 churches where conservation has been carried out by William Lack. Of special note has been the discovery of a ‘death’s head’ and part of an evangelical symbol of St. Mark at Beeston Regis. The former is illustrated here (and on the cover of *Bulletin 112* (June 2012)), together with a large reproduction of a chalice and wafer, c.1510 from Hemsby and two civilian brasses. The website and contact information are also included.

Jerome Bertram, *Bishops and Burgers, Dukes and Knights: Mediaeval Monuments on the southern and eastern Baltic seaboard* (www.lulu.com £10.50. Oct. 2012); 40 pp.; maps; illus. (some coloured); paperback.

This survey across the Baltic coastline provides a succinct, compact and fascinating account of the monuments of the region, including many brasses and incised slabs. This article is based on a lecture given at the Society of Antiquaries in October 2011 and is richly illustrated.

The adoption of Lutheranism in the 16th century has meant that many medieval features, including tombs, have remained relatively unscathed. A brief survey of imported monuments shows the importance of Flemish brasses up until the mid-15th century and the subsequent development and dominance of the Vischer workshop in Nürnberg. A stray London style A brass from the mid-14th century is thought to have been at Kalingrad, possibly for the English knight, Sir Geoffrey Scrope, 1362.

Many of the 850 examples found by the author are incised slabs, some with brass inlay. Many were influenced by what the author has termed the ‘Lübeck Tradition’ with features copied and used

throughout the region. The better survival of incised slabs from the Baltic also shows some interesting curiosities, which were probably just as prevalent on English counterparts but which have not survived in such numbers. At Lübeck Cathedral, for example, is the incomplete slab for the splendidly named Bruno von Warendrop the elder, 1341, and presumably his widow, although her effigy was not incised and this part of the composition is incomplete. A change in the family fortune or a change in Mrs. von Warendrop’s marital status may explain this.

Another important aspect of this article examines epigraphy and in particular the change of script used on Baltic monuments in the Middle Ages. Lombardic lettering was used up until the third quarter of the 14th century, changing to Gothic minuscule with Roman capitals used towards the end of the period. Unsurprisingly the language used on inscriptions was either Latin or German, but it was a common feature of these texts to begin from the centre of the slab so that the reader had to stand on it (presumably over the body), turning clockwise to read it. One cannot help but wonder at the significance of this.

The features, both rare and common, on incised slabs are discussed before moving on to those which survive for the clergy who were, by far, the largest group to choose this form of memorial and who were, as the author has remarked, utterly addicted to them. Approximately 250 have survived dating from 1400-1530, with the most impressive series on display at Doberan Abbey. For those who have not been, a visit is to be encouraged. In the meantime this publication is recommended as a “must have” for the bookshelf. It is reasonably priced, well illustrated and succinctly draws out the distinguishing features of the monuments for the bishops, dukes and knights of the medieval Baltic region.

(C.S.)

Philip Whittemore, ‘**The Lost brass to Katherine Brook, 1556, formerly in the church of Islington St. Mary**’, *Transactions of the London and Middlesex Archaeological Society*, 62 (2011), pp.251-3, illus. [p.252].

A lost figure brass is examined (known only from a drawing in the British Library), which commemorated Dame Katherine Brook, who served in the households of Henry VIII and Queen Mary Tudor. The brass recorded that Katherine had been wet nurse to the infant Mary: a role attributed elsewhere to Catherine Pole.

(G.J.)

Alan Rogers. *Noble Merchant. William Browne (c.1410-1489) and Stamford in the Fifteenth Century.* (Arma Publishing, Abramis Academic Publishing, Bury St. Edmunds; £19.95. 2012. ISBN 978-1-84549-550-3). 350 pages; illustrated; paperback.

A detailed examination of the life, business and family of William Browne, benefactor of Stamford and builder of the Hospital that bore his name. He also commissioned several brasses during his lifetime. He bought a brass for his father, without inscription, in 1442, and on the death of his mother in about 1460 he put up an inscription to his father, John, describing him as a stapler, with his wife Margaret, and decorated it with the Browne merchant mark (photograph, p.52). William's own brass was ordered about 1465, about twenty years before he died, for All Saints church (rebuilt by the Brownes), with full length representations of himself and his wife. He stands on two wool sacks and his wife has a dog lying on the folds of her gown. Under their feet is a long Latin inscription 'almost incomprehensible', but there is no date of death and no *orate pro anima* clause. It does include his family motto '+ me spede' above William's head and 'Dere Lady help in nede' above his wife's head, and the rebus of her family (the Stokes), a stork on a wool sack, is also shown (esp. pp.289-91; whole brass illustrated only by the engraving in Peck; photograph of rebus of Stokes p.297). William also provided a suitably small but full length brass with inscription for his first grand-daughter, Margaret Elmes, who died in 1471, aged about nine years; a death which may have triggered the desire for family memorials. In 1476 a brass for William's brother, John with elaborate inscription was placed in the All Saints Browne family chapel, and a brass of William's sister Alice Bradmedewe was added after her death in 1492. All the brasses were made in London. A later inscription in brass was put up in Browne's Hospital by William Elmes in 1497,

recording details of its foundation in bad Latin verse, and adding a posthumously invented coat of arms for Browne (photograph p.298).

Reference is also made to other brasses in Stamford churches, those of Nicholas Byllysdon, dyer, and William Gregory, mercer; also that of Thomas Stokes of Ashby St. Ledgers, Northamptonshire with his fourteen children.

(A.S.)

William Lack, H. Martin Stuchfield and Philip Whittemore. *The Monumental Brasses of Huntingdonshire.* (*The County Series*, c/o Lowe Hill House, Stratford St. Mary, Suffolk CO7 6JX. June 2012. ISBN 978 0 9554484 3 0) xxii, 217 pp.; illus; photos; drawings; bibliog.; refs; name index.

As this volume is to be reviewed at length in the forthcoming *Transactions*, this short note is simply a 'taster' of what can be found inside. The volume is 'in memoriam' to our late Vice-President, Claude Blair, and dedicated to our members Jane Houghton and Peter Heseltine. In 1987 Cambridgeshire Libraries published Peter's illustrated guide *The Brasses of Huntingdonshire*, to which the present volume refers many times.

The 17th volume in the series, records 133 churches within the county of Huntingdonshire and the Soke of Peterborough. Of these, 53 were transferred, most in 1965, from the latter, including Peterborough Cathedral, two from Bedfordshire, whilst two others are now in Northamptonshire and Bedfordshire respectively. Eight churches listed are now redundant (including Offard D'Arcy), and only two Roman Catholic, and one Methodist church, plus one Museum (Peterborough) are included.

With a few notable exceptions, e.g. Diddington I; Offard D'Arcy I; Sawtry I and Tilbrook I, many of the older brasses are relatively unfamiliar. There are, however, some interesting and unusual indents, e.g. Conington 6 (a rare Crucifixion) and Keyston 5. Arguably most surprising, is the large number of early slabs, with and without crosses and/or half-effigies, most with single letter Lombardic border inscriptions. Of the 14 illustrated, many for the first time, some lost examples are from antiquarian drawings, e.g. Buckworth 6; Molesworth 7; St. Neots 34;

most are from rubbings, e.g. Fenstanton 25, Great Gransden 8, Helpston 6 and Stow Longa 7.

A most unusual feature of this volume are the 14 illustrations, in gold and brown finish, of William Dugdale's original drawings of 1641 of now lost brasses in Peterborough Cathedral, including one, LSW.141, p.123, of a cross legged man in armour, c.1330, with some features common to the Bacon brass at Gorleston, Norfolk (M.S.I). Black and white photographs of these first appeared in Peter Heseltine's previously mentioned book. In all 43 lost brasses and indents are listed in the cathedral. Of other lost brasses, the most unusual is a slab, lower part lost (Conington 6), showing a Crucifixion with two keeling figures at the base of the cross, under a double canopy, of mid-14th century date (illus. pp.28-9).

The earliest surviving figure brasses are those of John Covesgrave and wife (Eaton Socon I, c.1400) and a civilian and wife (Tilbrook I, c.1400); both parishes formerly in Bedfordshire. The latest is the Johnson style figure of William Halles, priest (Little Stukeley I, 1618). Of modern brasses there are some good examples of 18th and 19th century inscriptions and crosses, but only a few with figures, e.g. Barnack *VIII* and Little Paxton *II*. There are also a large number of 19th and 20th century inscriptions, some war memorials and mainly post 1970 small plates on furniture (mainly chairs), fittings and in churchyards (the most recent dated 2010 and 2011).

Ian B. Fallows. 'The Rev. William Lee (c.1550-1617) Vicar of Stapleford, Cambridgeshire'. *Procs. Cambridge Antiquarian Soc.*, CI (2012), pp.173-8. Illus; refs; bibliography.

Robert Lee's brass (LSW.I, 1617) is made up of three plates, the central one depicting his effigy in what appears to be an academical gown, with a Latin inscription above in Roman capitals, and an English inscription in black letter below. But what at first appears to be a not 'particularly unusual' brass, poses a number of questions, which the author sets out to answer. The figure itself may have been engraved earlier, or even 'stolen from a Cambridge college', as the robes are not consistent with a brass of this date and the skull cap was 'usually reserved for Doctors of Divinity'. The two inscriptions also present anomalies, and both have had figures added to



LSW.6 Conington, Hunts.

Illustration from The Monumental Brasses of Huntingdonshire

the date of death and the number of years he was incumbent in a cruder style; his age at death is omitted altogether. This all suggests further that the brass was engraved in William's lifetime and probably at his own request.

The upper Latin inscription is discussed at length (pp.176-7) being capable of alternative meanings, suggesting to the author that William must have indulged in 'much soul searching and spiritual torment [during] his ministry', at a time of religious upheaval. Whilst there were three William Lee's at Cambridge at this time, it is most like this is the one admitted to Clare College on 25th October 1570, though the date of his induction to Stapleford suggested by the brass [1574], is at odds with that of 1577 given in the Act Book of the Bishop of Ely. This well argued

paper illustrates well how an apparently unremarkable brass rewards closer study.

This brass was also described and illustrated recently by William Lack, Martin Stuchfield and Philip Whittemore (eds.) in *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th century*, III, pt.1 (2011), pp.6-7 and pl.IVc.

Simon Turner. ‘Robert Vaughan and monumental brasses’. *Print Quarterly*, 28 (3), 2011, pp.305-9. Vaughan (c.1600-c.1663) was a Welsh printer-engraver, who also engraved a number of brasses, notably three of the six portrait brasses commemorating members of the Wynn family (M.S.I, II & IV) in Llanwrst church, Denbighshire.

Reinhard Lamp ‘Thomas Frowyk, d.17.2.1448, and Wife Elizabeth, South Mimms, Hertfordshire’. *Pegasus-Onlinezeitschrift XII* (2012), Heft 2, pp.65-87. illus; tables; refs.

The now worn remains of this once fine London B brass (LSW.II, formerly in Middlesex), is described briefly here – the main purpose of this article being a detailed and critical examination of the six double lines of Latin verse on the larger inscription below the groups of children. Transcriptions are given in Latin, in ‘clear text’ with punctuation added, and in English translation. The twelve hexameters ‘scan beautifully’, the verse-arrangement being set out in a table, using three colours (p.74) and the versification, stylistic devices and syntax discussed and analysed. The author then reflects on the meaning behind some of the words and grammatical and verbal devices used in describing Thomas Frowyck’s actions. Was he using or abusing the law? What was the meaning behind the references to hunting, trapping and caging of wild animals? Did the person composing the verses speak from personal knowledge or from hearsay? Was the author of the verses Abbot John of Wheathampstede of St. Albans (who allegedly wrote the verse inscription on his parent’s brass (LSW.I, c.1450, Wheathampstead, Herts.). Whoever it was, concludes Lamp, ‘he is a fine poet, who produced splendid language, a charming, colourful poem, full of character, extraordinary’ (p.87).

‘St. Martin’s church, Lowthorpe: changing fortunes, reunion and plaque’. *Humber Archaeology Partnership Newsletter*, 2012, pp.3-4.

This short article includes details of the unexpected find, during a house clearance in Scarborough in the 1940s, of a brass inscription to George Salvin, 1417, and his wife Elizabeth, 1416. Research in 1979-80 by W.M. Spencer finally confirmed that the mutilated Latin inscription belonged with an armoured figure in Lowthorpe church, in the East Riding of Yorkshire – by then separated from its slab in the ruined and still roofless chancel, and placed on the wall of the nave. The two brasses were reunited in 1981. A small photograph of the figure and inscription accompanies the report (p.3). [see also W.M. Spencer. ‘A brass inscription from Lowthorpe, near Driffield’ *Yorks. Archeol. Jour.*, LIX (1987), pp.183-4; and Patrick Farman’s note in *Bulletin 43* (Oct. 1986, pp.224-5)].

The article does not mention John Page-Phillips’ discovery in 1952 of the head of the female effigy still lying in the slab (*M.B.S. Trans.*, IX, pp.126-8). It was removed and is now lost. It also does not record the subsequent history of the brass. The effigy was stolen from the church in 1999 (*Bulletin 83* (Jan. 2000, pp.461-2)). The parish commissioned our member Peter Hutchings to engrave facsimiles of missing parts and these were mounted in a large slab together with the original inscription. The male effigy then re-appeared, being left in Howden church in July 2001 with a crudely written note. The male effigy and inscription will be conserved and set in a new slab together with a facsimile of the lady’s head (made by Michael Ward from John Page-Phillips’ rubbing). The brass has certainly had an eventful career!

Reviews:

David Meara. *Modern Memorial Brasses 1880-2001* (Shaun Tyas. 2009) is reviewed by Richard Busby in *Antiquaries Journal*, 92 (2012), pp.504-5.

In the same volume, pp.494-5, John Hunt reviews *Monumental Industry; the Production of Tomb Monuments in the Fourteenth Century*, edited by Sally Badham and Sophie Oosterwijk.

I am grateful to Graham Javes, Christian Steer, Martin Stuchfield and Anne Sutton for copy or information received.

Richard Busby