

Monumental Brass Society

JUNE 2013



BULLETIN 123

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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 welcome as new members:

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Cover illustration

Detail of a recent palimpsest discovered at Guist, Norfolk. The obverse side comprises an inscription to Robert Wickes, a benefactor to the church and poor, who died on the 'last of August' 1569. This locally engraved plate has been set into a white marble slab commemorating Susanna, daughter of William and Abigail Wickes, who died in 1773 at the tender age of 19 years. The earlier work engraved c.1550 is of Flemish origin and bears a prominent and distinctive merchant's mark. Further details will be published in *Bulletin* 124 (Oct. 2013) together with additional Norfolk discoveries arising from fieldwork in preparation for the forthcoming *County Series* volume. (photo.: Martin Stuchfield)

Diary of Events

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

**ANNUAL GENERAL MEETING
ROYAL FOUNDATION OF ST. KATHARINE
2 BUTCHER ROW, LONDON E14 8DS**

The Annual General Meeting will be held at The Royal Foundation of St. Katharine Following the formal business, **Jessica Lutkin** will speak on *Laid to rest in a foreign land: Brasses and tombs of England's resident immigrants, 1350-1550*. **Kevin Herring** will also be displaying a number of rubbings of continental brasses. Members are also encouraged to visit the chapel containing the fine brass commemorating William Cuttunge, 1599.

**Saturday, 28th September 2013 at 10.30a.m.
STUDY DAY**

LINGFIELD, SURREY

Places are still available for this Study Day led by our Vice-President, **Nigel Saul** who will be talking on the history of the church, its relationship with the Cobham family, and the remarkable collection of brasses and monuments. **Clive Burgess** will also speak on the College of Priests founded at Lingfield in 1431 by Sir Reginald Cobham. Following tea an informal visit will be made to nearby Crowhurst to view the brasses. The cost for the day will be £25.00 for members. To book a place please contact the Hon. Secretary by 20th September at the latest.

**Saturday, 16th November 2013 at 2.00p.m.
GENERAL MEETING**

WREN SUITE, ST. PAUL'S CATHEDRAL

Our Vice-President, **David Meara** and **Lida Lopes Cardozo Kindersley** of the Cardozo Kindersley Workshop in Cambridge will discuss the making of modern intra-mural memorials. The talk will draw upon the work published in *Remembered Lives: personal memorials in churches* (see p.458). The speakers will also explain the process involved, its importance and the production of modern memorials.

**Thursday, 8th – Sunday, 11th May 2014
INTERNATIONAL CONGRESS
ON MEDIEVAL STUDIES
WEST MICHIGAN UNIVERSITY,
KALAMAZOO, WEST MICHIGAN, U.S.A.**

Building on the success of the visit to the I.M.C. in Kalamazoo in 2010 the Society has submitted a collaborative proposal for a session on 'Memory and Commemoration in Medieval Europe'. It is intended that this session will help to promote the study of monumental brasses to the U.S.A. enabling members to present lectures based on recent research. Please contact the Hon. Secretary if you are interested in obtaining further information relating to this event.

**Thursday, 15th – Saturday, 17th May 2014
INTERNATIONAL SYMPOSIUM
ON MEDIEVAL COPPER, BRONZE
AND BRASS**

DINANT-NAMUR, BELGIUM

Members may be interested in an international symposium to be held at Dinant-Namur, Belgium where the history, archaeology and archaeometry of the production of brass, bronze and other copper alloy objects from medieval Europe will be discussed. Full details are obtainable at: http://www.laitonmosan.org/symposium_2014.pdf.

It is with deep regret that we record the passing of Peter Heseltine of Godmanchester on 14th June 2013 at the age of 74. Peter was a Playground Safety Adviser and joined the Society in 1969. As a stalwart member he was very well-known. He served on the Executive Council for a total of twenty years over a near forty year period during which he made a significant contribution, not least as Hon. Meetings Secretary. He was also a prolific author with his latest publication entitled *A Bestiary of Brass* published in 2006.

Palimpsest Supplement

Included with this *Bulletin* is the 10th issue of addenda to *Palimpsests: The Backs of Monumental Brasses*, originally published by John Page-Phillips in 1980. This supplement includes new discoveries and information covering the period from 2002 to the end of 2012. The Society is extremely grateful to William Lack for compiling this document and to Derrick Chivers, Stephen Freeth and Martin Stuchfield for assistance in its preparation.

MEETING REPORTS

Enfield, Middlesex – 2nd March 2013

St. Andrew's is a large town centre parish church situated on the north side of the Market Place at Enfield. On a decidedly chilly day in early spring about 60 delegates gathered for an afternoon of lectures of historical and antiquarian interest.

We were welcomed by the vicar, Rev. **Mike Edge** who commended to our attention some of the outstanding features and treasures of the church, including the magnificent mid-18th century organ case, the fine painted calvary over the chancel arch, and the Raynton, Evington and Middlemore monuments among many others in the church.

David Holliday, a member of the congregation then gave an introductory talk on *The Church of St. Andrew, Enfield* to whose history he proved a compelling guide. He detailed the development of the fabric from the time of the appointment of the first vicar in 1190, and touched on such subjects as the connection with Walden Abbey in Essex, who were the mediaeval patrons, and the 'cause celebre' of 1853, involving the surviving Bowles 'box' pew, now in the north aisle. Then he spoke about what the delegates had particularly come to see: the unique memorial brass and monument to Lady Joyce (or Jocose) Tiptoft, 1446, which he described as 'the finest brass in Middlesex'.

Janet McQueen, Chairman of the Enfield Society, then addressed the subject *Lady Joyce Tiptoft: family pedigree or local connection?* A sheet outlining the genealogy of the great Lady Tiptoft was given to each member present. Of special note is the fact that, through her mother Eleanor Lady March, she was related to the English Kings from Edward I onwards. Elsyng Palace in Enfield belonged to her. Her husband John Tiptoft is also commemorated by a monument in Ely Cathedral with his two wives, so Lady Joyce was twice memorialised. Her son John, who became Earl of Worcester, had a distinguished but also bloody career in the royal service. He returned from exile in Italy in 1461 when Edward IV became King and it is thought that his mother's brass was commissioned at about the same time.



*Society members in Enfield church
(photo.: Lesley Voice)*

Marian Campbell, formerly Senior Curator in the Department of Metalwork at the Victoria and Albert Museum, spoke on *The Imagery of Lady Tiptoft's Brass* and focused on its fascinating sartorial and stylistic features. She described the brass as 'One of the great images of an aristocratic lady of the 15th century, wearing a robe of state such as she might have worn to a coronation'. With so little jewellery of the period surviving, the evidence here is of great importance. She is richly arrayed in gold, sapphires, rubies, pearls and cut stones, and wears a ring, shown in wonderful detail. Her surcoat ouverte, or sleeveless mantle, and above all her elaborate 'horned' headdress, surmounted by a coronet, are together positively the last word in the high fashion of the time. A principal point of comparison is the brass of Lady Joan Etchingam at Etchingam in Sussex. It is conjectured that the 'butterfly' style which came in c.1470, probably overlapped with the 'horned' idiom we see here.



*Detail of jewellery on the Tiptoft brass
(photo.: Lesley Voice)*

Finally, with **Philip Whittemore's** engaging lecture, we turned our attention to a figure of more recent years, Enfield's prominent antiquary Richard Gough (1735-1809). He is best known to Society members as the author of the pioneering two-volume work *Sepulchral Monuments* which contains engravings of especial interest. He resided at Gough Park in Enfield (now alas demolished) and in 1778 he added to it a famous library, a plan of which but no illustration, survives. Gough collected anything of antiquarian importance and, by the time of his death, had amassed a vast archive which he bequeathed to the Bodleian Library. Described as 'bad-tempered but loyal' he was also a great landowner and generous benefactor to Enfield charities.

At around 4.15p.m. we adjourned for tea. A wonderful spread of cakes awaited us, prepared by the ladies of St. Andrew's Church. It had been a most enjoyable and worthwhile afternoon. We are grateful to Janet McQueen for her considerable assistance.

Andrew Elkerton



*M.S.I. Lady Joyce Tiptoft, 1446, at Enfield
Engraving from Richard Gough's Sepulchral Monuments*

2013 Conference

Trinity Hall, Cambridge – 12th to 14th April 2013

Trinity Hall was founded in 1350 by Bishop Bateman of Norwich, as a college, uniquely, for lawyers of Civil and Canon Law. Its appropriateness as a venue for this residential

conference was underlined by the first contribution on the concluding day of a full and fascinating programme, by the distinguished legal historian, Professor Sir John Baker who vividly drew

comparisons between legal and academic dress; notably the different forms for doctors of divinity and of law, which are well illustrated in surviving Cambridge brasses.

The Conference began, on the Friday afternoon, with a visit to the University Archaeological and Anthropological Museum. This contains a collection of brasses from different periods, mainly fragments, some of which are palimpsests. These include re-engraved pieces from a fine example of a lady's head, with the hair style distinctive of the 1380s. Properly equipped with white gloves, it was an opportunity to physically handle brasses of different styles and composition.

Back at Trinity Hall, **Claire Daunton**, the wife of today's Master and herself a medieval historian who is a member of the Society, showed us the handsome brass in the antechapel of the early 16th century canonist Master, Walter Hewke. We would learn more of Hewke, on the Sunday afternoon from **Elizabeth New's** paper, his significance as Master, his unusual combination of English and Latin inscriptions and his informative will. One of two other brasses shows Thomas Preston, the first married Master, whose name the college dramatic society bears. He was a protégée of Queen Elizabeth. She called him 'my scholar', after he had impressed her by his acting as a student when she visited the University.

John Lee gave the opening paper on the Friday evening, setting the scene for the Conference with a discussion of the relationship between *Town and Gown in Medieval and Early Modern Cambridge*. He showed that the conflict often portrayed needs to be balanced by recognising an underlying cooperation. Particularly before they built college chapels, academics worshipped with townspeople in the old parish churches. They are represented in such brasses as survive there, as well as in quite a considerable number of indents. Cooperation of townspeople with the university was later reiterated in the closing paper by **Rosemary Horrox** on Richard Andrew (or Spicer), an early townsman and an enabler in the creation of what became Queens' College. He may well have been commemorated in a long vanished brass near the font of Great St. Mary's.

Saturday was largely devoted to visiting the other surviving medieval brasses, after **Nicholas Rogers**



*The effigy of Richard Billingford, 1442 (LSW.I)
stolen from St. Benet, Cambridge in 2008*

had explained *Why there are not more brasses in Cambridge*; Cambridge University was relatively small compared with Oxford and also suffered more from the depredations of the Reformation and the Civil War. This paper also provided a clear framework for the tour, organised by Rob Kinsey, with four groups performing a quadrille so that they could all take in the churches of St. Benet, St. Botolph, St. Edmund, Little St. Mary and the University Church of Great St. Mary, as well as the chapels of Queens', Christ's and King's Colleges. In his own paper next day, **Rob Kinsey** explained how one church not included in the tour, St. Clements, may contain a now inaccessible very early town brass. This had the indent of a foliated cross, commemorating Mayor Eudo de Helpringham, with a carved Lombardic inscription in a double border which required the reader to walk round the stone twice.

The parish churches have lost most of their brasses, including that of Richard Billingford, D.D., sadly, stolen recently from St. Benet's. Nevertheless, numerous stones, with surviving indents or totally worn down, remain to provide illustrations for the different schools of marbellers patronised by both academics and citizens. Thus, a fragment in St. Edward's outlines the top of an early 14th century bascinet and the hairstyle of its owner's wife. The output of a small workshop based in Cambridge itself during the first half of the 16th century is well represented, using grey stone with red tints and distinctive white sea urchin



*Nicholas Rogers uncovers the Thomas Lorkin brass, 1591 (LSW.I)
St. Mary the Great, Cambridge
(photo.: Martin Stuchfield)*

spines. From slightly later, there is evidence of three post Reformation workshops of foreign marbellers, based in Southwark, who initially used Purbeck marble, then Wealdon marble from Kent or Petworth in Suffolk. **Jon Bayliss** explained that he had tied the Cambridge source to the Stamford area but had yet to find the actual quarry. The hunt continues.

Peterhouse is the oldest Cambridge college, founded in 1280. But until they built their own chapel in the period of Archbishop Laud, the community worshipped next door in Little St. Mary's, where parts of two brasses survive. Which early 16th century master of Peterhouse, wearing the cape of a Doctor of Divinity, was represented on the smaller but more complete example, was the subject of recurrent discussion during the Conference. The four surviving brasses in King's College were clearly identified; William Town, 1496; John Argentein, 1507; Robert Hacombleyn, 1528; and Robert Brassie, 1558.

Three of the King's brasses are tucked away in side chapels and the originals are not normally available to view. Seeing them *in situ* prompted an enthusiasm which was shared by the chapel custodian who provided access and had not previously appreciated their significance. The group featured in **Rebecca Oakes'** paper, *Tracing the top brass: the lives, careers and monuments of medieval Cambridge alumni*. She brought alive Hacombleyn's embarrassingly red face, which he attributed to the assault of a servant who tried to rob him, Argentein's prominent role as physician

to the Princes in the Tower and later to Prince Arthur, and Brassie's robust but unsuccessful attempt to protect the independence of King's College from Royal Visitors, suspicious of its religious stance.

Argentein was a protégé of Lady Margaret Beaufort, mother of Henry VII and avid patroness of Cambridge. She was the subject of **Sue Powell's** paper, which also gave historical context to the brasses of two more of Lady Margaret's protégées, in Christ's College chapel: another priest academic from her service and her confidante, Edith Fowler. Edith is commemorated with her husband Thomas. He was a one-time courtier to Edward IV and is depicted in armour. By way of a jaunt out of Cambridge, towards the end of the Conference, **Rhun Emlyn** from Aberystwyth told of a Welsh ecclesiastical precursor to the Tudors, John Blodwell, whose splendid brass, its cope decorated with Celtic saints and bishops, graces Holy Trinity Balsham, to which he retired after a distinguished career as a canonist.

The Society is greatly indebted to Christian Steer for the planning of an exceptionally interesting and academically coherent Conference, complemented by excellent catering. This reviewer, as an alumni of Trinity Hall, particularly appreciated the venue and the manner in which the Society was actively welcomed by Claire Daunton and the Master. It was also a delight that the programme coincided with a reunion of the College choir so that members of the Society were able to attend an uplifting choral evensong in the chapel where Walter Hewke and Thomas Preston are still commemorated by two of the most notable surviving brasses in Cambridge.

David Harte

For those interested in purchasing a discounted copy of John Lee's book *Cambridge and its Economic Region 1450-1560* (Paperback, RRP £18.99) the Conference discount has been extended and copies may be bought for £10.00 (including postage and packing) directly from The University of Hertfordshire Press, College Lane, Hatfield, Hertfordshire AL10 9AB. Cheques should be made payable to 'The University of Hertfordshire'. Please quote 'M.B.S. Offer' when placing your order.

The Strode Single Deliverance Brass rediscovered *Serendipity, or 'chance favours the prepared mind'?*



*The Strode Brass at Elton House, Bath
(photo.: Martin Stuchfield)*

In 1985 Philip Whittimore (*M.B.S. Trans.*, XIII, p.549) illustrated a poor rubbing from the Cambridge collection; the only record of a brass last seen at Southill House, West Cranmore, Somerset. All hope of finding the brass itself had faded. Philip correctly linked the brass with Strode arms to the print engraved in Amsterdam which Samuel Ward, Puritan Town Preacher of Ipswich from 1st November 1605, foolhardily published over his own name in 1621. The following year I offered a few comments in a postscript (*M.B.S. Trans.*, XIV, pp.168-9).

Ward was hoping to stir up anti-Catholic feeling at the time of plans for Charles, Prince of Wales (later Charles I) to marry the Spanish infanta. Count Gondomar, the Spanish ambassador

declared that the print insulted his royal master. This was the first but by no means the last of Ward's clashes with authority, and after appearing before the Privy Council he was sent to the Fleet Prison. The man who began his main life's work four days before the discovery of the Gunpowder Plot saw that and the Armada defeat as England's two great deliverances from the power of Rome. In 1635 with Laud at Canterbury and Wren at Norwich, he advised his Ipswich congregation that since 'Religion was on tiptoe, ready to leave this land', they should emigrate to New England. He was put out of the pulpit permanently for this, but the Ipswich Corporation refused to replace him and paid his full salary until his death five years later.

Imagine my surprise and delight in coming across the brass itself during a short October holiday in Bath. Elton House, the Landmark Trust property where we and friends met to celebrate a significant birthday, had a small museum which was an unexpected bonus. Martin Stuchfield has since visited by appointment and advised the Trust about the conservation of the brass.

By the 1680s when the then head of the Strode family commissioned the brass, the Armada was long forgotten, but the later Stuart kings were not trusted to defend the reformed church. Gunpowder Plot sermons were still preached each November. Some entitled *Conjuratio Nitro-Sulphurea* were preached in St. Mary's church at Cambridge in 1695 and 1697. The Strode brass therefore omits the first deliverance, but shows the second to the right of the pavilion where the devil confers with the pope, some cardinals and the holy roman emperor.

Last December I wrote about finding the brass in the *East Anglian Daily Times*, which prompted an Aldeburgh friend to tell me that she possessed an oil portrait of a Strode who might have commissioned the brass. Certainly on the brass



and the portrait the Strode arms are prominent. The Latin inscription on the brass means: 'How they dug themselves into a pit'.

John Blatchly

Early Brass Rubbings

The late 1960s are generally considered to be the time for the 'fad' of using coloured heelball for producing rubbings on a variety of coloured papers. A list of brass rubbing sundries produced by John Page-Phillips in 1968 includes heelball in black, white, brick red, brown, gold and silver. Coloured rubbings were made far earlier than this as *Trevelman's Exeter Flying Post or Plymouth and Cornish Advertiser* for 1856 makes clear.¹ In a report of a *soiree* held at the Working Men's Improvement Society at Exeter, a number of rubbings were exhibited by Mr. Godbeer, a vergger of Exeter Cathedral. He displayed a rubbing of the brass to Canon William Langton, 1413 (LSW.II), which he had rubbed 'in colours'. The report concludes that he was the first person to attempt this. As it was deemed a success he was then engaged to produce a coloured rubbing for the Exeter Diocesan Architectural Society. It would be interesting to know if any of these rubbings still survive.

Surprisingly this is not the earliest coloured impression I have discovered, as amongst the

architectural drawings of John Carter, are two reversed red ink rubbings from the brass to Sir Nicholas Hawberk, 1407, from Cobham, Kent, showing the Blessed Virgin and St. George.² The impressions are amongst drawings dated 1814.

Many early rubbings are on narrow paper such as lining paper, but a newspaper report of 1843 reports that a Mr. Limbird of the Strand, London, had produced 'a sheet of paper four feet seven inches wide, [and] 600 yards long, and weigh[ing] 137lbs ... and ... has been made for the purposes of taking impressions of monumental brasses'.³ This must show that brass rubbing had become a popular pastime at this date with the need for such wide paper.

Philip Whittemore

1 Thursday, 3rd April 1865, issue 4695.

2 *B.L. Add. MS. 29942*, f.83r.

3 *Caledonian Mercury*, Monday, 18th September 1843, issue 19293.

The Blackburn Indent – a York merchant and his wives

In 2010, Sally Badham described an indent, showing three figures, on a black marble slab in the nave of St. Mary Castlegate, York.¹ The brass had already been ‘torn of’ in 1669, when Henry Johnston (followed later in that century by York antiquary ‘the indefatigable Master Torre’) transcribed what remained of the inscription.² The lost brass commemorated John Blakburn, citizen and merchant of York, and Katherine his wife.

John Blakburn was the son, probably the eldest son, of Nicholas Blakburn the elder, who had come via Richmond to York, where he was admitted to the freedom of the city in 1396-7.³ John Blakburn became free in 1402-3, and, then a city alderman, was living in the parish of St. Mary Castlegate in 1412. In 1424 he was living in Skeldergate, in the parish of St. Mary Bishophill Senior. He died during the winter of 1426-7, and wished to be buried in ‘the’ (not ‘my’) parish church of St. Mary the Virgin in Castlegate, beside his former wife Katherine and his children.⁴ There are no children on the indent and no reference to them in his will; they had presumably pre-deceased both parents.

After the death of Katherine, Blakburn married Joan, daughter of York merchant William Bowes.⁵ She outlived her husband, remaining a widow until her death in 1446. So it seems that, as the brass shows John Blakburn between his two wives, that it was commissioned by him between his second marriage and 1426.⁶ Even if it were in place, given very different attitudes to death, a widow might not be as discomfited then, as now, by seeing herself already depicted on a tomb.

However, despite the memorial, it is unlikely that Joan was buried here, for in her own will, made in August 1446, presumably then being aware of the brass, she requested burial in All Saints Peaseholme.⁷ This might have been her parish church, for her father had owned a house in Skeldergate, which he left to his executors, with the proviso that, if they were to sell it, they should compensate his widowed daughter Katherine. He himself lived in a house in Peaseholme, and as he did not make a similar arrangement for Joan, his other daughter, she might have been living there.



In the 17th century, the antiquary Roger Dodsworth recorded a now lost window then in the church of St. Cuthbert, which in 1586 had been united with All Saints and two other churches, which were then left to decay.⁸ According to Dodsworth, this window showed a kneeling man in armour, his wife, three sons and a daughter, and requested prayers for John Blakburn and Joan his wife.⁹ There is no mention of children or stepchildren in Joan’s will, nor in her father’s, which included bequests to the offspring of both her brother William and her sister. Possibly the children were Katherine’s, still remembered by their father. Portraying Blakburn in armour, when he was a merchant, with no known military role, and shown in civilian clothes on the indent, is unusual. Similarly, however, his father, Nicholas Blakburn the elder, also a merchant with no known military, only a tenuous naval, connection, is shown in armour in a window in All Saints North Street.¹⁰

The indent in St. Mary Castlegate has proved very difficult to view. The de-consecrated church is now in the care of York City Council, through the York Museums Trust. It is usually kept locked, except when used for art exhibitions and installations, which seem always to cover, obscure, or prevent access to, the nave. Eventually, last year, a member of the Latin Project found the church open but uncluttered, and seized the opportunity to find and record the indent. It was difficult to photograph, as the light in the interior of the church is not accommodating and the indent is flat and not in a good position.¹¹ However we are pleased to provide these photographs and hope they will add to the history of one of medieval York’s most notable merchant families.

Ann Rycraft



- 1 Sally Badham, 'Commemoration in brass and glass of the Blackburn family of York', *Ecclesiology Today*, 2010. The original position of the floor-slab is not certain.
- 2 'Johannes Blakburne civis et mercator Ebor' et Katherine uxor eius quorum animabus propter deus ...', *Bod. Lib. S. Top. Yorks. C14*, f.104. This can still just be seen at the top right of the indent.
- 3 Nicholas Blakburn the elder, founder of a distinguished and wealthy York merchant family. See *The Blakburns in York, Testaments of a merchant family in the later Middle Ages*, The Latin Project (York, 2006) pp.1-3. See also n.9 below.
- 4 Will made 11th November 1426, proved 17th March 1427, Borthwick Institute for Archives, University of York, Probate Register 2, f.507v. The wills of Nicholas Blakburn the elder, John Blakburn and Joan Blakburn, together with other wills of the Blakburn family are printed in Latin, with English translations, in *The Blakburns in York*.
- 5 Will made 19th May 1437, proved 6th August 1439, Borthwick Institute for Archives, University of York, Probate Register 3, f.580v. Another of York's merchant elite, William Bowes the elder was mayor twice, in 1417 and 1428. In his long and detailed will, he asked his only son William to care for his two daughters.
- 6 Badham identifies the brass engraving workshop as Yorkshire Series 1c, active c.1405-30.
- 7 Borthwick Institute for Archives, University of York, Probate Register 2, f.141v.
- 8 Roger Dodsworth, *Bod. Lib. MS. Dodsworth 157*, f.17
- 9 Dodsworth noted that the man is wearing a surcoat showing the Blakburn arms, differenced with a label of three points, signifying an eldest son.
- 10 Nicholas Blakburn the elder is shown, kneeling with his wife, in the lowest row of the present east window in All Saints North Street, York. He is wearing full armour; a puzzle, since he was not a knight and his only 'military' position was to serve for eighteenth months, 1406-7, as Admiral of the Fleet from the mouth of the Thames northwards. A photograph of this much-described window, and a short description of it, in *The Blakburns in York*, frontispiece and p.75.
- 11 The indent was located by Doreen Leach and the photographs were taken by Valerie Black.

A foray into Northamptonshire

I recently visited Northamptonshire to produce rubbings for the forthcoming *County Series* volume.

The description of the brass to Francis Saunders, 1585 (M.S.I), at **Welford** in Stephenson's *List*¹ is brief and gives virtually no clue as to the visualisation of the monument. The rectangular brass panel depicting the kneeling figures of Francis, his three wives and children is but one small piece of a much larger and more elaborate monument. Hudson² merely describes the brass as being 'affixed to an altar tomb in the south wall of the church.'

Its description as an altar tomb, is open to question, as it has none of the accepted elements of

box base, table slab and architectural overmantle, more common to the period. Two illustrations in an article by Jon Bayliss³ only show details and serve to whet the appetite for a fuller description.

The brass and the marble monument into which it is set is located in the south chapel, and, fortunately for us, no longer concealed by the organ. However, and very regrettably, the chapel is currently used as a vestry and a small portion of the flanking niche plinths is obscured by furniture.

The brass is mural and set in a central panel with inscription text over it cut into the marble. It is flanked by two niches which, according to



Francis Saunders, 1585 (M.S.I) at Welford

Bridges,⁴ once held small statues, one of Faith, which may still have existed in his day, and the other of Hope. Over this is a decorated frieze with three painted shields of arms, Saunders impaled with those of his three wives. This is in turn surmounted by a ledge which bears the reclining figures of Charity and Peace at each end; these flank a central, circular medallion with a painted coat of arms, and crest above, all of which is in a cream veined marble.

Bridges description of ‘on a brass plate is this label’ is erroneous and is normally taken to mean a scroll. But it is in fact the motto cut into the marble under the coat of arms, painted and lettered. This was quite a surprise, as Bridges is normally reasonably accurate in his descriptions of brasses and monuments.

It would be helpful if it proved possible to illustrate a photograph of the monument adjacent to a rubbing of the brass in the *Northamptonshire County Series* volume. This would permit the reader to fully appreciate Francis Saunders, his wives and children in the setting for which it was intended.

The other recorded brass at Welford is an inscription to John Wafforne of Sulby, 1719 (M.S.II). Sulby is a nearby hamlet with the Hall serving as the home of the local family until it was demolished in 1948.

The church at **Kelmarsh** contains the brass of Morrys Osberne, 1534 (M.S.I). The civilian effigy is devoid of head and feet and fixed to a board. The plate was returned to the church in 1941 after being in the possession of O.J. Charlton for many years. After Charlton’s death it was purchased by J.C.P. Cave, a Vice-President of our Society at the time.⁵



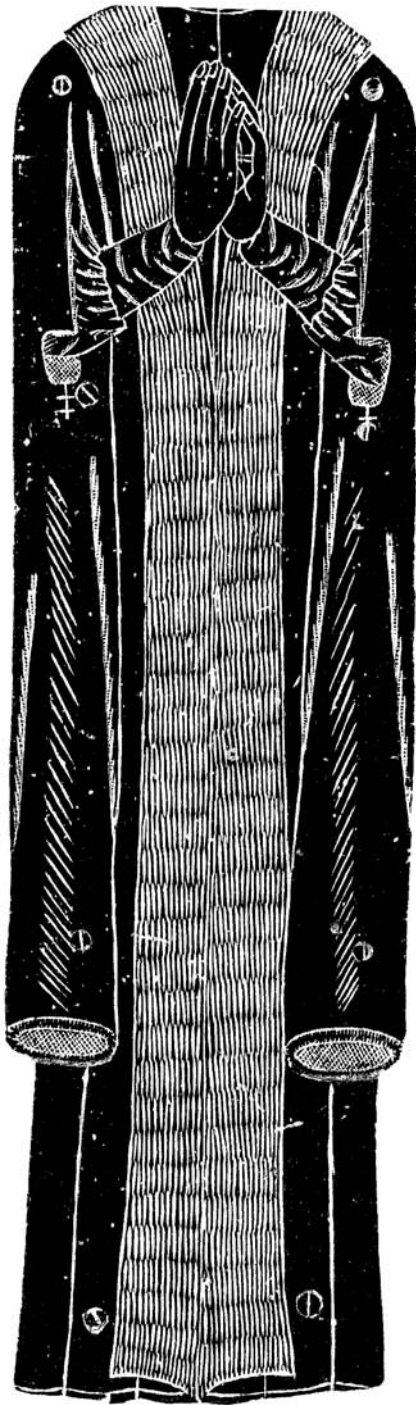
The Saunders Monument at Welford

The description for the original brass is known from Bridges who states: ‘at the upper end of the north aisle, on an antique marble is the portrait of a man in a gown with his hands in a gesture of prayer, and his wife [Alice] on his left hand. At their feet on a brass tablet is an inscription, beneath the inscription under the man four sons and under the woman four daughters.’ The inscription actually mentions two wives, Grace and Alice, although only one was shown on brass. An old rubbing in the Ashmolean Museum, Oxford shows the brass more complete, with the head and feet of the male effigy, the bottom part of the female effigy, sinister half of the inscription and both groups of children.⁶

The church was re-floored and decorated in marble in 1874 and the original slab has long since been lost.

The other brass at Kelmarsh is an inscription commemorating Sir John Hanbury, 1639 (M.S.II). This might lead you to believe this was a fairly modest piece, not one bit of it.

As at Welford, this inscription is the only part of the monument in brass. The rectangular plate, deeply inset into a marble frame is in Latin and



Morris Osborne, 1534 (M.S.I) at Kelmarsh

still shows evidence of the score marks used so the letters could be cut and set on level lines. These and other scratches mar the surface of the plate. Above the brass inscription are the two effigies of Sir John Hanbury and his wife, facing each other over a prayer desk. A painted coat of arms is behind them and they kneel under a draped sheet resembling a canopy. Above this, is another decorated frieze which in turn is topped by a broken pediment with a figure of a winged angel in



The Hanbury Monument at Kelmarsh

the centre. This is the only part of the monument which looks a little forced or out of proportion to the rest. However, this might just be due to the extreme angle and height at which this figure is viewed. The whole ensemble dominates the chapel and a substantial portion of the monument is painted. Pevsner suggests that the chapel may well have been built to house this monument.⁷ The design of geometrical shapes in the tracery of the chapel window and another decorated frieze on the outside of the chapel support this view.

Not what one might expect given the brief description in Stephenson's *List*. So what other surprises might Northamptonshire offer?

Jane Houghton

- 1 Mill Stephenson, *A List of Monumental Brasses in the British Isles* (1926), p.386.
- 2 Franklin Hudson, *The Brasses of Northamptonshire* (1852).
- 3 Jon Bayliss, 'A Dutch carver: Garrett Hollemans I in England', *Church Monuments*, VIII (1993), pp.45-56.
- 4 John Bridges, *History and Antiquities of the County of Northampton* (2 vols., 1791), I, p.295, II, p.41.
- 5 *M.B.S. Trans.*, VIII, pp.66-7.
- 6 Jerome Bertram, *Rare Brass Rubbings from the Ashmolean Collection* (1977), no.13.
- 7 Nikolaus Pevsner, *Northamptonshire*, Buildings of England series, (2nd edn. 1973), p.270.

Another Brass Theft



It is a matter of considerable sadness and concern that the brass of an unknown civilian and wife, dated c.1525 (M.S.II), was stolen from the redundant church of St. Michael at East Peckham, Kent; a building in the care of The Churches Conservation Trust. The theft took place during April 2013 and is all the more concerning given that the two effigies were conserved by William Lack as recently as 1989. An account of the conservation was published in *M.B.S. Trans.*, XIV, pp.290-1.

Members with any information are asked to urgently contact the Hon. Conservation Officer (see p.442 for details) or Kent police by dialing 101 and quoting crime reference no.YY/6028/13.

‘Medieval knight’ unearthed in Edinburgh car park

In March 2013 archaeologists from Edinburgh-based Headland Archaeology discovered a skeleton under a car park in Edinburgh Old Town. The remains were found beneath a sandstone slab incised with a cross and sword and have been dated to the 13th century. The commemorated was evidently of high status.

Further investigations have unearthed seven more skeletons of similar date and confirm that this is the site of the Blackfriars Monastery, founded in 1230 and destroyed in 1558. Thanks to Rob Kinsey for drawing this to our attention.



An American Rubbing

Partly to counteract any disparaging thoughts that might have formed about American brass-rubbers (see *Bulletin* 106 (Sept. 2007), p.104), I am pleased to confirm that scholarship is still alive in the former colonies.

On 9th May I was invited to give a talk about the brass commemorating Nicholas Cusanus (1488), German cleric, statesman and philosopher. The brass lies in the chapel of the Cusanusstift in Bernkastel-Cues. The American Cusanus Society had gathered to attend the 48th International Congress on Medieval Studies held yearly in Kalamazoo, Michigan. At the conclusion of my talk, I transferred the rubbing to Peter Casarella, president, as a donation to the Society’s archives.

Patricia Seibold



Review

William Lack, H. Martin Stuchfield and Philip Whittemore (eds.). *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th century, III, pt.2.* (Lynton Publications, Lynton House, 16 Colne Road, Winchmore Hill, London N21 1JD. £12.00 (inc. P&P). Nov. 2012. ISBN 978 0 9564801 0 1). 10 Plates; 11 pp. of text; illus; refs; portfolio format; stiff paper covers.

This excellent volume features nine brasses and one indent ranging in date from 1315 to 1849; two of the brasses are continental.

Arguably, the best known brass is that of William Grenefeld, 41st Archbishop of York (from 1304-15), of which only the upper two-thirds remains (Plate XI). Three antiquarian drawings of the brass, before part was stolen in 1829, accompany John Robert's descriptive text, which also has some interesting discussion on the present and past appearance of the brass, its fixing and what is known of Grenefeld's career. The rubbing is by Jane Houghton.

Plate XII shows the slab and mutilated London B brass of Sir Ralph Shelton, 1424, in armour, head only remaining, his wife Alice, in heraldic kirtle and indents of a double canopy, foot inscription and four shields (M.S.I, Great Snoring, Norfolk). In the accompanying text by Janet Whitham is a drawing of the brass, made by Rev. Thomas Kerrich in 1782, when it was almost complete. Another now completely lost brass, to William Harleston, 1480, and his 2 wives (Plate XIV, Denham, Suffolk) is illustrated from a rubbing by Jane Houghton. The Purbeck slab is now in the churchyard, and it took much work to clear it of lichen and debris in order to make the rubbing. A description of the brass by Henry Chitting of c.1620 is given in the notes.

Plate XIII shows the fine London D brass of Henry Sever, 1471, in Merton College Chapel, Oxford. Sever is shown in cope with saints in the orphreys, under a mutilated triple canopy (side shafts lost) with grinning faces at its corbel ends, plus two shields and foot inscription in raised letters. Jerome Bertram describes the brass as 'important', charting the consequences of its

removal to a new stone in 1849, and then its lifting, conservation by William Lack in 1995 and relaying in its original slab.

Three very different civilian brasses are illustrated in plates XV, XVIII and XIX. The large and distinctive Coventry-style brass of Thomas Andrewe the elder, [1496], and his wife, under a double canopy, with eight children, achievement, shield and marginal inscription is quite well-known (M.S.II, c.1490, Charwelton, Northants.). Jonathan Moor's descriptive notes show Andrewe to have had aspirations of grandeur above his social status, even fabricating documents to support a grant of arms to which he had no entitlement. It also seems likely that Thomas had his brass, and that to his son (M.S.I, 1490) made at the same time.

The mural brass of printer John Day, 1584, and his second wife Alice is well-engraved (M.S.III, Little Bradley, Suffolk). Of their 13 children, 11 survived and two, shown as chrysons underneath a tomb between the adults, died. All the figures are kneeling and have a rhyming inscription below them on two panels. Philip Whittemore's notes provide interesting details of Day's life and genealogy and the religious nature of his printed works.

Finally, we have the Johnson-style brass of Richard Martin, 1624, and his three wives (M.S.X, Long Melford, Suffolk) which has a number of interesting features, despite some parts being lost. Richard's wives are all of slightly different heights and all three lost at least one child, represented on three separate plates as chrysons (one lost). Two children of the first wife are shown and the indent only of the second wife's four children remains. Little is known about Martin, but his ancestor Roger Martin, 1615, is best remembered for his early account of the church, from which the subtitle of the book by Dymond and Paine above is taken, and it appears that the family had a 'predilection for brasses' (see f.n.192) – some 14 once found in the family chapel at this church.

The last English brass is one instantly recognisable as the work of Messrs. Waller, to William Henry Dawnay, 6th Viscount Downe, 1846, and his wife

Lydia, 1849, now mural in the chancel at Newton-on-Ouse, Yorkshire (Plate XX). The figures are under a double canopy and have animals at their feet, plus four shields and marginal inscription with evangelist's symbols at the corners. The notes and rubbing are by Patrick Farman.

The two continental brasses featured have both been removed from their original locations. That of Bishop Paul von Legendorf, died 1467, but engraved 1494, (Plate XVI) was found in 25 twisted pieces. It has been flattened and conserved and is now in the museum at Lidzbark Warmiński in Poland. The standing figure is in full robes, with mitre and crozier, an open book in his left hand, his head on a cushion. The heraldry is unusual and the figure lies within a wide, decorative marginal inscription, with identical shields at each corner bearing a gryllus (half falcon, half man). Jerome Bertram's descriptive notes also discuss the attribution of this unusual brass.

The other brass to Thibault le Bastier, canon and chancellor of Beauvais Cathedral in France, 1524 (Plate XVII), was bought at auction in 2006 and is currently in private possession. The well preserved rectangular plate (808 x 550 mm) has an upper panel with, on the dexter side, the lifeless body of Jesus removed from the cross and held in the arms of St. John and Mary the Mother of Jesus, with Mary Magdalene and Mary, wife of Cleopas, standing nearby. In the centre is the kneeling figure of le Bastier in full vestments, and behind him St. Nicholas, robed as a bishop, with the three children he resurrected climbing out of a pot or barrel. Below this is a 24-line raised letter inscription in French and two shields. Interestingly, the plate bears the signature



*William Henry Dornay, 1846, and wife Lydia, 1849
Newton-on-Ouse, Yorkshire*

'fait a Paris par Mathieu le Moine', who is known to have been an active 'tumbier' in Paris from the 1520s producing both incised slabs and brasses (see notes by Martin Stuchfield, pp.21-22). The brass was originally in St. Nicholas' chapel in Beauvais Cathedral.

Richard Busby

A Brass Rubbing Recipe

Has anyone tried this recipe for brass rubbing from *Curiosus in Ecclesiastical Antiquities in Devon* by George Oliver, 1840?

'Wherever a Monumental Brass exists, we should recommend, that a sheet of tissue paper be laid upon it; and then that the paper should be steadily rubbed with a roll of list and wash leather

alternately folded (about an inch in diameter) which has been dipped in black lead or Naples Lustre. The impression should come forth correct and perfectly distinct. A complete set of such impressions might then be deposited in the Devon and Exeter Institution'.

Peter Heseltine

Notes on Books, Articles and the Internet

Madeleine Gray, 'The brass of Richard and Elizabeth Bulkeley in Beaumaris: some new light on the Reformation in Wales?'. *Anglesey Antiquarian Society and Field Club Transactions*, (2010), pp.9-25; **Madeleine Gray, 'Death, Commemoration and the Reformation in Monmouthshire'**, *Monmouthshire Antiquary*, XXVII (2011), pp.43-56.

After a long drought of published works on death and commemoration in medieval Wales, Madeleine Gray has contributed two articles on the subject, focusing on the geographical and cultural extremes of the far north-west (Anglesey) and the far south-east (Monmouthshire). Both articles deal with the historical conundrum of the Reformation in Wales, namely why such a religiously conservative country failed to generate any concerted opposition to the policies of Henry VIII on the one hand, and on the other, why it later became such a staunchly chapel-going non-conformist society. It is the first of these issues which concerns Gray in these accounts and she uses a range of documentary and material evidence, including wills, church fabric and furnishings and, of course, monuments to try to illuminate the progress of reformed ideas in Wales.

It is, of course, the article on the Bulkeley brass that will be of most interest to Society members, not only because brasses are rare during this period in Wales, and it is a relatively unknown example, but also because it betrays a puzzling theological inconsistency. This small brass of c.1530 commemorates the Beaumaris merchant Richard Bulkeley and his wife Elizabeth. The couple are depicted, unusually for the time and place, kneeling before prayer desks with their children behind them, one of whom was Arthur Bulkeley, later to become the Bishop of Bangor. This rather Lutheran picture of the family at prayer is accompanied and heightened by a Latin inscription extolling the personal and professional virtues of the couple. Richard is described as 'a prudent merchant of this little town' and Elizabeth as 'the most faithful guardian of their holy marriage' who left her husband alone 'when she was joined with God'. There are no requests for prayers, itself highly

unusual on a Welsh monument of this date. So far, so reformist, but this straightforward theological picture is completely upset by the fact that the couple are depicted praying to an image of the Trinity, which is in turn flanked by the figures of St. John the Evangelist and the Virgin. A further two brass inlays have been lost, one shield- and the other scroll-shaped, and Gray admits that the scroll may have contained a request for prayers, hence its later removal. Whatever the content of the scroll, the juxtaposition of the protestant-sounding epitaph with the traditional catholic iconography, combined with the very modern portrayal of the kneeling couple and their children, makes for a highly unusual composition.

Having searched in vain for concrete evidence of strongly-held reformist beliefs on the part of the couple, Gray suggests, among other things, that the inscription with its personal touches might have been the work of their son, Arthur, who she describes as a lukewarm reformer at best. Whatever the source of the design of this monument, it can be seen as an illuminating commentary on the early progress of reformed ideas in this remote part of the country, growing unease with some aspects of late-medieval catholic theology sitting quite happily alongside traditional practices and beliefs.

(R.B.)

Sophie Oosterwijk and Trudi Brink. 'Medieval floor slabs in the Netherlands: update on photography and discoveries'. *Medieval Memoria Research Newsletter*, Issue 11, Jan. 2013, pp.4-6. Illus.

This is part of an on-going photographic survey across the Netherlands and has been successful in locating a number of slabs previously hidden from normal view or in now secular buildings. The help of the church authorities is invaluable during this project. At the Grote Kerk in Rijnsburg, for example, the verger took up part of a wooden floor, revealing 'two spectacular slabs to two abbesses; regrettably two medieval slabs could not be found. Three slabs are illustrated and there are details of a recently discovered collection of late 18th century antiquarian drawings by

Korstiaen Bestebroer (viewable on-line at <http://www.zeeuwsarchief.nl/onderzoekdoen/beeldmateriaal>) including three effigial brasses to canons in Sint Maartensdijk, of which only the indents now remain. There are links to other sites, including the M.B.S. and C.M.S. The next M.M.R. newsletter (Sept. 2013) will be available on-line at <http://mmr.let.uu.nl> in pdf or html format.

David Meara and Lida Lopes Cardozo Kindersley. *Remembered Lives: personal memorials in churches.* (Cambridge University Press. for the Cardozo Kindersley Workshop, 152 Victoria Rd., Cambridge CB4 3DZ. £12.00 + £2.50 P&P). Feb. 2013. ISBN 978 1 107 66448 7). 83 pp.; many illus (most coloured); stiff paper covers; B format.

The launch of this delightfully presented and illustrated book took place on 26th February, and is number 12 in a series of publications from this Workshop. In the first of the four main sections, David Meara looks at the reasons for memorialisation through the centuries and the various forms in which it is presented, from low relief slabs to brasses, from large, costly monuments with figures to the more modest, but carefully crafted, stone memorials still produced today. The next two sections describe the workings of the faculty system and how to apply, and then how a memorial is made (there are some parallels here with the design and engraving of brasses).

Each step is described and illustrated, from initial design, through setting-out and cutting; making a rubbing; to painting and gilding the lettering and other parts of the design. Lastly, the finishing process; photographing it for the workshop's records (which go back to 1930), drilling and finally fixing the completed memorial. The example used is an oval memorial commemorating the early printer Wynkyn de Worde, now in the 'printers' church' of St. Bride, Fleet Street. The book closes with a 'Postscript' by David Meara on 'The power of personal memorials', and a contact list of D.A.C.s in each English diocese. This small book is both a pleasure to look at and easy to read.

Liz Hallett. 'Brasses to commemorate abbesses'. *Open Door* [the parish magazine for Romsey Abbey and St. Swithun's, Romsey (Hampshire)], March 2013, p.17.

One of three short, illustrated articles using photographs and rubbings of brasses/indents. Two indents of abbesses survive in Romsey Abbey (both illustrated, one not very well [LSW.59 and 60]), whilst two other well known examples survive at Elstow, Beds. (LSW.II, c.1520) and Denham, Bucks. (LSW.II, c.1540). There is also a brass to a prioress at Nether Wallop, Hants. (LSW.I, 1436).

C.B. Phillips. 'A Cheshire memorial brass of 1657: Adam Martindale and Ephraim Elcock'. *Trans. of the Historic Society of Lancashire and Cheshire*, CLX (2011), pp.1-26.

This brass (LSW.II, Great Budworth, Cheshire) commemorates Rev. Ephraim Elcock, who died on 27th December 1656, whilst his brass was engraved during 1657. Because it is lightly engraved, and parts have been almost obliterated from polishing, it has proved both difficult to read and to photograph or rub. The text is in five horizontal panels, respectively in Hebrew, Greek, Latin, English and Latin. The article helpfully provides both a transcript and a translation of the text (pp.6-7), and discusses the construction and interpretation of the five panels, highlighting some of the more unusual words or phrases used, e.g. Elcock is described on the third (Latin) panel as a 'polycarp'. It seems clear that another cleric from a neighbouring parish, Adam Martindale composed the texts. Elcock's life and career is examined (pp.16-25) and a genealogical tree provided (p.17), based on one in a British Library manuscript of about 1664. The article is well documented throughout but is not illustrated. Offprints of this interesting paper can be ordered via the H.S.L.C. website (price £1.00 inc. P&P) www.hslc.org.uk/index4sale.

Anthony A. Upton. 'The Dabridgecourts of Knowle: a Monumental 'Translation' ?' *Warwickshire History*, XV, No.4 (Winter 2012/13), pp.141-51.

A rather defaced slab in the chancel at Knowle, with indents of a man, his two wives plus six shields, is ascribed to John Dabridgecourt of Astley, 1544, and his wives Katherine (née Minors) and Elizabeth (née Wigston). There are several antiquarian notes relating to the brass, dating from William Belcher's in the early 1580s to William Hamper's of 1816. Another by Sir Simon Archer of 1635 mentions 'pictures of his twelve Children

in brasse on the said stone under theyre feet', but to confuse the matter, Belcher says there were only eight children, though it is possible he referred only to surviving offspring. It appears that by the mid-19th century the adult figures and inscription had been stolen. The author also looks at the evidence surrounding the possibility that the brass was originally in the collegiate church of Astley until the 1550s, when the building was largely stripped of its lead roofs and spire. It may well have been removed to Knowle by John's son Thomas Dabridgecourt (see pp.145-6) – hence the words of the sub-title above. This well argued and documented paper also includes genealogical information on John and Thomas, a family tree (p.141) and a photo of the indent (p.142). [This and another indent are listed in *The Mill Stephenson List of Monumental Brasses in the British Isles: Warwickshire*, revised by members of the M.B.S., ed. Nancy Briggs and Stan Budd (1977), p.15. **Ed.**]

David Dymond and Clive Paine. *Five Centuries of an English Parish Church: 'The State of Melford Church', Suffolk.* (E.A.H. Press. £15.00. 2012. ISBN 978 0 9560384 6 3 2012). 208pp., 76 colour plates; 28 Line drawings; 4 maps and plans; perfect bound; A4 format.

Long Melford is one of England's greatest churches, with the additional advantage of being one of the best documented. This book is built round no fewer than 34 documents which illustrate its history and the people of its parish over 500 years. John Clopton's testament of 1497 and Roger Martin's 'State of Melford Church... as I did know it' (before the Reformation) are perhaps the most important, but the sharp-eyed authors treat the inscriptions around the nave and aisle parapets in great detail. The inscriptions around the walls of the Clopton Chantry and the early stained glass receive masterly elucidation. If there is less detail about anything it is the brasses, but these are well known, and the two interesting indents (p.59 and p.96) will probably be new to most Society members. This modestly-priced book should be on all our shelves. This is a revised edition of a book originally published in 1989 and 1992. **(J.M.B.)**

On the Internet

An interesting on-line archive of photographs of selected churches and their contents, including

some monuments, incised slabs and brasses, is the ongoing *Digital Atlas of England Foundation*.

Founded in November 2006, it aims to photographically record all of the rural parish churches of England in detail, some 70% of the country being covered so far. The current archive (started in January 1997) contains over 335,000 images from just over 11,500 sites, over half being Anglican churches, though only some 50,000 can currently be viewed. The aim is to complete the country within the next 7-10 years, the whole collection of some 800,000 images will then be available on-line 'to the public and researchers'. Photographs include all monuments to 1900, all pre-1800 brasses, glass, pulpits and seating; 19th century stained glass noted in the *Buildings of England* volumes, plus other fixtures and fittings, wall paintings, etc. Exterior photographs of each church are always included.

Looking at a selection of the current images (often accompanied by sometimes pithy, sometimes approving comments on the accessibility or otherwise of buildings, keys, lists of keyholders, etc.). I found some good photographs of e.g. the Camoys brasses at Trotton, Sussex; a crude 17th century inscription to Elizabeth, wife of George Townshend, at Southburgh, Norfolk (not listed in M.S.); and the upper half of the well engraved figure of Dame Millicent Meryng, 1419 (M.S.I, East Markham, Notts.), which appears to be suffering from the effects of bat droppings. Each thumbnail image can be enlarged, but cannot be copied or downloaded, though enquiries about copies can be made via an email link on the site. Don't be disappointed if your local church, or its best brass is not currently there – work on this mammoth task is still very much in progress – though the photo-archive of brasses being compiled by our President during work on the *County Series*, runs in parallel with the above. Currently one of the Trustees of the Foundation is our member Sally Badham. The Project Director is C.B. Newham, who also took the photographs. The Foundation is a 'privately funded not-for-profit project'.

To access the site go to <http://www.digiatlas.org> and register on the home page via one of the links shown; then go to the 'Create a new DPL account' and enter your user name (email address) and a password. A free account will then be created for you and a link

sent to you by email for use each time you access the site. There are other useful features of the site, including a small 'Books for Sale' link.

Clerical Directories

Those who experience problems accessing 19th and early-mid 20th century copies of *The Clergy List*; or *Crockford's Clerical Directory* (including some Supplements); plus *The Church Directory & Almanack* 1908-99, may find the look up service on a website created by Roger Vaughan helpful. <http://www.rogerco.pwp.blueyonder.co.uk/history/crockfords.htm> or roger.vaughan@blueyonder.co.uk. Use of the service is on a pay per name searched (currently £8.00 or equivalent in other currencies), but it is best to e-mail first with details of the name, location and possible years to search. A reply should come back within 24 hours, and if successful the above fee will apply using credit card, cheque or *PayPal*. Once the fee is paid, the information will be scanned and sent as an email attachment. If no information can be found then no fee will be charged. Mr. Vaughan uses the fees collected towards the purchase of additional directories. Full details of the reference works held and the service can be found on the above site.

Illustrations of brasses

If you need to find a reproduction of a particular brass, it may be worth searching a large database at <http://www.effigiesandbrasses.com>. There are various ways of accessing a particular brass, e.g. under location, grouped under category and sometimes by name, but you may be successful with other approaches which will become evident as you use the site. The quality and type of illustrations may be from a rubbing and/or antiquarian drawing, e.g. from Boutell, Gough, or a photograph (less commonly). You may find just a single copy or up to three of the same brass, the quality being variable, and the amount of the figure(s) or composition shown may also vary. Many are from older published works, which can be freely copied, and tend to be limited to the better known brasses.

'A warning to us all'

Metal theft has been much in the news lately, and from recent press articles it is clear thieves have no conscience about stealing from churches, churchyards and most commonly war memorials. The *Daily Telegraph* of Saturday, 10th November

2012 (p.6) reports the theft of over 100 'brass plaques' measuring 5 by 4 inches, screwed to a wall in a war memorial garden at Holy Cross church, Gendros, Swansea, South Wales. The local *South Wales Evening Post* of Tuesday, 30th October 2012, carried a similar report, adding that the thieves had also tried unsuccessfully to remove a brass plaque below a statue of Jesus nearby. The *Sun* had earlier reported the theft of 16 brass plaques, erected in 1929 and about 1949, from a stone war memorial at Broomfield Park, London, each measuring about 4 feet high by 20 inches wide. St. James' church, Sutton, Surrey similarly lost 75 brass plaques. This time the thieves were caught and these and other plates were recovered in Hull.

On going series and revisions

Warwick Rodwell. *The Archaeology of Churches*. (Amberley Publishing. £25.00. 2011. ISBN 9781848689435). Professor Rodwell has pioneered the study of churches in their historic and archaeological context. This updates or supplements his earlier works in this field, and includes not just the architecture of the buildings, but their furnishing and fittings, monuments and churchyards. It also aims to help those visiting churches, cathedrals and ruins, to understand what they see, and how the parts fit into the whole structure, both inside and out.

An Essex find: updated



In *Bulletin* 71 (Feb. 1996), pp.222-3 I reported the find of a worn, mid-15th century brass head of a civilian found with a metal detector at Thaxted, Essex. I am pleased to report that the head has just been offered and accepted by Saffron Walden Museum, who have several other brasses in their possession (see: W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Essex (L-Y)* (2003), pp.601-3).

I am grateful to Rhianydd Bierbach, John Blatchley, John Bowman, Peter Heseltine and Christian Steer for copy or information received.

Richard Busby