

Monumental Brass Society

OCTOBER 2013



BULLETIN 124

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent to the **Hon. Bulletin Editor**, William Lack, 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st January 2014**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st December 2013**. Contributors may send articles either as typed double-spaced copy or as an email 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 **David Harry** on the award of a doctorate from the University of Bristol on *Monastic devotion and the making of lay piety in late medieval England*.

We welcome as new members:

James Cameron, Flat A601, Wedgwood Court, 309 Holloway Road, Islington, London N7 9DS (Associate)

Maureen Davis, 17 Hays Close, New Marston, Oxfordshire OX3 0DZ

Samuel Drake, Bryher, Trevingey Road, Redruth, Cornwall TR15 3DH (Associate)

Christopher Duggan, 19 Napoleon Road, Twickenham, Middlesex TW1 3EW

Matthew Eccles, 27 Pierremont Gardens, Darlington, County Durham DL3 9PD

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Jessica Knowles, 33 Lawford Place, Lawford, Manningtree, Essex CO11 2PT (Associate)

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Karen Mathews, 6747 Spring Rose Street, San Antonio, Texas 78249, U.S.A.

John Milner, 25 Ashfield Lodge, Palatine Road, Didsbury, Manchester M20 2UD

Harriette Peel, 15 Tennyson House, 7 Culford Gardens, London SW3 2SX

David Thomson, 14 Lynn Road, Ely, Cambridgeshire CB6 1DA

Dirk Visser, 34 Bridge Street, Shepshed, Loughborough, Leicestershire LE12 9AD

We are sorry to report the passing of Rev. Robert Lloyd of Canterbury who died on 16th August 2013, aged 94. He joined the Society in 1971 and was well-known to many members as rector of Chartham from 1966 to 1981. Rev. Lloyd sent a Christmas card to Sir Robert Septvans at the M.B.S. Workshop when the brass was being conserved in 1974-5.

Cover illustration

Detail showing the Holy Trinity from the mid-15th century monumental brass commemorating Jehans de Dours *alias* du Manage, and wife Catherine de Harlebeque at St. Brice, Tournai, Belgium. The brass was lying loose in a lumber room when rubbed by William Weale in 1857. It was believed to have been lost during World War II, but has recently been conserved and mounted in a glazed wooden frame secured to the south-easternmost nave pillar.

(photo.: Martin Stuchfield)

Diary of Events

Saturday, 16th November 2013 at 2.00p.m.

GENERAL MEETING

WREN SUITE, ST. PAUL'S CATHEDRAL
(entrance via the Cathedral crypt)

Our Vice-President, **David Meara** will be joined by **Lida Lopes Cardozo Kindersley** of the Cardozo Kindersley Workshop in Cambridge, to discuss the making of modern intra-mural memorials. Drawing on their work in the recently published *Remembered Lives: personal memorials in churches*, our speakers will be discussing the process involved, its importance and the production of modern memorials. This meeting will also include an opportunity to view the modern brasses and other memorials in the crypt of St. Paul's.

Saturday, 22nd February 2014 at 2.00p.m.

GENERAL MEETING

THE TEMPLE CHURCH, FLEET STREET, LONDON

The former church to the Knights Templar is better known today as the church for Inner and Middle Temple. This General Meeting will include lectures by **Robin Griffith-Jones**, Master of the Temple, who will speak on *The Temple Church of London in the Middle Ages*; **Philip Lankester** on *The Medieval Military Effigies and Cross Slabs: some new evidence*; and **David Harte** on *The Men of the Inner Temple and their Brasses*.

Saturday, 12th April 2014 at 2.00p.m.

GENERAL MEETING

HILLINGDON CHURCH, MIDDLESEX

This meeting at St. John's Church, Hillingdon will continue the popular series of visits to Middlesex churches. The church is considered to contain the finest collection of brasses and tombs in Middlesex. The meeting will include talks by **Ken Pearce** on *St. John's Across the Centuries*; **Derrick Chivers** on *The Monumental Brasses*; and **Jean Wilson** on *Some Remarks on the Post-Reformation Monuments*.

St. John's church at Hillingdon is located at the top of Hillingdon Hill on Uxbridge Road (A4020). Parking is available to the east of the church in Royal Lane. The postcode for satellite navigation is UB8 3QR. The Metropolitan and Piccadilly lines both serve Uxbridge station and then by bus (A10 or 427) to the church. Members are advised to check Transport for London nearer the event for updated travel information.

Thursday, 8th – Sunday, 11th May 2014

INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES

**WEST MICHIGAN UNIVERSITY,
KALAMAZOO, WEST MICHIGAN, U.S.A.**

The Society, in collaboration with the Church Monuments Society, is sponsoring two sessions at the 2014 Congress on Medieval Studies in the U.S.A. where members of both organisations will present new studies on commemoration, brasses and monuments. Speakers include: **Jessica Barker, Karen Blough, James Cameron, Alicia Cannizzo, Sam Gibbs, Harriette Peel, Christian Steer** and **Adele Sykes**.

Full details are available on the Society web page or by contacting the Hon. Secretary.

Saturday, 7th June 2014

JOINT SYMPOSIUM

SOTTERLEY, SUFFOLK

This important, and often overlooked collection of monumental brasses, will be show-cased in a special one day symposium with the Suffolk Institute of Archaeology and History. Special arrangements have been made to access this remote church where our members **Diarmaid MacCulloch** will speak on *Swimming against the tide: Catholic recusancy in Elizabethan Suffolk*; **Toby Capwell** on *The Knights of Sotterley: Representations of Armour in an Important Series of Funerary Brasses*; and **David Carrington** on the *Conservation of the Monument commemorating Sir Thomas Playters, 1638*.

The cost of the day will be £25.00 for members. A booking form is enclosed.

ADVANCE NOTICE

Saturday, 27th September 2014

STUDY DAY

CIRENCESTER, GLOUCESTERSHIRE

Members are encouraged to reserve this date in their diary for the 2014 Study Day which will be held at Cirencester. This event will include lectures on the brasses and the medieval church from **Sally Badham, Peter Fleming** and **Rupert Webber**.

A booking form will be included with *Bulletin* 125 (February 2014).

Other events of interest:**ART UNDER ATTACK: HISTORIES OF BRITISH ICONOCLASM**

An exhibition on the history of attacks on art in Britain – including funerary monuments – is being held at the Tate Britain until 5th January 2014. The exhibition is accompanied by vivid accounts of the destructive actions of Puritan iconoclasts. For further details see the Tate's web page: <http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-under-attack-histories-british-iconoclasm>

Saturday, 26th April 2014

STUDY DAY**THE MANY FACES OF A MEDIEVAL FENLAND CHURCH
OUTWELL, NORFOLK**

A study day in Outwell exploring the heritage and medieval art of this Fenland church. The event will

be hosted by **David Thompson** and include lectures by **Claire Daunton, Eamon Duffy, John Goodall, Sandy Heslop, John Lee** and **Helen Lunnon**. For further details contact Charles Nelson (tippitiwitchet@phonecoop.coop) at Tippitwitchet Cottage, Hall Road, Outwell, Wisbech PE14 8PE or Claire Daunton (chgd2@cam.ac.uk).

CHURCH MONUMENTS SOCIETY

The following events have been organised by the Church Monuments Society for 2014:

10th May	Excursion to Hertfordshire and Middlesex
7th June	Churchyards Conference, London
19th July	Excursion to Yorkshire
5th-7th September	Symposium, Canterbury
11th October	Excursion to Suffolk

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

MEETING REPORTS

Museum of London – 1st June 2013

It was a great pleasure for the Society to meet at the Museum of London, at the Barbican, and to hear about the importance of archaeology in revealing London's hidden brasses and memorials. Martin Stuchfield chaired the meeting, introducing John Schofield, who outlined the history of the Museum and its predecessor institutions, the Guildhall Museum and Kensington Museum. John served his entire career there until his retirement. Amongst his recollections from the early years was one from when the museum opened in 1976, and the remarks of one newspaper 'the Queen will open the Museum of London today, if she can find it': a reference to its hidden location in the city. Fortunately members found their way to the museum without mishap!

Stephen Freeth spoke on *The Museum's Collection of Brasses and Slabs*. Mill Stephenson in 1926 listed only one brass for the Guildhall Museum (M.S.I), that probably commemorating Sir James Wilford of Hartridge, who died in 1550 and his wife, who were buried in St. Bartholomew-by-the-Exchange: a palimpsest reverse is to Richard [...] a poulturer.



*Upper half of a shield (Wilford impaling Barrett), c.1550, Museum of London (M.S.I)
(photo.: Janet Whitham)*

Whether this was a waster or an instance of later loss of brasses from city churches is unclear. Elsewhere in the collection is the coffin lid of Godfrey le Troumpour with a relief cross flanked by two engraved trumpets denoting his employment, found during the demolition of Guildhall Chapel in 1822. Of equal interest were the remains of an effigy for a bishop or mitred abbot in pontificals possibly dating to c.1230-55,



*The Redman brass from New Brentford, Middlesex (M.S.I),
now in the Museum of London
(photo.: Janet Whitham)*

from near the site of Holywell Nunnery. It is possible that this may have originated from St. Paul's Cathedral. Among the brasses added since Mill Stephenson's account, is that for Henry Redman, Master Mason of the King's Works, 1528, and Joan his wife; a Trinity is now lost. These came from the redundant New Brentford church, Middlesex in 1974 and are currently on display in the Medieval Gallery. Collecting continues, with the corner fragment of a table tomb, (like one at Gosfield), found only last year during alterations at St. Andrew Undershaft. It is hoped that on-going construction work in the city will continue to reveal other commemorative treasures.

John Schofield gave the second presentation on *The Archaeology of St. Paul's Cathedral*, where he is the cathedral archaeologist. Speaking on the first St. Paul's, John showed a hogback tombstone of the 10th or 11th-century which may indicate Viking influence on the first cathedral, rebuilt by the 1190s after an earlier fire. The old Gothic building, possibly the largest in all medieval Europe, was in a very poor state of repair by the mid 17th century. Sir Christopher Wren's 1665 drawings show that he was proposing Renaissance-style re-cladding of the building before its destruction the following year in the Great Fire. John showed images of the engravings by Wenceslas Hollar which indicate structures we don't otherwise know about, for instance, the position of the chapter house. Hollar is also famed for his 'restored' drawing of the magnificent tomb of John of Gaunt, 1399, Duke of Lancaster and his first wife, Blanche, formerly in the old Cathedral. Later in his talk, John introduced members to The Virtual Paul's Cross Project, led by John Wall of North Carolina State University, to digitally explore public preaching in London. This takes John Donne's Gunpowder Day sermon at Paul's Cross in 1622 to acoustically experience a sermon heard with differing numbers of people listening, (<http://vpcp.chass.ncsu.edu>). Finally we saw railings removed from the west end of St. Paul's – now in Toronto – and the fine carvings by Grinling Gibbons.

The meeting ended with tea, before members dispersed – some to the gallery to see the brasses and monuments. The Society is grateful to the Museum of London for the opportunity to visit and to our speakers for two most stimulating and enjoyable lectures.

Graham Javes

A.G.M. Formal Business

The 2013 Annual General Meeting was held at the Royal Foundation of St. Katharine on 13th July. Apologies were received and the minutes of the last Annual General Meeting held on 21st July 2012 were approved by the meeting and signed. The Trustees Report and Accounts for 2012 were also approved, having been previously circulated.

Whittle & Co., Chartered Accountants, were re-elected as Independent Examiner.

The meeting proceeded to elect the Hon. Officers en-bloc: Martin Stuchfield as President; Jerome Bertram, Paul Cockerham, Nigel Saul, Nicholas Rogers, David Meara and Stephen Freeth as

Vice-Presidents; Christian Steer as Hon. Secretary; Jessica Lutkin as Hon. Treasurer, and Nicholas Rogers as Hon. Editor.

The President thanked Jon Bayliss and Pam Walker as the retiring members of the Executive Council. Jonathan Ali and Janet McQueen, as duly nominated members, were elected to fill the vacancies created.

After the formal business **Jessica Lutkin** spoke on *Laid to rest in a foreign land: Brasses and tombs of England's resident immigrants, 1350-1550* (see below). **Kevin Herring** produced a fine display of continental brass rubbings.

At the Executive Council meeting held on 26th October 2013 the following appointments were approved:

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

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

Hon. Internet Publicity Officer: Jon Bayliss

Christian Steer
Hon. Secretary

Laid to rest in a foreign land: brasses and tombs of England's resident immigrants, 1330-1550

The nature of England's geography has always made it a centre for immigration and a virtual melting pot of nationalities and cultures, creating a rich and diverse country. Immigration in the middle ages was lively and abundant, and while at times relations could be volatile between the native English and particular groups, such as the Flemish and the Italians, by and large England was a hub for immigrants looking for opportunities to settle. The resident immigrant population made up approximately 1% of England's entire population, although in London it was up to approximately 8%. These immigrants were a wide range of individuals, from queens and members of the aristocracy, to merchants, craftsmen, household servants and labourers. The definition of an alien or immigrant was an individual not born in England, but while they were not born in England, many chose to build their lives here, and were eventually laid to rest in English soil.¹

There are many notable alien memorials, from England's foreign-born queens (such as Edward I's second wife, Queen Margaret, buried at the Grey Friars in London on her death in 1317, Edward II's consort Queen Isabella, also buried at the Grey Friars in 1358, and Richard II's beloved Queen Anne, commemorated in a joint brass at Westminster Abbey), to leading aristocratic women (such as Lucia Visconti who died in 1424 and was buried at the Austin Friars in London) and men



M.S.I. Margaret Svanders, 1529, wife of Gerard Hornholt, Fulham, Middlesex

(such as Guy de Chatillon, Count of St. Pol, and Richard II's former tutor Guy d'Angle, all of whom were buried at the Austin Friars).² We can be more certain of the composition of other memorials for immigrants, such as the incised slab for Wessel de Smalburgh, 1340, in Boston, Lincolnshire.³ Elsewhere brasses have survived for other aliens such as that of Margaret, wife of Sir Simon Felbrigg, 1416, at Felbrigg, Norfolk, and one of Anne of Bohemia's ladies in waiting from Bohemia; and

Margaret Svanders, 1529, wife of Gerard Hornebolt and buried at Fulham, Middlesex. Also notable are the lost brasses of the Bardi from the London Grey Friars and another lost brass of Peter Richardson, goldsmith of Holland, 1586, at the Savoy Chapel. What is noteworthy of this handful of examples is that some aliens were assimilated into the parish where they were resident, while others were buried in convents or monasteries, sometimes when they died visiting the city on business.

A major research project is currently underway collating data on England's resident immigrants in the middle ages. England's Immigrants 1330-1550 (www.englishimmigrants.com) is being run by the University of York and is funded by the Arts and Humanities Research Council. The purpose of the project is to provide a comprehensive survey of the wide spread settlement of immigrants across England – from Northumberland to Cornwall – over the period 1330 to 1550. A range of sources is being used in order to populate a database with names and details of resident immigrants, which will be available to search on the internet in 2015. The core documents that are being used are the alien subsidies, E 179 at the National Archives. The alien subsidies were a string of tax grants imposed on aliens resident in England between 1440 and 1487, as a reaction to the national xenophobia against, in particular, Italian merchants who were perceived to be taking English currency out of England, and the Flemings, who were the focus of blame for all the ills of the country. The collection of the subsidies resulted in an enormous amount of paperwork, and long lists of names of alien residents.

One colourful individual found in the records is Gervase le Vulre, Henry VI and Edward IV's French secretary. He was a resident of London in Bishopsgate ward between 1420 and 1465. His origins were Flemish, but he disguised himself as French, and obtained letters of denization, technically exempting him from the alien subsidy. However, he was deeply unpopular in London, and was assessed to pay every subsidy, despite his denizen status. He was clearly tired of harassment, and in 1443 he pretended he was dead. However, the assessors discovered he was very alive again the next year. Gervase died in London in 1465, and his will survives in the Commissary Court registers.⁴ The will is badly damaged and Gervase's instructions on his burial are not known. The search for his tomb continues.

While the England's Immigrants project's primary concern is to look at what the immigrants were doing while they were alive, I want to know what lasting memorials they had, and whether those memorials leave any clues as to the experiences of our resident immigrants. My appeal to the members of the Society is to alert me to what may be the more obscure alien memorials across England, dating before (approximately) 1550. The record of original burials and their location will also be very useful information and help to shed some light on these oft forgotten residents in medieval England. Helpful examples that were provided at the Society's A.G.M. included the incised slab to Augustine van Thielt, 1515, at St. Olave Hart Street and the brass commemorating Andrew Evyngar, 1533, at All Hallows Barking. All suggestions will be gratefully received, and will be an invaluable addition to the project.

Jessica Lutkin

- 1 S.L. Thrupp, 'A Survey of the Alien Population of England in 1440', *Speculum*, xxxii (1957), pp.262-73.
- 2 C. Steer, 'Royal and Noble Commemoration in the Mendicant Houses of London, c.1240-1540' in C.M. Barron and C. Burgess (eds.), *Memory and Commemoration in Medieval England* (2010), pp.117-142.
- 3 S. Badham and P. Cockerham (eds.), '*The beste and fayrest of al Lincolnshire*': *The Church of St. Botolph, Boston, Lincolnshire, and its Medieval Monuments*, BAR British Series 554 (2012).
- 4 London Metropolitan Archives, MS 9171/6, ff.1v-2.



At the A.G.M of the Society for Lincolnshire History & Archaeology on 15th June 2013 an Award for Excellence was made to Sally Badham and Paul Cockerham, editors and contributors to '*The beste and fayrest of al Lincolnshire*': *The Church of St. Botolph, Boston, Lincolnshire, and its Medieval Monuments*. Paul Cockerham is shown (centre) with S.L.H.A. President, Mick Jones (left) and Chairman, Stewart Squires (right).

Whittington Turned Again or The Strange Case of the Brass of Richard and Margaret Coton

Often it happens that the date on a brass is seriously at odds with the obvious date of its manufacture: sometimes this is due to old figures reused for a new client, or a late date skilfully added to a brass prepared long before, but in many cases this is due to a dilatory executor finally getting round to making a monument he should have commissioned years before. Such a case is the little brass to the Coton of Whittington, Gloucestershire, dated 1560 (Fig.1). It has often attracted attention because it uses the regnal years of Philip and Mary to corroborate the date, but it does not seem to have been pointed out before that the entire brass is a generation later than it purports to be.



Fig.1. Brass of Richard Coton, '1556' and his wife Margaret, '1560', engr. c.1595, Whittington, Gloucestershire (LSW.I).

The first clue is given in the lettering of the inscription: no other example of Roman capitals is known as early as this on brasses of the Southwark school. In John Page-Phillips' lists of brasses it

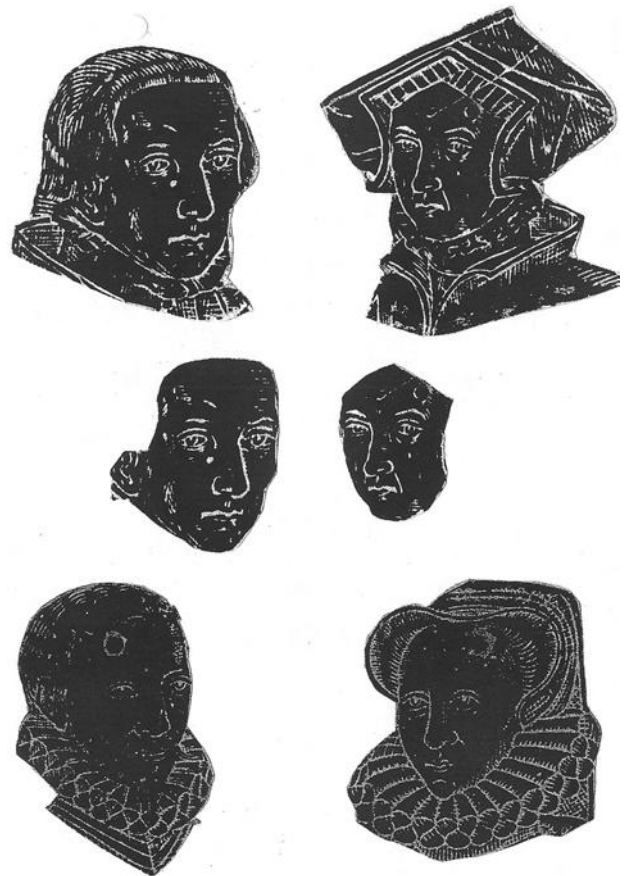


Fig.2. Details of the heads of the Coton brass, with the faces detached, and the heads of Thomas and Elizabeth Gage, Firle, Sussex (M.S.V) for comparison

stands isolated, sixteen years before the next example, which itself has been redated to c.1595. The earliest authentic use of Roman capitals now seems to be 1578, at King's Langley, but they really do not become common until 1590.¹ Having been made suspicious by the lettering, one turns to the engraving of the figures: they are a brave attempt at representing the costume of the 1550s, but the drapery and shading is clearly that of the 1590s. The faces, once shorn of their hair and headdress, are also obviously those of the mid 1590s (Fig.2). The brass must therefore be a product of the prolific Southwark workshops, specially commissioned to give the impression that the son and heir had not been quite as dilatory as in fact he had been in preparing his parents' memorial.

The brass lies in its original slab of yellow freestone on the Chancel floor. It depicts standing

figures, of a man in civil dress, wearing a long coat with hanging sleeves, and his wife in a 'pedimental' headdress with turned-up lappets, and wide over sleeves revealing slashed undersleeves. Her costume is copied from brasses like that at Loughton, Essex, 1558 (LSW.II, Fig.3), although something seems to have gone wrong with the square effect at the top of the headdress. Less effort has been made with his costume, although the long hair and absence of beard points at a mid-century date. Between them was a large shield, a half-size figure of a son in a cloak, and a small figure of a swaddled baby with its head on a cushion. A rubbing of the infant survives in the Antiquaries' library.² The dimensions are: Male eff. 598 x 222 mm, female eff. 563 x 235 mm, inscr. 188 x 615 mm, shield indent 170 x 140 mm, son 350 x 160 mm; baby 160 x 60 mm, slab 1150 x 740 mm.

The inscription reads:

HERE LYETH THE BODDYES OF RICHARD
COTON ESQVIER / AND MARGARET COTON
HIS WIFFE, HE DECESSED THE NI=NE AND
TWENTYTH DAYE OF MAYE IN THE THYRD
AND / FOWRTH YEARE OF THE REYGN OF
KINGE PHILLYPP AND / QVEENE MARYE
ANNO DOMINI 1556. AND THE SAYD /
MARGARET DECESSED THE DAYE OF
MAY IN / THE FYRST YEARE OF THE
REYGN OF OVRE SOVERAIG=NE LADYE
QVEENE ELZABETH ANNO DOMINI 1560.

The engraver has made a valiant attempt to give the impression that the brass was laid down promptly at the death of the commemorated, possibly to allieve the embarrassment of the son and heir who had neglected to do so. Nevertheless, the dates given are all incorrect: the third and fourth regnal years of Philip and Mary (cited to add verisimilitude), are actually July 1556 to July 1557, not May 1556 as stated on the brass; the first year of Elizabeth was November 1558 to November 1559, not 1560 as stated. Moreover the parish registers reveal the actual burial dates were 18th May 1555 for Richard, and 9th April 1559 for Margaret.³

Whittington was Crown property, leased to Richard Cotton in 1531, and sold to him (via Sir Thomas Seymour) in 1544. Richard was responsible for beginning the adjacent Manor House, though his only surviving son John lived at



Fig.3. Detail of figure of Mary Stonnard, 1558, Loughton, Essex (LSW.II), for comparison of costume

Horsendon, Buckinghamshire, where he died in 1600. Of John's three sons, it was the youngest, Ralph, who lived at Whittington and extended the house.⁴ He was presumably responsible for the brass, and the cloaked figure must have represented his father John; there is no record of the lost heraldry. Two cross-legged military effigies in the church, now in the north aisle, appear to have been tampered with, and the heraldry on their shields is suspiciously clean-cut, which may indicate that Ralph Cotton took the opportunity to improve on his ancestry by appropriating former owners of Whittington.

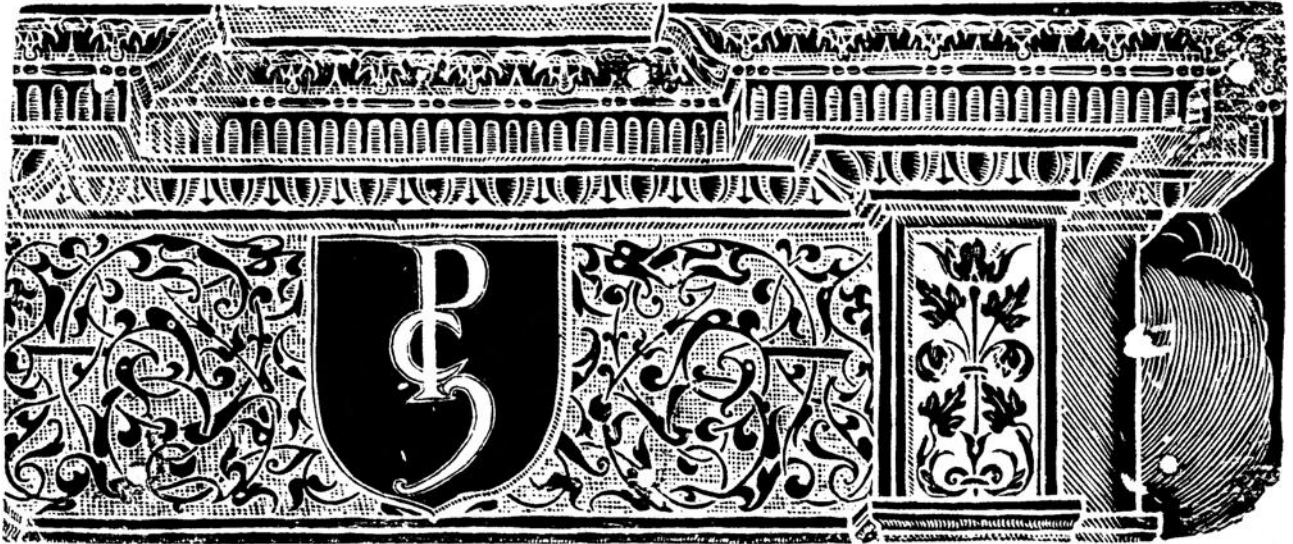
I am grateful to the present owners of Whittington Court, and the churchwarden, Chris Roberts, for their helpful welcome to the church and their interest in the redating of the brass.

Jerome Bertram

- 1 See J. Page-Phillips, *Monumental Brasses: A Sixteenth-Century Workshop*, M.B.S. (1999), p.62; for the redating of Maulden, Beds. see *The Monumental Brasses of Bedfordshire* (1992), LSW.I.
- 2 Reproduced in C.T. Davis, *The Monumental Brasses of Gloucestershire* (1899, repr. 1969), p.165 and as a composite illustration in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Gloucestershire* (2005), p.451.
- 3 Cited in Davis, *op. cit.*, p.165.
- 4 *V.C.H. Gloucs.*, IX (2001), pp.238-9.

AROUND THE COUNTRY

Norfolk



LSW.II. Palimpsest reverse of inscription bearing a prominent and distinctive merchant's mark and canopy work, etc, Flemish, c.1550, Guist

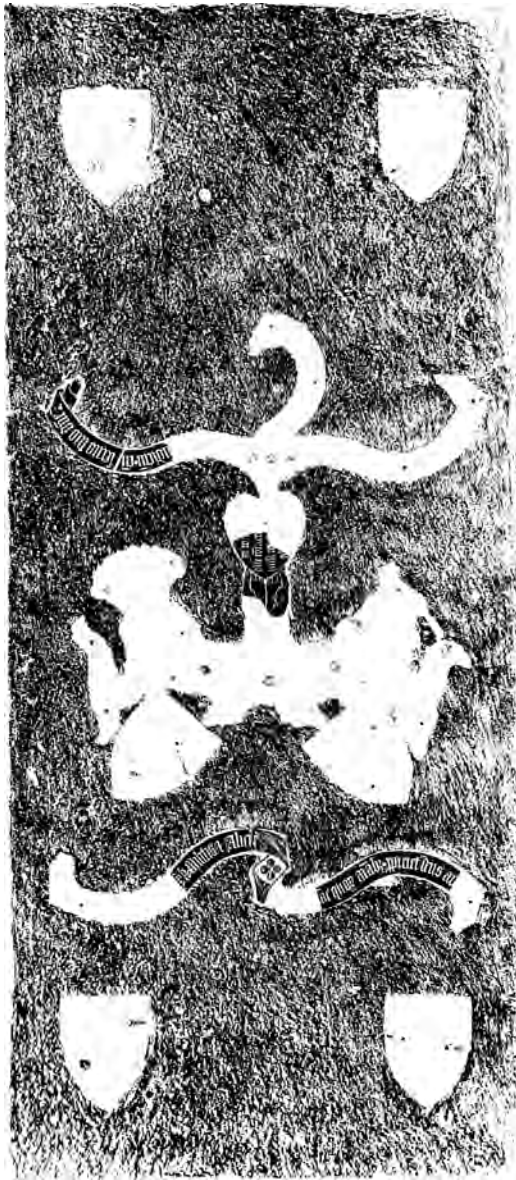
As partially illustrated on the cover of *Bulletin* 123 (June 2013) a somewhat unexpected palimpsest was discovered at **Guist**. The reverse of the inscription to Robert Wickes, a benefactor to the church and poor, who died on the 'last of August' 1569, yielded a substantial portion from a large Flemish brass of c.1550 origin bearing a prominent and distinctive merchant's mark and canopy work, etc. It is illustrated here for the first time with no known link to existing finds yet established.

I am most grateful to our member, Jonathan Moor, for bringing to my attention a fragment of scroll which recently came into the possession of the Historic Environment Service at Gressenhall. It was apparently found by two metal detectorists at 'Castle Acre, in the River Nar, and very close to the S.E. corner of the Priory precinct'. Upon investigation it transpires that the scroll was stolen from the church at nearby **South Acre** and belongs to the brass commemorating Sir Roger Harsyk, [1454], and wife, Alice (LSW.II) – an elaborate composition comprising hands holding a heart, four scrolls, two crests and six shields. It was illustrated in the *Portfolio*¹ together with the palimpsest reverse of the heart and a portion of the lower scroll. The brass has certainly suffered a chequered history for even as early as the 18th

century, the Norfolk antiquary, Rev. Francis Blomefield (1705-52), recorded an inscription and the heart with "with several Shields, and Plates of Brass, now all reav'd, some of these are preserv'd in the Chest".² In 1889 the remaining and mutilated fragments were loose in the possession of a churchwarden and by 1925 these were kept in the vestry at Westacre. Dr. H.K. Cameron conserved some of the remnants in 1976 including what remained of the lower scroll that had clearly disappeared prior to the Society's conference held at King's Lynn in 2007.³ The remaining fragments of this brass are currently in the possession of the incumbent responsible for the Nar Valley Group Benefice.



*LSW.II. Remains of lower scroll from brass to Sir Roger Harsyk, [1454], and wife, Alice, South Acre
(photo: Norfolk Historic Environment Service, Gressenhall)*

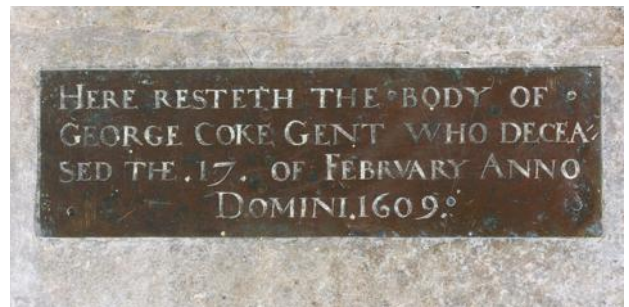


LSW.II. Sir Roger Harsyk, [1454], and wife, Alice, South Acre (composite rubbing: Jane Houghton and Society of Antiquaries of London)

With merely one hundred churches remaining to be surveyed for the forthcoming *County Series* volume it is somewhat surprising that the county yields further discoveries, as well as regrettable losses. It was a matter of lost and found in the parish of **Whitwell** or **Whitwell-cum-Hackford**. The church dedicated to St. Michael and All Angels is no longer used for regular worship and is physically joined to Reepham parish church. The building was refurbished in 2011 at a cost of more than £350,000 to create a community facility. Situated in the north-east corner of the old chancel, which remains substantially unaltered, is a four-line English inscription in Roman capitals (108 x 357 mm) commemorating George Coke who passed away



Interior of St. Michael and All Angels following refurbishment looking east showing unaltered chancel through glass screen, Whitwell-cum-Hackford



LSW.I. Inscription to George Coke, 1609, Whitwell-cum-Hackford

on 7th February 1609. This brass was recorded by Rev. Edmund Farrer (1847-1935)⁴ and by Rev. J.F. Williams (1878-1971) and Rev. Charles Linnell (1913-64)⁵ but curiously is stated as lost in Stephenson's *List*.⁶ The converse is the case with the earlier Norwich 6 style plate, engraved c.1520, to the memory of Robert Brese and his wife Beteris (57 x 303 mm). This was recorded by Williams on a slab at the 'west end of the church'⁷ and by H.O. Clark (1877-1944) who produced a rubbing on 21st September 1920 noting that it was located 'Near S.door uncovered'.⁸ Finally, Ralph Griffin (1854-1941) produced two poor quality dabbings on 20th March 1927 – these are preserved in the collections of rubbings at Cambridge and the Society of Antiquaries of London. This church does not appear to have been recorded by Roger Greenwood (1936-93) so it can be presumed

that the inscription has been covered or lost during the recent refurbishment. This is all the more frustrating since great care has been taken to permit the visitor to view, through a glazed inspection panel, an indent for a civilian and inscription dated c.1480 which is set into a Unio-Purbeck slab at the west end of the building.

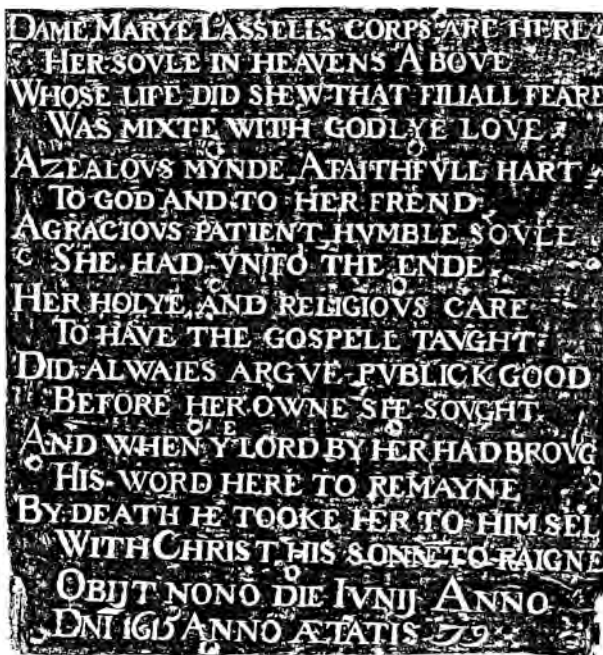
Martin Stuchfield

- 1 *M.B.S. Portfolio*, I, pt.10 (1894), pl.3.
- 2 F. Blomefield and C. Parkin, *History of Norfolk*, 1st edn., III (1769), p.418, 2nd edn., VI (1807), pp.83-4.
- 3 *M.B.S. Bulletin*, 107 (January 2008), p.126.
- 4 Rev. Edmund Farrer, *A List of Monumental Brasses remaining in the county of Norfolk in 1890* (1890), p.105.
- 5 *M.B.S. Trans.*, IX, pt.4 (November 1954), p.164.
- 6 Mill Stephenson, *A List of Monumental Brasses in the British Isles* (1926), p.373.
- 7 *M.B.S. Trans.*, vol.V, pt.2 (1905), p.74.
- 8 *N.L.* 00041186.

Nottinghamshire

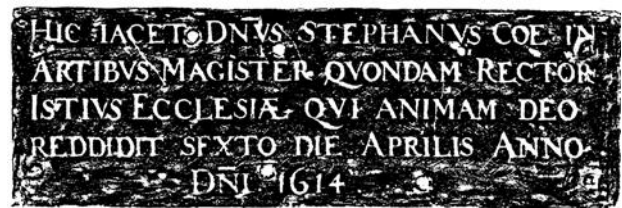
Recording for the *County Series* volume has again come up trumps with brasses not recorded by Mill Stephenson, five being found in one day!

On the wall of the south aisle of **Worksop Priory** is an inscription with a long rhyming verse (460 x 433 mm) which commemorates Dame Mary Lassells, 1615, aged 79. The plate is in really good condition but is set into a somewhat battered alabaster frame.

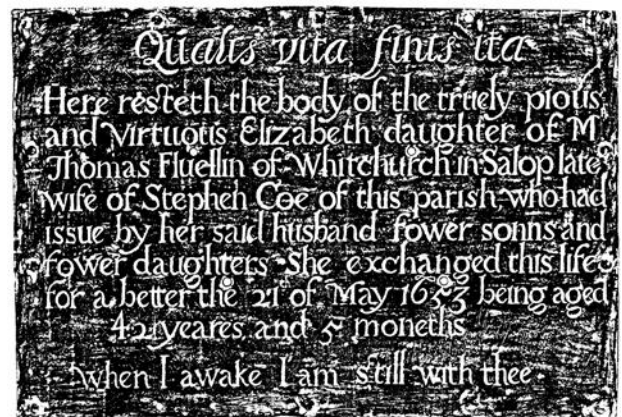


LSW.I. Inscription to Dame Mary Lassell, 1615, Worksop Priory, Nottinghamshire

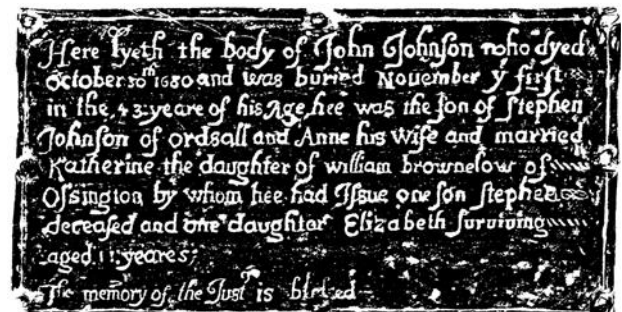
Four more brasses were found in the church of All Hallows at **Ordsall**, near Retford, and are all now mounted on the wall of the south aisle. Three of them relate to the Coe family. The first inscription (133 x 410 mm) commemorates Stephen Coe who was rector from 1589 to 1614 and died in 1614. The original slab (1670 x 950 mm) remains on the floor below.



LSW.I. Inscription to Stephen Coe, 1614, Ordsall, Nottinghamshire



LSW.II. Inscription to Elizabeth, wife of Stephen Coe, 1653, Ordsall, Nottinghamshire



LSW.III. Inscription and verses to John Johnson, 1680, Ordsall, Nottinghamshire





LSW.IV. Inscription to Robert Coe, 1718,
Ordsall, Nottinghamshire

The second brass (402 x 588 mm) is to Elizabeth, wife of Stephen Coe who died in 1653, aged 42 years and 5 months. The slab for this brass (1770 x 880 mm) also lies on the floor of the south aisle.

The brass to John Johnson, 1680, comprises an inscription (153 x 293 mm) and a plate with two verses (50 x 148 mm) and is believed to have come from elsewhere in the church – now covered by carpet. The last brass, on a rather attractive shield-shaped plate (368 x 305 mm), commemorates Robert Coe, [grandson of Stephen Coe], 1718, aged 73. This plate was originally laid in the same slab as the Stephen Coe inscription.

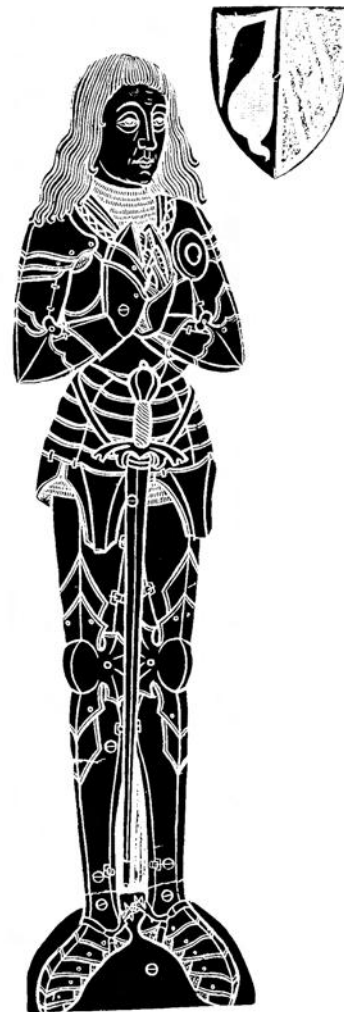
Patrick Farman

Suffolk

It is with deep regret that it is necessary to report another grievous loss. On this occasion the armoured effigy attributed as Richard Wingfield, 1509, (M.S.II) was stolen from **Letheringham** church between 14th and 21st June 2013.

The figure was returned from the Gough collection in the Bodleian Library together with one shield (Hastings impaling Wingfield)¹ from the brass commemorating Sir John de Wyngefield, 1389 (M.S.I). Both brasses were affixed to a wooden board and mounted in the church in 1966 by our Hon. Secretary, Major H.F. Owen Evans. An account of the later dated memorial, together with a convincing reconstruction, was published by John Blatchly and Roger Greenwood in the *Transactions*.² It will be noted that the stolen figure is portrayed in semi-profile and facing inwards thus denoting the dexter effigy commemorating Richard Wingfield, 3rd son of Sir Robert Wingfield, 1454, and his wife, Elizabeth. The original composition comprised effigies of three brothers, an inscription and six shields – a product from the Norwich 3 series workshop. Members with any information are asked to contact the Hon. Conservation Officer (see p.462 for details) or Suffolk police by dialing 101 and quoting crime reference no.LE/13/635.

Martin Stuchfield



Effigy of Richard Wingfield, 1509, (M.S.II) and shield
(Hastings impaling Wingfield) from the brass commemorating
Sir John de Wyngefield, 1389, (M.S.I), stolen from Letheringham

¹ *M.B.S. Trans.*, XI (1969), p.37.

² *M.B.S. Trans.*, XII (1978), pp.300-11 (especially the reconstruction on p.301).

The Lost Brass to John Dunstaple, ‘Musitian’, 1453 formerly in St. Stephen, Walbrook, London

John Dunstaple was one of the most important, if not the most notable English composer between the years c.1410-50.¹ His compositions were highly influential, not only in England, but also on the continent. For such an important composer, very little is known about him, much of it speculative. It is generally assumed that he was born in Dunstable, Bedfordshire, a point on which all authorities agree, but this is purely because they share the same name. Of his education nothing is known, but, as his earliest compositions are dateable to c.1410-20, a suggested birth date of c.1390 is generally accepted. Wherever he was born, he must have been well educated, indicating that he did not come from a humble background. Where he received his musical training is unknown, for his name does not occur in any list of music masters, organists, cantors or court composers.

Nothing is known of Dunstaple until about 1422 when it is thought that he entered the service of John, Duke of Bedford after the Duke became Regent of France following the death of his brother, Henry V. That he was in the Duke’s service is confirmed by an ownership inscription in an astronomical treatise belonging to Dunstaple that reads: *Iste libellus pertinebat Johanni Dunstaple cum [quondam?] duci Bedfordie musico (Musician to John, Duke of Bedford.)*² Possibly he was a member of the Duke’s chapel.

His relationship with the Duke is difficult to reconcile. Until 1432 Bedford held the advowson of St. Stephen Walbrook, London, where Dunstaple was later buried, and following the Duke’s death in 1437, he received grants of land in Normandy that had originally belonged to Bedford. Dunstaple was also associated with the dowager Queen Joan, widow of Henry IV. Payments and gifts are recorded as being made to him between the years 1427-36. On 5th July he entered the service of Humphrey, Duke of Gloucester. A contemporary document describes him as the Duke’s servant and domestic familiar.

It is impossible to work out the relationship between John Whethamstede, Abbot of St. Albans,

Duke Humphrey, Queen Joan and Dunstaple. What connects them all was an interest in Italian humanist circles, as well as music, mathematics and astrology. It seems rather unlikely that Dunstaple, a composer, should have mixed in such exalted circles and discoursed on such subjects. His connection with St. Alban’s can be strengthened on a number of accounts, for he composed a motet, *Albanus roseo rutilat*³ for the Abbey, possibly in connection with a visit by Duke Humphrey in 1426.⁴ As a parting gift Whethamstede gave the Duchess two gilt silver basons valued at £25, while to the Duke he gave a book on astronomy costing £3 16s. 8d.⁵

The Duke had a connection with Leonello d’Este, Marquess of Ferrara, and this may, in part, account for the fact that much of Dunstaple’s music, including his two St. Alban’s motets, composed for Whethamstede, now survive in a Ferrarese manuscript.⁶

Dunstaple died on 24th December 1453, and was buried in the church of St. Stephen Walbrook, London, and an inscription placed on his gravestone in the chancel. The monument is briefly mentioned in John Stow’s *Survey of London*, published in 1598, but it is not until John Strype published an expanded edition of the Survey in 1754 that the inscription to Dunstaple is quoted.⁷ It reads:

Clauditur hoc tumulo qui pectore clausit,
Dunstaple Joannes, Astrorum conscius ille
Judice novit Urania adscoudita pandere coeli.
Hic vir erat laus, tua lix, tibi Musica princeps;
Quinque tuas dulces per mundum sparserat artes.
Anno mil C. quarter L. tria jungito, Christi
Pridie natalem, sidus transmigrat ad astra:
Suscipiant civem coeli sibi cives.

(He is closed within this tomb the heavens in his breast, John Dunstaple. He, privy to the stars, with Urania his mentor, knew how to reveal the secrets of the sky. This man was your glory, O music, your light, a prince for you; throughout the world he was spread your five sweet modes. Join to the year one thousand four hundred and fifty and three, on the day

before the birth of Christ, his star was translated to the constellations: let the inhabitants of the sky receive to themselves a fitting fellow-citizen.)

It is doubtful whether the inscription survived the religious upheavals of the 1540s for the churchwarden's accounts for 1549/1550 record:⁸

It'm. Recevyvd for the Lattayne of the Stonnys that laye in the body of the chvrche iiii li. vjs. viijd. It'm Recevyvd for the Lattayne of the Stonnys that laye vpon the Stonys in the ij chawncell xiiij.

Even if the brass survived this, presumably wholesale removal of brass plates from the church, it would have perished in the Great Fire of 1666⁹ when the whole building was reduced to a burnt out shell. The church was subsequently re-built by Sir Christopher Wren in 1672-9.

A second inscription (not a brass) was formerly in St. Alban's Abbey and was recorded by John Weever.¹⁰ Abbot Whethamstede had a plan for a library at St. Albans about the year 1452-3, and the design included twelve stained glass windows devoted to various branches of learning. It seems likely that the inscription to Dunstaple was part of this elaborate scheme;¹¹ it is in much the same vein as the inscription formerly in St. Stephen's, Walbrook, and again mentions Greek/Roman mythical figures. It seems entirely probable that both inscriptions were composed by John Whethamstede, as he is known to have composed a number of funerary inscriptions,¹² most notably that to his parents, Hugh Bostock, and his wife Margaret, c.1450, at Wheathampstead, Herts. (LSW.I). The inscription at St. Alban's read:

Upon John Dunstable, an Astrologian, a Mathematician, a Musitian, and What Not.
Musicus hic Michalus alter, novus & Ptholomeus,
Junior ac Athlas supportans robore cellos,
Pausat sub cinere. Melior vir de muliere
Nunquam natus erat; vicii quia labe carebat
Et virtutis opes possedit unicus omnes.
Cur exoptetur, sic optandoque precetur
Perpetuis annis celebretur fama Johannis
Dunstapil; in pace requiescat & hic sine fine.

(In this place a musician, a second Michael, another Ptolomy, a new Atlas upholding the heavens with his might, now comes to sleep in

his ashes. A better man was never born of woman; for he lacked all stain of vice and in his single self possessed all the manifold riches of virtue. Wherefore let us yearn for him, and through our very longing pray: that the same of John Dunstaple be celebrated for everlasting years and that he rest in this place in peace without end.)

The object of the inscription, placed to his memory in the church of St. Stephen, Walbrook was to perpetuate the memory of John Dunstaple, and with its loss, very soon he would be forgotten. However, in this case the opposite is true, for a number of his compositions survive, and have been published in recent years.¹³ With the current interest in early English music, these pieces have been rediscovered, and are regularly performed to appreciative audiences. It is the brass that has been forgotten.

Philip Whitemore

- 1 For John Dunstaple see, Margaret Bent, *Dunstaple* (London, 1981); Margaret Bent, 'Dunstaple, John', in *The New Grove Dictionary of Music and Musicians* (Grove, 2001), VII, pp.711-17; Margaret Bent, 'Dunstaple [Dunstable], John (d.1453)', *Oxford Dictionary of National Biography* (2004), XVII, pp.357-9.
- 2 Cambridge, St. John's College, MS. 112. See M.R. James, *A Descriptive Catalogue of the Manuscripts in the Library of St. John's College, Cambridge* (Cambridge, 1913), pp.192-4. A second manuscript, thought to have belonged to Dunstaple is in the Library of Emmanuel College. See M.R. James, *The Western Manuscripts in the Library of Emmanuel College* (1904), pp.62-66.
- 3 The text is a revision of an earlier poem, possibly by Whethamstede.
- 4 For an account of the visit see John Amundesham, *Annales Monasterii Sancti Albani*, H.T. Riley (ed.), (Rolls Series) 1870, I, p.10.
- 5 See E. Carleton Williams, *My Lord of Bedford 1389-1436* (1963), p.145.
- 6 MS. Modena _ X. 1. 11.
- 7 Vol. I chapter XIII, page 515. Anthony Munday first quoted the inscription, but it is unclear what his source was – probably an heraldic manuscript.
- 8 Quoted in *London and Middlesex Arch. Soc. Trans.*, V (1881), p.366.
- 9 An inventory of church goods, dated 28th May 1675, lists the following: 28lb of Small Plates for graues being Brass 40lb of Large Graue Plates all with superscriptions. See *St. Paul's Ecclesiological Soc. Trans.*, I (1881-5), p.211.
- 10 *Ancient Funerall Monuments* (1631), p.340.
- 11 See M.R. James, 'On the Glass and Windows of the Library at St. Albans Abbey,' *Proc. Cambridge Antiq. Soc.*, VII (1894-5), pp.213-20.
- 12 It is quite possible that the (now lost) verses to Thomas Frowyck and wife, 1448, at South Mimms were by Whethamstede. See H. Haines, *A Manual of Monumental Brasses* (1861), I, p.xciv, fn.q. See also H.K. Cameron, 'The Brasses of Middlesex Part 23: South Mimms' in *London and Middlesex Arch. Soc. Trans.*, XXXIV (1983), pp.213-29, esp. p.215 and p.217.
- 13 See M.F. Bukofzer, *Musica Britannica*, VIII (1953).

John Green Waller, 1813-2013

John Green Waller is known as an artist, author, and designer of monumental brasses and stained glass. Together with his brother Lionel he published *A Series of Monumental Brasses from the 13th to the 16th Century*, issued in parts between 1840 and 1864. The bi-centenary of his birth was celebrated over the weekend of 21st-22nd September 2013 when a small exhibition of Waller related photographs was held in the restored Anglican Chapel in Nunhead Cemetery, South London. A commemorative gathering took place at his grave on the Sunday and was well-attended. The event, organised by the Friends of Nunhead Cemetery, formed part of the 2013 London Open House Weekend.



*The Waller family graves in Nunhead Cemetery
(photo.: Simon Whittemore)*

In 2001 *Church Monuments* contained my account of the Waller brothers and the brasses they produced.¹ One item of consequence that has come to light since the article was published was that I was recently given access to two letters, dated July 1875, addressed to a 'Mr. Burges', who was most likely William Burges (1827-81), the architect and designer. He had written to Waller on an unspecified matter, and Waller's replies had been tipped into his copy of the book. In them Waller gives a little background information about the books publication. He mentions the cost of colouring some of the plates (a number have considerably more colouring than others) as being 6/- with printing costing 5d per plate. The work of engraving the plates was done 'in leisure hours i.e. up early & bed late.... [sic]'



*Society members at Waller's grave in Nunhead cemetery
(photo.: Simon Whittemore)*

The book was originally scheduled to run to 'about thirty parts', with the first part appearing in July 1840, and additional parts appearing every alternate month. Four plates made an issue. Publication was consistent up to 1846. Following a break of 18 years, publication started again in 1864 when the last two parts, 17 and 18 appeared in one issue.

It has always been assumed that the break in publication was due to an increased workload involving the production of engraved brasses. This is incorrect as Waller writes: 'ill health on my back for years stopped it [the publication] altogether'.

Without doubt *A Series...* is the most important book to have been published on brasses during the Victorian era. It stands as a landmark in their study, alongside Gough's *Sepulchral Monuments*, that had been published nearly 65 years earlier, and Rev. Herbert Haines *Manual of Monumental Brasses* published in 1861. Nothing since has come near it for the beauty of the plates or the information contained in the text, a real credit to its authors, John Green and Lionel A.B. Waller.

Philip Whittemore

¹ P. Whittemore, 'Waller Fecit, London: John Green, L.A.B. and William Augustus Waller', *Church Monuments*, XVI (2001), pp.79-125.

Review

Reinhard Lamp, *Eines in Allem, Abriebe mittelalterlichen Grabplatten aus deutschen und englischen Kirchen*. (Verlag DrägerDruck, Lübeck, 2012, ISBN: 978-3-00-038227-7. 127pp. folio, hardback, many colour illus. Copies are available directly from Reinhard Lamp (email: moreilamp@t-online.de), Feddersenstr. 15a, D-22607 Hamburg, Germany at €25.00 inc. postage and packing to the U.K.

This lavish production catalogues an exhibition of rubbings held in Doberan Abbey from 9th June to 23rd September 2012, matching the same exhibitor's *Das Antlitz im Bodem*, with Kevin Herring (St. Catherine's, Lübeck, 2006), and *Aus einem Licht fort in das andere* (Lübeck Cathedral, 2008). Herr Lamp is noted for his original rubbing style, using coloured waxes to bring out aspects of the design, and for his meticulous attention to inscriptions.

Unlike the two previous catalogues, this one includes an introductory essay in English by our Vice-President **Paul Cockerham**. He looks at the differences between the German and English approach to brass and slab design: German production was less centralised, and much more restricted in social scale. English brasses commemorate a wide range of clients, in rural as well as urban churches, whereas most German effigial ones are to members of ruling noble houses in dynastic mausolea.

The Doberan exhibition displayed 24 huge rubbings suspended from the tie-bars over the aisles of that extraordinary church, which houses the most splendid collection of incised slabs in Europe. There are six rubbings of brasses from England, eleven from Germany, and seven of German incised slabs, including some of those in Doberan itself. The book illustrates every rubbing full-page, in idiosyncratic colour, with details on a larger scale. The comprehensive text gives the location of the monument, a description, biography, historical commentary, and bibliography. Inscriptions are transcribed (in Gothic type) and translated.

Among the slabs from Doberan are three spectacular abbots, 1489, 1499 and 1505, with fantastic canopies, and elaborate Gothic script. They are outclassed by the colossal Anna, Duchess of Mecklenburg, who died



Reinhard Lamp with his coloured rubbing of Bishop Wilhelm Schneider, 1909, in Paderborn Cathedral

aged seventeen in 1464. The date is puzzling: we can understand a grieving father commissioning such a dramatic monument on her death, less comprehensible if her great-nephew arranged for it thirty years later. Yet it really does seem to match the Abbots, maybe even the last of the series.

The curious brass at Emden is illustrated beside a photograph, demonstrating how Reinhard's technique of rubbing in colour can bring out details that would otherwise be missed. Abbot Mutzel, 1504, for instance, holds an open book, but the slab is worn and the book almost invisible in a photograph. Yet the one brass that really does have original colouring is Stoke D'Abernon I, rubbed only in grey and black; the text does not refer to the enamel. Certainly rubbing in colours takes great care and attention: it took Herr Lamp two weeks to rub the great bishops' brass in Lübeck Cathedral (where his rubbing is on permanent display). In some cases the colouring is really effective, for instance Duchess Sophia at Torgau; in other cases perhaps more controversial. Duchess Margareta at Altenburg comes out like a ghost, but in the author's opinion that is precisely what the figure is intended to represent.

Jerome Bertram

Notes on Books, Articles and the Internet

Eamon Duffy, *Saints, Sacrilege, Sedition: Religion and Conflict in the Tudor Reformations* (Bloomsbury Publishing, 2012. £20.00. ISBN 9781 441181176). 256pp. Hardback.

This recent volume from Eamon Duffy contains a revised selection of essays, lectures and observations from his back catalogue, some over twenty years old ('The Spirituality of John Fisher', for instance, was originally printed in 1989). While this serves to bring Duffy's vision of pre-Reformation belief as popular, adaptable and widely understood to an audience of non-specialists, the articles vary widely in quality and many of Duffy's comments and amendments feel unpretentiously polemical. In short, it is not clear in places if his intended audience is medievalist or Catholic.

Members will perhaps be most interested in Duffy's account of the changing interior of Salle Church, Norfolk, over the course of the Reformation ('Salle Church and the Reformation', originally printed in 2004), which makes several references to the funerary brasses of the Brigge and Boleyn families. Unfortunately the photographic reproduction of the brass of Geoffrey Boleyn on p.86 is rather poor quality.

Nevertheless, this collection of essays provides a useful reference point and the book is relatively inexpensive with discounts available through www.amazon.co.uk.

(D.H.)

Michael Penman (ed.), *Monuments and Monumentality Across Medieval and Early Modern Europe*. (Shaun Tyas Publishing, 1 High Street, Donington, Lincolnshire PE11 4TA. 2013. £35.00. ISBN 9781 907730283. 298pp. Hardback.

This collection of twenty essays by well-known and early career scholars, based on their lectures given at the 2011 Stirling conference, will be of interest to members. The volume takes an innovative approach to commemoration with contributions not only on the funeral monuments, including brasses and incised slabs, but also on contextual methods of remembrance and 'monumentality'. The essays range across Europe, with a particular

– and refreshing – focus on Scotland the host country of the conference. Essays of particular interest include those by **Iain Fraser**, 'Medieval Funerary Monuments in Scotland'; **Øystein Ekroll**, 'Burial Monuments and Commemoration in Medieval Norway'; **Brian and Moira Gittos**, 'The English Medieval Churchyard: What Did it Really Look Like?'; and **David Lepine**, 'A stone to be layed upon me': the Monumental Commemoration of the Late Medieval English Higher Clergy'. The volume is richly illustrated with an abundance of colour illustrations. A full review will be published in the *Transactions*.

(C.S.)

James Stevens Curl. *Funerary Monuments & Memorials in St. Patrick's Cathedral, Armagh*. (Historical Publications, June 2013. £15.00. ISBN 9781 905286485). xxviii, 132pp.; 92 illus. (most coloured); plan; refs; bibliography (pp.119-25); index. Stiff paper covers.

This attractive and well produced volume, acts as a guide to the surviving monuments and memorials which are 'described in the order in which they may be inspected starting at the west door...' Each stone/marble monument, brass and bronze is described in varying detail, usually in both text and in the helpful captions under each photograph. In all some 22 brasses (and 7 bronzes) are illustrated, most being inscriptions only, and of varying quality and design. Where known, the name of the manufacturer/engraver is noted, most being familiar names, including Gawthorp, Hardman, Singers of Frome and Morris Singer of Lambeth. Only one Irish producer is named – Robinson of Belfast. One figure brass is illustrated (in monochrome), that of Bishop William Reeves (1815-92), in clerical robes and holding the Book of Armagh (illus. p.61, description pp.61-3; illus. and detail of heraldry and devices pp.117-18). The engraver of the brass is unknown. A second figure brass, in the medieval style, in memory of Lord George de la Poer Beresford (1773-1862), Archbishop of Armagh and made by Hart & Son of London, is currently obscured by benches and could not be illustrated (see pp.110-11). Haines (1861) mentions a cross brass by Hardman to Rev. Richard Allott, M.A., Precentor of Armagh

Cathedral and Dean of Raphoe Cathedral (1795-1832), which can only be presumed lost or covered.

Nigel Saul. 'Language, Lordship and Architecture: the Brass of Sit Thomas and Lady Walsh at Wanlip, Leicestershire, and its Context'. *Midland History*, XXXVII, no.1 (2012), pp.1-16. Illus.

The brass commemorating Sir Thomas Walsh and his wife Lady Katherine at Wanlip, dated 1393, provides a well-executed example of a product of the London 'A' workshop. In many ways the brass is highly typical; Sir Thomas is shown at prayer wearing armour of the period with his feet resting on the back of a lion whilst Katherine, also at prayer, wears a long mantle over a kirtle with her feet resting on two dogs.

What is exceptional about this brass however is the marginal inscription, which is not in Latin or French but in English. Whilst the brass at Wanlip was not the first brass to have an English inscription, it is certainly the earliest extant example of an English inscription on a high-status monument. Nigel Saul argues that the reason for this unusual choice in language was the patrons' desire to attract intercessory prayers from the widest possible audience. Whereas a Latin or French inscription would have only been intelligible to members of the clergy and the aristocracy, an inscription in English would have been comprehended by all literate folk.

The inscription commemorated the Walshes' rebuilding of Wanlip church and their consecration of the churchyard. Evidently the patrons of the brass wanted to ensure that as many people as possible were aware of these good works, in the hope that they would offer prayers for the souls of the couple in return.

Interestingly, it appears that the brass was commissioned by Thomas and Katherine during their lifetimes, and it is likely therefore that they were responsible for drafting their own epitaph.

(R.K.)

Richard Marks. *Studies in the Art and Imagery of the Middle Ages*. (Pindar Press, 2012 [Jan. 2013]. £150.00. ISBN 978 1 90459738 4). 830pp.; 456 illus. (b/w); refs.; bibliography; index.

This large and expensive volume brings together over 30 papers by Professor Marks, mainly concerned with stained glass, funerary monuments, sculpture and illuminated manuscripts – their symbolism, execution and imagery. In such a brief note, it is only possible to draw attention to those papers of interest to members which have specific reference to brasses. Clearly, there is much other material here which place monuments, stained glass, etc. in the same wider context in which brasses should be studied. A full review will be published in the *Transactions*.

One paper, '*Entombid Right Princely: The Beauchamp Chapel at Warwick and the Politics of Interment*' (Chap. XXVIII, pp.682-723) discusses the high cost ('at least £2,400') and time scale of the building and fitting out of the chapel, describing it as 'a monument to Beauchamp's personal salvation [fusing] the earthly and heavenly worlds' (p.686). It also resonates with furniture, fittings and sumptuous glass, which enhance the memory and importance of Earl Richard (d.1439) and his family. There is some interesting discussion on the role of the executors/trustees during this lengthy project, and what, if any part was played by the Beauchamp family. Certainly Richard's daughter Anne (d.1492), wife of Richard Neville, Earl of Warwick and Salisbury ("The Kingmaker", d.1471) appears to have played a leading role in the completion of her father's monument. The latter may have been the donor of the chapel, 'but not the Patron' (p.720). Over 20 illustrations accompany the text.

Chapter XXIX (pp.724-72) entitled '*The Howard Tombs at Thetford and Framlingham: new discoveries*', whilst concentrating mainly on the surviving stone monuments, does mention and illustrate several Howard brasses, most sadly lost. The main evidence for the lost brasses and tombs comes from the manuscripts of Sir Thomas Wriothesley [*BL Add MS 45131*] and Henry Lilly's *Howard Genealogy* [at Arundel Castle]. Several of the latter's drawings are reproduced as figs.2 (p.738); 6 (p.738) and 7 (p.742), regrettably not in their original colour. There is also a list of monuments and six brasses recorded in Lilly's manuscript in Appendix 1, pp.759-62.

Finally, Chapter XXXI (pp 798-813) is a paper on '*The rood and remembrance*', illustrating the

importance in the 15th century of a burial place and tomb/slab sited below the Rood. Such requests were common in wills of the period and several examples are cited, notably at Woodbridge, Suffolk, where members of the Albrede family are buried. The indent of a brass to a man and woman remains in a central position which may possibly be linked to John and Agnes Albrede. A more precise example is the brass of John and Alice Spycer (M.S.I, Burford, Oxfordshire), on which the 'rode solar [loft]', to which John contributed, is mentioned in the rhyming marginal inscription. The brass is illustrated in fig.4 (p.810) from our *Portfolio*.

On the Internet

Gill Draper, who provided a paper for the Lydd Study day in September 2012 has contributed the feature article to issue 65 of the free online stained glass magazine **Vidimus** at <http://vidimus.org> entitled 'Harry the glasyer of Rye: making and replacing stained glass in churches on the Kent and Sussex borders in the sixteenth century'. This includes a section on his work at Lydd church. Although Harry and his peers in the Kent/Sussex area were engaged solely in the glass and glazing trade there are two references to brasses:

'In 1548, the wardens (at Lydd) received £7 8d for goods of the church viz. tabernacles Images tables bords brasse iron wex leade pewter old hangings and Curtaynis with diverse other thynges by them sold'.

'The existence of a verier in fourteenth-century Rye and the surviving glass from surrounding parishes casts light on the ambitions of local knightly families, who also uses glass, stonework, brasses and architecture to express their status. At Lydd in particular this was re-expressed in the 15th century by the townsmen in projects that adapted or replaced work of previous generations'.

(M.P.H.)

On going series and revisions

More revised Pevsner Guides

Alan Brooks and Nikolaus Pevsner. Herefordshire. (Yale U.P. £35.00. May 2012. ISBN 9780 300125757). 800 pp.; 120 colour illus.

John Newman. Kent: West and the Weald. (Yale U.P. £35.00. July 2012. ISBN 9780 300185096). 800 pp.; 120 colour illus.

Scheduled for publication 2013-14: East Sussex; Kent: East & North East; Powys; Northamptonshire; Aberdeenshire, North; Cornwall

Victoria County History. A History of the County of Oxford, XVII: Broadwell, Langford & Kelmscott; Brampton Hundred, Part 4. (Boydell & Brewer for VCH. £95.00. Oct. 2012. ISBN 9781 904356400). 320 pp.; 70 illus. (16 in colour) + 21 line drawings.

Other new publications

Richard Wheeler. Oxfordshire's Best Churches. (Fircone Books. £25.00. July 2013. ISBN 978 1 907700 00 2). 280 pages; 340 colour photos; 13 line drawings; 15 plans; map. Hardback.

116 churches are described, with notes highlighting their art, architecture and contents. Further details can be found on the publisher's website: www.firconebooks.com

Paul F. Walker. History of Armour 1100-1700. (Marlborough, Wilts.: Crowood Press. £19.95 [price may vary at different suppliers; also available as an e-book]. Jan. 2013. ISBN 9781 847974525). 128 pp.; 275 colour photos & illus.; glossary; index. Hardback.

This book traces the development of armour, its depiction on tombs (pp.10-13) and then in detail at the individual components protecting the wearer, from the head to the foot armour, ending with a look at weaponry, shields and protection for the warhorse. The illustrations are excellent and based mainly on reconstructions from effigies. The author is currently working on a book 'that looks at the battles of those knights and men-at-arms represented on monumental brasses in England'. This brief note is based on information taken from the publisher's website www.crowoodpress.co.uk and an email from the author.

Correction: Apologies to John Blatchly for spelling his name incorrectly in the last *Bulletin*.

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Richard Busby