

Monumental Brass Society

JUNE 2017



BULLETIN 135

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent by 1st September 2017 to:

William Lack, Hon. Bulletin Editor
2 The Radleth, Plealey, Pontesbury
Shrewsbury SY5 0XF
Email: mbsbulletin@btinternet.com

Contributions to Notes on Books and Articles should be sent by 1st August 2017 to:

Richard Busby
'Treetops', Beech Hill, Hexham
Northumberland NE46 3AG
Email: richard.busby@tiscali.co.uk

Useful Society contacts:

General enquiries:

Janet McQueen, Hon. Secretary
55 Manor Road, Enfield, Middlesex EN2 0AN
Email: jntmcqn@gmail.com

Membership and subscriptions:

Penny Williams, Hon. Assistant Secretary
12 Henham Court, Mowbrays Road
Collier Row, Romford, Essex RM5 3EN
Email: penny7441@hotmail.com

Conservation of brasses (including thefts etc.):

Martin Stuchfield, Hon. Conservation Officer
Pentlow Hall, Cavendish, Suffolk CO10 7SP
Email: martinstuchfield@pentlowhall.uk

Contributions for the *Transactions*:

David Lepine, Hon. Editor
38 Priory Close, Dartford, Kent DA1 2JE
Email: davidnl1455@gmail.com (please note new address)

Website: www.mbs-brasses.co.uk

Jon Bayliss, Hon. Internet Publicity Officer
31 Churchfields, Hethersett, Norwich
Norfolk NR9 3AF
Email: jon.bayliss@talktalk.net

Hon. Treasurer's notice

On 1st January all subscriptions for 2017 became due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 18 Haughgate Close, Woodbridge, Suffolk IP12 1LQ. 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 at 1313 Jackson Street, Oshkosh, Wisconsin 54901.

Editorial

In their recent fascinating study Sally Badham and Sophie Oosterwijk focused on precious metal effigial monuments in Europe in the period 1080-1430, describing 119 extant and lost examples (*Church Monuments*, XXX, pp.7-105). On pp.688-91 below they describe and illustrate three more lost copper-alloy monuments, from Hildesheim Cathedral. This emphasises the importance of the study of continental brasses and monuments to the Society, particularly as in this issue we also have a relevant photograph on the cover and a paper by Kevin Herring on a 'largely undocumented' brass at Weimar (pp.694-6).

In my tenure as *Bulletin* editor there have been about twenty papers on continental brasses, enough to fill two complete issues! Our former President Keith Cameron, who instigated the *Bulletin* and produced the first definitive list of Continental Brasses in 1970, would be delighted to see this continuing interest.

The *Bulletin* is our newsletter and should reflect the interests of all members, but much seems to be written by the 'usual suspects'. I know that members can be put off by the academic nature of some papers, but I would urge you to contribute material for consideration. Even if you've never written anything before please contact me with ideas or photographs. I will be more than happy to help bring your work to publication.

Personalia

We welcome as new members:

Daniel Graber, Bahnhofstrasse 5, 4702 Oensingen, Switzerland.

Carol Pearson, 10 Queen Street, Birtley, County Durham DH3 1ED

It is with very deep regret that we report the death of **Robert Thorogood** who had been a member of the Society since 1976.

Cover illustration

Detail of the monumental brass commemorating Bishop Otto von Braunschweig, 1279, from Hildesheim, Germany (see pp.688-91). (photo.: © Martin Stuchfield)

Diary of Events

Saturday, 29th July 2017 at 2.00p.m.
ANNUAL GENERAL MEETING

BRISTOL GRAMMAR SCHOOL

The Annual General Meeting will be held in the Great Hall of Bristol Grammar School. Following the formal business, the Archivist, **Anne Bradley**, will speak on *The brass of Nicholas Thorne and the foundation of Bristol Grammar School*.

Anne will also guide us round the Great Hall with members being afforded a rare opportunity to see the brass commemorating Nicholas Thorne who, with his brother Robert and others, was responsible for founding the School in 1532. Nicholas left his geographical and nautical instruments to the school upon his death in August 1546 at the age of 50. The brass was formerly in the church of St. Werbergh until it was demolished in 1876.

Bristol Grammar School is situated in University Road. The postcode for satellite navigation is BS8 1SR. The nearest station is Clifton Down (served from London: Paddington) which is 0.6 miles or approximately a twenty minute walk. Parking is possible at the school. The Hall will be open from 1.00p.m.

Saturday, 30th September 2017 at 10.30a.m.
STUDY DAY

SALISBURY CATHEDRAL (SARUM COLLEGE)

Our member, David Lepine will be leading this important study day at Salisbury Cathedral and speaking on *The Brass of Bishop Waltham in Westminster Abbey*. Other speakers will include **Brian Kemp** who will speak on *Bishop Wyville's Brass: Further Thoughts*; **Nicholas Rogers** on *Bishop Hallum's Brass in Constanze Cathedral*; and **Tim Tatton-Brown** on *The Topography of Fourteenth-Century Episcopal Monuments*.

The cost for the day will be £30.00 (members) and £40.00 (non-members). Please see enclosed booking form.

Saturday, 28th October 2017 at 2.00p.m.
GENERAL MEETING

LONDON, ALL SAINTS CHURCH, EDMONTON

The Autumn General Meeting will be held at All Saints, Edmonton and include the opportunity to visit Lamb's Cottage (pre-booking required) and a trip up the newly restored tower.

Robert Musgrove will open the formal part of the meeting with *A History of All Saints*, with **Philip Whittemore** speaking on the many brasses and indents remaining in the church. Blue badge guide **Howard Medwell** will speak on *Edmonton through the Ages*, while **Helen Walton's** talk *Mad, not bad and delightful to know* will provide an insight into the famous essayist Charles Lamb who lived close by. He has a memorial plaque in the church as well as his grave in the churchyard.

If you wish to visit Lamb's Cottage prior to the meeting then please contact **Janet McQueen** on jntmcqn@gmail.com or tel. 07771 637735. The church will be open from 12 Noon for those who wish to arrive early.

The church of All Saints is situated at 65 Church Street, Edmonton. The postcode for satellite navigation is N9 9AT. Parking is available in the nearby streets. The nearest station is Edmonton Green (served from London: Liverpool Street) which is 0.2 miles or approximately a five minute walk.

Saturday, 21st April 2018 at 2.00p.m.
GENERAL MEETING

ETON COLLEGE CHAPEL

The first meeting of 2018 will be held at Eton College Chapel which contains 324 brasses! The meeting will take place in the Upper School Room with access to the Chapel. A visit to the Print Room to see various drawings/rubbings has also been arranged. For security reasons this event will need to be pre-booked with numbers limited. Further details in the next issue.

THE HESELTINE LIBRARY

The collection of books on brasses, monuments and allied subjects bequeathed to the Society by Peter Heseltine (see *Bulletin* 123 (June 2013), p.443) has raised £8,990 for the Society's Conservation Fund.

The final tranche will now be sold to the highest bidder by a closing date of **Friday, 28th July 2017**. As previously, this will be a rare opportunity to acquire books which seldom appear on the market.

Members are invited to apply for the catalogue list from Martin Stuchfield (Pentlow Hall, Cavendish, Suffolk CO10 7SP) preferably by email (martinstuchfield@pentlowhall.uk).

MEETING REPORTS

All Saints North Street, York – 8th April 2017

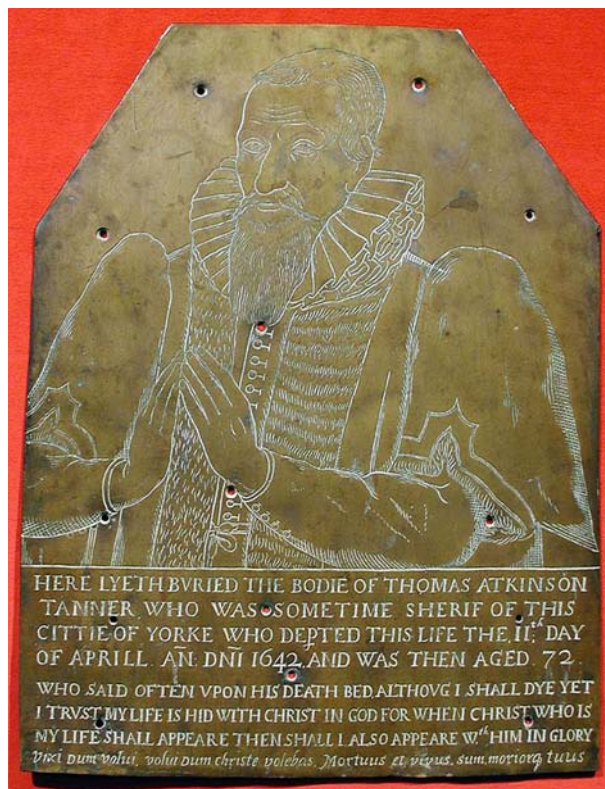
For its first meeting of 2017 the Society crossed the Trent to visit All Saints North Street in York. This gem of a church, whose early 14th century slender 37.5m. (123 ft.) spire rises from an octagonal tower, lies close to the west bank of the river Ouse in a former artisan area of the city. Today this is less vibrant than the city centre and hemmed in by tall hotels and offices.¹ The afternoon explained why such a fine church was here. As ever, a few affluent and influential people were responsible. All Saints is one of the twenty surviving York churches (out of its medieval forty); its three aisles each of seven bays are each one rod wide (5½ yards – 5m.) but constructed or re-constructed at different times from the later 12th century. The eastern four bays of each have angel hammer beam roofs.

Over forty members and guests were present to hear **Emma Woolfrey** give a brief account of the complex development of the church. Its origins were possibly pre-Conquest, but being in York it contains some Roman material and it appears to be on a Roman street line. The earliest reference to it is 1089. The 13th century saw the windows and some early glass, but the main glories of the glass came in the early 15th century, mostly by John Thornton of Coventry who installed the glass after he had finished glazing the Minster. She explained how the church would have looked in medieval times, with five altars and up to eight chantries. The Lady Chapel in the north aisle was screened off from ordinary folk but used by the influential merchants and wealthy, including the Blackburn family who paid for much glass there.

Jerome Bertram, unable to be present at the meeting, had prepared an erudite booklet on the brasses of York (see p.699). The city has relatively few remaining brasses; the most important in All Saints is to Thomas Atkinson, tanner and sometime sheriff of York who died in 1642. His brass, one of three York half-effigies, was formerly affixed on an earlier slab to Thomas Clerk, 1482, which retains an inscription and three fine evangelistic symbols. The Atkinson plate has for many decades been removed from its indent and

kept loose in the Vestry. Atkinson died the day after Easter and his inscription has reference to the Easter liturgy. Incidentally, that Easter Charles I was in York, effectively his capital, and had distributed the Maundy Money at the Minster four days earlier.

John Roberts gave a wide ranging and fascinating talk about Thomas Atkinson, his role as a leading citizen of York (he served as sheriff in 1627) and the structure of York's governance. The two sheriffs had to support the lord mayor and were responsible to the Crown for taxes, troops and the law; they had their own staff of sergeants. In Atkinson's time the sheriffs had an annual fishing day on the Ouse; the catch of salmon would be distributed to civic officials, and other fish to the poor of the city. He described the city as Atkinson knew it, and it was clear just how much historic fabric has been lost in the last two hundred years; the rise of the West Riding woollen and steel industries and of the port of Hull has brought about the economic decline of the city. He showed early 19th century



Thomas Atkinson, 1642 (M.S.IV).
(photo: © Martin Stuchfield)



*Evangelical symbol of St. Luke from the brass to Thomas Clerk and wife Margaret, 1482 (M.S.I).
(photo: © Martin Stuchfield)*

drawings, including one of a lost large timber-framed three-storey building squeezed between the church and the river which would have been warehousing and industrial. Another was of a lost large civic stone building across the river housing a prison (sheriffs had a judicial role), surmounted by a bell tower whose bell chimed for civic functions, for the city's markets and to announce the start and end of the official York day – 4.10a.m. (5.00a.m. in winter) and 8.00p.m.

John Roberts talked of the ancient tanning trade: barkers collected the oak bark for tanning and tanners prepared and soaked the hides, which were then sold to carriers to prepare them for use. The reconstructed *Nine Orders of Angels* window of 1410 shows a figure in the procession behind one angel, possibly a tanner, carrying an elaborate leather bag.

Robert Richards (churchwarden) then gave an intriguing talk on *The Tomb in the Lady Chapel: three men and a pregnant lady*. This was about the recent discovery of a large mudstone slab with iron pins in it and the excavation of the tomb beneath. It was large and in two compartments, one containing the skeleton of a woman with the bones of a foetus, and the other with three male skeletons on top of each other. No attribution had been made, but the excavation revealed information

about the Roman footings of the church. The tomb also contained rendered sides, a collection of oyster shells used for pigments for painting, a metal buckle suggesting an affluent person, perhaps Nicholas Blackburn, and two 13th century stone grave markers with crosses. Both of these had clear apotropaic daisywheel graffiti on them. One of the stones has subsequently been laid on top of a known tomb; the rest of the floor is now covered in new encaustic tiles from medieval designs. Affluence and tragedy lost, found and covered over.

All Saints North Street once had a large medieval statue of the Virgin; part of this was rediscovered and is in a recess in the east wall of the Lady Chapel overlooking the site of the large excavated tomb.

In the final talk **Emma Woolfrey** gave a short account of the magnificent collection of glass in All Saints. Glass can illuminate the medieval world, its people and how they thought.



*St. Anne teaching the Virgin to read.
(photo: © Rev. Gordon Plumb)*

The collection of glass is one of the most important displays in Europe. Emma gave some insight into what was shown, how it had moved around the building, how it related to its donors, and how it was to be understood. The north aisle windows educated the public in how to live. There was no overall iconographic scheme, but ten separate three-light windows.

The powerful east chancel window, given by Nicholas Blackburn and his wife Margaret, and his son Nicholas and his wife Margaret, used to be in the Lady Chapel where the Blackburns sat and were buried. As the chapel was screened off, only the wealthy would have seen this window and the two others, the *Prik of Conscience* and the *Deeds of Mercy* windows. The *Blackburn* window (by John Thornton of Coventry, c.1412-28) has three major figures, St. John the Baptist, St. Anne teaching the Virgin to read as the central focus, and St. Christopher above the four donors looking towards the Holy Trinity. The letter B occurs several times. The two female donors and the Virgin are reading psalms. The window makes the statement that even merchant-class women can be educated and read. The icon of St. Anne and the child Virgin is not found on the continent. Nicholas Blackburn was devoted to St. Anne who, being both married and



The Corporal Acts of Mercy Window.
(photo: © Rev. Gordon Plumb)

pious, was revered by the merchant class. As someone who supported the building of bridges, St. Christopher in the adjacent light appealed to Blackburn. The highly competent technique of the glazier can be seen in the depiction of his feet in the water.

The unique *Prik of Conscience* window, also by John Thornton, in the Lady Chapel is the only window whose glass is in its original location. It depicts the end of the world from the 14th-century meditative poem by Richard Rolle, with 15 vivid scenes from the last days, each with a subscript of two lines written in English. *Ye seventh day howses mon fall/castels and towres an ilk a wall.* The depiction of the falling of a slender spire suggests All Saints North Street, whose spire was new at the time. The thirteenth (*thirde*) day shows the stars and heaven falling.

Next to the *Prik of Conscience* window which alerts people to the end of time is the *Corporal Acts of Mercy* window, also given by the Blackburn family. This originally was in a two-light window further west, available for all to see (unlike the *Prik of Conscience*). It depicts the six good deeds of Matthew 25 as an example of how to live a Christian life. Now in three lights, it shows the same well dressed and hatted man (Nicholas Blackburn) visiting the sick, feeding the hungry, giving drink to the thirsty, clothing the naked, visiting prisoners and welcoming strangers.

It was a memorable meeting on an unseasonably warm and sunny day which gave members the opportunity to immerse themselves in the atmosphere and art of a proud York mercantile city church.

Thanks go to all the speakers, to the churchwardens Gill Marshall and Robert Richards for being so accommodating, to the church ladies who provided wonderful refreshments and to Janet McQueen for organising the afternoon.

Rosalind Willatts

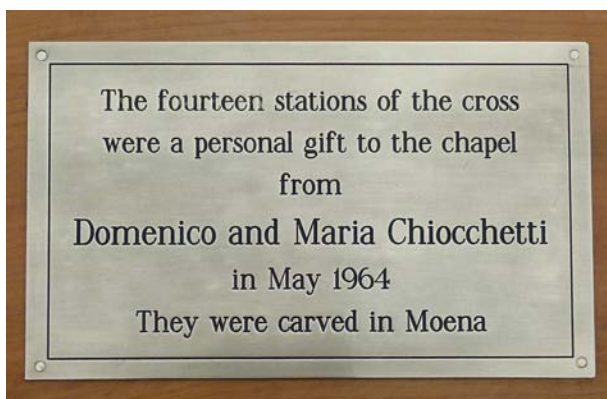
1 According to Simon Jenkins (*England's Thousand Best Churches*, (2000), p.787), 'The church lies in a bleak corner of the city west of the Ouse. It is overshadowed by the modern Viking Hotel and car park which have done more damage to York's townscape than the Vikings ever did.'

A Memorial Brass on Orkney

During World War II there was a prisoner-of-war camp on Orkney, incarcerating captured Italian soldiers. The prisoners asked for, and were given, permission to build a Catholic place of worship. The result of their labours still stands, overlooking Scapa Flow. The so-called Italian Chapel is a must-see tourist attraction. It has also been the focus of a relationship that grew up after the war between some surviving prisoners, their descendants and involved Orcadians (some as trustees). It contains a single brass memorial which commemorates the donation of the Stations of the Cross by Domenico and Maria Chiocchetti in 1964.

In March 2015 we went with friends on a voyage to the North Atlantic to view the full eclipse of the sun and the Northern Lights. Our ship called into Orkney en-route home. When we visited the chapel, we saw that the brass had deteriorated much since our previous visit years before. As the victim of the severe, moist climate, it had become much corroded and this was obviously going to get worse. It was also easy prey for potential thieves. Theft has become a concern for the trustees, especially as some of the Stations of the Cross, commemorated on the brass, had been stolen quite recently from the chapel.

On returning home, the trustees were contacted to alert them to our concerns about the state of the brass. They replied that they too were concerned, but their conservator had not succeeded in addressing the problem. They were advised of our contacts with expertise within the Society and we offered to see what could be done. Accordingly



*Brass commemorating gift of Stations of the Cross.
(photo: © William Lack)*



*The Italian Chapel on Lamb Holm in the Orkney Islands.
(photo: © Alamy)*

William Lack supplied a quotation for conserving the brass and shortly afterwards the brass was delivered.

In due course William returned the brass, duly cleaned, lacquered and mounted together with a 'mounting kit' and detailed instructions. Hugh returned to Orkney early in June 2016, by means of the sleeper to Inverness; train to Thurso; and ferry to Kirkwall. He was hosted by the then President of Trustees whilst returning the brass to its original location beneath a window. The process was made more complicated by the insubstantial construction of the chapel. The prisoners had built it with whatever they could find, scrounge or beg. It is all flimsy wood frame, filler and bits. This must be the only consecrated place where a baptism takes place in a font made from a Jeep wheel!

Nevertheless, the brass is now back in place, much more difficult to remove than previously and looking as good as new. Italian descendants of ex-prisoners still make pilgrimage-like visits to Orkney. Some of them wrote to us to thank our Society for the conservation efforts. This brass is recent; of no great intrinsic value; and not of the sort that typically excites our members for research purposes. It is, however, of historic significance, symbolic of the reconciliation after war or strife of which the best of people are capable.

Hugh and Sandra Guilford

'Monumentum aere perennius'? The ongoing search for precious-metal effigial tombs in medieval Europe (1080-1430)

Achieving a definitive and complete pan-European survey of a particular type of medieval monument produced over a 350-year period is an almost impossible ambition. Therefore, when we published our lengthy survey of 'precious-metal' effigial tombs for the period 1080-1430 we recognised that it would not be definitive.¹ Sure enough, shortly before our article was published, we discovered a lost English clerical example that we had overlooked, *viz.* the 'pure silver' shrine-like monument to Bishop John Dalderby, 1320, at Lincoln Cathedral that David Lepine discussed recently.² Dalderby's monument was probably modelled on that to an earlier Lincoln bishop, Robert Grosseteste, 1253, whose similarly shrine-like monument had an 'image of brasse over it', as John Leland described it.³ The ambiguity of Leland's phrase is important to note: 'image of brasse' could be interpreted as a brass plate, except at this early date. Such imprecision can make antiquarian records difficult to interpret, yet we rely on their evidence to trace other lost examples.

Evidence for lost 'precious-metal' monuments across Europe often lies hidden in local archives and antiquarian records. Researchers of French monuments benefit from the antiquarian drawings of François Roger de Gaignières, 1642-1715, which were recently discussed by Robert Marcoux.⁴ However, many precious-metal memorials had been melted down long before Gaignières conducted his survey, and even he did not record everything. Moreover, it is not always possible to distinguish relief tombs and brasses from his drawings and descriptions – indeed, Marcoux makes no such distinction.

Fortunately, antiquarian records are increasingly being made available online. In Germany the ongoing project Deutsche Inschriften Online (DIO) at www.inschriften.net is busy digitising all known medieval and early modern inscriptions within the German-language area. Searching for 'Bronze' will deliver numerous false positives, such as bells and candlesticks, but more specific search terms can help trace tomb monuments. Even so, the terminology used is not always consistent as some

entries instead use 'Messing' (*i.e.* brass) or just 'Metall', and again it can be difficult from the descriptions of lost examples to distinguish between a brass plate and a copper-alloy relief. There is no such doubt about the 'Messing' monument to Bishop Otto I von Braunschweig, 1279, in Hildesheim: although the DIO entry has no illustration, Otto's brass is extant and well known (see front cover).⁵ However, a debatable example is the lost copper-alloy memorial to a later relative of Otto's, *viz.* Bishop Heinrich III von Braunschweig, 1363, formerly in Hildesheim Cathedral but now lost (Fig.1).⁶ The DIO entry



Fig. 1. Antiquarian drawing by Franz Wilhelm Schlüter(?) of the copper-alloy tomb monument to Bishop Heinrich III, 1363, formerly at Hildesheim Cathedral. (Hildesheim, Dombibliothek, MS 273, f.4r).
Reproduced with permission of the Dombibliothek.

includes a beautiful antiquarian drawing traditionally attributed to Franz Wilhelm Schlüter, which shows an episcopal figure under a canopy with his head on a cushion, his right hand raised in blessing and his left holding a crosier, while his feet rest on a lion. Its dimensions are not recorded, but this was evidently a very large and elaborate monument. A younger son of Albrecht II, Duke of Brunswick-Lüneburg, Heinrich was bishop of Hildesheim from 1331 until his death in 1363, although his election by the cathedral chapter of Hildesheim was contested for many years by a papal appointee. Against this background a grand monument may have been considered appropriate. Heinrich's effigy is flanked by the arms of the prince-bishopric of Hildesheim (left) and the duchy of Brunswick (right) and surrounded by the four castles he constructed or acquired: Marienbug, Wiedelah, Schladen and Wohlenstein. The medallions in the four corners feature the labelled evangelist symbols, while the marginal Lombardic inscription reads: 'POST · M · POST · TRIA · CCC · POST · SEXAGINTA / DUO(QUE) · HUNC · LVX · VI · NECAT · FEBRVI · Q(U)I · PACE · Q(U)ESCAT · CREVERAT · ECCLESIA · PER / EVM · PRESTANTE · MARIA · PRESUL · PA / CIFIC(US) · HE(N)RIC(US) · HO(N)ORIS · A(M)IC(US) · HIC · EST · PROSTRAT(US) · BRUNSWICH · DE · PRINCIPE · NAT(US)' (*After a thousand, after three hundred [and] after sixty-two years [= 1362/3] the light of the sixth of February brought death to him who rests here in peace. Through him the Church was strengthened with Mary's assistance. Here the peaceful bishop Heinrich was laid [to rest], a friend of honour, son of the prince of Brunswick.* Heinrich's monument was originally situated in the nave in front of the altar of St. Katherine underneath the organ, but removed in or around 1788 and subsequently lost. Despite the fine detail of the drawing, we were not absolutely certain before whether it depicts an effigy in low relief or instead an incised brass plate, so we decided against including this example in our tally. However, the former reading still seemed more likely and our subsequent discovery of other local examples strengthens this conclusion.

In fact, while Heinrich's large copper-alloy relief slab may have been intended to outshine the brass of his older relative Otto, the inspiration for his memorial may have been the copper-alloy

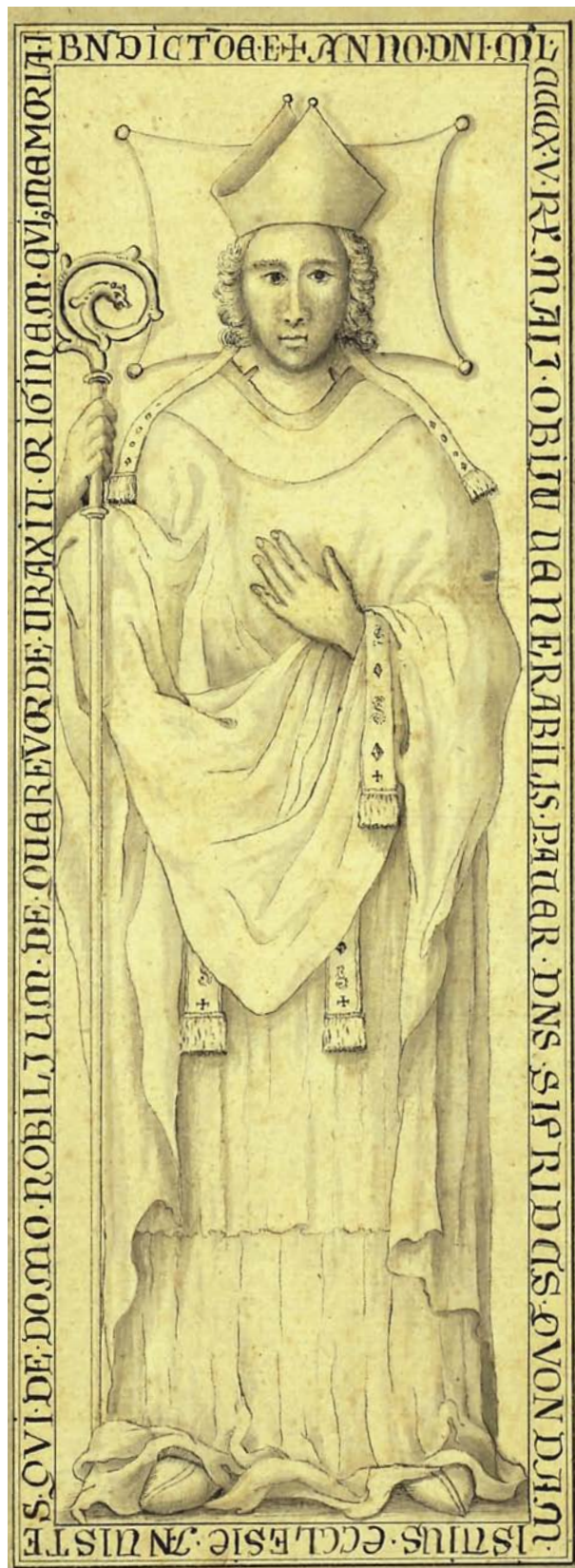


Fig. 2. Antiquarian drawing by Franz Wilhelm Schlüter(?) of the lost copper-alloy tomb monument to Bishop Siegfried II, 1310, at Hildesheim Cathedral. (Hildesheim, Dombibliothek, MS 273, f.2r). Reproduced with permission of the Dombibliothek.

relief slab of Otto's immediate successor, Siegfried von Querfurt. Siegfried II was bishop of Hildesheim from 1279 until his death in 1310 and [to indicate that the attribution is uncertain] his lost monument is illustrated in another Schlüter (?) drawing (Fig.2).⁷ This slab apparently measured 2530 x 670 mm and featured a larger-than-life recumbent effigy of a beardless bishop in episcopal vestments with his mitred head on a cushion, a crosier in his right hand and his left laid on his chest; there was apparently no footrest. We do not know when Siegfried's memorial was created, but in date it follows the extant copper-alloy effigy of Bishop Wolfgang von Roth, 1302, in Augsburg Cathedral; however, the appearance of Siegfried's effigy seems more stylised and generic. The marginal Lombardic inscription, which starts at the top in the centre, is recorded as follows: '+ ANNO · D(OMI)NI · M(I)L(L)ESIMO) · / CCCX · V · K(A)L(EN)DAS MAIJ · OBIIT UENERABILIS · PATER · D(OMI)N(U)S · SIFRIDUS · QVONDAM · / ISTIUS · ECCLESIE · ANTISTE / S · QVI · DE · DOMO · NOBILJUM · DE · QUERE(N)VORDE · TRAXIT · ORIGINEM · CVI(VS) · MEMORIA · I(N) / B(E)N(E)DICT(I)O(N)E · E(ST)' (*In the year of our Lord 1310 on the 5th [day] of the Kalends of May died the venerable father Lord Siegfried, formerly bishop of this church, who came from the noble house of Querfurt. His memory is blessed.*) The monument was prominently situated beneath the famous 11th-century bronze Hezilo chandelier in the central aisle of the nave of Hildesheim Cathedral, but removed in or around 1788 when the floor was redone. It was then presumably destroyed.

We thus have a sequence of three copper-alloy monuments of ever greater sophistication in the same location. Just outside our period is the lost effigial slab of Bishop Magnus, 1452, which was likewise situated in the central nave and removed around 1788, but fortunately recorded in another Schlüter (?) drawing (Fig.3).⁸ Measuring 2520 x 1030 mm, its design seems much simpler than that of Heinrich III and more reminiscent of that of Siegfried II as most of the central field is occupied by the effigy, its head lying on a brocade cushion, the right hand raised in blessing and the left holding a crosier. It also featured a marginal inscription in *textura quadrata*: 'anno · d(omi)ni · m · cccc · lii / xi · kalendas · octobris · obiit · venerabilis · pater · d(omi)nus · / magm(us) (sic) ·



Fig.3. Antiquarian drawing by Franz Wilhelm Schlüter(?) of the lost copper-alloy tomb monument to Bishop Magnus, 1452, at Hildesheim Cathedral (Hildesheim, Dombibliothek, MS 273, f.3r). Reproduced with permission of the Dombibliothek.

huj(us) · ecclesiae / episcopus · de · illustri · ac · nobili · d(om)o · ducu(m) · saxonum · nat(us) · hic' (*In the year of the Lord 1452 died on the eleventh day of the Kalends of October the venerable father Lord Magnus, bishop of this church, born here from the illustrious and noble house of the dukes of Saxony*) as well as medallions with the labelled evangelist symbols. The effigy was flanked by the arms of the prince-bishopric of Hildesheim and of the duchy of

Saxony (for Magnus was the fourth son of Duke Eric IV of Saxony-Lauenburg). The existence of other lost and extant copper-alloy low-relief slabs as well as brasses in Hildesheim Cathedral indicates a veritable cluster, but all postdate our period.⁹

The three lost examples from Hildesheim highlight the problems of interpretation, even when illustrations exist. Apart from early descriptions being ambiguous, misleading or vague, some antiquarians appear to have been interested solely in the inscriptions and dates, and thus failed to mention whether a monument was made of metal or stone. No drawing is known of the lost ‘orichalcino monumento’ (*brass monument*) of Dean Otto von Rüdeshaim, 1320, in Mainz Cathedral, which featured a figure of a mitred prelate along with an inscription and the Rüdeshaim arms.¹⁰ Its recorded marginal inscription is a Latin elegiac couplet with internal rhyme, followed by the epitaph proper: ‘Otto pater cleri constans lex regula veri. / Te ros irroret caeli, lux alta decoret. O(biit) anno M CCC XX in vigilia Jacobi apostoli’ (*Father Otto, immutable law of the clergy and measure of truth, may the dew of Heaven wet and the sublime light adorn you. He died in the year 1320 on the eve of the feast of St. James the Apostle [= 24th July 1320]*). Other antiquarian evidence appears to rule out the possibility of it being in relief. Jakob Christoph Bourdon described it in his *Epitaphia in Ecclesia Metropolitana Moguntina* (1727) as a ‘Tabula aenea [...] in qua incisa est figura praelati mitrata et inscriptio’: the word ‘incisa’ indicates that it was an engraved brass. Otto’s monument was originally situated in the north transept of Mainz Cathedral near the entrance to the Gotthard chapel, but nothing is known about its eventual fate.

The DIO project is far from finished and our search for yet more examples of lost medieval ‘precious-metal’ effigial monuments continues. But it requires a lot of work, some serendipity, and most of all help from other researchers who happen to stumble across a description previously unnoticed or not properly understood. Furthermore, it takes insight to interpret brief references to ‘images of brass’ as something other than a monumental brass. There is no doubt however that far more of these memorials once existed, and by now we have good comparisons from across medieval Europe. Any new information may help us gain a better insight into the scale of production and

commissioning of these once splendid memorials that, unfortunately, all too often underlined Horace’s boast that writing can be ‘more lasting a monument than bronze’, *monumentum aere perennius*. Unfortunately, as we have shown, writing can also be ambiguous.

We are grateful to Dr. Joanna Olchawa and Dr. Monika Suchan for additional information on the Hildesheim monuments, and to Dr. Suchan for generously supplying us with scans of the drawings and permission to reproduce them.

Sophie Oosterwijk and Sally Badham

- 1 Sally Badham and Sophie Oosterwijk, “‘Monumentum aere perennius’? Precious-metal effigial tomb monuments in Europe 1080-1430”, *Church Monuments*, XXX (2015), pp.7-105; discussed in *M.B.S. Bulletin*, 133 (Oct. 2016), pp.657-59.
- 2 David Lepine, “‘Pause and pray with mournful heart’: late medieval clerical monuments in Lincoln Cathedral”, *M.B.S. Trans.*, XIX, pt.1 (2014), pp.15-40, at p.19.
- 3 Badham and Oosterwijk, “‘Monumentum aere perennius’?”, p.53.
- 4 Robert Marcoux, ‘Investigating the metal tombs of medieval France: a statistical approach’, *M.B.S. Trans.*, XIX, pt.3 (2016), pp.186-212.
- 5 DI 58, Stadt Hildesheim, Nr. 70 (Christine Wulf), in: www.inschriften.net, urn:nbn:de:0238-di058g010k0007009; H.K. Cameron, *A List of Monumental Brasses on the Continent of Europe* (London, 1970), p.55, no.1. Formerly in the cathedral, this brass is now in the Dom-Museum.
- 6 DI 58, Stadt Hildesheim, Nr. 97† (Christine Wulf), at www.inschriften.net, urn:nbn:de:0238-di058g010k0009700 [accessed 3rd March 2017].
- 7 DI 58, Stadt Hildesheim, Nr. 77† (Christine Wulf), in: www.inschriften.net, urn:nbn:de:0238-di058g010k0007708 [accessed 3rd March 2017]. The Schlüter (?) drawing served as the model for an engraving published by Johann Michael Kratz, 1807-1885, in his work *Der Dom zu Hildesheim, seine Kostbarkeiten, Kunstschätze und sonstige Merkwürdigkeiten* (Hildesheim, 1840): see Michael Brandt, ‘Johann Michael Katz als Illustrator’, in Christian Heitzmann and Gerhard Lutz (eds), *Gedenkschrift für Jochen Beppler*, Jahrbuch kirchliches Buch- und Bibliothekswesen, NF3 (2015), pp.243-252, at pp.243, 246 and figs.6-7.
- 8 DI 58, Stadt Hildesheim, Nr. 169† (Christine Wulf), in: www.inschriften.net, urn:nbn:de:0238-di058g010k0016908.
- 9 See, for example, the extant engraved brass of Provost Eckhard I von Hanensee, 1405, at urn:nbn:de:0238-di058g010k0012606; the lost metal slab or brass of cathedral cellarer Borchard von Steinhoff, 1456, at urn:nbn:de:0238-di058g010k0017101; the extant brass of Provost Eckhard II von Hanensee, 1460, at urn:nbn:de:0238-di058g010k0017402; the extant brass low-relief slab of Archdeacon Eckhard III von Hanensee, 1494, at urn:nbn:de:0238-di058g010k0021100; the extant brass low-relief slab of Canon Dietrich von Alten, 1502, at urn:nbn:de:0238-di058g010k0026207; the extant low-relief bronze of Vicar Hermann Berkenfeld, 1519, at urn:nbn:de:0238-di058g010k0029308; the extant low-relief bronze of Provost Levin von Veltheim, 1539, at urn:nbn:de:0238-di058g010k0031908; and the lost low-relief slab of Provost Tilo Brandis, 1523/4, formerly at the church of the Holy Cross (Heilig-Kreuz-Kirche) in Hildesheim at urn:nbn:de:0238-di058g010k0030701.
- 10 See: DIO 1, Mainz, SN1, Nr. 35† (Rüdiger Fuchs, Britta Hedtke, Susanne Kern), at www.inschriften.net, urn:nbn:de:0238-di002mz00k0003506 [accessed 3rd March 2017]. The phrase ‘orichalcino monumento’ is used in Helwich’s *Annales III* (1608-25).

Opus Anglicanum:

Masterpieces of English Medieval Embroidery

Victoria and Albert Museum, October 2016 – February 2017

This landmark exhibition of English medieval embroidery was a stunning and fascinating display of the embroiderer's art.

Comprehensive in approach, it ranged chronologically from the 12th century to the Reformation and brought together familiar gems from the Victoria and Albert Museum, outstanding pieces from English provincial collections and material from overseas museums. Although ecclesiastical work predominated because more of it has survived, secular pieces, such as seal bags were also displayed. The quality and magnificence of the displays fully justifies the international reputation English embroidery gained, especially in the 14th century.

By placing it alongside other decorative arts, stained glass, illuminated manuscripts, painted panels, tiles and jewellery, the exhibition did much to contextualise embroidery. Too often embroidery, like heraldry and liturgy, has been confined to enclaves of specialists. This exhibition has greatly increased the awareness of non-specialists of the splendour and importance of embroidery.

It reminds us of the central place of richly embroidered textiles among the luxuries used on ceremonial occasions to display wealth and status.

Of particular interest to our members was the use of brasses to understand textiles, especially the copes worn by leading ecclesiastics. Four rubbings by Derrick Chivers were used to this end with striking effect, and provided a rare opportunity to see brasses alongside textiles and compare them.

Although the exhibition closed four months ago, the catalogue is a lasting and important record of it. The seven contextual essays by leading scholars, glossary and extensive bibliography are themselves an invaluable resource but it is the illustrations that stand out. The high-quality photographs, especially those of details, are impressive and very effectively used. Many are given a full page and copes a double page. The catalogue is an essential starting point for further exploration and will inspire readers to seek out collections of embroidery on their travels.

David Lepine



(photo: © Victoria and Albert Museum, London)



The Merchant Taylors' Pall (above) and a detail (below)
(photos: © Victoria and Albert Museum, London)



The Brass to Margarete of Saxony, Duchess of Braunschweig-Lüneburg, 1528, in the Herderkirche, Weimar

Weimar, in the German Federal State of Thuringia, is an internationally recognised centre of arts and culture with many UNESCO World Heritage sites. In the 18th century, the golden age of German Classicism, it gained a reputation as a literary centre and was the residence of leading writers such as Goethe, Schiller, Nietzsche and Wieland, as well as the philosopher and theologian Johann Gottfried Herder. Herder died in 1803 and is buried in the Stadtkirche of SS. Peter and Paul, also known as the Herderkirche, in recognition of his ministry there. The town was also home for a while to musicians Hummel, Bach and Liszt. The Bauhaus movement was also founded in Weimar in 1919. The town is also well known for the era of the Weimar Republic (1918-33), at its inception considered to have been the first German democratic constitution, signed at the first meeting of the National Assembly in the German National Theatre in Weimar.

The present Herderkirche, a late Gothic hall church, was built between 1498-1500 and inherited its tower from a previous church. It has been a Lutheran Protestant church since 1525. It suffered severe bomb damage in February 1945 and has had to be largely rebuilt. Its Baroque interior remains home to some fine funerary monuments to the Saxon Ernestine line of the House of Wettin in the choir. The focal point in the choir is the acclaimed triptych altar painting commenced by the artist Lucas Cranach the Elder (another town resident for the last year of his life in 1552-3). This was finished by his son Lucas, and the central panel depicts his father standing with his friend Martin Luther beneath a representation of the Crucifixion.

On the wall on the left side of the altar is a very fine cast monument from the workshop of Peter Vischer the Elder, with the central figure, canopy and shields in low relief, to Duchess Margarete of Saxony, 1494-1521. An excellent photograph of this can be found in Hauschke together with a detailed description of the monument.¹

On the right hand wall of the choir near the conjoined altar tombs to Duke Johann Friedrich I and his wife Sibylle of Julich-Cleve, 1554, is the largely undocumented brass to Margarete of Saxony, Duchess of Braunschweig-Lüneburg. Margarete was born in Meissen on 4th August 1469 to Ernst, Elector of Saxony, from the House of Wettin, 1441-86, and Elizabeth of Bavaria, 1443-84, daughter of Duke Albert III of Bavaria-Munich. Margarete married Duke Henry I of Braunschweig-Lüneburg in Celle on 27th February 1487. Henry's father Otto V had already formed an alliance with Margarete's uncle William, with Henry dispatched to the Saxony court at the age of twelve. They had six children, with marriages taking place with members of the houses of Guelders, Mecklenburg and Pomerania. Margarete died on 7th December 1528, aged 59, and was survived by her husband who died in 1532.

The brass itself comprises a central plate with Margarete standing forward on a tiled pavement with a Renaissance-style classical arch behind and a shell-like background. The arch is supported by plain columns with decorated corbels and a cross-member. Above is a limited amount of foliage appearing to grow from the arch. The pavement comprises plain tiling interspersed with tiles with a rose motif. Margarete is lightly clasping her hands beneath a neck chain and wears a bonnet tightly drawn across her head incorporating a high pronounced wimple obscuring her mouth. A long cloak or mantle is draped across her shoulders, stretching right to the ground so that her feet are not visible. Extensive shading is used on her garments with the design of the figure somewhat plain and naively executed, although it has some animation.

By contrast the marginal inscription encircling the whole is in exquisite Gothic miniscule, with rose motifs in the four corners, similar to those on the pavement.

There are no shields or heraldic devices on the brass at all, which is unusual, especially given



Margarete of Saxony, Duchess of Braunschweig-Lüneburg, 1528, Herderkirche, Weimar.

the pedigree of the deceased. The brass could have been part of a larger memorial, perhaps on an altar tomb with these devices rendered in stone on its sides, or one with a separate plaque, but no evidence is readily available to shed any light on this. Neither are there any evangelical symbols, which is not surprising given the date, and the fact that her memorial was laid down in what had recently become a Protestant Lutheran church.

The marginal inscription is in German and reads: 'Nach der Geburt Christi unns(er)s / Erlösers fünfzehe(n)hundert achtundzw[a](n)zig Ja[h]r[e] de(n) si[e]be(n)[t]en Tag De[z]embris ist christlich gestorbe(n) die Durchl[a]chtig(e) Hochgebor[e]ne / Fürstin un(d) Fra[u] Fra[u] Margretha gebor[e]ne / Fürstin vo(n) Sachsen Her[er]zogi(n) zu Br[a]unschw[e]ig un(d) Lüneburg [et cetera] hie[r] begraben Der Se[e]le(n) Got[t] d(er) Al[l]m[ä]chtig[e] barmher[er]zig se[i] amen.'

This translates as: 'After the birth of Christ our / Saviour, in the year 1528, on the seventh day of December has died in Christian belief the illustrious and high-born / princess and lady Margretha, by birth / Princess of Sachsen, Duchess of Braunschweig and Lüneburg et cetera, and is here entombed. May God Almighty be merciful to her soul Amen.'

The provenance is unknown. It is highly unlikely to be a product of the Vischer atelier. Malcolm Norris suggested that it is an early work of the celebrated cannon founder, Martin Hilliger of Freiberg.² It seems however to have little affinity with products from either of the families' workshops, particularly the four Hilliger brasses listed by Norris. These rectangular plates, from Meissen and Freiberg, are of slightly later date (1534-41) and all have foot inscriptions. There is a Vischer memorial to Dr. Anton Kress the Younger, 1513, at Nurnberg, St. Lorenz Kirche, with a full relief figure kneeling before an altar in front of a recessed Renaissance arch with shell-like background of identical design, the work of Hermann Vischer the Younger.³ The design, conception and execution of this memorial is far superior to that of Margarete, so this feature could have simply been copied by another workshop in Nurnberg – or emanate from Erfurt,

a known centre of brass engraving and only a short distance from Weimar. There remains the question of the origin of the marginal inscription, which is of a much higher standard and could well have been produced in a different workshop from the rest of the plate. It has similarity in execution and style of lettering to that on the brass to Abbot David von Winkelsheim at Radolfzell which is also contemporaneous (1526), but again of unknown provenance.

I am indebted to our member, Reinhard Lamp, for obtaining the rubbing permission and for providing the German text of the marginal inscription and the English translation.

Kevin Herring

- 1 Sven Hauschke, *Die Grabdenkmäler der Nürnberger Vischer-Werkstatt 1453-1544*, Michael Imhof Verlag GmbH & Co. (2006), Catalogue 79, p.273 and pl.250, p.479.
- 2 Malcolm Norris, *Monumental Brasses: The Memorials*, I (London, 1977), p.119.
- 3 Hauschke, *op. cit.*, Catalogue 70, p.257 and pls.229-30, pp.466-7.

The A.V.B. Norman Trust

The Trust was established in 1998, in memory of a founder-member and past President of the Church Monuments Society, the late Nick Norman. It exists to offer assistance and encouragement to those pursuing research in the fields of arms and armour; monumental effigies; manuscripts and primary sources. Applications relating to work on Scottish material are especially welcome. The funding available for 2018 will be a grant of up to £500 per person. More than one grant may be awarded for the year. The total grant allocations for the year will not exceed £1,200. It is expected that research will be published, or made public in some other way.

The closing date for applications is 30th November 2017. Awards will normally be confirmed by 31st December, and by 10th February 2018 at the latest. For further details and application form, please contact:

Mrs. Anna Norman, 15 Lansdowne Crescent, Edinburgh EH12 5EH – email: abn@dhorca.com.

Review: ‘No cause to mourne though here he lye’

Philip Whittemore. *‘No cause to mourne though here he lye’: Funerary Monuments in London c.1000 to 1666.* (Wynchmore Books, Lynton House, Colne Road, Winchmore Hill, London N21 2JD. £15.00 + £3.70 P&P. Feb. 2017. ISBN 978 09564595 1 0). xvii, 104 pp.; 154 numbered illus. (some in colour) on 54 pp.; colour frontispiece; name and place indexes; bibliography (pp.96-103). A4 format; card covers.

Thirty years ago Philip Whittemore published *Monumental Brasses of London* (1987) plus an *Appendix* (1990), both in roneoed typescript with b/w illustrations. The presentation of this updated and much revised work is vastly superior, laid out in two columns of text and printed with a mix of colour and black and white illustrations on high quality paper. Since 1990 he and other Society members have continued to publish many articles and other works related to London brasses and these are listed in the Bibliography.

The stated aim of the new publication is to “show the diversity of funerary monuments in London” by using a wide variety of sources, manuscript, documentary, testamentary, rubbings, prints and drawings and archaeological evidence. Whilst Part 1 (pp.1-42) takes a broad look at the many different types of funerary monuments, existing and lost, Part 2 (pp.43-91) looks specifically at monumental brasses, followed by a comprehensive bibliography, 50 pages of illustrations and indexes.

Of non-monumental brass memorials and monuments, very few early *incised slabs* are known, or are recorded, and often only in fragmentary form up to the 13th century; after that little is recorded until the 16th century. Two excellent coloured drawings of semi-relief crosses on stone tomb fragments, made in the 1850s by J.W. Archer (the same Archer whose ‘revived’ brasses are so poorly thought of) can be found as the Frontispiece and Fig.10. *Alabaster monuments* up to c.1540 (pp.6-7) include that of Walter de Manny, 1372, whose will of 1371 requests that an alabaster tomb with an effigy in armour and coat of arms, made like that of Sir John de Beauchamp, 1360, in St. Paul’s Cathedral, be placed in the Charterhouse, which he founded. Both were

probably made by the king’s mason Henry Yevele, but only fragments of Manny’s tomb now survive (p.25 and p.36). Another tomb, to four-times Lord Mayor John Lovekyn in St. Michael’s Cornhill, was destroyed and replaced with a simple brass inscription. The latter was later re-used and is now a palimpsest reverse at Walkern, Hertfordshire (LSW.II, 1581). Several good examples survive at St. Helen Bishopsgate.

Purbeck marble tombs and tomb chests were popular in London from c.1460 until the 1540s, (though few survived the Great Fire of 1666), notably in Old St. Paul’s, now known mostly from engravings in Dugdale’s works, many of which are reproduced here. As well as the fine series of effigies in the Temple Church (Figs.23 and 24), there is an elaborately carved tomb chest and canopy in All Hallows Barking, with brasses on the back plate of John Coke, 1477, and his wife, (Fig.28, though the brasses are unfortunately obscured by something placed on the tomb). Indents of similar brasses formerly existed in the Savoy Chapel, 1523 (illus. Fig.30), St. Leonard, Shoreditch, 1486 and 1545, and St. Pancras Old Church, 1524-28. Another, with recumbent stone effigies of John Holland, 1447, and his wife and (?) sister, under a finely carved canopy and superstructure, was once in St. Katherine by the Tower; what remains is now in the Chapel of St. Peter ad Vincula (Fig.29). Far more examples survive of wall monuments incorporating busts or half-effigies, some very fine, and many are described and illustrated (Figs.31-53). These include the historian John Stow, 1605 (St. Andrew Undershaft); cartographer John Speed, 1629 (St. Giles Cripplegate – partly destroyed in World War II); and Robert Dow, 1612 (St. Botolph Aldgate, Fig.38 and front cover). Most unusual is that of Sir Julius Caesar, 1636 (St. Helen Bishopsgate) which has marble inlays on the top of the tomb chest not unlike a brass (Fig.48); another earlier example in St. Botolph Aldersgate, of 1563, has incised kneeling female figures, painted to resemble a brass (Fig.17). An interesting later section ‘Monuments in the Monastic Houses’ (pp.31-8) relies mainly on records by the early antiquaries, but also a mix of existing or recorded memorials and brasses, often palimpsests.

Two important sections are those entitled 'Monuments in Manuscript' (pp.16-19), which includes some notable examples in the British Library, the College of Arms and London Metropolitan Archives, including three by Thomas Fisher; and, not unexpectedly, 'Monuments in Old St. Paul's Cathedral' (pp.20-31). Examples from each section are illustrated, especially Figs.50-91. The information is further enhanced in another section, 'Recording the Monuments' (pp.39-42), which includes published and manuscript sources and further highlights the piecemeal fashion in which details were previously recorded.

Undoubtedly in the present context Part 2 of the book, *'Monumental Brasses'* (pp.43-72) has special significance. This illustrates very clearly the extent of known losses. Whilst a reasonable number of brasses have survived iconoclasm, fire, neglect and wartime bombing, fragments like single Lombardic letters or parts of slabs have been found by archaeological excavation or during building work, e.g. Greyfriars (pp.42-44 and Figs.105 and 106). Wills are also used as sources of evidence (pp.46-51) and sometimes of the cost of brasses (pp.51-2). That of Thomas Dagworth, 1474, his two wives, children and inscription, specifies the size of slab, number of images depicted, etc. and requests burial in Greyfriars (p.51). A small number of indents have survived; others are known but since lost (pp.44-6). The most complete early slab with Lombardic letter indents, c.1325, was discovered quite recently on the site of St. Bartholomew-by-the-Exchange, but could not be recovered due to its position (see also Stephen Freeth in *Bulletin* 115 (Sept. 2010), p.115).

The destruction, defacing or removal of brasses up to the Dissolution, during the Commonwealth and later is well documented (pp.55-61) and includes 'Five Case Studies of Lost Brasses' (pp.63-69). The latter include a plate from St. Mary Aldermanbury of 1618, known only from an early impression taken prior to the Great Fire (now in the National Portrait Gallery). The small plate, in memory of young Henry Andrews, was possibly engraved by Richard Haydocke (see pp.67-8). By the time of the Great Fire in 1666, the use of brasses had already declined, the few known being recorded on pp.71-2 – mostly inscriptions. The latter included an inscription of 1716, once in



*Man in armour, c.1500, dug up in Smithfield Meat Market in 1867, now in Philadelphia Museum of Art, U.S.A.
(rubbing: © Martin Stuchfield)*

St. Mary Whitechapel, to Agnes Boundy, rare for the amount of biographical information it gave; sadly she died of smallpox at her brother's house on Wednesday, 10th October (see p.72)

The gazetteer of 33 churches that survived the Great Fire (pp.72-91) lists the brasses and indents, existing and lost, in them. Some 367 brasses are recorded here (Mill Stephenson only listed 44) but Whittemore estimates that 40,003 examples were produced for London over 350 years, again highlighting the huge losses sustained (p.72). This is followed by an Appendix of 'Brasses from City Churches surviving as Palimpsests' (pp.91-95), a comprehensive Bibliography (pp.96-103), 50 pages of 154 illustrations, many in colour, and a very useful index of [personal] Names (11 pp.) plus a short index of Places (2 pp.). The latter fails to include cross references from the valuable Appendix of Palimpsests, e.g. Stoke Fleming, Devon, listed on p.73 and p.91; while Standon, Hertfordshire appears on p.95, but is not listed again at all, except under the name of the deceased. However, these are small criticisms, and do not detract materially from this innovative and important work, which will prove an invaluable source of reference not just for London-based studies, but well beyond.

Richard Busby

Notes on Books, Articles and the Internet

John A. McEwan, *Seals in Medieval London 1050-1300: A Catalogue.* (Boydell and Brewer. £50. May 2016. ISBN 978 0 900952 56 2.) [London Record Society Extra Series, Volume I] xvi + 192 pp., with over 1400 colour illus.

This excellent book publishes and illustrates over 1400 wax impressions of seals of medieval Londoners between 1050 and 1300, from documents in various archives. The latter part of the date span corresponds with the earliest English brasses. There are obvious and interesting similarities, as highlighted recently by our member Elizabeth New, between how bishops and abbots are shown on their seals and on their brasses (*M.B.S. Trans.*, XIX, pt.1 (2014), pp.2-14). Another direct parallel is between seal no.138, the corporate seal of the Abbey of Stratford Langthorne, showing a sleeved arm holding a crozier, and the almost identical design of the indent for Abbot John de Sutton, 1349, at Dorchester Abbey, Oxfordshire (*The Earliest English Brasses*, Fig.158). Abbot Sutton's tomb recycled an older design; the seal of Stratford Langthorne Abbey is illustrated by McEwan from two different documents, both much earlier in date, one c.1180, and the other between 1199 and 1218.

A similar design was used for the indent of Elyas, 9th abbot of Lesnes Abbey, Kent, who died c.1300. However here we have a crozier alone, without the sleeved arm, and the name **ABBAS ELYAS** in Lombardic letters either side of the upper part of the crozier so as to form a cross. This indent was discovered in two parts on the site of the abbey in 1909 and 1911, and is now in St. John's church, Erith.

Other similarities between seals and early brasses are the use of 'Lombardic' lettering; and the dividers (of one, two or three stops) between words.
(S.G.H.F.)

Jerome Bertram. *Brasses and slabs in York: a brief Preview.* (M.B.S. 2017.) 12 pages; 36 b/w illus. A4 format.

Given its importance as a centre of brass-engraving, York has 'disappointingly few surviving brasses in the City of York, its Minster and its



parish churches'. The well documented loss of figure brasses, indents and incised slabs from before the 1630s and during the following one hundred years in particular, needs little repetition. A few of

the earliest examples survive in part or whole in the Yorkshire Museum and in the crypt of the Minster, others in St. Saviour, St. Saviourgate [now the Resource Centre of York Archaeological Trust]; St. Mary Castlegate; Holy Redeemer, Boroughbridge Road (removed from the City's oldest church St. Mary Bishophill Senior, destroyed in 1963); All Saints North Street, and Holy Trinity, Micklegate (see illus. and text, p.3).

Of early brasses, the one notable survivor is the remains of the figure of Archbishop William de Grenefeld, 1315, in the Minster, set in a very eroded slab on a tomb chest, making the indents of the canopy and marginal inscription very indistinct. A photograph and a reproduction of the complete brass in its slab appears on p.4 (see illus. on p.699, showing the missing lower part of the effigy). Later in the same century the first identifiable series of Yorkshire brasses appeared (Series O), now all lost, but many known from small sketches in James Torre's manuscript in the Minster Library and a pre-1730 ground plan by Francis Drake. Some 250 lost brasses have been recorded in the Minster, many in a distinctive dark northern marble and some in 'the style and layout of Flemish brasses' (see illus. p.5). Other examples were in a yellow magnesian limestone. Some London-made brasses were used in York, including a fragment of a London B style inscription of c.1385-90 (see *M.B.S. Trans.*, XIX, pt.3 (2016), p.244 and illus. p.245). The prolific 15th-century brasses and slabs of York Series 1-4 are now poorly represented, and a few surviving or known examples are described and illustrated on pp.6-8. They include the large indent of a civilian and his two wives, with incised marginal inscription, set in Egglestone marble, in St. Mary, Castlegate (photo. p.6); and the remains of a low-relief Purbeck slab for Abbot Spofford, 1456, excavated from the ruins of St. Mary's Abbey and currently set in the floor of the Yorkshire Museum (photo., p.8). Of the latter Bertram remarks that it can now 'be trampled underfoot by the common herd. Relief slabs are rare in England: this one deserves better'.

The booklet ends with notes and illustrations of brasses and indents of the 16th-century onwards, including two indents in the Minster of kneeling clergy of 1516 and 1539 (one illus. p.8); a fine lost brass to Archdeacon Thomas Dalby, 1525 (illus. from Drake, p.9); and the brasses with

half-effigies of Elizabeth Eames, 1585, and James Cottrell, 1595, in the Minster, and of Robert Askwith, 1597, now in All Saints Pavement (p.9). An inscription to William Holmes, 1558, 'in rather dull Roman' is signed by *Robart Holme* (photos. p.10, including signature). Five other brasses of 17th-century date and later are illustrated and described on pp.10-11, including one of John Mann's signed brasses to William Richardson, 1680 in St. Sampson, Church Street (now an old peoples' day centre). Most other brasses of this date were imported from London. The only modern brasses illustrated are the Crimean War memorial in the Minster, and a small plate under a window in the ringing chamber of St. Wilfred's, Blake Street, in memory of bell ringer Clive Vigden, killed in 2001 in the Great Heck Railway Disaster.

This concise and well researched booklet was produced specifically for members who attended the General Meeting at All Saints North Street, York on 8th April 2017. The author stresses the importance of studying in particular the publications of our member Sally Badham to understand the full picture, including her latest article written with John Dent in the 2016 *Transactions* referred to above (see list page 2). To this list I would add for further study, the comprehensive illustrated survey by Barbara Wilson and Frances Mee, *The Medieval Parish Churches of York* (York Archaeological Trust, 1998), which I noted in *Bulletin* 112 (Sept. 2009), p.238.

Members who wish to obtain a copy of the booklet can receive it free electronically by contacting Martin Stuchfield at: martinstuchfield@pentlowhall.uk.

Paul Cockerham, 'Opportunity or Oppression? The Impact of the Reformation on Funeral Monuments in Cornwall', in T. van Buren, P. Cockerham et al (eds.), *Reformations and their Impact on the Culture of Memoria*. Brepols Publishers. €99.00. 2017. ISBN 978-2-503-56854-6. xvi, 409 pages; 151 b/w and 31 colour illus.; 2 tables. Hardback. German and English text.

A longer note of our member Paul Cockerham's paper will appear in *Bulletin* 136 (Oct. 2017).

Richard Busby