

Monumental Brass Society

OCTOBER 2018



BULLETIN 139

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 January 2019 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 December 2018 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

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 2019 become 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

I am always delighted to publish material relating to conservation. The important move of the Stapel brass and slab from Sutton to Rochford is described on pp.767-9 by Martin Stuchfield who, by his persistence and determination, facilitated the move taking place. The work was carried out by Skillington Lack, a subsidiary of Skillington Workshop. In Martin's account he notes that the original relaying of the brass at Sutton was carried out by Bryan Egan after an outside contractor had moved the slab inside the building. It is pleasing that we now have a concern capable of carrying out both brass and stone conservation work under one roof, a situation that has not pertained since the days of Gawthorpe and Wippell.

Personalia

We congratulate Claire Kennan on the award of her doctorate on *Guilds and Society in Late Medieval Louth, Lincolnshire, c.1389-1550* from Royal Holloway, University of London.

We welcome as new members:

Wendy Ingle, 38 Cheltenham Road, Southend-on-Sea, Essex SS1 2SA.

Rosemary Fitchett, 50 Grosvenor Road, Leyton, London E10 6LQ.

It is with very deep regret that we report the death of **David Barrick** who had been a member of the Society since 1963.

A copy of the *Transactions* for 2018 (volume XIX, part 5) for 2018 is enclosed with this issue of the *Bulletin*. The Society would like to thank the A.V.B. Norman Research Trust; the Francis Coales Charitable Foundation; and the Isobel Thornley Trust for grant assistance towards its production.

Cover: group of eight sons from a monumental brass that possibly commemorates John Chauncy, 1479, at Sawbridgeworth, Hertfordshire (LSW.V). This plate was returned by the Saffron Walden Museum, Essex in 1950 following the purchase of the male effigy by Professor R.A.B. Mynors from a sale in 1949 at Goodrich Court, Hereford. The two plates were secured to an oak board on the chancel wall that was subsequently moved to the south aisle. This brass is now in safe keeping pending conservation. Style: London D. (photo.: © Martin Stuchfield)

Diary of Events

Saturday, 30th March 2019

GENERAL MEETING

FAIRFORD, GLOUCESTERSHIRE

The first meeting of 2019 will be held at St. Mary's church in the beautiful town of Fairford where John Keble (English churchman and poet, one of the leaders of the Oxford Movement) was born in 1792. The magnificent church was the creation of John Tame, a Cirencester wool merchant, in the 1490s, and of his son Sir Edmund (d.1534). The stained glass is of the highest quality, attributed to the Royal glazier, Barnard Flower who was of Flemish origin and worked on the windows at Westminster Abbey and King's College, Cambridge. The stalls, thought to have been moved from Cirencester Abbey at the Dissolution, contain an outstanding series of misericords featuring a woman beating a boy with a bat, two women discussing the merits of a dead fowl and a woman appearing to hit a man who is trying to fit her a new shoe!

The brasses commemorate John Tame, the builder of the present church, in armour, 1500, together with his wife Alice, 1471, adorning a sumptuous altar tomb on the north side of the chancel. Their son Sir Edmund, 1534, is also portrayed in armour with his two wives, Agnes [Greville] and Elizabeth [Tyringham], both in heraldic mantles. Sir Edmund and his two wives are also depicted in kneeling pose set in a marble frame affixed to the wall of the north chapel. A representation of the Trinity stolen in 2002 was a grievous loss (*Bulletin* 91 (September 2002), pp.633-4).

The programme for the afternoon will commence at 12 noon with an optional guided tour of the interesting churchyard conducted by our member **Chris Hobson**. The formal meeting will commence at 2.00p.m. in the church with **Geoff Hawkes** speaking on *From Creation to the Last Judgment – the Church and its Famous Windows*. **Chris Hobson** will follow with *The Tames of Fairford, Cirencester and Rendcomb*. After tea **Nicola Coldstream**, past President of the British Archaeological Association, will continue with *Late Medieval Merchants as Patrons of Architecture*. A talk on the brasses by one of our members will conclude the afternoon.

The church of St. Mary is situated in High Street, Fairford. The postcode for satellite navigation is GL7 4AF. The nearest station is Swindon (served from London: Paddington) which is 16 miles distant representing an approximate journey of 30 minutes by taxi. Please contact Janet McQueen, Hon. Secretary (email: jntmcqn@gmail.com or telephone: 020 8367 7374) if you wish to share a taxi or are travelling by car and are prepared to pick someone up.

Saturday, 13th July 2019 at 11.00a.m.

ANNUAL GENERAL MEETING

OXFORD

The Annual General Meeting will be held in Oxford at **11.00a.m.** The afternoon session, commencing at **2.00p.m.**, will provide an opportunity to view brasses in Oxford that are not easily accessible with a talk at each venue. Further details in the next issue.

Monumental Brass Society

Tottenham, Middlesex



Stephen Freeth, H. Martin Stuchfield and Philip Whittemore

Copies of this comprehensively illustrated 16-page booklet (provided free to members who attended the meeting at Tottenham and subject to availability) may be purchased at a cost of £7.50 (including postage and packing) from Martin Stuchfield (see p.762 for contact details).

Annual General Meeting

St. Andrew's church, Rochford, Essex – 14th July 2018

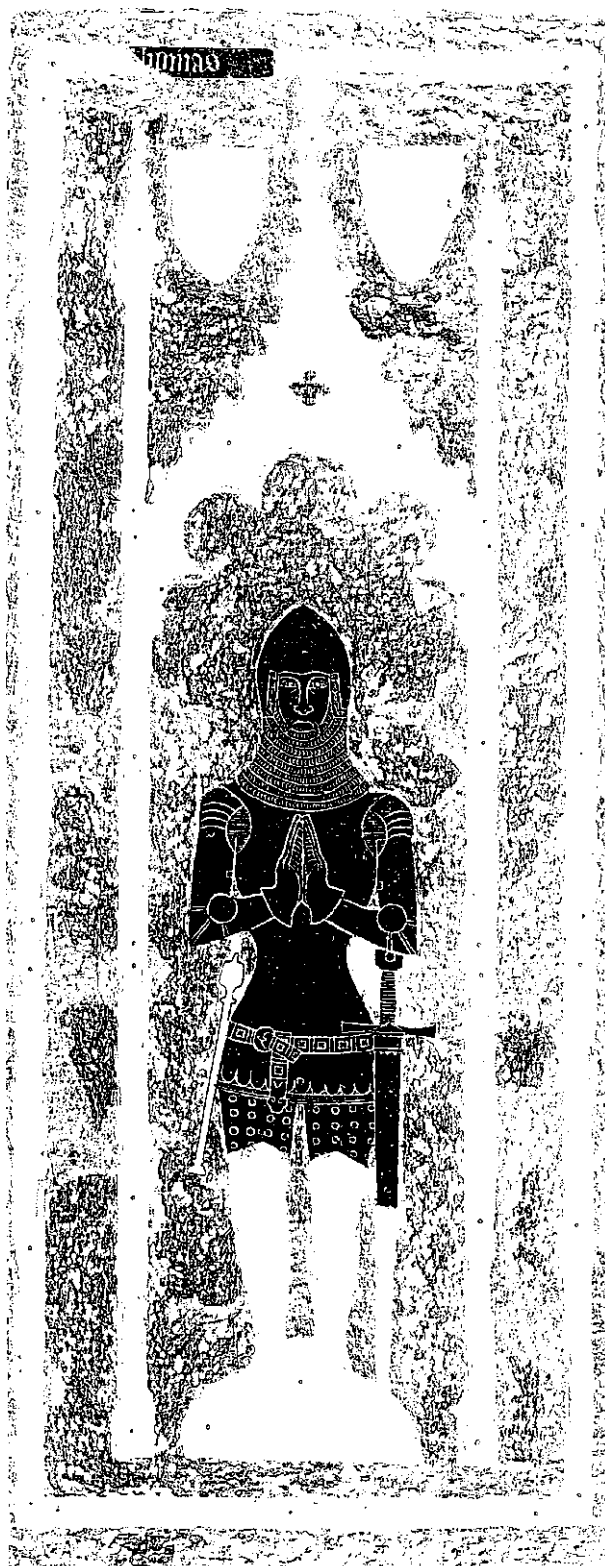


St. Andrew's church, Rochford.

(photo: © Martin Stuchfield)

St. Andrew's church, Rochford with its massive brick tower, now surrounded by a golf course next to Southend Airport, was the venue for the 2018 A.G.M. As always with Society meetings the accoutrements of the 20th and 21st centuries were lost and the day made one aware of the ancient Hundred of Rochford with its many manors and villages – a rural but significant part of Essex. The meeting was a celebration of the installation in April of the brass to Thomas Stapel formerly in Shopland church – now demolished – and then in Sutton – now redundant and secular – both places being nearby in the Hundred of Rochford. With the number of church closures likely to increase, the move of Thomas Stapel's brass and slab from the nearby redundant church at Sutton sets an important precedent; a significant part of the heritage of Essex and the nation has been safeguarded.

An innovation this year for the Society was to have the formal A.G.M business in the morning. This allowed time for members to visit the small Essex town of Rochford nearby before the talks in the afternoon when we were joined by members of the Essex Society for Archaeology and History; the Rochford Hundred Historical Society; the Rochford Town Team; and the church congregation.



*Thomas Stapel, Serjeant-at-Arms to Edward III, 1371.
(from Lack, Stuchfield and Whittemore, Essex)*

Rochford's market was established by the mid 13th century and the town grew up some 0.6 km from the church and its adjacent Hall, separated from them by the River Roche, now usurped by the railway dominating and defining the separation. The little town is an unknown architectural gem with much Essex vernacular and with many later facades on older buildings. We were privileged to be shown around by Roger Hill of the Rochford Hundred Historical Society.



Rochford Hall.

The present Rochford Hall (now the Golf Club) is but half of one range of the former palatial mansion with its several courtyards. Its façade has been rendered and only one hexagonal stair turret in Tudor brick remains. But the setting and the church endure.

David Andrews, the archaeological adviser to Chelmsford Diocese and formerly of Essex County Council, put the Hall and church in context. Rochford is now a lonely church next to the depressingly drab mortared-over remnants of the great house whose bricks, and those of the church tower, were made on the estate. He discussed the various owners, including Joan de Bohun whose brother was Archbishop of Canterbury, and James Boteler (Butler), killed at the Battle of Towton in 1461, whose granddaughter married another East Anglian landowner, William Boleyn, father of Thomas (Hever, Kent M.S.IV) and grandfather of Mary and Anne. The Hall and manor were thus a Boleyn estate and home in the time of Henry VIII. In 1550 they passed to Richard Lord Rich, courtier, the solicitor-general in charge of redistributing monastic lands after the Dissolution. Rochford was his principal residence which he totally rebuilt with five internal courts using mixed salvaged materials (brick, flint and stone) which were rendered.

The great four-stage brick tower of the early 16th century bears in stone the Boteler arms (*Or, an indented chief azure*) as it was built by Thomas Boteler, Earl of Ormonde. It is battlemented with a projecting stair turret. The brickwork is decorated with stone strings and patterns of chevrons and lozenges in vitrified headers. The rest of the church is mainly medieval, of Kentish Ragstone (Kent is just across the Thames estuary). But an oddity is two timbered gables above the north-east room. This room with fireplace is, like Rich's Hall, built of varied materials and rendered over. The now-internal doorway into the chancel, next to a hagioscope, has two faces in the 15th century spandrel quatrefoils.

Our President, **Martin Stuchfield**, then spoke eloquently on his two-year struggle to have the brass and slab of Thomas Stapel, 1371, moved from Sutton church and installed in St. Andrew's. The brass was originally on the floor of nearby Shopland church – a small two-celled church with squat wooden turret and spire. The church never recovered from wartime damage and was demolished in 1957, the brass being transferred to Sutton and the slab discarded in the churchyard. The slab was moved into the church and the brass relaid in 1971. After Sutton church was declared redundant, to be sold for secular use, there followed two years of tortuous and bureaucratic negotiations with, and applications to, the Local Planning Authority, the Closed Churches Division of the Church of England, and Historic England. The P.C.C. and then incumbent, Rev. Alun Hurd, were enthusiastic and supportive, Sutton church having been in the Rochford benefice. Eventually a Faculty was obtained to move brass and slab into Rochford. *Skillington Lack* expertly removed the brass and installed it against the north wall of the tower. Finally the new proposed owners of Sutton church required compensation for the loss of the brass and a replica was made by Michael Ward of Crewkerne.

The last speaker was **Mathew Hefferan** from the University of Nottingham, who spoke on Thomas Stapel, the man, and his role in Edward III's court. Thomas was a Serjeant-at-Arms. Born between 1310 and 1320 he was about the same age as Edward III. At his death in 1371 he owned several manors, mainly in the Hundred of

Rochford, and was able to afford a large canopied brass. He married Margery de Chanceaux and had two daughters, Elizabeth and Alice. He was an astute administrator and was involved with the Cinque Ports, so perhaps this brought him to the attention of the King whose household he entered in the 1350s. As a Serjeant-at-Arms he was halfway down the hierarchy of the King's household, earning £33 a year, a reasonably modest sum as a knight needed £40 p.a. Nevertheless he was able to lend money. The role of a Serjeant-at-Arms was to be the King's bodyguard, so he had to be sufficiently armed; he was to be always in his presence day and night and riding alongside him when he travelled. For this he had three horses as well as candles and wine.

Stapel was a career man, who worked his way up, but was never knighted. He is not recorded as having taken part at the Battle of Crecy but he was involved with the Reims campaign and in the provisioning of the English army. Regionally he was involved with curbing smuggling on the

east coast, including the arresting of ships of 50 tons or more; and with trade, re-weighing all wool in the east coast ports and maintaining the peace in the Hundred of Rochford.

His brass is one of only three in the country showing a Serjeant-at-Arms (the others being Nicholas Maudyt, 1420, at Wandsworth, Surrey and John Borrell, 1531, at Broxbourne, Hertfordshire). The indent reveals that, instead of a misericord on his right hip, he wore a longer mace with a large knob at the top. The role still exists today with the Serjeant-at-Arms being responsible for security at Parliament; he still carries the mace there.

Our thanks go to the P.C.C. of St. Andrew's, especially Clive Willson (churchwarden) who together with his wife Yvonne provided refreshments, to Roger Hill of the Rochford Hundred Historical Society, to our speakers and to Martin Stuchfield who organised the day.

Rosalind Willatts

A.G.M. Formal Business

The 2018 Annual General Meeting was held in the church dedicated to St. Andrew at Church Walk, Rochford, Essex on 14th July. Apologies were received and the minutes of the last Annual General Meeting held on 29th July 2017 were approved by the meeting and signed. The Report and Accounts for 2017 were also approved. Our member, Michael Boon, F.C.A., F.C.M.I., was 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; Janet McQueen as Hon. Secretary; Robert Kinsey as Hon. Treasurer; and David Lepine as Hon. Editor.

The President thanked Penny Williams as the retiring member of the Executive Council. John Lee and Lesley Voice, as duly nominated members, were elected to fill the vacancies created.

A number of issues were raised by members under Any Other Business. These included a request for the *Portfolio of Small Plates* to be reinstated in the *Transactions*. Several suggestions were made to try and increase membership, such as reduced or free membership for the current year for those signing up at a meeting by direct debit.

At the Executive Council meeting held on 13th October 2018 the following appointments were approved:

Hon. Assistant Secretary: Penny Williams

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

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

Janet McQueen, Hon. Secretary

Medieval knight on the move from Sutton to Rochford, Essex



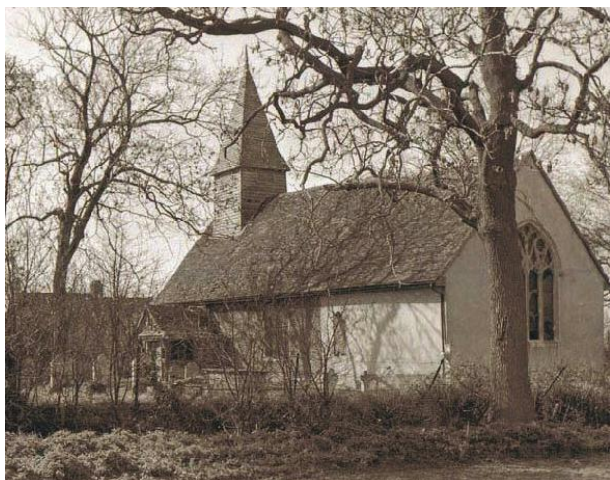
*Thomas Stapel, Serjeant-at-Arms to Edward III, 1371,
Rochford (formerly at Shopland and Sutton).*

The brass commemorating Thomas Stapel, Serjeant-at-Arms to Edward III, dated 1371, has endured a chequered history having originally been laid down in the now demolished church at Shopland,¹ moved to Sutton church² and

transferred to its latest home at St. Andrew's church, Rochford on 17th April 2018.

Three brasses depict Serjeants-at-Arms. The earliest commemorates Thomas Stapel, Serjeant to Edward III, dated 1371. The second, at Wandsworth (formerly Surrey and now in the London Borough of Wandsworth)³ portrays Nicholas [Maudyt], Serjeant-at-Arms to Henry V, 1420. This is an exceptionally worn brass with Maudyt (head lost) shown in armour with mace. A mutilated marginal inscription also remains with four shields lost. It is currently affixed, in its original slab, to the north wall of the chancel. Finally, a sizeable composition at Broxbourne (Hertfordshire)⁴ shows John Borrell, Serjeant-at-Arms to Henry VIII, 1531, in armour holding an elaborate mace with a crowned head – an ornamental rather than a useful weapon! The effigy (with legs lost) was discovered in 1892 in the private possession of Rev. Francis Burton Shepherd, M.A. at Margaret Roding rectory, Essex⁵ and returned. In addition to the upper portion of the male effigy, only a group of three daughters and one scroll bearing *espoier en dieu* remain of this Cambridge style brass. His wife Elizabeth, a foot inscription, group of eight sons, representation of the Holy Trinity, seven other scrolls and two shields have been lost.

The Stapel brass is a product of the London series B workshop (c.1360-1467). The renowned antiquary John Weever⁶ recorded the brass in 1631 when it was complete save for the two shields. Importantly, he noted the Norman-French marginal inscription that read: *Tho. Stapel, iadis Seriant d'Armes nostre Seigneur le Roi, qi morust le secunde iour de Mars, l'An de Gras Mil. CCCLXXI, gist ici. Dieu de s'alme eitmercy. Amen* (Thomas Stapel, formerly Serjeant-at-Arms to our Lord the King, who died the second day of March 1371, rests here. God have mercy on his soul. Amen). Weever also describes a tomb although close examination of the slab does not confirm that this memorial originally occupied a position on an altar tomb. Rev. William Holman and Nathaniel Salmon⁷ both recorded that the marginal inscription had been lost at the time of their visits to Shopland church in c.1719 and c.1740 respectively.



Shopland church before demolition.

The memorial was covered for many years under boarding until the antiquary H.W. King (1816-93) of Leigh-on-Sea and Hon. Secretary of the Essex Archaeological Society uncovered the upper part in 1850. It is interesting to note an account of the brass published in the *Transactions* of the Essex Archaeological Society,⁸ which stated that “Nothing further was ascertained with respect to it until recent years, when, as a result of several visits to the church and of having obtained permission to take up some of the floor-boards, we were able to obtain a complete idea of what the brass had been when perfect. We were able to do this, however, only with the greatest difficulty; for the brass is crossed every 9 or 10 inches by the joists carrying the boarding, which, of course, we could not remove.”

In 1932 a fragment of the marginal inscription bearing the word “Thomas” was recorded under the font but is now frustratingly lost.

The church at Shopland was slightly damaged during World War II. It was not repaired and demolished in 1957. However the Stapel brass was considered of such significance that it was moved to nearby Sutton church and mounted on a wooden board that was affixed on the south wall at the east end of the Nave.

The slab was also transported to Sutton and laid face downwards in the churchyard, close to the entrance gate.⁹ Derrick Chivers and Major Geoffrey Wheeldon, C.B.E., both members of the Society, instigated proceedings for the brass to be reunited with its Purbeck slab.



The now redundant church at Sutton.

The brass was relaid into the original slab by Bryan S.H. Egan¹⁰ on 20th June 1971 with the stonework completed by Percy F. Smith & Son of Southend at a cost of £29 10s 0d.¹¹

The impending redundancy of Sutton church was brought to my attention by Paul Mardon and the late John Dobson, members respectively of the Essex Society for Archaeology and History and the Monumental Brass Society, who occasioned upon an article that was published in the *Southend Echo* newspaper.

The parishes of Shopland and Sutton have been linked to Rochford for a considerable period of time with several memorials in St. Andrew’s church making specific reference to this close association. A site visit with Rev. Alun J. Hurd (Rector) and Clive Willson (Churchwarden) took place at Rochford church on 7th July 2016. This resulted in a proposal to move the Stapel brass and its slab from Sutton to Rochford. This was formally discussed at a meeting of the Rochford Parochial Church Council held on 11th July 2016, culminating in a unanimous resolution “to receive and display the Brass of Thomas Stapel in St. Andrew’s”.

Application was made to the Church Commissioners Closed Churches Division confirming that the Rector and Churchwarden were agreeable to accepting the Stapel brass together with citing other precedents for the removal of brasses. Five further salient points were also highlighted to justify the move from Sutton to Rochford. Listed Building Consent was granted by Rochford District Council

on 29th August 2017. Pre-application advice was received from Historic England on 6th November 2017 stating that relocation of the Thomas Stapel memorial “would not cause harm to the significance of the church. Indeed, we welcome the proposal to mount the brass on the north wall of the tower as it will assist in safeguarding the historic fabric of this memorial, which is of national importance, for the future”. Finally a Faculty granted by the Diocese of Chelmsford on 15th January 2018 permitted the fixing of the memorial in Rochford church. This took place between 16th-19th April 2018 and was carried out by Simon Nadin, Theo Anderson and Daniel Bale from Skillington Workshop.

In celebration of this momentous event a well attended meeting, arranged in association with the Essex Society for Archaeology and History, Rochford Hundred Historical Society and the Rochford Town Team, was held at Rochford church on 14th July 2018.

Martin Stuchfield

- 1 *Essex Review*, V (1896), pp.217-20, L (1941), p.71, p.76; *The Monumental Brassess of Essex*, by W. Lack, H.M. Stuchfield and P. Whittemore (2013), p.636.
- 2 Lack, Stuchfield and Whittemore, *Essex*, pp.678-9.
- 3 *A List of Monumental Brassess in Surrey*, by Mill Stephenson (1921), pp.512-3; *Surrey Archaeological Collections*, X (1891), pp.293-4.



Lifting the Stapel brass and slab at Sutton.
(photo: © Simon Nadin)

- 4 W. Lack, H.M. Stuchfield & P. Whittemore, *The Monumental Brassess of Hertfordshire* (2009), p.vi, p.130, p.132, pp.134-5.
- 5 *Essex Review*, I (1892), pp.231-5.
- 6 J. Weever, *Ancient Fumerall Monuments* (1631), p.655.
- 7 N. Salmon, *History and Antiquities of Essex* (1740), p.375.
- 8 *Essex Trans.*, N.S. XII (1913), pp.244-6.
- 9 L.E. Jerram-Burrows, *The History of the Rochford Hundred*, based on the notes of Philip Benton, *Shopland* (1979), pp.1024-5; *Sutton* (1982), pp.1189-90, pp.1192-3.
- 10 B. Egan and H.M. Stuchfield, *The Repair of Monumental Brassess* (1981), p.27.
- 11 Minutes of a meeting of Sutton P.C.C. held on 7th December 1970.



The Stapel brass and slab being hoisted into position in Rochford church.

The Fortescue Brass at Weare Giffard, Devonshire

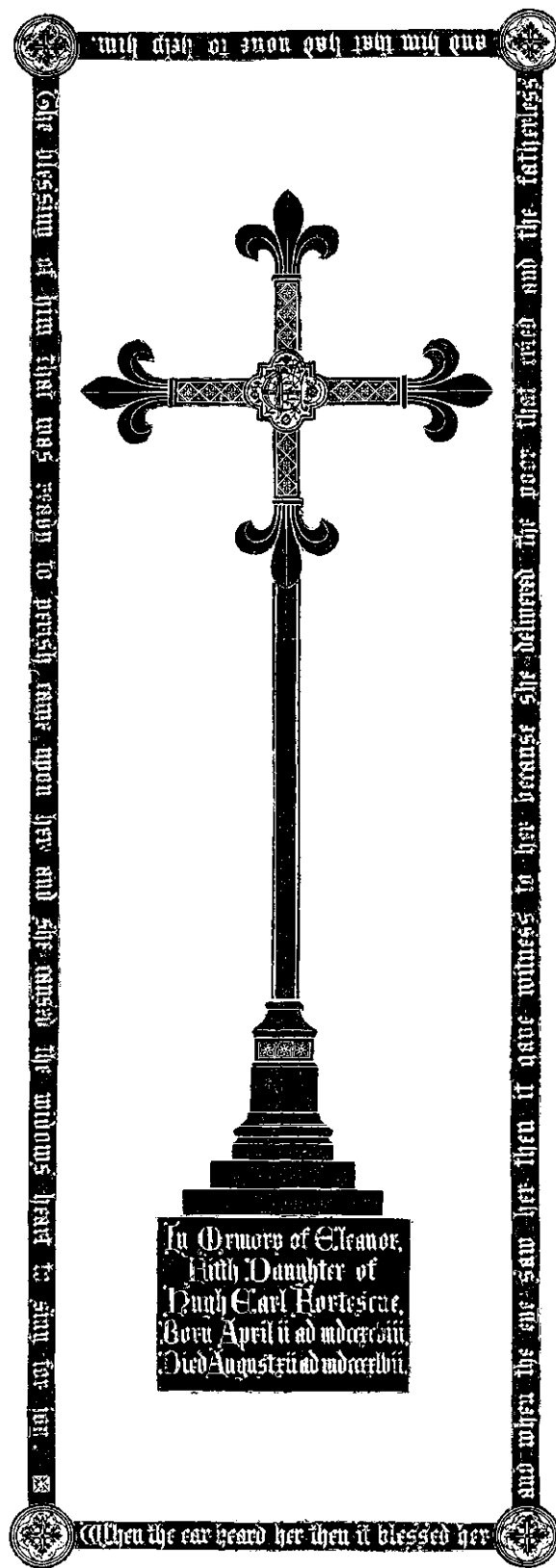
At the east end of the south aisle of Weare Giffard church, Devonshire is an altar tomb. On the coverstone is the brass of a stepped cross with fleur-de-lys terminations. At the intersection of the arms are the intertwined initials 'EF' for the commemorated, Eleanor Fortescue. Below the cross on a plate is the inscription: 'In Memory of Eleanor, / Fifth Daughter of / Hugh Earl Fortescue. / Born April ii ad mdccxcviii, / Died August xii ad mdccclxvii.'

Around the composition is a marginal inscription with roundels bearing decorative crosses. This inscription is an amended version from Job's Parable, Book of Job 29, vv.11-13: 'When the ear heard her then it blessed her / and when the eye saw her then it gave witness to her because she delivered the poor that cried and the fatherless / and him that had none to help him. / The blessing of him that was ready to perish came upon her and she caused the widow's heart to sing for joy.'

At the west end of the chest, set within a lozenge is a shield bearing the arms of Earl Fortescue (*Azure a bend engrailed argent plain cotised or*). The three panels on the long sides and that at the east end contain decorative work only.

But which firm was responsible for the metalwork? A report concerning the brass appeared in Trewman's *Exeter Flying Post or Plymouth and Cornish Advertiser* for 12th October 1848, saying that the brass had been executed by Simon Rowe, a statuary, of St. Sidwell's, Exeter. The article states that it was of 'very neat design and good workmanship' and had been 'executed with great taste'.

The question still has not been adequately answered, who designed and produced the brass? The Fortescue brass certainly shares a few characteristics with those brasses designed by the Waller brothers of about the same date. For example, the corner roundels bearing crosses are similar to those on the brass to Rev. Henry Coddington, 1845, at Wareside, Hertfordshire,¹ while those on the brass to Rev. John Keble, 1866, at Hursley, Hampshire, are of similar design.²



Eleanor, 5th daughter of Hugh, Earl Fortescue, 1847 (LSWI)
Weare Giffard, Devonshire.
(from Lack, Stuchfield and Whittemore, Devonshire)



The Fortescue tomb at Weare Giffard, Devonshire.

Simon Rowe, according to Rupert Gunnis was an Exeter-based sculptor whose known work can be dated 1840-50; the majority of his work being found in Devon and comprising ornamental stonework, fonts and a pulpit.³ One example of stonework by him comprises a pulpit, altar and sedilia in a chapel at Jedburgh, Roxburghshire, Scotland.⁴ His known output is small and does not include any metalwork, so it would seem that in spite of the report stating that he was responsible for producing the brass, it is more likely that he was responsible for the tomb.

Messrs. Waller on occasion worked in collaboration with other architects, either designing or producing brasswork which was incorporated into the surround that had been specially produced for it. Such was the case with the brass to Henry, 1st Viscount Hardinge, 1856, at Penshurst, Kent, which has the inscription set in a large elaborate surround designed by Anthony Salvin. At Hursley, Hampshire, the reverse is the case, for William Butterfield designed the brass with the Waller Brothers producing it, although it does look suspiciously like their design. At Dartmouth, St. Saviour, the brass to Harry Tracey, 1861, is by John Hayward, a well-known West Country architect, but the brass bears the Waller name and monogram. Presumably they engraved it.

Eleanor Fortescue was the fifth daughter of Hugh Earl Fortescue and his wife Hester Grenville (daughter of Prime Minister George Grenville) and was born on 2nd April 1798. She was unmarried and devoted much of her time to charitable works, being involved with the West of England Institution for the Instruction of the Deaf and Dumb. She was the author of *Hymns, mostly taken from the German* that she had translated.⁵ She was taken ill on 10th August 1847 and died two days later at Weare Hall in Weare Giffard, one of the family's North Devon homes. In her will she left two legacies of £1900, her nephew Dudley Fortescue receiving the remainder of her property.⁶

Philip Whittemore

- 1 Illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Hertfordshire* (Stratford St. Mary, 2009), p.646.
- 2 Illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Hampshire and the Isle of Wight* (Stratford St. Mary, 2007), p.169.
- 3 R. Gunnis, *Dictionary of British Sculptors 1660-1851* (London, 1951), p.333.
- 4 *The British Magazine*, XXVI (1844), p.116.
- 5 E. Fortescue, *Hymns, mostly taken from the German* (Exeter, Barnstaple and London, 1843).
- 6 TNA, PROB 11/2063/202.

Echoes of the Great War in Midlands churches

A hundred years after the outpouring of grief caused by the Great War resulted in public war memorials everywhere, other stories of grief can be found in churches. Peregrinations around the churches of Leicestershire and the Welland Valley have revealed monuments to the ordinary Tommy.

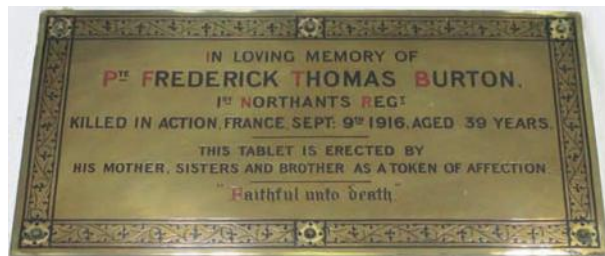
Until the South African (Boer) War of 1899-1902, the humble Tommy was ignored, individual memorials being only for the rich and officer class. The turn of the 20th century saw a few public monuments erected, such as for the Royal Artillery in the Mall, and at the highest point in the Chilterns for all the 148 men of Buckinghamshire who died in the South African War. These few were the precursors of the many which two decades later appeared throughout the land when death and participation in war were publicly acknowledged.

In a dark corner of the church at Great Bowden, Leicestershire is a simple brass plaque with red and black mastic: 'To the lasting (Insignia of Battalion) Remembrance of / Pte William Goodwin Gilbert/ Service Company 1st Vol Batt Leicestershire Regt /who died whilst serving his Country on the 20th of January 1901 at Germiston / South Africa Aged 21 years, the inhabitants of the Market / Harborough Urban District have erected this Tablet / as a mark of their appreciation of his devotion to duty.'

This is a publicly erected monument to a single ordinary soldier. Moreover his Urban District (Market Harborough) later erected a stone plaque to the 21 men who volunteered in that war. Less than a generation later 1,655 men went to war and all the names are publicly recorded in stone.



Fred Payne at Hallaton, Leicestershire.



Frederick Thomas Burton at Wilbarston, Northamptonshire.

Elsewhere single plaques were erected in churches by the family.

With the slaughter of the Great War devastating families and villages, many plaques were erected to lost sons. These, like those of the South African War, stated where the soldier died. At Wilbarston in the Welland valley conscripted Private Frederick Burton was killed less than a month after arriving at the 'Front'. The two Towndrow brothers from the same village are also remembered, with no one knowing exactly the date of death for one nor the exact place for the other. All three were just ordinary Tommies.

With the bodies of those who died being buried in faraway corners of foreign fields, it was the local church which became the focus of mourning; many village memorials are within their churches or churchyards, but generally recording only those who did not return. Death makes no distinction of class, and neither did the Imperial War Graves Commission make any distinction of rank. This was hard for some and can be seen in brass in the little church of Knipton under the prominent Belvoir Castle, home of the Dukes of Rutland. Lord Robert Manners died along with eleven men from the village and his name is with them on the brass memorial, within a blocked doorway. But there is also an individual brass memorial to him alongside, as if the family could not accept that he should be remembered with the ordinary men who died, presumably most of them workers on his estate.

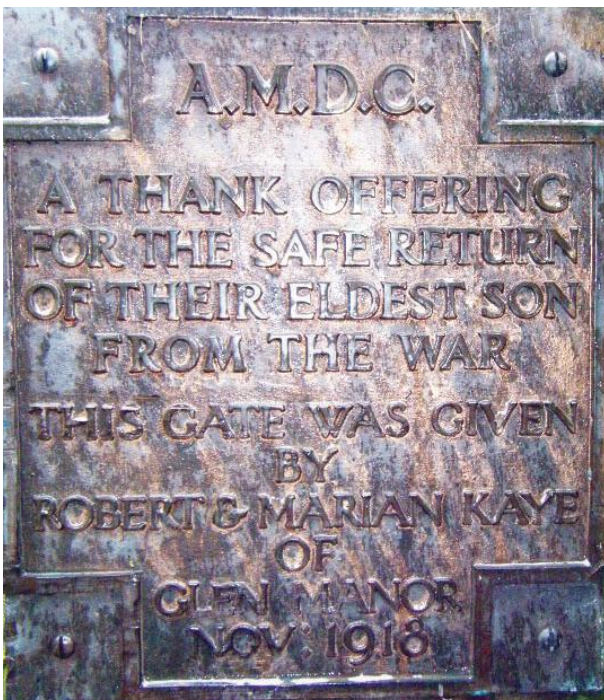
The simple plaques bear witness to the grief of families. Many were erected by families, in addition to names being on the village war memorials, and these not just for the rich. Sometimes they appear



Thanksgiving window at East Norton, Leicestershire.

in churches where the soldiers never lived. An example is at East Norton, which is one of four *Thankful Villages* in Leicestershire where everyone came home as recorded by the Thanksgiving window. There is, though, in the church a brass memorial plaque to the two Matthews brothers. This is there because their parents had moved to the village.

Grief for the loss of a son found expression in gifts to a church. At Burbage the lectern was given, complete with brass plaque, by the parents of 26-year-old 2nd Lieutenant William George Robinson who fell in action in France on 2nd October 1917. But in several cases gifts came as thanksgiving for safe returns. At Great Glen the churchyard gates were given in November 1918 as a thank offering for the safe return of their eldest son from the war by Robert and Marian Kaye of



Thank offering for the safe return of the eldest son of Robert and Marian Kaye at Great Glen, Leicestershire.

Glen Manor. A few miles away at Thorpe Langton a large brass altar cross was given by a farming family in thanksgiving for the safe return of their three sons: 'TO THE GLORY OF GOD / AND A THANKOFFERING FOR THE SAFE RETURN OF MY THREE SONS / 1920 / S. A. KENDALL MANOR HOUSE.'

It was to their church that people turned to hold the remembrance of those who were killed. Tiny villages had simple memorials, often in the form of church furnishings. In high Leicestershire the parishes were poor. Beeby gave a rood screen for its two men lost and for the other six who served; this is recorded on a brass plate. Nearby Lowesby threw an arch over the churchyard entrance for its five men lost.



Churchyard memorial at Wilbarston, Northamptonshire.

Many villages, as at Knipton and Stonton Wyville, had the village memorial within the church; others had stone memorials within the churchyards, or on village greens. Stonton Wyville in the Welland lowlands has a tiny village and church but, being part of the Brudenell estates, it had access to wealth. The war memorial to a Brudenell and the one other man who died is far more elaborate than that at Beeby, but still simple in its message. It has an eagle and a pelican in the top corner roundels and between them: '1914 I know that my Redeemer liveth 1918'; at the base are a censer and lamp and between them: '+ O Grave where is thy Victory'.

These simple memorials of a century ago are just as worth studying as the figurative memorials of six centuries previously. But it is the scale of the losses of the Great War amongst ordinary men that shouts at us from the walls of our village churches.



*Johann II, Duke of Kleve, 1521, and wife Mechtild, 1505, Kleve, Germany.
 (photo: © Martin Stuchfield)*

The Brass to Johann II, Duke of Kleve, 1521, and his wife

Mechtild, 1505, in St. Mariae Himmelfahrt, Kleve, Germany

Kleve in the German state of Nordrhein-Westfalen is on the banks of the lower Rhine not far from the Dutch border and the city of Nijmegen in Gelderland. The famous Schwanenburg castle, seat of the Dukes of Kleve, occupies a commanding position above the town which suffered severe bomb damage in October 1944. St. Mariae, the town church, lost its twin towers and western front, and a large part of the nave and choir, and has been largely rebuilt. However part of the ducal chapel (Michaelskapelle) on the north side of the nave at its eastern end survived.

This chapel now has split levels with the lower and original part – the tomb cellar – below the rest of the church. This contains two beautifully carved altar tombs with canopied stone effigies, firstly to Duke Arnold of Kleve, 1117-42, and his wife Ida of Brabant and secondly Duke Adolf I, 1368-94, and his wife Margareta of Julich.¹

Since the bombing, the upper part of the chapel now contains a centrally positioned and reconstructed altar tomb with a bluestone slab inlaid with the brass to Johann I, Duke of Kleve, 1449-81, and his wife Elisabeth of Burgundy, 1483 (H.K.C.1). This tomb, with its 16 brass side panels depicting the named coats of arms of the marital alliance, is reminiscent of the altar tomb with its brass to Katherine of Bourbon, 1469, in St. Stevenskerk, Nijmegen. This also has sixteen side panels with coats of arms above twelve saints and four weepers. Both these brasses are well known, and illustrated in Creeny.² They are the work of Willem Loeman from his workshop in the Kupfergasse in Köln.

On entry to the upper part of the chapel, and on the east wall, is the lesser-known brass to Johann II, Duke of Kleve, 1521, and his wife Mechtild (Matilda), 1505 of Hessen-Katzenellenbogen (Marburg) (H.K.C.2). An early 16th-century sketch of the brass together with its tomb was in the State Archive at Dusseldorf until World War II.³ At a later time the brass was then mounted on

the eastern pier of the arcade between the chancel and the south chapel, facing the original location for the altar tomb of Johann I. Its eleven-line foot inscription used to be attached to the end of the tomb to Johann I giving rise to some confusion over attribution – there is no marginal inscription or other form of inscription on the brass and tomb of Johann I.⁴

The brass itself is quite unique, with sixteen ancestral shields of the marital alliance standing proud of the rest of the plate, arranged in an arch around the central depiction. This comprises, at the top, a canopied pieta. Beneath that on the dexter side the coat of arms of Kleve (*Gules an escutcheon argent overall an escarbuncle or*) impaling Mark (*Or a fess chequy gules and argent of three*) above the patron saint of Johann, St. John the Evangelist, who stands behind the kneeling figure of Johann. On the sinister side is a shield incorporating the arms of Hesse (*Azure a lion rampant Barry of ten argent and gules, armed or*) and Katzenellenbogen (*Or a leopard gules, armed and langued azure*) above the patron saint of Mechtild, St. Elisabeth of Marburg, who stands behind the kneeling figure of Mechtild.

The commemorated have Latin prayer scrolls above them. Johann's reads: 'O Mater Dei Memento Mei' and Mechtild's reads: 'Sancta Elisabeth Ora Pro Nobis'.

The eleven-line inscription is in Low Frankish (Low Rhinish) and reads: 'In den jaere unss heren MCCCC ind eenindetvintich op ten / dach der maendt Januarii den XV starff die durluchtige / hoegebaeren furst heir Johan die anderde van dene / naeme hertough van Cleve greve van der Marck / ind van Kathenellenbogen etc. In den jaere unss / heren MCCCC ind vyff op ten negenthinden dach der / maendt Martii starff die durluchtige hoege- / baeren furstinne frouwe Mechtelt gebaeren lantgrevin- / ne van Hessen hertoginne tot Cleve grevinne van der / Marc kind van Kathenellenbogen etc. end syner L.G. / huysfrouwe, wulcker sielen in der ewigheit moeten ruesten.'

This translates as ‘In the year of our Lord 1500 and twenty one, / on the 15th day of the month of January died the illustrious / noble prince Lord Johan the other of that / name, Duke of Kleve, Count of Mark / and of Katzenellenbogen etc. In the year of our / Lord 1500 and five on the 19th day of the / month of March died the illustrious noble / princess Mechtild by birth Landgräfin / of Hessen. Duchess of Kleve and of / Mark and of Katzenellenbogen etc. and his / wife. May their souls rest in eternity.’

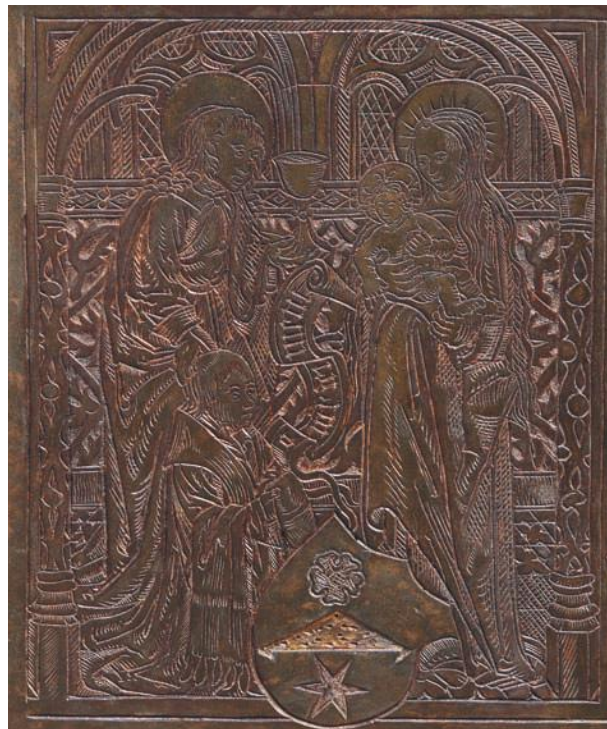
There is a decorative border around the whole brass with diamond shapes between ‘tramlines’, and the figures kneel on a brick-tiled pavement.

This is another Loeman work – the design of the tiled pavement and entwined canopy above the pieta is very similar to that on the brass to Johann I. It is generally accepted that the engraving took place between c.1510 and c.1525 and the work was completed by the goldsmith Lambert from St. Laurentius in Köln after both Loeman and Johann’s deaths – presumably the gilding and almost certainly the inscription).⁵



*Detail from the brass to Johann Junghe, 1506,
St. Maria-im-Kapitol, Köln, Germany.
(photo: © Martin Stuchfield)*

The inscription’s calligraphic style and the diamond border recur on the brass to Heinrich von Berche[m], 1508, in the church of St. Maria-im-Kapitol in Köln. In the same church the brass to Johann Junghe, 1506, again has similar calligraphic style, and at the bottom of the plate are the brick-tile designs as found on the pavements on the brasses to both Johann I and II. The Köln brasses have double raised strips between each line of the inscription compared with the one strip on Johann II’s brass, but their whole design concepts are very similar.



*Detail from the brass to Heinrich von Berche[m], 1508,
St. Maria-im-Kapitol, Köln, Germany.
(photo: © Martin Stuchfield)*

Johann II was born on 23rd April 1458 and was Duke of Kleve from 1481 until his death in 1521. He was variously known as ‘The pious’ or, inconsistently, as ‘The baby maker’ since he is reputed to have sired 63 illegitimate children prior to his marriage to Mechtild in 1490. Mechtild was born in 1473 as the daughter of Heinrich III, Landgrave of Upper Hessen-Marburg and Anna of Katzenellenbogen. They had three children, Johann III (whose portrait is on the wall of the Michaelskapelle), Anna and Adolf.⁶ Johann and Mechtild were the grandparents of Anne of Cleves, the fourth wife of Henry VIII.

I record my thanks to Reinhard Lamp for obtaining the rubbing permission and translating the foot inscription.

Kevin Herring

- 1 Guido De Werd, *Die Propsteikirche St. Mariae Himmelfahrt zu Kleve* (1991), pp.44-50.
- 2 W.F. Greeny, *A Book of Facsimiles of Monumental Brasses on the Continent of Europe* (1884), p.36 and facing plate; p.71 and facing plate.
- 3 M. Norris, *Monumental Brasses: The Craft* (1978), p.40.
- 4 H.P. Hilger, *Grabdenkmäler der Hauser Julich, Kleve, Berg, Mark und Ravensberg* (1984), pp.191-2.
- 5 R. Scholten, *Zur Geschichte der Stadt Cleve* (1905), p.169, and Norris, *The Craft*, p.117.
- 6 1200 Jahre Niederrhein – 800 Jahre Kleve. Das Herzogtum, pp.6-7 at <http://www.heimat-kleve.de/geschichte/chronik/06.htm>.

Adam Smallwood's Latten Cross

In *Bulletin 137* (February 2018) David Stannard suggested that a cross of 'Latyn with the Images of Mary and John ioyned with yt', bequeathed by Adam Smallwood in his will of 2nd September 1557 to the church of Ingham, Norfolk, was an unusual type of brass rood. It is more likely that it was an example of what appears to have been a common type of base metal processional cross, with figures of the Virgin and St. John mounted on branches flanking the crucifix. Several examples are illustrated in Colum Hourihane, *The Processional Cross in Late Medieval England: The 'Dallye Cross'* (London, 2005). Often these crosses were constructed so that they could both serve as a processional cross, mounted on a metal or wooden staff, or as an altar cross, mounted on a base. An example of such a multi-purpose cross can be seen in the Victoria and Albert Museum (V. & A. 2093-1855, 1205-1905, M.98-1914), dated by Hourihane c.1490-1500. This is in fact a modern reconstruction, the figures of the Virgin and St. John and the base having come from different sources. An inventory of church goods in Surrey in the reign of Edward VI records a similar cross at Holy Trinity, Guildford:

- Item a crosse of copper and gilte.
- Item ij crosstaves copper and gilte.
- Item a fote to set the crosse one copper and gilte.

During the Edwardine despoliation of churches, many church goods found their way into the hands of Catholic parishioners who stored them away against better days. In the reign of Queen Mary these items were gradually restored to church use, only to be lost on the accession of Queen Elizabeth.



Altar cross 'with the Images of Mary and John ioyned with yt'.
(photo: © Victoria and Albert Museum, London)

Adam Smallwood's cross was possibly one such item, that he was returning to public use in Ingham church. It is significant that of the thirty surviving crosses catalogued by Hourihane, fifteen are still in Catholic foundations.

Nicholas Rogers

Notes on Books, Articles and the Internet

Sophie Oosterwijk. 'Adult Appearances: the Representation of Children and Childhood in Medieval Art'. Chapter 32, pp.590-607 of *The Oxford Handbook of the Archaeology of Childhood*, edited by Sally Crawford, Dawn M. Hadley and Gillian Shepherd. (Oxford U.P. £110.00. May 2018. ISBN 978-0-19-967069-7).

784 pp.; many illus.; refs.; author and subject indexes; hardback.

Our member Sophie Oosterwijk begins by challenging the claim by French historian Philippe Ariès that children were best represented in medieval art as 'miniature adults', for whom

there was no real place in the medieval world. She takes as her theme that “In medieval art size is not always a reliable indication of age” (p.591 and fig.32.1); and that the distinction between ‘offspring’ and ‘children’ is crucial to the understanding of medieval artistic and funerary art. Whilst in the latter case they may be shown as large or small, singly or in groups as a line of figures below their parents (as on many brasses), the distinction is often clearer in manuscripts, e.g. showing children at play, and on some tombs. At other times small ‘stereotypical’ figures simply reflect the number and gender of the offspring, but not their ages or if alive or dead, yet are there to reinforce the ‘idea of lineage’.

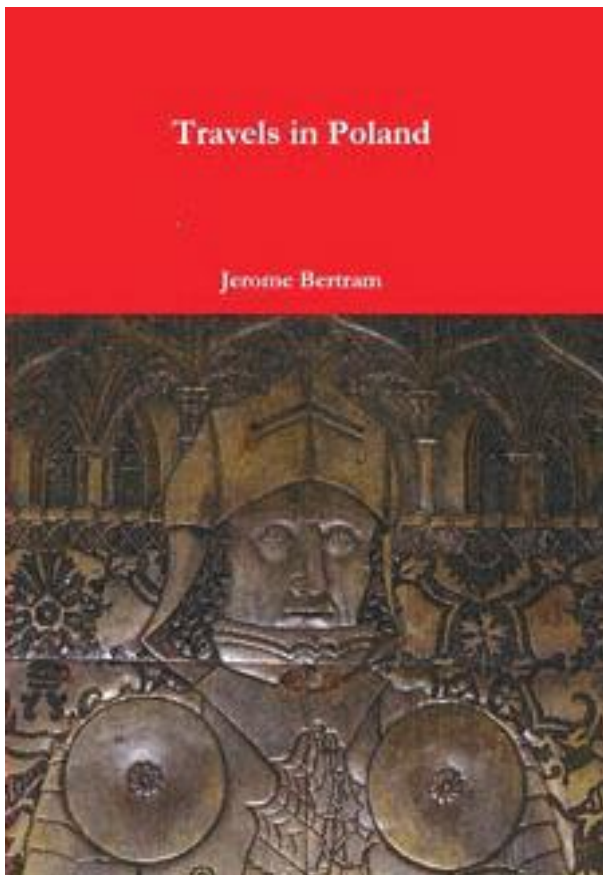
The author illustrates her point with several examples from brasses, e.g. Blickling, Norfolk (1454, M.S.III) and Beddington, Surrey (1414, M.S.I). The brass of Robert Heyward at Teynham, Kent (1509, M.S.II) is illustrated (fig.32.2, p.594) and shows the single figure of the father, foot inscription and two children on one plate below. One is shown as a ‘chrysom’, the other as a young girl with long hair, suggesting she may have lived slightly longer, e.g. into teenage years, yet may also have been dead before her father, or when the brass was commissioned. No wife is mentioned, and the inscription only tells us that Robert was buried alongside his parents. In contrast, the Flemish brass of Kateline Daut (or d’Ault), 1461, at St. Jacobskerk, Bruges, Belgium shows her in a bridal gown, with bridal crown – a *Bride of Christ* – flanked by her guardian angel and her (un-named) young brother. Both supporters wear mourning bands on their upper arm, and both hold the edge of Kateline’s cloak with one hand. The fact that the brother is not named suggests that possibly he was unbaptised and died before his sister (see illus. of whole brass, fig.32.3, p.595). Similar circumstances may surround an un-named child on the fine incised slab of Alice Tyrell, 1422, at East Horndon, Essex, where all the other children have name scrolls. Without baptism or a name, salvation could not be granted or burial permitted in hallowed ground (see pp.593-4).

There follows discussion of the depiction of infants or young children in the so called *Wheel of Life* and in the *Danse Macabre* (pp.596-8) the former being illustrated from a German woodcut of c.1480 (fig.32.4, p.597). Tomb monuments can offer

a different perspective, where ‘size can be deceptive too’, some diminutive figures, for example, representing heart burials, whilst other memorials could be small for economic reasons. An example of the former is the small figure situated alongside the tomb of Thomas Berkeley, 1365, and his first wife, at Coberley, Gloucestershire, often incorrectly described as the couple’s daughter. Closer examination reveals that the figure is ‘inserting her right hand into her bodice’, suggesting to the author that her heart had been ‘removed from her body and buried separately on this spot’ (p.599 and fig.32.5). Other examples follow, including royal tombs in e.g. York Minster and Westminster Abbey, but in other cases only documentary or testamentary records provide us with, often, the only evidence both of a tomb, or of the gender or age of the deceased. Conversely, evidence exists of many more examples where a discrepancy between the actual age at death and the way they are depicted on their memorial can be found (p.603). Likewise, a ‘maidenly’ appearance is no sure indication of their age nor of marriage, the main concern of those commissioning a memorial being for the deceased’s soul and the afterlife (p.604). The author has made her case well and it is quite clear that appearances in funerary art can be decidedly deceptive.

Jerome Bertram. *Travels of an Antiquary. Brasses and Church Monuments and Things Seen on my Travels, Vol.1 Travels in North-East Germany*, lulu 22572582 (2016) paperback, 156 pp., full colour, £26.82 excl. VAT; ***Vol.2 Travels in South-East Germany***, lulu 22641217 (2016) paperback, 198 pp., full colour, £32.77 excl. VAT; ***Vol.3 Travels in Scandinavia***, lulu 22798752 (2016) paperback, 114 pp., full colour, £21.26 excl. VAT; ***Vol.4 Travels in South-East Europe***, lulu 23303629 (2017) paperback, 178 pp., full colour, £30.00 excl. VAT; ***Vol.5 Travels in South-East Germany***, lulu 22798752 (2017) paperback, 156 pp., full colour, £25.22 excl. VAT; ***Vol.6 Travels in Poland***, lulu 23496431 (2018) paperback, 150 pp., full colour, £26.50 excl. VAT.

Several of my erstwhile friends, whose breadth and depth of knowledge of church monuments I have greatly admired, have died without publishing all or even much that they have worked on. Fortunately, Jerome Bertram will not fall into this category, as he has made sure that much that he has discovered



will remain in the public domain. Until the advent of online publishing, such as lulu, he has been constricted by the academic straitjacket insisted upon by the well-established commercial publishers, who expect so much to be referenced by footnotes, whereas Jerome's extensive knowledge has been gleaned from his travels throughout Europe rather than delvings online and in libraries. He is a true antiquary, and this series of volumes gathers together fully-illustrated accounts of monuments (and other random items of interest) seen over the past 50 years, either on solitary travels or in the company of like-minded friends. Some places have been visited more than once, with his diary notes being brought together in these volumes. They are part of the essential underpinnings to his two-volume *Icon and Epigraphy*, also published by lulu, which brings together Jerome's thoughts on medieval monuments in general.

Jerome explains in the introduction to each volume: 'During many years of travels in almost every country of Europe I have seen many strange things, met many strange people, eaten many strange foods and drunk even stranger drinks, but all the while keeping an eye out for monumental brasses, incised slabs and other memorials, gravestones and

epitaphs. This series of books, therefore, combines reports on brasses and so on, those already well known and published and those never before seen by an English antiquary.'

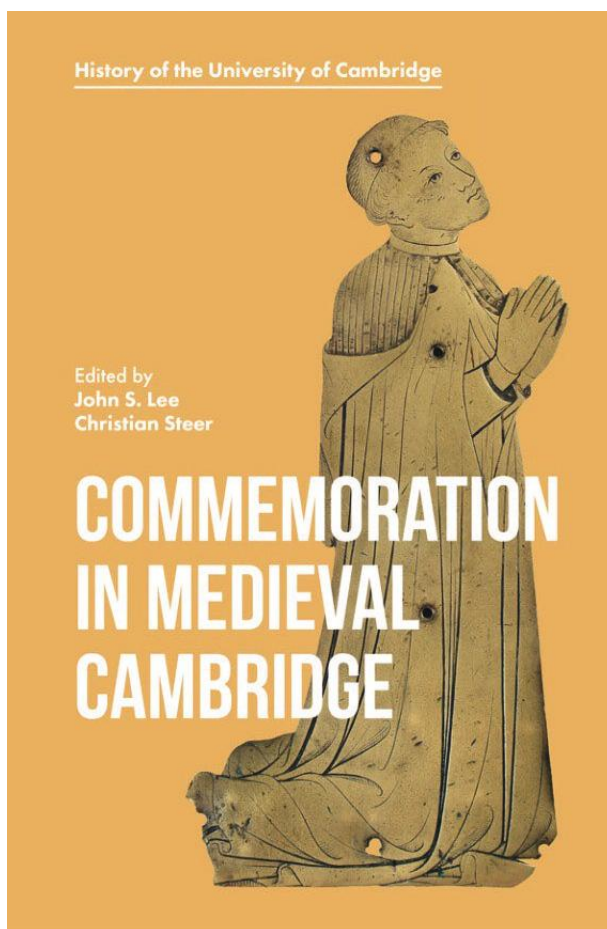
The compilations, which focus on north and eastern Europe, including many places formerly behind the Iron Curtain, is divided into six volumes. There are no entries for the well-trodden beat of the tourist – the Iberian Peninsula, France, Belgium, the Netherlands and Italy – and precious little for Greece. Instead Jerome is attracted to less familiar areas, which offer scope for new discoveries. The volumes are presented in diary form with his photos pasted in. This form makes them enjoyable to read or dip into as a narrative.

The volumes are both informative and entertaining and will introduce their readers to many monuments, chiefly brasses and incised slabs, that have not previously been mentioned in English language publications. The volumes serve two purposes. First, they are ideal reading for those planning to travel to a specific country to check which churches have items of interest. The coverage will not be complete but will be a guide to many places worth visiting. Secondly, the volumes are often anecdotal in approach, ideal to dip into as leisure permits. Inevitably one learns a lot about Jerome and his qualities in the course of reading the volumes. The entry dated August 1971 cataloguing his adventures in entering Berlin *en route* to Poland reveals the difficulties he faced and his determination in the face of adversity.

That Jerome is no conventional tourist, with a pre-planned route and accommodation is illustrated by a passage dealing with his entry to Ruse, Bulgaria, in 1974: 'The Information Office ... said that we would be able to get into Varna campsites, and we would have to go 17km out to Zlate Pyassitsi by bus. ... Here they refused to take us and sent us 1km back to the other site in Zlate Pyassitsi. Here too they refused to take us in and told us to go 5km north to a place called Albania. However, two Irish people told us that it would be best to sleep on the beach as the campsites would take us in tomorrow morning. Awoken before dawn. A policeman came along the beaches and said that we were not allowed to camp there, so we explained all about it in a mixture of Slav and German, and he seemed pleased.'

To buy all six volumes from the website involves an inevitably significant financial outlay, so some members might wish to be selective in their purchases, but I doubt they will regret it. It is certain no-one else will have recorded and published the vast majority of the monuments he describes and illustrates – another testament to a true antiquary in the best traditions of our predecessors.

Sally Badham



John S. Lee and Christian Steer (eds.), *Commemoration in Medieval Cambridge*. (Boydell Press. £60.00*. 2018. ISBN 978183273348) 217 pp.; 14 colour, 23 b/w & 1 line illus.; glossary; bibliography; hardback.

This specialist study includes contributions from several Society members, including John Baker, Richard Barber, Claire Daunton, John Lee, Elizabeth New, Susan Powell, Nicholas Rogers and Christian Steer. Two papers in particular feature brasses: ‘**A Comparison of Academical and Legal Costume on Memorial Brasses**’ by John Baker; and ‘**The Stones are all disrobed**’:

Reasons for the Presence and Absence of Monumental Brasses in Cambridge’ by Nicholas Rogers. A full review of this work will appear in the *Transactions*.

*The publishers are offering Society members a 25% discount on the price - £45.00 + P&P. Order on-line at <https://boydellandbrewer.com> quoting code BB125 at the checkout.

John S. Lee. *The Medieval Clothier*. (Boydell Press. £25.00. 2018. ISBN 9781783273171). xvi, 393 pp.; 10 colour, 20 b/w & 6 line illus.; 4 genealogical trees; 6 maps; 5 tables; refs; hardback.

There can be little doubt that the medieval cloth trade in England had a great impact on the country’s economy, some individual clothiers making huge fortunes, alongside the merchants trading in cloth and/or wool, notably in the Cotswolds and East Anglia. Examples of a few of their brasses and the churches they endowed are featured in the book. Whilst much of the book describes and analyses the production and trade in cloth and the lives of the clothiers and their place in society, a few individuals like Thomas Paycocke of Coggeshall, Essex, and the Springs of Lavenham, Suffolk, receive more detailed treatment (pp.226-39). Their family trees are shown (p.228 and p.240) and their wills recorded in Appendices 4 (pp.292-6) and 5 (pp.297-9) respectively. The brasses of John Compton, 1505, and his wife at Beckington, Somerset (M.S.II, pl.12, p.213) and a detail from that of Thomas Spring II at Lavenham, Suffolk (M.S.I, pl.17, p.247) are illustrated from a rubbing and photograph by Martin Stuchfield. Finally there is a ‘Gazetteer of [40] Surviving Buildings’ (pp.304-12), from Beckington to Worcester, which have close connections with the cloth trade, including several churches with brasses displaying merchants’ marks or other symbols of the trade. The author is a Research Associate at the Centre for Medieval Studies at the University of York.

I am very grateful to our members Sally Badham, Christian Steer and Martin Stuchfield, and to Sean Andersson of Boydell press, for copy or information received.

Richard Busby