

Monumental Brass Society

FEBRUARY 2019



BULLETIN 140

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 May 2019 to:

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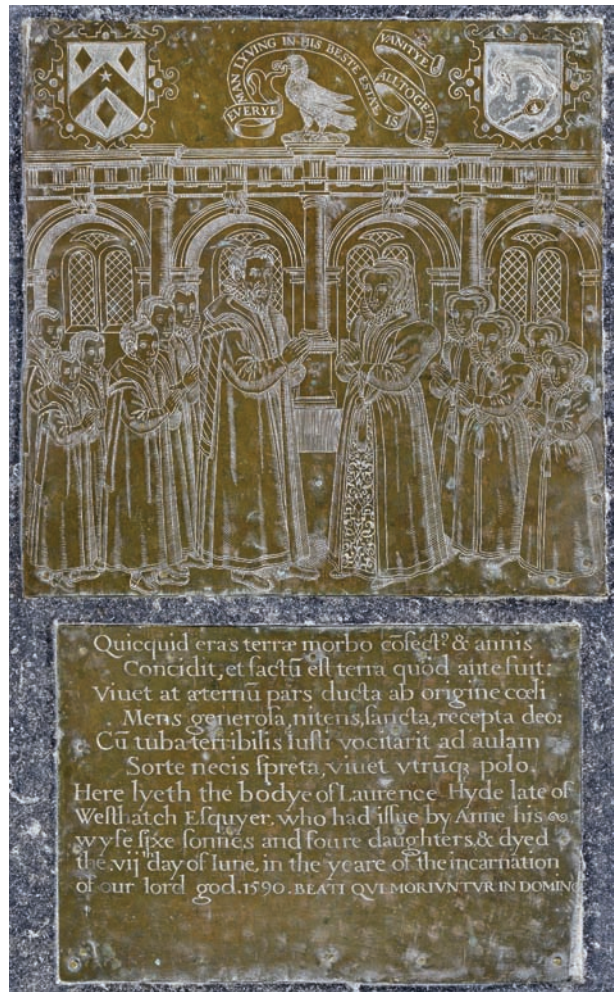
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Hon. Treasurer's notice

On 1st January all subscriptions for 2019 became due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 203 Quemerford, Calne, Wiltshire SN11 8JX. 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.

Featured brass



Rectangular plate and inscription with six Latin verses, part of the monumental brass for Lawrence Hyde of West Hatch, esq., 3rd son of Robert Hyde, 1590, and wife Anne, daughter of Nicholas Sibell of Chimbhams, Kent, esq., at Tisbury, Wiltshire (M.S.II).

Cover: upper sinister shield bearing the arms of Sibell (*Argent a tiger statant regardant gules at a mirror on the ground or*).
Style: Southwark (Cure).

(photos: © Martin Stuchfield)

Personalia

We welcome as new members:

Richard Asquith, 62 Pear Tree Park, Holme, Carnforth, Lancashire LA6 1PP (Associate).

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

Luke Giraudet, 22 Talbot Terrace, Leeds, West Yorkshire LS4 2RN (Associate).

Nicola Lowe, 39 Dukes Woods Avenue, Gerrards Cross, Buckinghamshire SL9 7LA.

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 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 (Sept. 2002), pp.633-4).

The programme will commence at 12 noon with an optional guided tour of the interesting churchyard conducted by our member **Chris Hobson**. The formal meeting will start 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*. The afternoon will conclude with a talk on the brasses by our members **Jerome Bertram** and **John Lee**.

The church 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

ANNUAL GENERAL MEETING

OXFORD

The formal business of the Annual General Meeting will be held at The Oratory, 25 Woodstock Road OX2 6HA at **11.00a.m.**

The afternoon programme organised by **Jerome Bertram** and **David Meara** will commence at **2.00p.m.** with rare access to the Norman church of St. Peter-in-the-East, now used as the library for **St. Edmund Hall** (Queen's Lane, OX1 4AR). The building contains nine mainstream brasses.

This will be followed by a privileged visit to the church of **St. Cross** (St. Cross Road, Holywell, OX1 3TX) that now serves as the Balliol College Archive. The two 17th-century brasses include Eliza Franklin who, dying at the age of 35 in 1622, is shown in bed with three children in shrouds and one in swaddling clothes on the coverlet!

The afternoon will conclude with a visit to the **Cathedral Church of Christ Church** (St. Aldate's, Oxford OX1 1DP) containing a magnificent array of medieval brasses together with a number of notable Victorian examples.

Saturday, 28th September 2019 at 2.00p.m.

GENERAL MEETING

WALTHAMSTOW, ESSEX

This meeting at St. Mary's church will be held in association with the Walthamstow Historical Society. Further details and a flyer in the next issue.

Saturday, 26th October 2019 at 2.00p.m.

GENERAL MEETING

WILLESDEN, MIDDLESEX

This meeting will continue the popular series of visits to Middlesex churches. It is proposed to produce a comprehensively illustrated booklet that will be available free to members attending the meeting. Further details and a flyer in the next issue.

Meeting Reports

Study Day at Cobham, Kent – 29th September 2018



*The magnificent array of Cobham family brasses in the chancel of Cobham church.
(photo: © Martin Stuchfield)*

The day presented itself sunny, clear, and photogenically crisp as attendees trickled into the church dedicated to St. Mary Magdalene to admire the brasses, indents, tombs, and architecture. Churchwardens had thoughtfully placed identifying information beside each brass in the nave. How significant it feels to view the assemblage of brasses here, one of the largest and finest of any parish church, preserved in their original stones and locations rather than scattered about by later reordering or mounted on walls.

Eyes and minds filled with the shining memorials, we meandered behind the church into the residential quadrangle of Cobham College which now houses retired parishioners. Here Janet McQueen was capably in control of tea and

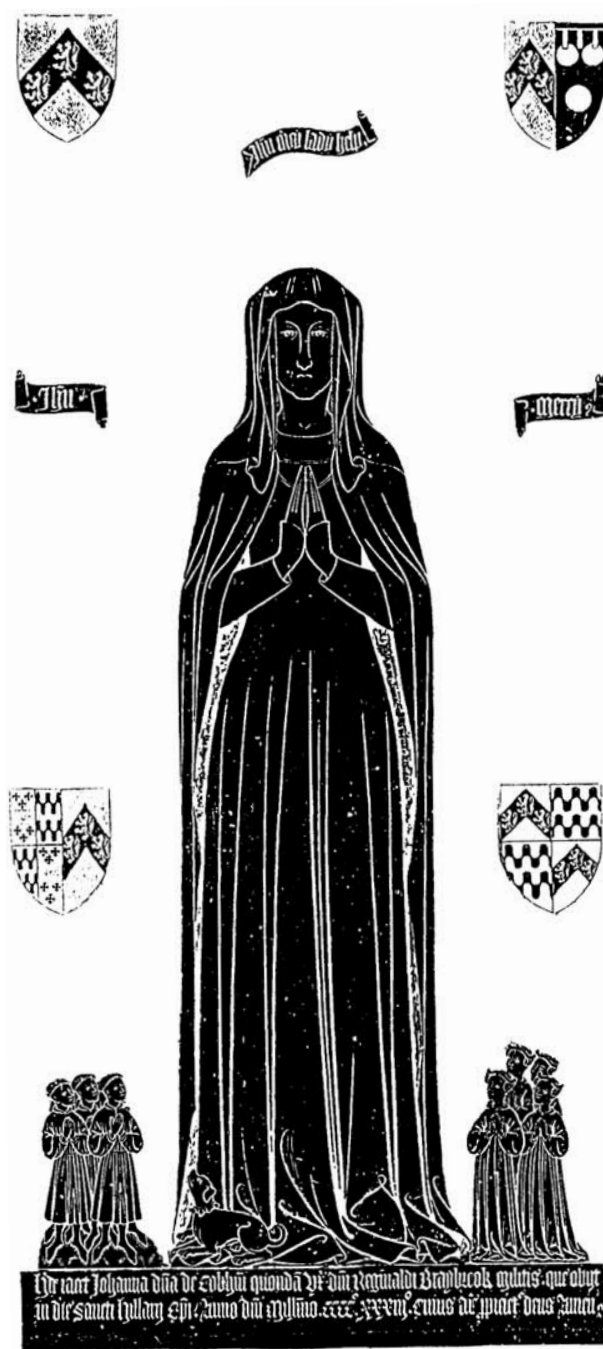
cakes, warming and welcoming all. Members of the Kent County Archaeological Society laid out potsherds from excavations of New College and encouraged us to handle them. **Martin Stuchfield** opened the meeting by welcoming members and local guests and reminiscing about the last meeting held at Cobham in 1998 to coincide with publication of *The Monumental Brasses of St. Mary Magdalene, Cobham, Kent* by William Lack, Nigel Saul and Philip Whittemore.

Nigel Saul launched his presentation entitled *The Cobham Brasses: Context and Meaning* with the confession that he had added no new material to the talk he gave on the Society's previous Study Day at Cobham, but this was of little consequence as he fully held the attention of those gathered. The brass

collection and college reflect the efforts of John, 3rd Lord Cobham, 'The Founder', to preserve the memory of an influential family that, lacking a male heir, teetered on the verge of extinction. Although the church itself predates the Cobham family it was John, 3rd Lord Cobham who financed the extensive and sumptuous rebuilding and founded the college in 1362; he is fittingly memorialised holding a model of the parish church. He commissioned brasses for himself and his ancestors to be placed before the altar where college priests would stand directly on them whilst in prayer. He installed additional brasses for family members who predeceased him, and his descendants continued to add brasses.

The Cobham family lineage, status and memorialisation is, as Nigel has amply proven, worthy of an entire scholarly book, but I will attempt to summarise here. For generations Cobhams displayed military prowess, held diverse positions of political import, married into great and wealthy families, and bore sizeable broods of children. Because they practised gavelkind, a tradition of partible inheritance common in Kent which passed land equally among heirs, multiple branches rose to prominence. While John, 3rd Lord Cobham's lands, titles, and military record reflected the success of his forebears, he had but a single daughter. She died young, leaving a daughter whom John reared as his heir. This lady Joan married five times. Two husbands are buried in St. Mary's, and at their feet are some of the earliest depictions of children on brasses – a sort of fictional representation of the much-desired family, as sadly only a single daughter reached adulthood, and her marriage to Sir Thomas Brooke marked the end of that branch of the Cobham family. Brasses after the fourth decade of the 15th century are to members of the Brooke family and to priests.

After following this family crisis we adjourned for lunch, most attendees returning first to the church to admire the brasses again with fresh understanding of the people depicted. Apparently genealogical pride, as the Brookes valued their Cobham ancestry, and very early tourism account for the unusual survival of the brasses. Many of the elaborate decorations which John, 3rd Lord Cobham gifted the church perished during the Reformation, but fragments of the reredos, including three exquisite saints' heads, survived



*Joan, Lady Cobham, 1434 (M.S.XIII).
(from William Lack, Nigel Saul and Philip Whittemore,
The Monumental Brasses of St. Mary Magdalene,
Cobham, Kent (London, 1998))*

in the ruin of a stairway and are now on display in the tower. The altar itself was supplanted by the ornate tomb of George Brooke, an ardent protestant, in an act of ritual desecration.

Medieval historian **Clive Burgess** reconvened the Study Day with his talk *Cobham College in Context*, a foray into the growth of medieval Christianity and the diverse communities, including colleges, formed to promote prayer and praise. Once Romans adopted Christianity as the state religion and could not be relied upon to martyr believers, self-martyrdom via asceticism arose first with hermits, then organised communities. Communities were formed in strictly-regulated enclosed and cloistered monasteries, and in more outward-looking 'secular' groups populated by priests and canons – colleges. Colleges have a venerable history in England, stretching back as early as St. Paul's in 604, but they took diverse forms and their popularity waxed and waned. The 9th to 14th centuries tended to see foundations of monasteries, which received significant aristocratic patronage as a form of redemption for sins committed during battle. Over the same period secular communities served by minster churches played a significant role in converting local people and founding village churches. The 14th century saw a rise in the establishment of collegiate communities inspired by St. Stephen's Chapel in Westminster and St. George's Chapel in Windsor.

Cobham College followed a typical plan with a master, seven priests and five clerks. The college was physically linked to the church, permitting easy passage from their residence into the chancel to lead prayers. The chancel arch was originally much smaller, making viewing the mass from the nave

difficult, but the stairs behind the piscina and sedilia may have led to a rood loft from which these many dedicated and skilled voices must have sung a heavenly liturgy. Fragments of the connecting wall outside the church and the ageing wood of the choir stalls remain as testament to the daily devotional rituals of the college. After the Reformation the college was dissolved and the buildings converted into an almshouse.

David Lepine read the final paper by **Jerome Bertram** on *The Clerical Brasses*. Jerome shed light on the clerical brasses at Cobham, the extant ones all depicting clergy in choir dress, and the indents indicating mass dress. He defined the garments depicted, and gave diverse examples of the ways in which they are worn and monuments where they can be viewed. For example the almuce, a shoulder cape with streamers down the front, is also represented in alabaster on the tomb weepers in Arundel, also a collegiate church. Continental versions of the same garment vary slightly in length and ornamentation. Sometimes the cope almost obscures the image of the almuce, as on the 1402 brass of Reginald de Cobham. The indentations on the priestly brasses at Cobham indicate a missing lead infill which would have signified garments of fur. While Jerome was sadly not physically present at the gathering, his wit and humour peppered his enlightening presentation.

Thanks to David Lepine for organising this Study Day, to the churchwardens of St. Mary Magdalene for welcoming us to their church, and to Cobham College for granting the Society use of such a superb meeting room.

Challe Hudson

Tottenham, Middlesex – 27th October 2018

I travelled to All Hallows' church, Tottenham to see brasses and monuments that my *Pevsner's Guide* told me were housed within. I departed after an excellent meeting delving fascinatingly into what could *not* be viewed beneath this venerable roof.

The church contains three monumental brasses, some fascinating 17th-century monuments,

numerous wall slabs and memorials, arresting continental and English stained glass, and a most colourful chancel – plenty for anyone fond of churches to enjoy. In the Victorian cemetery we viewed William Butterfield's tomb, erected according to his own design, and then dispersed to wander the acreage or explore nearby Bruce Castle.

Martin Stuchfield began the meeting with a warm welcome to Society members and local parishioners alike. He reminisced about the brasses of All Hallows, both preserved and lost, and identified some of the major ‘beautifying’ efforts in which these lost brasses surely perished. He then introduced **John Laverick**, a Reader at the church, who presented *A History of All Hallows*. The parish predates the Domesday Book and the building is the oldest in the Borough of Haringey, although the earliest remaining architectural remnants are the 14th-century columns at the base of the tower. The south porch, of Tudor brickwork, has a squint from the upper storey into the building. The medieval church ended at the first column of the nave, as evidenced by the entry to the rood stair and the exterior rood turret. The present design, especially the easternmost portion including all of the chancel, is by William Butterfield, about whom we were soon to learn much more. Some of the more significant fittings include the Barkham monument, signed by Edward Marshall, which by comparison with the monuments in the south aisle demonstrates clearly the mid 17th century shift in memorial design. The window of late 16th-century French glass depicting prophets and evangelists, and the life-sized wooden rood carved by Harry Hems, both in the north aisle, also merit note.

Next Martin welcomed **David Meara** who spoke on *William Butterfield of this Parish* – the person responsible for the shape and colour of the church we see today, Butterfield was a noted Gothic Revival architect and designer of all things church-related, including brasses, woodwork and ironwork. During the 1875-7 restoration of All Hallows he created a clerestory, extended the nave eastwards and added beyond that a decoratively tiled chancel and transepts, introducing colour throughout via stencilled designs and bright floor tiles. Although Butterfield resided outside the parish he held the location in dear regard, for his brother and sister lived here. As a lifelong bachelor he visited them often, so it is logical that he was buried here.

After tea **Philip Whittemore** showed us what we could no longer see – lost brasses recorded by antiquaries. In 1631 John Weever included many inscriptions in his *Ancient Funerall Monuments*. The 1790 publication of Henry Hare’s 1705 account of the history of Tottenham listed every



Walter Hunt, 1419 (lost brass 1).
(from W. Robinson, *History and Antiquities of the Parish of Tottenham High Cross, in the County of Middlesex*, 2nd edn. 1840)

remaining brass, quoting inscriptions and describing heraldry. William Robinson included drawings, sadly rather inaccurate, of many brasses in his 1818 *History of Tottenham*. The collected images and inscriptions are contained in the Society’s booklet entitled *Tottenham, Middlesex* available free to members at the meeting (see p.798).

Stephen Freeth, the final speaker, concentrated on the surviving inscription to Jeffrey Walkdine, 1599. He began by reading the inscription and from there we soared far beyond the parish. He explained the post-medieval guild system and the economic and political forces that brought citizens of London to invest in properties in Middlesex and to form merchant companies such as the Muscovy Company. This launched a story of high adventure – a search for the Northeast passage, daring but incompetent navigators, deadly polar winters, establishment of trade between England and Russia, investment and wealth, dissatisfied monarchs, death and conflict, charity and goodwill. Who knew that such a brief inscription on the west wall of the south aisle (baptistry) would be linked to so many fascinating stories?

Many thanks to the speakers and other people without whose efforts this meeting would not have been possible: to Rev Prebendary Roy Pearson and the churchwardens for welcoming us to All Hallows, to Janet McQueen for organising the day and for managing the tea arrangements, and to Sue Whittemore for baking the Tottenham Cake.

Challe Hudson

St. Maria-im-Capitol, Köln, Germany

St. Maria-im-Capitol was founded in the first quarter of the 8th century by Plektrudis, the widow of Pepin of Herstal. From the 3rd quarter of the 11th century it was used as a convent for noble ladies, having been rebuilt between 1040 and 1065. It was badly damaged during World War II and extensively restored.

In early years only abbesses and some canonesses were buried in the church. In 1281 abbess Hadewig granted the Köln aristocratic family Jude a hereditary burial place.¹ Since then members of other noble families have been buried in the church and from the middle of the 15th century there have been burials of members of wealthy merchant families. In 1466 Johann Hardenrath donated a private chapel which was decorated by stained glass tracery windows and mural paintings, and in which he and his family were buried.² Another chapel was founded in 1493 by Johann van Hirtz.³ These civic endowments continued to the beginning of the 16th century. In 1525, the brothers Nikasius and Georg Heckeney paid for a rood screen.⁴

The priest canons also benefitted the church at the turn of the 15th and 16th centuries, with precious items and objets d'art. In 1467 Heinrich Heister founded a Mary's altar,⁵ in 1492 Johannes Junghe founded the Ida altar⁶ and three years later Heinrich von Berchem founded the John the Evangelist altar. The latter also provided funds from his own assets to restore the church buildings for which he was responsible in his position as 'magister fabrica'.⁷ The windows of the side aisles were enlarged and filled with tracery at the beginning of the 16th century and this induced the priest canons to provide stained glass, in particular Heinrich von Berchem in 1495.⁸

There were copper memorial plates and brasses in nearly all the Köln churches. Many of them were made in the late 15th and early 16th century, but most were melted down for military purposes or sold when the churches were ransacked during and after the Napoleonic wars at the beginning of the 19th century.

There remain only three brasses from the first half of the 16th century in St. Maria-im-Capitol.

Their good condition shows they were not made to lie over graves but were fixed to the walls near the graves.

The producers are not known and speculation is difficult. Köln was the biggest town in Germany in the Middle Ages and the Early Modern Period and its production of metal works was very important. The goldsmiths were organized in a guild which had 136 members at the end of the 15th century. Not every member was a producer, some of them only dealing with gold and silver products. The producing goldsmiths, however, had learnt the art of engraving during their apprenticeships of at least eight years. They were able to engrave copper and brass plates and would have undertaken such work.

Copper smiths and iron smiths were organized together so their production cannot be quantified; the municipal council promoted the manufacture of copper plates and provided various incentives.⁹ Semi-finished brass products were imported from Aachen, processed in Köln and exported even to England where they were known as 'Cullen plates'.¹⁰

Johann Junghe, canon, 1506

This rectangular copper plate measuring 733 x 820 mm is mounted on the north side of the second bay in the nave. It comprises a ten-line raised-letter Latin inscription in Gothic miniscule with very few capitals. The lines are separated by double raised strips with the ascenders and descenders of the lettering overlapping the strips. The background is cross-hatched, blank spaces being filled with a dog, flowers and geometric symbols. Beneath the text there is a broad band ending in volutes and at the bottom is a double-row brick-tile design. The inscription is framed by a border decorated with a leaf-bar pattern.

The inscription reads: 'Anno Domini 1506 die xxii mensis / Maii obiit Honorabilis vir domin(u)s / Et magister Johannes iunghe Canonic(us) / Huius Ecclesie Et Pastor in Efferen / Qui in memoriam Dominice expiratio(n)is / Responsorium Tenebre Singulis / Sextis feriis cantari Institu(i)t Et / Altare Sancte yde Fundavit AC / Honorifice Dotavit Hic Sepultus / Cuius Anima in Pace requiescat Amen.'¹¹



*Johann Junghe, 1506, St. Maria-im-Capitol, Köln.
(photo: © Martin Stuchfield)*

(In the year of Our Lord 1506 on the 22nd day of the month of May died the honourable magister Johannes Junghe, canon of this church and rector in Efferen, who arranged a ‘responsorium tenebre’ in memory of the death of Our Lord to be sung every Friday, and who founded and generously endowed the Saint Ida altar. He is buried here; may his soul rest in peace. Amen.)

His family is not known; there are several families in Köln named Junghe and they are all important merchants and exporters. Johann Junghe is mentioned in a document dated 11th June 1490 together with his late father Gerhard and brother Martin.¹² Johann Junghe owned a house called ‘dat alde Convent’ in the Maximinenstrasse, Köln, which he sold on 2nd August 1499.¹³

Johann Junghe was registered at the artists faculty of the university of Köln on 16th September 1461. He became bachelor of arts on 6th June 1463, bachelor *in decretis* in 1467, bachelor *in legibus* in 1470,¹⁴ and *magister artium* in 1481.¹⁵

From 1481 until 1506 Johann Junghe is mentioned in various documents as priest canon at St. Maria-im-Capitol.¹⁶ In 1490 he was rector in Efferen (near Köln),¹⁷ and in 1492 rector in Kau.¹⁸ On 28th June 1499 he acted as executor for the late Nicolaus von Remagen, rector of St. Maria-im-Capitol, in order to pay for a memorial prayer.¹⁹

He donated an Ida altar to St. Maria-im-Capitol. Its position is not known but it was probably near

the tomb of Ida, one of the most important abbesses of the church.²⁰ On 4th August 1491 he donated 1000 gold florins to pay an annual income for the altarist;²¹ on 31st July 1492 he provided him with an additional yearly pension of 10 gold florins.²² In 1495 he donated 50 gold florins to the Augustine monks at Bödingen (near Köln) to build a cloister; they promised him a perpetual obit to be held on 25th May.²³ In his will dated 31st May 1490 he donated 50 gold florins to the chapter of St. Maria-im-Capitol for a yearly remembrance and wished to be buried in the church near the Ida altar.²⁴ This yearly remembrance was held on 2nd January.²⁵



*Heinrich von Berchem, 1508, St. Maria-im-Capitol, Köln.
(photo: © Martin Stuchfield)*

Heinrich von Berchem, 1508

This rectangular plate measuring 1145 x 775 mm is mounted on the north side of the second bay in the nave. It comprises an 18-line raised-letter Latin inscription in Gothic miniscule alternated by some capitals. The lines are also separated by double raised strips and the background cross-hatched. A panel (295 x 235 mm) at the lower left corner shows a segmental arched niche, the background of which is obscured by a carpet fastened on a



*Lower dexter corner of the brass to
Heinrich von Berchem, 1508, St. Maria-im-Capitol, Köln.
(photo: © Martin Stuchfield)*

crossbar, in front of which stand the Mother of God with the child in her arms, and St. John the Baptist. The deceased, wearing a fur-studded almucia which shows that he is a priest, kneels below with a scroll in his hands reading: ‘o [ma]ter dei mem[ento mei]’.²⁶ At his feet is a canted shield with his arms showing a triangular device between a rose and a six-pointed star. At the lower right corner is a chalice (170 x 95 mm). The whole composition is framed by a 50 mm-wide border decorated with lozenges.

The inscription reads: ‘Hic condit(us) est venerand(us) vir m(a)g(iste)r heinricus de / berche(m) artiu(m) et sacre theologie pr(of)essor, hui(us) eccl(es)ie / canonic(us) p(re)sbiter, Qui altare a latere hic in honore(m) / s(anc)ti ioh(ann)is eva(n)geliste cu(m) q(ua)ttuor missi(s) i(n) eode(m) celebrand(is) / fu(n)davit, Dotavitqu(e) cu(m) vigi(n)tiduob(us) maldri(s) silig(inis) / q(uo)s sacerdos q(ui) preest p(e)r(pe)tuis t(e)m(pori)b(us) r(e)cipiet de g(ra)nario / h(uius) cap(itu)li ex bonis, q(uae) dicu(n)tur mole(n)godet in stotze(m) / et breide(n)marthoff in effere(n). Emit ecia(m) semitres / aureos flor(enos) a cap(itu)lo ex eijsde(m) bonis in effere(n), qui / de(be)nt distribui int(er)

cano(n)issas cano(n)icos e(t) vicarios / eq(ua)lit(er) in die c(om)me(n)dacio(n)is b(ea)te v(ir)ginis die veneris p(ost) / d(o)m(ini)ca jubilate p(ro) me(m)oria sua. Item duo maldra / tritici ecia(m) a cap(itu)lo dist(ri)bue(n)da si(mi)li mo(do) in vigiliis / die congruo in adve(n)tu d(omi)ni. Item / ad^{(hu)c} duo maldra tritici similiter / dist(ri)bue(n)da in die sui obit(us) / xxvij junij. C(uius) a(n)i(m)a req(ui)escat / i(n) pace. obijt An(n)o mv viii.’

(Here is buried the venerable magister Henry de Berchem, professor of liberal arts and of holy theology, priest canon of this church. He founded an altar on this side in honour of Saint John the Evangelist, where are to be celebrated four masses. He endowed it with twenty-two malters²⁷ of winter wheat which the priest in charge will receive for ever from the grain store of the chapter from the revenue of the mill farm at Stotzheim and the Breitmar farm at Efferen. He also bought from the chapter one and a half gold florins from the revenue of the farm at Efferen, to be distributed evenly between the canonesses, canons and vicars at the Commendation of the Virgin on the Friday after the Sunday.²⁸ Rejoice in his memory. In the same way two malters of wheat are to be distributed at the vigils on the corresponding day in Advent. Two malters of wheat are also to be distributed on the day of his death, the 27th June. May his soul rest in peace. He died in the year 1508.)

Heinrich von Berchem’s family is not clearly known. Herbert Schleicher identifies him as brother of the Köln mayor Johann von Berchem (1496-7, 1499-1500, 1502-3, 1506-7 and 1511-12), who was executed in 1513; unfortunately Schleicher did not quote his sources.²⁹ The shield of arms of the mayor (3 roses, 2 and 1 on a silver background), however, shown on the rood screen, does not match that of Heinrich. It is improbable, too, that Heinrich was a member of the von Berchem family of goldsmiths and long-distance traders who were active in 1772. Their arms show a green three-pointed hill under a diagonal silver wavy bar between 2 green water lily leaves on a red background. Egon von Berchem also mentions two other Berchem families in the region of Köln with other arms.³⁰

Heinrich von Berchem was registered at the artists faculty of the University of Köln on 30th October 1460; in 1461 he was bachelor of arts. In 1480 he became *magister artium*; in 1484 he was promoted

to doctor of theology.³¹ From 1477 until about 1486 he was professor at the artists faculty of the Burse Kukana in Köln;³² he was professor of theology at the University of Köln from 1486 until his death.³³ From 20th December 1499 until 29th June 1500 he served as rector of the University³⁴ and was the dean of the theological faculty from 6th July 1500 for one year.³⁵

In 1468 Heinrich von Berchem was rector at Nievenheim (a village near Köln).³⁶ On 9th May 1475 he was first recorded as canon at the ladies' chapter of St. Maria-im-Capitol³⁷ but it is possible that he took office in 1472 as successor to the deceased Johann Heller.³⁸ On 9th November 1489 he was granted the rectory at Sinzenich (near Zülpich) in order to increase his income as canon;³⁹ on 15th October 1507 he resigned this office to his procurator Dr. Johann Ingenwinkel (1469 – 22nd July 1535), provost at St. Severin in Köln.⁴⁰ A document dated 29th January 1499 shows him to be 'senior canonicus' and 'magister fabricae'.⁴¹

Beside the donations mentioned in the inscription, he gave in 1507 or 1508, shortly before his death, another 100 gold florins to buy five malters of wheat: one malter to bake with and four malters to be distributed to the poor of the parish.⁴² In 1519, a long time after his death, his executor donated 50 gold florins for an anniversary to be held each year on 27th June as well as for a candle to be lit at Heinrich's tomb on All Saints' Day (2nd November). This tomb was adjacent to the altar of St. John the Baptist.

In 1495, probably in connection with the foundation of this altar, Heinrich von Berchem funded stained glass in the first western window of the northern aisle.⁴³ The centre section has survived and shows the crucifixion scene with Maria, St. John the Baptist and three angels, who collect the blood dripping from the side wound of Christ as well as from the stigmata of his hands. At the bottom are Heinrich's shield of arms and he himself, kneeling with the almucia over his arms, accompanied by two angelic musicians. A scroll in his hands reads: 'O filii dei miser(er)e mei' (O son of god, have mercy on me). The lower edge contains the following request: 'Orate pro m(a)gi(str)o heinrico de Berchem sacre theologiae / professor hui(us) eccl(es)ie p(res)b(yte)ro canonico ac isti(us) altaris [fundator]' (Pray for magister Heinrich von



The von Berchem window at St. Maria-im-Capitol, Köln.

Berchem, professor of holy theology, priest canon of this church and [founder] of this altar).

Katharina von Loë, 1540

This rectangular plate measuring 810 x 615 mm is mounted on the south side of the second bay of the nave. It comprises a 13-line raised-letter inscription in late Gothic miniscule with some capitals. The text lines are separated by single raised strips and the background is cross-hatched. There are shields and mantling at each corner: top left Loë;⁴⁴ top right Delwig;⁴⁵ bottom left Brüggeneý impaling Hasenkamp;⁴⁶ bottom right Herbern.⁴⁷ The composition is framed by a border decorated with a simple leaf-bar pattern.

The inscription reads: 'Anno Domini / millesimo quinge(n)= / tesimo quadra= / gesimo, tertia Junii, Obiit / honorabilis Domicella / Katharina de Loe, huius / Insignis Eccl(es)ie Cano= / nissa, in hoc Proximo / Preposite Matertere sue / tumulo sepulta. Cuius / anima Requiescat in / Sancta pace / Amen'



Katharina von Loë, 1540, St. Maria-im-Capitol, Köln.
(photo: © Martin Stuchfield)

(In the year of the Lord 1540, on 3rd June, died the honorable domicella Katharina de Loë, canoness of this distinguished church. She is buried close to her aunt, the provost. May her soul rest in holy peace. Amen.)

Katharina von Loë seems to have been the daughter of Walter von Loë of Doornenburg and his wife Maria von Delwig. Her grandfather Johann von Loë received the manor of Doornenburg when he married the heiress Elisabeth von Brüggenny. Neither von Steinen nor Fahne mention her in their pedigrees.⁴⁸ Fahne mentions Anna von Loë, who was canoness at St. Maria-im-Capitol; she may have been Katharina's sister. They were both nieces of the provost of St. Maria-im-Capitol at that time, Margareta von Delwig, who was a sister of their mother.

Hans Gerd Dormagen

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- 2 Paul Clemen (ed.), *Die Kunstdenkmäler der Rheinprovinz*, VII, 1 (Düsseldorf, 1911), pp.262-9.
- 3 Clemen, *op. cit.*, p.217 ff.
- 4 Clemen, *op. cit.*, p.232.

- 5 Joachim Oepen, 'Die Totenbücher von St. Maria im Kapitol zu Köln', *Studien zur Kölner Kirchengeschichte*, XXXII (Siegburg, 1999), p.363.
- 6 Oepen, *op. cit.*, p.393.
- 7 Oepen, *op. cit.*, p.307; Susanne Ruf, 'Vom stiftisch geprägten Kirchenraum zur bürgerlichen Kirche? Tendenzen des Stiftungswesens im 15. Jahrhundert', in *Colonia Romanica. Jahrbuch des Fördervereins Romanische Kirchen in Köln e. V.*, XXIV (Köln, 2009), p.211, p.214.
- 8 Ruf, *op. cit.*, p.211 ff.
- 9 Bruno Kuske (ed.), *Quellen zur Geschichte des Kölner Handels und Verkehrs im Mittelalter*, II (1450-1500) (Bonn, 1917), no.559, p.272; no.1196, p.596.
- 10 F.W. Fairholt (ed.), *A Dictionary of Terms in Art* (London, 1870), p.83; Henry H. Trivick, *The Craft and Design of Monumental Brasses* (London/New York, 1969), p.31.
- 11 Robert Wilhelm Rosellen, *Geschichte der Pfarreien des Dekanates Brühl* (Köln, 1887), S. 187, mentions a deviant text.
- 12 HAEK, MiK A II 10, fol.54v; Schäfer, *op. cit.*, p.86, no.446.
- 13 HASTK (Historisches Archiv der Stadt Köln), HUA, U2/14899.
- 14 Hermann Keussen, *Die Matrikel der Universität Köln*, I (1389-1475), 2nd ed. (Bonn, 1928), nos.290, 55, p.671.
- 15 Oepen, *op. cit.*, p.393.
- 16 Schäfer, *op. cit.*, no.445, p.86; no.476, p.90.
- 17 HAEK, MiK A II 10, fol.54v; Schäfer, *op. cit.*, no.446, p.86.
- 18 Oepen, *op. cit.*, p.393.
- 19 Schäfer, *op. cit.*, no.467, p.89; Oepen, *op. cit.*, p.441.
- 20 Oepen, *op. cit.*, p.233.
- 21 HASTK, Best. 247, U2/140; HAEK, MiK A II 28, fol.90 ff.; Schäfer, *op. cit.*, no.448, p.86; Oepen, *op. cit.*, p.393.
- 22 HASTK, Best. 247, U1/141; Oepen, *op. cit.*, p.393.
- 23 Mauritius Mittler (ed.), *Das Bödinger Memorienbuch* (Siegburg, 1971), p.123, no.199, p.212 ff.
- 24 HASTK, Best. 247, U2/152 (destroyed on 3rd March 2009 when the archive building collapsed); Oepen, *op. cit.*, p.393.
- 25 Oepen, *op. cit.*, p.90.
- 26 Translation: 'Oh, mother of god, remember me.'
- 27 1 malter = c.150 litres in Köln.
- 28 Fourth Friday after Easter; celebrated in the Rhineland since 1423.
- 29 Herbert M. Schleicher, *Die genealogisch-heraldische Sammlung des Kanonikus Gabriel von der Ketten in Köln*, II (Köln, 1983).
- 30 Egon Freiherr von Berchem, 'Die von Berchem in Köln, ihr Stammwappen und die ältesten Siegel'; separately printed from *Frankfurter Blätter für Familiengeschichte*, III (1910), pt.9 (Frankfurt/Main, 1910), p.3, pp.6-9.
- 31 Keussen, *op. cit.*, nos.287, 31, p.656.
- 32 Keussen, *op. cit.*, no.31, p.124.
- 33 Schäfer, *op. cit.*, no.444, p.85, no.465, p.89; Keussen, *op. cit.*, no.147, p.66.
- 34 Keussen, *op. cit.*, nos. 445-6, p.53, nos.287, 31, p.656.
- 35 Keussen, *op. cit.*, nos. 287, 31, p.656.
- 36 Schäfer, *op. cit.*, no.393, p.75 ff.
- 37 Schäfer, *op. cit.*, no.415, p.79 ff.
- 38 Oepen, *op. cit.*, p.307 and p.363 ff.
- 39 Schäfer, *op. cit.*, nos.443-4, p.85 ff.
- 40 Paul Heusgen, *Das Dekanat Zülpich (Geschichte der Pfarreien der Erzdiözese Köln, zweite Folge)*, III (Siegburg, 1996), p.332.
- 41 HAEK, MiK A II, 385; Schäfer, *op. cit.*, p.89, no.465.
- 42 HAEK, MiK A II 381; HAEK, MiK A II 10, ff.53v-54r; Oepen, *op. cit.*, p.307.
- 43 Clemen, *op. cit.*, p.255; Ruf, *op. cit.*, p.211 ff.
- 44 Anton Fahne, *Geschichte der Kölnischen, Jülichischen und Bergischen Geschlechter in Stammtafeln, Wappen, Siegeln und Urkunden*, I (Köln, 1848), p.256 ff.
- 45 Anton Fahne, *Geschichte der Westphälischen Geschlechter unter besonderer Berücksichtigung ihrer Übersiedlung nach Preußen, Curland und Liefland* (Köln, 1858), p.115.
- 46 Fahne, *op. cit.*, p.196.
- 47 Fahne, *op. cit.*, p.214.
- 48 Johann Dietrich von Steinen, *Westphälische Geschichte*, III (1757), p.174; Fahne, *op. cit.*, p.256 ff.

The importance of documentation



When our former President Dr. H.K. Cameron died in 1985 there was amongst his effects a small photograph which is reproduced above. The photograph was not annotated and, although not particularly clear, shows the image of a man in armour and a shield mounted on a wooden board. I soon realised this was the effigy of Sir Thomas Wingfield, c.1496, from Letheringham, Suffolk; the Portfolio plate published in 1966 (VI, pl.48, reproduced in *Monumental Brasses: The Portfolio Plates of the Monumental Brass Society 1894-1984* (1988), pl.222) shows the effigy and shield in exactly the same configuration. The shield is earlier in date than the effigy and in fact belongs to the brass of Sir John de Wyngefeld, 1389 (M.S.I).

They were recorded by Mill Stephenson in the care of the Bodleian Library in Oxford (*List*, p.580) and were returned to the church in 1966. The photograph evidently showed the plates mounted before their return to the church. But who conserved the brass? I had worked closely with Dr. Cameron in the years before his death and was *au fait* with most of his conservation work. I did not think he had conserved the Letheringham brasses and could find no reference to his involvement. There are only two references to conservation work at Letheringham in the *Transactions*. The first (vol.VII (1937), p.248) noted that the Society had assisted with work at Letheringham and must refer to the conservation of M.S.I. The second (vol.XI (1969), p.37) was a short technical paper by H.F. Owen Evans on the shield from M.S.I which refers to his 'temporary custody' of the 'shield of

Hastings impaling Wingfield on its way back to Letheringham, Suffolk', showing that it was he who carried out the work at Letheringham, shortly before his death in December 1966. This is confirmed by the Portfolio plate which was made from his rubbing in August 1965. Owen Evans was a prolific brass conservator and provided regular reports in the *Transactions*, documenting about a hundred repairs. I was firmly reminded of the old photograph when the Letheringham board was stolen in 2013 (*Bulletin* 124 (October 2013), p.473) and was miraculously recovered shortly afterwards (*Bulletin* 129 (June 2015), p.569). The image shows the recovered board whilst in police custody. The original photograph was probably taken in Owen Evans' garden and must have found its way into Dr. Cameron's hands after his death.



This little episode illustrates the importance of keeping and publishing proper records. The Monumental Brass Society has always provided space in the *Transactions* for reports on conservation work and it is incumbent on conservators to use this space.

William Lack

Wills and Brasses: surviving examples

Many hundreds of wills survive in which the testator asks for a brass to commemorate them, but in the majority of cases the brass does not. Requests for a monument can vary in length from a few words, giving no more than the amount to be spent, to a detailed description stating exactly what was required. For example, Sir John de Foxle, 1378, at Bray, Berkshire (LSW.I) left precise instructions for not only his brass, but also for one for his parents which is now lost, but no amount was specified.¹ The extracts below are from some thirty wills that give details of the amount to be spent and where the brasses or slabs survive or where the brasses are known from old drawings. The dimensions of the main effigy and workshop style are also given. The list is not exhaustive, with further examples hopefully waiting to be discovered.

Bedfordshire, Caddington. Edward Dormer, 1518 and two wives (LSW.II). Testator's second wife Elizabeth to have a stone put over his body – price 4 marks. Effigy 450 x 122 mm. Style: London F debased.²

Derbyshire, Morley. Sir Thomas Stathum, 1470 (LSW.VI). He requested '*Corpus meum sepeliendum in the south side of the chauncell in the kirke of Morley at saint Nicholas Auter ende undir the lowe wall, the said Wall to be taken downe and ther upon me leyde a stone of marble with iij ymages of laton one ymage maade after me and the othir ij after both my wifis we all knelyng on our kneys with eche one of us a rolle in our handis unto our Lady saint Marye and to saint Christofere over our heedis with iij scochons of myn armes and both my wifis armes quarterly to gedir and to ware on the said stone vj marcs*'. Effigy 473 x 224 mm. Style: London D.³

The main difference between the directions in the will and what was actually produced is that the figures are shown recumbent and not kneeling. It is possible that Stathum based his original specification on the design of the brass to John Stathum, esq., 1454 (LSW.V).

Essex, Harlow. George Deryngton, yeoman, 1575 (LSW.V). His executors were to provide '*a gravestone with a superscription of the price of £4 to be laid on my grave*'. Inscription 122 x 416 mm. Style: London G.⁴

William Newman of Earlsland, Hereford, 1602 (LSW.VIII). The testator asked, '*that a memorial of me may remain among my kindred and friends I wish that a fair table of brass be made, and therein to be engraved my poesy [motto] and my name, viz. Veritas Michi dulcior vita William Newman, with the pictures of life and death, the which I desire should be fixed in timber or stone and placed 8 or 9 foot high....within Harlow church....*'. Rectangular plate 221 x 509 mm. Style: Johnson.⁵



Tomb of Sir William Say and two wives, 1529, Broxbourne, Hertfordshire (LSW.34).
(photo: © Martin Stuchfield)

Hertfordshire, Broxbourne. Sir William Say, Knt., 1529 (LSW.34). '*I will that myn executors undewritten...provyde a marble stone to lay uppou my body flatt on the grounde withowt any tombe, and to spente abowght the same vjli. xiijs. iiijd. excepte it shall happen me to provyde othewyse for the same in my byffe tyme, in the which stone I wyll have my picture, my twoo wyfes, my too sonnys, and my too dowghters, with a scripture to the same, to praye for the sowlle of me the sayd Sir William Say knyght...*'. The tomb, with indents only remaining, is located in the chancel.⁶

Hertfordshire, St. Albans Abbey. Abbots Michael Mentmore, 1349 (LSW.69) and Thomas de la Mare, 1396 (LSW.I). The brasses to these abbots were commissioned by de la Mare about 1355. '*Lapides etiam marmoreos emit, ad ponendum super tumbam suam, et bonae memoriae Domini Michaelis Abbatis, proximi praedecessoris sui, in presbyterio ecclesiae; qui fere laminis de aurichalco operiuntur, subtilissimo opere ymaginum totaliter insculpto; datis quatuordecim libris pro eisdem*'.⁷

Kent, Bobbing. Sir Arnold Savage, 1410, brass engraved c.1420 (M.S.I) on orders from his son Sir Arnold. Sir Arnold senior was to be buried '*in capella beate Marie in ecclesia parochiali de Bobbyng*' leaving '*viginti marc*' *ad construendum sive faciendum unum petram cum duabus ymaginibus de laton suprajacent*' *admodum hominis armati cum armis patris mei supra corpus patris mei p'dict*' *simul cum epitaphio temporis obitus sui scriptum in circuitu petre p'dce ac eciam cum una ymagine ad similitudinem matris mee jacent*' *in forma unius kertell de armis dni Willmi de Echinghm patris prefate domine in uno mantell de armis patris mei*'. These instructions were not carried out. His father was depicted in armour, his mother in widow's costume. Effigy 1067 x 305 mm. Style: London D.⁸

Kent, Canterbury, St. Alphege. Robert Gosebourne, clerk, 1523 (M.S.II). He left £4 10s. for a marble stone. Gosebourne's brass shows him in academic dress, with four shields and foot inscription. Effigy 678 mm. Style: London F variant.⁹

Kent, Cranbrook. John Roberd, 1461. Requested burial in the church and '*40s. uppon an honest Tombe over me and Agnes my wife...with a scripture making mension of us*'. Although the brass is lost, an indent thought to be Roberd's survives in the church.¹⁰

Kent, Downe. Jacob Verzelini, 1606 (M.S.IV). Asks for '*a marble stone wherein I will shall be graven the pictures of my self and my lovinge wife with our Armes and some other remembrance or Epitaph... £20 to be expended thereon or as much as shall be thought meet by my executors and overseers*'. Effigy 938 mm. Style: Johnson.¹¹

Kent, Goodnestone-next-Wingham. William Boys, 1507 (M.S.I). Left '*4 marks to bye a stone to be leyd apon my grave*'. Effigy 367 mm. Style: London G.¹²

Kent, Milton-next-Sittingbourne. Thomas Ayliff, 1529 (M.S.III). He was to be '*buried in Our Lady Chancel before the Image of St. John the Baptist there; a stone of marble with scripture and engraving over my grave, £4*'. Effigy 210 mm. Style: London G.¹³

Kent, Sheldwich. Sir Richard atte Leese, 1394 (M.S.I). The relevant clause in Sir Richard's will reads: '*Corpus meum ad sepeliendum in Capella b(eat)e Marie in ecc(les)ia de Sheldwoych in qua Sampson pater meus sepultus est. Item pro una petra emenda et ponenda sup(er) me et Dionisiam uxorem meam ad tumulum xli.*' Although a brass is not specified, his executors thought that a brass was a fitting memorial. It comprises the effigies of Sir Richard and his wife Dennis under a canopy with foot inscription. Effigy 1088 mm. Style: London A.¹⁴

Kent, Strood. Thomas Glover, 1444. He asked '*to be buried in the middle paving before the pulpit... [and] a marble stone to be placed over my grave £4 6s. 8d.*'. Now lost, but known from a Fisher drawing showing Glover in civilian dress and his three wives with different headdresses. A two-line inscription and four shields completed the composition.¹⁵

Kent, West Wickham. John Stockton, 1515 (M.S.II). Stockton asked that his '*executours cause a stone to be layde over my grave the price xs. at ye lest*'. This brass comprises a priest in mass vestments and foot inscription. Effigy 318 mm. Style: London F variant.¹⁶

Kent, Wittersham. Stephen Odearn, 1523 (M.S.I). Odearn was to be '*buried on the north side of the church...at the end of my seat there; and [my] executors [to] cause a stone price 26s. 8d. to be laid over my body there*'. His brass shows him in civilian dress. Effigy 464 mm.¹⁷

London, All Hallows-by-the-Tower. Christopher Rawson, citizen and mercer, 1518 (M.S.VIII). He asked his executors for '*a marble stone ... to be laide upon [his] grave, w(i)t(h) the ymages of me and my two wyfes and children, and w(i)t(h) an ymage of the Holy Trinitie; and this scripture, Libera nos! Salva nos! Sanctifica nos! O, beata Trinitas! for the which I bequeth xls.*'. Although the brass survives, the original slab has been replaced following bomb damage in 1940. A drawing of the brass by Thomas Fisher shows that Rawson's wishes were carried out, although his request that a Trinity and children

be included was ignored. Effigy 499 x 162 mm. Style: London F.¹⁸

Norfolk, Barnham Broom. Ellen Dorant, widow, 1514 (LSW.II). Requests burial in the church and to have ‘*a graveston of xxys viijd and in the same a pictur in brasse ther upon w(i)t(h) my arms blasid in the same yf hit may be borne*’. The price mentioned in the will appears to be for the stone only which survives, measuring 1930 x 925 mm. Two effigies, a foot inscription and shield complete the composition. Effigy 472 x 154 mm. Style: Norwich 6.¹⁹

Norfolk, Belaugh. John Feelde, rector, 1508 (LSW.II). Feelde left ‘*10s for a gravestone*’. The slab is lost but a chalice and wafer and inscription survive. Inscription 59 x 560 mm. Style: Norwich 6.²⁰

Norfolk, Bylaugh. Sir John Curson, 1471, and wife Joan (LSW.I). He left the sum of four marks for his monument. Effigy 1060 mm. Style: Norwich 1.²¹

Norfolk, East Harling. John Ayleward, parson, 1503 (LSW.25). Asks permission of his parishioners to be buried in the nave of the church, requesting ‘*I will ther be bought a marbill ston of William Heyward of Nowwiche, price of it w(i)t(h) ye werke of laten yt shalbe uppou it xls. Item I will ther be a crosse upon ye ston W(i)t(h) a Roll Wyndyng a baught ye Crosse aft(e)r ye Warkemans ordinaunce. Written in the said roll these words Saluator mundi salva nos qui per crucem et sanguinem tuum redimisti nos auxiliare nobis deprecamur deus noster*’. The stone, which remains at the east end of nave, measures 1655 x 770 mm. Style: Norwich 3.²²

Norfolk, Hunstanton. Sir Roger le Strange, 1506 (LSW.III). He asked his executors to ‘*cause a tombe to be made whereupon I will they shall bestowe xxvili xiij s iiij d to be made w(i)t(h)in a twelfmonethe or ij yeres next aftir my decease*’. Effigy 938 mm. Style: Norwich 4.²³

Formerly Norwich, St. Mary Coslany, now Norwich Museum Service. Henry Mounteforth, 1518. He left the sum of 46s 8d. for ‘*a ston w(i)t(h) i Epytaphy in verses which I have wretyn in a bil...*’. Inscription 123-129 x 667 mm. Style: Norwich 4.²⁴

Norfolk, Salle. John Brigge, [1454], brass engraved 1440 (LSW.III). In his will of 1494, John Brigge’s son Thomas bequeaths the sum of 26s 8d for a brass to his father: ‘*Alia petra marmorea pro tumulo Johannis Brygg patris mei in ecclesia de Salle*

(another marble stone for the tomb of my father John Brigge in the church at Salle). Effigy 620 x 150 mm. Style: London B.²⁵

Norfolk, Stockton: William Wright, 1523 (LSW.11 and 12). In his will Wright requested ‘*a gravestone to cover my grave and a scripture of my name ther in price liijs iiij d*’. The brass is now lost but was seen c.1605 when it was recorded as showing a gowned man and foot inscription. The indent survives. Effigy 655 x 185 mm. Style: Norwich 6.²⁶



George Catesby, 1505,
Ashby St. Ledgers, Northamptonshire (M.S.IV).
(photo: © Martin Stuchfield)

Northamptonshire, Ashby St. Ledgers. George Catesby, 1505 (M.S.IV). Catesby asked that ‘*ij marbull stonys be bought price of either of theym £6 13s 4d And the one stone to be lyed on my fader and my moder, and the other for to be a memoriall for my and for my wif*’. The brass is a modest one showing the effigy of a man in armour kneeling over a now lost inscription with two shields. Figure: 460 mm. Style: London F.²⁷

The second brass, to his parents William Catesby, 1485, and his wife Margaret, 1494, engraved c.1507 (M.S.III), is an altogether different composition with two large effigies under elaborate canopies with shields and foot inscription. Effigy 950 mm. Style: London G.

Suffolk, Oulton. Katherine, widow of John Fastolff, esq., 1445. Elizabeth requests ‘*that the stone which now lies over the burial-place of the said John Fastolff be removed, and placed over the grave of Thomas Sampson, my late son; and another stone, to the value of seven or eight marks, be provided by my executors, inlaid with the arms of John Sampson and the aforesaid John Fastolff, my late husbands; and with the arms of Roger Welysham, my father, and with the arms of Bedingfeld; and that the said stone shall lay over the sepulchre of the said John Fastolff, and my own grave.*’ The brass, stolen in 1857, comprised a man in armour with wife, inscription and shield. Effigy 760 mm. Style: London D.²⁸

Sussex, Bodiam. William Wetherden, vicar, 1513 (M.S.III). He requested burial ‘*in the chaunsell before Saint Gilis in the saide church of Bodeham. I ordeyn for a stone to be laide over me xxvjs viijd.*’ The slab is now lost, although the inscription in four lines of black letter survives. The shrouded figure in the church belongs to this brass. Style: London G.²⁹

Sussex, Northiam. Nicholas Tufton, esq., 1538 (M.S.II). He requested: ‘*Corpusque meum ad sepelien’ in ecclia beate marie de Northyham coram altare sancti Nicolai ibm si Deo placuerit pro qua sepultura lego parochianis ibm vjs viijd Item lego pro quodam lapide cum pictura et scriptura ad ponend’ super sepulturam meam xxvjs viijd.*’ The effigy is unusual as it shows a civilian with tonsure. Effigy 595 mm. Style London G.³⁰

Yorkshire, Aughton. Richard Ask, esq., and wife Margaret, 1465 (M.S.I). Margaret requested burial in Ellerton Priory leaving £10 for a stone to be placed over herself and her husband – ‘*lego ad empcionem unius lapidis super sepulchrum meum et mariti mei ponendum et jacendum xl.*’ Effigy 912 mm. Style: York 2b.³¹

Yorkshire, Brandesburton. Sir John de St. Quintin, 1397, and wife Lora (M.S.II). St. Quintin is specific when requesting his brass: ‘*Corpus meum ad sepeliendum in ecclesia beatae Mariae de Brandsburton, in medio chori, coram summo altari predictae*

ecclesiae...Item do et lego viginti marcas ad emendum quandam petram de marmore, super corpus meum et corpora Lora nuper uxoris meae et Agnetis uxoris meae jacendam, cum tribus ymaginibus de laton supra dictam petram punctis.’ Effigy originally 1950 x 526 mm, now 1700 x 526 mm. Style: York 1a.³²

Yorkshire, Conisbrough. Nicholas Boswell, 1523 (M.S.I). Requested that ‘*I gif to order a through stone to lay over my grave with sculpture of laton of the same xls.*’ This brass is an inscription. Style: London F.³³

Philip Whitemore

- 1 H.T. Morley, *Monumental Brasses of Berkshire* (Reading, 1924), p.47; W. Gunner, ‘The Will of Sir John de Foxle of Apuldfreifeild, Kent’ in *Archaeological Journal*, XV (1858), pp.267-74. Original will in Register of William of Wykeham, II, f.169.
- 2 Bell, P. (ed.), ‘Bedfordshire Wills 1484-1533’, *Bedfordshire Historical Society*, LXXVI (1997), p.21.
- 3 D. Edwards (ed.), ‘Derbyshire Wills proved in the Prerogative Court of Canterbury 1393-1574’, *Derbyshire Record Society*, XXVI (1998), p.4; TNA PROB 11/6/6.
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- 9 H. Haines, *Manual of Monumental Brasses*, I (Oxford and London, 1861), p.lx.
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- 19 J.R. Greenwood, ‘Wills and Brasses: Some Conclusions from a Norfolk Study’, in J. Bertram (ed.), *Monumental Brasses as Art and History* (Stroud, 1996), p.89.
- 20 Greenwood, ‘Wills’, p.87, illus. fig.69, p.88.
- 21 J.S. Cotman, *Engravings of Norfolk Brasses* (London, 1819), p.xxxii; H. Haines, *Manual*, I, p.lviii.
- 22 J.R. Greenwood and M. Norris, *The Brasses of Norfolk Churches* (Norfolk Churches Trust, 1976), p.28, fig.27, p.31.
- 23 Greenwood, ‘Wills’, p.92, illus. fig.72, p.93; TNA PROB 11/15/48.
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- 27 W. Dugdale, *Warwickshire* (London, 1765), p.554.
- 28 H. Haines, *Manual*, I, p.lviii and f.n. h.
- 29 TNA PROB 11/17/553 (where identified incorrectly with Bodenham, Herefordshire).
- 30 TNA PROB 11/27/410.
- 31 *Testamenta Eboracensia*, II, p.275.
- 32 York Consistory Court ‘Registrum ab. 1396 ad. an. 1440’, f.10.
- 33 H. Haines, *Manual*, I, p.lx.

Notes on Books, Articles and the Internet

Stephen Freeth, H. Martin Stuchfield and Philip Whittemore (eds). *Tottenham, Middlesex*. (M.B.S. [from H.M. Stuchfield, Pentlow Hall, Cavendish, Suffolk CO10 7SP]. £7.50 (incl. p+p). 2018. ISBN 978.0.9501298.8.4). 16 pages; 6 b/w illus. & 6 colour photos; refs; stiff, laminated covers; A4 format.

This booklet was produced for the Society's General Meeting at All Hallows, Tottenham, on Saturday, 27th October 2018 (see pp.786-7). Undergoing several major restorations, the brasses were recorded by seven antiquaries from John Weever (1631) to George Waight (1876) – see list pp.1-2 – but often selectively. Exactly when most of the brasses and indents disappeared is unclear, but it is likely to have been during Butterfield's restoration of 1875-6. Only three of some 23 known brasses now survive, but a very important number of impressions/dabbings of lost brasses survive in the Society of Antiquaries of London, and one of an inscription in the British Library. Coloured engravings made in c.1790 of three brasses also exist, and are reproduced on pp.7, 8 and 10 of the booklet.

The three surviving brasses are described on pp.3 and 6, and illustrated from photographs by Martin Stuchfield on pp.4-5. The oldest is an inscription in Roman capitals to Jeffrye Walkdine (M.S.I., 1599) 'Citizen and Skinner of London & Free of the Marchant Adventvres and Mvscovia'. M.S.II, 1616, has figures of Elizabeth and John Burrough 'of Tottenham High Cross', with a foot inscription in Latin, two sons and one daughter [photo. p.4]. M.S.III, 1640 [photo. p.5], consists of a shield, inscription and plate with figure of Margaret Irby, third wife of Sir Anthony Irby, kneeling at a prayer desk with her three daughters kneeling behind her, all of whom died before their mother. The brass has been removed to the wall of the south aisle, and the three plates are not in their original places. The only other brass described is a ten-line inscription to church organist James Langran, 1909, engraved by Barkentin & Krall.

The interesting series of 20 lost brasses occupy pp.7-16, and range in date from 1419 to 1615; of these eight were effigial, and those illustrated

are from engravings or dabbings, plus one from an impression. All are described in concise detail, including some genealogical notes, plus a transcript of each inscription. The oldest is the half-effigy of Walter Hunt, priest, 1419, with tonsured head and holding a book on which rests a chalice; the accuracy of the tinted illustration from W. Robinson's *History and Antiquities of the Parish of Tottenham High Cross, in the County of Middlesex* (1818, 2nd edn., 1840) is open to question [see illus. p.7]. Lost brasses 4-6, 8-10 and 13 are all to members of the Hynningham family, all but brasses 9 and 13 being inscriptions only. Lost brass 9 shows a modest London G-style figure and inscription to Thomas Hynningham, 1512, and is reproduced, p.10, in a tinted engraving from Robinson. Lost brass 13 (pp.12-13) showed an effigy and inscription to George Hynningham, 1536, who was a servant 'greatly favoured' by his master Henry VIII. He lived in the Black House in Tottenham, where he kept rooms ready for the king, and horses for him in stables opposite, when he visited Tottenham. Lost brass 15 (pp.13-14) was of Thomas Byllington, 1539, in armour and his two wives. Thomas was one of the jurors at the trial of Sir Thomas More in 1535. A dabbing is illustrated on p.11 of the lost inscription and shield to Dame Dorcas Martin, 1599, the wife of Sir Richard Martin, Master of the Mint and twice mayor of London. Dorcas also acted as a licensed bookseller for Thomas Cartwright and translated 'a catechism for the use of mother and child' (pub. 1582) as part of her and her husband's support of Protestant reforms (see details, Lost brass 16, p.14). A few lost indents are noted on p.15.

This well-researched and presented booklet shows that, even for churches with few surviving brasses, there are many lost brasses of wider interest, made more valuable when engravings, dabbings or rubbings survive to illustrate them. Tottenham was clearly a good location at the time for those in royal or public service, several of whom were additionally benefactors of local charitable institutions.

Martin Stuchfield, 'Glamour in Brass: a portrayal of the fourteenth century lady in Essex', *Essex Journal*, LIII, No.2 (Autumn 2018), pp.86-92. 3 b/w, 5 colour illus.; refs. (pp.91-92).

This issue of the journal is a special one, to mark the 80th birthday and contribution to historical research of our member Dr. Jennifer Ward. Essex has six brasses and 11 indents of brasses commemorating women, and a further 10 lost ones are known from documentary sources. A rubbing of a cross within a Lombardic border inscription to Maud de Mortemer, c.1340, at Tilty, is illustrated on p.86. Some of these losses are noted on pp.86-7 of this article, and one indent at Marks Tey to Robert de Teye and his wife Katherine, 1360, under double canopy with foot inscription, was only discovered when floorboarding was removed in 2006.

Pages 87-91 feature a few important brasses, three with excellent colour photographs by the author. A detail of the elaborately plaited hair of Ellen, wife of Sir John Wautone, 1346, is shown on p.88; both figures are small and set in the head of a mutilated octofoil cross. The brass of Isabel Clonvill and her son (now lost), 1361, at West Hanningfield, is the only London A workshop brass of a lady remaining in the county. A close-up photograph of the half-effigy in widow's wimple is shown on p.89 – she and her son may well have fallen victim to the plague. Three London B workshop brasses are featured next; the first the fine brass of Sir John de la Pole and his wife Joan, daughter of Sir John de Cobham, 1380, at Chrishall. The couple hold hands and stand under a triple canopy, the brass having close family links with the well-known series of brasses at Cobham, Kent. The brass was restored by Messrs. Waller and the upper parts of the figures are shown in a colour photograph on p.90. An unknown lady, c.1390, at Stebbing, is elegantly dressed with wimple, veil and cote-hardie, a small dog at her feet. The photograph of the upper half of the figure (p.91) shows damage and spotting as a result of bat droppings and urine. Finally, the head only of a lady in nebulé headdress, c.1395, at Hatfield Broad Oak, was found during excavations in the choir of the priory church in 1903 (see rubbing, p.91).

In the same issue of the *Essex Journal* is another article by **Martin Stuchfield**, 'A new home for a medieval knight' (pp.63-66). The London series B brass of Thomas Stapel or de Stapel, Serjeant-at-Arms to Edward III, 1371, has had a somewhat disrupted history. Originally sited in the

now demolished church of St. Mary, Shopland (see photo, p.64), it was transferred to All Saints church at Sutton in 1957, before finally being placed in St. Andrew's church, Rochford on 17th April 2018. Mounted on a wooden board at Sutton, its slab lay face downwards in the churchyard there, before being re-united with the brass in June 1971 by Bryan Egan and local mason Percy F. Smith. Details of how the brass and slab were brought to Rochford, with photographs, are given on pp.65-66; the whole composition is now upright against the wall. [See also *Bulletin* 139 (October 2018), pp.767-80 – *Ed.*]

Carole Hill, 'Politics and Piety: Norwich City Churches, Commemoration and Networking for the Afterlife'. Chapter 6, pp.121-40 of '*A Verray Parfit Praktisour*': *Essays presented to Carole Rawcliffe*, edited by Linda Clark and Elizabeth Danbury. (Woodbridge: Boydell Press. £60.00. 2017. ISBN 978-1-78327-180-1). 234 pages; illus (hardback).

Taking its title from Chaucer's reference to the Doctor of Physic in his 'Prologue' to *The Canterbury Tales*, this wide-ranging collection of essays from colleagues, friends and former students pays tribute to Carole Rawcliffe's many contributions to late medieval history in the fields of medical history, political and parliamentary history, and the regional history of East Anglia. Of particular interest to readers of this *Bulletin* is the chapter by Carole Hill which examines commemoration practices by Norwich burgesses, and focuses particularly on the memorial brasses of two families, Robert Baxter, 1432, and wife Cristiana (M.S.I), and Richard Purdaunce or Purdans, 1436, and his wife Margaret, c.1482 (M.S.II) in the church of St. Giles-on-the-Hill.

Alderman and twice mayor Robert Baxter and wife Cristiana are depicted on their brass standing upon a strange flowery hillock. This may be a figurative Calvary, but equally it could resemble the patterned fabric which Robert exported to the Low Countries from Yarmouth. Richard Purdans also specialised in trading woollen cloth, as well as rabbit skins, and imported goods such as hats and red leather for the luxury market. The Purdans' memorial shows a bearded man and his wife, with a dog at Richard's feet, and a tiny lap dog resting on Margaret's right foot. Both brasses are illustrated (plates 1 and 2,

pp.129-30) using the depictions by John Sell Cotman, *Engravings of Sepulchral Brasses in Norfolk and Suffolk* (2nd edn., 2 vols., 1839), I, p.18, plate 21 and II, Appendix, p.58, plate 2.

Hill describes how the piety of both Robert Baxter and Margaret Purdans was influenced by their eremitical vocation. Baxter bequeathed £40 to Richard Fernys, a priest and hermit residing in the churchyard, to make a pilgrimage to Rome and Jerusalem, displaying a deep respect and trust in him. Fernys acted as spiritual director to a group of women including Margaret Purdans, who opted not to remarry after being widowed when relatively young. Instead she chose to become a vowess, committed to living in vowed obedience to a religious rule at home. Both Margaret Purdans and Cristiana Baxter are depicted on their brasses in either the mantle of a vowess or in the mourning clothes known as widow's weeds. Margaret named four anchoresses as recipients in her will, and also left gifts to nuns or lay women living in convents and to nursing sisters in Norwich hospitals. The Baxters' daughter Katherine, 1457, seems to have enjoyed a long-standing friendship with Margaret Purdans. Katherine married Peter Brasier of a wealthy Norwich bell-founding family. The Brasier foundry cast three of the bells hanging in St. Giles, of which two bear the name of Richard Baxter, Katherine's brother.

Monumental brasses were often chosen by those whose wealth was derived from textiles and the production of fashionable clothing, and Hill argues that this was no accident. Funerary brasses reflect 'the same preoccupation with line, form and design', and often the same trading links with the Low Countries and Germany, from where some of the finest brasses were procured. Brasses provided a readily visible reminder to pray for the souls of those depicted upon them. The memorial brasses at St. Giles are, Hill suggests, 'a chink through which to view the commercial, political and spiritual life of its industrious citizens during the eventful long fifteenth century'. By revealing a shared personal piety, they help us to comprehend 'something of the values and aspirations, and the interconnectedness, of their complex communities'. [See also *Bulletin* 128 (February 2015), pp.547-9 – *Ed.*]

John S. Lee

Sophie Oosterwijk and Sally Badham. 'Relief copper alloy tombs in Medieval Europe: image, identity and reception', in *Medieval Copper, Bronze and Brass: History, Archaeology and Archeometry of Brass, Bronze and other copper-based alloys in Medieval Europe (12th – 16th centuries). Proceedings of the Symposium of Dinant and Namur, 13-17th May 2014.* Edited by Nicholas Thomas and Peter Dandridge. (Paris: LAMOP & others. [Studies & Documents in Archaeology No. 39]. Nov. 2018. ISBN 978.2.39038.016.0). 416 pages; about 300 illus. Stiff paper covers. French & English text.

Forthcoming:

Brian & Moira Gittos. *Interpreting Medieval Effigies: a regional study in archaeology and potential.* (Oxbow Books. £40.00 [£32.00 until publication]. Early 2019. ISBN 9781789251289). 408 pages; b/w & coloured illus. Hardback.

This new study examines and analyses 13th and 14th century monumental effigies in Yorkshire, their sculptural merits, style, expectations of the patrons, and the cultural, artistic, and historical circumstances of the area in which they were produced. Over 200 examples survive, some of high sculptural status, produced in sometimes turbulent political and administrative times.

A new (3rd revised edn.) of Pevsner's *Hertfordshire* is due to be published in 2019, under the editorship of **James Bettley**. It is to be about twice the length of earlier editions, with new colour photos and many more maps and plans. Dr. Bettley will be talking about the new edition in the Diocesan Board Room, Holywell Lodge, Holywell Hill, St. Albans, on Wednesday, 8th May 2019, starting at 8.00p.m. Tickets £9.00. Bookings can be made through the Friends' web-site www.friends.stalbanscathedral.org or via the Cathedral Box Office by phone or in person. [Source: *Abbey Link* issue 89 (Autumn 2018), p.30.]

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Richard Busby