

Monumental Brass Society

FEBRUARY 2020



BULLETIN 143

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 2020 to:

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Hon. Treasurer's notice

On 1st January all subscriptions for 2020 became due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 4 Pictor Close, Corsham, Wiltshire SN13 9XH. 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, U.S.A.

Editorial

I am deeply indebted for the continuing support that I have received in the unaccustomed role of editing the *Bulletin* and warmly thank Sally Badham, Richard Busby, Hans Gerd Dormagen, Challe Hudson and Philip Whittemore for their contributions to this issue.

Challe's excellent account of the meeting held at Walthamstow is particularly poignant from a personal perspective as it was in the town's lending library that I first occasioned upon a copy of Richard Busby's newly published *Beginner's Guide to Brass Rubbing* (1969). The helpful appendix at the rear containing 'A short guide to the best brasses in the British Isles' encouraged me to produce my first brass rubbing from the brass commemorating Christopher Urswick, 1521, at Hackney (M.S.I) at the tender age of 12.

Sally's article concentrates on evidence from wills relating to the commissioning of brasses. This is especially rewarding when the brass or indent actually survives as in the examples cited at Assington, Hitcham, Kenton and Withersfield. Sally has continued the fine tradition initiated by the late Roger Greenwood who edited the first twenty-one issues of the *Bulletin* from 1972-9.

Philip Whittemore reminds us of a now forlorn brass at Cowthorpe, Yorkshire, drawn and published to considerable advantage by the Waller brothers in 1864 and conserved by the late William Lack in 1993. Finally, Hans Gerd Dormagen provides a European dimension, bringing six spectacular neo-Gothic brasses at Cologne Cathedral to our notice.

Personalia

We welcome as a new member:

Patrick Goode, Crispin House, Church Lane, Ledbury, Herefordshire HR8 1DW.

It is with very deep regret that we report the death of **Michael Waring**, on 16th November 2019. Professor Waring had been a member of the Society since 1966. A memorial service will be held on 2nd May 2020 in the chapel of Jesus College, Cambridge at 3.00p.m., followed by a reception in the Hall.

Cover: Detail from the monumental brass to Sir William Yelverton, Justice of the King's Bench, [1472], engraved c.1470, from Rougham, Norfolk (M.S.I).

Diary of events

Saturday, 28th March 2020

GENERAL MEETING

ROTHWELL, NORTHAMPTONSHIRE

The first meeting of 2020 will be held at Rothwell, described by Pevsner as 'one of the most attractive towns in Northamptonshire'.

The programme will commence at 11.00a.m. with an optional short walk conducted by **Ann Rowlett**, a local historian, focusing on Thomas Tresham's Market House and the Jesus Hospital. The latter was founded in 1591 by Owen Ragsdale who is commemorated with a brass (M.S.III).

The formal meeting will commence at 2.00p.m. in Holy Trinity church with **Jane Houghton** speaking on *William de Rothewelle, priest and quartermaster*. **Ann Rowlett** will follow with *Owen Ragsdale and the Jesus Hospital*. Tea and an opportunity to view the brasses and monuments will follow. The afternoon will conclude with a talk by our member, **Doreen Agutter** on *Edward Saunders, his brass and family*.

A rare opportunity will also be afforded to visit the chanel house. This small chamber is crammed with the bones of at least 2,500 people!



*Medieval chanel house at Rothwell, Northamptonshire.
(photo: © Sheffield University)*

The church of Holy Trinity is situated in Squires Hill, Rothwell. The postcode for satellite navigation is NN14 6BQ. The nearest station is Kettering (served from London: St. Pancras) which is 9 miles distant representing an approximate journey of 10 minutes by taxi. Please contact Penny Williams, Hon. Secretary (email: penny7441@hotmail.com) if you wish to share a taxi or are travelling by car and are prepared to pick someone up.

Saturday, 18th July 2020

ANNUAL GENERAL MEETING

SAFFRON WALDEN

The formal business of the Annual General Meeting will be held in St. Mary's church, Saffron Walden at **11.00a.m.**

The afternoon meeting commencing at 2.00p.m. is being held in association with the Essex Society for Archaeology and History. **Liz Allan** will speak on *The medieval town of Saffron Walden* followed by **David Lepine** on *'He fed his sheep well': the clerical brasses of St. Mary's, Saffron Walden*.

A third lecture by **David Carrington** of the Skillington Workshop relating to the important monument commemorating Thomas Lord Audley, Lord Chancellor, 1544, will conclude the meeting.

The church of St. Mary the Virgin is situated in Church Path, Saffron Walden. The postcode for satellite navigation is CB10 1JP. The nearest station is Audley End (served from London: Liverpool Street) which is 3 miles distant representing an approximate journey of 10 minutes by taxi. Please contact Penny Williams, Hon. Secretary (email: penny7441@hotmail.com) if you wish to share a taxi or are travelling by car and are prepared to pick someone up.

Friday-Sunday, 25th-27th September 2020

CONFERENCE

KING'S LYNN, NORFOLK

This conference, organised in collaboration with the Church Monuments Society, will be held at the Duke's Head Hotel in King's Lynn. The theme is *Status and Display* with excursions to the minster church of St. Margaret and the chapel of St. Nicholas in the town (Friday afternoon) and to the village churches of Oxborough, Narborough, Rougham and South Acre (Saturday), where a team of experts will introduce a remarkable series of medieval and early modern funerary monuments and brasses in north-west Norfolk.

The keynote lecture will be given by **Susie Nash** (Deborah Loeb Brice Professor of Renaissance Art at the Courtauld Institute, London) on *The Burgundian Ducal Tombs at Champmol* at the Duke's Head on Friday evening. The lecture programme will continue at the hotel on Sunday morning with papers by **Ann Adams** on *Creation and Re-Creation: Tombs and plastercasts*;

Roger Bowdler on *Rank Decay: 17th century vanitas monuments to persons of status*; **Toby Capwell** on *Flowering and Decline: English effigies and armour in the late 15th century*; **Nicholas Flory** on *Illustrissima ac potentissima princeps: The commemorative brass plaques of Isabella of Portugal and her Carthusian donations*; **Robin Netherton** on *The sideless surcote: Elusive, illusive, allusive*; and **Jean Wilson** on *Not a Leg to Stand On: The monument to Robert Pierrepont, 1669, at West Dean, Wiltshire*.

The conference fee includes accommodation, breakfast and evening meals, all tea and coffee breaks, Sunday lunch and attendance on the excursions and lectures. Accommodation at the hotel is en-suite in single, double and twin rooms. It is limited and will be reserved on a first-come, first-served basis. Members are also welcome to arrange their own accommodation and to attend on a non-residential basis and will need to do so if the demand for rooms exceeds our allocation at the Duke's Head. King's Lynn has a wide range of accommodation to suit all budgets, including a Premier Inn and a Travelodge.

The cost for the Conference is £300 (single room) or £250 per person (double/twin room) for Society members (non-members: £325, single room; £275 per person, double/twin room), full board (excluding Saturday lunch). Alternatively, delegates may choose to attend on a non-residential basis: Friday afternoon and evening £35 members (£45 non-members); Saturday excursion £35

A.V.B. Norman Research Trust

The Trust was established in 1998 in memory of Nick Norman (1930-88), founder-member and President of the Church Monuments Society. It exists to offer assistance and encouragement to those pursuing research in the fields of arms and armour, monumental effigies, manuscripts and primary sources. Applications relating to work on Scottish material are especially welcome. Grants will not normally exceed £700 (individual) or £1,500 (smaller grants). It is expected that research will be published or made public in some way. The closing date for applications is 30th November each year with awards confirmed by 10th February the following year.

members (£45 non-members); Saturday reception and conference dinner £40 members (£50 non-members); Sunday morning (including lunch) £30 members (£40 non-members).

A booking form is enclosed. The deadline for booking is 30th June 2020. For all enquiries please contact the CMS President Mark Downing by email at markdowning1@talktalk.net.

Saturday, 17th October 2020 at 2.00p.m.

GENERAL MEETING

TROTTON, SUSSEX

The Autumn General Meeting will be held at Trotton where the church 'has one of the finest interiors in Sussex' with three impressive monuments. On the west wall, 14th-century paintings depict the Last Judgement, the Seven Deadly Sins and the Seven Works of Mercy.

The brass to Margaret Camoys, c.1310, is 'the oldest existing female brass'. The second brass is to Thomas, Lord Camoys (d.1421) and his wife, Elizabeth Mortimer (d.1417), widow of Harry 'Hotspur' Percy. Camoys fought at Agincourt with Henry V.

Other monuments include the tomb chest of Sir Roger Lewknor (d.1478), husband of Eleanor Camoys, the granddaughter of Lord Camoys.

There will be talks by our members **Jessica Barker**, **Nigel Saul** and **Jennifer Ward**. Further details in the next issue.

The Trust is delighted to announce that awards for 2019-20 have been made to **Tobias Capwell** as a contribution towards expenses for his forthcoming book, *Armour of the English Knight: 1450-1500*, and **Robert Kinsey** to support the cost of publishing a paper entitled 'The Brass of Sir John de Creke and his wife, Lady Alyne at Westley Waterless, Cambridgeshire', in the 2020 issue of the *M.B.S. Transactions*.

Please contact Annie Norman at 15 Lansdowne Crescent, Edinburgh EH12 5EH (email: abn@dhorca.com) for further details and an application form.

Meeting report

Walthamstow, Essex – 28th September 2019

This meeting, organised in conjunction with the Walthamstow Historical Society and warmly supported by parishioners, began with a late morning perambulation by **Neil Houghton** who describes himself as an archaeologist by training and a local historian by accident. He welcomed us to what should be rightfully called Church End, as ‘Walthamstow Village’ is a notion relatively recently fabricated by estate agents putting an appealing spin on property listings.

On the church tower, hemmed in by cement render, an ancient Agnus Dei roundel watches over foot traffic on the path past St. Mary’s western door, placed here because of its visibility on the formerly major thoroughfare. Vinegar Lane bounds the north side of the graveyard, so named for the liquid locals poured into ditches alongside plague pits. Across this lane sits the almshouse constructed by George Monoux. During the Blitz, bombs half-obiterated the building but it was reconstructed and continues to function as intended.

For centuries Walthamstow was a rural community. The marshes brought economic prosperity by offering a recovery area for livestock whose weight had dwindled en-route to London. After grazing on common lands cattle were better fit for sale in the City market.

The ‘Ancient House’ opposite the church is a remarkable survival with extensive restorations carried out in 1934 and 2001. Dendrochronology reveals that the central section contained straight grain wood obtained from a quick growing oak cut around 1450.

Following lunch we reconvened inside the church in increased numbers to be warmly welcomed by **Vanessa Conant**, the first female rector of St. Mary’s.

After **Martin Stuchfield** welcomed us to the meeting proper, he described his lengthy personal involvement with the church. At the age of just



*St. Mary the Virgin, Walthamstow, Essex from an engraving dated 1782.
The west end of the Monoux Almshouses can be seen at the extreme left.*

twelve he sought permission to rub the brasses, though it took a few years before he was granted that privilege. He worshipped in this church, was married here 32 years ago and was responsible for the restoration of the brasses in 1988 and 1990. Martin then formally introduced **Neil Houghton**. Neil had succeeded Martin as Chairman of the Walthamstow Historical Society (formerly Walthamstow Antiquarian Society), established in 1914 and now the oldest such organisation in Essex.

The exact age of St. Mary's is hard to determine although it was probably built in the 12th century. Soon after construction, the church and its lands were given to Holy Trinity Priory, Aldgate, with the first vicar an Augustinian monk. Throughout subsequent centuries improvements continued with the addition of a north aisle, a south aisle, an extension to the chancel and the addition of a tower. Lacking suitable local stone, builders brought Kentish ragstone first by water, then up a steep hill, erecting a distinguished church from quality materials. In the early 16th century Monoux rebuilt the east end of the north aisle and the top forty feet of the tower in quality Tudor brick in order to reflect current architectural fashion rather than to salvage a crumbling building.

Walthamstow in the late Middle Ages became a preferred home for the gentry. The most famous local benefactor was George Monoux, whose chantry chapel was erected at the east end of the north aisle but at a slightly different elevation from the body of the church.

St. Mary's also contained a chapel for the family of Robert Thorne, a London merchant from Bristol and another generous benefactor. His connection with the parish comes from his apprenticeship to Paul Withypool, the devout Bristol merchant whose brother was a vicar here. Those in the parish who could not afford a chantry would join a guild, of which there were at least six in St. Mary's. Members could use the guild's pall cloth and coffin for their funerals, and be buried in a linen shroud.

Some of St. Mary's treasures are lost to history. A cope from 1444 remains in a private collection in the United States having been used as a bedspread! The 1507 chalice and patten have also disappeared. Although now missing, we might imagine the rood

screen that once stood here by viewing the one at Eye in north Suffolk, as both were made in the late 15th century by the same person.

In the mid 19th century with the coming of the railway Walthamstow expanded from rural retreat to prosperous suburb. This necessitated the establishment of multiple new churches that limited the flow of money into this building. In the 1860s William Cook bought the rights to the manor, rebuilt it, and funded major building works with the young and not yet famous architect John Soane. The west door through which we entered and the panelling in the tower are Soane's work. The box pews and central pulpit were removed in the 1870s, as well as the gallery above the south aisle. At this time they made the walls and ceiling a uniform height and inserted new windows. In 1934 the chancel was extended by approximately 12 feet with a large window added in an attempt to achieve a 20th-century vision of a medieval church.



Fig. 1. Sir George Monoux, Lord Mayor of London, 1543, Walthamstow, Essex (LSW.11).
(photo: © Martin Stuchfield)

After a break for refreshments and time to peruse the brasses, monuments and architecture we reassembled for **Martin Stuchfield** to guide us through the monumental brasses. These were conserved in 1934 and 1990 by the Walthamstow Historical Society. The frustratingly brief antiquarian references were summarised before embarking on more detailed biographical studies.

The most significant brass commemorates Sir George Monoux, who died in 1543 (Fig.1). In 1710, Newcourt described a 'fair and still entire Stone-Monument'. In 1796, Lysons added that 'on the north side of the chapel . . . the figures of the deceased in brass are fixed to the wall over the tomb.' In 1890, Chancellor described the brasses in more detail, listing the arms of the City of London, the Drapers' Company, and Ipswich (though it was actually Bristol) and describing missing plates for the inscription and most probably the Monoux arms and an image of the Blessed Virgin Mary. In the early 19th century a replacement shield bearing the Monoux arms was made and inserted with the remaining original plates on an octagonal pier at the eastern end of the north arcade.

Monoux was apprenticed in Bristol where he became a successful merchant exporting cloth and importing goods from the Iberian Peninsula. While in Bristol he married Joan, who bore him three children before dying c.1500. After serving as mayor of Bristol he moved to London where he became a member of the Drapers' Company, one of the 'Great Twelve' City livery companies, a connection he maintained for approximately forty years. He served as Warden and Master before becoming Alderman, Sheriff and ultimately Mayor of London in 1514.

In 1508, George Monoux re-married to Anne, widow of John Wattes, a London merchant. His son became a draper, but there are no references to his children after 1518. Although Monoux lived and worshipped in London, in 1507 he bought Moones, a mansion in Walthamstow, as a country residence. He became deeply involved in local affairs and later purchased part of the churchyard on which to build an almshouse. As one of the wealthiest men in the City, he acquired properties in more than ten counties. He bought monastic property after the Dissolution,

and inns, together with tenements throughout the City. Local improvements were also made to bridges over the River Lea and a causeway over the marsh.

Less complex biographies accompanied the other brass memorials. The oldest brass inscription commemorates Henry Crane, a former vicar, who died in 1436. A benefaction plate, now on the chancel wall, records the charitable bequest of Robert Rampston, late of Chingford, who died in 1585. Two effigial brasses portray Thomas Hale and his wife Ann, 1588. This brass is now situated in the north aisle with facsimiles of the palimpsest work mounted on a pillar nearby. A large inscription remembers the learned and generous spirit of William Rowe, who bought the manor of Higham Benstead and died in 1596. For years Rowe's heraldic achievement was missing, but Martin's diligent sleuthing rediscovered it in the Vestry House Museum (Fig.2).

Martin concluded the afternoon by thanking all those who had contributed, not least Janet Whitham and Penny Williams for providing the refreshments that are always so greatly appreciated.

Challe Hudson



Fig.2. Achievement from the brass for William Rowe, gent., 1596, Walthamstow, Essex (LSW.V).
(photo: © Martin Stuchfield)



*Fig 1. Robert Taylboys, 1506, and wife Letitia, Assington, Suffolk (M.S.I).
Photograph taken prior to conservation by the late William Lack in 2019.
The conservation work was part funded by a grant from the Society's Conservation Fund.
(photo: © Martin Stuchfield)*

Testamentary brasses and related slabs in late medieval Suffolk parish churches

Since the early issues of our *Bulletin* one recurring theme in articles has been wills which mention the commissioning of brasses, both extant and lost. This piece continues the topic by examining examples in Suffolk. The will references are taken from a book newly published by the Suffolk Institute of Archaeology and History by Simon Cotton entitled *Building the Late Mediaeval Suffolk Church*. Suffolk is matched only by Norfolk in the number of medieval wills (defined as between c.1370 and 1550) that survive and this provides a rich seam of documentary evidence on bequests to build and enhance churches and their fixtures. This book primarily concentrates on the documentary evidence for building work, providing important new evidence on the progress of construction and replacement of the fabric. However, the will extracts range wider, citing *inter alia* monuments including brasses. Those are listed below, with my commentary where appropriate.

The wills are drawn from various repositories:

Suffolk Record Office, Ipswich, Suffolk Archdeaconry Court will register (IC/AA2/) (I.W.);

Norfolk Record Office, Norwich Consistory Court wills (N.C.C.); and

The National Archives (T.N.A.), Prerogative Court of Canterbury wills (PROB 11/) (P.C.C.).

Assington – Robert Taylboys, 1506, to be buried in Assington church before the B.V.M. of Pity (*coram beatissima maria virgine pietatis*) and covered with a large stone of marble with arms and figure and day of my death written on it in latten metal (P.C.C. 15/612). This brass survives, although it has lost its inscription. Taylboys is shown in armour and is accompanied by his wife (Fig.1). It is a product of the Norwich 4 school of brass engraving.¹

Barking – John Preston, clerk of St. Paul's, London, and former rector of Barking, 1436, to be buried in the churchyard at the end of the chancel . . . and to be put over his body there a small stone with this writing: 'Hic iacet Johannes Preston

quondam Rector huius ecclie qui in vita sua multa bona fecit isti loco & eius anime propicietur deus Amen' (Here lies John Preston, former rector of this church, who in his life did many good things for this place and upon whose soul may God have mercy) (P.C.C. 3/395). It may have been an incised inscription slab, but a brass is another possibility. There are three indents showing priests in the church, all fairly modest compositions. Two comprise full-length effigies. They are now partially covered but were sketched by David Davy in 1827.² One has scrolls above his head and has been re-used with an inscription plate over the figure and another, set in Purbeck marble, has a chalice above his head. The latter would be an unusual composition for a date of 1436 but the former might conceivably commemorate Preston.

Thomas Aleyn, rector, d.1475, to be buried in the chancel before the image of the B.V.M.; 'to reparation of the church and for a marble ston [*sic*] to be bought and placed on my grave 10 li. 17s 8d' (N.C.C. Gelour 98). It is not clear how much of the money was devoted to the monument. This monument was almost certainly a brass. The term 'a marble stone' normally indicates a brass; brasses were known by this term as they were set in a polishable limestone, such as Purbeck marble or, in East Anglia in the early 16th century, Vaudey Abbey stone from Lincolnshire.³ It is likely to be one of the indents surviving, mentioned above. Brasses with chalice imagery were made by various Norwich workshops, the earliest being the Series 2 workshop, operational from c.1480-97. It is possible that this indent commemorates Aleyn.

John Flegge the elder of Needham Market, 1500, to be buried in the porch of Barking church by the grave of his mother and to have a stone upon the grave (N.C.C. Cage 132). This monument no longer survives and it is unclear what sort of monument was intended, but it is not impossible that it was a brass. Davy recorded an evidently worn indent in the porch of a figure, inscription and square plates at the corners, doubtless originally engraved with evangelists' symbols.

The square plates could point to a date of c.1500 or after, perhaps indicating that this was Flegge's monument.

Bruisyard – Godfrey Lawter, yeoman, 1544, to be buried in Bruisyard church 'right afore the ffonte and for breaking of the ground ther I give to the said church vj viijd and I will have a graven stone shortly after my decease with a scripture layde upon my said grave' (N.C.C. Punting 189). The term 'graven stone' may well refer to a brass, but could possibly instead be an incised inscription slab.

Coddenham – John French, 1512, 'I will have a ston to be leyd upon my grave and my name John French and Margaret my wyff with al my children vij sonys and v daughters be gravyn upon the same ston' (I.W. 5/291). The use of the term 'gravyn' (engraved) in this context strongly indicates a brass. Antiquarian notes by Matthias Gillet *alias* Candler (1605-63) record that 'the brasse is taken off because of the superstitious inscription'.⁴ The indent survives.

Cratfield – William Williamson, clerk, 1532, 'to be buried in the quere [choir] of the saide parochie church of Cratfeld . . . I will that my executour doo bye a stone of blacke marble to lye upon my grave in the saide quere of Cratfeld' (P.C.C. 25/13). It is a shame that this slab does not survive as the use of the term 'black marble' is intriguing. It probably refers to an imported slab of Tournai marble or similar from the Low Countries. Such imports were much more common in the late 14th and 15th centuries. It could have held a brass, although an incised slab or a composite slab are other possibilities.

Hitcham – Thomas Fyssher, parson of the church of Our Lady of the Arches in London, 1504, 'to be buryed in the porche of the church of all seyntes in Hecham . . . I will that myn executours do bye a litell marbillstone to be sett in the wall at my sepulture and theryn to be sett a pece of laton and theryn written in lettirs my name and the day of my sepulture so as my goode frendes may have remembrance to pray for my soule and the lettirs theryn to be gilte' (P.C.C. 14/548). This was clearly a brass. Church porches were a popular place of burial as monuments would be seen by all entering the church. No such item now survives in the porch, although there are indents inside the church.

William Cooke, doctor and parson, 1522, 'to be buried in the Chauncell of the church of Hecham before the high aluter . . . I will have a gravestone of marble to be bought by myn executors of the price of six poundis threten shillings and four pens and leide ther upon me' (P.C.C. 20/342). The indent of Cooke's brass remains. It is a large London G series brass showing him wearing a doctor's cap and with a prayer scroll above his head and with a rectangular inscription at his feet. Over this is a canopy, relatively small for the size of the slab. The composition is completed by a marginal inscription with roundels at the corners, probably originally engraved with evangelists' symbols (Fig.2).



Fig.2. Indent for William Cooke, 1522, Hitcham, Suffolk.
(photo: © David Roberts)

Kenton – John Garneys, 1524, 'my body to be buried in my chapell on the south syde of Kenton church late by me edified and ther to be layd upon me a merble stone with suche other coste as myn executours shall thynke mete' (N.C.C. Briggs 138). The brass, a small rectangular plate engraved in the London F workshop, survives. Garneys is shown in a heraldic tabard and his wife, Elizabeth [Sulyard] in a heraldic mantle. Both kneel in prayer to a damaged image of the crucifixion, with prayer scrolls linking them to the image. They are accompanied by kneeling figures of their six sons and nine daughters, the composition being completed by a shield and heraldic achievement and an inscription (Fig.3).

Long Melford – Geoffrey Foote, clothmaker, 1507, ‘to be buried in the church yarde nere by the Newe vestry that I did make and I woll that ther be ordeyned a stone of marbill to be laid upon my grave and theruppon to be graven or written my name and thentent of this my last will’ (P.C.C. 17/598). This was clearly a brass, but nothing survives.

Thrandeston – Robert Wodehill, 1505, to be buried in the porch; ‘a marbyll stone to be leyde upon my grave wyth ymages of laten of me and Philippe my wiff upon the same stone with a convenient scripture to the same’ (I.W. 6/1). Yet again this definitely refers to a brass.

Walberswick – Thomas Broun, 1502, ‘to be buried in the parish Church of saint Andrewe in Walberiswik aforesaid . . . I will have a stone over me the price of xxvjs’ (P.C.C. 13/292). It is unclear whether this was an incised slab or a minor brass.

Withersfield – The will of Robert Wyburgh, 1497, refers only to a bequest of £40 to the fabric of the church (P.C.C. 11/209). However the date of the will is valuable evidence for a minor inscription now mounted murally at the eastern end of the north aisle. It reads, ‘Orate p[ro] a[n]i[m] ab[us] Rob[er]ti Wyburgh & b[e]n[e]factor[um] suor[um] q[ui] ista[m] ylam fieri fecer[un]t’ (Fig 4). The lettering script marks it out as a product of the Cambridge workshop, the earliest product of which dates to 1506, so it is a most belated commemoration by his executors.



Fig.3. John Garneys, 1524, and wife, Kenton, Suffolk.
(photo: © Martin Stuchfield)

Copies of Simon Cotton’s book can be ordered for £13.50 including postage and packing from: Jo Sear, 11 Anstey Hall Barns, Maris Lane, Trumpington, Cambridge CB2 9LG.

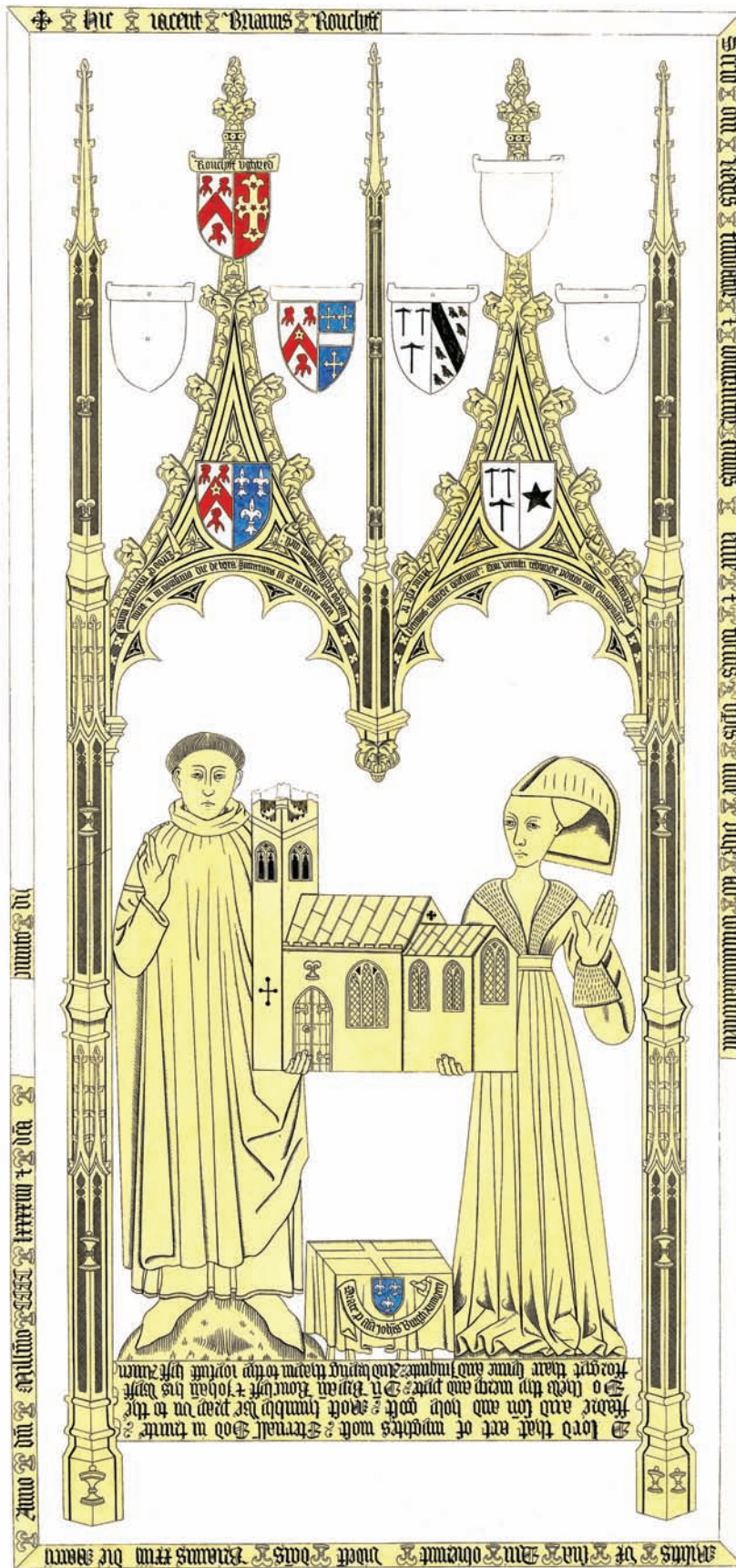
I am very grateful to David Robarts for providing the image of the Cooke indent from Hitcham and to Martin Stuchfield for much help in checking antiquarian notes and indents.

Sally Badham

- 1 *M.B.S. Trans.*, XII, pt.6 (1975), pp.431-36.
- 2 *Brit. Lib. Add. MS.* 19084.
- 3 *M.B.S. Bulletin* 141 (June 2019), pp.808-9.
- 4 *Brit. Lib. Add. MS.* 15520.



Fig 4. Inscription to Robert Wyburgh, engraved c.1510, Withersfield, Suffolk (M.S.I).
(photo: © Martin Stuchfield)



Brian Rouclyff, Baron of the Exchequer, rebuilder of the church, 1494, and wife Joan, daughter of Sir Richard Hammerton, holding a church between them, Cowthorpe, Yorkshire (M.S.I).
 (© A Series of Monumental Brasses from the 13th to the 16th Century, by J.G. and L.A.B. Waller (1864))

The brass to Sir Brian Rouclyff (d.1494) and wife Joan at Cowthorpe, Yorkshire

Over a period of forty years William Lack conserved more than a thousand brasses, following in the footsteps of Messrs. Gawthorp, R.H. Pearson, Major H.F. Owen Evans and Dr. H.K. Cameron.

One very important brass that William Lack conserved commemorates Sir Brian Rouclyff, Baron of the Exchequer, d.1494, and his wife Joan, from the church of St. Michael at Cowthorpe in the North Riding of Yorkshire.¹ The church has been vested in the care of the Churches Conservation Trust since 1977. With the aid of a rubbing of the brass preserved in the collection of the Society of Antiquaries it was possible to position the plates and to provide outlines of the missing plates on a board that was mounted on the north wall of the chancel in 1993.

The brass was first recorded by Roger Dodsworth in October 1620.² At the time of his visit the brass was almost complete. All that was missing were a few words from the marginal inscription. Dodsworth concentrated not only on Rouclyff and his brass, but also on the stained glass that was still to be seen in the chancel. The heraldry in the east and south windows (the north and west windows are not mentioned) was virtually identical with that on the brass, recording his wife's ancestry through four generations. Dodsworth also describes a memorial to Joan, wife of Guy Rouclyff, 1478, but did not say whether it was a brass. The inscription read:

Orate pro anima domine Johanne, nuper uxoris Guidonis Rouclyff[e] de Escryk armigeri, que obiit . . . die Novembris anno Domini Millesimo cccc^olxxviii^o, cujus anime propitiatur Deus. Amen. (Pray for the soul of Joan, wife of Guy Rouclyff of Escrick, esquire, who died . . . day of November in the year of our Lord 1478, on whose soul may God have mercy, Amen.)

Two shields accompanied the inscription, *Argent a chevron between three lions heads erased gules* for Rouclyff impaling Burgh, *Azure three fleurs de lys ermine*. The second shield bore Rouclyff with a mullet for difference impaling Aldborough, *Azure a fess argent between three crosslets or*.

Rouclyff must have intended to make his new church at Cowthorpe into a chantry chapel for himself and his family, and Dodsworth records much stained glass remaining. Sadly, Dodsworth only mentions the heraldry, but the glass may well have included donor figures. Fragments of this glazing scheme still survive incorporated into the modern glazing. They comprise a number of fragments of canopy work, a shield or two, and an angel's head surrounded by canopy work with the verse *Ave gratia plena dominus tecum* (Hail Mary, full of grace, the Lord is with you).

Although the brass is now mutilated and somewhat worn, when J.G. Waller saw it in 1841 it was virtually complete although 'in a most disgraceful state of neglect; the canopies much mutilated, many fragments with escutcheons of arms, and the whole of the inscription, in the parish chest', while a stove had been placed on the slab.³ Waller subsequently illustrated the brass in *A Series of Monumental Brasses from the 13th to the 16th Century*.⁴

In May 1860 the church was burgled and a number of items stolen: a flagon, basin and pewter plate together with the majority of the plates from the Rouclyff brass. The theft was widely reported in the local press at the time, the first appearing within days.⁵ Other, slightly more detailed accounts followed. These quoted the foot inscription, which gives the impression that it was stolen, but this was not the case. Why it should have been included is a mystery. None of the stolen plates have ever been recovered. The few remaining pieces of brass were taken to the rectory for safe keeping and were in about 1886 fixed to a marble slab that was affixed to the chancel wall. The old slab was thrown out of the building where it still lies, against the east wall of the church.

The memorial originally comprised the figures of a man and woman holding a model of a church between them, standing under a double canopy with eight shields. Five shields survived into the 19th century. The uppermost shield of the dexter canopy compartment was emblazoned

with Rouclyff impaling Ughtred, *Gules on a cross patonce or five mullets of the field*, the arms being identified on a scroll above the shield. On the sinister side of the finial was Rouclyff (*on the chevron a mullet for difference*) impaling Aldborough, *Azure a fess argent between three crosslets or*. The lower centre shield bore Rouclyff (*on the chevron a mullet for difference*) impaling Burgh, *Azure three fleurs de lys ermine*. The dexter shield of the sinister canopy compartment was emblazoned with Hammerton, *Argent three hammers sable*, impaling Tempest, *Argent a bend between six storm finches sable*, with the lower centre shield bearing Hammerton impaling Ashton, *Argent a mullet sable*.

Around the arches of the canopy were verses from the Office of the Dead on scrolls. That on the dexter pediment read: *Credo quod redemptor meus vivit et in novissimo die de terra surrecturus sum, et in carne mea videbo deum salvatorem meum*. (I believe that my Redeemer lives and that at the last day he shall stand upon the earth and that in my flesh I shall see my saviour.) The sinister arch was inscribed: *Nunc Christe te petimus miserere quesumus, qui venisti redimere perditos, noli dampnare redemptos*. (Now, O Christ, we beseech thee, have mercy on us, thou who camest to save the lost, do not condemn those you have redeemed.)

Between the feet of the figures was a secondary monument to John Burgh, Brian Rouclyff's maternal uncle, taking the form of a bier with a fringed pall with a scroll inscribed *Orate p(ro) a(n)i(m)a Joh(ann)is Burgh Armigeri* (Pray for the soul of John Burgh esquire) and a shield bearing the arms of Burgh.

Below the effigies was an inverted inscription in two columns each of four lines:

O lord that art of myghtes most § Eternall God
in trinite § / ffadre and son and holy gost §
Most humbly we pray vn to the / To shew thy
mercy and pyte § On Bryan Rouclyff & Johan
his wyff / fforgyt thair synne and Iniquite §
And bryng thaym to thy ioyfull lyff. Amen.

In the area between the foot inscription and the marginal inscription were two further shields; that below the male effigy bore Rouclyff impaling Hammerton, with the other unknown.

A marginal inscription completed the composition. In the first part of the inscription between each word were standing dishes, a canting device on the name of the wife's great-grandparents, Sir John de Assheton and his wife who was a daughter of Sir Robert Standish. In the second half were chess rooks taken from the arms of Rouclyff, again a canting device alluding to the first syllable of his name. The inscription read: + *Hic iacet Brianus Rouclyff [quondam secundus Baro in] / Sc̄o d'ni Regis fundator & constructor huius eccl'ie & tocius op'is inde usq' ad consummacionem [et Johanna filia Ricardi Ham(m)erton] / Militis ux(or) sua Qui obierunt videl't d'cus Brianus xxiiij die Marcij / Anno d(omi)ni Mill'mo CCCC lxxxiiij & d'ca [Johanna] quinto di[e . . . quor(um) a(n)i(m)ab(us) p(ro)pi(t)ietur deus amen]*. (Here lies Brian Rouclyff who was second Baron of the King's Exchequer, founder and builder of this church . . . and Joan, daughter of Richard Hammerton, knight . . . the which Brian died the 24 day of March in the year of our Lord 1494 and lady Joan the 5 day . . . on whose souls may God have mercy, Amen.)

All that now remains of the brass is the figure of Brian Rouclyff, the church, the bier, the shield bearing the arms of Rouclyff impaling Ughtred and two canopy fragments.

Although Rouclyff died in 1494 the brass was probably engraved earlier, perhaps by 1470 as suggested by Robin Emmerson.⁶ The fact that the date of death was inserted after the brass had been laid (it slopes to one side and fits its allotted space badly) suggests that it had been made within Rouclyff's lifetime. The design of the brass has clearly been thought out. It is not an 'off the peg' example as the inclusion of the heraldry and church show. In his will Rouclyff asked to be buried in the Greyfriars at York near the altar of the Trinity, but no mention is made of a tomb or monument.⁷ A list of burials in the Greyfriars, compiled before it was dissolved in 1538, does not contain any reference to a monument to Brian Rouclyff.⁸ This suggests that Rouclyff's wishes for burial here were ignored.

Brasses where the figure holds a representation of a church are uncommon. The earliest example commemorates Sir John de la Rivière, c.1350, at Tormarton, Gloucestershire (LSW.4).⁹ Although all the brass work is lost, the indent shows a

man standing in front of a large representation of the church characterised by its tall spire. The second example dates to about 1367 and commemorates John, 3rd Lord Cobham at Cobham, Kent (M.S.III). He holds a stylised model of the collegiate church that he founded in 1362.¹⁰ The last example, to Walter Aslake, d.1504, was formerly in North Creake Abbey, Norfolk, and was moved to the church at North Creake about 1506 on account of the abbey being in a poor state of repair. This example, with the church resting in the crook of the right arm, is thought to represent North Creake Abbey. It is not an accurate representation of the building showing chancel, nave and west tower.¹¹

In 1455, Archbishop Booth ordered a commission to enquire into the petition of Brian Rouclyff (as patron of the living) for a licence to pull down the old church and erect a new one at his own expense in a place more convenient for the parishioners. In the meantime, parishioners were to attend services in the chapel of the manor house. The commissioners reported favourably and in February 1455-6 the scheme was sanctioned. In August 1458 the new church was consecrated.¹²

Rouclyff also commissioned a brass from James Remus (Reames) a marbler of St. Paul's Churchyard, to be placed in the Temple Church, London: *Volo quod Jacobus Remus, marbler, in Poule's church yerde, London, fiat meum epitaphium in Templo, et quod ei ideo persolvantur x s residui ei debiti . . .* (I will that James Remes, marbler in Paul's Churchyard, London, make my epitaph in the Temple, and that he be paid the 10s still owing him).¹³ Nothing is known about this brass. Presumably it was lost at an early date.

The fact that Rouclyff commissioned a second brass with a known producer of such monuments is interesting. It was probably the workshop of James Remus that had produced Rouclyff's original monument. Being satisfied with it he ordered a second and more modest inscription in the Temple Church. Virtually nothing further is known about Remus. In 1464 and 1471 Remus, calling himself a glazier, was associated with both James Rome, marbler, and John Manning, a haberdasher. The brass at Cowthorpe has

been designated as series D. One wonders whether Remus was a short-lived master of the workshop producing brasses to such a design.

Brian Rouclyff was the eldest of four sons of Guy Rouclyff, recorder of York and his wife Joan, daughter of Thomas Burgh of Kirtlington, Nottinghamshire. He entered the legal profession probably practising in the Court of the Exchequer. In November 1452 he was raised to the bench as third Baron of the Exchequer. At this date he was on a Commission of the Peace for the West Riding.¹⁴ In June 1483 Richard III promoted him to second Baron of the Exchequer. The following year Richard granted him the manor of Forcett in the North Riding. Following Richard III's defeat and death at Bosworth, Henry VII renewed his appointment as second Baron. The 1480s saw Rouclyff as a commissioner of the Peace, most noticeably in the West Riding of Yorkshire. In 1485 he served as a commissioner of Oyer and Terminer in Essex. Rouclyff married Joan, daughter of Sir Richard Hammerton. Their son John married Margaret, daughter and co-heir of Sir William Plumpton.

Dimensions: male effigy 992 x 315 mm, church originally 465 x 411 mm, now 281 x 411 mm, bier 182 x 232 mm, shield 134 x 115 mm, finial 153 x 62 mm, centre canopy shaft 255 x 52 mm, Purbeck slab 2590 x 1270.

Philip Whittemore

- 1 For the conservation report see *M.B.S. Trans.*, XV, pt.3 (1994), pp.289-90.
- 2 'York Church Notes 1619-1631 by R. Dodsworth', ed. J.W. Clay, *Yorkshire Archaeological Society, Record Series*, XXXIV (1904), p.99.
- 3 *Archaeological Journal*, I (1845), pp.69-70.
- 4 (London, 1864), pt.7.
- 5 *Leeds Times*, Saturday, 2nd June 1860, p.5.
- 6 R. Emmerson, 'Monumental Brasses: London Design c.1420-85', *British Archaeological Association Jour.*, CXXXI (1978), p.74.
- 7 *Testamenta Eboracensia*, IV (1869), p.102.
- 8 *Collectanea Topographica et Genealogica*, IV (1837), pp.77-78, based on College of Arms MS. L 8.
- 9 Illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Gloucestershire* (London, 2005), p.431.
- 10 See W. Lack, N. Saul and P. Whittemore, *The Monumental Brasses in St. Mary Magdalene, Cobham, Kent* (London 1998), pp.46-7.
- 11 See S. Badham, 'The Brass to a Man Holding a Church at North Creake', *Norfolk Archaeology*, XLVI (2014), pp.31-6.
- 12 *Testamenta Eboracensia*, IV (1869), p.103, footnote.
- 13 *Testamenta Eboracensia*, IV (1869), p.104.
- 14 Brief biographical notes are given by A.F. Pollard, revised Keith Dockray, 'Roucliffe, Brian (d.1494)', *O.D.N.B.* (Oxford, 2004), XLVII, p.933-4.

Neo-Gothic brasses in Cologne Cathedral

Six very impressive neo-Gothic brasses depicting 19th- and early 20th-century clergy are to be found in Cologne Cathedral. The brasses are situated in the interior choir between stalls and are hidden under carpet.

The cathedral at Cologne is the largest Gothic church in northern Europe. Construction began in 1248 but was terminated in 1473 with the

building remaining unfinished and ruinous. With the 19th-century romantic enthusiasm for the Middle Ages, and spurred by the discovery of the original plan for the façade, it was decided, with the commitment of the Protestant Prussian Court, to complete the cathedral. It was achieved by civic effort with work commencing in 1842 to the original design of the surviving medieval plans and drawings, but utilising more modern



Fig 1. Ferdinand August von Spiegel, 1764-1835.
(rubbing: © author)



Fig 2. Johannes von Geissel, 1796-1864.
(rubbing: © author)

construction techniques, including iron roof girders. The nave was completed and the towers were added. The latter, with its two huge spires, has created the largest façade of any church in the world.

The completion of Germany's largest cathedral was celebrated as a national event on 14th August 1880. The celebration was attended by Emperor Wilhelm I.

The six brasses depict:

1. Ferdinand August von Spiegel, Archbishop from 1824-35 (1764-1835);
2. Johannes von Geissel, Archbishop from 1845-64 and Cardinal (1796-1864);
3. Paul Melchers, Archbishop from 1866-85 and Cardinal (1813-95);
4. Philipp Krementz, Archbishop from 1885-99 and Cardinal (1819-99);
5. Hubert Theophil Simar, Archbishop from 1899-1902 (1835-1902); and
6. Anton Hubert Fischer, Archbishop from 1902-12 and Cardinal (1840-1912)



Fig. 3. Paul Melchers, 1813-95.
(rubbing: © author)



Fig. 4. Philipp Krementz, 1819-99.
(rubbing: © author)

All are portrayed in archiepiscopal vestments, with the exception of Melchers who is represented in the robes of a Cardinal (Fig.3). The brasses show the deceased standing on a tiled floor, with the exception of Geissel (Fig.2) and Fischer (Fig.6) who stand on a winged dragon and on two dragons (of which only the heads are visible) respectively.

Canopies adorn each plate, with the earlier brasses to Spiegel (Fig.1) and Geissel shown with a simple pointed arch design. The plates of Kremenz (Fig.4) and Melchers have more ornate canopies

surmounted with traceried windows. A most elaborate triple canopy appears on the Simar brass (Fig.5). The canopy belonging to Fischer contains saints in the side shafts.

All the brasses depict personal arms and the arms of the archdiocese of Cologne, as well as of those dioceses connected with the deceased. Marginal inscriptions complete all the compositions, with Kremenz adorned with the four evangelists in quadrilobes at the corners.

Hans Gerd Dormagen

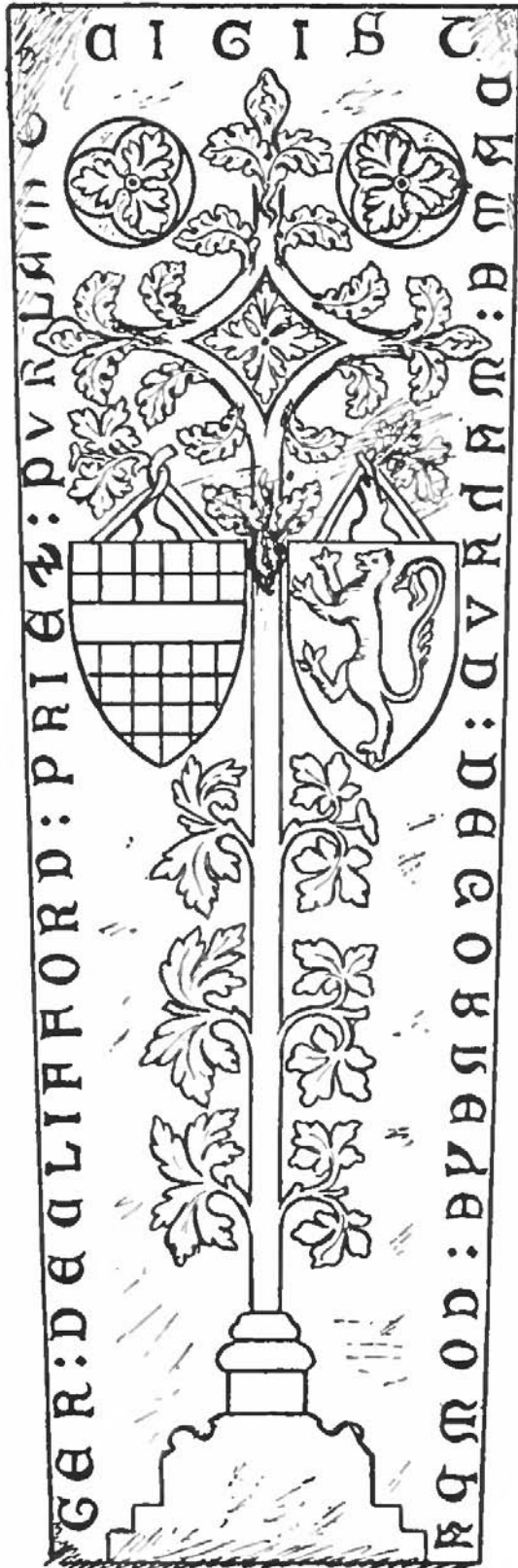


Fig 5. Hubert Theophil Simar, 1835-1902.
(rubbing: © author)



Fig 6. Anton Hubert Fischer, 1840-1912.
(rubbing: © author)

Notes on books, articles and the internet



Cross slab to Maud de Gournay, c.1320-40,
Aconbury, Herefordshire.

(*Trans. of the Woolhope Naturalists' Field Club* (1885), opp. p.308)

Sally Badham. 'The cross slab grave covers remaining in Aconbury Priory church' [Herefordshire]. *Trans. of the Woolhope Naturalists' Field Club* [henceforth *T.W.N.F.C.*], LXVI (2018), pp.54-60; 6 line illus., 16 colour photos. and map; refs.

The six floor slabs described here have, in most cases, suffered varying amounts of surface deterioration, probably due to damp since the church was made redundant in 1974, or from having heavy materials stored on top of them. None has received much attention in print or manuscript, and they are not recorded by Greenhill, so this article is a timely record of this important series. Most slabs have also been cut down or trimmed to fit the floor space available when resited in the past. Unfortunately, the best and most unusual slab in memory of Maud de Gournay (dated c.1320-40) has suffered significant surface damage (see colour photograph pl.2.9 et al). Fortunately, the detail is recorded in a good drawing by Dr. Henry Bull, published in the *T.W.N.F.C.* in 1885 (pp.306-08 and reproduced here). This incised slab has an unusual cross design and has shields and other decoration, as well as a border inscription of single, inlaid Lombardic brass letters of Main Group size I design. The letters were probably cast in a London workshop. All slabs are described in detail but only two can be attributed to any individual. Three of the other slabs are illustrated, firstly from line drawings by W.D. Sweeting, but all six slabs are photographed in colour by Tim Sutton at the end of the article [pls.2.1-15], many highlighting in close-up details of individual features, notably the de Gournay slab. It is thought that the surviving slabs may represent only a small number of those once in the church.

An illustrated article in the same volume (pp.61-97) by J. and C. Hillaby, 'Aconbury Priory Church: a national monument?', complements the above.

C.B. Newham. 'The application of computational photogrammetry to the study of churches.' *Ecclesiology Today*, 57 (August 2019), pp.55-92; 47 photos; refs.

This complex process uses a computer, a camera (preferably one producing a high quality image)

and good natural or artificial light, to create multiple, textured 3-D images of its subject. This is fully explained in the first part of this article and need not bother us here. A wide range of different surfaces and materials can be greatly enhanced, especially where the details are worn or difficult to access, and many examples are described and illustrated. Of interest in the present context are two of brasses, the reflective and often dark surfaces of which can make them difficult to photograph. One example illustrated is the large Flemish brass of Alan Fleming (d.1363) in St. Mary Magdalene church, Newark, Notts. (fig.11, p.64). This shows it photographed from a standing position with very little detail visible; the enhanced image is then illustrated (fig.12, p.65), making use of a combination of flash and photogrammetry software, created from a series of photographs of small sections of the brass as if viewed from above, then further enhanced using Photoshop. The resulting image shows greater detail, but is perhaps still not as clear as a black and white rubbing, e.g. M. Norris, *Monumental Brasses: The Memorials*, II (1977), pl.32, partly because of the reduced size of the image.

The second example uses all the brasses at St. Mary Magdalene church, Cobham, Kent, the expanse of which will be well known to most members. One view from ground level is shown with its inevitable distorted perspective; the second image, using photogrammetry, shows an overhead view in which all 13 brasses can be seen without any distortion (figs.27 & 28, p.76). Other images of stone effigies, especially those sited in positions where they are difficult or impossible to photograph conventionally, show this technique at its best (e.g. figs.39 & 40), where the effigy is completely enclosed within the tomb chest itself, yet is reproduced here in its entirety. The name of C.B. Newham is synonymous with high quality photographs of churches and monuments, but perhaps the technique described here is not for the faint-hearted or inexperienced!

David Lepine. “*Such Great Merits*”: *The Pastoral Influence of a Learned Resident Vicar, John Hornley of Dartford.* Chapter 2, pp.27-43 of *The Fifteenth Century XVI: Examining Identity*, edited by Linda Clark. (Boydell Press, Woodbridge, £60 (hardback).) December 2018. ISBN 9781783273614). 208pp.

How reliably can a generous epitaph on a memorial brass be taken? That is the question addressed by David Lepine in an article which examines the pastoral impact of John Hornley, vicar of Dartford. Hornley’s epitaph, which is now the only surviving part of his memorial brass in Holy Trinity church, Dartford (M.S.IV), describes him (in translation) as ‘wise and pious and very great in his faith’, who ‘knew how to preach Holy sermons and always to love learned men’, and was ‘a man of illustrious character, shining with every virtue’.

Lepine analyses Hornley’s impact within Dartford, where he was vicar from 1442 until 1477, drawing on the rich evidence of wills and consistory court records from Rochester diocese. This was a small but outward-looking town, which benefitted from the proximity of London and good transport links to attract wealthy lawyers and royal administrators. The substantial rebuilding of the parish church during the second half of the 15th century was largely funded by its parishioners, and Hornley supported efforts to raise the tower and replace its bells. Hornley played an important role in the two most important new foundations in the parish, the Martin chantry and Trinity almshouses. He was also associated with both a learned group of London rectors including William Byngham, who led plans to establish Godshouse (later Christ’s College) Cambridge to train grammar masters in Latin, and with William Waynflete’s foundation of Magdalen Hall, Oxford, where Hornley was President. Lepine finds evidence during Hornley’s incumbency of a strong Christocentric devotion, polyphonic music, generous bequests to guilds and almsgiving. In contrast, after Hornley’s death, there was declining support for parish guilds, smaller bequests for the high altar, and testators tended to look to wider geographic horizons for their devotions. As the epitaph on his monumental brass suggests, John Hornley was a learned and devout priest with unusually wide horizons. The chapter forms part of a volume with themes including the medieval Church, Ireland and new perspectives on London, which showcases recent research on the late medieval period.

I am very grateful to Sally Badham and John S. Lee (book review) for information or copy received.

Richard Busby