

Monumental Brass Society

JUNE 2020



BULLETIN 144

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent by 1st September 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 contributions that I have received from Sally Badham, Richard Busby, Kevin Herring, Jane Houghton, Challe Hudson and Philip Whittemore.

Challe provides another excellent account relating to the meeting held at Willesden whilst Sally focuses on affairs of the heart. More than 120 examples exist of this often-neglected form of brass memorial with the largest proportion originating from Norfolk.

It is pleasing to be able to include Philip's contribution providing further examples of testamentary requests and building on Sally's contribution in the February *Bulletin*. I would welcome examples from other counties fearful that all the testators appear to hail from Suffolk!

I am always keen to include a European dimension with Kevin Herring revisiting the intriguing brass at Kornelimünster. This is of some personal interest since I failed to see the brass on a visit to the church in September 2015 despite obtaining permission and meeting the priest in person!

Finally, Jane Houghton reminds us that enduring a pandemic is not a new phenomenon. It is, of course, deeply regrettable that the Society's programme has been curtailed. Notwithstanding, the overriding concern is that our membership should stay safe and well.

Personalia

We welcome as new members:

Hugh Cockwill, 121 Lovelace Drive, Pyrford, Woking, Surrey GU22 8RZ.

Nick Faris, 228 Towcester Road, Northampton, Northamptonshire NN4 8LP.

James Lovely, Flat 7, Hamilton Court, 65 Longridge Road, London SW5 9SG.

It is with very deep regret that we report the death of **Sandra Guilford** on 17th May 2020. Sandra was a family member and the wife of Hugh Guilford (Hon. Treasurer 2008-12) who frequently attended Society meetings and sadly died from Covid-19.

Cover: Scrolls encircling a heart from the monumental brass to John Bacon, citizen and woolman of London, 1437, from All Hallows Barking, Great Tower Street, London (M.S.II). See article by Sally Badham on pp.867-70. (photo.: © Martin Stuchfield)

Diary of events

Saturday, 18th July 2020

ANNUAL GENERAL MEETING

SAFFRON WALDEN

The Executive Council of the Monumental Brass Society has taken the difficult decision to postpone this event to protect our members and to help limit the spread of the Covid-19 virus.

It is hoped that it will prove possible to hold the Annual General Meeting of the Society at the Art Workers' Guild (6 Queen Square, London WC1N 3AR) on **Saturday, 10th October 2020** at 2.00p.m. The 2019 Report and Accounts (including the Notice of Meeting) will be uploaded to the website and circulated to the membership shortly.

The current intention is to reconvene the meeting at Saffron Walden in July 2021.

Friday-Sunday, 25th-27th September 2020

CONFERENCE

KING'S LYNN, NORFOLK

The Conference, arranged jointly with the Church Monuments Society, has been rescheduled to the weekend of **24th-26th September 2021** at the same venue and at the same rates.

The decision to postpone the Conference is greatly regretted. However, the two societies concluded that the difficulties of holding a conference while adhering to social distancing measures and protecting the health of our respective members were insurmountable.

The organisers will be contacting members who have booked. It will be possible to carry a booking forward with a full refund offered to those who have already paid. It is anticipated that booking will reopen in spring 2021.

Please contact C.M.S. President Mark Downing (markdowning1@talktalk.net) if you have any queries.

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

GENERAL MEETING

TROTTON, SUSSEX

The present situation is being kept under constant review. It is hoped that it will be possible to hold the

Autumn General Meeting 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.**

The church of St. George is situated adjacent to the A272 Petersfield to Petworth Road. The postcode for satellite navigation is GU31 5EN. The nearest station is Petersfield (served from London: Waterloo) which is 6 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.

Brass theft at Stratford St. Mary, Suffolk

The brass commemorating Edward Crane, 1558, and wife Elizabeth was stolen on Saturday, 22nd February 2020. This London H (Nayle) style brass (male effigy 512 x 134 mm, female effigy 530 x 127 mm and inscription 103 x 477 mm) was conserved by William Lack in 1993. The board, that also contained an inscription recording the conservation of the brass, was wrenched from the north wall of the north aisle causing considerable damage.

Members with any information are asked to contact Martin Stuchfield, Hon. Conservation Officer (martinstuchfield@pentlowhall.uk) or The Crime Bureau via the non-emergency police number 101 quoting crime reference number (Suffolk 37-11627-20).



Fig. 1. Edmund Roberts of Neasdon, esq., 1585, and 2 wives, (1) Frauncys, daughter and heir of Richard Welles of Herts., esq., with 2 sons and 4 daughters, (2) Fayth, daughter and heir of John Patenson of London, gent., with 2 sons and 1 daughter, Willesden, Middlesex (M.S.IV).
(photo: © Martin Stuchfield)

Meeting report

Willesden, Middlesex – 26th October 2019

On 26th October 2019 members of the Monumental Brass Society, the Willesden Local History Society, and parishioners of St. Mary's sheltered from the chill autumn rains inside St. Mary's church, eager to study the memorials within and to learn the history of the people and the place. **Roger Macklen** (churchwarden) welcomed us and thanked Father Chris Phillips (vicar), for inviting us to assemble here. Following an introduction from **Martin Stuchfield** we observed a moment of silence in memory of Father Jerome Bertram, the Society's senior Vice-President and a good friend to many members. Martin then briefly described past efforts to study and conserve the brasses including lifting several figures in 1955 in the hope of discovering palimpsests, though none were discovered. The green tinge remaining on one brass marks its many years spent under a fountain of holy water from the well of Our Lady of Willesden.

Martin introduced our first speaker, **Margaret Pratt**, author and secretary of the Willesden Local History Society, which was formed in 1974 on the centenary of the creation of the municipal borough. She traced the heritage of local lands from Roman times when nearby Watling Street, now Kilburn High Road or Edgware Road, led from London to Chester. During the Anglo-Saxon period the area consisted of a cluster of hamlets near the River Brent held by St. Paul's Cathedral, which divided it into ten prebends supporting different canons of St. Paul's. Although the claim that St. Mary's was founded in 938 is erroneously based on a supposed charter that does not exist, a church could have stood here at that time; it was well established before recorded 12th-century visitations, and the remains of a Norman window were uncovered during 19th century renovations.

With no local stone of quality suitable for a church, builders imported Kentish ragstone. By 1249 the building had north and south aisles, a bell tower and three altars. It deteriorated over the course of the 14th century and the north aisle was pulled down following terrible storms in 1360 that coincided with the terrible ravages of the Black

Death. St. Mary's begged money from St. Paul's and once granted an indulgence, repaired the building. In 1530 the Roberts family extended the south aisle to make a chantry chapel.

St. Mary's has been a significant local pilgrimage site since the Middle Ages, as many attributed miracles to the famous statue of Our Lady of Willesden, the Black Madonna. Cromwell burned this venerated wooden icon with many others during the Reformation. In the early 20th century the vicar reestablished a shrine to the Virgin Mary and in 1972 the congregation commissioned a new sculpture of the Black Madonna. The ancient well of holy water for which Willesden is likely named, considered to be imbued with healing powers, still flows underneath the church.

Though stripped of its shrine the church weathered the Reformation and continued to serve this rural Middlesex community. In the early 19th century it saw some minor restoration, and during restorations in 1852 Thomas Little removed both brasses and ledger stones from the floor. After a local population boom stimulated by the arrival of the railway in 1872, Edward Tarver expanded the church, rebuilt the north aisle, and replaced the roof with a replica of the previous 15th-century roof.

Besides the brasses, and numerous fine monuments dating from the 17th century to the present day, the church houses other treasures. The 12th-century Purbeck marble font is a fine example of Norman work and the oldest font to be found in Middlesex. The eight bells were rehung after being recast in 1975. Although there were five hatchments to the Nicholl family, only two now remain. The Lady Chapel has an Elizabethan altar table beneath the new Black Madonna.

A monument by the vestry door commemorates Charles Reade, author of *The Cloister and the Hearth*, and another monument remembers George Furness, a local leader and construction engineer who worked on the Victoria Embankment and the first London sewage system.

Next **Philip Whittemore**, longtime M.B.S. member and co-author of the Willesden brasses booklet and many other works, shared insights about the brasses, which will be included in the forthcoming Middlesex volume of the *County Series*. He first reviewed the somewhat erratic attention antiquaries afforded the brasses, as none seem to have recorded all of them, some antiquaries took no note of any of the brasses, many descriptions are frustratingly brief, and one brass eluded the record entirely. Antiquaries left descriptions of now lost heraldic glass from the Roberts chantry, now the Lady Chapel, and impressions of lost brasses and of brasses in their original slabs. Surviving brasses range in date from 1492 to 1609 and have suffered abuse including deliberate destruction of inscriptions, being prised from their stones and hung upon the wall, and even being discarded on a rubbish heap during renovation, whence they were thankfully rescued.

One of the most important people memorialised here in brass is William Lichefeld, who was vicar of St. Mary's when he died in 1517. His position as a prebendary of St. Paul's and his service as the king's chaplain would have afforded him burial in the Cathedral, yet in his will he clearly requested burial in Willesden before the image of the Blessed Virgin Mary. His brass is fairly simple and of modest size, although his dress, an elaborate cope over an almuce, surplice and cassock, conveys his status. The prayer at the end of his inscription has been neatly cut away.

The most elaborate set of brass figures, inscriptions and shields represents Edmund Roberts, 1585, in full armour between his wives Frauncys Welles and Fayth Patenson and their children (Fig.1). Compared to a 19th-century dabbling the components have been slightly shifted and squeezed onto a smaller slab, and the position of the shields shifted. One brass of a woman c.1550 with two sons and four daughters was returned to the church in 1917 (Fig.2). This may be another representation of Frauncys Welles who died in 1560, as the number of children matches that on the later brass for her husband.

Following tea and time to study the church and its memorials, our Vice-President, **Nicholas Rogers**, an archivist and specialist in illuminated manuscripts, spoke on *Edmund Roberts and his*

Books of Hours. Two books of hours, Cambridge University Library Ii.6.2 and Ii.6.7, belonged to Edmund and his father in the 16th century. One is an early example of books produced in Flanders for the English market in perhaps the 1390s, and the other was made in London in the 1440s. Both are annotated with prayers, and owners recorded Roberts family births and deaths on some of the blank pages. The older book contains an unusual collection of saints that hints at its original owners residing in East Anglia, so perhaps these books were gifts or bequests. It is intriguing that the Roberts family kept and used these books after they were banned, hinting that although outwardly members of the Church of England, their private devotions may have remained Catholic.



Fig.2. Lady with 2 sons and 4 daughters, engraved c.1550. Possibly Frauncys Welles, 1st wife of Edmund Roberts, d.1560, Willesden, Middlesex (M.S.VI).
(photo: © Martin Stuchfield)

Martin Stuchfield concluded the meeting by thanking Father Chris Phillips and the churchwardens of St. Mary's for their warm welcome, the speakers for their informative presentations, and the assembled members and guests for their kind attention. For our lovely tea he thanked Janet Whitham, Penny Williams, and the many members of St. Mary's who contributed.

Challe Hudson

Heart imagery on medieval English brasses

Many monumental brasses have heart symbolism, but surprisingly they have been studied only in passing.¹ Not all variants can be interpreted with certainty although many are likely to be indicative of Christian faith.

Most popular are hearts associated with texts derived from Job XIX: 25-27, from the responsory after the first lesson of the Sarum Use Matins: ‘Credo quod Redemptor meus vivit, et in novissimo die de terra surrecturus sum, et rursum circumdabor pelle mea et in carne mea videbo Deum salvatorem meum, quem visurus sum ego ipse et oculi mei conspecturi sunt et non alius, reposita est haec spes mea in sinu meo’ (I know that my Redeemer lives, and that at the last day I will have been raised out of the earth, and I shall be clothed again with my skin, and in my flesh I will see God my saviour, whom I shall myself see and my eyes shall behold and not another, this is my hope laid up in my bosom).

Examples are found throughout the country. At Caversfield (Oxfordshire) the brass to Thomas Debton (d.1533 (?)) features two hands issuing from clouds and holding a heart with three scrolls bearing the Job text. Other examples include at Margate (Kent), a heart and scrolls memorialising Thomas Smyth, vicar (d.1433); at Letchworth (Hertfordshire), on the brass to Thomas Wyrley, rector (d.1475), shown holding a heart inscribed ‘Credo’ with three scrolls continuing the text; and at Souldern (Oxfordshire), a composition of c.1460 showing hands issuing from cloud holding a heart inscribed ‘Jesu mercy’ and with associated scrolls bearing the text. This type is especially popular in Norfolk, as at Ranworth, a brass of unknown dedication with a heart and three small rectangular plates with the full Job text, at Great Ormesby, the brass to Robert Clere (d.1446), and at Loddon, to Denis Willys (d.1462), featuring two hands issuing from clouds holding a heart inscribed ‘Credo’ with three scrolls.

Another variant of heart imagery has a heart shown pierced or with five wounds. At Lillingstone Lovell (Buckinghamshire) the brass to John Merstun, rector (d.1446) has two hands issuing from clouds and holding a bleeding heart

inscribed ‘Ihc’, a common monogram for Jesus. Others include at St. Albans Abbey (Hertfordshire), to Robert Beauver, monk, with a full-length figure holding a bleeding heart (engraved c.1465); and at Sawbridgeworth (Hertfordshire), to William Chauncy, which previously had a heart with five wounds (engraved c.1500), now lost. This type probably indicates the commemorated person’s specific devotion to the cult of the Sacred Heart of Jesus, which was practised as early as the 12th and 13th centuries. It was encouraged by St. Bernard of Clairvaux and St. Francis of Assisi. The enthusiasm of the Crusaders returning from the Holy Land gave rise to devotion to the Passion of Jesus Christ and particularly to practices in honour of the Sacred Wounds. The earliest known hymn to the Sacred Heart, ‘Summi Regis Cor Aveto’, is believed to have been written by the Norbertine Blessed Herman Joseph (d.1241) of Cologne, Germany. In 1353 Pope Innocent VI instituted a Mass honouring the mystery of the Sacred Heart.

The next group appears to have been inspired by the cult of the Holy Name of Jesus. Medieval



Fig 1. Heart inscribed ‘post tenebras spero lucem, laus deo meo’ for Robert Alen, vicar, 1487, Martham, Norfolk (LSW.I).
(photo: © Martin Stuchfield)



Fig.2. Lady holding a heart inscribed 'Erth my bodye I give to the, on my soule Ihu have m'cy', engraved c.1440; appropriated by the addition of shading, inscription and 2 shields (both now lost) for Dame Alice, daughter of Sir William Boleyn, 2nd wife of Sir Robert Clere, 1538, Great Ormesby, Norfolk (LSWI). (photo: © Martin Stuchfield)

devotions to the Holy Name in England were promoted by Anselm archbishop of Canterbury early in the 12th century, while in continental Europe the veneration of the Holy Name was strongly encouraged by Bernard of Clairvaux. His writings later influenced others such as Richard Rolle (a hermit d.1349) who expressed the view that the Holy Name acted as a 'healing

ointment' for the soul. Official recognition for bowing the head at the Holy Name was provided at the Council of Lyons in 1274. Canon XXV speaks of keeping the house of God holy, being quiet there, no secular business to be transacted and particularly during Mass at the Name of Jesus 'let them bend the knee of their hearts which is indicated by a bow of the head'. Devotion to the Holy Name was given extra emphasis in the 15th century by St. Bernardine of Siena (1380-1444) and St. John of Capistrano (1386-1456); the IHS or IHC or YHC monogram is widespread after that date. Among relevant brasses the plate loose in the library at Chichester Cathedral (Sussex) is especially eye-catching. It was found in the triforium under the clock in 1829 and shows two hands issuing from clouds and holding a plain heart inscribed 'ihc'. The heart is enamelled red and the clouds are infilled black. This imagery is also to be found at Higham Ferrers (Northamptonshire) on a brass of c.1500.

Hearts are found on brasses in other devotional contexts. At Fakenham (Norfolk) a brass of c.1470 features four double hearts inscribed 'Ihu merci ladi help', one at each corner of a large stone. The brass to Robert Alen, vicar (d.1487) at Martham (Norfolk), includes a heart inscribed 'post tenebras spero lucem, laus deo meo' (after the shadows I hope for the light, praise to my God) (Fig.1). At Cheam (Surrey) the palimpsest reverse of the brass to Thomas Fromond, esq. (d.1542) is a heart supported by two hands and inscribed 'Ihc est Amor me' (Jesus is my love) with a scroll 'Liberate me domine de morte' (Deliver me Lord from death), and in the angles 'Ihu mey'. The brass at Great Ormesby (Norfolk) depicting a lady engraved c.1440, but appropriated for Dame Alice, wife of Sir Robert Clere (d.1538), includes a heart inscribed 'Erth my bodye I give to the, on my soule Jesus have mercy' (Fig.2). The brass to Bishop Underwood (d.1541) in St. Andrew's, Norwich, probably also falls into this general category; the indent of the cross has a heart shape at its centre.

A few examples appear to mark heart burials.² At Wiggshall St. Mary the Virgin (Norfolk) is a simple composition engraved c.1430 to Sir Robert, son of Edmund Kervile, comprising a heart and four scrolls, two of which are lost. The full text read 'Orate pro anima Roberti/Kervile militis de

Wygenale/filii Edmundi Kervile de/Wygenhale cujus cor hic humatur' (Pray for the soul of Robert Kervile knight of Wiggenhall/son of Edmund Kervile of Wiggenhall whose heart is interred here) (Fig.3). Some non-effigial brasses include imagery which mirrors that of stone heart monuments.



Fig.3. Heart and 4 scrolls (2 mutilated and 1 lost) for Sir Robert, son of Edmund Kervile, engraved c.1430, Wiggenhall St. Mary the Virgin, Norfolk (LSW.I). (photo: © Martin Stuchfield)

At Arthuret (Cumberland) a rectangular brass plate of 14th-century date is engraved with two hands holding a heart superimposed on a cross fleury. It is highly likely that this marked a heart burial (Fig.4). Another example which was undoubtedly a heart monument was formerly at Dunwich Greyfriars (Suffolk) but is now lost. It was inscribed on both sides of an annulus-shaped plate of 14th-century date and is supposed to have been on a vessel containing the heart of Hawise Poynings (d.1354).

Other examples are listed in the Appendix, derived from the database of the late William Lack, but what the heart on these brasses symbolised is often lost in time.

Sally Badham

- 1 Most useful is J. Bertram, *Icon and Epigraphy: the Meaning of European Brasses and Slabs*, 2 vols. (lulu, 2015), I, pp.170-1, pp.228-9, pp.366-8 and pp.369-74.
- 2 For more on heart monuments see S. Badham, 'Divided in Death: The Iconography of English Medieval Heart and Entrails Monuments', *Church Monuments*, XXXIV (2019), pp.17-76.

Appendix: Brasses with hearts listed in chronological order

Buslingthorpe (Lincolnshire) I. Sir Richard, son of Sir John de Boselyngthorpe, c.1330, half-effigy in armour holding a heart; Barton-on-Humber, St. Mary (Lincolnshire) I. Lady, c.1380, half-effigy holding heart; Broughton (Lincolnshire) I. Man in arm. and wife, c.1390, holding hearts; Brandsburton (Yorkshire) II. Sir John de St. Quintin, 1397, in arm. holding heart (head lost); Arthuret (Cumberland) I. Cross fleury and 2 hands holding a heart, 14th century, rectangular plate; Dunwich, Greyfriars (Suffolk) 1. Lost brass, inscription on both sides of annulus-shaped plate, 14th century; supposed to have been on vessel containing heart of Hawise Poynings; Bristol or Horfield, Holy Trinity (Gloucestershire) 2. Lost brass, two hands holding heart. Thomas Balle, 1400, wife Alice and daughter Margaret; Sawbridgeworth (Hertfordshire) 50. Lost brass, priest in shroud holding inscribed heart. Thomas Chauncy, vicar, 1425; Pattiswick (Essex) 4. Lost brass, inscription John Sudbury, citizen and goldsmith of London, 1426, and wife Dionisia, heart; Southacre (Norfolk) II. Fragment of hands holding heart and lower scroll; the remains of the brass to Sir Roger Harsyk, [1454], and wife Alice; Wiggenhall St Mary the Virgin (Norfolk) I. Heart and 3 scrolls. Sir Robert, son of Edmund Kervile, c.1430; Sheldwich (Kent) III. Joan, wife of William Mareys, esq., 1431, half-effigy in shroud holding inscribed heart; Margate (Kent) II. Heart for Thomas Smyth, vicar, 1433; Graveney (Kent) IV. John Martyn, justice of the common pleas, 1436, in robes with coif, holding a heart inscribed 'Ihu-mcy', and w. Anne



Fig.4. Cross fleury and 2 hands holding a heart, 14th century, Arthuret, Cumberland (LSW.I). (photo: © C.B. Newham)

[Botiler]; All Hallows-by-the-Tower (London) II. John Bacon, citizen and woolman of London, 1437, in civil dress and wife Joan, with scrolls encircling heart; Stocking Pelham (Hertfordshire) I. Shield (with rebus, letter H. on heart), engraved c.1440 (?). Possibly Henry Hert, patron of the church, died before 1443; Great Ormesby (Norfolk) I. Lady holding inscribed heart, engraved c.1440; appropriated for Dame Alice, daughter of Sir William Boleyn, 2nd wife of Sir Robert Clere, 1538; Hornby (Yorkshire) I. Two sets of scrolls (shields with hands holding hearts lost) and inscription. Christopher Conyers, esq., and wife Ellen, 1443; Lillingstone Lovell (Buckinghamshire) I. Two hands issuing from clouds and holding a bleeding heart inscribed 'Ihc'. John Merstun, rector, 1446; Willian (Hertfordshire) I. Richard Goldon, rector, 1446, in mass vestments holding heart; Great Ormesby (Norfolk) II. Three scrolls (1 mutilated) with text from Job XIX; inscription, heart and 2 shields lost; Robert Clere, 1446; Litlington (Cambridgeshire) 4. Indent, inscription, 2 hands holding heart (?); Sawbridgeworth (Hertfordshire) II. John Leventhorpe, esq., 1484, and wife Joan Barrington, 1448, in shrouds holding inscribed hearts (slightly mutilated); Fincham (Norfolk) 16. Indent, inscription, 2 hands holding hearts, 2 scrolls and 3 shields, c.1450. Probably member of the Fincham family; Fincham (Norfolk) 17. Indent, inscription, hands holding heart, scroll and 1 shield, c.1450. Probably a member of the Fincham family; Helhoughton (Norfolk) I. Hands issuing from clouds, supporting heart, portions of 3 scrolls and inscription for William Stapilton and wife Margaret, c.1450; Kirby Bedon (Norfolk) I. Heart with 3 scrolls (mutilated), engraved c.1450; St. Alban's Abbey (Hertfordshire) IV. Robert Beauner (or Beauver), monk, engraved c.1455, holding bleeding heart, inscription and scroll; Loddon (Norfolk) I. Two hands, issuing from clouds, holding heart, 3 scrolls (1 lost), shield with monogram (3 others lost). Denis Willys, 1462; Fakenham (Norfolk) III. Four double hearts inscribed 'Ihu merci ladi help', one at each corner of large stone; c.1470; Hitchin, St. Mary (Hertfordshire) 51. Indent, priest in academical dress in shroud (?) with rebus at feet, inscription, 2 hearts bearing 'ibi' with scrolls above and marginal inscription with quadrilobes at corners. John Sperehawke, 1474; Merton (Norfolk) I. Four shields, heart with scrolls. William de Grey, esq., 1474, and wife Cristian, daughter of John Manning of Great Ellingham, gent.; Merton (Norfolk) II. Inscription and 2 scrolls (heart, 2 other scrolls and shield lost). Alice, daughter of Thomas Bedygffeld, esq., wife of John, eldest son of John Fyncham, 1474; Letchworth (Hertfordshire) II. Thomas Wyrley, rector, 1475, in mass vestments holding heart inscribed 'Credo' with 3 scrolls; St. Alban's Abbey (Hertfordshire) X. Abbot, engraved c.1475, (upper dexter roundel with heart inscribed. 'Credo' lost); Stifford (Essex) II. Priest, c.1480, in shroud holding inscribed heart. Possibly Robert Oldfield,

rector, 1484; Fincham (Norfolk) 18. Indent, inscription, hands holding heart, scroll and 2 shields, c.1480, nearly effaced. Probably member of the Fincham family; Itteringham (Norfolk) I. Inscription (hands holding heart and scroll lost). William Lomnor of Mannington, 1481; Brancaster (Norfolk) I. Inscription (hands holding heart with scrolls lost). William Cotyng, rector 1485; Attlebridge (Norfolk) II. Inscription (heart lost). Hugh Deen, 1486, and wife Joan; Martham (Norfolk) I. Heart inscribed 'post tenebras spero lucem, laus deo meo' and inscription for Robert Alen, vicar, 1487; Debden (Essex) 14. Lost brass, lady in shroud holding inscribed heart and inscription, c.1490; Cheam (Surrey) VII Palimpsest reverse of Trinity, c.1490. on reverse a heart supported by 2 hands and inscribed 'Ihc est Amor me', over this a scroll 'Liberata me dne de morte', and in the angles 'Ihu mcy', c.1490; Hitchin, St. Mary (Hertfordshire) XII. James Hert, D.D., vicar, 1498, in cope without almuce, 3 wounded and bleeding hearts (another lost); Earham (Norfolk) 7. Indent, heart, 2 scrolls and 3 shields, 15th century. Possibly a member of the Allen family; Landwade (Cambridgeshire) 11. Indent, hand holding heart, c.1500 (?); Elmstead (Essex) II. Two hands issuing from clouds and supporting heart, scroll above, c.1500; Sawbridgeworth (Hertfordshire) VI. Inscription, 2 Latin verses and 2 shields. William Chauncy, engraved c.1500; a heart with five wounds lost; Higham Ferrers (Northamptonshire) VII. Heart inscribed 'Ihc', c.1500; Chichester Cathedral (Sussex) I. Two hands issuing from clouds and holding a red-enamelled heart inscribed 'ihc', c.1500; Chenies (Buckinghamshire) IV. Dame Anne [Semark], 1510, holding a heart with 2 scrolls, inscription, single canopy and 4 shields; Fawsley (Northamptonshire) I. Thomas Knyghtley, esq., 1516, in armour, heart and 3 scrolls above head; Berkeley (Gloucestershire) II. William Freme, 1526, in civil dress holding heart (feet lost) and marginal inscription; Hedenham (Norfolk) IV. Palimpsest reverse, c.1530. Inscription Joan Richeman, c.1540; palimpsest, on reverse parts of an inscription 'to. . ./Sum. . ./Baly. . ./wyll. . ./ .wlle. . ./tyd y. . .'. There is small bleeding heart above the 'u' of 'Sum'; Trunch (Norfolk) II. Heart and 1 scroll, c.1530; Denham (Suffolk) 6. Lost brass, small rectangular plate with 2 hearts united at the points for William Selfte, c.1530; Caversfield (Oxfordshire) III. Two hands issuing from clouds and holding a heart with 3 scrolls. [Thomas] Debton, [1533 (?)]; Ranworth (Norfolk). VI. Three small rectangular plates with text from Job XIX; heart, shield and inscription lost; c.1540; Melton Mowbray (Leicestershire) I. Large inscribed heart and inscription to Christopher Gonson, 1498, and wife Elizabeth; Norwich, St. Andrew (Norfolk) VII. Bishop Underwood (d.1541). Shield and scroll, kneeling effigy, cross and inscription lost. Indent of the cross has a heart shape at its centre; Norwich, St. Andrew (Norfolk) 20. Indent, inscription, heart and scroll.

Further testamentary requests for brasses in Suffolk churches

This note follows on from Sally Badham's article in *Bulletin* 143 (February 2020) in which she highlighted a number of testamentary requests for brasses in Suffolk churches.¹ Further examples can be added to her list, taken from wills either in local courts or the Prerogative Court of Canterbury. Only one of the brasses recorded survives, as do a number of indents. Undoubtedly many more requests for Suffolk brasses survives in testamentary form.

Barton Mills – Alexander Balam, gent., 1544, requested burial by the image of Our Lady of Pity, with his executors providing a 'marble stone' over his body with a 'picture of my remembrance with mention of the place where I was born and where I last dwelled before I came to Barton' (TNA, PROB 11/30/249).

Blythburgh – Sir John Hopton, 1478, asked to be buried 'on the north side of the chancel . . . under the tomb of marble set in an arch of the chancel . . . on the north side by him lately edified and rebuilt'. The tomb minus its brasses still exists, built into the wall separating the chancel and north chapel.²

William Collett, merchant, 1503 or 1506, requested burial in the church next to Agnes his first wife with a 'gravestone to be laid upon me somewhat larger than the stone that lieth upon Agnes my wife' (Suffolk Record Office, Ipswich, IC/AA2/4/122). Weever gives the inscription.³

John Swan, 1515, asked for a gravestone costing ten shillings to be laid over him between the font and the south door, with the parish priest singing daily for a year '15 pater noster, 15 aves and 3 credes with De profundis' (Suffolk Record Office, Ipswich, 7/193).

D.E. Davy records numerous indents in the church, the majority of which survive. There is every likelihood that the indents of both Collett's and Swan's brass still survive.

Bury St. Edmunds, St. Mary – William Baret, gent., 1502, willed that he be buried next to the grave of his uncle, John Baret, and that 'ou(er) my grave be leid a graveston of marbil'.⁴ The wording implies a brass.

Freston – Thomas Gooding, merchant, 1595, requested a 'faire gravestone with a plate of brasse wrought into the same with some good sentence of holy Scripture ingraven therein together with my name' to be laid in front of the chancel door (TNA, PROB 11/86/34). D.E. Davy recorded the slab, but the church has been re-floored and the indent lost.

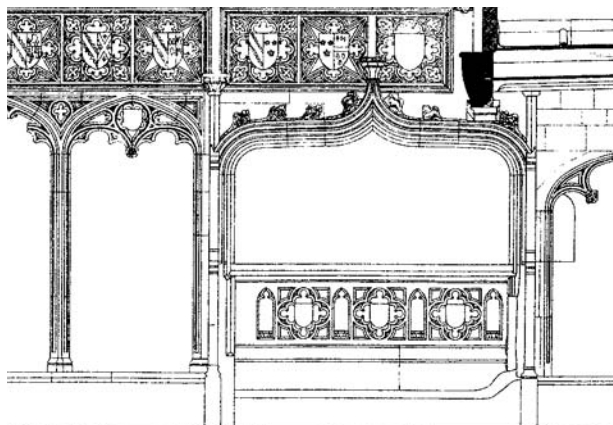
Gipping – Sir Thomas Tyrrell, 1551, asked that 'on the wall where my body shall be interred or buried, I will have a remembrance written in brass in great letters 7 foot from the ground expressing my name & my wife Margaret's name, whose soul God pardon, desiring all good Christian people to pray of their charity for our souls' (TNA, PROB 11/34/309).

Kelsale – William Dallyng, 1523, wanted his gravestone 'with images of brass there upon of me and my two wives, that is to say Joan and Margaret . . .'. Instructions were also left for a second gravestone with 'my sepulture grave in brass with my name and my wife and children' (Suffolk Record Office, Ipswich, IC/AA2/8/425).

Long Melford – Robert Harset, clothworker, 1484, wanted his body buried 'wythynne the Cherche of Melford on ye south syde afor the aluter of Jesus by the sufferance and lycens of alle the paryshe. Itt's (*sic*) my wyll to have a stone of marbyll to lye on myne grave'.⁵

John Clopton, 1497, asked 'to be buried in the lytell chapell in Melforde church, there my grave is redy made, even by my wif' (TNA, PROB 11/11/266). Clopton's tomb takes the form of an Easter sepulchre, set within the north chancel wall and the Clopton chantry chapel. On the south wall of the chapel is an indent showing Clopton, his wife, a device, numerous children, some in shrouds, and an inscription. This had been lost by the mid 17th century.⁶

Laurence Martin, 1516, asked for burial in 'the Churche yarde of Melford church on the southe side by the wyndowe of the 7 sacraments . . . and all the residue of my goods, my will performed I bequeth unto Elizabeth my wyfe soo that she doo ley a gravestone upon my grave, and



*Tomb of John Clopton, 1497, Long Melford, Suffolk.
(drawing: © Church of Holy Trinity Long Melford,
E.L. Conder (1887))*

doo my name graved thereon and kepe IIII yere my yere day in Melford Church ...⁷ This would appear to be a gravestone with an incised inscription.

Roger Martin the elder, 1542, asked to be buried in the south aisle that his father had built, 'before the image of our Blessed Lady of Pyttie, betwixt my tomb, and the place where my last wyfe [Alice Forde] lyeth buried; and sone after my dethe I will there be gravyd suerly in brasse and sett in the walle ageynst my seyde Tombe the true entent of my last wyll. Expressing therein the contynuaunce of my fathers preest and myne, keping of o(u)r obytt Daye, paying of the po(o)r people'.⁸

Raydon – William Hags ordered a gravestone costing 20d., and 'I will that my grave shall be heaved above the ground with masons craft three quarters of a yard and pinned up with stone'. The wording suggests that Hags monument was a tomb chest about 700mm high (N.R.A., N.C.C. Mingaye 130).

Southwold – William Salman of Brentwood, Essex, 1505/6, asked for burial in Southwold requesting a 'stone of marbyll to be leyde upon [his] grave of the value of iiij marks' (TNA, PROB 11/15/70). A number of indents survive in the church but Salman's cannot be identified.

Stowlangtoft – Sir Simonds D'Ewes, 1650, asked that he be (in translation) 'decently buried in the day-time without all vain and superstitious pomp, a goodly minister preaching my funeral sermon, where my body shall be interred I have not yet resolved, but desire my faithful wife, if I shall not

appoint a place before my decease, to cause the same to be entombed in the same place where she doth intend to be buried herself; and that she cause a marble stone to be laid upon the place, with the epitaph engraven on a piece of brass and fastened to the stone, which I shall add at the end of this my last will and testament' (TNA, PROB 11/212/835). D'Ewes omitted to add his epitaph at the end of his will.

D'Ewes has no memorial, although other family members are commemorated there, including Paul D'Ewes, 1630. Sir Simond's brass, if one was ever erected, may well have been on a slab of black marble (his status demanded that it be expensive) or on a wall monument. D'Ewes commemorated other family members by commissioning a window, formerly in St. Michael Basinghall⁹ and brasses to Geerardt, eldest son of Adrian D'Ewes, 1591 at Upminster, Essex, and to Clopton D'Ewes, son and heir of Sir Simon D'Ewes, 1631 at Lavenham.

Walberswick – John Baret, 1500-1, requested burial in the church, with a gravestone covering his body that was to cost £1 (N.R.O., Norwich Consistory Court, Reg. Cage, f.151v). The church floor is now covered by a fitted carpet. It is not known if it survives.

Yoxford – Thomasine Hopton (née Tendring) died in 1485 and was buried in Yoxford church. In 1492-3, her mother also called Thomasine purchased a 'marbil ston' and had it conveyed to Yoxford (Suffolk Record Office, Ipswich, HA 30/312/117). Both brass and slab still exist, although the latter is broken. The brass should be re-dated to 1492-3.

Philip Whittemore

- 1 *M.B.S. Bulletin* 143 (February 2020), pp.849-51.
- 2 For the monument see W. Lack, H.M. Stuchfield and P. Whittemore, *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, III, pt.1, pp.45-7, pl.34. The will is now lost, but see T.L. Parr, *Yoxford Yesterday*, typescript volumes in Borough Library, Ipswich.
- 3 J. Weever, *Ancient Funerall Monuments* (London, 1631), p.761.
- 4 *Register of the Commissary of Bury St. Edmunds and the Archdeacon of Sudbury*, Camden Society, XLIX (1850), p.93.
- 5 W. Parker, *History of Long Melford* (London, 1873), p.217.
- 6 Lack, Stuchfield and Whittemore, *A Series of Monumental Brasses . . .*, III, pt.1, pp.8-9, pl.6 (incorrectly dated to 1494).
- 7 Parker, *Long Melford*, p.221.
- 8 J.J. Howard, *Visitation of Suffolk* (London, 1866), I, p.213; Parker, *Long Melford*, p.124.
- 9 Weever, *Ancient Funerall Monuments*, pp.697-8.

Plague and pestilence: a recurring pandemic

We are today living through troubled times, a global pandemic which has already killed thousands in many countries including our own. We have the misfortune to be caught up in one of these periodic outbreaks where infection and death take no account of culture, race, creed or age.

The most often-quoted such outbreak was the Black Death of 1348-9 and subsequent outbreaks in the following decade. The disease swept across Europe and reportedly killed about a third of the population. We have no accurate number that died then and we may not today. Different countries keep records in different ways, and some deaths sadly may never be recorded, even in our technological age.

However, when these outbreaks occur somehow there come to light stories of individuals who make a difference. In our own time, Captain Sir Thomas Moore (popularly known as Captain Tom), at the age of 99 walked laps of his garden to raise money for the National Health Service. This was picked up by the local press, and in an age of almost instant communication made national and then international news. The story simply caught people's imagination, the modest aim of £1,000 turning into a record-breaking £32.79 million.

In 1665 plague struck London and due to overcrowding and poor sanitary conditions many thousands died. In September of that year, a box of old clothing came from London via a travelling seller of cloth to a small village called Eyam in Derbyshire. By the end of October thirty people had died, and the village, led by its parish priest William Mompesson, and Thomas Stanley, who had previously been ejected from the church for nonconformity, decided to isolate the village in order to stop the pestilence spreading.¹ Both men stayed in the village and arranged for food to be brought from outside and left at certain places on the edge of the village for collection. Money had been carefully washed and left in payment. We will all recognise this as food being left on people's doorsteps and the phrase: 'Stay at Home'. This village did just that and over the ensuing months the death toll grew. Catherine Mompesson died in August 1666,

and of the 350 village folk some 259 had died by the time the pestilence had run its course.

A brass plate recording the 'Christian and heroic virtues' of both the Rev. William Mompesson and Rev. Thomas Stanley was placed in the church to record the erection of the 'memorial aisle' in 1866.² Thomas Stanley remained in the village and died in 1670. His memorial stone in the churchyard records that, 'He stood between the living and the dead, and the plague was stayed'.

Rev. William Mompesson some three years later moved to the living of Eakring in Nottinghamshire, where he was not welcomed, the villagers fearing that he had brought the plague with him.³ It is said that for a time he had to live in a hut in Rufford Park, and preached in the open air. He remained at Eakring for 38 years and died in 1708 (Fig.1).



*Fig.1. Rev. William Mompesson (1639-1708).
(photo: © Museums Sheffield)*



Fig.2. Inscription on shield-shaped plate to William Mompesson, 1708, Eakring, Nottinghamshire (M.S.I.) (photo: © Martin Stuchfield)

A brass plate in the shape of a shield gives his name and is now on the wall of the chancel. It was previously on the floor over his grave (Fig.2).

At the tiny village of Upwell in Norfolk is another brass plate recording that 67 people of various ages and either sex died between 21st June and 13th August 1832 in the Rectory of Asiatic Cholera (Fig.3).⁴ The brass gives no clue as to how this disease arrived in Upwell. But the village is on the River Nene that flows into the Wash and close to the port of Lynn, more important then than now (Fig.4). So the arrival in Lynn of someone infected and travelling through the villages would be a likely explanation.

The plate records that this was a ‘frightful and previously unknown disease in this country’. Again something we will all recognise today. In our world of global travel, the infection reached us before we were properly aware of it, and even with modern medicine and science the disease has taken its toll across many countries.

So we are not alone in having to live through such an event, and most of us will know of someone who has died from Covid-19. What matters now is how we learn from it.

Jane Houghton

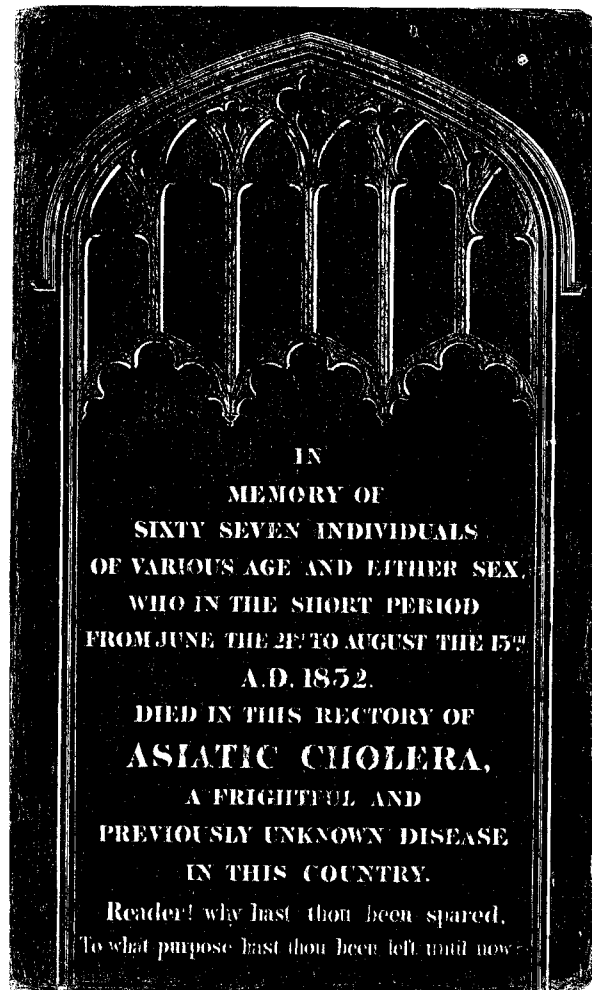


Fig.3. Inscription in memory of 67 individuals who died in 1832 of Asiatic Cholera, Upwell, Norfolk (LSW.VIII). (rubbing: © Lack, Stuchfield and Whittemore, Norfolk (forthcoming))

1. A. Mee, *The Kings England: Derbyshire*, 1st edn. (1937), pp.128-30.
2. W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Derbyshire* (1999), p.101.
3. A. Mee, *The Kings England: Nottinghamshire*, 1st edn. (1938), p.84.
4. A. Mee, *The Kings England: Norfolk*, 1st edn. (1940), p.418.



Fig.4. Upwell church and the River Nene. (photo: © Alamy)

The brass to Abbot Heribert von Lülisdorf (1481) revisited: Kornelimünster, Nordrhein-Westfalen, Germany

The Society's *Transactions* (X, pt.3 (1965), pp.173-4) contain an article entitled 'Some Brasses in Germany and the Low Countries (VII)' by Messrs. Belonje and Greenhill, which features the brass commemorating Abbot Heribert von Lülisdorf (1481) from the parish church of St. Kornelius Kornelimünster, formerly a Benedictine Abbey founded in the 9th century.

The paper includes an illustration (opposite p.173) from a work by L. von Fisenne (1880) showing the brass after its first restoration in the 19th century. It comprises a central plate with a demi figure of the abbot under a canopy, and a separate marginal inscription with its missing parts reproduced on wooden blocks. These parts comprise the bottom two evangelical symbols, and a shield within quadrilobes on the sinister side displaying the arms of Lülisdorf and Schönrode, as well as two portions of the marginal inscription.

The authors describe the brass as such, which suggests they may not have seen it even though it was restored again in 1907 (a restoration they refer to in the article) when the wooden parts were replaced with brass. This could be explained by the fact that the brass, or at least the central plate, was loose in the Pastor's house in 1964 according to Dr. Cameron.¹

The brass today is on the north wall of the Sacristy in the north-east corner of the church, mounted on a large steel plate standing proud of the wall, similar to the arrangement for the Loeman-made brass to Duchess Katharina von Geldern (1497), in the restored church of St. Mary Magdalena at Geldern, in the same German State as Kornelimünster. The whole of the marginal inscription (2100 x 1330 mm) is affixed to this plate with coach-bolts, the heads of which protrude significantly above the surface of the brass. The heraldic quadrilobe on the sinister side remains in the wrong location as it should have been centrally positioned in common with its counterpart on the dexter side. The central plate (790 x 435 mm) depicting the abbot, has less obtrusive fixings.

There is now a detailed entry for the brass in *Deutsches Inschriften Online*² in the context of the city archive now holding the decorated wooden blocks which were part of the brass at the first restoration.

The Latin text of the complete inscription and the detail of the heraldry have previously been described and need not be repeated here.³ The brass was most likely made in Aachen or Köln. It is not Flemish and does not display any Flemish influence. Instead it is typically German with a detached marginal inscription and central quadrangular plate. It is also unique in the sense that it does not fit into a defined school of brasses. There are several German brasses in the north and west of Germany which can be similarly described as 'school-less'.

Additional information about Abbot Lülisdorf and his brass is as follows:

1. The brass was originally set in a slab of Aachen Bluestone and positioned on the floor of a vaulted aisle serving as a chapel on the south side of the church in front of the Altar to St. Marien. This chapel, together with an interconnected one of identical size with an Altar to St Anna, was part of a significant extension to the then abbey, commissioned by the Abbot during his tenure from 1450-81. Other building works were carried out by a successor, Abbot Heinrich von Binsfeld, 1491-1531, resulting in the church that largely exists today.
2. Lülisdorf was made deacon in 1442 and was Abbot effectively from 1450-78. By 1481 at the latest it appears he had resigned due to ill health according to Kühn.⁴ Around 1460 Lülisdorf commissioned a limestone statue of St. Kornelius which is situated in the choir, affixed to the first pillar on the left (north) side of the high altar. Its stylistic features suggest it was made in a workshop in Köln, possibly by the sculptor and cathedral master builder Konrad Kuyn.⁵ It is 3.6 metres high and its base, in the form of a pedestal, is decorated with two subservient pilgrim figures at the bottom (a woman with a



*Abbot Heribert von Lülsdorf, 1481 (marginal inscription omitted),
Kornelimünster, Nordrhein-Westfalen, Germany (H.K.C.1).
(rubbing: © Kevin Herring)*

scarf on her head and pilgrim's hat around her neck, and a man wearing a hat and carrying a bag). Just above the pilgrims is the figure of Abbot Lülisdorf with mitre and crozier flanked by two angels each holding a shield displaying his coat of arms. The statue was the subject of extensive restoration in 2013 by conservator Karen Keller, including desalination.⁶

The abbey church was dissolved in 1802 whilst the surrounding territory was under French rule, at which point it became the parish church. The monastery was re-founded by the Benedictines in a different location in Kornelimünster in 1906. The parish church contains some notable

furnishings, in particular the early 14th-century choir stalls with misericords, wall and vaulted ceiling paintings, and a fine winged altar from the beginning of the 16th century. There is a lavish Baroque high altar and some very striking stained glass windows from the 20th century.

Kevin Herring

- 1 H.K. Cameron, *A List of Monumental Brasses on the Continent of Europe* (London, 1970), p.58.
- 2 DI 32, Stadt Aachen, Nr. 38 (Helga Giersiepen) in www.inschriften.net, urn:nbn:de:0238-di032d002k0003809.
- 3 *M.B.S. Trans.*, X, pt.3 (1965), pp.173-4.
- 4 N. Kühn, *Die Reichsabtei Kornelimünster*, von J. Mötsch and M. Schoebel (Mainz 1994), p.35.
- 5 L. Stresius, *Kornelimünster Benediktinerabtei-Propsteikirche-Ort* (Regensburg, 2017), p.154.
- 6 *Ibid.*, pp.154-6.

Notes on books, articles and the internet

George McHardy. 'The Brass Memorial Tablet to John Britton in Salisbury Cathedral'. *Wiltshire Archaeological and Natural History Magazine* 112 (2019), pp.290-3; 1 b/w photo; refs.

John Britton, antiquary, author and topographer (1770-1857) died on 1st January 1857. Within a year the R.I.B.A. in London had erected a brass to his memory, and had it placed on the wall of the north transept in Salisbury cathedral (photo p.290). This paper looks at the people and processes behind the funding, design and engraving of this brass, making extensive use of archives and other records.

A select group of R.I.B.A. members and officers set up a subscription for funding the project, quickly obtaining permission to erect the memorial in the cathedral, and drafted the wording of the inscription, all by 26th January 1857. The initial driving force behind the idea were the two Hon. Secretaries of the R.I.B.A., Charles C. Nelson and Matthew Digby Wyatt, and two friends of Britton, Prof. T.L. Donaldson and George Goodwin. In practice, however, it was Thomas Henry Wyatt (1807-80), Matthew Wyatt's older brother, who steered the project to completion. On 2nd February a committee of ten distinguished R.I.B.A. members

was appointed 'to secure the erection of the memorial', but most played very little part. By 1st June 1857 arrangements for erecting the brass and slab were almost complete, and Messrs. John Hardman of Birmingham asked for an estimate. By 12th June the latter was received for a:

'Monumental Brass let into Black Marble Slab, 6:6 long by 3:6 wide, with design of Angels holding scroll with Inscription as given, the Evangelistic symbols at corners, & the Alpha & Omega in quatrefoils in border at sides, a rich border running round, and two quatrefoils at top, one with Architects Instruments & the other with Monogram, a good deal of colour to be introduced £100' [details from Hardman archive, spelling as found].

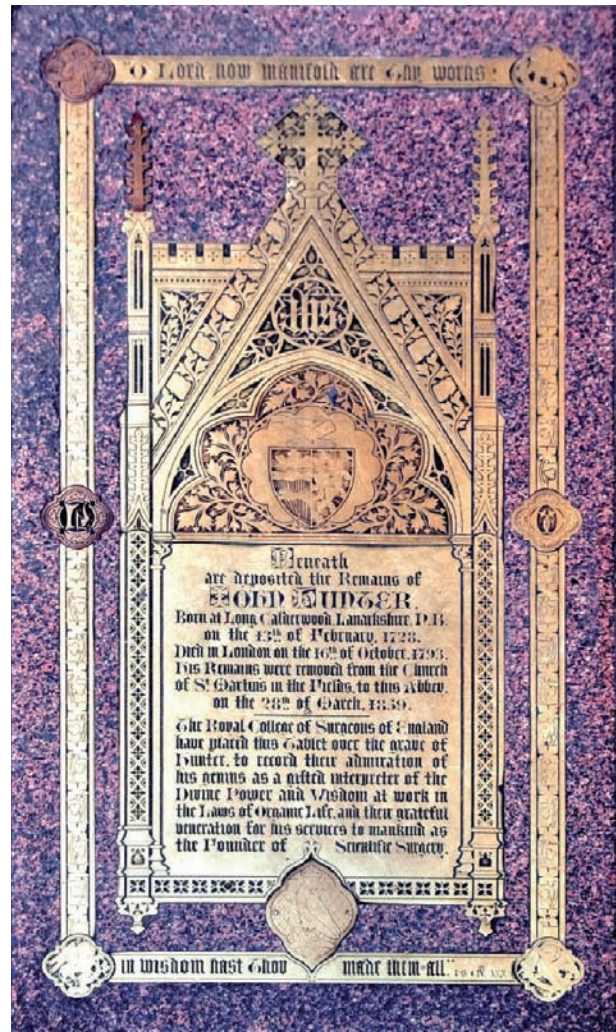
By 25th June the design and specification were generally agreed, except that the two quatrefoils at the top were to be omitted, and replaced with two separate roundels in the bottom corners of the slab with the initials 'T.W.H.' [for Thomas Henry Wyatt, dexter side] and 'J.H. & Co' [John Hardman & Co, sinister side]; the slab was also to be 2 inches narrower, and no mention was made again of any colour (though the Alpha and Omega quatrefoils, and the 'IHS' in the pediment of the canopy have

red backgrounds). The order was then placed by T. H Wyatt and Charles Nelson. Interestingly, the author thinks that for a number of reasons T.H. Wyatt was entrusted with overall supervision of the project (see p.291), and considers it very likely that Wyatt, rather than Hardman's, designed the brass in Gothic style, and not in the post-Puginian style still favoured by the latter (p.292).

At the last minute two mistakes in the inscription on the scroll were noticed; then on 3rd November 1857 Wyatt noticed that the 'u' in 'Antiquities' had been omitted, but worst of all the year of Britton's birth had been given to Hardman's as 1771 instead of 1770. Fortunately, Hardman's were able to remedy all the errors, and the brass and slab were sent to Salisbury for fixing by a local mason on 26th November, just some ten months from start to completion. This interesting insight into the background to the brass is both well researched and documented, and the author is to be congratulated for bringing the details to wider attention. Members may remember the author's 'Plea for help' (*Bulletin* 136 (October 2017), p.716) where there is a colour photograph of the whole brass, and enlargements of the two monogrammed roundels at the base of the slab referred to above.

An earlier article by **George McHardy** 'The reinternment of John Hunter's remains in Westminster Abbey and the memorial brass erected over his grave', appeared in the *Journal of Medical Biography*, XXVI, no.4 (November 2018), pp.251-8. Eminent surgeon John Hunter (1728-93) was buried in a vault in St. Martin-in-the-Fields church, London. When the vaults required clearance in 1859, Hunter's coffin was found and his remains reinterred in the north aisle of the nave in Westminster Abbey, under a brass by Hardman, set in pink Peterhead granite. This was initiated by the Royal College of Surgeons, largely through the efforts of Frank Buckland, the son of a former Dean of Westminster. [In 1989 our member Peter Hutchings engraved a replacement dexter canopy finial, together with the top dexter and centre dexter quatrefoils. These elements, together with the original upper dexter strip of border found in the Abbey, were refixed by the late William Lack in 1990, Ed.]

N.R.



*John Hunter, 1728-93,
Westminster Abbey, London
(the replacement dexter canopy finial together
with the top dexter and centre dexter quatrefoils
are clearly discernible).*

Sophie Oosterwijk. 'A curious detail in a painting by Gerrit Adriaensz Berckheyde (Haarlem, 1638-1698)'. Guest blog for the Church Monuments Society viewable at: <https://churchmonumentsociety.org/2020/04/04/a-curious-detail-in-a-painting-by-gerrit-adriaensz-berckheyde-haarlem-1638-1698>.

This interesting blog from our member Sophie Oosterwijk, illustrated in colour, highlights the work of several prominent 17th-century Dutch artists of the 'Golden Age'. One of the many features of these detailed, almost architectural, paintings of church interiors was sometimes to include small groups, usually of children, taking rubbings of ledger stones, and in one case possibly a brass. One good example is in an oil painting of 1650



Interior of the Oude Kerk in Delft (1662) by Hendrick Cornelisz van Vliet, auctioned at Sotheby's New York (29th January 2015). (photo.: © Sotheby's New York)

by Gerard Houckgeest (c.1600-61) depicting a group rubbing a ledger slab in the Nieuwe Kerk in Delft (Figs.3a-b). Another painting, by Hendrick Cornelisz

van Vliet, (1611/12-75) of the Interior of the Oude Kerk at Delft (1662) shows three children doing the same activity (see detail adjoining from Fig.4).

This picture was auctioned at Sotheby's, New York in 2015. A second painting by van Vliet (Fig.5) shows a pair of children rubbing a ledger slab in the Nieuwe Kerk at Delft, suggesting the practice was quite common at this time and not 'artistic licence'.

The second half of this study discusses the wide use of pre-Reformation ledger slabs, when several generations of the same family shared the same grave. As each member died, their name was added to the memorial, but sometimes graves were sold on, the stones being recycled or re-appropriated (Figs.8, 9 and 10). The stone for such slabs was usually imported from Belgium, and sometimes arrived ready-made for placing over the grave. Where subsequent burials were added, the slabs were carved *in situ* by local stone masons or sculptors. One example is illustrated from a painting by Gerrit Adriaensz Berckhyde (1638-98) showing a stonemason working with hammer and chisel in the Grote Kerk (or St. Bavo) in Haarlem (Figs.11a-b).

The author notes in conclusion that despite many interiors of Dutch churches having been altered in successive centuries, the detail in the above paintings is more than adequate to identify the location in the buildings depicted. The sixteen excellent colour photographs accompanying the text greatly enhance the interest of this paper.

Laura M. Wood. *'In search of the Mantle and Ring: prosopographical study of the Vowess in late Medieval England'*, *Medieval Prosopography: history and collective biography*, XXXIV (2019), pp.175-205; refs.

This detailed study examines the problems of identifying women who have taken solemn vows yet who remain, in England especially, quite obscure. Such ceremonies appear singularly English in their rules, and allow such women still to own property, to live where they choose, and to determine their own patterns of religious observance 'not unlike male clerics – yet with no vow of chastity'. Amongst women who are named as a vowess on their brass are Agnes Browne (d.1484; M.S.IV) at Stamford, Lincolnshire, whilst Alice West is only identified as a vowess from her will of 1395. One vowess, Alice Hampton of Minchinhampton,

Gloucestershire, never married, but by 1484 was living in an oratory at Dartford Priory, Kent. Her family's brass in Holy Trinity church Minchinhampton (LSW.II, engraved c.1510), shows her parents in shrouds, and the eldest daughter Alice dressed as a vowess. Unusually, in 1483 Alice inherited the family estates because the eldest son, a monk shown in monastic robes on the brass, could not inherit (see pp.183-85 and pp.190-91). Other like examples follow. It was not a canonical tradition that vowesses had to be landed or wealthy, but many came from the lower gentry or upper mercantile class. How wealth could determine the acceptance of a vowess is discussed in detail, though acts of benefaction and benevolence, e.g. endowing chantries or founding schools, could be equally important (see especially pp.193-4). Re-marriage was discouraged, and some husbands insisted that their widow's inheritance was granted only on condition that they became vowesses. The depiction of vowesses on monumental brasses is further discussed (p.199), but with a warning that their costume does not necessarily identify them as a vowess, some being dressed as widows or even in ordinary clothes. The naming of a woman as 'Dame' on the inscription or in a will or other document can be a further indication of a vowess.

Modern studies have revealed more evidence than before, some suggesting that the practice 'peaked' in the 1480s, but 'no full prosopographical study of vowesses' has yet been done (p.178), and there are still many problems to overcome. The article ends (pp.201-5) with a wide-ranging discussion of such problems, e.g. the 'disparate and inconsistent nature of the source material; and the boundary between vowesses and widows who pursued a semi-religious life, [which] inevitably becomes blurred'. It is certainly a subject which deserves further study, and Dr. Wood is to be congratulated in going a long way to encourage new work in this area. The paper is well referenced, but has no illustrations.

My thanks to our members George McHardy, Nicholas Rogers and Martin Stuchfield for information or copy received. (Some of the above has been held over.)

Richard Busby