

# Monumental Brass Society

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OCTOBER 2021



BULLETIN 148

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##### Hon. Treasurer's notice

On 1st January all subscriptions for 2022 become 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](mailto: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. The appropriate form can be downloaded directly from [www.mbs-brasses.co.uk](http://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 most grateful for the contributions received from Sally Badham, Richard Busby, Grant Elliott, David Meara, Philip Whittemore and Rosalind Willatts.

Rosalind Willatts provides an interesting account of the Annual General Meeting, enabling two most enjoyable and interesting talks by David Lepine and Matthew Sillence to be recorded for posterity.

Philip Whittemore focuses on his predominant interest, namely the brasses of London and Middlesex, with an account of the lost brass to Roger Brabazon, 1498, formerly in Old St. Paul's Cathedral. The comparison between the drawings by an unknown artist, Wenceslaus Hollar and William Sedgwick are most illuminating.

It is very pleasing to be able to include a maiden contribution from our new member, Grant Elliott, who is the inspecting architect for Ermington church in Devon. The passion for his church and the Strachleigh brass is evident.

Sally Badham turns her attention on this occasion to a somewhat neglected area of study, namely post-Reformation cadaver and skeleton brasses. Sally's canter around England and Wales concludes with a helpful appendix listing all known examples, following the format of the list of Benefaction plates published in *Bulletin* 146.

Finally, David Meara brings to our notice an exciting Christmas present that formerly belonged to Conwy Lloyd Morgan, the highly-acclaimed British ethnologist and psychologist who has almost been forgotten to history.

## Personalia

We welcome as a new member:

**Leonard Winstanley**, 19 Southfield Road, Holcombe Brook, Ramsbottom, Bury, Lancashire BLO 9ST.

It is with very deep regret that we report the deaths of **John Dean**, **Maureen (Molly) Draffin**, **Roger Joy**, **Joan Lystad**, **Veronica Robson** and **Katherine Walker** who had been members of the Society since 1969, 1975, 2002, 1976, 1972 and 1963 respectively.

Cover: Thomas Hevenyngham, esq., 1499, in armour with tabard and five sons, at Ketteringham, Norfolk (M.S.II). (photo: © Martin Stuchfield)

## Annual General Meeting

### Virtual – 10th July 2021

In the second year of pestilence the Society again had to hold its A.G.M. virtually via the Zoom video-conferencing platform. So on a fine sunny July day some thirty-eight people from Cornwall to Middlesbrough sat indoors looking at screens, instead of sitting in some church or historic space absorbing the atmosphere and patina of centuries and interacting with other members.

Formal business was transacted carefully and efficiently. There followed two talks by members to provide informative stimulus after the formal business.

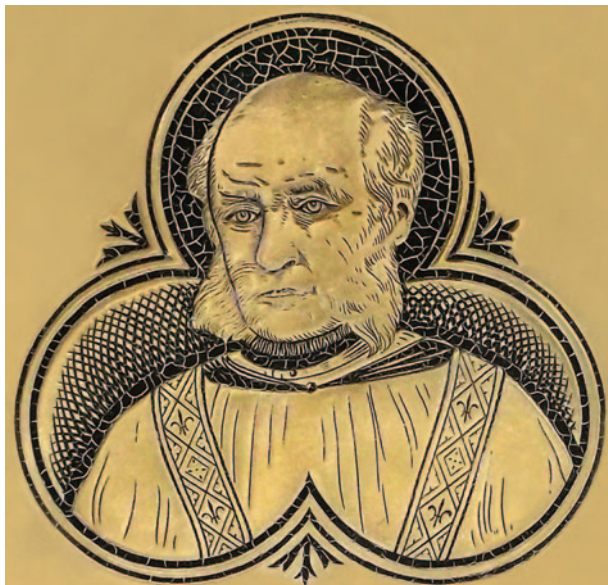
**David Lepine** gave an erudite account of the brass to William Thornbury, died 1481, at Faversham, Kent (M.S.III). This large brass, depicting a priest under a much-mutilated canopy, with scrolls and shields lost, commemorates the second of three brothers. This brass on its large marble slab (2280 x 1220 mm) is for a man of status, not a humble cleric. He is shown wearing a fur almuce with tassels and a cope with decorated orphreys. John, William and Richard Thornbury were from a 15th-century family whose fortunes rose and who supported the Lancastrians, but as between them there was only one child, a daughter to John, the family died out. John was a sheriff and an M.P.; Richard was a draper. William was a priest and vicar of Faversham from 1441 to 1476 when he resigned. He was also a chaplain to Cardinal Beaufort, Bishop of Winchester and son of John of Gaunt, as well as having various small parishes.

Since 1877, as the result of an article published in *Archaeologia Cantiana*, it was thought that William spent his last eight years as an anchorite in a cell in Faversham churchyard; an anchorite being one who leads a solitary life of contemplation and prayer, in an enclosed cell, set apart from the world. Sometimes the cell even contained an open grave as a reminder of death. The anchorite assertion arose from a mis-translation of the long Latin inscription. On a large plate (290 x 345 mm) there are twelve lines in hexameters which also contain internal rhymes. The Latin was not the most scholarly and contained stock phrases as well as some

excessive wordiness to impress (note the date, "... one thousand four hundred two times four ..."). The internal rhymings meant that words were used just to create a rhyme. It is the word *stannis* that caused confusion, with the 19th-century translation into *cell* giving rise to the suggestion of William being an anchorite. The word *stannis* can mean a stall (as in a market stall) or bench or pew. But given the gentry status of the Thornburys, the connection with Cardinal Beaufort, and the quality and elaborate nature of the brass, the suggestion that the brass is to an anchorite is not credible. However there was a tradition of anchorites at Faversham and William made provision for them in his will, made three months before he died in March 1481.

David also for comparison showed examples of other clerics and of the very few anchorite brasses. His scholarly research into William Thornbury and his brass will be published in *Archaeologia Cantiana*.

**Matthew Sillence** then gave an account of various Norfolk antiquaries and their connections with brasses. A notable point that emerged from his accounts, which was not actually mentioned, is how many antiquaries were clergymen who could find time to travel the county looking for brasses and other items of interest and then write about them. His researches had mainly been online using digitised records of the transactions of the eminent Norfolk Archaeological Society founded in 1846, as well as of smaller societies in the county. The Rev. Charles Boutell (1812-77, who was rector of Downham Market (1847-50), vicar of Wiggenhall St. Mary (1847-55) and author of *Monumental Brasses and Slabs* (1847), *The Monumental Brasses of England: A series of engravings on wood* (1849), *Christian Monuments in England and Wales* (1854), and *The Manual of Heraldry* (1863), was elected a member that year. 1846 was also the year that the Rev. C.R. Manning of Diss published *A List of the Monumental Brasses remaining in England*. By analysing the number of times the word brasses occurred in each volume of the N.A.S.'s *Transactions* it became possible for the speaker to determine that interest in brasses increased following the



*Detail from the monumental brass commemorating  
Rev. Charles Robertson Manning, rector 1857-99, 1825-99,  
Diss, Norfolk.*

*(photo: © Martin Stuchfield)*

publication of *A Manual of Monumental Brasses* by the Rev. Herbert Haines in 1861. He could also relate references to brasses to the railway lines then

## A.G.M. formal business

The 2021 Annual General Meeting was held on 10th July via the Zoom video-conferencing platform due to the continuing Covid-19 pandemic. Apologies were received and the minutes of the last Annual General Meeting held on 17th October 2020 were approved by the meeting and signed. The Report and Accounts for 2020 were also approved. Paul Larsen, F.C.I.I. was elected as Independent Examiner.

The meeting proceeded to elect the Hon. Officers *en bloc*: Martin Stuchfield as President; Paul Cockerham, Nigel Saul, Nicholas Rogers, David Meara and Stephen Freeth as Vice-Presidents; Penny Williams as Hon. Secretary; Robert Kinsey as Hon. Treasurer; and David Lepine as Hon. Editor.

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

crossing the county. It was noted that most of the exploration and study of brasses was in the north and east of the county leaving the west not really covered, but he did not state whether or not this was in part due to where the learned clerics had their parishes.

One aspect of his research was into the collection of 162 private letters (now digitised) over three decades 1861-91 from the Rev. Charles G.R. Birch (1839-1903) who was rector of Brancaster (1868-1903) and President of the M.B.S. (1897-1903) to the Rev. J.E. Field (1841-1922), giving accounts of his visits, many taken by train, to churches to see brasses.

Matthew's researches showed how useful information and trends can be deduced from careful analysis of online information. Covid may have forced people to use the internet more, but he demonstrated how the diligent use of online resources is a force for future research.

**Rosalind Willatts**

Two presentations followed the formal business as follows: David Lepine spoke on *The brass commemorating William Thornbury at Faversham, Kent*; and Matthew Sillence on *The Norfolk Antiquaries*.

At the Executive Council meeting held on 6th October 2021 the following appointments were approved:

*Hon. Assistant Secretary:* Caroline Metcalfe

*Hon. Bulletin Editor:* Vacant

*Hon. Conservation Officer:* Martin Stuchfield

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

*Hon. Social Media Coordinator:* Challe Hudson

*Hon. Technical Editor:* Matthew Sillence

**Penny Williams, Hon. Secretary**

## The lost brass to Roger Brabazon, 1498, formerly in Old St. Paul's Cathedral

In 1658 Sir William Dugdale published *The History of St. Paul's Cathedral in London*, one of the earliest books written about an individual building based on documents from the cathedral archive. As well as writing its history, he transcribed inscriptions and illustrated a number of brasses and monuments still in the building. Some of the engravings were based on an earlier survey of the building carried out in 1641 by Dugdale and William Sedgwick.

The majority of illustrations were by Wenceslaus Hollar who had worked for Dugdale before on two of his most important works, *Monasticon Anglicanum* (1655-73) and *The Antiquities of Warwickshire Illustrated* (1656). He was an accomplished engraver, capable of producing superb engravings to accompany Dugdale's text. While he understood the complexities of architecture and tomb sculpture, his depictions of brasses, especially engraved figures and canopies were less successful.

*The History of St. Paul's Cathedral in London* had twenty-nine engravings of brasses, tombs and monuments, some full page, while those to members of the clergy were engraved to a smaller scale, four to a page. As mentioned above, Dugdale had recorded the brasses and monuments in the cathedral in 1641. Together with Sedgwick, an arms painter, he had spent time in the cathedral recording and drawing monuments which were, along with others from various cathedrals and churches, bound and presented to Sir Christopher Hatton, Dugdale's patron. These have since become known as the *Book of Monuments*.<sup>1</sup>

Each brass has two versions, the drawing by Sedgwick for Dugdale's *Book of Monuments* and the engraving by Hollar for the *History of St. Paul's*. The brass to Roger Brabazon is an exception, for an earlier drawing of about 1620-30 survives which is more accurate than both of these. For ease of convenience these are described below in date order.

The earliest drawing of the Brabazon brass is in ink dating from about 1620-30 and is by an unknown



Fig 1. Drawing of the lost brass commemorating Roger Brabazon, 1498, Old St. Paul's Cathedral. (photo: © British Library)

artist (Fig 1).<sup>2</sup> It shows him in a cope, the orphreys of which are ornamented with bleeding heart roundels, and other unidentified symbols.<sup>3</sup> Around his neck is a furred almuze, while a pileus adorns his head. He stands under an elaborate triple canopy, which the artist had trouble drawing for the crockets are depicted as elongated esses. The centre oculi bears the letters 'IHS', with the outer ones having what appear to be roses. Two shields (*Gules on a bend argent, three martlets of the field*) bear the arms of Brabazon of Odeby, Leicestershire, on either side of his head.<sup>4</sup>

The figure stands on two lines of verse taken from the ninth responsory said at the Matins of the Dead:



Fig.2. Drawing of the lost brass commemorating Roger Brabazon, 1498, Old St. Paul's Cathedral by William Sedgwick, 1641. (photo: © British Library)

*Nunc Christe te petimus, Miserere quesumus:/ Qui venisti redimere perditos, noli damnare redemptos* (Now, O Christ, we pray thee be merciful: Thou who were able to redeem the lost, do not condemn those whom thou hast redeemed).

Around the composition was a marginal inscription with quatrefoils at the corners that read: *Hic iacet Corpus Dni Rogeri Brabazon de Odeby, juris Canonici Doctoris, & hujus Ecclesie Cathedralis Residentiarii, qui obiit tertio die mensis Augusti, Anno Domini MCCCCLXXXVIII, cujus anime propitiatur Deus Amen* (Here lies the body of Roger Brabazon of Odeby, Doctor of Canon Law, and Canon Residentiary of this cathedral, who died the third day of the month of August, in the year of Our Lord 1498, on whose soul may God have mercy, Amen).

The second drawing, by William Sedgwick (Fig.2), dates to 1641 and does not accord with Fig.1 on a number of points.<sup>5</sup> The orphreys of the cope are decorated with circles containing what appears to be the head of a flower. In the ten or so years since the first drawing, the dexter shield has disappeared, as has the top fillet of the marginal inscription.

The last illustration, that produced by Hollar in 1658 (Fig.3), shows another version of the brass.<sup>6</sup> There are a number of similarities to the Sedgwick drawing: the figures are virtually identical, and one shield is missing. However the wording of the marginal inscription is complete but shown inaccurately.

But what of these differences? Both Sedgwick and Hollar probably used a 'shorthand' when sketching the brass, drawing details of it, but not the whole composition, and failed to interpret their sketches correctly once back in their studios. This would explain why many of their other drawings produced for the *Book of Monuments* show members of the clergy in similar attire. Sedgwick has introduced some perspective into his drawing of the canopy, which is lacking in Hollar's engraving, with the shafts of the canopy flat, spindly and decorated with small circles showing that he failed to understand what he was engraving.

Little has been discovered about Brabazon apart from what was recorded on the brass. The arms identify him as a member of a family which originated from Oadby, Leicestershire. He is not included in any published pedigree of the family, nor can anything be discovered about his career. The inscription states that he had a degree, a Doctorate of Canon Law, but his name does not appear in any list of either Cambridge or Oxford graduates. So it must be presumed that he obtained his degree at a continental university. Nor does his name appear in any chantry lists for the cathedral.

The position held by Brabazon within the cathedral, that of residentiary, was an important one, being responsible for the daily administration of both the cathedral building and its property. The post was desirable and competition to fill any vacancy would have been intense.



Fig.3. Drawing of the lost brass commemorating Roger Brabazon, 1498, Old St. Paul's Cathedral. (Dugdale, *History of St. Paul's Cathedral in London* (1658))

### Comparisons

The anonymous artist who originally drew the Brabazon brass has provided a few clues as to which workshop was responsible for its engraving. At Tattershall, Lincolnshire, is the brass thought to commemorate John Gygar, 1504 (M.S.VI). All that

remains is the effigy showing him in processional vestments. Like Brabazon, Gygar wears a cope, but in this instance the orphreys were embroidered with the figures of the twelve apostles.<sup>7</sup> Both Brabazon and Gygar wore a pileus, indicating their status as academics.

One other brass engraved about 1510 is worth mentioning, that to Walter Hewke, 1517 at Trinity Hall, Cambridge (LSW.I). This shows him in cope but is more modest.

Both the Gygar and Hewke brasses are series F examples produced in a workshop based in St. Paul's churchyard run by James Reames. The Gygar brass is one of the most impressive brasses to be engraved in the first decade of the 16th century. It is probable that Brabazon's brass came from the same workshop.

### Conclusion

There is no doubt that both Sedgwick's and Hollar's illustrations are inaccurate. Sedgwick has not interpreted the canopy correctly, with the crockets and finials hopelessly depicted. He has however attempted to introduce a degree of perspective to the shafts of the canopy.

Hollar's engraving also contains numerous inconsistencies. The canopy is inaccurate with no attempt to introduce any form of perspective. The figure is long and thin and floats in mid air. While there is a great deal of difference between the three illustrations, that dated to 1620-30 is deemed the most accurate and is a welcome addition to the illustrations depicting the lost brasses in Old St. Paul's.

### Philip Whittemore

- 1 *Brit. Lib. Add. MS. 71474*. For the *Book of Monuments* in general see P. Whittemore, 'Sir William Dugdale's 'Book of Draughts', *Church Monuments*, XVIII (2003), pp.23-52, especially pp.23-28.
- 2 *Brit. Lib. Harl. MS. 6111*, f.59v.
- 3 The orphreys on the brass to Thomas Worsley, 1501, at Wimpole, Cambridgeshire (LSW.I) are of similar design. Illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Cambridgeshire* (London, 1995), p.259.
- 4 R.A.S. Macalister in his account of the brass assigns the arms wrongly to Robert Braybrooke, Bishop of London 1381-1404. See *M.B.S. Trans.*, II, pt.3 (1894), p.91.
- 5 *Brit. Lib. Add. MS. 71474*, f.165v.
- 6 Dugdale, *History of St. Paul's Cathedral in London* (London, 1658), p.76.
- 7 R. Gough, *Sepulchral Monuments of Great Britain* (London, 1796), II, pl.2, p.179.

## The Strachleigh brass at Ermington, Devonshire

The parish church of SS. Peter and Paul at Ermington dates back to the late 13th/early 14th century.<sup>1</sup> The monumental brass to the Strachleigh family is the oldest monument in the church and dates back to 1583.<sup>2</sup> Before the Victorian restoration its position would have been much more prominent, being central on the wall of the north aisle chancel. However this area was closed off from the choir to form the vestry behind the substantial church organ.



Fig. 1. William Strachleigh, esq., 1583, and wife Anne, daughter and heir of John Gould of Dorset, esq., with their only child Christian who married Christopher, son and heir of Sir Richard Chudleigh, Ermington, Devonshire (LSWI).  
(photo: © Grant Elliott)

The Strachleigh brass is set in a Purbeck marble frame with double canopy of two arches supported on Tuscan columns (Fig.1). The effigies depict William Strachleigh, his wife Anne and their only child, Christian, who married Christopher Chudleigh. Above the kneeling effigies are three shields. The dexter shield bears Strachleigh, *Or on a chevron azure three cinquefoils or*, quartering Burnford, *A chevron between three heath cocks*. The sinister shield is emblazoned with Gould, *Or on a chevron gules between three roses or three leaves vert*, quartering

Appleton, *Argent a fess between three pineapples sable*. Finally the centre shield displays quarterly of eight: 1 & 4, Chudleigh, *Ermine three lions rampant gules*; 2, (?), *Azure three bends argent*; 3, Nonant, *Argent a lion rampant tailed forked or*; 5, Strachleigh; 6, Burnford; 7, Gould; and 8, Appleton.<sup>3</sup>

The monument is particularly interesting because it is an accurate record of what Elizabethan dress was like. William has a shaved head and kneels on a cushion, with his hands joined together in prayer. He is wearing a long flowing gown with an open front, short sleeves and edged in fur. His close-fitting doublet underneath the gown has frills at the wrists and his high collar has a ruff (Fig.2).<sup>4</sup>

Anne and Christian also have their hands together in prayer, whilst kneeling on tasselled cushions and wearing rich dresses that were fashionable at the time. Anne wears a long flowing dress with slashed sleeves. The collar of her gown is turned down showing a gathered partlet beneath a high ruffed



Fig. 2. William Strachleigh, esq., 1583, Ermington, Devonshire (LSWI).  
(photo: © Grant Elliott)



collar. Around her waist is a plain girdle tied in a bow. On her head she has a plain 'Mary Queen of Scots' headdress and veil behind. Christian is dressed in a similar style, except that her dress has an embroidered petticoat (Fig.3).<sup>5</sup>

William, Anne and Christian are all shown kneeling at a prie-dieu; a piece of furniture for use during prayer, consisting of a kneeling surface and a narrow upright front with a rest for the elbows or for books. On the prie-dieu rest two open books, one with clasps.<sup>6</sup>

The foot inscription reads: 'Here lyeth buried y<sup>e</sup> body of William Strachleigh of Strachleigh/ Esquire who dyed the xxi day of July in the yeare of our Lorde God/ 1583 and Anne his wife y<sup>e</sup> daughter and heyre of John Gould of/ Dorc' Esquier and Christian there only Daughter and heyre who/ maryed with Christopher Chudleigh y<sup>e</sup> Sonne and heyre of Syr/ Richard Chudleigh knight by whom she had issue John, Strachleigh,/ John, Robert, Elizabeth, Elizabeth, Mary and Anne.'<sup>7</sup>

The brass was conserved by Bryan Egan in 1986 and discovered to be palimpsest.<sup>7</sup> The earlier



Fig.3. Anne, wife of William Strachleigh, esq., and only child Christian, Ermington, Devonshire (LSWI). (photo: © Grant Elliott)

(reverse) side contains Flemish work comprising parts of large bishop or abbot, engraved c.1460-80 that links with St. James, Colchester, Essex (LSW.II); part of a curving border inscription, dated c.1480; part of a straight border inscription; the base of a figure, engraved c.1510; and the upper dexter corner of a large rectangular plate, engraved c.1510 (Fig.4).



Fig.4. Palimpsest reverse of the brass to William Strachleigh, esq., 1583, and wife Anne, discovered during conservation in 1986.

Ermington, Devonshire (LSWI).

(rubbing © Lack, Stuchfield and Whittemore, Devonshire)

We are very fortunate to have such a historic brass monument in our parish church. Although the monument is 438 years old, it can be difficult to envisage what this actually means. One way of looking at it is to picture that when the monument was put up, William Shakespeare and Anne Hathaway had just had their first child, Queen Elizabeth I was our monarch and we were still five years away from facing an invasion from the Spanish Armada.

**Grant Elliott**

**Note:**

Grant Elliott, R.I.B.A., C.A. is a conservation architect practising at LHC Design Limited in Devon who joined the Society in 2021. He is the inspecting architect for his parish church at Ermington.

- 1 Historic England, National Heritage List of England <https://historicengland.org.uk/listing/the-list/list-entry/1308362> (accessed 27th April 2021).
- 2 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Devonshire* (London, 2000), pp.109-10.
- 3 Crabbe W.R., A Continuation of 'The Appendix to 'Some Account of the Monumental Brasses of Devon', *Exeter Diocesan Society Trans.*, VI (1843), p.107.
- 4 *Ibid.*, p.106.
- 5 *Somerset and Dorset Notes & Queries*, VII, p.95.
- 6 Mott, A., *The Church of SS. Peter & Paul, Ermington*, p.6 (undated).
- 7 *M.B.S. Trans.*, XV, pt.4 (1995), p.389; J. Page-Phillips, 'Third Appendix to Palimpsests: The Backs of Monumental Brasses', *M.B.S. Bulletin*, 45 (June 1987), L462-1/8, p.xx, pl.198.

## Post-Reformation cadaver and skeleton brasses

Most publications on macabre brasses in Britain have concentrated on medieval examples, but the type continued to be produced after the Reformation. Information provided by Martin Stuchfield from his database has revealed thirty-three brasses featuring either emaciated dead bodies or skeletons dating between 1558 and 1717. They are listed in the Appendix. They normally show the cadaver or skeleton in brass. The sole exception is the monument at Otley, Yorkshire, to William Vavasour (d.1699). The only brass element is the inscription; it is set on a decorative stone backplate to a tomb chest featuring a carved figure of a shrouded man lying on his side. Some examples are shrouded but other skeletons are shown bare. One, at Haversham, Buckinghamshire, to John Maunsell (d.1605), shows a skeleton in a crudely-drawn coffin. Most are frankly pedestrian compositions, such as that at Beeley, Derbyshire, to John Calvery (d.1710), which comprises a rectangular inscription plate with a tiny recumbent effigy in a shroud.

This survey excludes examples where the skeleton represents the Grim Reaper, typically shown on the brass at Shepton Mallet, Somerset, to Joan Strode (d.1549), on which a figure of Death aims his arrow at Joan. Less familiar is that now covered up at Norwich, St. Michael-at-Plea, to Barbara Ferrer (d.1588) (Fig.1). The small plate above the inscription shows Death with his scythe and a scroll 'ecce quid eris' (behold what you will be) rising from a tomb chest decorated with the Ferrer merchant mark. A brass with two skeletons which is included in the list, however, is that at Rochdale, Lancashire, to Susan Gartside (d.1688), commissioned by her son. This comprises a mural plate with two skeletons, perhaps representing Susan and her son, standing on plinths with scrolls coming out of their mouths reading 'As you are so were wee, As wee are so must you bee', a text appropriate to a recusant family such as the Gartsides. They hold an inscription plate ending 'As lilies flourish among the thorns, so virtue after death, for a blessed life awaits the person who has lived well.'

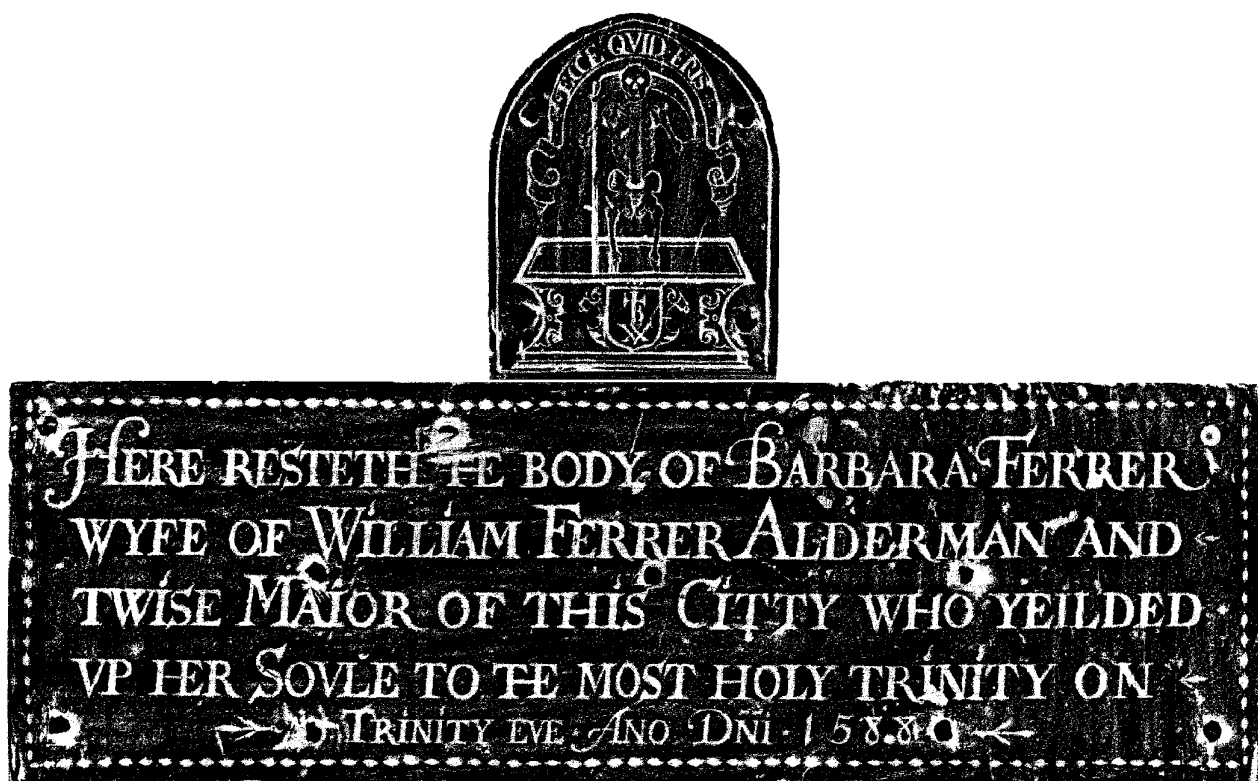


Fig 1. Inscription with skeleton rising from a tomb, thereon a merchant mark.  
 Barbara, wife of William Ferrer, [draper], alderman of Norwich and twice mayor [1562 and 1575], 1588,  
 Norwich, St. Michael-at-Plea (M.S.I).  
 (rubbing: © Lack, Stuchfield and Whittemore, Norfolk (forthcoming))



*Fig.2. Mary Howard (d.1638),  
West Firle, Sussex (M.S.VII).  
(photo: © Deborah Gage)*

In all but five of the examples the emaciated or skeletal figure represents the main person memorialised. On the remainder the brass is to another person but includes a cadaver or skeleton to represent a dead child. The most elaborate is at St. Cross, Oxford to Elizabeth Franklin (d.1622); it shows her in a bed together with a chrysom baby and three shrouded ones. A lesser composition at Whaddon, Buckinghamshire, commemorating Margaret Myssenden (d.1612) depicts her on the

main plate but also has a separate plate showing a standing skeleton representing a dead son.

That there are only thirty-three examples spread over nearly 200 years indicates that this type of brass was not a popular choice, suggesting that brass engraving workshops would not have produced standard patterns for cadaver or skeletal brasses. Exceptions are two brasses both dated 1638 which have identical female figures, although the inscription styles and content differ. The person commemorated on each is shown on a trefoil headed plate. Her figure is almost entirely concealed by a shroud knotted at the top and bottom, with only the face left showing, although the outlines of her figure and arms are indicated by the drapery. They are the products of a London workshop, perhaps, in the opinion of Jon Bayliss, Thomas Stanton of Holborn. Yet those they memorialised are very different. At Stowmarket, Suffolk, a child, Ann Tyrell, who was only aged eight years and six months, is the subject. That at West Firle, Sussex, is to a mature woman, Mary Howard, who had married into the leading Catholic Howard family. The inscription reveals that Mary died at Firle, which clarifies why she was buried and commemorated here rather than at Arundel. Perhaps she was staying with the resident Gage family, also well-known recusants.

Mary was not the only Catholic to be commemorated by a cadaver brass as two related brasses near Oxford demonstrate. Alexander Belsyre (d.1567) at Handborough, or Church Hanborough, has a plate in an arched recess, with an inscription and a recumbent cadaver in an open shroud on a tiled floor (Fig.3). He had been the first President of St. John's College, Oxford, but was deprived by the founder for dishonesty and perjury c.1559. In 1561 he was confined to the area within two miles of Handborough as an 'old, wealthy, and stubborn' recusant. The brass was commissioned by his nephew John Nele (d.1590), a fellow Catholic who lived at nearby Cassington, and commissioned his own brass there comprising a rectangular plate with verses which Nele himself composed and a recumbent cadaver in a shroud on a sedge mattress. Nele was at one time Professor of Hebrew at Oxford University but resigned his chair in 1569, nonetheless remaining faithful to his vocation as a Catholic priest in the most turbulent and dangerous

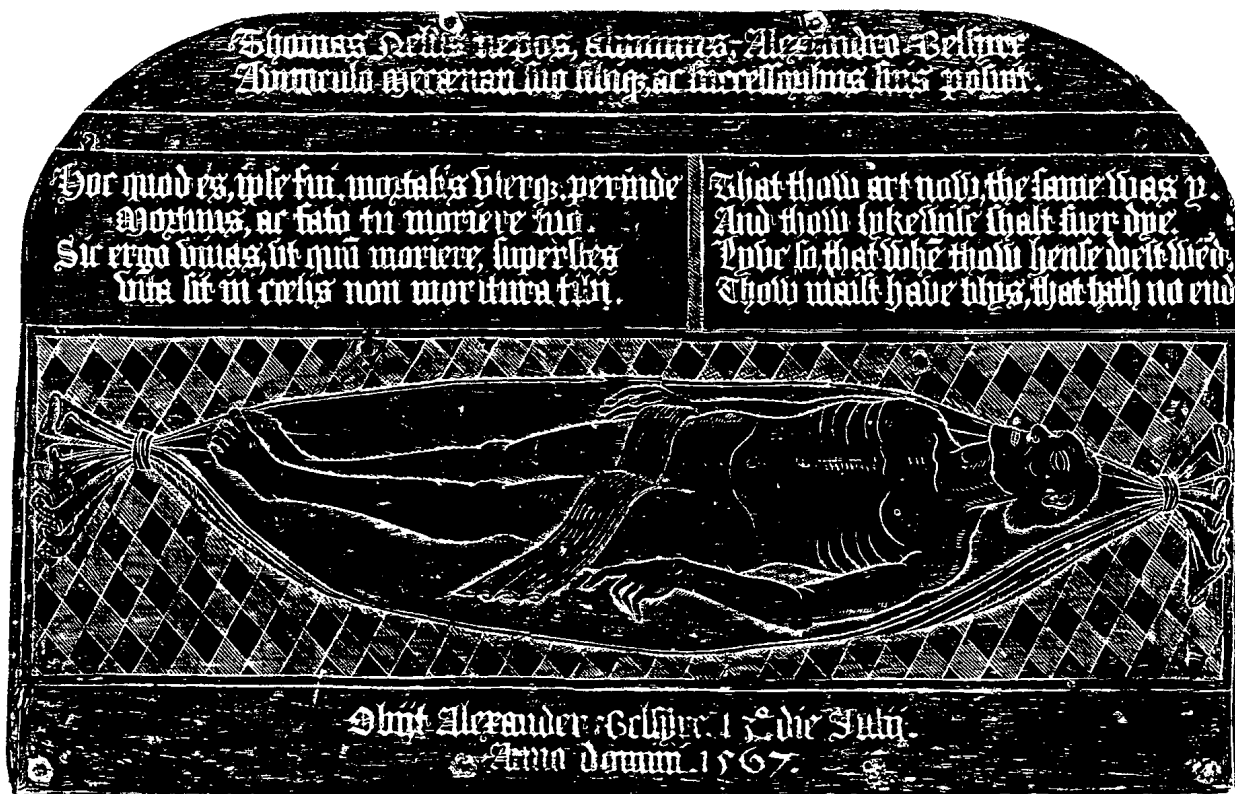


Fig.3. Alexander Belsyre, 1567, recumbent in shroud, Handborough, or Church Hanborough, Oxfordshire (M.S.II).  
(rubbing: © Jerome Bertram)

times. Jon Bayliss believes that both brasses were probably made by Gerard Johnson.

Resurrection imagery found on Post-Reformation brasses does not necessarily point to memorialisation of recusants, it being equally likely that some commemorate Protestants who were firm believers in predestination. The brass at Leigh, Kent, of c.1580 shows an unknown lady with a completely shrouded effigy in a tomb with text 'Fayre well all ye who come to me' and kneeling half-effigy with a text scroll 'Behold O lorde I com willingly' surmounted by an angel blowing a trumpet, signifying the sounding of the Last Trump. At Ightham, Kent, the fragmentary brass to Jane Lambard (d.1573) features an Ascension together with a small rectangular piece of brass inscribed '*Ecce Venio Velociter*' (Behold, I come quickly). Interestingly Sadler recorded (in his Appendix II) an indent on the slab of a cadaver resting on an angled chest, perhaps in the act of rising from the dead. At Pimperne, Dorset, the kneeling Dorothy Williams (d.1694) has a prayer scroll reading 'O Death where is thy sting O grave where is thy victory'. Below is a skeleton lying on a sedge mat and the text '*Dormio at Resurgam*'

(I sleep but I shall rise again). Most interesting of all is the churchyard brass at Thornton Watlass, Yorkshire, commemorating George Ferrar, rector, (d.1669). The damaged and corroded brass plate has a shrouded figure on a woven sedge mattress as part of a landscape and the text '*Resurgam*' (I will rise again). Jon Bayliss informed me that the frontispiece to the funeral sermon for Daniel Featley (d.1645) has a similar print. An English theologian and leading Calvinist disputant, Featley was among the first translators of the King James Bible. As a controversial figure he would have had followers among staunch Puritans – perhaps George Ferrar was one.

Evidence of specific piety is often revealed in the inscriptions of macabre brasses. Joan Furness (d.1585) has a brass at Church Brampton, Northamptonshire, the chief feature of which is a small plate with a rounded top showing a skeleton standing on a grassy mound. Part of the foot inscription reads, 'That was and is not, saying to them that reads thys, thou are and shall not be, who in my life tyme, trusted to have a Dwelling place in Heaven with God the father and in glorie are to raygne with Christ his sonne'. Similarly,

at South Brewham, Somerset, the brass to Francis Lynewraye (d.1596) has above the last line of the inscription a skeleton lying on its face with head slightly turned and left hand raised to its mouth; the wording refers to him as having 'departed out of this wretched world in the true faith of Christ Jesus'. At Birstall, Yorkshire, that to Elizabeth, wife of Francis Popley (d.1632) comprises a quadrangular plate of a shrouded cadaver on a slab flanked by kneeling figures of her daughters, the one on the right holding a handkerchief in one hand and pointing to her mother with the other. The inscription begins '*Hic jacet in spe resurrectionis*' (Here lies in the hope of Resurrection).

*Memento mori* texts continue to be found after the Reformation. At Wickenby, Lincolnshire, in an alabaster frame is set a brass to Henry Millner (d.1635), showing a shrouded corpse on a tomb chest with the inscription 'Behold thy selfe by me Such one was I as thou And thou in time shalt be Euen dust as I am now', with arms above flanked by two urns with skulls each crowned with a wreath. Again at Crondall, Hampshire,

John Eager (d.1641) is memorialised by a rectangular plate with a decorated frame with a skeleton lying on a sedge mat and verses below 'Yov earthly impes which here behold this pictvre with yovr eyes remember the end of mortall men and where their glory lies' (Fig.4). Finally in this group is a spectacular brass at Ufford, Suffolk, to the goldsmith Richard Ballett (d.1598) (Fig.5). The rectangular plate depicts an elaborate *faux* monument featuring the arms of the Goldsmiths' Company and two inscriptions separated by a skeleton lying on its side on a tomb chest. The upper inscription reads: 'Thow mortall mann that wouldst attaine The happie Havene of heavenly rest. Prepare thy selfe of Graces all Fayth and Repentance is the best. Like thee I was Somtime But now am Turnd to dust. As thow at lenght O Earth and slime Returne to Asshes must. I rest in hope with Joye to see Christ Jesus that Redemed mee'.

I am grateful to Jon Bayliss, Deborah Gage, Brian & Moira Gittos, Cameron Newham, Martin Stuchfield and John Vigar for their help.

Sally Badham



Fig 4. John Eager (d.1641), Crondall, Hampshire (LSW.III).  
(photo: © C.B. Newham)

### Appendix: Post-Reformation cadaver and skeleton brasses listed in chronological order

Chicheley, Buckinghamshire (LSW.I). Anthony Cave, 1558. Rectangular plate, recumbent skeleton in shroud shown lying down and inscription. He also has a large sculpted monument at Chicheley that shows him as an emaciated figure lying on a mat with rolled up ends; Witham, Essex (LSW.18). Unknown. Indent shroud, inscription, scroll and shield, c.1560; Handborough, or Church Hanborough, Oxfordshire (M.S.II). Alexander Belyre, 1567. Rectangular plate in arched recess, inscription and recumbent cadaver in open shroud on a tiled floor; Ightham, Kent (M.S.II). Jane Lambard, 1573. Ascension, parts of two inscriptions, with indent of cadaver resting on angled chest, perhaps rising from dead; Leigh, Kent (M.S.II). Unknown lady, c.1560. Completely shrouded effigy in tomb chest with text 'Fayre well all ye who come to me' and kneeling half-effigy with a text scroll 'Behold O lorde I com willingly' surmounted by angel blowing a trumpet; Church Brampton, Northamptonshire (M.S.II). Jone Furness, 1585. Small plate with rounded top and skeleton standing on grassy mound, inscription part reads 'That was and is not, saying to them that reads thys, thou are and shall not be, who in my life tyme, trusted to have a Dwelling place in Heaven with God the father and in glorye are to raygne with Christ his sonne'; Norwich, St. Michael-at-Plea (M.S.I). Barbara Ferrer, 1588. Small plate above inscription showing Death with scythe and a scroll '*ecce quid eris*' (behold what you will be) rising from a tomb chest decorated with the Ferrer merchant mark; Cassington, Oxfordshire (M.S.II). Thomas Nele, 1590. Rectangular plate with recumbent cadaver in shroud on sedge mattress and inscription; Clippesby, Norfolk (M.S.III). William, son of John Clippesby, 1594, in shroud. Made by Gerard Johnson; South Brewham, Somerset (M.S.I). Francis Lynewraye, 1596. Inscription incorporating skeleton lying on its face with head slightly turned and left hand raised to mouth; Ysbyty Ifan, Carnarvon, Wales (M.S.I). Robert Gethin, 1598. Children including son shown shrouded; Ufford, Suffolk (M.S.II). Richard Ballett, 1598. Rectangular plate with monument incorporating arms of the Goldsmiths' Company; inscription and ten English verses separated by skeleton lying on its side on tomb chest; Haversham, Buckinghamshire (LSW.II). John Maunsell, 1605. Rectangular plate with skeleton in coffin, foot inscription text ends with 'whose Christian life and Godly end graunt us all to follow' and two shields; Whaddon, Buckinghamshire (LSW.II). Margaret Myssenden, 1612. Separate plate with standing skeleton for dead son; Rivington, Lancashire (M.S.I). John Shawe, benefactor to the church and poor, 1627. Rectangular plate with skeleton on sedge mattress and inscription including text 'Blessed are the dead that dye in the Lord Even soe sayith the spirite For they rest from their labovrs and their workes followe them'; Oxford, St. Cross (M.S.I).

Elizabeth Franklin, 1622. Lady in bed with one chrysom and three shrouded children; Birstall, Yorkshire (M.S.I). Elizabeth Popley, 1632. Rectangular plate with shrouded cadaver on slab flanked by kneeling daughters, one holding handkerchief and pointing to mother with other hand. The inscription beginning '*Hic jacet in spe resurrectionis*'; Wickenby, Lincolnshire (M.S.I). Henry Millner, 1635. In alabaster frame, rectangular plate with shrouded corpse on tomb chest with the inscription 'Behold thy selfe by me Such one was I as thou, And thou in time shalt be Euen dust as I am now', with arms above flanked by two urns with skulls crowned with wreaths; West Firle, Sussex (M.S.VII). Mary Howard, 1638. Trefoil headed plate with shrouded effigy with only face showing; Stowmarket, Suffolk (M.S.I). Ann Tyrell, 1638, aged 8½ years. Trefoil headed plate with shrouded effigy with only face showing; Crondall, Hampshire (LSW.III). John Eager, 1641. Rectangular plate with decorated frame with skeleton lying on sedge mat and verses below 'Yov earthly impes which here behold this pictvre with yovr eyes Remember the end of mortall men and where their glory lies'; Dunston, Norfolk (M.S.I). Ann Talbot, 1649. Slab incised with inscription, achievement and two shields, brass inlays of standing effigies of Clere Talbot (perhaps appropriated from late 16th century) and two wives shown shrouded. Possibly the work of William Brigstock; Middleton, Lancashire (M.S.V). Ralph Assheton, 1650. Shows two children in shrouds; Bawburgh, Norfolk (M.S.VI). Philip Tenison, Archdeacon of Norfolk, 1660. Inscription, shield and effigy in closed shroud. Probably the work of William Brigstock; Holt, Denbigh (M.S.I). Thomas Crue, 1666. Rectangular plate with skeleton on sedge mattress under arch with emblems of mortality, inscription, crest and shield; Thornton Watlass, Yorkshire (M.S.I). George Ferrar, rector 1669. Rectangular plate with shrouded effigy on a woven sedge mattress on tomb chest as part of a landscape and text above '*Resurgam*' (I will rise again); Wrexham, Denbigh (M.S.II). Humphrey Lloyd, 1673. Rectangular plate with inscription and recumbent skeleton under arch; Llandysilio, Montgomery, Wales (M.S.I). Mary Eyton, 1674. Shrouded effigy, inscription and achievement; Rochdale, Lancashire (M.S.I). Susan Gartside, 1688. Rectangular plate with two skeletons standing on plinths with scrolls reading 'As you are so were wee, As wee are so must you bee'. They hold inscription; Pimperne, Dorset (LSW.I). Dorothy Williams, 1694. Rectangular plate with kneeling effigy and scroll 'O Death where is thy sting O grave where is thy victory', above skeleton lying on a sedge mat. Beneath the text '*Dormio at Resurgam*' (I sleep but I shall rise again); Otley, Yorkshire (M.S.II). William Vavasour, 1699. Two inscriptions, one with winged cherub's head above, all set in decorative stone backplate to a tomb chest featuring carved effigy of shrouded man lying on his side; Bibury, Gloucestershire (LSW.III). John Mathews,

1707. Rectangular plate with decorated border, recumbent skeleton with skull and hourglass symbols of mortality; Beeley, Derbyshire (LSW.I). John Calvert, gent., 1710. Rectangular plate with tiny recumbent effigy in shroud; Bibury, Gloucestershire (LSW.IV).

Mary Benning of London, 1717, aged 13 weeks. Rectangular plate with border decorated with crossbones and skulls, at top recumbent skeleton on sedge mattress, with crossbones, spade and hourglass emblems of mortality.



Fig.5. Richard Ballett, 'first Gouldsmith of the Balletts in London', 1598, aged 76, a skeleton on a tomb, Ufford, Suffolk (M.S.II).  
(photo: © C.B. Newham)

## Conwy Lloyd Morgan: brass rubber

Two years ago my brother gave me as a Christmas present a photograph album which he had bought at auction. It was a brown 'Luxor Snap-Shot Album', 265 x 300mm, containing fifty-three pages of photographs of brass rubbings, carefully mounted, most with explanatory hand-written text. In addition there were two separate photographs and five photographs of rubbings mounted on stiff board. Also inside the album were a booklet *The Freeman of Hastings* published by Hastings Museum in 1952, and a small exercise book containing notes of a lecture on brasses.

The owner of the album had inscribed his name on the first page 'Conwy L.L. Morgan'. It is this name that gives particular interest to the album and collection of photographs. Conwy Lloyd Morgan (6th February 1852 to 6th March 1936) was a British ethnologist and psychologist who made a significant contribution to the understanding of animal behaviour. At the age of seventeen he entered the School of Mines at the Royal College of Science in London, intending to become a mining engineer, but he was also interested in philosophy and biology and was strongly influenced by T.H. Huxley. In 1884 he became Professor of Geology and Zoology at University College, Bristol, and in 1909 was elected the first Vice-Chancellor of Bristol when it gained full university status. However, after only a year he resigned to become Professor of Psychology and Ethics, a post he held until his retirement in 1919. He was elected a Fellow of the Royal Society in 1899, he received an honorary D.Sc. from Bristol University in 1910, and was President of the Aristotelian Society from 1926 to 1927. Following his retirement he delivered the Gifford

Lectures at St. Andrew's University in 1921 and 1922, in which he discussed the theory of emergent evolution. It is for this that he is chiefly remembered, together with his experimental work in animal psychology, now known as Morgan's Canon, which played a major role in the development of Behaviourism. Lloyd Morgan's literary output was prodigious, and he published many articles and books. On 12th June 1878 he married Emily Charlotte Maddock, daughter of the Reverend Henry William Maddock, vicar of All Saints, St. John's Wood, London, and they had two sons. After his distinguished academic career, on his retirement he moved to Hastings, Sussex, where he lived at 23 Elphinstone Road. The album and lecture notes clearly date from this period. It is impossible to know whether his interest in brasses was something he discovered later in life or whether it stemmed from boyhood. In a short autobiographical essay published in 1930 he states: 'I took my full share in games and athletics, and was a bit of a boy-naturalist, collecting most things ...', but he makes no specific reference to brasses or brass rubbing at that stage of his life.<sup>1</sup>

What we do know is that a number of the photographs in the album are annotated with the date of rubbing, ranging from June 1929 to January 1930. One was 'rubbed by Violet', and a number were rubbed by a 'Mr. Mitchell'. The rubbings are almost all taken from brasses in Kent and Sussex, easily accessible from his home at Hastings. The two exceptions are Sir Robert de Bures at Acton, engraved c.1331, and Sir William Tendring, Stoke-by-Nayland, 1408; both in Suffolk.

The small exercise book contains the text in pencil of a lecture on brasses, together with a list of forty-four examples which he used as illustrations. Lloyd Morgan begins his lecture as follows: 'Mr. Chairman, Ladies and Gentlemen, I should like in the first place to thank you for permitting me to inflict upon you this evening a hobby which I feel cannot by any stretch of the imagination be brought to fall within the bounds of Natural History. Still I am informed that in the course of your summer rambles and excursions you do sometimes forsake the field paths and the woodlands to enter and explore the old churches of the neighbourhood ....' From these remarks it is clear that Lloyd Morgan was addressing the Hastings and St. Leonards Natural History Society, which had been founded in 1893, and has been in existence ever since.

Lloyd Morgan begins by thanking two friends and fellow Brass Rubbers for their help, Dr. Battenham for allowing his rubbings to be photographed, and Mr. Mitchell 'for the loan of some of his photos taken from his own



*The photographic album belonging to Conwy Lloyd Morgan, and associated items.  
(photo: © David Meara)*



very beautiful rubbings.' He goes on to say that within Kent and Sussex are some of the most perfect and magnificent of the early brasses, as well as examples ranging from the 14th century to the 'modern revival'. After explaining the value of brass-rubbings for the study of costume, armour, ecclesiastical dress, architecture and heraldry, he proceeds to show a series of slides, beginning with Thomas de Hop, 1347, Kemsing, Kent (M.S.I); Nichol de Gore, engraved c.1333, Woodchurch, Kent (M.S.I); Brittell Avenel, 1408, Buxted, Sussex (M.S.I); John Strete, 1405, Upper Hardres, Kent (M.S.I); and Prior Thomas Nelond, 1433, Cowfold, Sussex (M.S.I), before moving on to military effigies and civilians, ending with the inscription to William Fyntch, 1615, at Coldred, Kent (M.S.I), and finally the rather elaborate brass commemorating Father Charles Lyndhurst Vaughan, 1895, at Christ Church, St. Leonards-on-Sea, Sussex; an example of the 'modern revival'.

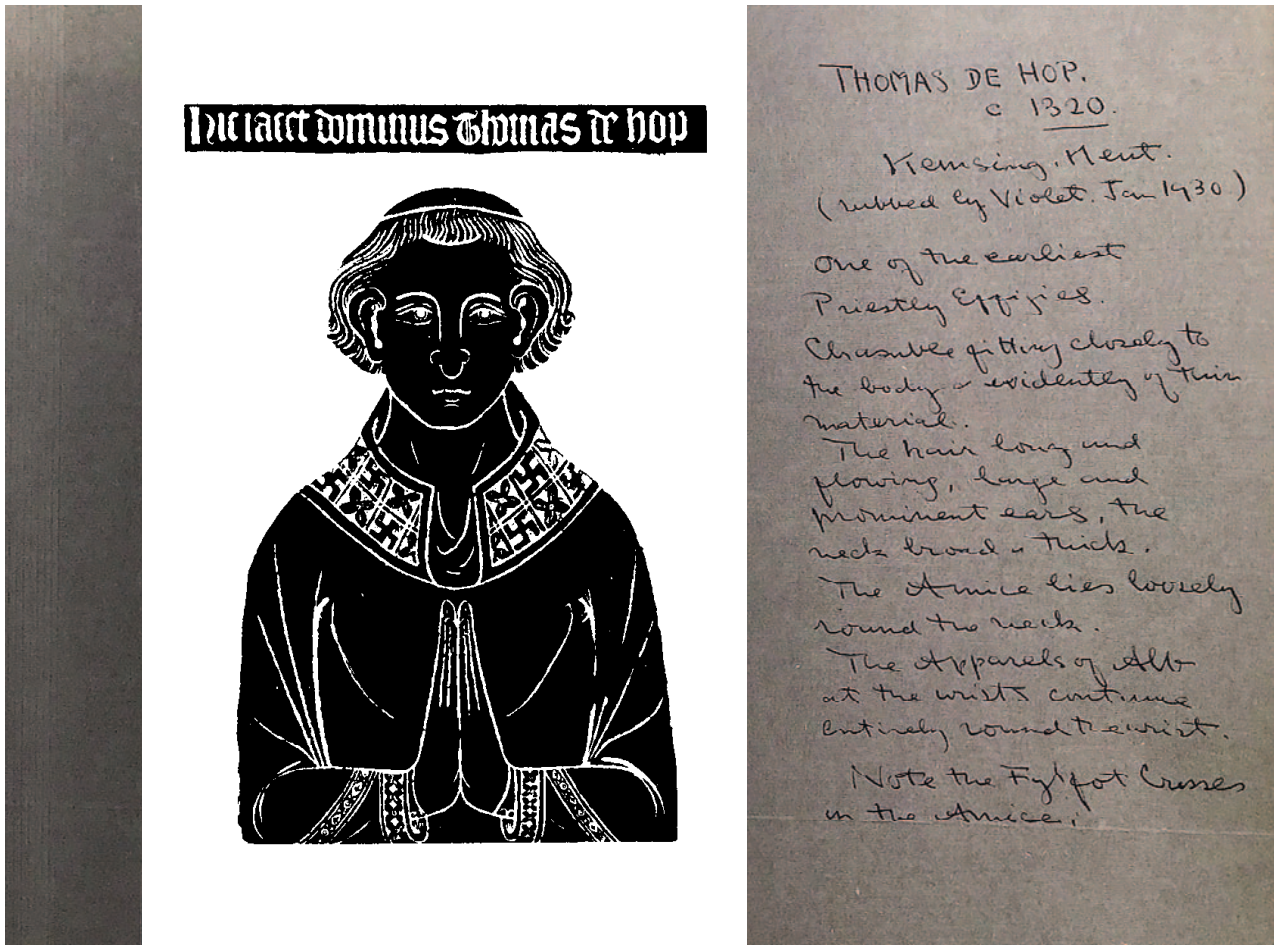
The album must have been put together at the time of the Lecture, because the sequence of illustrations in it follows the sequence of lecture illustrations written out in the exercise book. The rubbings vary considerably in quality, the poorer probably done by Lloyd Morgan, and

the best by his friend Mr. Mitchell, whom he refers to in his introduction. The pamphlet on *The Freeman of Hastings*, published in March 1952, also includes illustrations from rubbings by Lloyd Morgan namely Thomas Goodenough, engraved c.1520, All Saints, Hastings (M.S.I); and Thomas Wekes, 1563, St. Clement's, Hastings (M.S.I). Perhaps he had donated his collection of rubbings to the Hastings Museum, which published the pamphlet some years after his death.

This album and accompanying material is just one example of how the hobby of brass rubbing was flourishing in the years before World War II. There must have been many hundreds of similar collections and catalogues lovingly put together. What makes this one stand out is that it was put together by a distinguished academic and writer, whose pioneering work in the natural sciences continues to have an influence today.

David Meara

- 1 Autobiography of C. Lloyd Morgan published in *History of Psychology in Autobiography*, ed. by Carl Murchison, II (Worcester, Massachusetts, 1930).



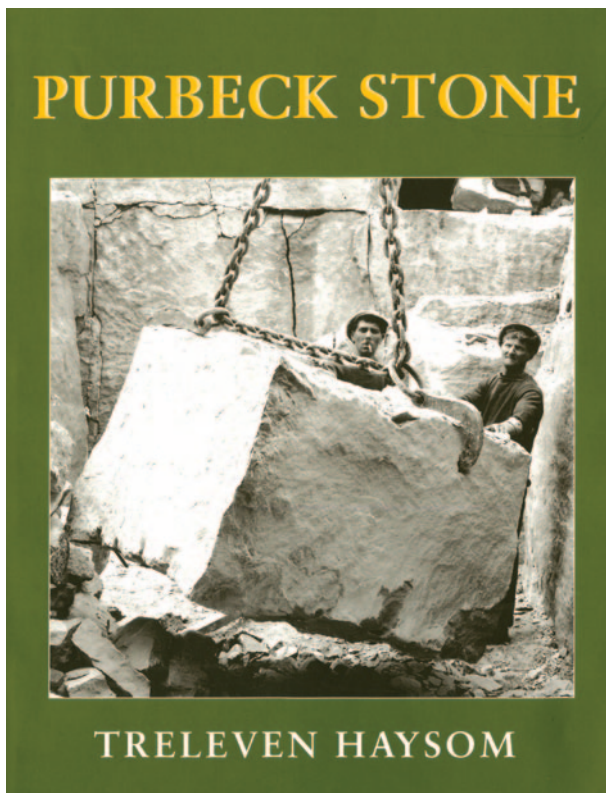
The album page showing Thomas de Hop, who was rector of Kemsing, Kent between 1341 and 1347.

Lloyd Morgan's description is written in ink on the right.

(photo: © David Meara)

## Notes on books, articles and the internet

**Treleven Haysom. *Purbeck Stone*** (The Dovecote Press, £35.00, hardback (2020), ISBN 9780995546264). 312 pp.; 350 photographs, maps, diagrams, plans, and images in colour and in b/w; appendices; glossary; bibliography; index.



This is a book full of great knowledge based not only on first-hand experience, but also the memories of generations of the Haysom family who have lived, worked and quarried on the Isle of Purbeck for at least eleven generations. The author will be well-known to members of the Monumental Brass Society – several of whom are acknowledged for their advice (p.9).

There are many excellent qualities in this book but perhaps the most important is the context which the author brings to his material throughout. We are treated to detailed and informative chapters on the material, both the stone and the marble, on the quarries, on trade and distribution, on the masons themselves – expertly weaved into the narrative of the book – and how they were organised. The chapters are richly illustrated and captioned within the text which is most welcome. The many beds from the Isle of Purbeck have been

quarried since the time of the Conquest and monumental fans and church crawlers alike cannot help but be impressed with the many examples of Purbeck marble in our cathedrals and parish churches: Salisbury, Exeter and Winchester are noted examples. It was increasingly used from the late 12th century and as a material it was by far the most dominant marble in terms of distribution and use. There are examples from across England, south Wales, the Irish Pale, Channel Islands, along the coast of Normandy, northern Brittany and in Aquitaine; Purbeck was the marble of the Plantagenet Empire.

Readers will be all too familiar with the use of Purbeck marble for relief effigies, incised slabs and as the base upon which brasses were attached. Bishops Roger (d.1139) and Jocelyn (d.1184) at Salisbury are notable examples (albeit only Roger's head is in Purbeck, the rest is Tournai). Other high-status examples include the effigy of King John (d.1216) at Worcester Cathedral. Recent discussion on the inheritance dispute over the estate of Master Ralph the Mason of London, who died c.1300, has revealed amongst his goods the effigy of a knight carved in marble (valued at 5 marks) and a brass effigy of a bishop (worth 32s.). Masons and marblers, as is well known, worked with both forms of monument with many of those in London either from, or with links to, Corfe. The manufacturing process has been discussed elsewhere which the author acknowledges without repeating it. He does, however, take the indent of Sir Thomas Wyndham and his wives at Norwich Cathedral to illustrate the riveting process, with grooves for the molten lead together with generous amounts of fixing bitumen for the three figures. Although the Purbeck industry struggled in the mid 16th century, the author provides several examples of canopied Purbeck tombs with attached brasses to illustrate how the industry bravely limped on. Post-Civil-War commemoration is also discussed in a section which is of equal interest, and which expands into other forms of memorialisation such as ledgers and headstones quarried from other Purbeck beds. It was interesting to read that Purbeck memorials were shipped out to North America during the 18th and 19th centuries.

This is a valuable and informative book which explains much about the production and distribution of Purbeck stone and its many uses. It provides welcome context for the material used for incised slabs, brasses and other forms of funerary monument. The author is to be congratulated on organising a lot of complicated information into an informative narrative, richly illustrated throughout and splendidly produced by the Dovecote Press.

**Christian Steer**

**John Davis.** ‘A Palimpsest Horizontal Sundial.’ *Bulletin of the British Sundial Society*, 33(ii) (June 2021), pp.2-7; 8 b/w photos; refs. A rare find auctioned by a private seller from West Sussex, the sundial has a conventional obverse, but on the reverse is the lower part of a lady kneeling on a cushion at a prayer desk, with some incomplete scroll-work in the top sinister corner bearing a few letters from the words of Psalm 62, verse 1. The brass dates from c.1600, and the figure looks similar, but not identical, to Elinor, wife of John Shelley III (d.1592) from Clapham, Sussex (M.S.VI). Both sides are probably from the workshop of Gerard Johnson and when used for the dial may well have been a ‘waster’. The palimpsest is discussed (pp.4-6) together with its possible origin, and interestingly includes metallurgical analysis using X-ray fluorescence of small sample of the alloy used (see table on p.6) both for the brass plate and for a small ‘plug’ used to repair the plate. Both use very different materials.



*Sundial, engraved c.1620.*  
(photo: © John Davis)

**Sally Badham.** ‘Post-Reformation Benefaction Boards and Related Artefacts in English churches.’ *Ecclesiology Today*, Issue 59 (June 2021), pp.9-48; photos (33 numbered figures, 36 in all); refs (pp.47-8). As this article shows clearly, benefaction boards (which record charitable donations to the church or parish) come in many forms. Some of the earliest illustrated here include brass plates. Some later brasses combine memorialisation with a record of benefaction(s), though the number and size of benefactions were also affected by political and religious upheavals. By the 18th century the vast majority of benefaction boards were entirely of wood, sometimes with a crude portrait of the deceased (see e.g. Figs.29 & 30 from Bardney, Lincolnshire). In the case of brass inscriptions, the late example to Richard Sidlin, 1596, from Marnhull, Dorset (LSW.I) (Fig.4, p.15) is inset in a carved stone surround. Other examples illustrated with colour photographs include Sotterley, Suffolk, 1593 (Fig.1, p.11); Flordon, Norfolk, 1816 (Fig.2, p.12); and Great Wishford, Wiltshire, 1730 (Fig.3, p.13).

In the same volume (pp.105-7) is a review by Sarah Brown of the book *Interpreting Medieval Effigies: the evidence from Yorkshire*, by Brian and Moira Gittos (featured in *M.B.S. Bulletin* 147 (June 2021), pp.938-9). Another review (pp.112-13), by Sally Badham, is of Jessica Barker’s *Stone Fidelity: marriage and emotion in Medieval Tomb Sculpture* (2020), (noted briefly in *M.B.S. Bulletin* 145 (October 2020), p.899).



*Palimpsest reverse showing lower part of lady, engraved c.1600.*  
(photo: © John Davis)

The latest issue of *Church Monuments*, XXXV (2020) includes an article by Edward Impey, “‘His fame shall make live’: the Forster monument at Cumnor (Oxfordshire)” (pp.91-128; 10 illus., 4 in colour; refs). With its proximity to Oxford, Cumnor and the Forster monument have been the focus of a succession of antiquarian writers from Anthony Wood in 1658 to the late Jerome Bertram in the early 2000s. The monument consists of a grey Purbeck marble tomb with its well-preserved brass inset in a panel at the back, 1572 (LSW.I) [the parish of Cumnor belonged to Berkshire until the 1974 local government boundary changes].

This London G (Dalston Script 10) brass depicts the kneeling figures of Anthony Forster (d.1572) and his wife Anne, plus the three surviving sons, unusually all placed behind their mother. A twenty-six-line inscription in Latin, plus three short separate two-line inscriptions, are shown below them, and helpfully transcribed and translated (pp.101-2). The two shields and achievement of brass enhanced with colour are described (pp.104-5), but there is evidence to suggest that many of the tinctures were added, restored or overpainted in later centuries. Five other brass shields are inset in the upper

canopy plinth (2) and in the face of the tomb chest (3). Details of the Forster family, and lengthy discussion on the date, design, manufacture and wider context of this and other tombs follow and complete the study (pp.106-23); all complemented with colour photographs. The latter include the Ward brass and tomb dated 1574 at Hurst, Berkshire (LSW.I) (Fig.6, p.112). The wills of Anthony Forster and his wife Anne (d.1599) are transcribed as Appendix 1 and 2 (pp.124-27) and give some useful personal information, especially about Anne. This well-researched paper cites 198 references in the footnotes.

The same journal also includes reviews of *The Monuments Man: Essays in Honour of Jerome Bertram*, by Kim Woods (pp.189-91); *Stone Fidelity: marriage and emotion in Medieval Tomb Sculpture* by Oliver Harris (pp.191-93); and the late Jerome Bertram’s *Medieval Inscriptions: the Epigraphy of the City of Oxford* by Robin Emmerson (pp.196-98).

I am very grateful to Sally Badham, Christian Steer and Martin Stuchfield for information or copy received.

**Richard Busby**



Anthony Forster and wife Anne, Cumnor, Berkshire (now Oxfordshire) (LSW.I).  
(photo: © Peter Hamilton)