Monumental Brass Society

JUNE 2014

BULLETIN 126

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Hon. Treasurer's Notice
On 1st January all subscriptions for 2014 became due. If you have not yet paid, please send £25.00 (associate/student £12.50, family £35.00) to Christian Steer (see above). 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, 1313 Jackson Street, Oshkosh, Wisconsin 54901. For $4.00 extra payable with subscription the *Bulletins* can be airmailed. Correspondence on all other financial matters should be sent to the Hon. Treasurer, Jessica Lutkin, 37 Middlebrook Road, Downley, High Wycombe, Buckinghamshire HP13 5NL.

Editorial

A recent article in The Times *THUNDERER* column by **Jean Wilson**, President of the Church Monuments Society, ('Bat Huggers have no excuse. History is being destroyed', 17th June 2104) discussed the damage caused by bats in churches, singling out Stanford-on-Avon, Northamptonshire, where an expensive conservation programme has been nullified by a colony of bats. A lively correspondence ensued, including a letter from our member **John Blair** who focused on the damage to brasses, in particular the Hastings brass at Elsing, Norfolk. One contributor quoted churchwarden's accounts for St. Paul's, Bedford, and Dean, Bedfordshire, 1797-1838, where a reward was offered for killing bats; at one church 852 bats were killed and paid for at the rate of 6d a dozen! One must echo the question posed by a correspondent from Shobdon, Herefordshire, a unique baroque church whose recent conservation has suffered in a similar way to Stanford-on-Avon – 'Does Natural England ever have constructive discussions with English Heritage?'

Personalia

We congratulate two members for their inclusion in the 2014 Queen's Birthday Honours List. **Sally Badham**, lately President of the Church Monuments Society, for services to the Conservation of Church Monuments and our President, **Martin Stuchfield**, for services to Heritage, Charity and to the community in Essex. Both have been appointed as Members of the Most Excellent Order of the British Empire (M.B.E.).

We welcome as new members:

David Hale, Trem Y Gamlas, 8 Pine Close, Gelli Park, Risca, Newport, Gwent, Wales NP11 6HQ
Louise Hampson, 6 Back Lane, Leavening, Malton, North Yorkshire YO17 9SZ
Robert Marcoux, 115 rue Samuel De Champlain, La Prairie, Québec J5R 6A3, Canada

Cover illustration
Detail from the monumental brass commemorating John Newdegate, 1528, in the robes of a Serjeant-at-Law with coif holding a scroll, from Harefield, Middlesex (M.S.IV).
(photo.: Martin Stuchfield)

Diary of Events

Saturday, 5th July 2014 at 2.30p.m.
ANNUAL GENERAL MEETING
BRAY, BERKSHIRE

The Annual General Meeting will be held in St. Michael's church, Bray. Following the formal business, our member **Brian Kemp**, a Vice-President of the Church Monuments Society, will speak on *The Brasses and Monuments of Bray Church*. Members are asked not to arrive at the church until after 2.00p.m. because of an earlier event taking place.

Saturday, 27th September 2014 at 11.00a.m.
STUDY DAY
CIRENCESTER, GLOUCESTERSHIRE

The Church of St. John the Baptist, Cirencester, contains an impressive series of brasses commemorating shire-knights, the town's clergy and merchants. This Study Day will focus on the parish church with contributions from **Miriam Gill**, on *The Chantry Chapel of Bishop Chedworth*; **Rupert Webber** on *Piety and Belief: the brasses of Medieval Cirencester*; **Sally Badham** on *Three Cirencester merchants, their brasses and commemorative strategies*; and **Peter Fleming** on *Commemoration at Cirencester and the later medieval gentry*. The cost of the day will be £25.00 for members. A booking form is enclosed.

Saturday, 15th November 2014 at 9.30a.m.
GENERAL MEETING
INSTITUTE OF HISTORICAL RESEARCH, SENATE HOUSE, LONDON

This one-day General Meeting, held jointly with the CMS, will examine new research on monumental brasses under the theme *Commemoration of the Dead: new approaches, new perspectives, new material*. A key-note lecture will be given by **Richard Marks** on *Brass and Glass: the medieval tomb window* with a series of short lectures by post-graduate and early career scholars: **Matthew Ward** will speak on *Late Medieval Style: the Role of Agency and the Workshop*; **Michael Carter** on *The Mysterious Mire on the Monument;* **Sanne Frequin** on *Tournai Stone: an investigation of materiality*; **Ann Adams** on *Revealed and Concealed: Monumental Brasses on High Relief Tombs – the examples of John I, Duke of Cleves and Catherine of Bourbon*; **Harriette Peel** on *Women, Children and Guardian Angels in Late Medieval Flemish Funerary Art*; **Jessica Knowles** on *Controlling the Past: the Medieval Brasses of All Saints North Street, York*; **Robert Marcoux** on *The Social Meaning and Artistic Potential of a Medium: Brass and the Medieval Tombs of the Gaignières Collection*; and **Christian Steer** on *A Melting Pot of Death: Burials and Brasses in the London Grey Friars*. This meeting is free for members but, due to a strict capacity limit, a registration process is necessary. To register for this General Meeting please contact the Hon. Secretary with your name, address, email (if applicable) and telephone number.

18th-20th September 2015
SOCIETY CONFERENCE
THE MAID'S HEAD HOTEL, NORWICH

Advance notice is given of the Society's Conference to be held in Norwich in September 2015 on *Symbols in Life and Death*. The Conference will include visits to various city churches and provide delegates with an opportunity to view Norwich's many surviving brasses. The Conference will include a lecture programme with confirmed speakers including **Sam Gibbs, Rosemary Hayes-Milligan, Helen Lunnon, Julian Luxford** and **Matthew Sillence**. Further details and a booking form will be included with *Bulletin* 128 (February 2015).

Members may be interested in the following events organised by the Church Monuments Society in 2014:

19th July	Excursion to Yorkshire
5th-7th September	Symposium, Canterbury
11th October	Excursion to West Suffolk

The CMS have six bursaries for students interested in attending their conference who are advised to consult the CMS website for further information: http://www.churchmonumentssociety.org.

Zulu War Memorials

We have received an enquiry from Tim Needham who discovered our website. He is researching war memorials from the Anglo-Zulu War of 1879. Battles took place at Rorke's Drift and Isandlwana (sometimes spelt Isandula, Isandlwhana, etc.). Any member with information should contact him at timneedham79@yahoo.co.uk.

MEETING REPORTS

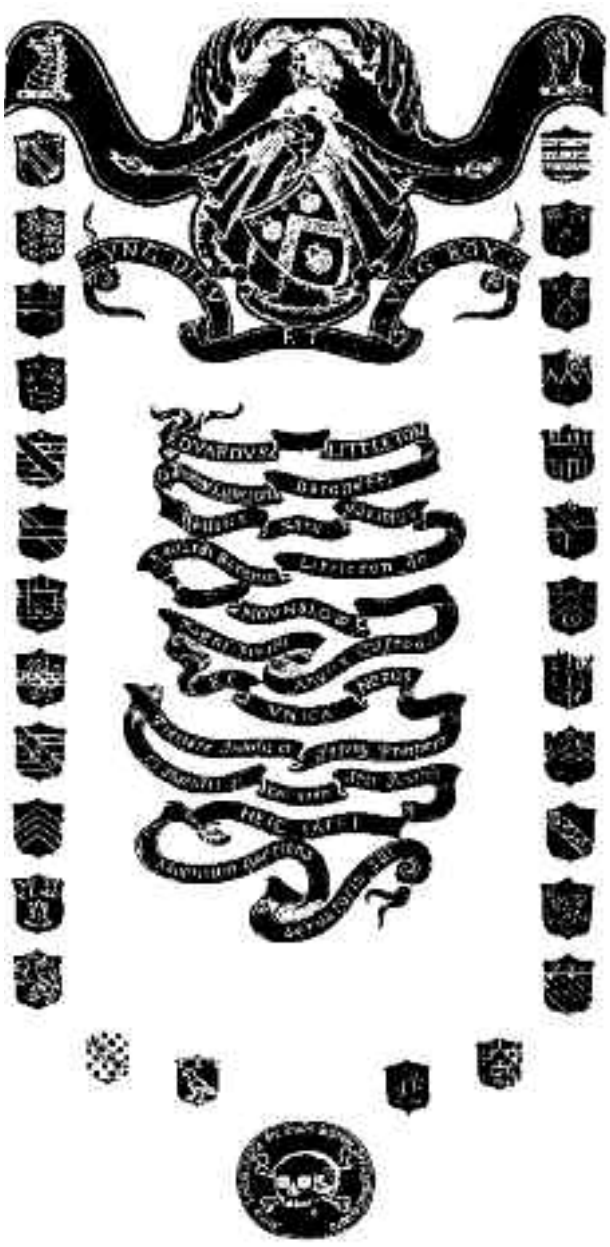
The Temple Church, London – 22nd February 2014

Men of the Inner Temple and their Brasses

Why the title *Men of the Inner Temple and their brasses*? The Temple Church belongs to the Middle as well as the Inner Temple; the one surviving brass commemorates Edward Littleton who died in 1664 though there is no evidence that he was a member of either Inn of Court. However, Edward did have strong family connections with the Inner Temple, which the brass reflects, and there are records of interesting lost brasses, the majority for Inner Templars or their families.

The Temple church was heavily used and the floor was frequently disturbed for new burials. Old marble slabs were damaged or replaced and often moved outside, sometimes with brasses still on them. The antiquarian, William Dugdale, recorded several brasses in his account of the English legal system (*Origines Juridicales*, published 1666); John French, 1579, a bencher of the Inner Temple; Katherine Jones, 1583, the wife of Henry Jones, a 'Fellow' of the Inner Temple; Thomas Smaleman, a Bencher of the Inner Temple, 1590, and Henry Beaumont, another member of the Inn. Henry's brass noted that his father, John, was a Master of the Rolls – perhaps rather surprisingly, as although John was appointed master of the Rolls in 1551, he was removed the following year for fraud. Two brasses survived until the Blitz on 10th May 1941. One, for Roger Bishop, 1597, was in the triforium of the round, above an inscription and coat of arms on a carved and painted stone tablet. Thomas Nash, 1648, was remembered on a brass plate set into a marble slab, originally at the entrance to the south aisle.

This was a period when the four Inns of Court were seen as a third English university, along with Oxford and Cambridge. All three institutions served as finishing schools for the nobility and the gentry. Students at the Inns of Court would not necessarily be called to the Bar or embark on a legal career. Some may have used the Inns as a base for living in London without even joining an Inn as a member. Some had previously been at Oxbridge.



The brass commemorating Edward Littleton, 1664 (M.S.III) (illustration from M.B.S. Trans., VII, p.8)

Roger Bishop was born about 1574 at Wolford Magna, Warwickshire. He matriculated at Gloucester Hall, Oxford (now Worcester College) in, 1590, when he was 16. He was admitted to the Inner Temple in November 1592 and died in 1597, whilst still a student. His brass showed him in

Detail from the Littleton brass
(photo: Derrick Chivers)

prayer, dressed as an ordinary gentleman. That would have been the same if he had already been called as a barrister. Only judges and the special order of serjeants-at-law, from which judges were drawn, wore special robes.

In the earliest days of the profession, practitioners were referred to as apprentices or students. Junior students sat in court watching cases, at the front inside a rail, which was 'the bar'. When he showed sufficient aptitude, a student was called to the Bar, which meant that he could stand outside it and argue at a professional level. The term 'barrister' came into use in the middle of the 16th century. After 15 years, a barrister could be elected to the bench, as a Master of the Bench. Benchers were also known as fellows, paralleling university college fellows. There was an intermediate stage where senior barristers had to prove their credentials by delivering two series of lectures outside the full legal terms, as 'Readers' at their Inn – another term used in universities today.

The Inns emerged in the middle of the 14th century as hostels and dining clubs for aspiring lawyers, taking over the site left by the Knights Templar after their dissolution. Around the four Inns of Court that we know today there was a cluster of lesser or Chancery Inns, named after the clerks of chancery who prepared the writs for actions in the courts. New students were likely to start at one of the Inns of Chancery and, as they became more senior, moved on to an Inn of Court. The Inner Temple records describe Roger Bishop as 'late of

Lost brass to Roger Bishop, 1597 (formerly M.S.I)
(illustration from M.B.S. Trans., VII, p.11)

Clement's Inn, gent'. Clement's Inn was a feeder for the Inner Temple. In Bishop's time it had the reputation for being wild and dissolute.

The second brass that survived until the Blitz commemorated John Nash. Like Bishop, he came to the Inner Temple via Oxford, matriculating at St. Edmund's Hall in 1604. He was admitted to the Inn in 1607 and called to the Bar ten years later, in 1617. The interval of 10 years was not unusual. Nash was a distinguished lawyer and linguist. A Royalist from Worcestershire, he was persecuted by his family, who were Parliamentarians, and was deprived of his property. He died in 1648, a year before the execution of Charles I.

Although they are not brasses, two other monuments should be noted. Bishop, and Nash would both have recognised that of Sir Edmund Plowden, 1518-85. Plowden was probably the greatest lawyer of the second half of the 16th century. He was reputedly offered the Lord Chancellorship by Elizabeth I but refused it, rather than renounce his Roman Catholic faith. The Queen continued to draw on his legal expertise and he was responsible both for building the Middle Temple hall and for publishing the first Law Reports.

The other major surviving monument commemorates Richard Martin, 1570-1618. Martin joined the Middle Temple five years before Bishop joined the Inner. He was a brilliant speaker and a friend of literati, including Ben Johnson and John Donne. By 1607, when Nash was admitted to the Inn, Martin was established as a notable lawyer and an M.P. with a particular interest in the American colonies. He became Recorder of the City of London in 1618 – but a month later he was dead, of smallpox.

The one still surviving brass, to Edward Littleton, was identified by Dugdale in 1666, as one of a number of 'gravestones of marble' with epitaphs, near a large 'iron grate' which contained the effigies of the knights. In 1831 it was recorded in the floor of the western aisle. It was moved outside during the major reordering in 1842 but had been brought back in by the 1930s.

Edward was a promising member of an illustrious family of lawyers and his brass is really a memorial to the family. His ancestor, Thomas Littleton, 1481, whose tomb is in Worcester Cathedral, was made a judge of the Common Pleas in 1464 and is still famous for his great text on Land Law – *Littleton on Tenures*. The judge left three sons. The descendants of each of these acquired baronetcies in the 17th century. Edward's two grandfathers were cousins, both descended from the great judge's third son, another Thomas.

Edward's paternal grandfather, Sir Adam, was first baronet of Stoke Milborough. Sir Thomas, the second baronet and Edward's father, was active as a member of the House of Commons before the Civil War and was excluded as a Royalist. Edward took his christian name from his grandfather on his mother's side – Edward Littleton, 1st Baron Lyttleton of Munslow, 1589-1645. He was a significant figure before the Civil War and was successively Solicitor General, Chief Justice of the Common Pleas and Keeper of the Great Seal.

Like both Bishop and Nash, Edward Littleton came to the Inner Temple via Oxford. He matriculated at Christ Church in July 1660 when he was 15. Four years later he was dead and was buried in 'the Long Walk' on 17th June 1664. By then, his father, Sir Thomas, was back in Parliament and lived on till 1681. Edward had been the eldest son and heir. A younger son, another Thomas, the 3rd baronet, and last of the line, also followed a Parliamentary career and was speaker of the House of Commons at the turn of the 18th century.

What is distinctive about the Littleton brass is its elaborate heraldry. The details were fully explored by Philip Kerr, Rouge Croix Pursuivant, heraldic adviser to the Monumental Brass Society in the 1930s. Kerr identified the large shield as that of Littleton of Frankley, differenced with the label of an eldest son; for the line from the great judge through both Edward's grandfathers. The shields on the left record the genealogy of Sir Adam, the first baronet of Littleton of Stoke Milborough; the shields on the right relate to the family of Sir Adam's wife, Ethelreda, daughter and heiress of Thomas Poyntz of North Ockenden in Essex.

David Harte

Hillingdon, Middlesex – 12th April 2014

St. John the Baptist's Church, Hillingdon contains eight 16th century brasses, all of which are now mural. The collection includes the fine le Strange brass of 1509 (M.S.I), which vies with the Tiptoft brass at Enfield as the finest brass in Middlesex.

Ken Pearce, Chairman of the Uxbridge Local History Society, gave a succinct overview of the history of the building. The nave dates from the 14th century, with a fine tower from 1629, but the eastern end was rebuilt and extended in the 19th century by Sir Gilbert Scott.

For some 600 years it had strong ties with Worcester, whose bishops often stayed overnight en-route to and from London.

Derrick Chivers then described the brasses, commencing with the le Strange brass which depicts John le Strange of Knockyn in armour,

St. John the Baptist, Hillingdon
(from S. Woodburn, Ecclesiastical Topography, A Collection of One Hundred Views of Churches. In the Environs of London (1809))

John le Strange and wife, engraved 1509 (M.S.I)
(photo: Derrick Chivers)

1479, with his first wife Jacquette, sister of Elizabeth Woodville, Edward IV's Queen, and the small effigy of their only child Joan, who commissioned the brass in 1509. These are set beneath a damaged canopy and, rather strangely perhaps, there are no heraldic shields. The marginal inscription is lost but was fortunately recorded by Weever (*Ancient Funerall Monuments* (1631), p.530).

Henry Stanley, son of Thomas, Earl of Derby, 1528 (M.S.II), is also shown in armour. A third brass on the wall of the tower has separate plates of six sons and three daughters; the sons with frilled collars and gowns with long false sleeves, the daughters also with frilled collars and French caps (M.S.III).

An interesting brass on the nave wall commemorates John Marsh, 1561 (M.S.IV). It comprises a rebus made up of two rectangles, superimposed to form an eight-pointed star with the initials IM at the centre and three shields; the Mercers' Company, the Merchant Adventurers and the arms of Marsh. The rebus and Merchant Adventurers shield are mutilated. The plates are all palimpsest being cut from several earlier brasses.

Another figure brass of 1579 commemorates Drew Saunders in civilian dress, and his wife (M.S.VI). He was a merchant of the Staple. Again the whole brass is palimpsest.

Rebus from the Marsh brass, 1561 (M.S.IV)
(photo: Martin Stuchfield)

Monument of Sir Edward Carr, d.1636/7, erected by his wife Dame Joan, daughter of Sir Edward Onslow (photo: Jean Wilson)

The three other brasses have recently been conserved and mounted on boards. These are the inscription to Anne Wilson, 1569 (M.S.V); an achievement and inscription to William Gomersall, 'Ironmonger' of London, 1597 (M.S.VII); and the figure brass of John Atlee, in civilian dress, 1599 (M.S.VIII). When M.S.V was removed two small parts were discovered to be palimpsest (see *Bulletin* 122 (February 2013), p.426).

Jean Wilson pointed out and discussed some of the post-Reformation monuments, including Lord Henry Paget, 1st Earl of Uxbridge, reclining in Roman dress, and a 17th century monument to Sir Edward Carr, his wife and two children.

Welcome refreshments were supplied by the ladies of the parish. Our thanks to them and to **Robert Harrison** for a warm welcome and the use of the church. Altogether an interesting and informative afternoon.

Ken Surman

Dau Arysgrifau Cymraeg arall

The brass to Adam of Usk, d.1430, Usk, Monmouthshire (from J.A. Bradney, A History of Monmouthshire, III (1923))

The Society's *Transactions* for 2012 contained an account of the inscription, in Welsh, commemorating the foundation of the almshouses at Llangeview, Monmouthshire, by Roger Edwards in 1612.[1] The current article gives an account of two further Monmouthshire brasses with Welsh inscriptions, that to Adam of Usk, d.1430, at Usk and a now lost brass at Caerleon of 1672. A scroll bearing a Welsh motto is also described.

Adam of Usk, d.1430, Usk, Monmouthshire
This inscription (50 x 480 mm) has had a turbulent and interesting history. Its original position within the church is unknown, but at one time it was chained to a wall, before being nailed to a partition between two pews.[2] It is now fixed to the eastern side of the chancel screen and at some date has been broken in half. The wording has kept antiquaries guessing as to its exact meaning for several hundred years and various explanations have been put forward regarding its meaning. These are many and varied, and included proof of the residence of the Romans in that part of Wales, to a belief that it commemorated the head of a college of two hundred philosophers!

The inscription comprises four *Cywydd* [3] couplets that reads: **N**ole clode yvethrode yar *u*eyn / Aduocade **H**awnhade llundeyn / **A** barnour breynt arabe / ty nev avo ty hauabe / **S**eliff sunnoeir se / Adam vske ena I kuske / **D**eke kummode doctor kymmen / Llena lee I Hawn o lene. (After fame –

the tomb from the bench, / The practiced advocate of London / And 'judge of the world' by gracious privilege, / May the heavenly abode be thine, good sir! / Lo, a Soloman of Wisdom, / Adam of Usk is sleeping there, / The wise doctor of ten commotes. / Behold a place full of learning).

The brass was probably engraved shortly after the death of Adam, a statement that has been followed by every writer who recorded the brass.[4] Surprisingly the inscription gives no dates of birth or death, no opening or closing clauses requesting prayers, just the briefest biographical allusions in verse form, probably written by someone who knew Adam well, if not Adam himself. Where was the brass engraved, for the lettering is totally unlike any known London script of the 1430s? The presumption must be that it was engraved locally, for the first letter of the first word of each couplet has much bolder engraving than the remaining letters which are more upright, spindly, and rather indistinctly cut, and difficult to divide into words.

Adam was born c.1350 at Usk of unrecorded parentage. He was sent to Oxford by Edmund Mortimer, Earl of March and Lord of Usk, his first patron, to study canon law and what little has been recorded of his life can be found in his *Chronicles*, written between the years 1401-20. He appears to have been at Oxford during the student riots of 1388-9 where he was the leader of the Welsh students. His part in the riots does not appear to have affected his Oxford career, for he held the chair of civil law there, before working as an advocate in the Court of the Archbishop of Canterbury, Thomas Arundel. In 1397 he was exiled with Arundel, returning to the country two years later. Usk's career was now at its height, for he received a number of benefices, was regularly employed by Henry IV, important landowners and bishops to act as advocate and counsellor.

Usk left England in February 1402 and travelled to Rome to seek clerical preferment, where he was given the protection of Cardinal Balthasar Cossa (later Pope John XXIII), becoming papal chaplain and auditor of causes of the Apostolic Palace. While in Rome he tried to obtain the sees of St. David's and Hereford, both of which had become vacant in 1404. Usk stayed in Rome a further two years before attempting to return to England, but at Bruges he was advised by Richard Brugge, Lancaster King of Arms not to proceed. He spent the next few years wandering through France using his legal knowledge to make a living. In 1406-7, Benedict XII, the Anti-Pope, granted Usk the Bishopric of Avignon, but it came with a price, for he was seen to be a supporter of Owain Glyn Dŵr and a rebel, and had his benefices confiscated.

He finally managed to return to England in 1408, initially as a supporter of Glyn Dŵr, but slipped away to join Lord Charlton at Welshpool, where he hoped for a pardon from the King. This came in March 1411, along with his former post in the archepiscopal administration. He never regained his former influence, although in 1417 he sat on a committee of the Convocation of Canterbury that secured promotion for graduates. Much of his later years were spent in Wales where he died in 1430.[5] Usk had made his will on 20th January 1430 and in it asks to be buried *In primus lego animam meam Deo et beate Marie Virgini ac omnibus sanctis eius corpusque meum ad sepeliendum in ecclesia parochiali de Usk coramymagine beate Marie virginis*.[6] The evidence points to the Lady Chapel in the parish church where important local dignitaries would have been buried as Usk's preferred place of burial.

The *Chronicle* that bears Adam's name was started in the spring of 1401 and was continually added to over a twenty-year period. It contains much autobiographical material – considerably more than most surviving medieval chronicles. Some years have more detail than others, and the subject matter is diverse, with accounts of the pagents marking the triumphal return of Henry V following his victory at Agincourt.[7]

Thomas Morgan, 1672, Caerleon

Thomas Dingley recorded a now lost inscription commemorating Thomas, son of Thomas Morgan of Penrhos, 'on a tombstone upon a plate of brass' in the chancel of the church at Caerleon. Presumably the brass was a product of the London engravers, although a very late example. What makes this inscription particularly interesting is the joint use of Latin and Welsh, together with the acrostic on the name of Thomas Morgan, which, according to Dingley, was in 'British and Roman capital Letter[s]'.[8]

At the top of the plate was a shield bearing the arms of Morgan – *a gryphons sergeant*.

The fifteen-line inscription read: Deo *reddens* / *Majorum suorum sepulturae Hic additur,* / Regi *Fidelissimus* / Patri *Charissimus Thomas Morgan* / Omnibus *Humanissimus* / *Filius* Thom*a*e Morgan *de* Penrose *in* / *Comitatu* Monmouth, *armigeri*, / *Castri* Chepstonii *Gubernatoris.* / *Qui post varias Transmarinas ad* Indos / *Usque Perigrinationes* / *Vitam Mortalem cum Immmortali* / *commutavit* / *Nono Die Decembris* Anno Domini / *MDCLXXII.* / Annoq. A*e*tat Su*ae* XXXI.
(Yielding his body to God is here added to the burial place of his ancestors Thomas Morgan, most faithful to the King, most dear to his father, most courteous to all, the son of Thomas Morgan of Penrose in the county of Monmouth, esquire, Governor of Chepstow Castle, who after sundry journeys over the sea as far as the Indies, exchanged mortal life for immortal life on the ninth day of December A.D. 1672 and in the 31st year of his age.)

Below was a further inscription containing the acrostic. Dingley miscopied this part, which was in Welsh, but it is here corrected.

T*refnus*	**M***wyn*
H*ardd*	**O***styngedig*
Oedd	Rhodd
Mewn	Garedig yr
A*rfau*	**A**rglwydd
S*wyddog*	**N***efol*

(Orderly and elegant was he in arms, a gentle, humble officer: the kindly gift of the Lord of Heaven.)

Man in armour, c.1490. Sawston, Cambridgeshire

Fixed to the wall of the south aisle of the church at Sawston is the headless effigy of a man in armour and a single scroll bearing a Welsh motto: *A dew en Blayne* (May God lead),[9] presumably for a Welshman, or someone who had married into a Welsh family. The monument formerly comprised, in addition to the man, his wife, four scrolls and a marginal inscription. The brass was recorded by the Rev. William Cole in 1767 when visiting the church, but his description of it is difficult to reconcile. After describing what remained of the brass, which was the effigy of the knight, he continues, 'there were two shields (*sic*) also at their Heads & Feet, one only now remains at her Feet, on which is wrote; A dew en blayne…'[10]

Man in armour, c.1490, Sawston, Cambridgeshire (LSW.II) (from Lack, Stuchfield and Whittemore, Cambridgeshire)

If Cole's description is correct, then shields never formed part of this brass, their place being taken with four labels bearing the motto. Unfortunately the slab has been lost.

Philip Whittemore

1 *M.B.S. Trans.*, XVIII, pt.2 (2012), pp.383-4.
2 W. Coxe, *An Historical Tour of Monmouthshire*, I (1810), p.418.
3 The *cywyld* consists of a series of seven syllable lines in rhyming couplets, all lines being written in cynghanedd in which the lines consist of a sound arrangement comprising stress, alliteration and rhyme, all within one line.
4 e.g. J.M. Lewis, *Welsh Monumental Brasses* (1974), p.38; M. Stephenson, *A List of Monumental Brasses in the British Isles* (1926), p.319. The brass was only identified as being the monument to Adam when Canon D.R. Thomas produced a definitive reading of the inscription. See *Archaeologia Cambriensis*, 5th series, II, p.34.
5 For biographical details see C. Given-Wilson, 'Usk, Adam (c.1350-1430)' in *Oxford Dictionary of National Biography* LVI, (2004), pp.1-2.
6 TNA, PROB PCC 11/3/231, proved 26th March 1430.
7 There are a number of versions of the *Chronicles*, the most recent being *The Chronicle of Adam of Usk 1377-1421*, edited and translated by C. Given-Wilson (1977).
8 T. Dingley, *An Account of the Progress of his Grace Henry the First Duke of Beaufort through Wales, 1684*, (1864), p.219.
9 Andrew Breeze, 'A Duw yn y blaen' in *Bulletin of the Board of Celtic Studies*, XXXVIII (1991), p.98.
10 W.M. Palmer, *Monumental Inscriptions and Coats of Arms from Cambridgeshire* (1932), p.139. The brass is illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Cambridgeshire* (1995), p.199.

Brass thefts continue

Theft of objects from churches is on the increase with brasses stolen from East Peckham, Kent (June 2013, p.454) and Letheringham, Suffolk (October 2013, p.473) reported in recent issues of the *Bulletin*. This depressing trend continues.

William Leviot, 1421, Kinnersley, Herefordshire (LSW.I) (from Lack, Stuchfield and Whittemore, Herefordshire)

The first loss took place from the church at **Kinnersley** in Herefordshire when the entire brass to William ?Leviot, a former rector, 1421 (LSW.I) was taken sometime between 12 Noon on Sunday, 23rd March and 9.30a.m. on Sunday, 30th March. This rather worn London B product portrays the deceased as a half-effigy in mass vestments (216 x 188 mm) together with a three-line Latin inscription (198 x 470 mm). The brass had been removed from the chancel floor during the savage Victorian restoration of 1868 and affixed with incongruous iron nails directly to the south wall immediately beneath the elaborate monument to Francis Smalman who died in 1635.

The most disturbing losses took place at Wentworth, Yorkshire where, once again, a church vested with The Churches Conservation Trust was targeted sometime between 11.00a.m. on Thursday, 24th April and 3.00p.m. the following day. This redundant church, dedicated to Holy Trinity, contained four brasses listed by Stephenson in his *List* (p.562). The earliest, a seven-line English inscription (177 x 457 mm) commemorating Thomas Wentworth, 1548 (M.S.I), occupied a position on the floor of the north chapel. This has been stolen together with two further brasses conserved in 1987. It is

Inscription to Thomas Wentworth, 1548, Wentworth, Yorkshire (M.S.I)

Michael Darcy, 1588, and family, Wentworth, Yorkshire (M.S.II)

particularly disconcerting that these plates were securely rebated into two separate Iroko boards. The first is a rather worn and battered London-engraved rectangular plate (432 x 432 mm) portraying Michael Darcy, 1588, with his wife Margaret Wentworth and children kneeling at a prayer desk. The final loss is not included in Stephenson's *List* and comprises an inscription (278 x 329 mm) to Rob[er]t Wharam, his wife and four sons.

Members with any information are asked to contact the Hon. Conservation Officer (see p.502 for details) or The Crime Bureau via the non-emergency police number 101 quoting the respective force and crime reference number (West Mercia and 126s 31/03/14 for Kinnersley – South Yorkshire and C/39350/2014 for Wentworth).

Martin Stuchfield

Intriguing palimpsest surfaces in Essex saleroom

Inscription to Thomas Harnes, 1541, formerly from Twyford, Norfolk and now in private possession

Palimpsest reverse bearing an inscription to Humphrey Godfrey, 1507

Lot 455 of 'The Autumn Country House Sale' held by Sworders at Stansted Mountfitchet on 19th November 2013 was merely described as 'A brass panel: possibly 16th century, engraved with Gothic script both sides, one reversed, with chamfered edges'. Fortunately, a photograph of the obverse side of the plate accompanied the entry. This two-line inscription in Latin (58 x 332 mm), which is a product of the Norwich 6d workshop, commemorates Thomas Harnes who died in 1541. Most fortuitously, the only known reference appears in the *History of Norfolk* of Rev. Francis Blomefield (1st edn., IV, p.431, 2nd edn., VIII, p.284) where the plate is described on a gravestone in the chancel of the church at Twyford. Harnes appears in the list of rectors having held the living from 1509 to 1541. This is not one of the Norfolk churches recorded by Roger Greenwood although a comprehensive survey was undertaken on 15th March 2013 for the forthcoming *County Series* volume. During this visit it became apparent that only one indent, comprising an inscription and shield, survives in the nave area of the building. The dimensions and rivet holes precisely match the newly discovered plate. It can only be presumed that the slab was moved from the chancel to the nave during the mid-17th century restoration of the building.

The palimpsest reverse reveals another, almost complete, Latin inscription which in translation reads: 'Pray for the soul of Humphrey Godfrey of Dover, one of the bailiffs of the Cinque Ports, who died as a hermit on the 17th October 1507'. Sally Badham has attributed the style of engraving as from the distinctive Suffolk 2c series. It is probable that this plate was removed from its original church at the Dissolution of the Monasteries in 1535-9. Could the brass have come from a monastic house at Great Yarmouth where Cinque Portsmen had the right to land without a fee to sell their fish and dry their nets on the strand? It is highly conceivable that Humphrey may have been a member of the important Godfrey family from Lydd in Kent. Perhaps he was one of the Bailiffs sent by the Cinque Portsmen to take over control of the annual Herring Fair at Yarmouth and in old age decided to stay in the town and became a hermit?

Alternatively, but much less likely, this brass may have originated from a monastic house somewhere near Brightlingsea in Essex; a limb of Sandwich, and the only place of the Confederation of Cinque Ports and their Member Towns which is not located in Kent or Sussex.

I am extremely grateful to Sally Badham, Jerome Bertram, Stephen Freeth and William Lack for their assistance.

Martin Stuchfield

The Quadryng Brass at Outwell, Norfolk

On the western edge of Norfolk lies the small village of Outwell. The parish church, dedicated to St. Clement, houses a treasure-trove of medieval art and history attracting the curiosity of avid church crawlers and enthusiasts alike. One of the most distinctive features of this Fenland church is the fine set of medieval roof carvings, arguably the most impressive in the county. Sadly, due to the overzealous activities of Victorian restoration, these carved angels and demons are now in a darkened and gloomy state resting on the tie-beams. It is hoped that the fund-raising initiatives of the Friends of St. Clement's will help to restore these exquisite carvings to their former state.

The architectural features of this particular village church suggest a medieval parish rich with the investment of the laity. This is borne out by twelve surviving indents visible in the south and north aisles and in the chapels (a large part of the nave is unfortunately covered by a wooden floor). One such indent shows the outline for a civilian and a priest on a shared marble slab – similar to the famous brass at Shottesbrooke, Berkshire, but on a much smaller scale – to be found at the western end of the south aisle: the worn remains of an indent for a married couple lies immediately opposite in the north aisle. Many of the indents are for inscriptions, one of which was set into a Tournai marble slab. Perhaps most interesting of all is the indent for a heart brass lying at the entrance to the Beaupré chapel. This is almost identical to that of Thomas Smyth, a priest, 1433, at Margate, Kent (M.S.II).

Two brasses survive. The earlier is the inscription to Margaret Haultoft attached to the wall of the north aisle. This was almost certainly relocated from the north chapel during the restoration of the 1860s. Margaret was the wife of Gilbert Haultoft, who died in 1458, a Baron of the Exchequer to Henry VI, and a benefactor of the parish church. Gilbert Haultoft bequeathed funds to establish a chantry in the church and it was probably this that led to the building of the north chancel chapel (St. Nicholas Chapel) and where Francis Blomefield recorded donor images and text in the stained glass of their chapel. This was where the Haultofts were to be remembered in word, image and prayer and

Richard Quadryng, 1511 (M.S.II)
(photo: Martin Stuchfield)

for whom this commemorative unit was to aid their journey towards salvation. Later the chapel was used by their descendants, the Finchams, as their own mausoleum.

The more interesting of the two brasses is of Richard Quadryng, described as an 'esquire', and who died in 1511. He is shown in armour with the effigy measuring 684 x 192 mm. A separate foot inscription (90 x 438 mm) reads:

Here lieth Richard Qwadryng esquire whiche decessed ye xxix day of Septembre the yere of our lord m ccccc xi on whos soule Jhu have mercy Amen.

The brass has been fixed onto the north wall near to the Haultoft inscription. The Quadryng brass is a product of the Cambridge workshop. The pauldrons, sabaton and large plated armour over the knees are all distinguishing features of armoured effigies made from the Cambridge school. This Outwell brass is comparable to that of William Cokyn, 1527, at Hatley Cockayne, Bedfordshire (LSW.VI & VII) and it is not at all surprising to find another example of a Cambridge product so close to where it was made. Yet there is no evidence that the Quadryngs had any association with Outwell, that they were parishioners or had any connection to this part of Norfolk: why, therefore, was this brass placed in St. Clement's church?

The Quadryngs were in fact a Lincolnshire-based family who were almost certainly named after the village of the same name on the silt ridge north of Spalding. By the early 16th century, Quadryngs were resident in Friskney and at Irby-on-Humber. In the church notes made between 1634 and 1642 by Gervase Holles (d.1675), we learn that Richard Quadryng was in fact buried in a village called Lavington-with-Osgodby and Keisby (today known as Lenton). Holles tells us that he saw an effigy and heraldry for Quadring together with an inscription which he copied down: it is almost word for word with the Outwell text (the request for prayer being truncated). There is little known on the commissioning of this brass and if Richard made a will, it has not survived. Another Quadryng, Thomas may have been his son for in his will of 1528, Thomas left an annual income from the rent of his house in Stainflete of ¾d to the 'rode of Laynton' where he evidently had an association.

Richard Quadring's brass remained undisturbed in Lenton for another 300 years. In the account of Lord Monson's visit to this church of 30th July 1833, he made the following entry:

'In the nave is a large stone (D) where has been a brass inscription and figures, but having been taken out they are now kept by Mr Hardwick the vicar in his house for their better preservation. The figure is in armour, bareheaded, of large size, his hands clasped as if in prayer, a shield of arms was on the stone, but is now entirely lost, the inscription is on old character'.

It is well known that by the early 19th century many brasses were vulnerable to loss and the acquisitive attentions of those with antiquarian interests. The vicar of Lenton was evidently aware of this vulnerability and undertook to safeguard the Quadryng effigy and inscription plate. But how did it end up in Outwell? The answer is straightforward. William Hardwicke, vicar of Lenton from 1824 to 1835, was also rector of Outwell between 1803 and his death in 1838 and he took the Quadryng brass with him when he left Lenton. The rector fell from a footbridge while crossing the Wisbech canal at Outwell and drowned on 25th April 1838. It is perhaps Hardwicke's sudden death which determined the fate of the brass. Unsurprisingly this is not referred in his will but the rector's preoccupation with material possessions is attested to by the numerous references to household goods which were to be specifically dispersed to each of his three children: his daughter Elizabeth, for example, was to receive the manuscripts and sermons from his library. There is antiquarian evidence to suggest that the Quadryng brass was originally in the floor of the north aisle, presumably being moved to the wall when the entire floor was taken up and repaved during the mid-Victorian restoration.

Lenton church underwent a major restoration in 1879-80 by James Fowler who retiled the floor. Shortly beforehand in 1875, Archdeacon Trollope, recorded a Purbeck marble slab 'enriched with the effigy of a knight, four angel shields, and a legend plate'. He ascribed the memorial to a member of the Armyn family but given what we know of the lost Quadryng brass from Lenton it seems more likely that this was the indent for the brass of Richard Quadryng. Thanks to the well-meaning intentions of William Hardwick, this Lincolnshire brass was ultimately relocated in a Norfolk church. Whether or not anyone knew where it had come from is not known: but we do now.

I am grateful to Claire Daunton for the invitation to talk at the study day in April 2014. I am particularly indebted to David Stocker for his help on the Quadryngs of Lincolnshire; also to Nicholas Bennett for providing me with biographical information on William Hardwicke. St. Clement's is the forgotten jewel of the Fens, in dire need of contributions to 'better preserve' the fabric of the church as well as their most impressive carvings. Please visit the website, www.stclementsoutwell.org.uk where information is available on becoming a Friend of St. Clement's.

Christian Steer

The export of brass from England during the Reformation

A medieval brass lectern in the treasury of the cathedral in Dubrovnik has an inscription to Henry Kyng and may represent the export trade in used metal objects from England in the mid-16th century which no doubt included whole items like candlesticks and bells removed from monastic establishments as well as broken metal. The 1520s saw the suppression of some smaller monasteries under Cardinal Wolsey to appropriate their revenue for the colleges he founded at Oxford (now Christchurch College) and Ipswich (incorporating Ipswich School) but is unlikely to have produced particularly large quantities of metal for reuse or export. Following Wolsey's failure to obtain an annulment of Henry VIII's marriage to Catherine of Aragon, he lost power in 1529. The English Reformation followed, leading to the suppression of all monasteries in the later 1530s.

In 1529, Henry VIII's parliament passed *An Acte againste the caryinge of Laten Brasse and suche metall mixed beyonde the Seas*.[1] It was intended to last until the next parliament but that parliament (1536) and the following one of 1539 passed continuation acts to keep this statute in force. One rationale stated in the original act was to prevent the export of metal that could be used for ordnance at a time when the price of copper had increased as continental production had decreased. While the estimated production of copper in central Europe in 1526-30 had declined marginally since a peak in 1511-15, it was the decrease by a third in the estimated amount that was being exported that lay behind the shortages.[2] This decline produced reactions elsewhere in Northern Europe where German miners were introduced by the authorities to increase the efficiency of local copper mining. In Sweden, where mining at the copper mountain at Falun (said to have produced 70% of the world's copper in the 17th-century), was hit by the response of the local free miners to the arrival of German miners which resulted in a major rising in 1531-4. A new mine at Gullnas in Norway had been opened in 1524 but its production was badly affected by the reaction of the local people to the introduction of German miners by the government in 1537. The locals expelled the Germans, who had been given privileges by the Crown. In both Sweden and Norway, the authorities reacted by executing those they held responsible. In England at that time and until Elizabeth I's reign brass had to be imported rather than produced domestically and copper mining was a very minor industry. The 1529 act stated that 'no Person or Persons should from thenceforth carry of convey any Brass Copper Latten Bell-metal Gun-metal ne Shroffmetal, into any Part or Parts beyond the Sea, upon Pain of Forfeiture of the said Metal'. At some point during the years when this statute was in force, the King granted a licence to somebody to carry out such exports. although the statute made no provision for such licences to be granted. With the large amounts of metal coming out of the monasteries and onto the market at this time, 'divers Persons, as well *Englishmen* as Strangers, . . . deceitfully obtained Licences of the King's Highness to carry over Bell-metal, and other broken Metal, surmising the same Metals not to be meet for making of Guns, and other Engines of War, nor for Implements necessary for Houshold, which Surmise is proved untrue'. This led to a revision of the original act. In the 1541, parliament passed *An Act concerning the Conveyance of Brasse Latten and Bell-metal over the Sea*,[3] which increased the penalty from forfeiture to forfeiture of double the value whilst exempting tin and lead, which were produced from domestic mines. It also gave customs officers control of any coastal shipments of the metals that took place between domestic ports, so that those shipping metal internally had to provide an obligation and obtain the correct paperwork or 'true certificate' from Customs. The act also made provision against corruption by customs officers and for wrecks or piracy.

In 1549 *An Act against the carrying of Bell-metal out of the Realm*[4] was passed by Edward VI's parliament, which made it clear that smuggling of prohibited metals was still taking place: 'Forasmuch as the Pains and Forfeitures in the said Estatute are not great enough, and forasmuch also as divers covetous and greedy Persons having no Respect or Obedience to the Laws, have craftily and by all sinister Means practised to defraud the said Estatute, some by bribing and rewarding the Searchers, Masters, Pursers or other Officers of

Ships, some by secret conveying thereof in small Creeks, Sugar Chests, Hogsheads or otherwise'. The act increased the penalty for such smuggling by adding ten pounds per hundredweight to the previous penalty (the price for old metal being taken out of churches at this time was around one pound per hundredweight). Customs officials who allowed such metals to be shipped without certification would lose their offices and the value of the metal. An 'Owner, Master, Purser or Boatswain so willingly permitting the same Metal to be shipped, or concealing the same when he perceiveth it to be shipped, shall forfeit the double Value of the same Metal so shipped or carried'. No metal was allowed to be shipped out of any port or creek where a customs official was not resident. Continued smuggling helps explain why the prices for copper alloys increased in London[5] during Edward VI's short reign (1547-53) despite the large quantities being removed for sale from churches and consequently the great care with which the London marblers reused every scrap of old plate. While it is unlikely that there would have been many continental brasses engraved on the other side of English brasses smuggled abroad, it is interesting to speculate that the import of looted brasses from the Low Countries during the religious struggles there in the second half of the century may have included brasses made from plate produced by newly casting old English material.

Jon Bayliss

1 *The Statutes of the Realm: Printed by Command of His Majesty King George the Third*, III (1817), pp.290-1. http://books.google.co.uk/books?id=B7o4AQAAMAAJ
2 John Munro, *The Monetary Origins of the 'Price Revolution': South German Silver Mining, Merchant-Banking, and Venetian Commerce, 1470-1540* (1999-2003), Table 4, Central European Copper Production and Exports: in Kilograms of Fine Copper with exports to Venice and Antwerp, in quinquennial means: 1491-95 to 1536-40. http://www.economics.utoronto.ca/public/workingPapers/UT-EC IPA-MUNRO-99-02.pdf.
3 *The Statutes of the Realm*, III (1817), p.836
4 *The statutes at large, of England and of Great Britain*, III (1811), pp.555-7. http://books.google.co.uk/books?id=do1KAAAAYAAJ
5 H.B. Walters, *London Churches at the Reformation* (1939). See, for example, St. Thomas Apostle, where latten was sold at 2d a pound in 1547 (p.617) and old latten at 4d a pound in 1551 (p.619), while John Owen paid 5d a pound for old latten and two pewter candlesticks in the latter year. pt.2 (2012), pp.383-4.

Notes on Books, Articles and the Internet

The latest volume of ***Church Monuments*** XXVIII (2013) has a number of articles of interest and value to Society members, and is co-edited by Paul Cockerham, one of our Vice-Presidents.

Sophie Oosterwijk's article **'Death or Resurrection? The iconography of two sixteenth-century incised slabs in Oulande (Zeeland) and other Netherlandish shroud effigies'** (pp.52-77) contains some fine photographs of incised slabs, which are now receiving belated attention across Europe. There are also reproductions of two English shroud brasses, a double shroud brass in St. James, Bruges (Cameron 2), plus a photograph of the fine shroud brass of Pieter Paelinck, 1546, and his wife Josina, 1541, in Great St. Laurence church, Alkmaar (Cameron 1). The latter has striking similarities in design to some in other locations in the Netherlands. The author looks in some depth at the variety of designs, sizes, poses and imagery of the figures, the depiction of the bodies, e.g. partially or completely shrouded; shown as cadavers; whether praying or with hands crossed over their middle. A husband and wife on separate incised slabs at Oulande are shown encoffined, with the lids partly open (Figs. 1a and 1b, p.54). Similarity in design is particularly apparent in the fine series of incised slabs in Kapelle, several of which are illustrated (p.60, p.62 and p.63), suggesting a family preference for such design and a common workshop. The Kapelle slabs also strongly suggest Flemish workmanship and date mainly from the first three decades of the 16th century.

All Dutch monuments and slabs up to 1580 are now accessible through the MeMo [Medieval Memori on-line] database, established in 2013

[see also the short note from the MeMo *Newsletter* in *Bulletin* 123 (June 2013), pp.457-8]. This paper is well-researched and presented, and has 75 numbered footnotes to accompany the text. It also forms a fitting complement to Paul Cockerham's illustrated article on the series of incised slabs in Toul, France, featured in our latest *Transactions*, XVIII, pt.5 (2013), pp.423-66.

The topical subject of war memorials is examined by **Sir Tony Baldry** in **'War memorials and monuments'** (pp.109-23). Apart from looking at the various ways memorials and Rolls of Honour are presented, there are some good photographs by Tim Sutton of five of the brass figures [engraved by Gawthorp] on the well-known war memorial at Sledmere, Yorkshire (Figs. 8-10, pp.117-8). This is followed by an article by **Oliver Harris**, **'Beards, true or false'** (pp.119-123) which looks at some of the drawings by the early heralds and antiquaries, who sometimes must have imagined or mistaken a beard for a mail aventail. Examples illustrated include Robert Cooke's drawing of the memorial to Edward Lord Despencer, 1375, in Tewkesbury Abbey (Figs. 1 and 2, p.125) and William Smith's drawing of the brass of Sir Nicholas Hawberk, 1407, at Cobham, Kent (Figs. 4 and 5, p.126). Comparison is also made between the initial sketches and the revised version of John Philipot's drawings of heraldic figures in window glass at Ash-next-Sandwich, Kent (Figs. 8 and 9, p.129). Harris is also at pains to point out that we should not 'belittle' such 'implausible beards' in these drawings, as they were essentially done to record the heraldry and genealogy of those depicted, and in many cases are now often the only known record to survive and should therefore be viewed in that context.

Our member **Jon Bayliss'** illustrated article **'The monument of William, Lord Parr, at Horton (Northamptonshire)'** (pp.78-88), underlies a worrying concern regarding the future preservation and conservation of churches and their contents. Horton is likely to be sold on the open market, along with its contents, and it would appear that no current legislation or enforceable covenants can protect the monuments and contents once in private hands. Whilst the article focuses on the fine alabaster monument to Parr and his wife, there are also a brass and other memorials at risk, if the new owner has no legal obligation to retain them or can find no alternative home for them.

Finally, there are a number of book reviews of works that have featured in the last few *Bulletins*, the longest by Sally Badham of ***Monuments and Monumentality…*** (pub. 2013), noted very briefly in *Bulletin* 124 (Oct. 2013), p.478.

The church at Horton is amongst others mentioned in an excellent discussion paper **'Viewpoint: problems affecting church monuments: a personal appraisal'** by **Sally Badham**, in the latest issue of *Ecclesiology Today* (issues 47 and 48, Dec. 2012 and July 2013 [published April 2014] pp.75-104, incl. 25 photos). Brasses and incised slabs feature throughout the article, including some damaged by bat droppings, an electric floor polisher, corrosion and those stolen or damaged from theft.

Hannes Kleineke and **Christian Steer** (eds.). ***The Yorkist Age*** (Donington, Shaun Tyas. £49.50*. 2013. ISBN 978-1-907730-22-1). 415pp.; 27 colour pls.; bibliography; index. Hardback.

There have been many new publications on the Wars of the Roses with the promise of yet more to come. *The Yorkist Age* may be of interest to Society members with one of its four sections devoted to 'Death and Commemoration in the Yorkist Age'. This section contains four essays from three of our members, which take a much broader review of questions concerning memory and remembrance in the 15th century.

Two papers concern Fotheringhay Church, the Yorkist mausoleum. **Clive Burgess** examines the foundation of the College of St. Mary and All Saints, Fotheringhay, and prompts us to consider the significance of such institutions in the 14th and 15th centuries. These collegiate foundations were, Burgess argues, established as centres of an increasingly elaborate liturgy designed, for the most part, to aid England's military efforts against the Valois, but also to stimulate intercession for the souls of their wealthy aristocratic and royal benefactors. Ultimately, Fotheringhay was the foundation of Edward, Duke of York, on whose soul, and those of his family, the priests were to pray.

The building of Fotheringhay is taken up by **Nigel Saul**, who draws our attention to the architectural development of the college, from its inception to the wholesale destruction of the choir and the entire eastern section. By reviewing the original specifications of the church, as drawn up by its principal architects, Stephen Lote, Thomas Mapilton and William Hornwood. Saul highlights the nave, effortlessly the most impressive part of the church, which elicits an incredible sense of scale and achievement and which shows the indents for a number of lost brasses commemorating the clergy who served this Yorkist foundation.

David Harry's paper is a succinct and well researched examination of the development and content of vernacular devotional texts. In particular, Harry sheds welcome light on texts that professed to teach the individual how to prepare for death: primarily through contemplation and humility to achieve penitence. Harry uses the *Cordyal* (a translation of a French work on death and humility by Anthony Woodville, Earl Rivers and the brother-in-law to Edward IV) to illustrate the popularity of this quasi-monastic literature within the ranks of the 15th century nobility. The preoccupation with death imagery in the later medieval ages is emphasised by drawing on funerary brasses, including that of John Brigge, 1454, at Salle in Norfolk (illustrated).

The theme of burial and commemoration is pursued further by **Alexandra Buckle** who draws our attention to a fascinating account detailing the exhumation of Richard Beauchamp, Earl of Warwick, 1382-1439, from Rouen Cathedral, and his interment in his chantry chapel at St. Mary's, Warwick. Buckle examines the history of Warwick's chantry foundation, before describing the reburial ceremony, commenting on the prayers and services employed alongside the music during the reburial ceremony. Buckle's essay provides a much needed insight into a relatively understudied aspect of late medieval piety.

This may not be a book specifically about brasses but it was refreshing to read how these amazing works of art were used alongside other methods of promoting memory and commemoration in 15th century England.

(M.E.)

*A special promotional offer of £35.00 (including P&P for UK orders) is available from the publisher Shaun Tyas, 1 High Street, Donington, Lincolnshire PE11 4TA or by emailing: pwatkins@pwatkinspublishing.fsnet.co.uk. Cheques should be made payable to Shaun Tyas Publishing.

Nigel Saul and **Martin Stuchfield** (eds). ***Lingfield, Surrey: the monumental brasses***. (Monumental Brass Society. Sept. 2013. ISBN 0 9501 298 6 0). 16pp.; 13 colour photos; 3 b/w; A4 format; stiff paper cover. Produced for the Study Day at Lingfield on 28th September 2013, this well produced and illustrated publication does full justice to this fine collection of twelve, mostly 15th century, brasses. Text is kept to a minimum, but it is the colour photographs by Martin Stuchfield, many either close ups of details from the brasses, e.g. the saracen's head crest on Sir Reginald Cobham, 2nd Baron Sterborough's brass, 1403 (p.2); of head and shoulders of figures (p.1, pp.5-7), or half-effigies and inscriptions (pp.10-2), that make this so interesting. The three largest brasses are also illustrated complete from rubbings. The book ends with a list of the extant brasses in the style of the *County Series*.

David Griffiths. 'A living language of the dead? French commemorative inscriptions from late medieval England'. *The Medieval Journal*, 3.2 (2013), pp.69-136. 4 b/w illus.; refs.; bibliography; Appendix pp.123-36).

This comprehensive study began as a talk by the author at the 2011 Harlaxton Conference and which has now been considerably expanded. After setting this study in its historical context, the paper aims to 'address the preference for French commemorative texts between 1390 and 1480' of which some sixty have been identified. Whilst some examples are known only from antiquarian records, a good number survive *in situ*, and it becomes clear that their popularity 'diminished rapidly after 1425' (see Table 1, p.73 and Appendix). However, in making any overall assessment of numbers of all sorts of commemorative texts over a wider period (e.g. in glass, stone or metal), the totals must be considered in the light of the wholesale destruction of such items during the Dissolution of the monasteries, the Commonwealth period and even

well into the 19th century. It is perhaps likely that only some 5% survive from the first seventy-five years of the 15th century.

In the context of brasses, we know of few documented examples of the commissioning process from this period, the specific requirements of the deceased or the preferred language on the memorial, and by 1400 the choice had increased to include English, Latin or French. Standard phraseology became common, especially on brasses and incised slabs, merely providing factual information mixed with the rarely varying 'icy gist', 'dieu de sa alme eit mercy' and the like, just as it did later on many Latin and English inscriptions. Griffiths comments that whilst the use of French continued within the funerary trade for as long as executors or clients demanded, it also appears that it 'did not rely upon any great degree of linguistic competence within the broader community' (p.76). As the examples that follow show, beyond the basic wording, some inscriptions were composed to exhibit the piety, social status and family origins of the deceased, whilst others, like that of Robert Hatfield, 1417, and his wife Ade, 1409, at Owston, Yorkshire (illus. Fig. 11, p.82) is more personalised. The couple, in civilian dress, are shown holding hands and the French inscription describes them as very much in love, and says nothing of Robert's rise within the household of John of Gaunt and his son. This brass is one of several cited in a section entitled Royals, Magnates, and Retainers (pp.76-89) including several with connections to royalty or to John of Gaunt, some not always giving any indication of the person's status or rank, e.g. Adam Ramsey, 1408, Chinnor, Oxfordshire, others quite specific, e.g. the appropriately named John Hunger, 1435, 'maistre queux [cook]' to Queen Katherine at All Saints, Hertford (illus. Fig. 12, p.88).

Griffiths then provides valuable insights into other groups and individuals from the military, diplomatic, county and civilian classes and professions. In several cases he expands the sometimes meagre information given on inscriptions, with genealogical and documentary evidence about the deceased's family, status, connections and posts held. As well as a copy of the original inscription (always helpfully provided with a translation) he fits them into the overall context of his study. Local workshops are not ignored either, and a particularly striking series of examples are described at Warkworth, Northamptonshire (three stone and five brass memorials made in London workshops between 1412 and 1454 [see esp. pp.95-7], as well as others from Lincolnshire (mainly incised slabs) and the Midlands. The paper ends with an extensive bibliography (pp.113-21) and an Appendix with a chronological table of examples of French inscriptions, existing and lost, dating from 1390 to 1480, each transcribed and translated (pp.122-36). David Griffiths is to be congratulated on the extent and originality of this interdisciplinary study, to which this short note cannot do justice.

Audrey Baker. ***English Panel Paintings 1400-1558: a survey of figure paintings on East Anglian Rood Screens***, edited, updated and extended by Anna Ballantyne and Pauline Plummer. (Archetype Publications Ltd., London. £45.00. 2011. ISBN 978-1-904982-69-2). 262pp; numerous b&w and colour illus.; bibliography; index. Paperback.

While East Anglia may be to the vast majority a relative 21st century backwater, to brass enthusiasts it is a veritable mecca. And to widen that attribute, to the ecclesiologist, stained glass enthusiast, architectural student, and medieval woodwork expert, to name but a few, East Anglian churches never fail to delight with the richness of their fittings. It is surprising, therefore, that we have had to wait until now for a comprehensive study of the painted wooden rood screens which are a particular feature of the region – yet it is well worth the wait.

The basis of this book is the doctoral thesis of Audrey Baker, which was submitted to the Courtauld Institute of Art back in 1937, and where it languished unrewardingly in the archives thereafter, until it was recently brought to light and has since been extensively and expertly edited by Ann Ballantyne (a wall paintings conservator) and Pauline Plummer (a conservator of medieval oil paintings on wood). Sadly, Dr. Baker died in August 2011 at the remarkable age of 103, just a week before the volume appeared, although she would undoubtedly have been gratified by its production as it is a splendid book, with over a thousand painted panels from more than a hundred rood screens listed, described, and in many cases illustrated in colour. The study of what is probably

the largest body of medieval painting to be found in England has now been enormously facilitated.

The book begins with an Introduction, where the reasons behind the erection of so many rood screens in East Anglia are discussed, singling out the great parish church rebuilding programmes of the 15th century, fuelled by mercantile wealth and the rise and consolidation of the gild system. Chapter 1 examines surviving rood screen paintings, in particular those at Cawston and Ranworth, and those on parchment mounted on wood at Aylsham, identifying a number of stylistic relationships between screens in different churches, and concluding with a section tracing foreign influences on the screen paintings. The iconography of the paintings is comprehensively analysed in Chapter 2, while the following chapter examines evidence for the making and decoration of the screens, extracted primarily from wills and churchwardens' accounts; the editorial involvement of the conservators is valuable here in their section on painting techniques and medieval materials.

Individual details of the painted rood screens are provided in a lengthy and fully-illustrated gazetteer, and this is followed by probably the most rewarding section to students of brasses and church monuments, entitled 'Donors of screens where paintings have survived'. At Aylsham, Norfolk, for instance, inscriptions on the screen record its donation/decoration by Thomas Wymer and his two wives Joan and Margaret, and also by John Jannys. The Norwich 6a style brass of Thomas Wymer survives, now in the sanctuary, and his will (N.R.O., N.C.C. Spyltimber 5-6) records legacies to a number of gilds and churches, made possible by his wealth as a weaver of Worstead cloth. A picture of Thomas's efforts at memorialisation can be built up therefore, with the brass, originally laid down in the middle aisle, perhaps placed just in front of the rood screen that he paid for. The book concludes with a list of images found on the screens and their potential patrons, a full bibliography and index.

Needless to say, the illustrations of these locally produced paintings invite comparison with projects in other media commissioned at the time, particularly glass and brass. David King's wideranging article on 'The Indent of John Aylward: Glass and Brass at East Harling' in our *Transactions* for 2011, concluded, 'It is clear that students of glass, brass and painting will need to co-operate if progress is to be made' in opening up our knowledge of multi-media workshops. This book will prove to be a vital and instructive tool in facilitating that same progress.

(P.C.)

Patrick Doorly. *The Truth about Art: reclaiming Quality*. (Zero Books. £19.99. 2013. ISBN 978-1-78099-841-1). 188 pp.; notes and index; b/w illus. Paperback.

This book departs from the preference of art historians during the past two centuries for strictly objective views on artistic creations, eschewing any references to 'beauty' or 'excellence'. Doorly delivers an erudite, but very clear challenge to this approach, returning to earlier centuries' concern for artistic quality; expressed notably in E.H. Gombrich's *The Story of Art*. Whilst not bearing directly on monumental brasses, Doorly's ideas merit consideration in relation to any and every form of artistic expression, so that – for example – he would probably recognize as true 'art' the brasses of (to take a few at random) Joan de Cobham, Hugh Hastyngs, Joris de Munter, King Eric Menved or Duchess Zedena; but not e.g. Queen Agnes at Gadebusch or Hermann Schomekers at Bardowijk.

(H.A.)

On the Internet:

The *Proceedings of the Suffolk Institute of Archaeology* are now available from volume I (1853) to date on-line and are free to access. The contents of each individual volume are listed by author and title, which can then be downloaded in PDF format, including illustrations. Reports of meetings are included from 1848-53 in the first volume. Access can also be made by personal name, place or subject, e.g. 'Brasses' has 159 entries, though they do not appear in chronological order. To access the site go to www.suffolkinstitute.org.uk then to 'Publications', then 'Back issues of Proceedings' and click on link indicated. The Suffolk Institute is to be congratulated on this welcome initiative.

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Richard Busby