

Monumental Brass Society

FEBRUARY 2025



BULLETIN 158

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Hon. Treasurer's notice

On 1st January all subscriptions for 2025 became due. Our new volunteer bookkeeper, Judy Hodgett (accts.mbs2024@gmail.com), will be very grateful if members can in future pay their subscriptions online and not by cheque. Many members already pay by Standing Order. Online payments of £25.00 (associate/student £12.50, family £35.00) should be made to: Monumental Brass Society, Barclays Bank PLC, sort code 20-41-41, Account no. 10660957. When doing so, please give your surname as a reference. Payment can also be made using the *PayPal* system via mbs_brasses@yahoo.com. 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. U.S. members preferring to pay in dollars can send a cheque, payable to 'Monumental Brass Society', for U.S. \$45.00 to Shirley Mattox at 1313 Jackson Street, Oshkosh, Wisconsin 54901, U.S.A.

Editorial

Many thanks to those members who have switched to paying their annual subscription online and not by cheque. This has been much appreciated by our volunteer bookkeeper, Judy Hodgett (please note her new email address).

Our President, Kelcey Wilson-Lee will be very pleased if those members who have not already done so can fill in the Membership Survey issued last November. Further details and a link to the survey can be found in the 'Notices, News etc' section at the back of this *Bulletin*.

The President also hopes that members have been able to 'place' the Membership leaflets enclosed with the recent *Transactions* somewhere where they might attract new members, perhaps a local church with a good selection of brasses, or a university department where students may be learning about brasses. We need to encourage new members to join the M.B.S.

Members who live far from London sometimes grumble that our meetings are all in the South-East. The meetings since 2022 in Hereford, King's Lynn and Stamford show that this is a bit of an exaggeration, but there is nevertheless a grain of truth in it. Members of Council tend to live in the South-East and are more familiar with its churches. Visits further afield can be a leap in the dark, because churches may have been closed for repairs, or converted to sports halls, or have an interregnum. I therefore invite members who live further afield to think of suitable churches near to them which not only have interesting brasses, but also friendly staff and reasonable facilities. Please can they then contact Caroline Metcalfe, the Hon. Assistant Secretary if they can act as a go-between. Do not feel, however, that if you suggest a church, you will have to organise the whole visit.

Stephen Freeth

Personalia

We welcome as new members:

Christopher Barker, Home Farm Cottage,
High Street, Clavering, Essex CB11 4QR.

Max Quigley, 15 Creffield Road, London W5 3HP.

Cover: Upper part of the figure of Guy Wade, d.1557, in armour with helmet, at Standon, Hertfordshire (LSW.V) (see pp.1144-48).

(photo: © Martin Stuchfield)

Diary of events

Saturday, 12th April 2025

GENERAL MEETING COGGESHALL, ESSEX

Coggeshall is best known for its association with the Paycocke family and the cloth trade. Paycocke's House (National Trust), the home of Thomas Paycocke, is in West Street.

The afternoon meeting will commence at 2.00p.m. **Christopher Thornton** will speak on *The Paycocke family, its background and role in the cloth industry*, followed by **David Andrews** on *Paycocke's House, Coggeshall*. We will then have tea and an opportunity to view the brasses and the church. **John Lee** will then give the final talk entitled, *'I have not seen such rich monuments, for so mean persons': the Paycocke family brasses*. The meeting will finish at approximately 4.30p.m.

The church should be open for viewing in the morning from around 11.00a.m. It is hoped that Paycocke's House will also be open in the morning, but entry is only by guided tour, and advance booking is advised to reserve your time slot. Members are requested to make their own arrangements direct. Please note that tours are free for Trust members, but there is a charge for non-members.

Please email Caroline Metcalfe if you plan to attend the meeting, mbsvisit@metcas.me.uk. She needs to know how much cake to bake! Please also tell her if you plan to visit the café at Paycocke's House for coffee or a light lunch before the meeting.

This large 15th-century town church was severely damaged by a bomb in 1940. The north aisle and north arcade were destroyed, and the tower demolished. The restoration was carried out by Stephen Dykes Bower from 1953 to 1956.

The postcode for satellite navigation is CO6 1UD. There is a public car park in the village centre, a short walk away. The church has toilets. Paycocke's House has a café for morning coffee and light lunches, but has asked how many people to expect.

The nearest stations are Kelvedon or Marks Tey (served from London Liverpool Street in 50/55 minutes). These are four or five miles distant representing an approximate journey of 10 minutes by taxi. N.B. there is no taxi rank at either station; taxis should be booked in advance by telephone.

Saturday, 19th July 2025

ANNUAL GENERAL MEETING NORTH MYMMS, HERTFORDSHIRE

The Annual General Meeting will take place in the morning at 11.00a.m. The General Meeting will take place in the afternoon at 2.00p.m. **David Lepine** will speak on the Kesteven brass. Another speaker will be our member **Richard Asquith**, also a member of the Yorkist History Trust, and our Vice-President **Stephen Freeth**.

Saturday, 13th September 2025

GENERAL MEETING GEDDINGTON, NORTHAMPTONSHIRE

John Bennet will provide a brief outline of the history of the church. **Edward Coulson** will speak on the local manors, and **Challe Hudson** on costume on the brasses. There will be light refreshments at teatime.

The postcode for satellite navigation is NN14 1AH. Some parking may be available outside the church. A free car park is available at the village hall, five minutes' walk away, postcode NN14 1AA. There is a toilet in the church.

Saturday, 11th April 2026

GENERAL MEETING AMERSHAM, BUCKINGHAMSHIRE

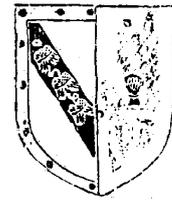
Saturday, 11th July 2026

ANNUAL GENERAL MEETING STOKE D'ABERNON, SURREY

Saturday, 12th September 2026

GENERAL MEETING ST. OLAVE HART STREET, LONDON

There are many more interesting churches and brasses to explore or even revisit. If you live near or know of a church that would be suitable for the M.B.S. to visit, please let Caroline Metcalfe know about it.



His knyghte & wode in late in deeth hath stamme
 Under this stone entyred here & remaine
 His soule discharged of here boiuden greet
 hath made his flight to god in his high seate
 Whold dooht conquer and yet conquered art
 death yeld to y and thold into death hart
 His hodie is to medye wormes & prayn
 the soule with god in headen dwell alway

Anni 1557
 the 20 day of septemb
 in the 15th yere



Fig 1. Guy Wade, merchant taylor, d.1557, Standon, Hertfordshire (LSWV).
 (rubbing: © Lack, Stuchfield and Whittemore, Hertfordshire)

The brass of Guy Wade, merchant taylor, d.1557, at Standon, Hertfordshire

One of the brasses at Standon, Hertfordshire, which we were able to examine during the excellent Study Day in June 2011 was that to Guy Wade, merchant taylor, d.1557 (LSW.V).¹ It is normally covered by a fitted carpet. The brass is not very impressive at first sight, and its slab is now very decayed and partly covered in cement, but a little investigation shows that it is full of interest.

Fig.1 shows its original arrangement. The brass comprises a figure in armour wearing a helmet, two inscription plates and three shields. The style of engraving is London H, a small, distinctive group of brasses for people who died between 1557 and 1559. The large inscription is in couplets, and reads as follows:

Thy lym(m)es O Wade (tha)t lately death
hath slaine
under thys stone entered here remaine
Thy sowle discharged of here bourden great
hath made her flight to god in his high seate
Thow doost conquere and yet conquered art

death yeld(es) to (th)e and thow unto death(es)
dart
Thy bodie is to gredeye wormes A pray
thy soule with god in heaven dwell(es) alway.

The smaller inscription contains the date of death:

vivit p(o)s(t) funera virtus
The xv day of Septe[m]b(er)
An^o Mⁱ V^c lvii

The three shields show family and livery company heraldry. The shield in the top left of the illustration bears Wade, *Azure on a bend or three lures azure, a border gules bezanty* (Fig.2). The shield in the top right bears Wade impaling Talkarne, *Argent on a fess sable between three choughs, a garb between two cross-crosslets fitchy argent*. (Guy Wade married Katherine Talkarne of Camborne, Cornwall.) The shield in the bottom centre bears the former arms of the Merchant Taylors' Company, *Argent, a pavilion between two mantles imperial purple garnished or, in a chief azure a holy lamb set within a sun* (Fig.3).



Fig.2. Shield with arms of Wade, Standon, Hertfordshire (LSW.V)
(photo: © Martin Stuchfield)



Fig.3. Shield with the pre-1586 arms of the Merchant Taylors' Company, Standon, Hertfordshire (LSW.V)
(photo: © Martin Stuchfield)

In 1951 two of these shields were found to be palimpsest, showing on their reverses earlier shields. The reverse of the shield of Wade impaling Talkarne bears the arms of the Goldsmiths' Company, while the reverse of the Merchant Taylors' shield bears the arms of Empson, *Gules a chevron between three bottles or quartering argent two bends engrailed sable* (Fig.4).² Both reverses are likely to have come from London churches, and it was suggested in 1951 that the Empson shield might be from the tomb of Sir Richard Empson, executed in 1510 and buried in the church of the Carmelites in Fleet Street. This has since proved to be incorrect.

In 1991 our member Bryan Egan discovered that the third shield, showing the arms of Wade, was also palimpsest. This shield had for many years been fixed incorrectly in the slab of another brass in the church, LSW.II, of the early 15th century.³ It must have come loose between 1951 and 1991. Its reverse is from the same brass as the Empson shield discovered in 1951, but bears slightly different heraldry showing Lucy *impaling* Empson. Both shields therefore come from the brass of a Lucy who married an Empson. They probably come from the tomb of Sir Thomas Lucy, died 1527, who married Elizabeth Catesby, widow, daughter of Sir Richard Empson. Stow tells us that Sir Thomas was buried in the London Grey Friars.⁴



Fig. 4. Palimpsest reverse of the Merchant Taylors' shield, showing the arms of Empson, Standon, Hertfordshire (LSW.V).
(photo: © Martin Stuchfield)

The complex heraldry of this last palimpsest reverse shows up far better in a photograph than a rubbing (Fig.5). It has been blazoned as follows: *Quarterly 1 & 4, Gules crusily or, three lucies haurient argent*, for Lucy; *2, quarterly i and iv, Or an eagle displayed sable, gorged argent*, for Hugford, and *ii and iii, Azure, a stag's head caboshed or*, for Middleton; *3, Of three, i Barry of six, argent and azure, on a bend gules three mullets or*, for Pabenham, *impaling ii, Or a cross engrailed between four martlets gules*, for Trailly, *in base below both, iii, Azure a fess between six crosses crosslet argent*, for Hamberie; all *impaling* Empson, as before.⁵

All three shields have been loose at some date, which is how we know about their palimpsest reverses. At the Study Day in 2011 two of them were still loose, and were produced from the vestry for us to examine. These were the shields bearing the arms of Wade and of the Merchant Taylors. The third shield, of Wade impaling Talkarne, was firmly fixed in its correct indent in the top right of the slab. It is not clear when this was done. We know that Bryan Egan was at Standon in 1991, when he discovered and rubbed the palimpsest reverse of the shield with the arms of Wade, but he did not mention Standon in his report of repairs to brasses in 1989-93.⁶



Fig. 5. Palimpsest reverse of the Wade shield, showing the arms of Lucy impaling Empson, Standon, Hertfordshire (LSW.V).
(photo: © Martin Stuchfield)

The figure and inscription plates of Guy Wade's brass may also be palimpsest, but are still firmly fixed and remain unexamined. The slab itself has definitely been re-used. Derrick Chivers during the Study Day found evidence of earlier rivets.

Guy Wade's brass is very modest. It does not give his full name, or mention his livery company explicitly. However he was no lowly freeman of the Merchant Taylors' Company. He was a member of the Company's Court, or governing body. Indeed, he was Master of the Company in 1554-5, in charge of its government for one whole year. By this date the Merchant Taylors were one of the 'Great Twelve' livery companies of the City, an elite group acknowledged as the wealthiest and most important of all the companies. The Merchant Taylors' greatest wealth and influence was still to come, for in the 1550s they were recovering from the confiscation of many of their estates during the dissolution of the chantries in 1547. Even so, we might have expected a recent Past Master to have had a more elaborate memorial.

Guy Wade is mentioned in Henry Machyn's Diary. Machyn too was a merchant taylor, and attended the livery feast in July 1555 during Wade's Mastership. He recorded in his notoriously weird spelling that

The ij day of julij [1555] was the marchand tayllers Fest & ther dynyd my lord mayre & dyuers of the conselle & juges & the shreyffes & mony althemen & gentyllmen & thay had a gaynst ther dener lviii bokes & ii stages the Master of the compene Master geye wade sqwyre Master eton Master rowe & Master hylles & Master god & alle v borne in london and tayller sunes alle.

*[The second day of July [1555] was the Merchant Taylors' feast, and there dined my Lord Mayor and divers of the Council and judges, and the sheriffs and many aldermen and gentlemen. And they had against their dinner fifty-eight bucks and two stags. The Master of the company, Master Guy Wade, esquire, Mr. Eton, Mr. Rowe, and Mr. Hilles and Mr. God, and all five born in London and tailors' sons all.]*⁷

Those named as attending this magnificent feast with Guy Wade as Master were his four

fellow officers (Wardens) for that year. Of these, 'Master Rowe' was Sir Thomas Rowe, Lord Mayor in 1568; while 'Master Hylles' was Richard Hilles, a Protestant activist who had spent years in Strasbourg, from 1540 to 1548, escaping the unwelcome attention of the Bishop of London. During this time he travelled extensively, at one point meeting the Zurich reformer Heinrich Bullinger.⁸ The inscription on Guy Wade's brass is also Protestant, but we should not see the Merchant Taylors as having been a spearhead of religious reform. Their membership was much broader. The Lord Mayor in the previous year had been another merchant taylor, Sir Thomas White, a Past Master whose acts of charity, including the foundation of St. John's College, Oxford, would make him one of England's greatest benefactors. He remained a Catholic until the day he died.

Merchant Taylors' Hall in Threadneedle Street has occupied the same site since the 1340s. It still contains medieval stonework that Guy Wade would recognise, particularly in the dining hall and kitchen. The Company also possesses two pre-Reformation hearse-cloths or funeral palls, one of which is likely to have been used at Wade's funeral in Standon in 1557. Sadly the Company's accounts for the time of the funeral do not survive.

Guy Wade died on 15th September 1557. His will, dated 26th August in that year, was proved in the Prerogative Court of Canterbury on 28th October following.⁹ It is brief and disappointing. He asked for his body to be buried 'in such place as it fortune to die in', and made no provision for a monument. After asking for his debts to be paid, he made small bequests to servants, friends and relatives, including a gold ring to 'the right honourable Master Sir John Baker, knight', presumably the Bencher of the Inner Temple, M.P. and former Speaker of the House of Commons who was Chancellor of the Exchequer and Under-Treasurer of England. Wade clearly moved in exalted circles. He left his estate to his wife Katherine and to his only son and heir Samuel. They were appointed executors along with his brother-in-law, William Pickering.

Machyn's diary contains a second, more obscure reference to Guy Wade. On the very day of Wade's death, 15th September 1557, Machyn himself was a witness to the payment of a sum of money to a City official.¹⁰ He adds that he was 'to have a

quittance as soon as the will of Mr. Guy Wade, squire and secondary of the Counter in Wood Street [is proved]'. The meaning is by no means clear, but the reference to Guy Wade's will needing to be proved when Wade himself had only been dead for a few hours suggests that he must have died in London. The mention of Wade being Secondary of Wood Street Compter shows that he was working with the City Sheriffs, and in charge of one of the two sheriffs' prisons, mostly for debtors, the other being the Poultry Compter. This may explain why he is shown in armour on his brass, but it is perhaps more likely that the armour reflected his status as landed gentry. The *Victoria County History* records him as lord of one of the sub-manors within Standon parish, the Brickhouse *alias* the Stonehouse, having acquired it in 1552.¹¹

Stephen Freeth

- 1 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Hertfordshire* (London, 2009), pp.593-4.
- 2 See *M.B.S. Trans.*, VIII, pt.8 (February 1951), p.380. The report was wrong to say that this Merchant Taylors shield, with an Agnus Dei in the chief, was an 'interesting variant' of the normal arms of the Company. The shield correctly shows the arms at that time. In 1586 they were altered, and a lion passant guardant replaced the Agnus Dei. See J. Bromley and H. Child, *Armorial Bearings of the Guilds of London* (London, 1960), pp.173-7.
- 3 Mill Stephenson's *List of Monumental Brasses in the British Isles* (1926), p.197 says that one of the three shields from the Wade brass was fixed to this other slab, but does not say which one. I am grateful to Derrick Chivers for confirming that it was the shield of Wade, from a comparison of the empty shield indent in the slab of LSW.II with the fixings of the three shields of the Wade brass.
- 4 John Stow, *Survey of London*, 1603 edition, ed. C.L. Kingsford (1908, reprinted 1971), I, p.321.
- 5 The discovery of this third palimpsest shield was reported and illustrated from a rubbing made by Bryan Egan in 1991 in *Palimpsests: 7th Issue of Addenda*, issued with *M.B.S. Bulletin* 74 (February 1997), ref. 180L3 and pl.226. This report blazoned the shield and identified it with the tomb of Sir Thomas Lucy.
- 6 Bryan Egan, 'Conservation of Brass, 1989-93', *M.B.S. Trans.*, XV, pt. 5 (1996), pp.511-18.
- 7 See the on-line edition by R.W. Bailey, M. Miller and C. Moore of the University of Michigan, 'A London Provisioner's Chronicle, by Henry Machyn', at <http://quod.lib.umich.edu/m/machyn/>. This contains a transcript of the entire text and digital images of the manuscript. This particular text is on f.47r.
- 8 See David Loades, 'Hilles, Richard (c.1514-1587), religious activist', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-47402>, accessed 17th February 2025]. It was during Hilles' Mastership in 1561 that the Company founded the famous Merchant Taylors' School, which still thrives today, Hilles having contributed £500.
- 9 TNA, PROB 11/39/463.
- 10 See f.79r of Machyn's MS.
- 11 'Parishes: Standon', in *A History of the County of Hertford: Volume 3*, ed. William Page (London, Victoria County History, 1912), British History Online [<https://www.british-history.ac.uk/vch/herts/vol3/pp.347-366>, accessed 17th February 2025].



Fig 6. Guy Wade, merchant taylor, d.1557, Standon, Hertfordshire (LSW.V).
(photo: © Martin Stuchfield)

The brass in Fürstenwalde Cathedral, Germany, to Johann VII von Deher, Bishop of Lebus, d.1455

The small city of Fürstenwalde lies on the River Spree between Berlin to the west and Frankfurt Oder to the east, not far from the Polish border. St. Mary's Cathedral is the third on the site.¹ The first, Romanesque church was destroyed by the Hussites in 1432.² Johann von Deher was appointed Bishop of Lebus on 16th October 1443 and on 12th April 1446 laid the foundation stone for the second, Gothic cathedral.³ This cathedral and the old city were partially destroyed in 1945. The current building is a reconstruction with a post-modern multi-functional interior; it was reconsecrated in 1995. Remarkably Bishop Johann's brass has survived in pristine condition, on the north wall of the ambulatory (Fig.1).^{4,5}

The brass comprises twelve plates of equal size, mounted on an original metal box frame with the plates held by locking devices (Fig.2).⁶ The overall dimensions are 2330 mm x 1430 mm.

Bishop Johann is depicted in mass vestments under a triple canopy, with his feet upon a great winged dragon. The double side shafts are populated not by saints, but by a mixture of persons in varied dress, suggesting that they are weepers from his episcopal household. They include a butcher, huntsman, porter and a Silesian miner with pick and sack, as well as clergy. There are also dogs either side of the bishop's feet (Fig.3).⁷ A figure holding a book supports the bishop's mitre. The chasuble has an embroidered pillar orphrey but is otherwise plain. Over the chasuble is a pectoral cross on a cord. The bishop's gloved hand is raised in the act of blessing, while his left hand grips the pastoral staff with its vexillum. One fringed end of the stole is visible below the chasuble but there is no apparel visible on the lower part of the alb. Interspersed among the pinnacles of the side shafts are numerous birds, serpents and foliage. All the figures including Johann are in low or recessed relief, especially their faces (Fig.4).

The marginal inscription in Gothic miniscule, expanded, reads:

Obiit reverendus in Christo pater et/
dominus dominus Johannes de Deher dei
gracia episcopus ecclesie/
lubucensis Anno
domini millesimo/
quadringsesimo lv.
xxviii die mensis iulii Anno episcopatus sui
duodecimo.

The four corners contain the following heraldry:

- 1&4. Diocese of Lebus, *Gules, two crossed bathooks argent, with a mullet of six points or.*
2. Crest of Von Deher, *A rose between two buffalo horns [tinctures unknown].*
3. Shield of Von Deher, *Three lilies, two and one [tinctures unknown]*

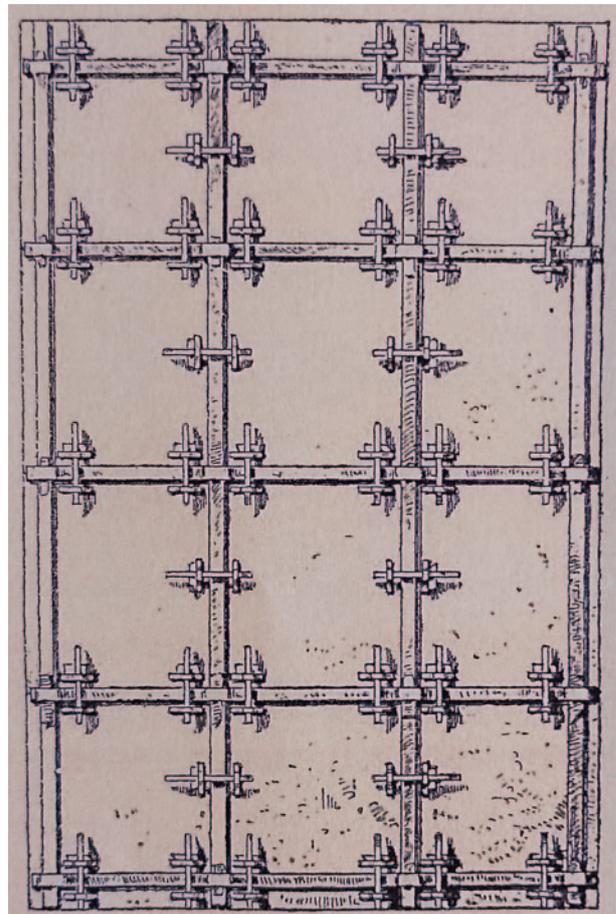


Fig.2. The locking plates on the reverse of
Bishop von Deher's brass, Fürstenwalde Cathedral, Germany.
(*Die Kunstdenkmäler der Provinz Brandenburg* (1909))



Fig.1. Bishop Johann von Deher, d.1455, Fürstenwalde Cathedral, Germany.
(rubbing: © Kevin Herring)



Fig.3. Weepers from the brass of Bishop Johann von Deher, d.1455, Fürstenwalde Cathedral, Germany.
(rubbings: © Kevin Herring)



*Fig 4. The face of Bishop Johann von Deher, d.1455, carved in low relief, Fürstenwalde Cathedral, Germany.
(photo: © Kevin Herring)*

Bishop Johann's brass is very similar in its design, overall size, individual plate size (12 plates again), and figures in low relief to that for Bishop Piotr Nowak II, d.1456, in Wrocław (formerly Breslau)

Cathedral. Bishop Piotr's brass is from a Silesian workshop in Wrocław. It is generally considered to be the work of Jodokus Tauchen, a marbler, founder and architect of some repute.⁸

Bishop Johann's brass is probably also Tauchen's work. Tauchen was commissioned in 1462 to produce another memorial, for Archbishop Jan VI Sprowski, d.1464, in Gniezno Cathedral. This was successfully completed and consisted of rectangular brass plates with an emphasis on heraldic display. Sadly it does not survive.⁹ The brass to Bishop Rudolf von Rudesheim, d.1482, in Wroclaw Cathedral is also attributed to Tauchen,¹⁰ but the brass from St. Barbara's church in Wroclaw to Prince Wenceslaus of Zagan, d.1488, currently in the Muzeum Narodowe in Wroclaw, is from the same workshop but engraved c.1500 after Tauchen's death in 1495. By this date the quality of this Silesian workshop was declining.¹¹ This may have influenced the Wroclaw Bishop Jan IV von Roth, d.1503, who chose instead the Vischer workshop in Nürnberg for his own memorial in the cathedral.¹²

Bishop Johann is believed to have belonged to a Silesian noble family from Glogau (present-day Glogow). However the evidence is inconclusive.¹³

It is not known when Bishop Johann was born, or where he studied. He held the following offices:¹⁴

- By 1428 he was a Licentiat in Legibus, by 1430 a Licentiat in Decretis, and in 1435 a Doctor of both, as well as Archdeacon of Lusatia
- 1430, Canon of Passau Cathedral
- 1431, Canon of Meissen
- 1438-43, Canon of the Collegiate Foundation of St. Peter, Bautzen in Saxony
- 1443, Canon of Lebus in Fürstenwalde
- 1443, elevated to Bishop of Lebus.

In 1446 he received a Papal commission to investigate the Premonstratensian cathedral chapters of Brandenburg and Havelburg for possible breaches of the Order's rules. In 1447 he helped broker an alliance between the Elector Friedrich II of Brandenburg and Duke Joachim of Stettin. In 1452 Elector Friedrich made him his envoy to the Grand Master of the

Teutonic Order in Königsberg, Prussia. He died on 28th July 1455.

I am grateful to the Fürstenwalde cathedral staff for their hospitality, and I thank Pastor Kevin Jessa for permission to make rubbings and for help with documentation.

Kevin Herring

- 1 The diocese of Lebus was founded c.1125 at the behest of Boleslaw III of the Piast dynasty. Situated in western Poland, it was bounded by the bishoprics of Brandenburg, Meissen, Kamin, Posen (Poznan) and Breslau (Wroclaw). It moved to Goritz in 1276, back to Lebus in 1346, and thence to Fürstenwalde in 1385, until its suppression in 1565.
- 2 Hussites were supporters of the Czech theologian Jan Hus, a so-called 'Father of the Reformation'. He was excommunicated and later tried at the Council of Konstanz in 1415. Here he refused to recant his views and was burned at the stake for heresy. Bishop Johannes V of Lebus supported the conviction, and so the cathedral was targeted in the Hussite wars.
- 3 H. Teichmann, 'Von Lebus nach Fürstenwalde' (1991), p.60, provides the text: *Primarius lapis huius lubucensis ecclesiae hic sub secunda columpna praesenti positus et conservatus est una cum fundamento maximo pro summo altari hic in Fürstenwaldis per reverendum in Christo patrem dominum Johannem de Dehr episcopum lubucensem anno MCCCCXLVI 12 Aprilis.*
- 4 This brass is listed as H.K.C.1 at Fürstenwalde Cathedral, Germany, in H.K. Cameron's *List of Monumental Brasses on the Continent of Europe* (1970). The bishop's surname is there misread as von Deker.
- 5 This was because part of the fabric had been walled up in 1942 and so survived. Several stone slabs to Lebus bishops and a fine low-relief cast bronze memorial to Bishop Christoph von Rotenhahn, d.1436, also survived unscathed.
- 6 The frame and locking devices are illustrated in *Die Kunstdenkmäler der Provinz Brandenburg*, VI, pt.1, *Lebus* (Berlin, 1909), p.86.
- 7 See Malcolm Norris, *Monumental Brasses: The Memorials* (1977), pp.49-50, and *Monumental Brasses: The Craft* (1978), p.75.
- 8 For an account of Tauchen's work see Colmar Grünhagen, *Allgemeine Deutsche Biographie* (ADB), XXXVII (1894), pp.440-41 (online). Attribution of the Nowak and Rudesheim brasses in Wroclaw Cathedral to Tauchen can be found in Marcin Bukowski, *Katedra Wroclawska* (Wroclaw, 1974), pp.31-33.
- 9 See Norris, *The Craft*, p.92 for the Tauchen contract for Archbishop Sprowski's brass, and appendix II on p.96 for its full translation from Latin.
- 10 Illustrated in Rev. W.F. Greeny, *A Book of Facsimiles of Monumental Brasses on the Continent of Europe* (1884), p.43.
- 11 A. Stasinska and M. Tomyslak, *Slaska ars Moriendi: Sredniowieczne metalowe plyty nagrobne* (Wroclaw, 2023), p.47. This was produced by Muzeum Narodowe in Wroclaw to accompany an exhibition at the museum of brasses from Silesian workshops. It featured the series of early 14th-century brasses from Lubiaz Abbey to members of the Piast dynasty, as well as Tauchen's work. The Nowak and Rudesheim brasses in Wroclaw Cathedral were relocated to the museum for the exhibition, and the brass of Wenceslaus of Zagan was already there undergoing conservation. It had been hoped to include Bishop Deher's brass, but permission was refused.
- 12 For his brass see S. Hauschke, *Die Grabdenkmäler der Nürnberger Vischer Werkstatt (1453-1544)* (Berlin, 2006), pp.222-5, Kat. Nr. 44 and photo on p.429.
- 13 *S.W. Wohlbrück, Geschichte des Ehemaligen Bisthums Lebus und des Nahmens*, II (Berlin, 1829), pp.149-152. This refers to heraldic discrepancies.
- 14 Germania Sacra Online, Personenregister, 'Johann von Deher'.

The lost brass to John Reeve, last abbot of Bury St. Edmunds, 1540

In November 1535 Thomas Cromwell appointed Thomas Legh and John ap Rice as deputy visitors to oversee the closure of a number of monastic houses. They visited the abbey at Bury St. Edmunds, reporting that it was well run, although the abbot, John Reeve, spent much of his time at his country houses playing dice and cards. Over two years later, in 1538, four more of Cromwell's agents arrived, including John Williams, Keeper of the King's Jewels. Their aim was to deface the shrine of St. Edmund, removing jewels, gold and silver. When they left, they took with them over 5,000 marks-worth of valuables, though this still left the abbey with a great deal of silver plate.

On 4th November 1539 Richard Rich, Chancellor of the Court of Augmentations, received the surrender of the abbey, the deed being signed by the abbot, prior and 42 monks. All received a pension, with the abbot, John Reeve, receiving the enormous sum of £333 6s. 8d. a year. Reeve retired to a house in Crown Street close by (Fig.1), where he died on 31st March 1540, heartbroken it is said by its closure.¹ His will makes no mention of a monument, which was a brass. This had probably been commissioned during his lifetime. He requested his body to be buried within 'the Churche of o(u)r blisside ladie Seyncte Marye w(i)thin the towne of Burie seinct Edmunde w(i)thin the Countie of Suff(olk).'²

Reeve's brass was recorded by four antiquaries: Henry Chitting, who visited St. Mary's early in the 17th century;³ John Weever in 1631;⁴ William Cole in 1745;⁵ and Tom Martin in 1747.⁶ Chitting saw 'Abbot Reve in brasse with his cope miter and crozier staff', and recorded the Latin verse inscription, reasonably accurately, together with four shields, while Weever gives a garbled version of the inscription. The brass was in the choir, but the metal was taken up and sold in 1644 by order of the churchwardens.⁷ The slab remained in its original position in the choir for almost a further century before it was removed to make space for the new gravestone of Thomas Sutton, a purser who died in 1717. Reeve's slab was then relaid at the entrance to the now demolished south porch in an area known as the 'Little Churchyard'. This area was reconfigured in 1825, when it is likely that the slab was lost.

William Cole described the slab as of 'grey marble' and 'very large', while Tom Martin gave its dimensions as nine feet long and three feet wide, describing the indent of a figure in full pontificals with mitre, crozier and foot inscription. Chitting's transcript of the Latin verse inscription is better than Weever's but is not perfect. Fortunately John Trappes-Lomax in 2018 published an expert reconstruction of the original Latin, based upon Weever's version.⁸ Trappes-Lomax



Fig.1. Plaque in Crown Street on the site of the house where Abbot Reeve died, Bury St. Edmunds, Suffolk.
(photo: © Philip Whittemore)

was unaware of Chitting's transcript of the inscription, but a comparison between his reconstruction and Chitting's transcript shows that his new version is substantially correct. Trappes-Lomax did however mistake one crucial word in the penultimate line, which Weever had considered illegible. This was *siccarat*, seen and recorded by Chitting. The Latin below is Trappes-Lomax's version, with the penultimate line corrected from Chitting. It is followed by Trappes-Lomax's translation, amended as necessary for *siccarat*:

Buria quem Dominum atque Abbatem
 noverat olim
 Illius hic recubant ossa sepulta viri.
 Suffolce nomen nato Melforda Iohannem
 Dixerunt Revis progenie atque pater.
 Magnanimus, prudens doctus fuit atque
 benignus,
 Integer et Voti Religionis amans.
 Regni qui cum Henrici Octavi viderat
 annum
 Ter decimum ac primum Martius atque dies
 Unum terque decem [siccarat] flamine terras
 Occidit. [o anime parce benigne Deus.] 1540.⁹

(The bones of that man whom Bury once knew as her Lord and Abbot lie buried here. Melford of Suffolk and his father called their offspring's name John from the progeny of Reeve. He was magnanimous, prudent, learned and kind, honourable and a lover of his Vow of Religion. When he had seen the 31st year of the reign of Henry VIII and when March had parched the lands with wind for one and thrice ten days, he died. O spare his soul, kind God. 1540.)

The composer of the verse epitaph was struck by how Reeve died on the 31st of the month in the 31st year of the king's reign. He also referred to the devastating drought of 1540, 'the most severe and prolonged spell of drought and extreme heat in Western Europe that has ever been recorded'.¹⁰

At the corners of Abbot Reeve's slab were four shields. Those in the top left and bottom right bore *Azure, 3 ducal crowns or each pierced with two arrows in saltire of the last*, for the Abbey of Bury. The other two bore *Argent, on a fess engrailed sable between 3 escallops azure, 3 eagles displayed or*, for Reeve of Bury.

A modern slab placed in front of the altar reads:

PAX / JOHN REEVE. O.S.B. / DE MELFORD /
 LAST LORD ABBOT OF ST. EDMUND'S /
 CHOSEN ON APRIL 24. 1514 / HE WAS
 EJECTED / ON NOVEMBER 4. 1539 / AND
 DIED / ON MARCH 31. 1540 / HAVING
 SURVIVED HIS DEPRIVATION / ONLY FOUR
 MONTHS / STAT NOMINIS UMBRA.¹¹

John Reeve was the son of Roger and Alice Reeve. He was born in nearby Long Melford, studying at Cambridge before entering the abbey at Bury. Elected abbot in 1514, in 1533 he presided over the internment in the abbey of Mary Tudor, daughter of Henry VIII. He continued as abbot until the Dissolution in 1539, dying the following year.

In 1532 John Islip, abbot of Westminster died. His funeral in Westminster Abbey was one of the grandest ever held for a Benedictine abbot in England. It was recorded in the Islip Mortuary Roll, now kept among the muniments at Westminster Abbey. One of the illustrations shows Islip's funeral procession within the abbey, and a second, coloured version of this image, although now lost, is known from a copy of the 1740s by the engraver George Vertue (d.1756). This coloured version has several differences. In particular it shows a figure kneeling on the north side of the high altar, thought to represent John Reeve in his habit. As the senior Benedictine abbot in England he would have presided over the funeral.¹²

Philip Whitemore

- 1 In the late 18th century the house still displayed Reeve's arms in stained glass. The building has since been demolished.
- 2 TNA, PROB 11/26/308.
- 3 For Chitting's version see D. MacCulloch, 'Henry Chitting's Suffolk Collections', *Suffolk Institute of Archaeology and History*, XXXIV (1980), pp.111-12.
- 4 J. Weever, *Ancient Funerall Monuments* (London, 1631), p.731.
- 5 Brit. Lib., Add. MS. 5828, f.173v.
- 6 Quoted in S. Tymmes, *An Architectural and Historical Account of the Church of St. Mary, Bury St. Edmunds* (Bury St. Edmunds, 1854), p.81, footnote*.
- 7 E. Gillingwater, *An Historical and Descriptive Account of St. Edmund's Bury, in the County of Suffolk* (St. Edmund's Bury, 1804), pp.172-3.
- 8 John Trappes-Lomax, 'The Epitaph of John Reeve, last Abbot of Bury St. Edmunds', *English Catholic History Association Newsletter*, II, no.78 (March 2018), pp.12-15.
- 9 Chitting omits that part of the inscription in brackets, but it was recorded by Weever.
- 10 Trappes-Lomax cites O. Wetter and others, 'The year-long unprecedented European heat and drought of 1540: a worst case', *Climatic Change*, 125 (2014), pp.349-63.
- 11 This was installed in 1901. See C. Paine, *St. Mary's Bury St. Edmunds* (Honey Hill Publishing, 2016), p.23.
- 12 See M. Payne, 'The Islip Roll Re-Examined', *Antiquaries Journal*, XCVII (September 2017), pp.231-60.

An unusual Victorian brass at Welford, Berkshire

Nestling in the valley of the River Lambourne in Berkshire is the attractive village of Welford, with at its heart the parish church of St. Gregory, and next to it the fine 17th-century manor house, Welford Park.

There has been a church on this site for over 1,000 years, but the present building dates from the 19th century. About 1835 the patronage was sold to the Rev. William Nicholson, who became rector in 1836. Because the structure of the medieval church was in such poor condition he decided to pull it down, and demolition began on 15th March 1852. A local barn was fitted up for services during the period of rebuilding. Various pieces of ornamental stonework from the original church were preserved, as well as the base of the Norman round tower.

Nicholson, who paid for the rebuilding himself, engaged the services of the architect Thomas Talbot Bury (1811-77) to design the new church in a lavish style. Bury was a pupil of Augustus Charles Pugin, and became a great

friend of his son, Augustus Welby Northmore Pugin. He helped the younger Pugin with the etching of his plates to illustrate his early publications, and as an architect he also designed the churches of St. Paul's, Chipperfield, Herts.; St. John's, Burgess Hill, West Sussex; and St. Mary's, East Molesey, Surrey. His church at Welford is a mix of styles. The latest Pevsner *Buildings of England* volume on Berkshire states that it was 'presumably intended to re-create an effect of organic growth up to the supposed perfection of "Middle Pointed"', with details copied from other churches.

The church took three years to build, and is a fine, well-proportioned building. It retains a number of monuments from the old church, including memorial brasses to John Westlake, priest, d.1489 (LSW.I), and John Younge, c.1530 (LSW.II). Nicholson, whose family came from Ireland, was descended from the Nicholsons of Balrath Bury in County Meath, who came originally from Yorkshire. Nicholson himself was described by a contemporary parishioner as an eccentric



Fig.1. The Victorian church completed in 1855 at Welford, Berkshire.
(photo: © David Meara)



Fig 2. Rev. William Nicholson, rector, d.1878, Welford, Berkshire (LSW.III).
(photo: © David Meara)

Irishman, a somewhat old-fashioned but soft-hearted man who loved children, and would stand in the church porch after Sunday Service dropping packets of sweets into the hands of every child who came out. He was very much a law unto himself. He never bothered to obtain permission from the diocese to rebuild the church at Welford (or its neighbour at Wickham, which he also enlarged and restored at his own expense). He died in 1878, leaving the advowson in trust for his great nephew, John Hampden Nicholson.

On his death, after 42 years as rector, it was decided to erect a memorial to him. On the north wall of the north aisle under an elaborately carved stone gable is a large memorial brass set in grey marble, showing him seated on a gothic throne, or chair, and vested in cassock, surplice and stole. He holds in his hands models of the two churches he rebuilt, in his right hand an image of Welford church, and in the left an image of St. Swithun, the chapel-of-ease at Wickham. The design is unusual, and the chair may have been a representation of a real one used in the church in his lifetime, or be based on the kind of chair occasionally depicted on medieval memorial brasses (e.g. Bishop Jean Avantage,

d.1456, Amiens Cathedral, and Heinrich Poland, Bishop of Wroclaw, d.1398, Wroclaw Cathedral).

The brass is not signed, but stylistically it looks like a product of the workshop of J.G. and L.A.B. Waller, especially in the lettering of the inscription, and the naturalistic pose of the figure. The inscription over the central figure is in capitals and reads:

IN : THE : CHVRCH-YARD : AT : THE : EAST :
END : OF : THIS : CHVRCH : IS : INTERRED
THE : BODY : OF : THE : REV : WILLIAM /
NICHOLSON : M·A : THIRD : SON : OF :
CHRISTOPHER : ARMYTAGE : NICHOLSON :
OF : BALRATH : CO : MEATH : ESQ / AND : OF :
CATHERINE : HIS : WIFE : DAUGHTER : OF :
WILLIAM : NEWCOMBE : D·D : PRIMATE : OF :
ALL : IRELAND / HE : DIED : DECEMBER : XV :
AD : MDCCCLXXXVIII : IN : THE : LXXIII : YEAR :
OF : HIS : AGE : HAVING : HELD / THE :
RECTORY : OF : WELFORD : CVM : WICKHAM :
XLII : YEARS. HE : REBUILT : THE : CHAPEL /
AT : WICKHAM : AND : A : GREAT : PART : OF :
THE : CHVRCH : OF : WELFORD.

This unusual brass is a fine memorial to a generous benefactor who left his mark on these Berkshire villages.

David Meara

Notices, news and notes on books, articles and the internet

Membership survey

An email circular in November included a message from our President, Kelcey Wilson-Lee, requesting members to complete a Membership Survey. The Council of the Society works hard to put on events and develop publications that we hope are of interest to members, but it has been a while since we asked you directly what you want from the M.B.S. The survey asked what you value, how you'd like to be contacted, and your ideas for making the Society better and more resilient.

A large number of completed surveys have now been received, but more will be welcomed and the deadline has been extended. The survey can be found online at the following link, and should take no more than 5-10 minutes to complete: <https://tinyurl.com/MBS2024Survey>.

The President will be very grateful if you can complete the survey if you have not already done so. This will help inform future programming and communications. Thank you in advance for sharing your priorities and ideas!

There are separate arrangements for any members who have no access to email or the internet. Please telephone Kelcey Wilson-Lee on +44 07960 411767. You may need to leave a message, but she will get back to you. She will be very pleased to take you through the survey over the telephone.

The A.V.B. Norman Research Trust

The Trustees are pleased to report the following grant to support research in 2025: to Professor Vicky Coltman, £600 towards new photography for the publication *Martial Ardour: Scottish officers and highland regiments in the Revolutionary and Napoleonic Wars, 1793–1815*.

The Trustees invite applications for research in 2026. The Trust was established in 1998 in memory of a founder-member and past President of the Church Monuments Society, the late Nick Norman. It exists to offer assistance and encouragement to those pursuing research in the fields of arms and armour; monumental effigies; manuscripts; and primary sources. Applications relating to

Scottish material are especially welcome. Grants to support research in 2026 will not normally exceed £1,000 for an individual, or a total of £2,500 in smaller grants. It is expected that the research will be published or made public in some way.

The closing date for applications for 2026 is 30th November 2025. Awards will be confirmed by 10th February 2026.

For further details and an application form please contact: Anne Norman, 15 Lansdowne Crescent, Edinburgh EH12 5EH, email: abn@dhorca.com.

Bamberg Cathedral, Germany

Our member, Hans Gerd Dormagen, has recently published an article in German in volume 160 of the journal of the Bamberg Historical Society (2024), pp.123-44. This concerns one of the large rectangular brasses to canons of Bamberg Cathedral on the wall of the south chapel (Nagelkapelle). This particular brass has always been believed to commemorate Canon Johann von Limburg, d.1475, and this is how it is listed under Bamberg Cathedral in H.K. Cameron's *List of Monumental Brasses on the Continent of Europe* (1970), being numbered H.K.C.2. However Herr Dormagen suggests that this part of the inscription is a mistaken restoration during the 19th century, and that 'Johann von Limburg' never existed. He does not appear in the family's records or pedigree. Instead the brass commemorates another member of the same family, Wilhelm Schenk von Limburg, or more correctly, Limpurg.

The article includes good illustrations from rubbings by Herr Dormagen of the von Limburg/Limpurg brass and of two other large rectangular brasses of canons in the same chapel, for Georg, Graf von Lowenstein, d.1464, and Eberhard von Rabenstein, d.1505 (H.K.C.3 and 4).

Anyone desiring a digital copy of the article should email the Bulletin Editor at freeth@ntlworld.com.

The conservation of the brass indent at Jamestown, Virginia, U.S.A.

Our member Challe Hudson noticed an article in

The Independent newspaper in October 2024. This reported new discoveries about the indent for a brass of a man in armour of the early 17th century which lies in the Memorial Church at Jamestown, Virginia. This indent was reported briefly, with a photograph, as long ago as 1969 by H.K. Cameron (*M.B.S. Trans.*, X, pt.5 (1967), pp.369-70). Dr. Cameron had not seen the slab himself, but had been sent information and a photograph by helpful historians in the U.S.A.

Dr. Cameron noted that the outline of the man in armour was similar to that of Sir Jarrate Harveye, 1638, at Cardington, Bedfordshire (LSW.II), and that the brass was clearly made in London. He suggested that it probably commemorated Sir George Yeardley, one of the first Governors of the colony of Virginia, who died in 1627.

The new research by Marcus M. Key and Rebecca K. Rossi principally concerns the slab in which the brass was set. It was published online in September 2024 under Open Access in the *International Journal of Historical Archaeology* (link: Sourcing the Early Colonial Knight's Black 'Marble' Tombstone at Jamestown, Virginia, U.S.A. / *International Journal of Historical Archaeology*). It concluded from precise scientific analysis that the slab came from Belgium, and must have been shipped down the Meuse to England, fitted with brass in London, and then shipped on to Jamestown in North America. It is thus a clear example of the extent and complexity of early trade between Europe and the English colony.

The fact that the indent came from London is not new, and the marble slab never looked like it was Purbeck marble. It is too well preserved, other than being broken into seven different pieces. The indents are still sharp, as if they were made yesterday, and quite a few brasses of the early 17th century in England are set in similar tough slabs of what is probably Belgian marble. However the precise origin of this Jamestown slab through microanalysis is very welcome. One further detail in the article supports the attribution of the slab to Sir George Yeardley: in the 1680s his step-grandson, Adam Thorowgood II, requested in his will that his own black 'marble' tombstone 'be engraved with the crest of Sir George Yeardley and have the same inscription found on "the broken tomb"'. This confirms that Sir George had a tomb,

and indicates that the brass indent was broken in the 17th century.

The article is extensively referenced, including a fascinating short film about the recent conservation of the slab by the conservator Jonathan Appell. The slab was apparently only rediscovered in 1905, already broken, and reassembled at that time using Portland Cement. Conservation involved carefully removing this cement and rejoining the slab more accurately to modern standards. The film includes a photograph taken in 1905, together with much detail of how the slab was conserved, and how the different pieces were manhandled and rejoined. (<https://historicjamestowne.org/archaeology/1617-church/knights-tomb/>).

Does any member know whether the brass at Cardington for Sir Jarrate Harveye is set into a similar stone of Belgian marble?

'No Sacrifice to Oblivion': Studies on Monuments and Commemoration for Paul Cockerham

My copy of this new book has appeared, and I am enjoying dipping into it. Edited by David Lepine and Christian Steer, its eighteen essays were listed in a recent email circular to members, so I won't repeat them. Here are a few highlights.

Jerome Bertram's piece on 'The Benevolent Bewforests of Dorchester, Oxfordshire and their Brasses' explains how the brass of Richard Bewfforeste, abbot of Dorchester, c.1510 (M.S.V) survived the Dissolution of Dorchester Abbey. It was rescued by the family. Abbot Bewfforeste was the uncle of Richard Bewfforest the younger, the generous benefactor who bought the choir of the abbey church and presented it to the town. Some families moved their ancestors' brasses from dissolved monastic houses to their parish church. Richard Bewfforest the younger turned this approach on its head. He bought part of the abbey church with his uncle's brass in it.

Tobias Capwell analyses the armour on the brass of Sir Peter Courtenay, K.G., d.1405, in Exeter Cathedral (LSW.I). Courtenay was a 'celebrity knight', showy and hot-headed, as well as extremely brave, and only too ready to challenge other knights to single combat, and sometimes several of them at once. (He sounds like the

character played by Brian Blessed in the medieval *Blackadder!*) His brass, worn though it now is, was intended to be equally showy. This was achieved not just by its huge size, but by his wearing the Garter on his left leg, the earliest such portrayal, and by the distinctive engrailed ornament on his plate armour.

Nicholas Rogers discusses the unlikely existence of a brass for a 17th-century Jesuit priest in an Anglican parish church. This is the inscription for Adrian Fortescue, d.1653, on the wall of the church at Huddington, Worcestershire (M.S.III). Its true nature has been largely unrecognised before now. It was also lucky to survive a sojourn of several decades in the Talbot public house in the village, before being restored to the church.

I look forward to reading the other essays, and especially the final one, Shaun Tyas' contribution on 'Medieval and Renaissance Tombs in Ghost Stories'!

The volume has been beautifully produced by Shaun Tyas, and is available at £35.00 (post-free in the U.K., difference at cost for overseas). Email shaun@shauntyas.myzen.co.uk. A full review will appear in our *Transactions*.

'Brass Rubbing' items available from the British Library Shop

Finally, on a light-hearted note, our member Anna Rogers spotted that the British Library Shop was recently offering a Brass Rubbings Necklace, designed specially by Tatty Devine, to coincide with its exhibition, *Medieval Women: In their Own Words*. Here is the link: [Brass Rubbings Necklace - British Library Online Shop](#).

Members may enjoy these extracts from the enthusiastic blurb:

Delve into the captivating world of medieval history with this exclusive necklace. Inspired by the artistry of medieval brass rubbings and centuries-old manuscripts, this statement piece is a modern tribute to the women whose stories have shaped history.

Painstakingly designed, the necklace features precision laser-cut acrylic, with intricate details hand-inked to echo the textures and techniques of traditional brass rubbing.

Wear this necklace to celebrate the power and resilience of women through the ages.

There is also a Brass Rubbings Brooch:

Celebrate the enduring spirit of medieval women with this exclusive brooch. This hand-inked acrylic piece captures the artistry and resilience of women throughout history.

This brooch is not only laser-cut, but also

raster-etched, and hand-finished to highlight its striking details. The design reflects the narratives of women whose voices have transcended centuries. You can even make your own brass rubbings from this unique piece – connecting past and present in a truly cyclical way.

This brooch is not just a piece of jewellery but a symbol of 'herstory' reclaimed.

How have we managed without them until now? In case you are wondering, the necklace retails at £30.00 and the brooch at £22.00, with discounts for British Library members and for subscribers to the B.L.'s newsletter.

If you visit the shop, as I did myself, you might find it useful when looking for the necklace or brooch to take a magnifying glass.

After extensive research over a period of several seconds, your Bulletin Editor can reveal that



both items are based upon the figure of Joyce, Lady Tiptoft, in heraldic mantle and coronet, at Enfield, Middlesex (M.S.I). She died in 1446, but her brass was engraved c.1470. Curiously, Lady Tiptoft does not seem to feature in the exhibition, whose captions are available online. But to be fair, the exhibition itself has been much admired by those who have seen it.

Stephen Freeth