

# Monumental Brass Society

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FEBRUARY 2014



BULLETIN 125

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent to the **Hon. Bulletin Editor**, William Lack, 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st May 2014**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st April 2014**. Contributors may send articles either as typed double-spaced copy or as an email attachment, to either [mbsbulletin@btinternet.com](mailto:mbsbulletin@btinternet.com) or [richard.busby@tiscali.co.uk](mailto:richard.busby@tiscali.co.uk).

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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](mailto:mbs_brasses@yahoo.com) or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. Complete and send in the form that can be downloaded directly from [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk). U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox, 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

In the last four years the Society has gained over a hundred new members, many of them from academia and in the early stages of their careers.

We have also seen many new contributors to the Society's publications, as can be seen in this issue and also in recent parts of the *Transactions*. This is extremely welcome and we encourage more members to contribute. The *Transactions* editor always welcomes contributions to the *Portfolio of Small Plates* and will gladly help with accompanying text.

## Personalia

We congratulate two members on the award of their doctorates: **Christian Steer** by the University of London on *Burial and Commemoration in Medieval London, c.1140-1540*; and **Matthew Ward** by the University of Nottingham on *The Livery Collar: Politics and Identity in Fifteenth Century England*.

#### **We welcome as new members:**

**Ann Bowtell**, 26 Sidney Road, Walton-on-Thames, Surrey KT12 2NA

**Julia Cruse**, Bridge House, The Broadway, Lamberhurst, Kent TN3 8DA

**Lisa Ford**, 463 Whitney Avenue, #2, New Haven, Connecticut 06511, U.S.A.

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**Ruth Nugent**, 96 Shavington Avenue, Prenton, Merseyside CH43 2LQ

## Cover illustration

Detail from the brass commemorating Ralph de Knevynnton, 1370 (LSW.I.) from Aveley, Essex. This remarkable brass will feature in a talk on 14th century military brasses at a one-day conference (*The Fighting Essex Soldier: Recruitment, War and Remembrance in the Fourteenth Century*) to be held at the Essex Record Office on Saturday, 8th March. (photo: Martin Stuchfield)

## Diary of Events

**Saturday, 12th April 2014 at 2.00p.m.**

### GENERAL MEETING

#### HILLINGDON, MIDDLESEX

This meeting at St. John's Church will continue the popular series of visits to Middlesex churches. Hillingdon church is considered to contain the finest collection of brasses and tombs in the county. The meeting will include talks by **Ken Pearce** on *St. John's Across the Centuries*; **Derrick Chivers** on *The Monumental Brasses*; and **Jean Wilson** on *Some Remarks on the Post-Reformation Monuments*.

*St. John's Church is located at the top of Hillingdon Hill on Uxbridge Road (A4020). Parking is available to the east of the church in Royal Lane. The post code for satellite navigation is UB8 3QR. The Metropolitan and Piccadilly lines both serve Uxbridge station and then by bus (A10 or A427) to Hillingdon Church. Members are advised to check Transport for London nearer the event for updated travel information.*

**Thursday, 8th – Sunday, 11th May 2014**

### INTERNATIONAL CONGRESS ON

#### MEDIEVAL STUDIES

#### WEST MICHIGAN UNIVERSITY,

#### KALAMAZOO, WEST MICHIGAN, U.S.A.

The Society, in collaboration with the Church Monuments Society (C.M.S.), is sponsoring two sessions at the 2014 Congress, where members of both organisations will present new studies on commemoration, brasses and monuments. Speakers include: **Jessica Barker**, **Karen Blough**, **Alicia Cannizzo**, **Sam Gibbs**, **Harriette Peel**, **Christian Steer** and **Adele Sykes**.

Full details are available on the Society's web page or by contacting the Hon. Secretary.

**Saturday, 7th June 2014**

### JOINT SYMPOSIUM

#### SOTTERLEY, SUFFOLK

This important, and often overlooked collection of monumental brasses, will be show-cased in a special symposium with the Suffolk Institute of Archaeology and History. Special arrangements have been made to access this remote church where our members **Diarmaid MacCulloch** will speak on *Swimming against the tide: Catholic recusancy in Elizabethan Suffolk*; **Toby Capwell** on *The Knights of Sotterley: Representations of Armour in an Important Series of Funerary Brasses*; and **David Carrington** on *the Conservation of the monument commemorating Sir Thomas Playters, 1638*.

A booking form is enclosed. The expected donation is a minimum of £25.00 with all proceeds to be given to meet the costs of conserving the brasses.

**Saturday, 5th July 2014**

### ANNUAL GENERAL MEETING

#### BRAY, BERKSHIRE

Full details concerning the 2014 A.G.M. will be included with *Bulletin* 126 (June 2014).

**Saturday, 27th September 2014**

### STUDY DAY

#### CIRENCESTER, GLOUCESTERSHIRE

The Church of St. John the Baptist 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 lectures 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 will be included with *Bulletin* 126 (June 2014).

**Saturday, 15th November 2014**

### GENERAL MEETING

#### INSTITUTE OF HISTORICAL RESEARCH,

#### SENATE HOUSE, LONDON

A one-day General Meeting to be held jointly with the C.M.S. where postgraduate students and early career scholars will present a series of short lectures based on their research. The theme will be *Commemoration of the Dead: new approaches, new perspectives, new material*. Any member interested in submitting a proposal (no more than 250 words) should contact the Hon. Secretary by 30th April. Further details, including the programme of speakers, will be included with *Bulletin* 126 (June 2014).

### Other events of interest:

**Saturday, 21st June 2014**

### CONFERENCE

#### FIFTY YEARS AFTER PANOFSKY'S

#### 'TOMB SCULPTURE'

#### THE COURTAULD INSTITUTE OF ART,

#### SOMERSET HOUSE, LONDON

A one-day conference to mark fifty years since the publication of Erwin Panofsky's *Tomb Sculpture: Four Lectures on its Changing Aspects from Ancient Egypt to Bernini* will consider the developments in the research of funerary sculpture in the medieval and early modern periods. Further details from [tombsculpture@gmail.com](mailto:tombsculpture@gmail.com).

### C.M.S. events

The following events are organised for 2014:

10th May Excursion to Hertfordshire and Middlesex

7th June Churchyards Conference, London

19th July Excursion to Yorkshire

Full details at: <http://www.churchmonumentsociety.org>.

## MEETING REPORTS

### Study Day at Lingfield, Surrey – 28th September 2013

Lingfield church is well known for its brasses, housed in ‘Surrey’s only Perpendicular church of any size’. Surrey was a poor county in the Middle Ages, as Nigel Saul reminded us, but the Cobhams of Sterborough, a younger branch of the Cobham family of Cobham in Kent, established themselves at Lingfield, using the church as their mausoleum.

**Nigel Saul** opened the day with a lecture on *Lingfield Church and the Cobham Family*. The family’s rise in status dates from the time of Reginald I, the first Lord Cobham, 1361, who owed his advancement to the Scottish and French wars. He served as a household retainer of Edward III, was one of the knights taking part in the Nottingham coup of 1330 when the King arrested his mother and her lover, Roger Mortimer, and he fought at Halidon Hill three years later. He subsequently played a prominent role in the Hundred Years War. The years 1346-7 saw him taking part in the Crecy campaign; with William de Bohun, Earl of Northampton, he led the English army over the River Somme, commanded a wing of the army at Crecy, and was present at the siege of Calais. Subsequently, he fought at the Battle of Poitiers, and in the Rheims campaign. He also crusaded with the Teutonic Knights in the early 1340s. His marriage to Joan Berkeley can be described as advantageous. He epitomised the chivalry of the age, becoming a Knight of the Garter in 1352, and his tomb is one of the earliest to depict the Garter. He died in 1361, probably of plague.

Reginald II, 1403, did not do as well as his father, although he made good marriages into the Stafford and Maltravers families, and continued to be summoned to parliament as Lord Cobham. He was under the age of twenty-one in 1361, and so came into the wardship of Queen Philippa until 1370; it is likely that the queen made as much profit as she could from his estates. He took part in Hundred Years War campaigns, but this was a period of English defeats.

Reginald III, 1446, was never summoned to parliament, a sign that the family fortunes had declined, and he only had the rank of knight banneret. Yet his tomb is splendid and in the place



*Upper part of effigy of [Lady Elizabeth, daughter of Ralph, Earl of Stafford, 1st wife of Sir Reginald Cobham, 2nd Baron of Sterborough, 1375] (M.S.I)  
(photo: Martin Stuchfield)*

of honour in front of the high altar (the monuments of his father and grandfather are in the north chapel). Reginald III is known to have fought at Agincourt, but took no further part in the Hundred Years War. He is best known for his foundation of Lingfield College, for which he largely rebuilt the parish church.

After lunch and a good look at the monuments, **Clive Burgess** opened the proceedings with a lecture entitled *The Medieval College of Lingfield*, setting the college in its general context. Colleges are found from the Anglo-Saxon period, but there



*Dame Elizabeth, daughter of Sir Thomas Culpeper,  
1st wife of Sir Reginald Cobham III, 1420 (M.S.IV)  
(rubbing: Janet Whitham)*

was increasing emphasis on monasticism between the tenth and thirteenth centuries. However, colleges were again established in the 14th and 15th centuries, probably because they could be tailored to their founders' wishes for commemoration whatever their income. A contributory factor was to be found in the doctrine of Purgatory as a halfway place between hell and heaven where the expiation of sins was helped by prayers on earth. The members of Lingfield College, comprising a provost, clerks, priests and almsmen, lived a community religious life, the clerks probably providing the music for worship. Clive stressed the richness of 15th-century liturgy, together with the importance of charity.

We then moved into the north chapel for Nigel Saul's talk on *The Brasses and Monuments*. For the tomb of Reginald I, which is a celebration of chivalry, it is essential to study the heraldry as recorded by David Powell in 1806 (the restoration of 1948 is poor). The tomb commemorates Reginald's companions in arms, five of whom were Knights of the Garter. Reginald II's brass emphasised his noble qualities in the inscription. There is a fine brass to his first wife, Elizabeth Stafford, 1375, but not to his second wife who was buried at Lewes Priory and made no mention of the Cobham family in her will. Reginald III's tomb, with fine alabaster effigies of Reginald and his second wife Anne Bardolf, is of a quality more suited to the higher nobility than a knight banneret. His first wife, Eleanor Culpeper, 1420, has a fine brass, complete with canopy and inscription, in the north chapel. In contrast, there is a small brass commemorating Katherine Stockett of c.1420, lady-in-waiting to Joan Cobham. Other brasses commemorate members of the College.

We would like to thank Rob Kinsey and Christian Steer for organising the Study Day; Rev. Michael Carter and the parishioners who provided refreshments. Altogether, it was a thoroughly enjoyable and stimulating day.

An illustrated booklet describing the brasses, by Nigel Saul and Martin Stuchfield, was produced for the occasion. Copies are available for £10.00 (inc. P&P) from Martin (see p.482 for contact details). Cheques should be made payable to the Monumental Brass Society.

**Jennifer Ward**

## St. Paul's Cathedral – 16th November 2013

### 'Remembered Lives': The importance of continuing the tradition of church memorials

As a 'newbie' to the Society, I have enjoyed the regular Saturday meetings and this was no exception. The afternoon's two speakers were **David Meara**, Archdeacon of London and Rector of St. Brides, Fleet Street and **Lida Lopes Cardozo Kindersley** of the Cardozo Kindersley Workshop, Cambridge. They are joint authors of *Remembered Lives*, a recently published book about the tradition of church memorials and its place in the modern age.

David Meara spoke first, explaining that the theme of their book was the importance of continuing the tradition of personal memorials in churches. A church building is not just architecture; it is the place where lives are remembered. In the Middle Ages personal commemorations were an important way of helping ease a soul's passage through Purgatory by asking the living for their prayers. Memorials sought to attract attention and people could be commemorated more than once in a church. Ralph Hamsterley's gruesome shrouded effigy at Oddington, Oxfordshire is the only surviving memorial of the five he commissioned.

The position of a tomb within the church was of paramount importance, with people wishing to be close to the altar or in the chancel. A later fall from prominence could always lead to the memorial being moved to a secondary or less significant position.

Most brasses were installed within two years of the death of the person commemorated. Some were prepared in advance with the date left blank, as in the case of Abbot Thomas de la Mare of St. Albans Abbey, 1396, engraved c.1355. Other brasses took considerably longer to install as instructions left in a will could specify the engraver to be used, the wording on the inscription or other instructions, which could prolong the process.

Mass produced brasses were available, or bespoke pieces could be commissioned from trade companies such as Hardman, Wippell or Osborne, with catalogues produced to help the bereaved make an informed choice.

In the post Reformation era, people were less concerned with Purgatory, and the mere fact of commemorating the deceased became an end in itself. Recently the church authorities have become much more rigorous about the intra-mural commemorations they will allow. It is less fashionable or acceptable to spend a large sum of money on an ostentatious personal memorial; money which could be used in a more charitable way. Because of these issues, the number of people who have the skills to undertake commissions has fallen and it is now quite a challenge to find someone to create a memorial.

But the authors of *Remembered Lives* were both keenly aware that future generations would take a dim view of us if we allowed these traditional skills to fall into disuse. Their book was written to inspire a new generation to continue the long tradition of creating personal memorials.

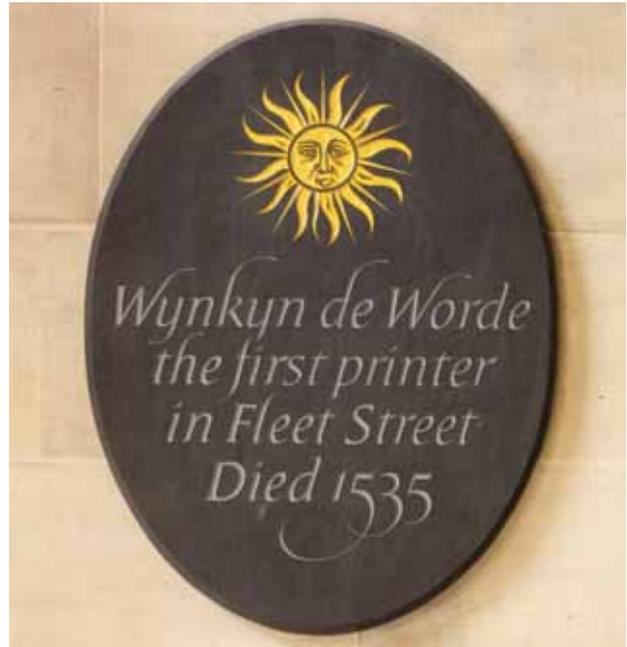
Lida Lopez Cardozo Kindersley is a sculptor who is continuing the tradition of beautiful memorial inscriptions through her workshop in Cambridge. Lida trained under Eric Gill and worked alongside her late husband David Kindersley, carving inscriptions in stone and a variety of other media. Her workshop has apprentices on a three year programme, learning the necessary skills and techniques. She explained the process involved in preparing a stone before any inscription can be carved, along with the range of different letter styles available, using an excellent range of photos to illustrate her point.

The final part of the meeting was spent in the crypt, where several of Lida's pieces are displayed alongside those from an earlier age. Lida explained the process of re-cutting an error made in an inscription and the problem of obtaining the highest quality marble when the piece you chose at the quarry might not actually be the one that arrives in the workshop. She pointed out two of her larger commissions, the Korean War Memorial and the Falklands War Memorial. Some of the details on these memorials are staggering, such as the crowns on the heraldic lions on a regimental badge.



*Lida Lopez Cardozo Kindersley in her workshop*

After a final cup of coffee, along with some excellent pastries, the meeting concluded. The Society is extremely grateful to both speakers for their very informative and interesting talks and to



*Memorial to Wynkyn de Worde  
produced by the Cardozo Kindersley Workshop*

St. Paul's Cathedral for granting permission for the meeting to take place.

**Penny Williams**

## The 100 Church Treasures

Our 16,000 parish churches are among Europe's finest historic buildings and display an unparalleled array of treasures, rivalling the collections of the world's great museums and attracting millions of visitors. The Church Buildings Council (C.B.C.) has identified the 100 artworks currently most in need of conservation. These treasures, which include monuments, wall paintings, stained glass and textiles are at risk of permanent damage and loss. The C.B.C. estimates their total cost of repair at £3 million. The 100 Church Treasures campaign was launched on 31st October 2013 at Westminster Abbey, at a reception hosted by the Very Rev. John Hall, Dean of Westminster.

By mid-January 2014, £138,100 had already been secured through donations and pledges. The C.B.C. will commission a detailed survey for each treasure by professional conservators and ensure repairs are conducted to the highest conservation standards. As a result of the donations they have already received, work will start on three projects. These include the iconic early 14th century de Septvans

brass at Chartham, Kent; thanks to a generous gift from the Pilgrim Trust. The C.B.C. has asked each member of their conservation committees to oversee a project and I have been allocated the Chartham brass.

There are two other churches with brasses and incised slabs on the list. They are the 1419 and 1421 Lyndewode brasses at Linwood, Lincolnshire and the c.1415 Woodville incised slab at Grafton Regis, Northamptonshire.

The campaign page on ChurchCare ([www.churchcare.co.uk/churches/support-our-parish-churches](http://www.churchcare.co.uk/churches/support-our-parish-churches)) now has a map of England giving the location of the 100 treasures. You can also follow progress on the new ChurchCare Facebook page: (<https://www.facebook.com/churchcare.co.uk>).

To donate or for more information contact Pedro Gaspar, Senior Conservation Officer, at [pedro.gaspar@churchofengland.org](mailto:pedro.gaspar@churchofengland.org) or 020 7898 1889.

**Sally Badham**

## A Brass Figure in Lincolnshire Museum

On the day of the Society's A.G.M. at Lincoln in July 2012, I was able to spend an hour in the Lincolnshire Museum, now known as 'The Collection', in Danes Terrace. On display are several fragments of brasses, most of them excavated many years ago from the site of Bardney Abbey. There is also a complete brass figure of a very worn man in civil dress of the mid 15th century. I could only view this figure in its glass case, but was able to estimate its height at around 325 mm. Its museum reference is LCNCC 1928.251. This presumably indicates that it was accessioned in 1928. The museum caption says that it was 'found at Waltham'.

I have been recording loose brasses in museums and private hands for many years, and had been notified of this figure by Claude Blair as long ago as March 1976. It was not listed by Mill Stephenson. Claude had found it in the museum store. At that time nothing whatever was known



*Upper part of civilian effigy, c.1460, Lincolnshire Museum*



*John Peddar, 1463, Dunstable, Bedfordshire (LSW.II)  
(rubbing: Society of Antiquaries of London)*

about its origin. The attribution to 'Waltham' therefore appears recent.

This was the first time I had seen this figure. It is almost certainly John Peddar, 1463, from

Dunstable, Bedfordshire (LSW.II).<sup>1</sup> His brass originally comprised his figure, three wives, a foot inscription and two shields bearing rebuses. Only the foot inscription remains in the church today. However the figures of John and of two of his wives are known from old rubbings. The rubbing of John's figure was made at Dunstable on 25th September 1862, when the figure was on a board.

I have carefully compared my photographs of the figure in its showcase at the museum with the 1862 rubbing. The design corresponds exactly; the size seems right; the rivet holes are in exactly the right places within the design; the wear looks the same; and most important of all, the small dents and scratches on the plate can all be seen on the rubbing.

I would normally hesitate to identify a loose brass without making a new rubbing to compare directly with the old one, made when the plate was *in situ*. However in this case there seems little doubt.

The figure was still at Dunstable in Haines' time (1861),<sup>2</sup> when it is described as 'loose'. It was lost by 1894, when H.K. St. J. Sanderson discussed the church and its brasses in 'The Brasses of Bedfordshire', issued in instalments in our Transactions.<sup>3</sup>

Dunstable Priory Church underwent a major restoration under the architect George Somers Clarke in several phases between 1848 and 1879. In particular the nave roof was renewed, and new windows placed in the clerestory, between 1867 and 1873, when the church was reopened.<sup>4</sup> The brasses were massacred. The figure of one of John Pedder's three wives is now in Peterborough Museum, presented by a Mr. Nathaniel Williams in 1922 (museum ref. L812).<sup>5</sup> Other brasses are now in the V. & A. A group of daughters of 1450, and the heads of two daughters of c.1520, have been returned to Dunstable church from private hands in the town in recent years.<sup>6</sup> Many other fragments, known from old rubbings, remain lost.

I am very grateful to Derrick Chivers for help with the Antiquaries' rubbing of the figure of John Pedder.

**Stephen Freeth**

- 1 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Bedfordshire* (1992), pp.28-9.
- 2 H. Haines, *Manual of Monumental Brasses*, II (1861), p.5.
- 3 *M.B.S. Trans.*, II, pt.4 (1894), pp.126-33.
- 4 Chris Pickford (ed.), *Bedfordshire Churches in the Nineteenth Century* (Bedfordshire Historical Record Society, 1992), pt.I (A-G), pp.227-37.
- 5 W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Huntingdonshire* (2012), pp.136-7
- 6 *M.B.S. Bulletin* 94 (September 2003), p.698.

## Millbrook, Bedfordshire: A Note on the Were Brass

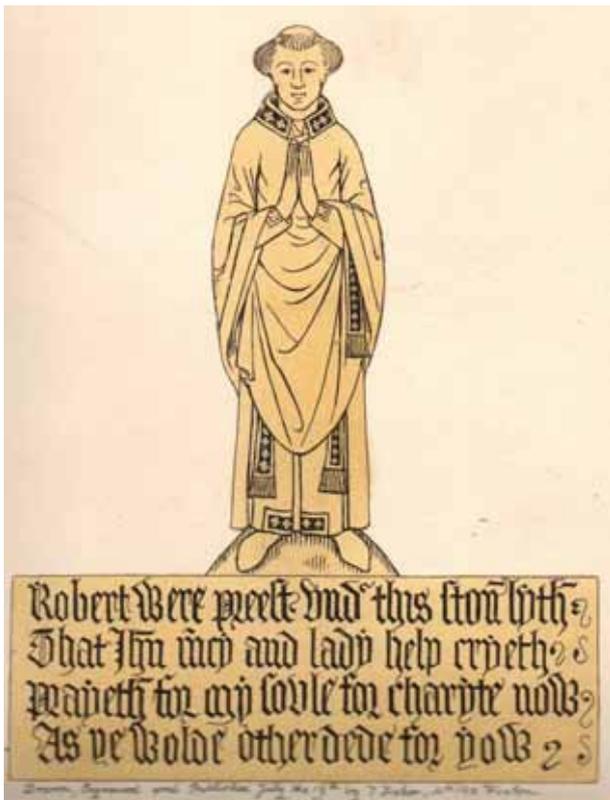
The small brass of a priest in mass vestments, c.1430, commemorating Robert Were was, according to William Cole in the chancel of St. Michael, Millbrook.<sup>1</sup> He was the first antiquary to record the brass in 1758. The Rev. D.T. Powell writing about 1811<sup>2</sup> and two correspondents to *The Gentleman's Magazine* in 1816<sup>3</sup> and 1828<sup>4</sup> also record the brass. Thomas Fisher, c.1810-20, illustrated the brass in his *Collections Genealogical and Topographical for Bedfordshire*, published between 1812-36.

The brass is thought to have been stolen following the funeral of Lady Holland in 1845,<sup>5</sup> but it appeared in the county lists of C.R. Manning (1846)<sup>6</sup> and Justin Simpson (1857).<sup>7</sup> Rev. Herbert Haines (1861)<sup>8</sup> also records it in his section for inscriptions, so perhaps it was still extant at that

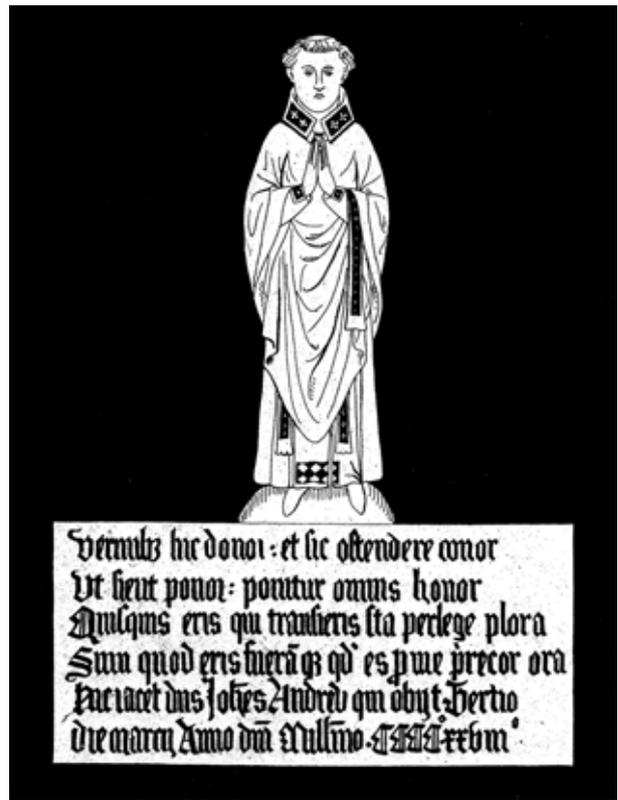
date. However, he contradicts himself, as he also writes that it was lost at a restoration of the church. The indent is also now lost.

In his article about the brass, H.K. St. J. Sanderson<sup>9</sup> expresses doubts about the accuracy of Fisher's engraving. He noted that the inscription was almost as wide as the figure was high. Fisher was an accurate draughtsman, and it can be taken that his dimensions for both figure and inscription are correct, although no scale was included. He took dabbings of the brasses that he wished to illustrate before turning them into engravings. Sanderson's statement must be incorrect.

By comparing the Were brass with that of John Andrew, vicar, 1428, in the church of



Robert Were, c.1430, Millbrook, Bedfordshire (LSW.I).  
Engraving from Fisher's Collections . . . (1812-36)



John Andrew, 1428, from St. Laurence, Reading (LSW.II).  
Engraving from Views of Reading Abbey

St. Laurence, Reading, a similarity immediately becomes apparent. Both are in the London 'Series B' style. The effigy of the Andrew brass, although now lost, was illustrated in Tompkins' *Views of Reading Abbey* (1805-10).<sup>10</sup> The inscription of the Andrew brass is very similar in size to that of Robert Were; they are both remarkably deep compared to their width.<sup>11</sup> 'Series B' inscriptions are not normally this deep and this may be because they have non-standard wording.

The antiquaries noted the inscription with little variation. Both Fisher and Powell give exactly the same wording: 'Robert Were preest und' this ston lyth / That Jhu mcy and lady help cryeth / Prayeth for my soule for charyte now / As ye wolde other dede for yow'. All that is being asked for are prayers for Were's soul. As no date of death is included it was probably laid down a year or two before Were's death.

It is not known when Robert Were was appointed as rector of Millbrook, as there is a gap in the list of incumbents. All that is known is that he witnessed the will of Sir John Cornwell, Kt., in December 1443.<sup>12</sup>

**Philip Whittemore**

- 1 *B.L. Add. MS. 5831*, f.90r.
- 2 *B.L. Add. MS. 17456*, f.19.
- 3 See *The Gentleman's Magazine* (1816), p.105. The correspondent who provided a description of the brass said that it was "on a loose, broken stone...."
- 4 *The Gentleman's Magazine* (1828), pp.201-3.
- 5 See Chris Pickford (ed.), *Bedfordshire Churches in the Nineteenth Century* (Bedfordshire Historical Record Society, 1998), pt.II (H-R), p.494. Lady Holland was Lady Vassall Fox (1771?-1845) a political and literary hostess. She was buried in a private ceremony at Millbrook church on 25th November 1845 and interred in the family vault. See C.J. Wright, 'Fox, Elizabeth Vassall née Elizabeth Vassall', Lady Holland [other married name Elizabeth Vassall Webster, Lady Webster] (1771?-1845)' in *Oxford Dictionary of National Biography*, XX (2004), pp.629-31.
- 6 C.R. Manning, *A List of the Monumental Brasses remaining in England* (1846), p.4.
- 7 J. Simpson, *A List of the Sepulchral Brasses of England* (1857), p.4.
- 8 H. Haines, *A Manual of Monumental Brasses* (1861), I, p.ccx, and II, p.10.
- 9 *M.B.S. Trans.*, II, pt.6 (1895), pp.208-9.
- 10 The engraving, by Charles Tompkins, appears in vol.I (1805), pl.44. Both effigy and inscription are coloured gold against a black background. Fisher's engravings also showed the brass work in colour. An illustration of the Andrew brass appears in Rev. Charles Kerry, *A History of the Municipal Church of St. Laurence, Reading* (1883), opp. p.145. It is a rather crude drawing of Tompkins' earlier engraving. A shield of arms, noticed in 1644 by Richard Symonds, is also included. Of the two illustrations, that by Tompkins is the more accurate.
- 11 The Andrew inscription measures 188 x 414 mm.
- 12 I am grateful to James Collett-White, Bedfordshire Record Office, for this information.

## War Memorial at St. Mary's Church, Bocking, Essex

Soon after the end of World War I a memorial was set up in St. Mary's Church at Bocking to commemorate those who had fallen from the village. It consisted of a brass plaque engraved with fifty-one names. One lady in Bocking, whose father was killed in 1917, just two weeks before she was born, remembers going to the church with her mother throughout her childhood to see dad's name on the memorial, to place flowers nearby and to remember.



*The War Memorial before renovation*

In the 1940s another War had taken its toll and the memorial in St. Mary's was enlarged to accommodate a second brass plaque commemorating a further thirteen names. The memorial was now also enlarged with a wooden surround and a Remembrance Altar (made from the wood of some pews which had been moved out of the way) placed in front of it.

Over the years time had left the memorial looking a little sad and tarnished and, knowing that 2014 would see the centenary of the outbreak of World War I, the parochial church council looked at ways to restore the brass panels, clean the woodwork and make the site a worthier commemoration of those who, over this period, have lost their lives in war.

With the help of The Essex Heritage Trust, the brass panels have been cleaned by William Lack and a new plate has been added to commemorate the centenary and in remembrance of all who have died in subsequent conflicts. The woodwork has been cleaned, polished, restored and tidied up by D'Arcy Timber Craft Ltd., curtains added to give the memorial a little depth and a new cross and candles commissioned and made by The Pleshey Forge Ltd. We are also grateful to



*The War Memorial after renovation*

Piers Northam and Martin Stuchfield of the Chelmsford Diocesan Advisory Committee for their support and guidance.

St. Mary's Church is also grateful to The Essex Heritage Trust and to all who have encouraged us and made this work possible. These improvements have vastly enhanced the area, making this a worthy memorial to the past, creating a chapel which adds to the beauty of this fine 14th century building and ensuring that those who come after us can truly say "We will remember them".

The memorial was dedicated on Sunday, 21st July 2013 by Bishop John Waine, former Bishop of Chelmsford in a ceremony attended by the High Sheriff of Essex, Mrs. Julia Abel Smith. Many of those who have sponsored the project and carried out the work were present.

**Very Rev. Philip Need**

## Loyalty and Locality in Tudor Derbyshire: the brass of Nicholas Kniveton, 1500

The county of Derbyshire is rich in 15th and 16th century brasses. Those commemorating the Eyre family at Hathersage, and the Stathum and Sacheverell memorials at Morley are just two examples of churches commemorating local families. One particularly attractive brass in the county is that of Nicholas Kniveton (LSW.I) at Mugginton. Several relatively uncommon features include the portcullis pendant on Kniveton's livery collar and the motif of a tiger looking at its reflection in a mirror on the crest of the helmet; both of which add a degree of curiosity.



*The Kniveton tomb in the south chapel at Mugginton*

The altar tomb of Nicholas Kniveton and his wife [Joan Mauleverer], erected by the Kniveton family during the late 15th century, is situated under the east window of the south chapel. The tomb originally stood further to the east, under an archway separating the chapel from the chancel. The London 'D' brass of Nicholas in full armour, and wife Joan with long flowing hair, lies on a Purbeck marble slab. Nicholas wears a collar of SS with a Beaufort portcullis pendant. Four shields are depicted in brass, along with separate figures of four sons and one daughter. A fifth son was stolen in c.1845 and was reported in the collection of the



*The Kniveton brass at Mugginton  
Illustration from Lack, Stuchfield and Whittemore, Derbyshire*

late Mr. Bateman of Lomberdale House. On the north tomb chest panel are three brass plates. There were originally four further plates on the other panels, but these have been lost, one being stolen as recently as 1984. A small piece of the

marginal inscription is extant, although the full inscription was noted by William Flower in his Visitation of the church in 1569, and was recorded again in 1611: 'Hic jacent Nicholaus Knifeton dms de Myrcaston et Underwoode ... et Johanna uxor eius qui quidem Nicholaus obyt die Anno Dom MCCCC quor aiabus ppicietur Deus Amen' (the date of 1400 is incorrect and should be read as 1500).

Two particular features of the composition attract notice. The Beaufort portcullis badge pendant on Kniveton's SS livery collar warrants attention. The Lancastrian SS collar was reintroduced by Henry VII after his victory at Bosworth in 1485 and, although this type of collar is common on church monuments, the Beaufort portcullis is not: it can be found on three other surviving brasses. More commonly, the Tudor rose pendant is used with the Tudor SS collar, an example being the tomb effigy of John Curzon, c.1492, at nearby Kedleston. Originally a badge of the Beaufort family – Henry Tudor was the son of Margaret Beaufort, 1509 – it was one of several badges adopted by the king after his accession to the throne. The depiction of the portcullis badge has helped to date the brass more accurately. Once thought to date from c.1475, the portcullis pendant makes it datable to after 1485. It is therefore probable that the brass was commissioned at some point close to the death of Kniveton in 1500.

The depiction of a tiger looking at its reflection in a mirror on the crest of Kniveton's helm is a curious feature and was the subject of a brief paper by Major Owen-Evans in 1971 (*M.B.S. Trans.*, XI, pp.171-2). The story of the tiger and mirror originates from French bestiaries. The legend has it that a tiger can be caught if it stops to look at its reflection in a mirror, which is frequently depicted hanging from the branches of a tree. The moral of this particular story is a warning against the dangers of being distracted from religious contemplation through profane temptations. The inclusion of such an unusual image suggests that it had a particular resonance for Kniveton or his family. Perhaps the story of the tiger and mirror had been passed down over several generations of his family and served a mnemonic function for future kin. It may also have been a reflection of the times in which Kniveton had lived. Having spent the majority of his life living through civil wars, in which he himself may have played a part,



*Nicholas Kniveton's livery collar and the tiger in mirror motif.*

Kniveton may have been using the motif to express regret over the preoccupation with self promotion and settling scores, at the expense of keeping the peace. By the time of his death it was becoming apparent that the civil wars may finally be at an end: the mirror was literally a reflection on the past.

The Mercaston branch of the Kniveton family to which Nicholas belonged made the manor at Mugginton their principal residence during the mid-14th century, with the senior branch continuing to live at Bradley. The family also held land at Kniveton, where they were neighbours of the Cockaynes, a prominent gentry family in south Derbyshire. It was either Nicholas or his father, also Nicholas, c.1494, who made extensive additions to the church at Mugginton, including the upper portion of the tower and the south chapel in which they were buried. In addition, Nicholas installed the east window in the chapel which once contained the figures of him and his wife, and an inscription asking the onlooker to pray for their souls. The shields on the tomb reflected their close alliances with local families. On the south side of the tomb chest was a shield depicting the arms of Kniveton impaling Curzon: Thomas Kniveton (Nicholas's grandfather) had married Margaret Curzon in the early 1440s. On the tomb slab is a shield featuring the arms of Kniveton impaling those of Montgomery: John, son and heir of Nicholas, married Joan, daughter of Sir Nicholas Montgomery of Cubley. The family shared in the patronage of the church at Mugginton with another local family, the Poles of Radbourne, after the latter inherited a moiety of the advowson early in the 15th century.

It is difficult to distinguish between Nicholas, 1500, and his father due to the fact that their dates of death were so close. This has led to confusion over who exactly the tomb at Mugginton commemorates; the *Collectanea Dakeynea*, for example, states that it was Nicholas Kniveton senior who married Joan Mauleverer. The majority of the records, however, suggest that it was the son whom she married. The aforementioned lost pieces of the tomb inscription appears to support the suggestion that the brass does indeed commemorate the son.

Despite having served in local offices under the Yorkists, it was in the service of Henry Tudor that Kniveton thrived. Made an esquire for the body, he was created steward of Tickhill in 1488 for life. Named parker of Shottle in 1492, he and his father had been parker of Ravensdale since 1485. He was also awarded the stewardship of Scarborough in September of the same year. The representation of the portcullis as a pendant to his SS collar suggests that he owed his rewards to the patronage of Margaret Beaufort, mother to Henry VII.

Kniveton's brass is a display of loyalty to the crown and locality. The depiction of his livery collar is one of many examples in southern Derbyshire. There are eleven instances of these on brasses, tomb effigies and incised slabs dating from c.1460. The inclusion of the collars can be interpreted as a statement of group identity by the local gentry, associated through geographical proximity, close kinship ties and service to the Duchy of Lancaster's Tutbury honour which, along with the other Lancastrian estates, merged with the crown on Henry IV's accession to the throne in 1399. The individuals whose monuments depicted a livery collar were therefore expressing their pride in Duchy or Royal service. The depiction of the livery collar around Kniveton's neck, and the tiger and mirror motif, make this brass a statement of both group identity and individuality. It is certainly a brass worth seeing.

I would like to thank Rev. Alan Harper for his assistance.

**Matthew Ward**

## Lest we forget

The Gloucester United Reform Church began life as a Presbyterian church and was opened in 1872 with the name of the Whitefield Memorial Church. An Act of Parliament in 1972 created the United Reform Church from a union of the Presbyterian Church of England and The Congregational Church. This Act resulted in a number of United Churches being formed by closing some churches and consolidating the congregations into a single church. In Gloucester the Presbyterian Church became the United Church when the congregation of the Southgate Congregational Church joined in 1973, followed by Tyndale Congregational Church in 1975.<sup>1</sup>

*The Monumental Brasses of Gloucestershire*<sup>2</sup> does not contain an entry for the Gloucester United Reform Church as it only includes older non-conformist churches. There are no brasses to be found within the nave or chancel of the church. However, the church does contain a number of brasses which could so easily be overlooked if not recorded.

During the annual Heritage Weekend two years ago it was noticed that two memorial brasses were leaning against a wall in the nave. Apparently they had been specifically placed there for the event as it was thought they could be of interest to visitors. On enquiring of an elder it was discovered that there were further brasses in storage in an upper room. Altogether there are five brasses which have now been examined. Three of them were commissioned by the three congregations to commemorate their members who died in World War I.

One was from the Southgate Congregational Church. It measures 846 by 610 mm and records 15 names. The manufacturer was W.J. Southwood of Exeter. The second is the Roll of Honour from the Tyndale Congregational Church. It measures 630 by 413 mm and lists 17 names. The third, which does not identify the church, measures 610 by 510 mm and lists 11 names. It was identified by the Senior Elder of the United



## Lost monuments from Goltho, Lincolnshire

On 20th October 2013 the redundant church at Goltho, Lincolnshire (now in the care of the Conservation Churches Trust) was burnt out as a result of a freak lightning strike. This small, Tudor, brick-built church, which stood alone amongst fields, was all that remained of a deserted Saxon village. Although remote, the church had 4,000 visitors a year. The nave was built in about 1530 by the Grantham family of Goltho Hall (now demolished), and the chancel was added in about 1600. The interior was simple, the main features being the wooden pews, pulpit and altar rails; all painted a tasteful pale blue-grey. This iconic building was depicted by the artist John Piper and one of his sketches was used on the cover of *Church Poems*, a collection of works by Sir John Betjeman, lamenting the loss of such structures which had been left to become dilapidated.

Reports indicate that unique items dating back to the medieval period, clearly re-used from an earlier building on the site, were also lost in the blaze. As yet it is not known whether this includes the indent of a lost brass and an incised cross slab. Although not formally recorded for the admirable *County Series* project, the church and its floor slabs had been noted by various Society members. Patrick Farman made a drawing of the indent (Fig.1), which was underneath a box pew as photographed by C.B. Newham (Figs.2 and 3). The indent comprises the figure of an armed man (1210 mm long), two shields and a marginal inscription. The outline indicates that it was a product of the Yorkshire series 2a. It dates from the 1440s but it is not known who it commemorates.

The coffin-shaped incised slab, which was not recorded by F.A. Greenhill, had a small cross in the middle and a marginal inscription in textualis lettering on a wide scroll (Fig.4). This is a typical Lincolnshire format. Some of the lettering is obliterated, but Jerome Bertram suggests that it probably reads: 'Hic iacet / d(omi)na Margareta Mustill mo(nialis) & p(ro)fessa hui(us) loci. Q(ue) obit / i(n) vi(gilia) / (o)kul(i) mei A(nn)o d(omi)ni M Trec(entesimo) ... Cui(us) a(n)i(m)e (prop)icietur de(us) ame(n)'. This in translation reads: 'Here lies Dame Margaret Mustill, nun, and professed of this house. Who died on the day before "Oculi Mei" Sunday in the Year of Our Lord 13 ... On whose

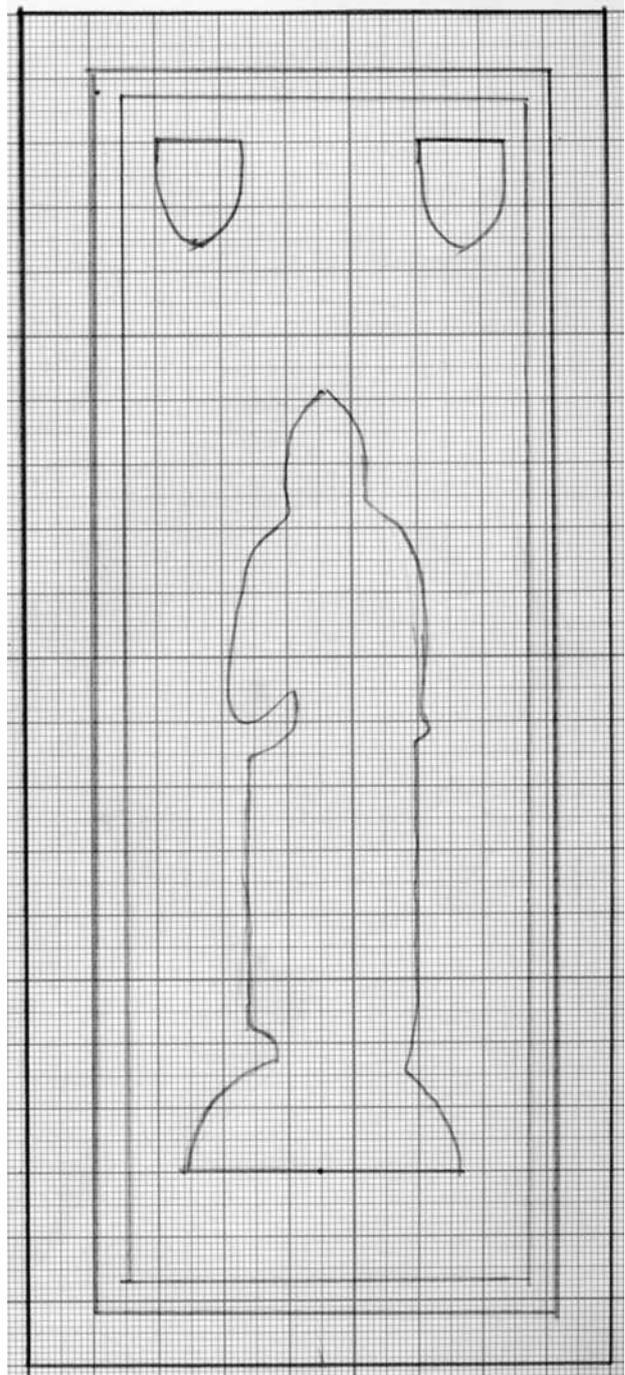


Fig.1. Drawing of indent of unknown military figure, c.1440-50  
(drawing: Patrick Farman)

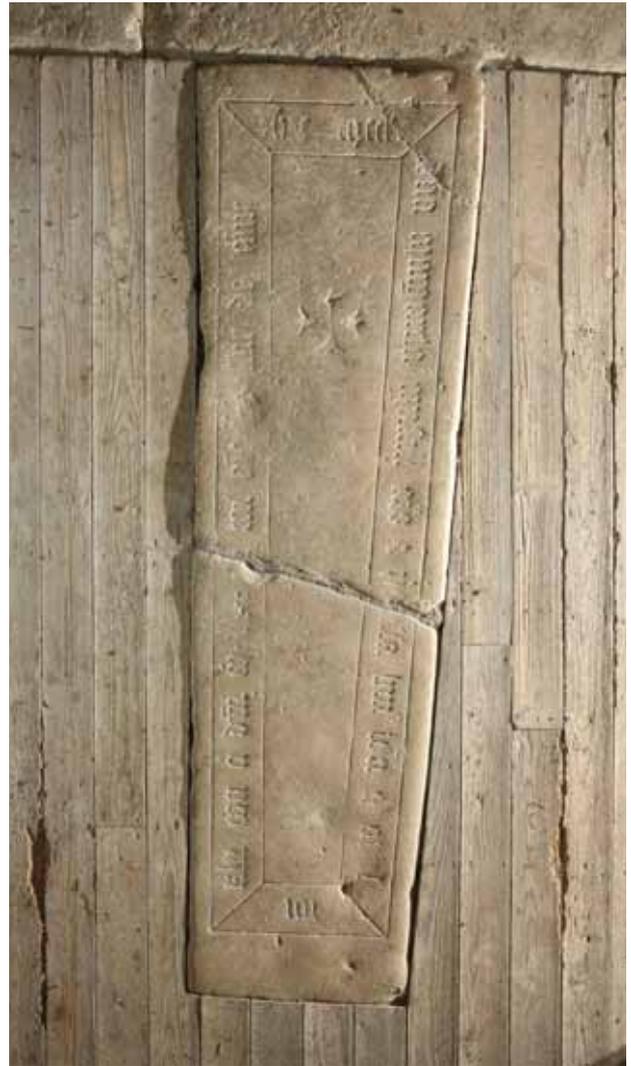
soul may God have mercy.' It is unfortunate that the rest of the year of death has been obliterated but a date in the 14th century would be right for a tapered slab. This is the only case that Jerome has found in England of dating by the Introit of a Sunday Mass; quite common in Germany – Oculi Sunday being the third of Lent.



*Fig.2. Indent of unknown military figure, c.1440-50  
covered by box pew  
(photo: C.B. Newham)*



*Fig.3. Part of indent of unknown military figure, c.1440-50  
inside box pew  
(photo: C.B. Newham)*



*Fig.4. 14th century incised cross slab  
commemorating Dame Margaret Mustill  
(photo: C.B. Newham)*

The slab must have originated elsewhere as Goltho was never a religious house. There was, however, a Gilbertine priory of canons and nuns founded by Simon de Kyme in 1148-54 and dedicated to St. Mary-at-Bullington in Goltho parish. The number of nuns and lay sisters was formally limited to fifty but it never recovered from the effects of the Black Death and when the house was surrendered in 1538 there was a prioress and only fourteen nuns. Apart from Mary Sutton (the last prioress) nothing is known about the individual nuns, including Margaret Mustill. Why her monument was rescued is a mystery.

It is a great shame that these monuments may have been damaged or lost, but fortunately we have some record of them.

**Sally Badham**

## Notes on Books, Articles and the Internet

**Christian Steer.** 'The written evidence for memory and commemoration in medieval London'. Contained in papers read at the 47th L.A.M.A.S. Local History Conference held at the Museum of London in November 2012: *A Capital Way to Go: Death in London Through The Ages*, pp.261-5; refs.; short bibliography.

This paper examines some of the evidence 'for memory and commemoration in London from the 12th century to c.1540', when the City contained over 100 parish churches, some 40 religious houses (monastic) and the great cathedral of St. Paul's. Through a combination of neglect, deliberate destruction, redevelopment, war and the Great Fire of London, vast numbers of monuments and brasses have been lost or defaced, leaving less than 40 pre-1540 monuments.

On the positive side, some detailed manuscript and printed records are available, which collectively provide evidence of the scale of the losses, and in some cases a tantalising picture of what once existed. Notable among the earliest records are two lists of c.1500 in the College of Arms (MSS CGY647 and A17), a number of 16th century heraldic visitations, e.g. Hawley (1530) and Benolt (1534); also Sir Thomas Wriothesely's *Book of Funerals*. Whilst these are selective, a burial list of the Grey Friars, Newgate Street compiled in the 1520s records 682 monuments, including reference to 384 'flat stones', most probably incised slabs and brasses.

The printed sources are better known, notably John Stow's *Survey of London* (1598 and later editions); John Weever's *Ancient Funerall Monuments* (1631); and Sir William Dugdale's *History of St. Paul's Cathedral* (1658), with its engravings, based firstly on William Sedgwick's drawings, and later used by Wenceslaus Hollar, of some of the pre-Great Fire monuments and brasses in Old St. Paul's. Whilst not all the destruction occurred before 1666, later acts of 'vandalism', like the destruction of St. Katherine's Hospital in 1825 and two world wars in the 20th century, have also added to the losses.

**Tim Tatton-Brown, David Lepine and Nigel Saul.** '*Incomparabilissime Fabrice*': *The architectural history of Salisbury Cathedral*

*c.1297-1548*'. *Jour. British Archaeological Society*, CLXVI (2013), pp.51-98. Photos; illus.; plans; appendices; refs. (pp.92-8).

As the title suggests this paper looks principally at the architectural development and history of this famous cathedral. There are in addition details of a number of major tombs and monuments, including several with brasses, most now lost. In the Hungerford Chantry was a tomb chest in the centre with a brass to Margaret Hungerford, whilst her husband Robert's has fine alabaster effigies, c.1460, removed by Wyatt to the nave in 1789 (see colour photo. Fig.11, p.71). A section headed 'Commemoration: Cage Chantries and Major Tombs' (p.74 and p.92) examines in detail these features in an 'historical and art-historical context'. Most of those dating from the 14th century 'take the form of low tomb-chests with flat Purbeck marble slabs inlaid with brasses, now lost, and surmounted with elaborate micro-architecture' (p.76). Those of Bishops Simon Ghent, 1297-1315, and Roger Martival, 1315-30, are good examples, and differ from earlier memorials by using small busts, rather than full-length figures. That of Martival is superimposed upon a cross and was probably modelled on his predecessor's (p.77). In contrast, Bishop Robert Wyville, 1330-75, chose a large brass, unique in design and different in scale (p.77 and pp.79-80); it is not illustrated.

Walter, Lord Hungerford, not only built a cage chantry chapel in the nave (completed in 1429), but chose a large London 'D' brass to commemorate himself and his wife, rather than stone effigies. Only the indents now survive, in a chantry rich in heraldry (see esp. pp.81-2). A second brass in the chantry was recorded in 1789, possibly in memory of Walter's second son, also Walter, 1432. In the first half of the 16th century, brasses were not favoured by the Cathedral's canons, three of whom had raised tombs.

This is a long, well-researched and documented article, to which this short note cannot do justice.

**Richard Marks.** '*Brass and Glass: Rector Thomas Patesley and Great Shelford Church (Cambridgeshire)*'. *Vidimus*, Issue 76

(January 2014). 3 photos; short bibliography. As the title suggests, the above brass (LSW.I, 1418) is used to illustrate a link between stained glass and brasses (three others are mentioned in passing). It also shows how the (now missing) inscription details the 'good works' that Patesley paid for at Great Shelford, including the entire glazing of the church between 1396 and 1418, and possible a Doom painting over the chancel arch. Only small traces of his glass now survives in the north aisle.

There is a very small reproduction of the brass from the *Cambridgeshire County Series* volume (1995) [with acknowledgement to Martin Stuchfield]. Richard Marks [*passim*] describes Patesley as wearing 'mass vestments' instead of a choral cope, and the indent of William de Longthorp [or Loughtone] at Fenstanton referred to briefly in the opening paragraph, can be seen in the *County Series* volume for Huntingdonshire (2012), p.55. A few other 'brass related' papers by Prof. Marks were noted in *Bulletin* 124 (October 2013), pp.479-80.

**Philip Whittemore. 'Nicholas de Nale, Ragusan merchant, and his brass'.** *Trans. London and Middlesex Archaeological Society*, LXIII (2012), pp.229-33. Illus.; refs.

Nicholas (or Nikola) was one of the three sons of Marin Naljevković, a successful merchant, who was trading with England at the beginning of the 16th century, continuing a long tradition of trade with the Ragusans. Born in 1516, Nicholas too ran a successful London-based business for 25 years, was granted English nationality, acquired several properties within the City and outside. Living in Lombard Street, he died in 1566. His unusual brass was commissioned by his brother Augustine, and originally included a frieze at the top and bottom, four shields of arms and three separate inscription plates. Once in the chancel of St. Andrew Undershaft church, our only complete record of the brass and slab is a drawing by Thomas Fisher, made in c.1810 (see illus. Fig.1, p.231). However, by this date only the top frieze, two shields and the upper inscription, in raised letter, remained. More information on the missing inscription, probably below that shown by Fisher, is by Anthony Munday for a revised edition of John Stow's *Survey of London*, which tells us that Nicholas died on '1 January 1566 aged 50 years 7 months and 29 days'. Very few other memorials to

Ragusans are known in England, and by 1620 no merchants remained in London. This paper, and Fisher's drawing, therefore make a valuable record.

**Salon** [Society of Antiquaries Newsletter], Issue 312, 20th January 2014, notes that our Vice-President, Jerome Bertram, has donated his antiquarian collections, including over 2,000 brass rubbings, to a new library in the parish centre of the Oxford Oratory (25 Woodstock Road, Oxford).

### Online records in Sussex

The new East Sussex Record Office at 'The Keep', Brighton, was opened on 31st October 2013 by Her Majesty the Queen. It brings together under one roof the archives and publications of the former Record Office; the Brighton History Centre; the Royal Pavilion and Museum Local History Collections; the Sussex Family History Group; and the important University of Sussex Special Collections.

The on-line catalogue lists not only a few small collections of brass rubbings, notes on or books about brasses, but also a large number of faculties for the erection of brass tablets. These give brief details of the deceased, name of designer/maker (occasionally) and date granted. They mainly range in date from 1900 to the 1950s. Access to details of all the collections is by keywords (e.g. memorial/monumental brasses; faculty + memorial brasses); names (personal or parish) or date). You will also get other unrelated items, which happen to have the same keyword (e.g. there is a farm called 'Brass'; the word 'memorial' will often include churchyard and other monuments). A few examples illustrate the above:

#### *Bodle-Street Green, Hailsham:*

Account of Alfred Thornton, monumental mason, to H.A. Marshall, for erecting a memorial brass in memory of Rev. C.A. Roberts, 10th July 1917 [PAR251/9/2/3].

#### *Hastings, Holy Trinity:*

Bills from T.J. Gawthorp, 16 Long Acre. 1882, 1887, for work (unspecified in index) [PAR 365/4/3/4-5].

#### *Hove, St. Philip:*

Faculty for memorial brass to John Thomas Williams, 14th August 1934 [PAR 396/4/1/11].

*Salehurst:*

Faculty, rubbing and associated correspondence, re. the brass to Reginald Cottenham, died on active service in the Transvaal, 1901 [PAR 477/4/1/2].

*Sedlescombe:*

Faculty for the erection of a brass memorial tablet to Geoffrey Raywarde Parker, designed by Louis Cassier, 29th May 1914 [PAR481/4/1/1].

*Wadhurst:*

Faculty for erection of a brass tablet to Lt. Thomas Wodehouse Williams, 6th December 1915 [PAR 498/4/1/2].

Other items include handwritten and typescript notes on Sussex brasses by T.C. Woodman for his articles in the *Hove Gazette*, reprinted in his book, *The Sussex Brasses*, [Pts.I and II] 1903; *a List of London and Middlesex Brasses*, compiled by W.H. Godfrey, F.S.A., architect (1881-1961) [GOD/1/5/366] and a dissertation for Sussex University by John Jaworski entitled *Men in Armour: a study of the development of English armour as depicted in Monumental Brasses [undated]*, 59 pp. [SXUOS/1/4/4/4/2].

Curiously, there is also a photograph [Ref. PAR 511/26/1/5] of M.S.I at Stoke D'Abernon, Surrey from the 1920s, with a note that the brass was restored by 'G and S' (which I take to mean W.E. Gawthorp and Mill Stephenson) and relaid in 1926. The note adds: 'It [the photo] was sent to R.G.D. by Mr. Gawthorpe [*sic*] the brass worker, to show that the armour is similar to that on Gervaise Alard's tomb.'

The fact that the details of such records can now be accessed online, will prove both a useful source of information, or confirmation, about modern brasses, both for those working on the *County Series*, or simply for anyone wishing to record details of specific modern brasses in a particular parish. Finally, the above makes a useful addition to the *Catalogue of Rubbings of Brasses, Incised Slabs and Ledger Stones in the Library of Sussex Archaeological Society* (1999), compiled and edited by our member Robert Hutchinson (See *Bulletin* 81 (May 1999), pp.433-5).

**Misericords:**

**Paul Hardwick.** *English medieval misericords: the margins of meaning.* (Boydell: Oxbow Books. £19.99. 2013. ISBN 9781843838272). 189

pages; b/w illus.; pbk. Focuses mainly on English examples, using 'case studies' to place misericords within the religious, devotional and artistic context of the time. A gazetteer of notable examples is also appended.

**Costume:**

***Encyclopedia of Medieval Dress and Textiles of the British Isles c.450 –1450.*** Edited by **Gale-Owen Crocker, Elizabeth Coatsworth and Maria Hayward.** (Leiden: Brill. €195.00. 2012. ISBN 13. 9789004124356). 688 pages; over 100 illus.; maps; index. Hardback.

This impressive volume contains 582 signed entries, bringing together the latest research from a wide range of inter-disciplinary projects and studies. The A-Z arrangement (with cross references) include both general subjects, e.g. Armour, Ecclesiastical Dress, Heraldry, Mercers, Misericords, Monastic Dress, Monumental Brasses, Sculpture (post and ante-1100), English Wool Trade 1250-1450, Wills & Inventories and Wool Merchants. More specific subjects within these areas include such entries as: amice, chasuble, dalmatic, stole; chain mail, coat armour, plate armour and 'Trade in Textiles, Arms & Armour, England 1250-1450'; 'Effigies & brasses'; and latten. Many sources of reference are discussed, including literary, manuscript illumination, stone and wood carving, brass engraving and stained glass.

**J.G. Waller bi-centenary 2012 – postscript**

As a follow-up to the report of the J.G. Waller commemoration and gathering at Nunhead in *Bulletin* 124 (October 2013), p.476, the latest issue of F.O.N.C. [Friends of Nunhead Cemetery] News, No.122 – Winter Issue (December 2013 – February 2014), pp.6-7, also carries a report of the gathering by Gwyneth Stokes. Special mention is made of our Past-President, David Meara and of Philip Whittemore, who provided photographs for an exhibition and gave a short summary of Waller's life and work. A fuller account of his life will appear in a future issue of the above publication.

I am grateful to Paul Cockerham, Leslie Smith, Christian Steer and Philip Whittemore for information received.

**Richard Busby**