

# Monumental Brass Society

---

FEBRUARY 2011



BULLETIN 116

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 2011**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby, 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st April 2011**. Contributors may send articles either as typed double-spaced copy or digitally, on disk or as an e-mail attachment, to either [mbsbulletin@btinternet.com](mailto:mbsbulletin@btinternet.com) or [richard.busby@tiscali.co.uk](mailto:richard.busby@tiscali.co.uk).

### *Useful Society contacts:*

#### **For general enquiries or matters concerning the conservation of brasses (including thefts etc):**

Martin Stuchfield, Hon. Secretary, Lowe Hill House, Stratford St. Mary, Suffolk CO7 6JX  
Email: [martinstuchfield@btconnect.com](mailto:martinstuchfield@btconnect.com)

#### **Contributions for publication in the *Transactions*:**

Nicholas Rogers, c/o Muniment Room, Sidney Sussex College, Cambridge CB2 3HU  
Email: [njr1002@cam.ac.uk](mailto:njr1002@cam.ac.uk)

#### **Subscriptions or membership of the Society:**

Rosalind Willatts, Hon. Membership Secretary  
Barlows Cottage, 2 Barlows Lane, Wilbarston, Market Harborough, Leicestershire LE16 8QB  
Email: [rmwillatts@uwclub.net](mailto:rmwillatts@uwclub.net)

#### **Website: [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk)**

Jon Bayliss, Hon. Internet Publicity Officer  
31 Churchfields, Hethersett, Norwich, Norfolk NR9 3AF  
Email: [Jon.Bayliss@btinternet.com](mailto:Jon.Bayliss@btinternet.com)

#### **Hon. Treasurer's Notice**

On 1st January all subscriptions for 2011 became due. If you have not yet paid, please send £25.00 (associate/student £12.50, family £35.00) to Rosalind Willatts (contact details above). 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 check 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, Hugh Guilford, 14 Green Park, Prestwood, Bucks. HP16 0PZ.

### *Editorial*

It is always pleasing to see reports of new discoveries, usually from those involved in field work for *The County Series*. In this issue Patrick Farman and Martin Stuchfield report on new discoveries in Lancashire and Norfolk. However, it is equally distressing that these searchers are also reporting a steady number of brass losses (see Martin's notes on Huntingdonshire and Norfolk). If you find that a brass is lost, please report it and endeavour to find out if it is really lost or just 'loose' in the church. Loose brasses have a tendency to become lost.

### *M.B.S. Transactions Reviews Editor*

It is announced with great pleasure that our member, Rob Kinsey, has offered to help coordinate reviews for the *Transactions*. Rob, as many members will know, is one of our newer members who represented the Society at the Kalamazoo conference in the U.S.A. last year and also spoke at the 2010 A.G.M. in Peterborough.

If you are aware of a recent or forthcoming publication, which you think deserves a review in the *Transactions*, please send the title, author and publisher to Rob at Woodleigh, Westley Waterless, Newmarket, Suffolk CB8 0RG.

Email: [robertkinsey4@hotmail.com](mailto:robertkinsey4@hotmail.com)

## Personalialia

We congratulate our member **Rhianyyd Biebrach** on the award of her Ph.D. on 'Monuments and Commemoration in the Diocese of Llandaff, c.1200-c.1540'.

### *We welcome as new members:*

**Dr. David Carrington**, Tylers Farm, Skillington, Grantham, Lincolnshire NG33 5HB.

**Miss Valerie Franklin**, 6 Ilkley Hall Park, Ilkley, West Yorkshire LS29 9LD.

**Dr. Anne Sutton**, 44 Guildhall Street, Bury St. Edmunds, Suffolk IP33 1QF.

**Wigan Parochial Church Council**, c/o Rev. R.J. Hutchinson, The Rectory, 6 Wrightington Street, Wigan, Lancashire WN1 2BX.

### *Cover illustration*

Ann Dowden's coloured rubbing of the brass of Margery Francis, c.1480, at Long Melford, Suffolk (M.S.IV). See report of Study Day on p.304.

## Diary of Events

**Saturday, 2nd April 2011 at 11.00a.m.**

### GENERAL MEETING

#### **ISLINGTON AND CLERKENWELL**

This meeting will commence with a guided tour of Islington church. The afternoon session starting at 2.00p.m. will include a guided tour of the Priory Church of St. John at Clerkenwell. The highlight will be a visit to the 12th century rib-vaulted crypt containing the monument to Juan Ruyz de Vergara, 1575, described by Pevsner as being 'of a quality unsurpassed in London or England'. The meeting will conclude with a visit to the nearby church of Clerkenwell, St. James to view the brass to John Bell, Bishop of Worcester, 1556. For further details see the booking form enclosed with this *Bulletin*.

*St. Mary's church at Islington is located in Upper Street with easy access by tube (Northern line to Angel or Victoria line to Highbury & Islington) or by bus (routes 4, 19, 30 and 43). The postcode for the church for satellite navigation is N1 2TX. The Priory Church of St. John at Clerkenwell and Museum of the Order of St. John is situated at 27 St. John's Lane, EC1M 4BU and is also easily accessible by tube (Circle, Metropolitan and Hammersmith & City to Faringdon).*

**Saturday, 4th June 2011 at 11.00a.m.**

### STUDY DAY

#### **ST. GEORGE'S CHAPEL, WINDSOR**

A Study Day focusing on St. George's Chapel, a veritable treasure house containing a fine series of brasses, monuments, misericords and glass. Following a guided tour there will be ample time for delegates to appreciate the Chapel and its environs. Five short talks by prominent historians will cover many aspects of this glorious building and its contents. For further details see the booking form enclosed with this *Bulletin*.

*The nearest railway station to St. George's Chapel is Windsor and Eton Riverside served by South West Trains from Waterloo. The postcode for satellite navigation is SL4 1NJ.*

**Saturday, 23rd July 2011 at 2.00p.m.**

### ANNUAL GENERAL MEETING

#### **EAST HORNDON CHURCH, ESSEX**

The Annual General Meeting will be held in the redundant church at East Horndon. After the formal business there will be three presentations: **Chris Starr** will recount the fight to save the building with particular reference to the Tyrell family brasses. **David Lillistone** will speak on the indent and brass commemorating the Tyrells of Gipping at Stowmarket, Suffolk whilst **Rachel Canty** will focus on the outstanding incised slab to Lady Alice Tyrell, 1422. Further details in the next issue.

**Friday, 2nd – Sunday, 4th September 2011**

### SOCIETY CONFERENCE

This Conference will take place at Chancellors Hotel and Conference Centre in Manchester. The highlight of the Conference will be an excursion to Manchester Cathedral and the churches at Wilmslow, Middleton and Rochdale under the leadership of Patrick Farman and Peter Hacker. The Conference programme will also include a broad range of lectures from Society members and scholars. A booking form will be enclosed with the 2009 *Transactions* to be mailed shortly.

**Saturday, 8th October 2011 at 2.00p.m.**

### GENERAL MEETING

#### **ROYAL FOUNDATION OF ST. KATHARINE**

Further details in the next issue.

**Saturday, 7th May 2011 at 10.00a.m.**

### C.M.S. EXCURSION

#### **CAMBRIDGESHIRE/BEDFORDSHIRE**

Start and finish at Sandy station. £25.00 to C.M.S. (non-members £30.00). Cheques payable to 'Church Monuments Society' to Jean Wilson, Wholeway, 114 Eversden Road, Harlton, Cambridge CB23 1ET – tel: 0223 262376 or email: jlw29@cam.ac.uk.

**Saturday, 11th June 2011 at 10.00a.m.**

### C.M.S. STUDY DAY

#### **LYDIARD TREGOZE, WILTSHIRE**

Cost (inc. coffee/tea and ploughman's lunch) £20.00 to C.M.S. (non-members £25.00). Cheques payable to 'Church Monuments Society' to Mark Downing, 9 Kestrel Drive, Sundorne Grove, Shrewsbury SY1 4TT – tel: 01743 464780 or email: markdowning@talktalk.net.

**Saturday, 25th June 2011 at 2.00p.m.**

### AN AFTERNOON EXPLORING THE MEDIÉVAL MONUMENTS FOLLOWED BY AN EVENING CONCERT STANDON CHURCH, HERTS.

For further details see the booking form enclosed with this *Bulletin*.

**Saturday, 13th – Sunday, 14th August 2011**

### CONFERENCE: MONUMENTS AND MONUMENTALITY IN MEDIÉVAL AND EARLY MODERN EUROPE UNIVERSITY OF STIRLING

Details from Michael Penman – m.a.penman@stir.ac.uk.

## MEETING REPORTS

### Long Melford Study Day – 25th September 2010

#### *Five Hundred and Seventy-two Red Roses*

Mid morning on a bright September day saw many members of the Society, exploring the large churchyard and the great exterior, before converging on the porch of one of East Anglia's finest churches, Holy Trinity at Long Melford, Suffolk. The building is memorable for many things, including the inscriptions all around the parapets of the nave and aisles, in flushwork and stone, invoking prayers for the souls of the many clothiers and their families, including the Cloptons and the Martyns. A ten-bay church whose piers stretch eastwards as a long avenue, has more glass than wall, with eighteen 3-light clerestory windows on either side, and nine to each aisle. Despite the great riches remaining, much has been lost: the north aisle retains a seemingly unending line of marble slabs with fine indents, leading up to the the Clopton chapel with its space encroached by a large organ. Beyond it, entered by a low insignificant door, the incomparable Clopton chantry chapel.

Members dispersed around the church looking at the indents, the glass, the Clopton chantry, the Clopton chapel on the north echoed by the Martyn chapel to the south. Somehow the Clopton brasses have survived including the two heraldic ladies depicting John Clopton's mother and half sister. But in the opposing Martyn chapel the early 17th century brasses of the sixth and seventh generation of influential Martyns have alone survived, because as John Blatchly was to tell us later, these Martyns had learnt not to have any controversial religious symbols or words on their tombs to incite iconoclastic zealots to their destruction.

The formal talks commenced within the church. First **Rupert Webber** discussed the role of John Clopton, rich clothier of Long Melford and Lancastrian sheriff of Suffolk, who somehow avoided being beheaded for treason in 1461 (when his fellow Suffolk Lancastrians were) to the benefit of Holy Trinity church. Only the tower and lady chapel evaded his influence in the rebuilding of the church. As executor of many wills within the parish he oversaw other gifts to the church. But in the 1470s



*Indents in the north aisle  
(photo: Malcolm Norris)*

and 80s his role was as a very rich man, mourning his wife (d. c.1470), pouring his wealth into the great building and establishing a dynasty for his family.

Then came **David Griffith** and **Rachel Canty** of Birmingham University, talking specifically on the Clopton Chantry Chapel, followed by a visit to it. The form and erection of the chapel (finished in 1494 some three years before John Clopton's death) raised matters of the role of personal space within the church. The chantry is added on to the main form of the church with access via a small door from the north chapel. In the chapel are half a dozen extant Clopton brasses and the wall tomb to his father William, a life size effigy of a knight with a long brass inscription. A single red rose lay on his breast; in 1438 he had granted land to neighbouring Hadleigh for a market place and guildhall in return for the annual rent of a red rose.



*Carved hand pointing to the first of the painted verses by John Lydgate*

Of the Clopton Chantry, the finest in England, only part of its rich decoration remains; being so steeped in symbolism and with luxuriant and costly adornments yet hidden from the body of the church it sums up the apparent conflicting expressions of 15th century piety: the desire to proclaim one's wealth in the finest of stone and glass leaving ones name for all to see, and the humility to do so before God. The primary aim of the chantry was an engine of prayer for himself and family. It was both private and public; his elaborate purbeck marble tomb lies under an open arch between the chapel and the sanctuary doubling as an Easter sepulchre. The painting of the risen Christ on the soffit of the tomb emphasised that the Clopton family acted as witnesses to the resurrection. They moved in influential circles including the highest in the state, the London guilds and the church at the nearby St. Edmundsbury Abbey. It was here that the popular English poet, John Lydgate (c.1370-1450) was a monk and his English verses adorn the chapel on all four sides in painted scrolls. A carved hand, (that of the scribe?) points in relief to the beginning of the scroll wound around a twisted stem with flowers and leaves extending right around the chapel's cornice. John Clopton oversaw all the details of his chantry; he owned his own bible in English and would have known Lydgate. The texts were carefully chosen and located around the chapel, with those over the altar referring to the visual (*Behold. . .*) and related to the sacrifices and suffering of Christ. The scrolls on the west window bresumer and the life size paintings of figures under arches on the west wall have barely survived, perhaps because they were low enough

for the iconoclasts to attack them. David and Rachel encouraged their audience to consider the chantry in the context of the way people thought about the church and life in the 15th century.

The subsequent visit to the chapel was illuminating. It is large, some 3.5 x 6 m, and was recently restored by the Clopton Family Association of America. (Long Melford is not the only Suffolk church to have benefited from the descendents in America of a family commemorated in brass on the floor of a parish church.) It is full of light from the east window filling the east wall, with at its centre an exquisite and rare representation of a lily crucifixion with a blue lily having a crucifix at its heart. A beautiful crafted oak altar with curved ends of 2007 brings simplicity to the previously ornate chapel. Of interest were the twelve empty niches under the south cornice, the double squint from the north chapel through the chantry to the main altar, and the mural purbeck marble slab with indents of brasses to some twenty-two children, inscription and Holy Trinity (?) next to the main tomb.

The afternoon session was held in the Bull Hotel where the morning's themes were continued. **Richard Marks** gave more historical social context for the imagery in medieval churches and the relationship with donors and benefactors. It was not possible to worship God without also venerating Man, Roger Martyn (1542) stipulated that his slab, now only with shroud indents, be below the step of the south aisle chapel which my father caused to be made; John Blatchly had thoughtfully labelled all the Martyn slabs for us. People stipulated where their monuments and brass slabs were to be such as in front of certain images which could be anywhere around the church, the churches being as populated by polychromatic saints in pictures or statures as any continental church. The speaker explained the principal images that were in Long Melford and pointed out that the hierarchy of saints in the eyes of the ordinary people was often different from those of the church authorities; at Long Melford the Holy Trinity and Our Lady of Pity (the Pietá) were dominant, but St. Leonard and St. Sitha were also important. Images prompted the rich into doing good works; texts were to urge salvation; good works, gifts to the church such as new build or vestments were made to reduce time in purgatory.

Burial in the church often conveyed a form of *ownership* of the space where the person was buried. Especially favoured was the nave by the chancel arch because here stood coffins and biers ready for burial. Here went all processions, the spiritual benefits of being on processional routes were significant because prayers passed through the feet of the processionists. The north aisle at Long Melford was a place of such processions so the souls of the dead benefited, and the church had its processional routes hard-paved. Understanding medieval ideas is essential to the understanding of churches; the distinction between piety, vanity and personal ego often being blurred.

Professor Marks' stimulating insight into the medieval religious mind and its churches was followed by **Anna Eavis** on the glass. Records remain of what was there before the destruction of the 17th century iconoclasts indicate great schemes of subjects. But the clerestory windows were too high to be destroyed. M.R. James tersely commented in 1930 that *the glass would be greatly improved by rearrangement*; fortunately the precautionary removal of the glass during World War II allowed just that in the following two decades. Now the glass is lower in the north aisle so that both the surviving tracery lights and figures

can be seen. There remain many heraldic figures of Cloptons and people with whom they were connected by blood or association being subjects which did not give offence. But most of the figures of saints have been lost, many of which also showed their donors kneeling in supplication. The glass scheme showed a whole community and called for the salvation of the whole town.

Just when we were feeling that we owed the whole of Long Melford Church to the Clopton family – **John Blatchly** concentrated on the Martyn family who built the south chapel. He discussed their involvement, and the inscription recording their benefaction on the outside. Seven or eight generations of the family played their part in the church and were buried in *their* chapel. Blatchly spoke of their role in the town, yet despite being recusant they were well respected. John kindly distributed copies of the *East Anglian Daily Times* containing an article on the meeting, focusing on the Martyn family and their brasses.

The Study Day amply demonstrated M.R. James' comment: "*Altogether, Melford church is a wonderful monument to lay munificence*".

**Rosalind Willatts**

## The Wallace Collection – 13th November 2010

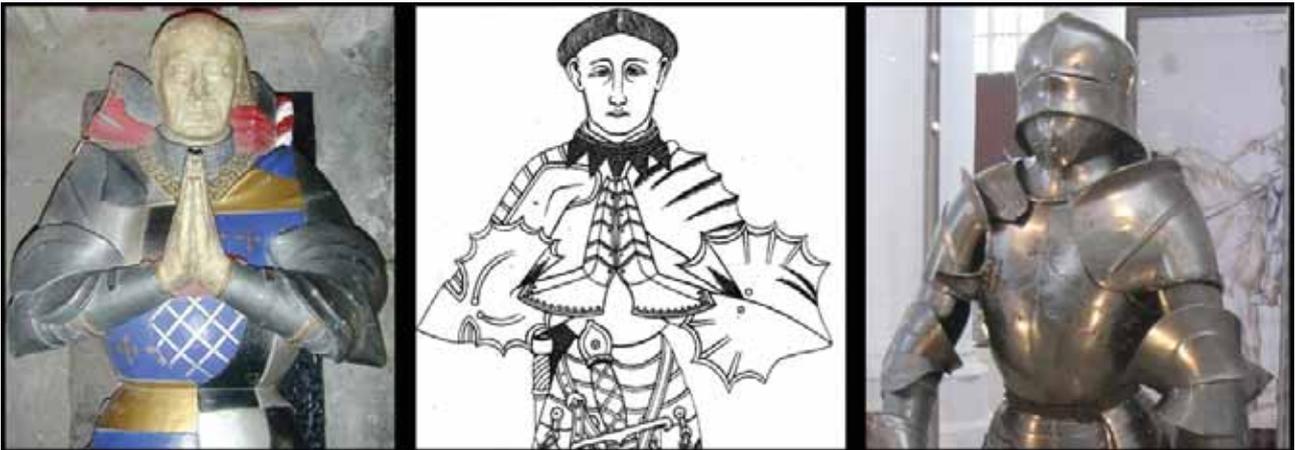
Some twenty-five members and guests enjoyed a lecture *The depiction of armour on monumental brasses: style, content and meaning* by our member **Tobias Capwell**, curator of Arms and Armour, followed by a guided tour of the three galleries devoted to the relatively small (some 3,000 objects) but representative collection, a feature of which is the very good state of preservation of the majority of the items. Unlike some other collections almost everything is on public display.

Dr. Capwell began by acknowledging his debt, and that of every student of armour, to Claude Blair, who died earlier this year.

Capwell studied 15th century armour in England for his doctoral thesis. In the course of this study he looked at the great majority of in excess of 200 surviving three-dimensional effigies of that date in this country and less so at brasses. He also looked

His lecture pointed out the differences in quality between different pieces, mostly using items in the Wallace Collection as examples. Unsophisticated armour, in the form of the war hat, was worn by many ordinary foot soldiers. For a standard item like the sallet, a variety of qualities was available. A simple version might have a less developed shape and no edge-roll or skull ridge. All of these could be elaborated on more expensive versions. The quality that a knight would have worn, as compared with an esquire or someone of lower rank, not only reflected his greater wealth, it advertised his status. This was important in battle too, as the wearer needed to be recognisable.

Finish was an important factor in differences of quality and was a far more important element of the cost than it would be now, as much as 80% or 90% of that in the 15th century. A piece where the hammering marks had not been ground out



*Left: Sir Thomas Hoo, 1455, made c.1486, Herstmonceux, East Sussex; centre: Richard Quatremayns, 1477, engraved c.1465, Thame, Oxon.; right: field armour, Milanese (export), c.1465, Württemberg-Städtisches Museum, Schwäbisch Gmünd, Germany: showing depictions of Italian export armour and a surviving example.*

and polished would have been relatively cheap. A sequence of illustrations of armets and close-helmets showed increasingly expensive finishes: polished, blued, acid-etched, acid-etched and part gilt, and acid-etched and full gilt.

Turning from quality to the origins and style of armour, the documentary record shows that a great deal of Italian armour was imported to England during the 15th century. It was considerably cheaper than English-made armour, somewhere around one-quarter to one-third of the cost. The most noticeable difference in style was that Italian armour was asymmetrical, the left side of the body being more heavily defended against the right-handed attacker, the right lighter and allowing more flexibility in order to wield a weapon. Examples to be found on monumental brasses are: John Daundelyon, c.1445, at Margate, Kent (M.S.V), and Richard Quatremayns, 1477, engraved c.1465, at Thame, Oxfordshire (M.S.II). In contrast, English armour was symmetrical, and examples in brass are to Thomas Chaucer, 1434, engraved c.1438, at Ewelme, Oxfordshire (M.S.I) and Sir John Harpeden, 1438, at Westminster Abbey (M.S.VIII). These differences need some qualification, because there is evidence from the few surviving armours and from effigies and brasses that Italian exporters adapted their designs. Italian export armour for the English market could provide shoulder defences that were asymmetrical and elbow defences that were symmetrical, for example the brass to Richard Delamere, c.1435, at Hereford Cathedral (LSW.X).

Many examples were illustrated of the precise similarities between surviving armours and those depicted on effigies and brasses; plates having almost identical outlines and profiles, even identical ridge

details and arming-points. It came as a surprise to this reviewer that brasses are so accurate, but in discussion afterwards Toby Capwell confirmed that as time went on, particularly in the 16th century, brasses tended to become less and less accurate in their depiction of armour, producing some specimens that, as the late Claude Blair pointed out, would be both unmakeable and unwearable. The armours depicted on 15th century effigies and brasses are overwhelmingly field, or war, armours. The other two main categories of armour, tournament and parade, hardly appear.

In the light of the plentiful supply of Italian armours in 15th century England, Capwell's survey of the surviving three-dimensional effigies in this country produced a perhaps unexpected result: only about 15 of more than 200 depict Italian armours, the remainder English armours.

The explanation for this lies in the matter of status. Much of the Italian armour that was imported in bulk was of lower quality, as its cost suggests, compared with English armour. Someone who was of a status to be commemorated by a three-dimensional effigy would have owned the higher-status English armour, and would have wanted to be portrayed in it. The few exceptions in fact mostly depict high-quality bespoke Italian armours, the prime example being that of Richard Beauchamp at Warwick. The Italian armours seen on brasses of the mid-15th century are mostly of the lower-status, lower-quality variety, and the same are seen on the small number of lower-quality three-dimensional effigies that survive.

Capwell argued that the armours represented on three-dimensional effigies were carved using in



*Top left: detail of brass to Richard Delamere, c.1435, Hereford Cathedral; top centre: detail of brass to Sir Richard Dixon, c.1438, Cirencester, Gloucs.; top right: detail of brass to John Daundelyon, c.1445, Margate, Kent, after Waller; bottom left: detail of left pauldron of field armour made in the Corio workshop, Milan, c.1440, Glasgow Museums; bottom right: left guardbrace, Milanese, c.1440, Museo Nazionale del Bargello, Florence: showing that armour was accurately depicted on brasses in the 15th century.*

each case an actual armour as a model, perhaps an armour belonging to the dead man. The evidence for this is that the depictions in stone show damage and repairs to the armour represented, a fascinating observation.

There is room here for only a few of the comments that were made during the tour of the galleries. As we viewed the Greenwich armour made during the reign of Elizabeth I, he said the reason that Henry VIII brought in foreign armourers was not, as has sometimes been suggested, because English armourers could not produce high-quality armour; they certainly could. But Henry wanted to be seen as a renaissance prince in the continental manner, so he wanted the most up-to-date fashion. The differences between the two armours of equestrian figures in the middle of the largest gallery are instructive. The armours are about fifty years apart in date, and illustrate the change from an emphasis on vertical elongation, its most obvious expression being the extremely pointed sabbatons of the earlier example

of c.1480, to an emphasis on breadth and strength, characterised by the bear's-paw sabbatons of the later example of the 1530s. Dr. Capwell's own favourite in the collection is the partial Augsburg armour possibly given to Ferdinand I, King of Bohemia and Hungary, on his assumption of the kingship, by his elder brother, the Emperor Charles V, and dating from c.1525-30. Certainly of imperial quality, it could easily have been fully etched and gilded, but the decoration, while rich, is restrained, complementing and showing off the elegant shape of the armour rather than swamping it with decoration. It can be viewed on the Wallace Collection's website, no. A30.

In a lecture dedicated to the memory of Claude Blair it was encouraging to hear that our late Vice-President had asked Toby Capwell to rewrite *European Armour*, first published in 1958, and that this project is in hand.

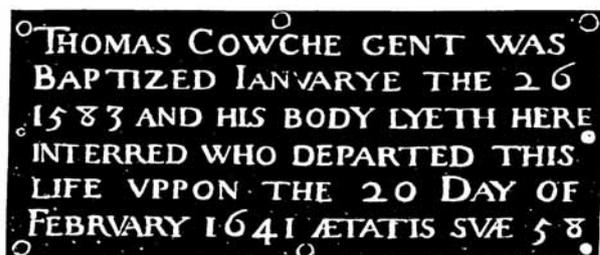
**David Cook**

## AROUND THE COUNTRY

### Huntingdonshire

As work on the Huntingdonshire *County Series* volume reached a conclusion it was sad to report the loss of a six-line English inscription in Roman capitals from the church dedicated to St. Andrew at **Abbots Ripton**. The plate (measuring 137 x 397 mm) commemorates Thomas Cowche, gent., who was baptised on 26th January 1583 and died on 20 February 1641.

The earliest reference to the memorial is by the antiquary John Clements of Woodstone in c.1730 when it was located on the floor of the chancel. The plate was undoubtedly removed and placed in the north chapel during the church restoration of 1858. It was certainly in this location according to a rubbing dated 1898 which is preserved in the collection of the Society of Antiquaries of London. Interestingly, the Royal Commission (1926) and the Victoria County History (1932) both record the plate in the north chapel – being affixed to the south and north walls respectively! The last person of note to record the inscription was Peter Heseltine who did so in advance of publishing *The Brasses of*

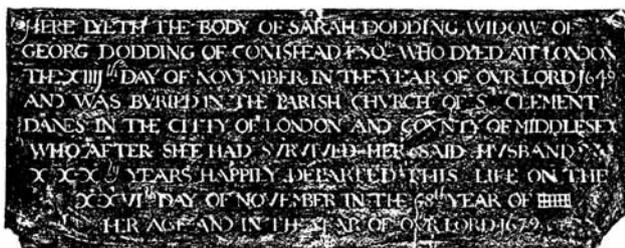


*Huntingdonshire* in 1987. The disappearance of the brass first became apparent during a survey of church undertaken for *The County Series* on 25th April 2007. A further visit (resulting in an unproductive search of the building with the assistance of a churchwarden) took place on 11th August 2010. On this latter occasion it became apparent that the north chapel had been decorated during the recent past. Is it possible that the plate was taken down to aid the work and never replaced? Could it be inadvertently languishing somewhere in the parish or locality? Any information leading to the recovery of this brass would be most gratefully received.

Martin Stuchfield

### Lancashire

Several discoveries have been made whilst surveying this county for *The County Series*. Here are just three of them:



The first is an inscription from **Ulverston** (now included in the new Pevsner guide to Cumbria) to Sarah Dodding, 1679. It is set into the bottom of a monument to her husband's grandfather, Miles Dodding, 1629. The photo shows the brass at bottom right of the monument which is placed at a height of about 3 m above floor level. A ladder is essential for rubbing this brass and for M.S.I, a





Johnson-style figure brass to Myles Dodding, father of the Miles, and his wife Margaret, both died in 1606.

The second find is to a father and son at **Melling**, near Ormskirk. The upper plate commemorates John Tatlocke, 1675, and the lower his son and heir, John Tatlocke, 1712. The church at Melling is a Victorian building which replaced an earlier chapel-of-ease. Both plates had been in the churchyard for 100 years or more before being brought inside in 1990. Their rather battered condition precludes making a good rubbing.

Finally, two photos show a Pugin/Hardman brass to John Stout, 1846, before and after cleaning at the **Priory Church of St. Mary, Lancaster**.

Patrick Farman



Upper left: the Tatlocke brasses at Melling. Lower left and above: the Stoute brass at Lancaster Priory, before and after cleaning

## Norfolk

*Bulletin* 103 (Sept. 2006) contains an account relating to the return and refixing of the sinister prayer scroll belonging to the monumental brass commemorating William de Grey, [1495], and two wives at **Merton** (M.S.III). The fragment was discovered by a metal detectorist in an arable field a short distance from St. Peter's church.

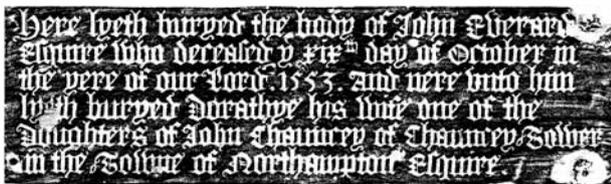
The report concluded with the tantalising prospect of a further discovery which has now become a reality. A fragment of the two-line English foot inscription has been unearthed by a completely independent metal detectorist from

nearby Watton who requests anonymity. The bottom line of the small piece seemingly bears the word "Febr[uary]" with the remnants of a rivet hole being a further distinguishing feature. The indent clearly indicates that the inscription was originally fixed with six rivets resulting in being able to determine, with some degree of certainty, that this piece was originally located directly below the male effigy at the second fixing point. To the satisfaction of the parish the remnant was duly refixed on 23rd August 2010 in the hope that the environs of this delightful church will yield yet further discoveries.



*Monumental brass to William de Grey, [1495], and two wives at Merton (M.S.III)  
following refixing of the fragment of inscription and sinister prayer scroll*

Sadly, surveying work in connection with *The County Series* volume for Norfolk has resulted in a disturbing number of losses becoming apparent. The south Norfolk parish of **Gillingham** contains two churches. All Saints is ruinous following the collapse of the chancel and nave in 1748. Its neighbour, dedicated to St. Mary, although of Norman origin was substantially rebuilt in 1858-9. This perpetually locked building occupies a commanding and isolated position above the busy A146 Norwich to Beccles road. Mill Stephenson's *List* records a six-line English inscription to John Everard, esq., 1553, and wife Dorothy (120 x 420 mm). This London G series product, formerly situated at the west end of the chancel, was stolen with other items in c.1988.



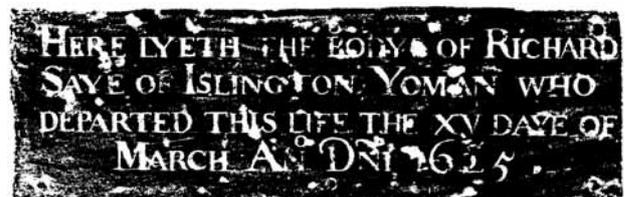
*Inscription to John Everard, 1553, and wife Dorothy,  
formerly at Gillingham  
(rubbing: collection of the Society of Antiquaries of London)*

In contrast, **Islington** church is situated in the west of the county in open farmland immediately to the south of the major A47 arterial route between King's Lynn and Peterborough. The building, with the exception of the chancel, is ruinous having been vested with the Redundant



*Redundant church of St. Mary, Islington*

Churches Fund (subsequently The Churches Conservation Trust) in 1973. Stephenson lists a four-line English inscription in Roman capitals to Richard Saye, yeoman, 1625, (102 x 320 mm) occupying a position in the nave whilst Rev. Edmund Farrer records the floor of the chancel! An exhaustive search failed to find brass or indent in either location.

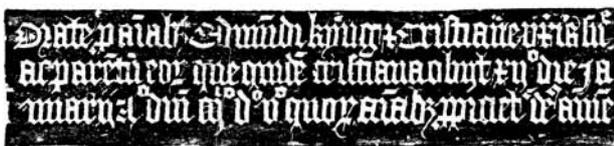


*Inscription to Richard Saye, 1625, formerly at Islington  
(rubbing: collection of the Society of Antiquaries of London)*

All Saints Church at **Lessingham** was destroyed in 1887 necessitating a rebuilding of the nave in 1893. The chancel was again severely damaged in a storm in October 1961 resulting in a decision to block off this area to be preserved as a ruin. Of the four locally produced brasses listed by Stephenson only 1½ survive! The earliest dated memorial comprised a two-line Latin inscription to Thomas Haelot, engraved c.1500, (55 x 190 mm). A further plate, commemorating Edmund Kyng, his wife Christian, 1505, and their parents, was also not in evidence when Roger Greenwood visited the church in 1979, although it had proved possible for the late Malcolm Norris to produce rubbings twenty years earlier. Finally, the Latin inscription to Alice Heylet, widow,



*Inscription to Thomas Haelot, c.1500, formerly at Lessingham  
(rubbing: collection of the Society of Antiquaries of London)*



*Inscription to Edmund Kyng and wife, 1505, formerly at Lessingham  
(rubbing: collection of the Society of Antiquaries of London)*



*Lost inscription to Alice Heylet, 1527, from Lessingham  
(rubbing: Roger Greenwood)*

1527, (originally 47 x 310 mm, now 47 x 189 mm) has endured a chequered history. This memorial was stolen between 1885-93 but fortuitously returned by A.W. Sheppard of Dorking, Surrey in 1936. Although Roger Greenwood had rubbed the brass, it came as an unwelcome shock, during the site visit of 8th January 2011, to discover that the dexter end of the plate had been prised from its indent and stolen.



*Inscription to Robert Meke, 1533, formerly at Stoke Holy Cross  
(rubbing: collection of the Society of Antiquaries of London)*

Lastly, the isolated church at **Stoke Holy Cross**, situated to the south of Norwich, underwent a savage restoration during the Victorian period and has been subjected to a recent reordering. Stephenson recorded a two-line Latin inscription to Robert Meke, 1533, (52 x 352 mm) on a step in the Tower. Upon removing the modern carpet tiles it was sad to discover yet another grievous loss.

**Martin Stuchfield**

## Claude Blair Memorial Conservation Fund

Claude Blair, senior Vice-President of the Society, died a year ago. His son John decided to ask friends to contribute to a fund to conserve one or more military monuments in his father's memory. He asked the Church Monuments Society to set up and administer the fund.

Although fund raising will continue, it has been decided, after consultation with John Blair, to direct the proceeds to the planned conservation work of the monuments to the Martyn family at Puddletown, Dorset. This is a very worthwhile endeavour which Claude Blair would have been keen to support. With other grant offers the whole cost of conservation could be funded, although a much larger sum also needs to be raised by the church to undertake repairs to the fabric which contributed to the deterioration

of the monuments in the first place. The effigies will not be conserved until this other work has been carried out. Subject to D.A.C. approval, a small stone plaque will be placed in the chapel recording that the conservation work was carried out in memory of Claude Blair.

There is still an opportunity for anyone who wishes to contribute and has not already done so. To make a donation, please make cheques payable to the 'Church Monuments Society' and send to Michael Thompson, Hill Top Farm, Lenton, Grantham, Lincs. NG33 4HB. Any surplus arising from the Claude Blair Memorial Study Meeting held on 12th February will be added to the fund.

**Sally Badham**

## Purbeck indent fragments at Bolton Priory, Skipton



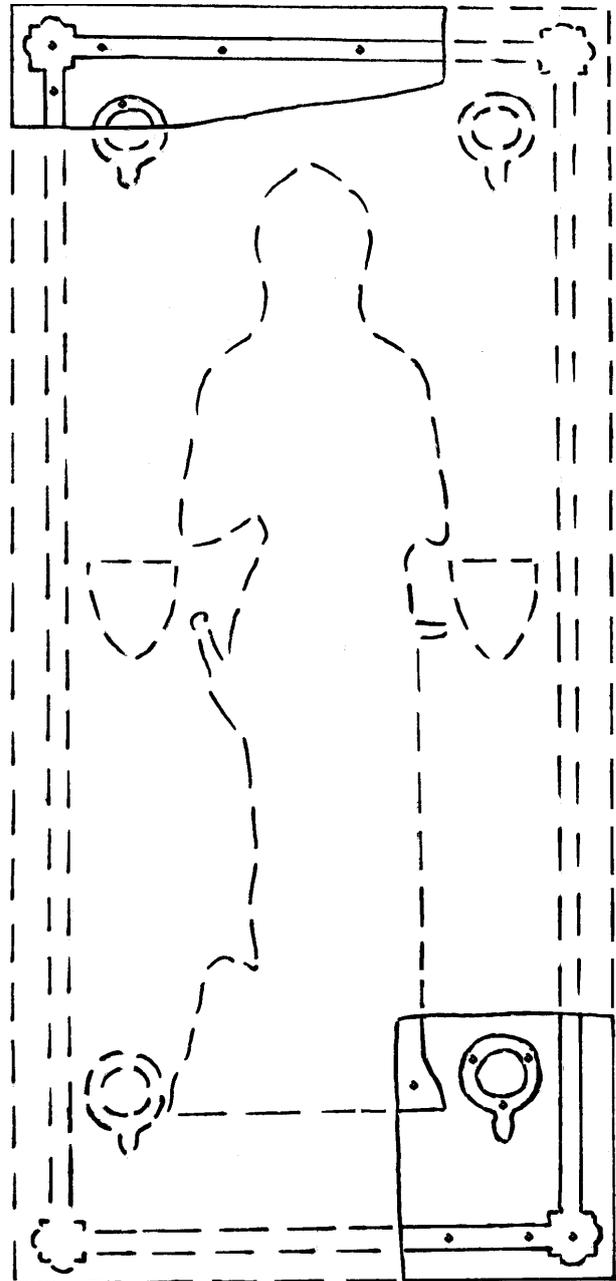
*Two fragments of a Purbeck slab at Bolton Priory*

Staying at Beamsley Hospital (Landmark Trust) and walking over the meadows to the Priory (which was *never* an abbey), we found the Wharfe in spate completely submerging the stepping stones. Thank goodness for the wooden bridge!

Outside the east wall of the present priory church lay two Purbeck indent fragments, both corner pieces from the right hand side of the slab, showing a marginal inscription with evangelical symbols at the corners and one whole and one part garter badge. It has long been known that John, 7th Baron de Clifford, K.G. was buried in the presbytery of the church. Born in 1389, he survived Agincourt, but was killed at the siege of Meaux on 13th March 1422. Jim Bracken in *The Most Noble Order of the Garter as depicted on Church Monumental Brasses* (1991), suggested that the composition included John's wife, Elizabeth, daughter of Henry 'Hotspur' Percy, but that seems unlikely as she went on to marry Ralph Nevill, 2nd Earl of Westmoreland, and their alabaster effigies adorn a tomb at Staindrop, Durham where she was buried in October 1436.

John's effigy, like that of Sir Symon Felbrygge, K.G. at Felbrigg, Norfolk probably included a garter below his left knee. There were garter emblems at the four corners of the composition and probably two shields on either side of the figure bearing Clifford and Clifford impaling Percy.

In recent years a special service has been held in John's memory at Bolton Priory on 25th October,



*Proposed reconstruction of the Bolton Priory slab*

the anniversary of the Battle of Agincourt and, last year, the Duke of Devonshire, who owns the ruins and is a Clifford descendent, was present. The church authorities had been looking for 'two small fragments of blue marble', even searching for them in the backs of drawers. They now know that they are not that small and will have a better focus for the celebration.

**John Blatchly**

## A Brand New Brass for the V&A Museum

In December 2009 the V&A Museum in London opened its refurbished Medieval and Renaissance Galleries to widespread critical acclaim. Nearly two thousand objects from rare medieval jewellery to Leonardo da Vinci's notebooks are on display, and amongst the many treasures are some of the Museum's collection of memorial brasses. To complement these, and as part of their educational hand's-on approach, the Museum commissioned Andrew Lacey to produce two replica brasses: a full-size effigy copied from the brass to Thomas de Braunstone, 1401, from SS. Peter and Paul, Wisbech, Cambridgeshire, and an evangelical symbol of St. Luke based on an original brass in their collection.

Andrew Lacey describes himself as a sculptor, founder and experimental archaeo-metallurgist who specialises in bronze casting and the reconstruction analysis of sculpture. He works from a studio at the arts and crafts centre at Dartington Hall, Devon. He trained as a sculptor under John Somerville in his East London studio, and studied for a degree in archaeo-metallurgical studies at University College London. His sculptures stem from a figurative tradition, heavily influenced by Classical and Renaissance styles. He has exhibited throughout the United Kingdom and Europe and works as a consultant for a number of museums, including the V&A.

When he was approached about producing two 'new' brasses he chose the large figure of Thomas de Braunstone, Constable of the Castle of Wisbech, 1401, because the figure of a knight in armour would be popular with the target audience of school children.

The original medieval brass shows the deceased in armour with a broadsword and dagger standing on a lion. The canopy is lost but the marginal inscription in French survives, albeit in a mutilated form. It is now in a worn condition, but it has been much illustrated (e.g. Lack, Stuchfield and Whittemore, *Cambridgeshire*, p.263), and was rubbed by Lawrence of Arabia when he was a boy (See *Apollo Magazine*, XXVIII, No.163 (July 1938), p.18).



In preparation for his commission Andrew Lacey took a rubbing of the Braunstone brass, from which he made a full-scale line drawing. This was transferred onto a laser-printer and a copy made for a digital file. The disc was then inserted into a computer-driven milling machine owned by the University of Falmouth, which generated a basic outline of the effigy on sheet brass. Because this was crudely machine-engraved it was taken back





to the studio to be finished by hand-engraving in order to liven up the image and put in the detail of the face, chain mail etc. This was done using hammer and chisel, very much according to the old traditions of the craft.



The evangelical symbol of St. Luke was engraved entirely by hand. The design was first made in a clay mould, sanded down and then hand-engraved using hammer and burin. The latter part of the process was similar to that used by Douglas Lincoln who engraved the roundel and evangelical symbol illustrated in my book *Modern Memorial Brasses* (2008), pp.229-30. Both brasses were then waxed to give them a more authentic 'antique' feel before being placed *in situ* in the Medieval and Renaissance Galleries. Lacey estimated that the work took about 120 hours to complete over a period of three weeks. The costs of the brasses were £3,500 for the figure and £1,000 for the evangelical symbol, to comply with the budget allocated by the V&A, although a fully commercial commission would have cost considerably more. As the latest memorial brasses to be produced they are an interesting and valuable addition to the tradition, and well worth a visit to view or rub!

**David Meara**



## Brasses in Meissen Cathedral, Germany

The article in *Bulletin* 114 (May 2010) by Reinhard Lamp on Albrecht, Duke of Saxony recalled a visit that my wife and I made to eastern Germany in April 2008. Our aim was to see and hopefully photograph the tombs of the royal family of Saxony in the cathedrals of Meissen and Freiberg. The Roman Catholic cathedral in Meissen is situated within the Albrechtsburg Palace on a bluff overlooking the River Elbe. It contains a splendid set of brasses to the royal family of Saxony, the majority of which were made for the Wettin family by the Nuremberg Vischer workshop. Eight of the brasses are to be found at the west end of the cathedral in the

figures of household mourners. The main figure lies on a brass plate engraved with a complex floral design, with marginal inscription in Latin and four shields at the corners (Fig.2). One is reminded of the cast bronze figure on a brass ground to Bishop von Bocholt in Lübeck Cathedral. The example in Lübeck rests on a low plinth whereas in Meissen, all four sides of the altar tomb incorporate brass panels engraved with angels and weepers, some bearing shields and others the coats of arms of Wettin lands.



Fig.1

Chapel of the Magi (Fig.1). In the centre of the chapel is the cast bronze figure of Elector Friedrich, 1428 (but made c.1455). He rests atop a table-tomb, the sides of which each include six cast



Fig.2



Fig.3

The remaining royal brasses in the chapel are arranged on low plinths: Duke Friedrich II ‘the Good’, 1464, directly in front of the table-tomb; four others on the left side from front to back: Amalia, Duchess of Bavaria, 1502, Duke Ernst, 1486, who boasts the most life-like lion ever engraved (Fig.3), Duke Friedrich IV, 1539, and Duke Friedrich III, 1510; three on the right side from front to back: Duchess Sidonia, 1510, Duke Albrecht ‘the Valiant’, 1500, and Duke Johann, 1537. All eight memorials are engraved on rectangular brass plates. At the far end, in line with the table-tomb but again on a low plinth, is the low relief cut-out figure brass to Bishop Sigismund von Würzburg, 1472, holding a book in his right hand and crozier in the left, with two shields and marginal inscription with evangelical symbols at the corners (Fig.4).

To the left of the Chapel of the Magi is the small burial chapel of Duke Georg ‘the Bearded, 1539, and Duchess Barbara, 1534. Georg’s memorial is cast in low relief whereas that to Barbara comprises another engraved rectangular brass plate.



Fig.4

In the cathedral museum stands the mutilated rectangular brass to Bishop Schönberg, 1463, mitred and holding a staff in the right hand and a book in the left (Fig.5). This and all the royal



Fig.5



Fig.6

brasses are described in detail by Cameron in his book *A list of Monumental Brasses on the Continent of Europe* (1970). There are numerous other 15th and 16th century low relief monuments around the walls just inside the main entrance to the cathedral, several of which take the form of circular plaques. Worthy of note is the fine full-figure memorial to Bishop Theodoric von Schönberg, 1476, mitred and holding a book in the right hand and crozier in the left, with four shields and evangelical symbols at the corners (Fig.6). This was probably produced by the same workshop as the von Würzburg brass which predates it by only four years.

The brasses at Meissen certainly lived up to our expectations. On the other hand, Freiberg was a huge disappointment, as the choir of the Lutheran St. Mary's Cathedral was out of bounds, being in the process of restoration. This is the funeral chapel of the Saxon royal family following their conversion after the reformation. There are some thirty brasses dating from 1541 on the floor of the choir; eleven large ones to adults and the remainder to young children. We were told that the renovations would take two years to complete, so another visit will need to be planned in the near future.

**Paul Custerson**

## Notes on Books, Articles and the Internet

Two papers in the latest volume of *The Antiquaries Journal* (vol.90, 2010. ISSN 0003 5815) may be of particular interest to Society members. The article which draws most on brasses to illustrate comparisons, is one by our member **Julian Luxford**, ‘**The Sparham Corpse Panels: unique revelations of death from late fifteenth-century England**’ (pp.299-340). These remarkable, but ‘under-researched and imperfectly understood’ late medieval panels, with their iconic paintings of images of death on two panels on the south side of the screen, are discussed in terms of their iconography, historical context and meaning. The dexter panel shows Death as a skeleton rising from a tomb, a tilted font by its right hand; that on the sinister side the figures of a man and woman, whose identity remains unknown, both effigies depicted as clothed skeletons. Some damage is evident to the eyes and faces of all three figures. Comparison with other screens, brasses, paintings and manuscripts suggests a date of c.1480-1500. There is useful discussion as to whether the panels have a memorial function (see esp., pp.332-5). The Latin text of the mouth scrolls is paraphrased from Job 14:1-2 (man and woman) and the Vulgate Job (Death). There are colour illustrations of these panels and other examples from other media in the categories mentioned above. The brass of Richard and Cecily Howard (M.S.III, Aylsham, Norfolk, 1499), with cadavers in shrouds, is illustrated from a rubbing (Fig.10, p.313), whilst the worn brass of the rector of Sparham, William Mustarder, c.1493 (M.S.I, c.1490) is illustrated with a direct colour photograph (Fig.21, p.334). He is just one possible contender for the commissioning of the screen. Several Society members are cited and/or appear in the acknowledgements.

The second article by **Oliver Harris**, ‘**Antiquarian Attitudes: crossed legs, crusaders and the evolution of an idea**’ (pp.401-40), examines afresh the long held and persistent belief that effigies with crossed legs meant the deceased went on a Crusade or that they commemorate Knights Templar. Now largely discredited, the article looks at how antiquarians, heralds and writers in the past have perpetuated the myth or emphasised the cross

legged pose of an effigy, as if in some way it was more significant and noteworthy than a straight legged one. The earliest ‘relevant’ record in this context was one made by William Harvey, Clarenceaux King of Arms, who in 1560-1 noted the now famous de Bures brass at Acton, Suffolk as ‘crosse leged’. The brass is illustrated in colour from the Waller’s engraving of 1864 (p.404), whilst the Northwood brass at Minster-in-Sheppey, Kent is illustrated from an engraving in the Cambridge Camden Society’s *Illustrations of Monumental Brasses* (1846), p.204. Other illustrations are from sculptured tombs and antiquarian drawings. Serious doubts as to the Crusader and Templar theories began to appear in the early to mid-19th century by writers such as M.H. Bloxham, Charles Hartshorne, Charles Boutell and, soon afterwards, the Waller brothers (see pp.424-5 esp.). Yet still the mythology or doubts persist right into the 21st century. This interesting discussion paper is well-researched and documented, and concludes that the reasons for the persistence of the theory is as much as anything about the ‘recurrent willingness to allow judgement to be swayed by preconception and prejudice’ (p.431). However, not all the blame should be laid at the door of the early antiquaries and heralds.

Finally, the same volume (pp.498-501) also includes a review by our member Sophie Oosterwijk of Nigel Saul’s *English Church Monuments in the Middle Ages: History and Representation* (Oxford Univ. Press. 2009).

The *Festschrift* in honour of our member Nigel Morgan – *Tributes to Nigel Morgan, Contexts of Medieval Art: Images, Objects and Ideas*, ed. Julian Luxford and M.A. Michael (London / Turnhout: Harvey Miller, €150. 2010. ISBN 978-1-905375-29-5); 386 pp.; 152 illustrations – contains essays by twenty-six scholars. Two of them are devoted to monumental brasses. **Lynda Dennison**, in ‘**A unique Monument: the Brass of Philippe de Mézières**’ (pp.197-210), identifies the iconographic sources of the imagery on the brass, now in the Museum Mayer van den Bergh, Antwerp, which explain its lack of stylistic cohesion. She links it with the Letter to Richard II of 1395 (*Brit. Lib. Royal MS. 20, B.VI*) and suggests it was executed about the same time.

**Nicholas Rogers, 'The Frenze Palimpsest'** (pp.223-37) provides detailed iconographic evidence for identifying the subject of the palimpsest discovered on the reverse of M.S.VII, 1551, Frenze, Norfolk in 1987, as St. Edmund slaying King Sweyn. He suggests that it came from a screen or door associated with the shrine of St. Edmund at Bury, and was made following the great fire of 1465. The other contributions cover a wide range of subjects, from the Bury Bible to the stained glass windows of St. Patrick's Cathedral, Melbourne. Of particular interest to Society members will be Marian Campbell's article on the Wenlock Jug, and Julian Luxford's on the epitaph on the tomb of Edmund 'Crouchback'. (N.R.)

**Terreena Bellinger and Gillian Draper, "My boddye shall lye with my name Engraven on it": remembering the Godfrey family of Lydd, Kent'**, contained in Martyn Waller, Elizabeth Edwards and Luke Barber (eds). *Romney Marsh: Persistence and Change in a Coastal Lowland*, pp.117-40. (Sevenoaks; Romney Marsh Research Trust. £20.00 [for non-members] + £4.00 P&P. Sept. 2010. ISBN 978 0 9566575 0 3. 188 pp.; illus (some coloured); refs; index. (Whole monograph available from Trust Secretary, 41 Mermaid Street, Rye, East Sussex TN31 7EU).

This, the fifth monograph published by the above Trust, contains nine specialist studies of aspects of Kent's famous Marsh. They include its geology, archaeology, farming, land ownership, aspects of planning and development past and present, plus the above paper. This well-researched article looks at the history, genealogy and monuments of several generations of the Godfrey family and their rise in the social status of the county. Much stress is placed on their wish for continuity in their memorialisation, during the post-Reformation period especially, though they never achieved that of other more aristocratic families. Some of that rise in local terms was through the demise of two other families in the area. Interestingly, the early Kent county historian William Lambarde (1536-1601) was related by marriage to the Godfreys of Hodiford and Lydd.

Their memorials at Lydd (a church often described as 'The Cathedral of the Marshes'), include five brasses (two figure brasses, three inscriptions only), a floor slab and a mural monument. Pages 123-31 in particular have descriptions and other details of

the surviving brasses, from that of Thomas Godefray and his wife (M.S.II, 1420), a London D style civilian brass, with mutilated canopy, dexter half of a foot inscription and four shields lost (illus. from a 19th century line drawing, p.128), to the simple inscription to the infant son of Richard Godfrey (M.S.XVII, 1616). Brief extracts are given from the will of Peter Godfrey in which he makes a specific request for burial 'betwene the Tombe Stone of Roberte Cockeram and the Tombe Stone of Thomas Godfrey there and that a fayre Tombe Stone be layed over the place where I shall bye buried'. It would appear from this and other wills that that both the above figure brasses are still in the positions they have occupied since at least the Reformation, though that of Thomas Godfrey and his wife may have had its fine Purbeck slab cut down slightly during repaving of the church. Aspects of the choice and location of this family's memorials and their social and religious significance are discussed at some length, including both costs, testamentary wishes and customs. The brass of Peter, 1566, and Jone Godfrey, 1556, is illustrated in a photograph (by Martin Stuchfield) and a line drawing of 1880 (figures only) on p.126. The thinness of the metal suggests to the writers that it is not palimpsest. The only non-Godfrey brass discussed and illustrated in the general context of memorialisation, is that of John Montesfont, vicar, shown in academical dress (M.S.I, 1420), of which there is a photograph on p.125. On p.123 is a photograph of a shield (not shield and inscription as stated in the caption) from the brass of Mary Partridge (M.S.XIII, engr. c.1600). Advisedly, the authors note that 'eleven floor slabs and six brasses' are now hidden from sight beneath the nave carpet!

There is much of wider interest in this article, which makes good use of both primary and secondary sources, the latter fully listed in detail at the end along with textual notes. This paper will also form the basis of a talk by Gillian Draper, on the brasses and other monuments at Lydd, during the Centenary Conference of the Society of Genealogists on 7th May 2011, under the title: 'Beyond the grave: challenges of family reconstruction before the 18th century'. (See details at <http://www.familyhistoryconference.net/>).

Both Gillian Draper and Terreena Bellinger are Society members. For further information on the Romney Marsh Research Trust see [www.rmrt.org.uk](http://www.rmrt.org.uk).

*The Ricardian*, (vol.XX. 2010), pp.23-65, contains an article by **Anne Sutton** which may be of interest to members: ‘**Alice Domenyk-Markby-Shipley-Portaleyn of St. Bartholomew’s Hospital Close and Isleworth: The Inheritance, Life and Tribulations of an Heiress**’. This fascinating account of her life, charts her early life and chronicles her three marriages and her abduction by William Gargrave in 1445. Of particular interest will be the commemorative needs for her husbands, William Markby, 1439, and Richard Shipley, 1445, both of whom had monuments in St. Bartholomew’s Hospital (now the parish church of St. Bartholomew-the-Less), London. Unfortunately only Markby’s brass has survived, although only just (see *Bulletin* 80 (Jan. 1999), pp.413-4). This insightful article on Alice sets her life in the context of the period, and reminds us how a seemingly characteristic London B brass, does in fact show a most remarkable, and tough, 15th century heiress.

(C.S.)

*More revised Pevsner Guides*

**Geoffrey Tyack and Simon Bradley.** *Berkshire*. (Yale U.P. £35.00. May 2010. ISBN 9780 300126624). 800 pp.; illus.; map.

**Matthew Hyde and Nikolaus Pevsner.** *Cumbria*. (Yale U.P. £35.00. Oct. 2010. ISBN 9780 300126631). Includes Cumberland and Westmorland. 800 pp.; illus.; map.

**John Crook, Michael Bullen, Rodney Hubbock and Nikolaus Pevsner.** *Hampshire: Winchester and the North*. (Yale U.P. £35.00. Aug. 2010. ISBN 9780 300120844). 800 pp.; illus. (some coloured); map.

**David and Susan Neave.** *Hull: City Guide*. (Yale U.P. £12.50 (pbk.). Sept. 2010. ISBN 9780 300141726). 224 pp.; photos (many coloured); maps; plans.

[If any member(s) are willing to provide short reviews of these guides, I would be very pleased to receive them. Ed.]

*Forthcoming*

**Sally Badham.** *Medieval Church and Churchyard Monuments*. (Shire Books. March 2011. ISBN 9780 747808). 56 pp.; illus. Produced

in the same series and format as the recent book *Monumental Brasses* (2009) by Sally, with photographs and illustrations by Martin Stuchfield, reviewed in *Bulletin* 112 (Sept. 2009), pp.237-8. The new book should prove an admirable companion to the latter.

**Caroline Barron and Clive Burgess (eds.),** *Memory and Commemoration in Medieval England* (available from Shaun Tyas Publishing, Donington, Lincs. £49.50 discounted offer of £35.00 for Society members including U.K. P&P. June 2010. ISBN 978 1 907730 04 7). 386 pp. including index, 91 colour illus., hardcover. The 25th volume in the Harlaxton Medieval Studies series will be a most welcome addition to any bookcase. Based on the 2008 symposium, this volume contains twenty-one essays by distinguished scholars covering the myriad of different means of commemoration in medieval England. While the role of monumental brasses, and other funerary monuments, figures highly, it is a pleasure to read how these were part of a much larger commemorative framework. Several papers discuss, for example, the role of stained glass, prayers, obits, chantries, the magnificent Beauchamp chapel at Warwick and the origins of All Souls College, Oxford. It is also refreshing to see an article discuss the commemoration of places which is something not often considered. As the celebratory volume of twenty-five years of the Harlaxton Medieval Symposium, the volume also contains Pamela Tudor-Craig’s account of the origins of the event which makes interesting reading. There are also three specialist articles from Professors Binski, Pearsall and Rosenthal which examine the developments over the last twenty-five years in the study of History of the Art, Literature and History. Although not specifically relevant to the study of commemoration (as we see it), they are an interesting set of essays which set out how the field of expertise has changed over the last quarter century. But ultimately it is the collection of articles on medieval commemoration which makes this such a “must have” purchase. A full review will be published in the *Transactions*. (C.S.)

I am very grateful to Gillian Draper, Nicholas Rogers and Christian Steer for information or copy received.

**Richard Busby**