

Monumental Brass Society

OCTOBER 2014



BULLETIN 127

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 at 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st January 2015**. Contributions to Notes on Books and Articles should be sent to Richard Busby at 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st December 2014**. Contributors may send articles either as typed double-spaced copy or as an email attachment, to either mbsbulletin@btinternet.com or richard.busby@tiscali.co.uk.

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Hon. Treasurer's Notice

On 1st January all subscriptions for 2015 become due. Please send £25.00 (associate/student £12.50, family £35.00) to Christian Steer (see above). Payment can be made using the *PayPal* system via mbs_brasses@yahoo.com or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. Complete and send in the form that can be downloaded directly from www.mbs-brasses.co.uk. U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox at 1313 Jackson Street, Oshkosh, Wisconsin 54901. Correspondence on all other financial matters should be sent to the Hon. Treasurer, Robert Kinsey at 18 Haughgate Close, Woodbridge, Suffolk IP12 1LQ.

Editorial

In 2014, the 100th Anniversary of the commencement of the 'war to end all wars', our thoughts inevitably are with those who fell in the conflict. We are all too familiar with the poignant memorials and brasses to be found in every parish church – often to several members of the same family. In February we described the conservation of memorial brasses at Bocking, Essex and in this issue we have two more papers by members describing memorial brasses from this era.

Personalia

We welcome as new members:

Lloyd de Beer, 54 Brayards Road, Peckham, London SE15 2BQ
Lydia Hansell, 32 Elthiron Road, Fulham, London SW6 4BW
John Renner, 17 Braxted Park, Streatham, London SW16 3DU

It is with very deep regret that we report the death of **Andrew Elkerton** of Highgate, London who had been a member of the Society since 2009.

A Medieval Heraldic Mystery

Does anyone recognize the individuals or families associated with the following two coats of arms?

Argent, on a bend gules, between 2 cottises indented sable, a rose or; and Azure, a bend or between 2 cottises indented sable argent.

Shields bearing these arms formerly appeared on a Cambridgeshire brass dating from the 14th century. Any information, no matter how slight, would be most gratefully received. Please email: robertkinsey4@hotmail.com

Rob Kinsey

Cover illustration

Detail from the monumental brass commemorating Christopher Playters, 1547, engraved c.1630, from Sotterley, Suffolk (M.S.V).
(photo.: Martin Stuchfield)

Diary of Events

Saturday, 28th March 2015 at 2.00p.m.

GENERAL MEETING

BATTLE CHURCH, EAST SUSSEX

The first meeting of 2015 will take the Society to Battle Church with the opportunity to view and learn about the important collection of brasses. Memorials of note include those for John Lowe, 1426, and John Wythines, Vice-Chancellor of the University of Oxford, 1615. **Clifford Braybrooke** will speak on *St. Mary's Church, Battle* whilst **Robert Hutchinson** will focus on *The Brasses of Battle Church*. **Pat Roberts** will also provide an optional tour of the church.

The church dedicated to St. Mary the Virgin is located in Upper Lake in the centre of Battle with ample parking in the vicinity. The postcode for satellite navigation is TN33 0AN. The nearest station is Battle (served from London: London Bridge).

Saturday, 30th May 2015 at 10.30a.m.

GENERAL MEETING

'A DAY IN HONOUR OF JEROME BERTRAM', OXFORD

The Society is to hold a special all-day meeting in Oxford to celebrate the many achievements of **Jerome Bertram**, our senior Vice-President. The day will begin in the morning at Christ Church with a tour of the Chapel and its brasses. This will be followed by an opportunity to visit the chapel and library at Merton College with our member, **Alan Bott**. The chapel contains an extensive collection of brasses. An optional buffet lunch is also available together with a copy of *Treasures of Merton College* (cost: £25.00).

The afternoon will commence at 3.00p.m. at The Oxford Oratory, Woodstock Road, where speakers will include **John Blair** on *Recording indents: the pros and cons of drawing*; **David Griffith** on *Speaking in tongues: reading brasses in multilingual England*; and **Paul Cockerham** on *Rambling with Bertram*. The latter presentation will reflect on Jerome's many interests and contribution to the study of brasses. The event will also include an exhibition of rubbings and conclude with afternoon tea.

18th-20th September 2015

SOCIETY CONFERENCE

THE MAID'S HEAD HOTEL, NORWICH

Final arrangements are in hand for the Society's Conference to be held in Norwich with the theme *Symbols in Life and Death*. The Conference will

include an opportunity to visit Salle church and many of the fine medieval city churches containing a wealth of brasses and monuments. The Conference lecture programme will include the following speakers: **Sam Gibbs, David Harry, Rosemary Hayes, Carole Hill, David King, Helen Lunnon, Julian Luxford** and **Matthew Sillence**. Further details and a booking form will be included with *Bulletin* 128 (February 2015).

A.G.M. Formal Business

The 2014 Annual General Meeting was held at St. Michael's church, Bray, Berkshire on 5th July. Apologies were received and the minutes of the last Annual General Meeting held on 13th July 2013 were approved by the meeting and signed. The Report and Accounts for 2013 were also approved with Whittle & Co., Chartered Accountants, elected as the Independent Examiner.

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

The President made a presentation to Jessica Lutkin who retired as Hon. Treasurer and thanked Rob Kinsey and Janet Whitham as the retiring members of the Executive Council. Jessica Barker and David Lepine, as duly nominated members, were elected to fill the vacancies created.

At the Executive Council meeting held on 18th October 2014 the following appointments were approved:

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

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

Hon. Internet Publicity Officer: Jon Bayliss

Christian Steer
Hon. Secretary

MEETING REPORTS

Joint Symposium at Sotterley, Suffolk – 7th June 2014

Around forty members and their friends, of the M.B.S. and the Suffolk Institute of Archaeology and History (“S.I.A.H.”), assembled at St. Margaret’s, Sotterley for this Joint Symposium. This was by special permission of Miles Barne, the owner of Sotterley Hall. The church stands next to the Hall, and therefore deep within a park which remains private. Access outside service times is normally via a footpath, over a mile long. It was a great privilege to be able to drive through the park to the church.

This symposium was a new initiative for the Society with all proceeds of the day going towards the conservation of the brasses. Sotterley’s fine collection, chiefly for the Playters family, includes more figure brasses than any other church in Suffolk. However they are less well known than they should be.

We were welcomed by our President, **Martin Stuchfield**, who explained that Phase I of the conservation programme had already been completed by William Lack. This had dealt with four brasses. Three are inscriptions which no longer have original slabs: William Playters, 1584, with achievement (M.S.VIII); Robert Edgar, 1594, with achievement (M.S.IX); and Alice Lappage, wife of Robert Edgar, 1595 (M.S.X). These have been conserved and mounted on boards in the sanctuary. The marks where they were formerly fixed in a jumble on the flagstones of the nave and sanctuary can still be seen. Also conserved were some brass plates from the altar tomb in the chancel of William Playters, 1512 (M.S.IV). The stonework of the tomb is original (Jon Bayliss spotted the original masons’ marks on the top slab, of the early 16th century), but most if not all of the brass plates were replaced c.1630, to maintain the dynastic sequence. That is why the outline of the lady’s figure on the side of the tomb chest is so odd. She had to fit the existing indent.

Phase II of the conservation programme will tackle the brasses which are still in their original slabs. At least two of these are likely to be palimpsest.

The second speaker was **Diarmaid MacCulloch**, Professor of the History of the Church at the University of Oxford, and President of the S.I.A.H. His title was *Swimming against the Tide: Catholic Recusancy in Elizabethan Suffolk*. He has been an M.B.S. member since 1987, but was involved earlier with the Mill Stephenson Revision project – which included a visit to Sotterley in 1973!

We were now treated to a concise, erudite and skilful account of post-Reformation Suffolk in the reign of Elizabeth, for which the Playters family at Sotterley could be said to act as a prism. Despite the hugely successful Protestant Reformation, East Anglia retained a strong minority gentry community which adhered to the old faith. But even gentry families were divided. Thomas Playters, who died in 1572 (M.S.VI), was ejected as a Justice of the Peace under Queen Mary, so was almost certainly a Protestant. His son William, who died in 1584 (M.S.VIII), was a recusant, and was sharply warned about his behaviour by the Bishop of Norwich in 1573.

Queen Elizabeth’s political dilemma was how to recognise that many Catholics were her true loyal subjects, without offending Protestants. The problem became much worse from 1569, with the abortive revolt and execution of the Duke of Norfolk, and the Papal Bull *Regnans in Excelsis* of 1570, which excommunicated the Queen and encouraged her overthrow. But at the same time Edmund Freke, appointed Bishop of Norwich in 1575, was tasked with reining in extreme Protestants. To do so, he joined forces with Sir Thomas Cornwallis, a leading Catholic.

There were some excesses; 131 priests and 60 lay people were executed for recusancy between 1580 and 1603. But in many respects the English genius for compromise prevailed, and the desperation and militancy of the religious conservatives was thereby reduced. Fines for recusancy, though heavy, were always affordable; there was little enthusiasm amongst the Catholic gentry for revolution, or for assassinating the Queen; and the parish churches

with their family mausoleums gradually drew the Catholic families back to church. Michael Hare at Bruisyard illustrates the almost comical arrangements at parish level. He had to attend Protestant services, so built himself a family chapel which was completely invisible from within the church. He could then ignore the services, in private!

After lunch **Toby Capwell**, Curator of Arms and Armour at the Wallace Collection, commented on the armour shown on the various brasses. Armour was a form of sculpture and a fashion statement, not just practical kit like military accoutrements today. The man in armour of c.1480 (M.S.III) has a cuirass of exactly the correct shape and proportions of an Italian export armour. The elbows too are accurate. Italian armours were for the mass market, a suitable choice of design for a modest brass.

Thomas Playters, 1479, shown in armour with his wife (M.S.II) is harder to assess. There is no surviving English armour of the 15th century, apart from a few helmets. However the rivets and straps shown on the brass look to be accurate.

Most surprisingly, the figure of Thomas Playters, 1572 (M.S.VI) is shown in armour of the 1540s. The footwear and the helm are conclusive. This is unexplained. The brass was certainly engraved c.1572.

The final speaker was **David Carrington**, of the Skillington Workshop, who spoke about the conservation of the monument to Sir Thomas Playters, 1638. This is on the north side of the sanctuary, and shows him and his two wives kneeling in alcoves, with a most entertaining and lifelike line of 22 children below. The stone is chiefly alabaster, with details in black "touch" and red "raunce". The monument is signed by Edward Marshall and was probably erected in 1658.

David explained that nowadays conservators try to intervene as little as possible. This approach is cheaper, and makes it more likely that work will actually happen, and not be abandoned on grounds of cost. It also minimises any disturbance to the historic fabric of either the monument itself, or of the wall behind it. The Playters monument was therefore repointed, rebuilt or refixed where needed, and cleaned. It was not completely

dismantled and rebuilt on top of a D.P.C., as would have been normal practice 20 years ago. Most important of all, the defective downpipe on the outside of the wall behind the monument was re-routed away.

The weather was kind; we had plenty of time to look at the brasses, and to eat our lunch in the churchyard; the park was a delightful throwback to the days of Jane Austen; there was good company; and there was much else to see in the church. This included fragments of medieval glass, including a kneeling man in armour with tabard of Playters heraldry of c.1500; a pre-Reformation font; a series of hatchments; and the early-19th century regimental colours of the Scots Guards.

The Society is grateful to Canon Paul Nelson (rector) and to Marion Lloyd and Charles (Johnny) Marshall (churchwardens) for access to the church.

Stephen Freeth

Sotterley Conservation Appeal:

The Society is grateful to the following members and friends for their generous support towards the Sotterley Conservation Appeal which raised £1,300.

Caroline Barron, Jon Bayliss, Michael Boon, Ann Bowtell, Clive Burgess, Toby Capwell, Martha Carlin, David Carrington, Stephen Cole, Shirley Cordeaux, Alan Dickinson, Charles Freeman, Stephen Freeth, Vanessa Harding, Colin Harris, Jane Houghton, Robert Kinsey, Alice Leftley, David Lewis, Diarmaid MacCulloch, Steve and Caroline Metcalfe, Amanda Moss, Geoff Noble, Melvyn Paige-Hagg, Ken and Sue Powell, Richard Smith, Christian Steer, Martin Stuchfield, Adele Sykes, Lynne Taylor-Gooby, Anthony Trayling, Dirk Visser, Lesley Voice, Joyce Wallis, Anthony Weston, Janet Whitham, Rosalind Willatts, Penny Williams and Ann Wintle.

*Further donations towards Phase II may be sent to the Hon. Treasurer payable to the **Monumental Brass Society Conservation Fund**.*

Annual General Meeting

Bray, Berkshire – 5th July 2014

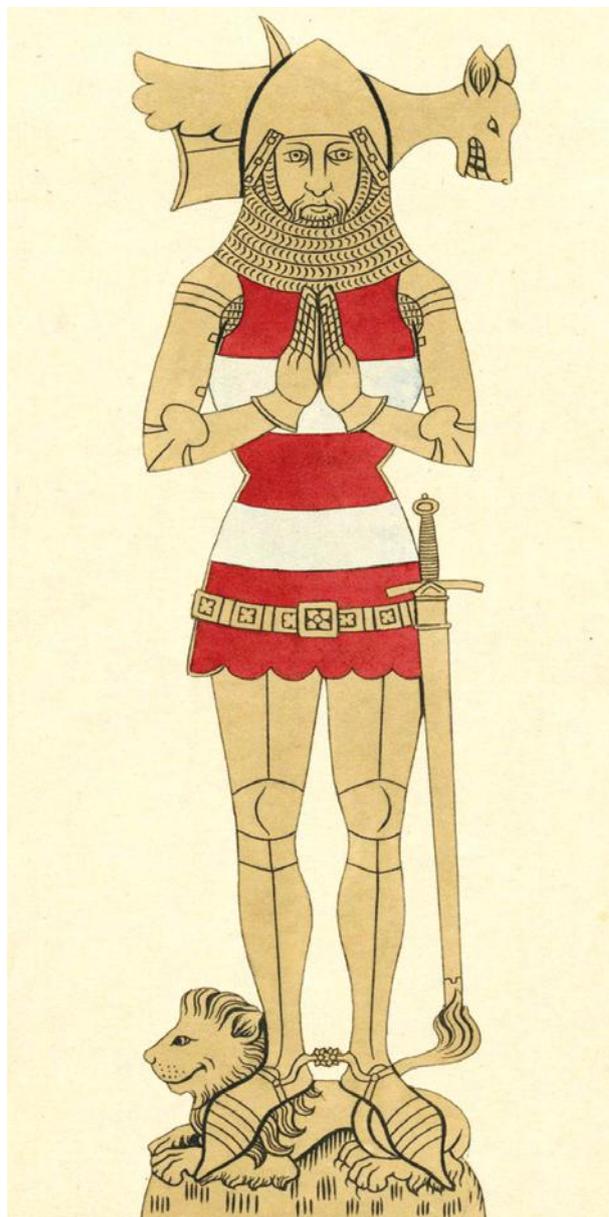
After the formal business **Brian Kemp** spoke about the *Brasses and Monuments of Bray Church*.

He began with a few general remarks, not least that monumental brasses are also monuments that were fashionable at a particular time. There are no large monuments in the church, although a “pretty good” collection of smaller scale memorials have survived. Bray’s proximity to London was significant as it had encouraged professional men and merchants to settle in the village. Finally Brian reminded us to take care in interpreting dates because, for example, the beginning of the year was not settled until 1752.

He drew attention to just one of the ledger slabs, that to Ann Clark, 1641, as the inscription included words she said on her death bed.

Turning to the brasses, Brian first drew our attention to that of Sir John de Foxley and his two wives, formerly in the south chapel but relocated to the north aisle. Sir John, who died in 1378, is depicted with a bracket resting on a fox (LSW.I). Also originally in the south chapel is the brass to Sir William Laken, a High Court judge who died in 1475 (LSW.IV); the effigy of his wife is lost. The inscription is a 19th century restoration. The modest brass to William Smyth, c.1490 (LSW.V), has an inscription that refers to William’s death although it was not filled in. In the north aisle is the mural brass to Arthur Page, 1610, and his wife (LSW.X). It was suggested that the inclusion of a swaddled baby might indicate that the mother died in childbirth. The final brass mentioned was the mural brass to John Rixman, 1620 (LSW.XI), in the south aisle with a verse composed by his wife.

Of the many wall monuments, Brian first spoke about that to William Goddard, 1609, still in its original position in the sanctuary. He was a citizen of London and a member of the Guild and Mystery of Fishmongers. The three-quarter length figures of Goddard, in civilian dress, and his wife are displayed in separate niches. Another figure of Goddard can be seen above the entrance to the



*Sir John de Foxley, 1378 (LSW.I)
(after Waller)*

Jesus Hospital that he founded in the village. The monument to Sir William Paule, 1685, in the north aisle was described as a “fine refined classical Baroque tablet” and includes an olive branch representing peace. Another “very stylish” tablet in the north aisle, commemorates John Hanger, 1685. Hanger, a merchant and resident of Aleppo, was Governor of the Bank of England in 1720; the year of the South Sea Bubble.

Brian concluded by mentioning four wall monuments in the south aisle: Edmund Whitfield, S.T.B., 1694, a Fellow of King's College, Cambridge; Simon Beckley, 1723, in white and grey marbles; Anne Bidleson, 1761, erected by her surviving son; and Henry Kemble, M.P., who was also a tea merchant, particularly in the Russian tea trade. (our member, Mark Butler-Stoney, a descendant of Kemble explained that his ancestor had been a resident of Camberwell and had been buried at Bray because his grandfather had built

a burial vault in the church).

At the conclusion of his refined and fascinating talk Brian urged everyone to look at all of the many monuments in St. Michael's.

Derrick Chivers had brought copies of 19th century dabbings showing lost parts of some of the brasses and he displayed these alongside the brasses.

Hilary Wheeler

International Medieval Congress – Kalamazoo

Memory and Commemoration in Medieval Europe: two sessions at the University of Western Michigan, Kalamazoo, May 2014

These two sessions provided a fascinating glimpse into current research on a wide range of medieval funerary monuments from established academics, doctoral students and independent scholars at the 49th International Medieval Congress, sponsored by the Monumental Brass Society and organised by Joel T. Rosenthal (Stony Brook University) and Christian Steer (Royal Holloway, University of London).

The two sessions revealed current trends in the analysis of funerary monuments with particular emphasis on the role of commemoration in the construction of the identity and memory of communities and individuals, in medieval Europe. **Christian Steer's** paper reconstructed the landscape of clerical commemoration and burial topography of the London Grey Friars, whilst a similar but subtly different kind of communal identity represented in the tomb sculpture of the convent of St. Servatius at Quedlinburg was discussed by **Karen Blough** (SUNY – Plattsburgh). **Adele Sykes** (Royal Holloway, University of London) presented an original paper on the ways in which the identity and memory of orphans in 14th century London identified with their families and guardians. Familial and individual memory construction also formed the focus of other papers. **Jessica Barker** (Courtauld Institute of Art) delivered a subtle reading of the intersection of gender and status on the tomb of Margaret Holland



Harriette Peel and Patricia Siebold

in St. Michael's chapel at Canterbury Cathedral. A 'biographical' approach to the brass of Sir Symon Felbrygge at Felbrigg, Norfolk was used by **Sam Gibbs** (University of Reading) to show how such monuments were designed to commemorate the epitome of a military career. Papers also included a consideration of the distinctive role of angels on the brass of Catherine d'Ault in St. Jacques at Bruges by **Harriette Peel** and the unusual brass inscription to Bishops Halsey of Leighlin (Ireland) and Douglas of Dunkeld (Scotland) in the Savoy Chapel, London, by **Charlotte Stanford** (Brigham Young University).

All of the papers – and indeed the lively discussion which followed – returned to the issue of the ‘work’ of monuments in constructing the complex identities of the deceased for their surviving families and communities. It was refreshing to see how surviving brasses and monuments can be interpreted alongside records of lost memorials and also other strategies employed in the Middle Ages. In the past, the work of specialist societies such as the M.B.S. and scholars of funerary monuments has perhaps been overlooked by some medievalists, dealing largely with literary or historical sources. These two sessions reminded us what the ‘material turn’ generally, and the analysis of funerary monuments specifically, has to offer medievalists concerned with the construction of identity, memory and community, and opened up new debates and dialogues, which I hope, will continue to be a feature of future conferences at Kalamazoo!

Kate Giles

[Harriette Peel and Christian Steer will be presenting versions of their papers at the General Meeting on ‘Commemoration of the Dead’ to be held on 15th November, Ed.]

Institute for Medieval Studies Historical and Archaeological Societies Fair – University of Leeds

A collaborative enterprise took place this summer when the Church Monuments Society (‘C.M.S.’) and the Monumental Brass Society (‘M.B.S.’) operated a ‘show and tell’ stall. The I.M.C. draws medievalists from over 50 countries, and runs about 500 academic conference sessions, as well as concerts, performances, round tables, excursions, and a book fair. It is the largest conference of its kind in Europe and is aimed to complement the annual I.M.C. held at Kalamazoo.

This very successful day was organised by Jean Wilson, President of the C.M.S., who was assisted by Norman Hammond, Philip Lankester and Ellie Pridgeon. Fortuitously, our prominent position in the marquee near the refreshment area placed us at the very heart of conference activity. Some of our immediate neighbours included the British Association for Local History, the Thoresby Society, and the Yorkshire Archaeological Society, which gave us



Jean Wilson and Norman Hammond ‘in action’ on the stall

ample opportunity to discuss both research and promotional ideas with these leading organisations. Members will be pleased to read that prominently displayed as a backdrop was a bedspread, kindly provided by Jean and Norman, showing the magnificent brass to Sir Symon Felbrygge. Fantastic publicity!

Throughout the day we distributed about 300 back copies of the C.M.S. *Journal*, 50 C.M.S. newsletters, and promotional material from both societies – the M.B.S. folders were particularly popular and ran out very early on. We encouraged both academics and research students to bring the journals to the attention of their university libraries and to submit articles for publication. Many delegates were surprisingly unaware of the existence of both societies, but it was pleasing to hear remarks such as ‘there are some rather well-respected people writing for this journal’ as they thumbed through the volumes. There was also significant overseas interest in the societies. Norman managed to hold lengthy conversations in French, German and Spanish encouraging plenty of new interest from Continental students.

It is difficult to judge the full impact of this kind of event but hopefully many more membership application forms and journal proposals will be forthcoming. If nothing else more people know about our interest and research on these magnificent memorials and that in itself makes going worthwhile. Hopefully the two societies will return for round two in the not too distant future.

Ellie Pridgeon

Lincolnshire Museum – a postscript

I have received further information from Antony Lee, Collections Access Officer (Archaeology) at Lincolnshire Museum since my note in *Bulletin* 125 (February 2014), pp.488-9.

The man in civil dress

My note identified this figure as John Pedder, 1463, from Dunstable, Bedfordshire. Antony Lee adds that it was donated by “Ethert Brand” in 1928, and was already incorrectly associated with Waltham.

This is surely the Ethert Brand who joined the Society in 1895, was Hon. Secretary for one year from March 1897, and by December 1899 was no longer a member.¹ During that time he lived first at Harrow, and later in north London. I know little of his later life, but googling reveals that “seven items” of the Ancient Egyptian Collection at Clifton Park Museum, Rotherham, are “from the Ethert Brand Collection”. When Sorby Natural History Society visited that museum on 5th April 1928, “the Hon. Curator, Mr. Ethert Brand, was present”.

Interestingly, Mill Stephenson’s *List* (1926) records Brand as the former owner of a completely different brass. This was a “derelict”, i.e. one whose whereabouts were unknown at that time:

FIGURES. (7) Lady with flowing hair, c.1500. In 1895 in the possession of Ethert Brand.²

Rubbings of this second figure in the Cambridge and Society of Antiquaries’ collections show that it was a lady in pedimental headdress with long flowing hair. The rubbings are annotated by Mill Stephenson, “Private Possession, E. Brand, 29/6/95”. A later note on them, in another hand, adds that Brand still had this figure in 1927. Its present whereabouts are unknown.

A brass quatrefoil

Also on display in the museum is a brass quatrefoil. This is another of Stephenson’s “derelicts” (*List*, p.591), hitherto untraced:

IV. SHIELDS. (7). A quatrefoil, 4 by 4, enclosing a shield, 2 crosses patty in chief and a crescent enclosing a mullet in base, foreign.



Quatrefoil found on the site of St. Katherine’s Priory, Lincoln

Found on the site of St. Katherine’s Priory, Lincoln, in 1900. *Associated Architectural Society Reports* XXVII, 321. See also *Lincs N&Q*, II, 239.

A contemporary rubbing in the Antiquaries’ collection proves the identification. The quatrefoil’s museum accession number is LCNCC: 1980.132.2. It was donated in 1980 by Tom Baker, O.B.E. (1911-98), a former curator who worked at the museum from 1927 until he retired in 1974.

Volume XXVII of the *Associated Architectural Society Reports* covers 1903-4, and includes an account of St. Katherine’s Priory by Rev. R.E.G. Cole. He states on p.321 (contradicting Mill Stephenson) that this quatrefoil, which he illustrates, was discovered during building works on the site of the priory in 1890, not 1900. It and other finds were then in the possession of “W. Scorer Esq, of Lincoln”, who had provided the illustrations.

Cole mentions an earlier account by Precentor Venables of discoveries at the priory site in 1876.³ Venables says that the priory, the only monastic house of importance in Lincoln, stood just outside the southern city gates, at the junction of Ermine Street and the Fosse Way. Queen Eleanor’s body rested there in November 1290, on the first stage of its journey to Westminster. The priory buildings had been entirely destroyed, or so it was believed, and its site forgotten, until “within the last month, the removal of some earth, preparatory to the formation of a new road and the erection of some houses in this rapidly increasing suburb” had brought to light architectural fragments and

monumental slabs. One slab bore “a very fine incised floriated cross” surrounded by a marginal inscription, only partly legible. Another, which sounds very much like a Flemish incised slab with separate inlays, showed “traces of an incised figure with a depression for the head and bust, which had been executed in alabaster or mastic.”

I am most grateful to Antony Lee for his help with these two plates.

Fragments from Bardney Abbey

Finally, my earlier note mentioned in passing that various brass fragments from Bardney Abbey are also on display at the museum. These are from

amongst the items recorded in Mill Stephenson’s *List and Appendix* as “derelicts” under “V. FRAGMENTS. (1)”.⁴ The two entries are somewhat confused and hard to follow, but contemporary rubbings at the Antiquaries make clear exactly what was being described. Not all the fragments listed appear to be on display, nor is it clear whether they have all reached the museum. Further work is needed.

Stephen Freeth

- 1 *M.B.S. Trans.*, II (1892-6), p.191; III (1897-9), p.60, p.161, p.293.
- 2 Mill Stephenson, *List of Monumental Brasses in the British Isles* (1926), p.587.
- 3 *Archaeological Journal*, XXXIII (1876), pp.183-9.
- 4 Mill Stephenson, *List of Monumental Brasses in the British Isles* (1926), p.591, and *Appendix* (1938), p.831.

There’s some corner of a foreign field . . .

On 4th August 1914 Britain declared war on Germany and five days later the British Expeditionary Force, comprising approximately 80,000 men, set sail for France. The army was made up of professional soldiers of long service, volunteers and reservists who at the time were considered to be the best trained of all European armies. The 4th Battalion Middlesex Regiment was deployed to Oubourg, a hamlet south-west of Mons to counter the advancing German army sweeping through Belgium. The armies engaged at about 10.30p.m. on 23rd August, the opening battle of the First World War and, although the British were outnumbered they offered stiff resistance. The Middlesex Regiment tried to repulse the German cavalry’s attempts to cross the Mons-Condé canal and by the early afternoon they had succeeded.² ‘B’ Company of the Middlesex Regiment were dug in along the canal and in danger of being encircled. ‘A’ Company, with Major W.H. Abell in charge, moved forward to prevent this but he was shot leading his men towards the canal. British forces retreated, reaching Paris two weeks later, a distance of some 200 miles, fighting a series of rearguard actions along the way.

Of the 1,600 British troops killed in the battle, over 400 came from the 4th Middlesex Regiment. The first British army fatality occurred on 21st August, Private John Parr, who came from the

Regiment, as did the first Officer fatality, Major William Henry Abell, killed on the 23rd August. Initially the dead from both sides were buried in civilian cemeteries, but in November 1915 the German army began exhuming British and German soldiers from the battle and interring them in a plot of land between the districts of St. Symphorien and Spienne. This land had been a gift from local resident, Jean Houzeau de Lehaire, who, although he refused to sell the land, permitted its use as a cemetery on condition the British and German war dead were buried with equal dignity. This was agreed and re-internment commenced and was finished by September 1917. This became one of the first war cemeteries before the establishment of the Commonwealth War Graves Commission in the 1920s. Major Abell was interred in St. Symphorien Military Cemetery (plot II. A. 1).³ A gravestone was subsequently erected that, as well as bearing the standard information of name and rank, bore the additional line ‘Until the day break and the shadows flee away’ requested by his widow (Fig.1). Abell was posthumously awarded the 1914 Star and Clasp, the British War Medal and the Victory Medal.⁴

In the church of St. Peter, Little Comberton, Worcestershire, is a brass commemorating Abell. On a plate measuring 814 x 609 mm is a scene showing the aftermath of battle. Under an arch lies



*Fig.1. Major W.H. Abell's gravestone
(photo: Sandra Taylor, www.rememberthefallen.co.uk)*

the body of an officer in battle dress, Sam Browne belt with revolver, while on his legs are puttees. His cap and sword lie discarded by his side. All around him are the remnants of war, barbed wire and a discarded field gun with a number of damaged buildings on the horizon. Kneeling over the figure is an angel offering a laurel wreath to the fallen soldier (Fig.2). Above the angel is a cross. What elevates this composition is that both the cross and the upper half of the angel are of silver, let into the surface of the brass and slightly in relief.

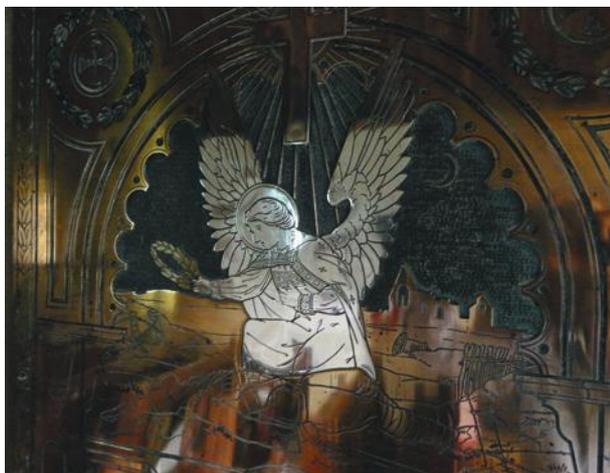


Fig.2. Silver angel presenting a laurel wreath to the fallen soldier

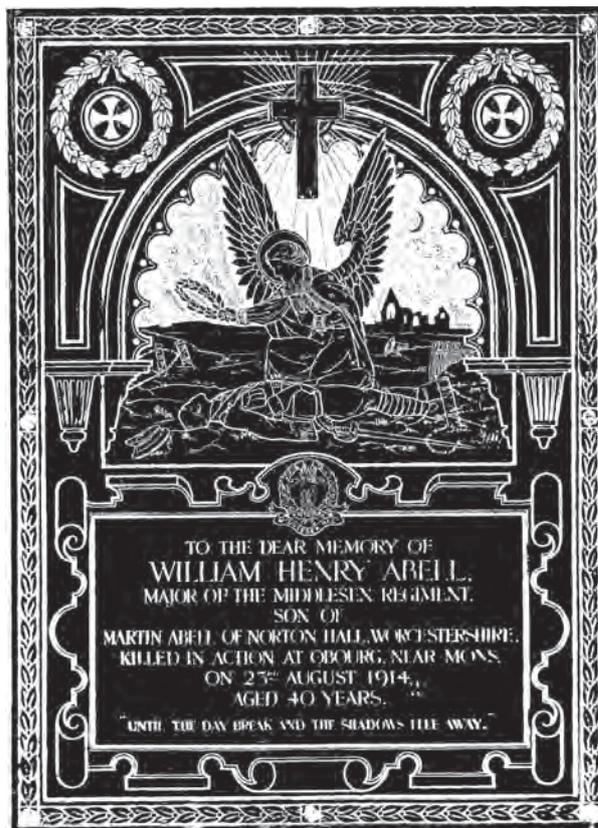


Fig.3. Major Abell's memorial brass

Below this scene is the badge of the Middlesex Regiment while in a beautiful strapwork cartouche is the inscription. The verse added to Abell's gravestone by his widow has again been included on the brass, so must have had some special significance to them both. It is from the Song of Solomon 4: 6. Around the edge of the plate is a border of laurel leaves (Fig.3).

When was the brass engraved? In 1914, when it was hoped that the war would be over quickly, no thought had been given to memorials on a national scale commemorating the dead. The Abell brass was an individual commission and was probably made either in 1915 or early in 1916, once details of the design and inscription had been finalised.

Abell was the second son and youngest child of Martin Abell, a banker, c.1821-84, and his wife Caroline, 1831-1906, of Norton Hall, Worcester, and was born on 20th September 1873 at Norton-Juxta-Kempsey, Worcestershire. He was educated at Rugby School from 1878, before going up to Brasenose College, Oxford in 1892. Gazetted 2nd Lieutenant in the Middlesex Regiment from



Fig 4. Major W.H. Abell
(from *Memorials of Rugbeians who fell in the Great War*)

the Militia in 1896 he was promoted to Lieutenant on 9th October 1899, to Captain in December 1900 and Major in September 1912. He served at St. Helena during the South African War from March to July 1902, being awarded the Queen's Medal. He was Adjutant to the Volunteers from September 1907 to March 1908, and to the Territorial Force from April 1908 to March 1910.⁵

On 20th July 1905 at Milverton, Warwickshire he married Gertrude Lilian, the daughter of James Wright Hassal, a solicitor from Leamington Spa. In the 1911 Census Abell is enumerated as living at Headley, Hampshire with his wife and children, Caroline Margaret (born 1907) and James Martin (born 1910).⁶ Lilian died at Sevenoaks, Kent in 1950 at the age of 78, as an inscription placed below her husband's memorial records. Its border design is similar to that on her husband's brass and was possibly made by J. Wippell & Co. who amalgamated with Gawthorps in 1920.

Major Abell has no immediate connection with Little Comberton, so why is the brass in the church? His name does not appear on the village

war memorial, although it is on the one in Leamington Spa. It is possibly because of a connection with a prominent local family – the Clemens. At the west end of the churchyard, close to the tower, is a large tomb, the panels of which contain inscriptions to members of both families, including W.H. Abell's father and mother, who before she married was a Clemens.

The brass was engraved by Messrs. Gawthorp, as indicated in the bottom right hand corner. The brass is 4 mm thick and bears the word CULN, indicating that it was engraved on a specially formulated metallic composition and not liable to corrosion. The brass is therefore in excellent condition.⁷

The effects of the First World War cannot be understated. Out of the devastation, works of art in many media (paintings, poetry and books) were produced. At the end of the war it gave brass engravers the opportunity to produce large numbers of commemorative inscriptions and war memorials listing the fallen. Gawthorp's would have benefited from this increase in business, following four years of conflict. Without doubt the brass to Major William Henry Abell is one of their masterpieces.

I am grateful to Chris Byrom for suggesting sources for the biographical notes relating to Abell; to Roger Leake for suggesting Abell's connection with Little Comberton; and to Sandra Taylor for permission to reproduce her image of Abell's headstone.

Philip Whittemore

- 1 Line two from *The Soldier* by Rupert Brooke.
- 2 For the part the Middlesex Regiment played in the Battle of Mons see J. Horsfall, *Mons* (Leo Cooper, 2000), p.44, p.69; C.L. Kingsford, *The Story of the Duke of Cambridge's Own (Middlesex Regiment)* (London, 1916), pp.164-5; R. Westlake, *British Battalions in France and Belgium 1914* (London, 1997), pp.245-6; E. Wyrall, *The Die-Hards in the Great War* (London, 1926), especially p.14, p.18.
- 3 Commonwealth War Graves Commission at www.cwgc.org.
- 4 TNA WO 372/1/6883.
- 5 *Biographical details from Memorials of Rugbeians who fell in the Great War* (The School, 1916), II, p.8; L.A. Clutterbuck, *The Bond of Sacrifice* (London, 1916), I, p.2; De Ruvigny, *The Roll of Honour: a biographical record of members of his Majesty's naval and military forces who fell in the Great War 1914-1918* (London, 1917), II, p.1; *The Times*, 24th September 1907, p.5 and 26th October 1912, p.4 (commissions).
- 6 1911 Census: RG 14; Piece: 6230; Schedule number: 217.
- 7 For the Gawthorp workshop see D. Meara, *Victorian Memorial Brasses* (London, 1983), p.71, pp.110-11; D. Meara, *Modern Memorial Brasses: 1880-2001* (Donnington, 2008), pp.124-34.

A recent discovery in Newcastle

It was simple curiosity that caused me to make an unplanned visit to St. Andrew's church, Newgate Street, Newcastle-upon-Tyne in 2011. There, propped up against panelling in a dark corner I saw a long brass plate, rather dirty and too hard to see properly. As I had a camera with me, I attempted a photograph, which to my surprise produced a fairly clear image. Later enquiries at the church provided the information that the plate had been discovered amongst rubbish in the long disused north chancel, or Priest's Porch, then being restored. How and when it got there, nobody appeared to know.

The large rectangular plate (1280 x 600 mm) showed a cross with fleur-de-lys at the ends of three arms, 'IHS' on a quadrilobe at its intersection and standing on three steps. On each side of the cross stem, below the arms, are a chalice (dexter), and a shield (sinister) bearing a chevron between 3 lions rampant. At the base is a short, simple inscription 'IN MEMORIAM / C.A.R. / MDCCCXCV' and in the corners the four Evangelistic symbols.

Contemporary local directories and a recent book *Dobson on Dobson* (by H.G. Dobson, rev. edn., privately published, 2002) gave the final clues as to the identity of 'C.A.R.' on the brass. One of the principal mourners at John Dobson's funeral was Rev. Charles Alfred Raines, M.A., vicar of St. Peter's church, Newcastle from 1844-92 and an Honorary Canon of Newcastle-upon-Tyne from 1882-95. Further research confirmed the blazon on the shield to be the arms of the Yorkshire branch of the Raines family. Born at Burton Pidsea, near Hull, on 18th August 1817, a graduate of St. John's College, Cambridge, Raines died at 11 Cromwell Terrace, Scarborough on 3rd June 1895. His wife Sarah bore him four sons – John Lawrence (b.1848); Charles Alfred (b.1851); Anthony (b.1858); and William Septimus Easterby (b.1862); and four daughters – Dora Lucy (b.1850); Julia Maria (b.1854); Phoebe (b.1857); and Mary Robertson (b.1863) – all born in Newcastle. In 1920 the youngest son William was married and living in Corcoran, Kings, California, having been granted U.S. citizenship in 1903. Rev. Raines' wife Sarah (née Newby) whom he married in 1847, is not listed on any census after 1861. Records show that the



*Brass of Rev. Canon Charles Alfred Raines, M.A., 1817-95,
Vicar of St. Peter's, Newcastle-upon-Tyne.*

couple's marriage was legally dissolved on 4th June 1872, due to Sarah's 'repeated adultery in Dublin with William Henry Wish'. A very traumatic event for Mr. Raines and his family, given his position in the community.

This now slightly worn and weathered plate was made in London, but the name of the maker in the lower right hand edge is now illegible. Searches of any surviving registers of St. Peter's church, and in local newspapers, may throw further light on Raines and his family, but at least his memorial brass has survived and will hopefully be displayed somewhere in St. Andrew's church in the near future.

Richard Busby

Hawkshaw Lane End Wesleyan Memorial



The brass war memorial in the Methodist Chapel in Hawkshaw Lane End is simple, and reminds you of the sacrifice made by the men from the area in the Great War.

Its importance lies in its sheer ordinariness and the story it tells. Unusually the dead are listed not in alphabetical or chronological date of death but in their order of enlistment. The memorial is based on a paper Roll of Honour that still survives in the adjacent Sunday School.



Hawkshaw Lane End is a parish north of Bury in Greater Manchester. It only came into being in 1892 and by the start of the Great War the village was starting to establish its own identity after hundreds of years of being a series of scattered

farms forming part of the larger township of Tottington Lower End. 800 people lived in the parish, the majority of whom were employed in two cotton spinning mills, a bleach works, small farms and some of the seven shops that supplied this very self-contained community. The church, two Methodist chapels and school provided the parish with their focal points outside of work – for leisure and belonging. The headmaster of the village school, Thomas Beckett, had been there since 1895 and had taught the boys and girls of their duty to the Empire. Those same boys who would go to war in 1914 had also been brought up with the idea that conflict was fun and survivable. This was because three men from Hawkshaw had served in the Boer War and all had returned safely despite one having been a prisoner of the Boers and another having being shot. In 1914 the Lancashire Textile industry was in depression and, many men were on half time, so when war broke out their was a push factor of a steady wage as a soldier and a pull of escaping the village to see the world. This was the scene that saw the Roll of Honour started in the Methodist Chapel when the first Kitchener volunteer Thomas Smithie enlisted in September 1914. Much was made of Tom being a volunteer, he wasn't the first to go to war from the village, as other men in the Territorials and who were reservists had already been called up – but the point was they were expected to do their duty as they were professional and semi-professional soldiers.



Tom Smithie

Tom Smithie was to serve at Suvla Bay in the Dardanelles campaign and, the retreat from Serbia. He returned home to Hawkshaw on Christmas Eve 1915 suffering from frostbite and a gunshot wound to the leg. He recovered and returned to duty with the Hampshire Regiment. He was badly wounded in September 1916 on the Somme and died at the base hospital at Etaples. He was 27.



Andrew Bridge

Robert Young

Andrew Bridge and Robert Young had grown up together and enlisted in January 1915. They have consecutive army numbers which confirms that they stood in line together at Ramsbottom's Drill Hill when they took the King's Shilling. Both men joined the 1st Battalion of the East Lancashire Regiment. It went into action on the 1st July 1916 on the First Day of the Somme. Of the 1,000 men in the battalion, 500 men were killed, wounded or posted missing. One of them was Andrew Bridge whose body was never recovered. He was 20. His friend Robert Young was wounded the day after, he recovered and was about to be commissioned as an officer when he was killed on the first day of Passchendaele on 31st July 1917. He is remembered on the Menin Gate in Ypres.



Bernard Firth

Thomas Diggle

Bernard Firth was originally from Patricroft in Salford and had moved his wife and five children to Hawkshaw after he enlisted. He was 35 when he was killed in an attack by the Northumberland

Fusiliers on the Somme in late July. His body was never found and his name is on the Thiepval Memorial to the missing on the battlefield.

Thomas Diggle had grown up in the hamlet of Walves on the western edge of the parish and he was living in Bolton when he joined up. He died in August 1916 during an attack on German trenches on the Somme. His body was never recovered and his name is on the Thiepval Memorial. He was 31 and left a widow and young daughter living in Deane in Bolton.

Joseph Howarth had been a clothlooker at Rigg's



Joseph Howard

James Howard

Spinning Mill in the village before the war but had just become a policeman in Lytham St. Anne's. He enlisted in the Grenadier Guards and spent nine months in training at Caterham in Surrey. He went to the front and into action on 25th September on the Somme. He was mortally wounded within ten minutes but took three weeks to die at a base hospital.

His younger brother James was called up at 18 in 1918. He was killed in a German attack on his trench in the prelude to the Battle of Amiens. James



Walter Haslam

was only 19 at the time of his death. Walter Haslam was the last man to die from the chapel. He was killed a month before the Armistice during the so-called 'Drive to Victory'. His battalion of the Loyal North Lancashire regiment

was caught in the open by German machine gun fire and Walter was killed along with 27 others and 220 wounded.

Remembrance and Memorials

The urge to remember the dead from the parish was a strong one. By December 1918 plans were being made to commission a marble memorial to honour the dead and those who had served from all denominations to be placed in the parish church. February 1919 saw a final appeal to families to ensure the intended list was correct. As the parish magazine stated: “because after the names have been cut in the marble tablet, no alteration can be effected”. This marble memorial was finally unveiled a year later in February 1920. Practical memorials also sprang up in the village, the children from the three Sunday Schools raising money to purchase two benches for public use on the main road, both carrying inscriptions honouring the dead and those who had returned fighting for freedom.

But what of the Wesleyan Methodists? It was not until April 1922 that the brass tablet was unveiled

by Joseph Stringer Cooper, the Chapel’s choirmaster, who himself had served from 1916. The maker of the memorial is not known but it replicates the paper roll of honour that still hangs in the Sunday School.

The local newspaper, the *Bury Times*, reported the event – “Mr Cooper after unveiling the tablet said he would like to briefly pay a tribute to the memory of their dear comrades. Individually their loss must of necessity be felt most keenly in their own homes, but collectively no one realised the loss more than he did, having been associated with seven of them in their boyhood and youth as teacher and superintendent. Some of them took their place in the choir. One after another took up the work of Sunday school secretary, until each in turn answered the call to arms”.

Jonathan Ali

Erfurt, St. Marien Cathedral revisited: the brass to Dr. Hunold von Plettenberg, 1475

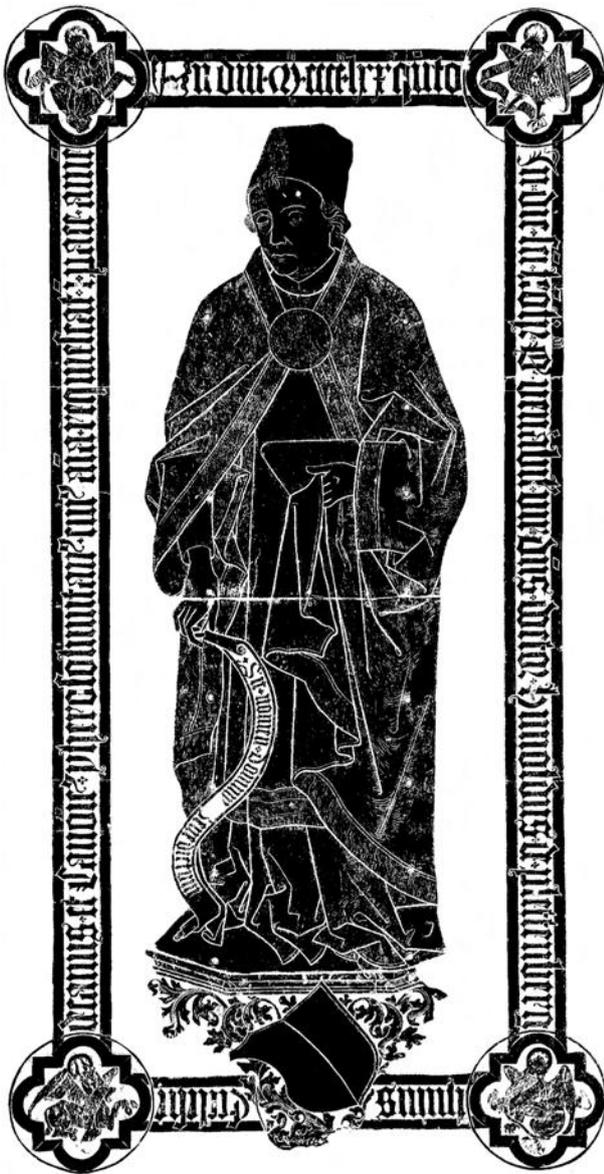
The brass of the month featured on the Society’s website for April 2012 was to Johan von Heringen, the best known of the Erfurt series of brasses and, undoubtedly from the workshop of Peter Vischer the Elder. The other brasses are of considerable interest and, in spite of wear and corrosion, three at least of the four now in the cloisters can provide good rubbings. I rubbed the brass to Hunold von Plettenberg (HKC.3) on my first visit in 2011.

Jerome Bertram had made a rubbing in May 1998 and his brief account of the brass was published in 2002.¹ This article seeks to provide more information about Hunold and his brass.

Hunold is buried in the Cathedral at the point where the nave connects with the chancel. The slab was moved before 1865 to the high choir, within the wrought iron gates which separated it from the choir hall (choraum). It occupied this position alongside the brasses to Hermann Schindeleyb,

1427 (HKC.2), and Eoban Ziegler, 1560 (HKC.6). Outside these gates on the west side were the brasses to Johan von Heringen, 1505 (HKC.5), and Heinrich Gassmann, 1481 (HKC.4). In this position there was considerable foot traffic and they were moved to the south-east corner of the cloisters in 1900, with the Plettenberg and Schindeleyb slabs positioned on the north wall facing the others. There they suffered further damage from air pollution until 1995, but have since been partially conserved, although the Schindeleyb brass still shows signs of considerable corrosion as a result of damp penetration from the wall behind, with green staining of both slab and brass. The detail of this brass, especially the canopy, which appears quite clearly in Creeny² is now barely discernible.

The local sandstone slab for Hunold’s brass, which was crumbling, is now covered with thick marine plywood with the brass inlaid, although the dexter bottom corner is still flapping away as Jerome Bertram found in 1998.



Hunold von Plettenberg, 1475, Erfurt Cathedral

As can be seen from my rubbing, the large central cut-out figure of Hunold with his pronounced Canon's cap shows him standing on a plinth, with foliage and a canted shield with the arms of Plettenberg (*Per pale Or and Azure*) beneath. This element of the composition resembles a bracket, which by design becomes a part of the otherwise detached marginal inscription beneath.

Whilst the finer detail of his cope and other vestments are nearly effaced, the principle lines of engraving remains. The upper part of the figure shows more wear and some corrosion but this does not detract from the quality of the engraving or its design. Hunold is turning slightly to the right, gazing downwards with his right hand hanging down holding a prayer scroll containing his motto

from Psalm 112, 'Sit nomen Dominy Benedictum'. He cradles a book whilst clutching his vestments with the left hand. There is nothing ostentatious about the figure which conveys dignity and humility and must have been a deliberate choice on the commissioning of the memorial.

The Latin marginal inscription is in Gothic Miniscule, with evangelical symbols in guardilobes within large roundels at the corners. The text is set out (with expansion) in Jerome's account.

Hunold was born c.1410 into a Westphalian noble family first recorded in 1187. He entered Erfurt University in 1428 where he was a student of the Liberal Arts, followed by the study of medicine in Vienna where he became a Doctor of Medicine. He became the private doctor to the Margraves of Meissen and Landgraves of Thuringia, Friedrich and Wilhelm von Sachsen. He accompanied Wilhelm on a pilgrimage to the Holy Land in 1461 and subsequently became a Canon of Jerusalem. He was rector of Erfurt University in 1440, 1451 and 1464. In 1462 he was the Archbishop of Mainz's representative. He was a Canon of St. Marien Cathedral in Erfurt in 1443, Dean in 1463, and also a Canon of St. Severin's church next door. He died on 6th November 1475.

His tenure at the cathedral coincided with the period of its construction and completion of the late Gothic nave, which replaced the western limb of the Romanesque basilica constructed between 1154-70. The previous church on the site of the cathedral, provided at the behest of Bishop Boniface, dated from 742.

Jerome Bertram considered the brass to be from a workshop local to Erfurt. However, controversy still surrounds the provenance of the brass, with Hauschke, a German Art Historian, asserting in his latest work that it is the work of Hermann Vischer the Elder.³ There are marked differences of opinion amongst various German art historians of the 20th and 21st centuries.

Buchner saw the brass as belonging to a group including Bishop Dietrich von Bocksdorf, 1466, at Naumburg Cathedral and Duke Elector Friedrich the Gentle of Saxony, 1464, at Meissen Cathedral; the latter is definitely the work of Hermann Vischer the Elder.⁴ Kramer concurred with this and also saw a link to Duke Elector Ernst of Saxony, 1486,

at Meissen Cathedral and Margaretha Duchess of Saxony, 1486, at Altenburg Schlosskirche.⁵ Overmann identified different designs at work in the above brasses, with their origins perhaps from another workshop in Thuringia, Saxony or maybe Erfurt.⁶ Stierling⁷ believes all these plates belong together but are not from the Vischer atelier.

More recently Riederer has carried out metallurgical analysis on the brass and found a relatively high percentage of silver in it, which is not typical of Vischer products.⁸

Bornschein considers that Hunold's brass belongs to the group including the brasses at Altenburg (Margaretha), Meissen (Friedrich and Ernst) and Naumburg (Bocksdorf); all come from the same workshop although its identity is not certain.⁹

Hauschke³ groups Hunold as Buchner does above. He also likens Hunold's brass to the signed Vischer brass of Canon Georgs von Lowenstein, 1464, at Bamberg Cathedral, also illustrated by Greeny. The facial features and high cap, canted shield/achievement at the feet intruding into the marginal inscription have some affinity, but otherwise that brass appears completely different, certainly in its design, if not in execution.

Malcolm Norris listed the brasses he considered as products of the workshop of Hermann Vischer the Elder. As far as Hunold's brass was concerned he thought it might be a Vischer product but there was insufficient evidence to substantiate this.¹⁰

The evangelical symbols with the distinctive quadrilobes on Hunold's brass certainly appear on the Bocksdorf, Haugwitz, Schonberg, and Friedrich the Gentle brasses and the lettering of the marginal inscription is also the same, reinforcing the view that these could be part of the same group – the first two being very similar in other respects – canopies, pavement, backcloth, facial expression, hair and vestments. As Friedrich's brass is a known work of Hermann Vischer the Elder, it is very tempting to conclude that Hunold's is too – they are also contemporaneous. Difficulties still remain however:

- Hunold has a cut-out figure, rare on Vischer brasses, although common on cast bronze low-relief memorials from this workshop. The only cut-out Vischer brass I am aware of,

to Abbot Georg Fischer at Reichenau, has rich vestments incorporating recognisable Vischer design motifs but is later than Hunold's brass and the work of Hermann the Younger;

- being a cut-out figure there is no flooring, background or canopy that might provide a pointer to provenance;
- it can be argued that the design and execution of the brass is not up to the very high standard of other Vischer products; and
- the high silver content of the brass is not present in other Vischer brasses.

The cut-out figure on the cast monument in low relief to Heinrich von Gerbstadt, 1451, on the north wall of the nave of Erfurt Cathedral seems the closest in design to Hunold's figure both in terms of vestments and particularly the canted shield and foliage as part of a bracket at the feet of the figure, which intrudes into the marginal inscription in the same way. If there was some certainty of its origin that would provide a reliable clue to the provenance of Hunold's brass. However there is nothing conclusive about the origin of Gerbstadt according to Bornschein, the current conservator of Thuringia and an expert with a particular knowledge of Erfurt funerary monuments.

I am grateful to Falko Bornschein and Reinhard Lamp for their assistance.

Kevin Herring

- 1 William Lack and Philip Whittemore (eds.), *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, (2002), I, pt.3, pp.17-8 and pl.XXIV.
- 2 W.F. Greeny, *A book of Facsimilies of Monumental Brasses on the Continent of Europe* (1884), p.26 and facing plate.
- 3 Sven Hauschke, *Die Grabdenkmäler der Nurnberger Vischer Werkstatt 1453-1544* (2006), pp.170-1 and pl.115, p.382.
- 4 Otto Buchner, 'Die metallenen Grabplatten des Erfurter Domes', *Zeitschrift für christliche Kunst*. (1903), 16, pp.161-86.
- 5 Johannes Kramer 'Metallene Grabplatten in Sachsen vom Ende des. 14 bis', *den Anfang des. 16 Jahrhunderts (c.1390-c.1510)* (1912), p.52 facing and p.57.
- 6 Alfred Overmann, *Die älteren Kunstdenkmäler der Plastik, der Malerei und des Kunstgewerbes der Stadt Erfurt* (1911).
- 7 Hubert Stierling, 'Kleine Beiträge zu Peter Vischer 5. Vorbilder Anregungen, Weiterbildungen. Eine kurze Zusammenstellung', *Monatshefte für Kunstwissenschaft* (1918), 11, p.264
- 8 Josef Riederer, 'Metallanalyse an Erzeugnissen der Vischer Werkstatt', *Berliner Beiträge zur Archäometrie*, (1983), 8, pp.89-99.
- 9 Falko Bornschein, 'Forschungen zum Erfurter Dom – Die Grabplatten im Kreuzgang' in *Arbeitsheft des Thüringischen Landesamtes für Denkmalpflege*, Neue Folge 20 (2006). This paper references 4-8 above.
- 10 Malcolm Norris, *Monumental Brasses: The Memorials* (1977). pp.113-4.

Notes on Books, Articles and the Internet

Christian Steer. ‘The Plantagenet in the Parish; the burial of Richard III’s daughter in medieval London’. *The Ricardian*, XXIV (2014), pp.63-73. 2 illus.; genealogical table; refs.

This well-argued article looks at the possible location of the grave of Lady Katherine Plantagenet, ‘the illegitimate and only daughter of Richard III’. A significant manuscript in the investigation is one by Thomas Benolt, 1534, now housed at the College of Arms [especially Young Collection, MS CGY 6476, f.24r]. This relates to fifteen monuments, including two aristocratic burials both ‘wtout a stone’, in the church of St. James, Garlickhithe in the City of London. One was to Eleanor Neville, Lady Stanley, c.1470/71, and mother of George Stanley, Lord Strange, 1503; the other was to Katherine, Lady Herbert, Countess of Huntingdon, and wife of William Herbert, Earl of Huntingdon and Baron Herbert. William and Katherine were married in 1484, though little is known about his wife after that and by 25th November 1487 she had died – possibly of the sweating sickness. Although no monument or tomb for her is known, other than perhaps a temporary one seen by Benolt (see p.72). It would not have been unprecedented for it to have been a brass, as indeed may have been the case with some of the other Stanley memorials (see pp.66-7). It may well have been Katherine who was ‘the Plantagenet in the Parish’...

Frank Meddens and Gillian Draper. ‘Out on a limb’: insights into Grange, a small member of the Cinque Ports Confederation’. *Archaeologia Cantiana*, CXXXV (2014), pp.1-32. 11 illus.; refs.

This paper gives an interdisciplinary approach to its subject, being a mix of archaeology, history and genealogy. Grange, sloping down to the Medway estuary to the east of Gillingham, was a Liberty of the Cinque Ports, with its own port and quay. Grange was held by the Hastings family for some 250 years until 1348, then briefly by others until 1374, when a rich London wool merchant, John Philipot (d.1384) acquired it through his first marriage. He also provided ships for the king on several occasions, built a small chapel at Grange



*Fisher's drawing of the lost Bamme brass,
Gillingham, Kent*

(now a ruin) and proposed defences across the Thames and Medway, designed by Henry Yevele. Amongst later owners of Grange were Richard and Joan Bamme, 1431; her shroud brass, formerly in Gillingham church but now lost, is illustrated (Fig.4, p.10) from Thomas Fisher's drawing. By the end of the 18th century Grange had declined in importance to its various owners. The second half of this paper looks at the surviving remains of the chapel and 'refectory' (pp.11-15) and finally the results of recent archaeological work on the site (pp.15-23).

Sally Badham and Geoff Blacker. ‘The Pudsey Family of Bolton-by-Bowland and their Monuments’. *Yorkshire Archaeological Journal*, LXXXVI (2014), pp.138-68. Illus.; refs.

The Pudsey chapel in the above church contains a varied collection of monuments to the Pudsey

family, a gentry family who held the manor from 1349 to 1770. In the century before the Reformation, successive heads of the family rebuilt much of the church and provided eye-catching monuments to various family members; yet after the Reformation only two minor brasses to family members are to be found in the church. The authors suggest that the brass to Henry Pudsey, 1520, and his wife Margaret, 1500, is a Victorian replacement of the original and that the composition has changed. Whilst the original indent remains, as well as the new stone with the replacement plates, the latter uses oddly coloured enamel. The paper analyses the collection as a set; explores what they represent, especially in relation to the family's religious adherences; investigates how and where they were made, and places them in the wider context of contemporary monuments.

Pam Martin. 'Abbey links with the White Queen: Sir Anthony Grey'. *Abbey Link*, issue 80 (Spring 2014), pp.12-14.

A brief look at the life and family of Sir Anthony Grey whose brass lies in the Presbytery of St. Albans Cathedral, Hertfordshire (1480, LSW.XI), and is illustrated in colour (effigy only) on p.13.

Sally Badham. 'Commemoration of the dead in the late medieval English parish: an overview'. *Church Archaeology*, XVI (2012, published 2014), pp.45-63.

A full note on this paper will appear in the next *Bulletin*, but it is a fitting precursor to the forthcoming joint M.B.S./C.M.S. one day conference on the theme 'Commemoration of the Dead . . .' being held on 15th November 2014 (see *Bulletin* 126 (June 2014), p.503).

Peter Beacham and **Nikolaus Pevsner.** *Cornwall*. [*Buildings of England*]. (Yale U.P; £35.00. Revised edn. (May 2014). ISBN 9780300126686). 800 pp.; illus. (120 in colour); glossary; index. Another welcome volume in this iconic series, which hardly needs any introduction, and an essential companion to our own volume on Cornwall in the *County Series* (1997). A long, illustrated review by Peter Beacham, can be seen in the National Trust's *Arts, Buildings & Collections Bulletin* (Summer 2014), pp.5-7. [Viewable on line in pdf format at www.nationaltrust.org.uk/article-1356393817247].

David Kindersley. *Mr Eric Gill: recollections of an apprentice*. (The Cardozo Kindersley Workshop, 152 Victoria Road, Cambridge CB4 3DZ. £12.00 + £3.00 P.&P. New edn. 2014. ISBN 0 9501946 5 4). 52 pp.; illus.; paperback.

Whilst Gill is best remembered for his sculpture and lettering, it is also known that he designed several brass inscriptions and at least one figure brass, though he did not do the engraving himself (see David Meara. *Modern Memorial Brasses 1880-2001* (2008), pp.145-8 et al). David Kindersley (1915-95) was apprenticed to Gill in 1933, whom he found inspiring and generous in passing on his skills, making this revised and updated book a valuable insight into Gill's work and that of the Kindersley workshop. This work is still continued today by David's wife Linda Lopes Cardozo.

Robert Hardman. 'Simply batty'. *Daily Mail*, Thursday, 10th July 2014, p.15. A sideways swipe both at the E.U. legislations of 2010 relating to bat conservation, but also a heartfelt cry at the state of some of our historic churches where little or nothing can be done to remove the bats or protect the monuments and fittings. East Anglian churches feature several times, as well as others in Leicestershire, Northamptonshire and North Yorkshire. An earlier note 'Bats and Parish Churches', can be seen in *Salon* [Society of Antiquaries of London] Issue 322, 23rd June 2014, pp.18-20, reporting the debate in the House of Lords and letters to *The Times*. Like the bats, the problem just will not go away!

A short note in the *Richard III Society Bulletin* (Sept. 2014), pp.37-8, shows a digital reconstruction of King Richard III's tomb at Greyfriars, Leicester. This was produced by Leicester University's Digital Building Heritage Group who have opted for a brass rather than a three-dimensional effigy. The image shows an altar tomb with an armoured effigy, chamfer inscription and shields on the sides and ends of the tomb. More information at www.digitalbuildingheritage.our.dmu.ac.uk

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Richard Busby