

# Monumental Brass Society

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FEBRUARY 2015



BULLETIN 128

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 May 2015**. Contributions to **Notes on Books and Articles** should be sent to Richard Busby at 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st April 2015**. Contributors may send articles either as typed double-spaced copy or as an email attachment, to either [mbsbulletin@btinternet.com](mailto:mbsbulletin@btinternet.com) or [richard.busby@tiscali.co.uk](mailto:richard.busby@tiscali.co.uk).

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#### Hon. Treasurer's Notice

On 1st January all subscriptions for 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](mailto:mbs_brasses@yahoo.com) or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. Complete and send in the form that can be downloaded directly from [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk). U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox 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.

## Personalia

The Society is particularly pleased to be able to announce that our long-standing member, John Blatchly has been appointed Honorary Wolsey Professor in the Department of Arts and Humanities at University Campus Suffolk.

We also congratulate our member Jessica Barker on the award of a doctorate from the University of London on *Joint Memorials in Late Medieval England*.

We welcome as new members:

**Gabriel Byng**, 1 Windmill Road, Stroud, Gloucestershire GL6 9DX

**Alicia Cannizzo**, 386 Fort Washington Avenue, Apartment 6B, New York, New York 10033, U.S.A.

**Marla Morris**, 82 Wandle Road, Wandsworth, London SW17 7DW (Associate)

**Robin Netherton**, 715 Aramis Drive, St. Louis, Missouri 63141, U.S.A.

**David Stocker**, Manor Farm House, Main Street, Thorpe-on-the-Hill, Lincolnshire LN6 9BG

**Holly Wain**, 15 Sharpill Road, Edwalton, Nottingham, Nottinghamshire NG12 4BA (Associate)

## Help wanted

I am seeking help with a new project being undertaken in conjunction with the Henry Moore Institute in Leeds. *Experiencing Tomb Sculpture in Medieval Europe*, seeks to understand and characterise medieval tomb sculpture from the perspective of the viewer. I am interested in:

- Testators requesting prayers to be said, candles to be lit, etc. at the site of their tomb.
- Descriptions of monuments in chronicles, pilgrimage accounts, literary texts or other medieval documents.
- Images of tombs in other medieval artworks

Please email [jessica.barker@courtauld.ac.uk](mailto:jessica.barker@courtauld.ac.uk) or by post to Jessica Barker, The Courtauld Institute, Somerset House, Strand, London WC2R 0RN.

**Jessica Barker**

#### Cover illustration

Coffin plate of Oliver Cromwell, 1658. Taken in January 1661 by James Norfolk when exhuming Cromwell's body to be hanged and beheaded at Tyburn. Sold at Sotheby's on 9th December 2014 for £74,500 including buyer's premium, etc.

(photo.: *The Guardian*)

## 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 their 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*; **Robert Hutchinson** on *The Brasses of Battle Church*; and **Nigel Llewellyn** on *The Monument to Sir Anthony Browne and his wife, Alice Gage*. **Pat Roberts** will also provide an optional tour of the church with tea available at the conclusion of the meeting.

*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 holding a special all-day meeting in Oxford. The day will begin at the 'Tom Gate' of Christ Church College where **Jerome Bertram** will conduct 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 Oratory, Woodstock Road, where speakers will include **John Blair** on *Recording indents: the pros and cons of drawing*; **Robin Emmerson** on *"His Studies are of Death, of Heaven his Meditation"*; and **David Griffith** on *Speaking in tongues: reading brasses in multilingual England*. The event will also include an exhibition of rubbings and conclude with afternoon tea.

To book lunch at Merton College please send a cheque for £25.00 (made payable to the Monumental Brass Society) to the Hon. Secretary with your name, address, email and/or telephone number.

**Saturday, 8th August 2015 at 2.00p.m.**

### ANNUAL GENERAL MEETING

#### **GREAT BERKHAMSTED, HERTFORDSHIRE**

The Annual General Meeting will be held in St. Peter's church, Great Berkhamsted. Following the formal business, our member **Jessica Barker**, will speak on *Middle Class Love: the 14th century brass to Richard Torryngton and his wife Margaret Incent*. Members are asked not to arrive at the church until after 1.30p.m. because of an earlier event taking place.

**18th-20th September 2015**

### SOCIETY CONFERENCE

#### **THE MAID'S HEAD HOTEL, NORWICH**

Booking is now open for the 2015 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 programme includes the following speakers: **Jon Bayliss, Paul Binski, Claire Daunton, Sam Gibbs, David Harry, Rosemary Hayes, Sandy Heslop, Carole Hill, David King, Helen Lunnion, Julian Luxford, Matthew Sillence, Martin Stuchfield** and **Norman Tanner**. A deposit of £50.00 per person is payable in order to secure a booking with the balance to be paid by 30th June 2015. The booking form has been emailed to members. However, anybody requiring a printed copy should contact the Hon. Secretary.

#### **THE HESELTINE LIBRARY**

A large collection of books on brasses, monuments and allied subjects has been bequeathed to the Society by the late Peter Heseltine (see *Bulletin* 123 (June 2013), p.443). Having augmented the Society's extensive library at the University of Birmingham the remainder (comprising some 400 lots) will be sold in two tranches with the proceeds destined for the Society's Conservation Fund.

This is a rare opportunity to acquire books which seldom appear on the market. The items will not be sold on a first-come first-served basis but to the highest bidder by a closing date of **Friday, 27th March 2015**.

Members are invited to apply for the catalogue list from Martin Stuchfield (Pentlow Hall, Cavendish, Suffolk CO10 7SP) preferably by email ([martinstuchfield@pentlowhall.com](mailto:martinstuchfield@pentlowhall.com)).

## MEETING REPORTS

## Cirencester, Gloucestershire – 27th September 2014

St. John the Baptist, Cirencester, the largest parish church in Gloucestershire, was the venue for this Study Day. The church boasts sixteen medieval brasses, many of which were removed from the chancel by Sir George Gilbert Scott and are now to be found in the Trinity Chapel at the east end of the north aisle and in the Lady Chapel.

In 1457 John Chedworth, a native of Cirencester who died as Bishop of Lincoln in 1471, gave money for four priests to celebrate his chantry at the altar of St. Nicholas and St. Catherine in the chapel now dedicated to both saints. Chedworth was buried in Lincoln Cathedral and commemorated by an elaborate (but now lost) memorial brass. The bishop thus benefited from two different commemorative arenas, and it was the first speaker, **Miriam Gill**, who introduced us to his devotion at Cirencester with her talk on *The Chantry Chapel of Bishop Chedworth*. Dr. Gill drew our attention to the wall paintings which include an image of St. Nicholas, produced with very expensive pigments and shown on a background of damask design and a small panel of early 14th century roundels, an image of St. Nicholas in profile and the large paintings of St. Christopher, set on a background of pomegranates (uncovered in the 19th century), and St. Catherine. She discussed the figure kneeling at a prie-dieu at the foot of St. Catherine and argued that this might well be Chedworth himself.

The second talk was by **Rupert Webber** on *Piety and Belief: the brasses of Medieval Cirencester*, based on his research into the surviving wills and chantry certificates of the county. Although the Cirencester wills contained few references to brasses, other commemorative acts were set out such as bequests of money for lights which were to be placed at particular altars. However, the importance of brasses as a means of securing intercession was nicely drawn out by the case of William Notyngnam, a clothier, 1427 (LSW.VII), who is commemorated with his wife Cristine in a brass paid for by their son almost fifty years later. Other townsmen and their wives were likewise remembered but of particular interest was the



William Notyngnam, 1427, and wife Cristine (LSW.VII),  
(from Lack, Stuchfield and Whittemore, Gloucestershire).

surviving brass for the priest, Ralph Parsons, 1478 (LSW.VIII), shown in full ecclesiastical dress with chalice and host. The remnants of his embroidered cope, decorated with pomegranates, are now hanging at the west end of the south aisle.

After a lunch time visit to examine the brasses, **Sally Badham** spoke on *Three Cirencester merchants, their brasses and commemorative strategies*. Merchants, such as weavers, belonged to the Trinity Guild and their wills often requested that they be buried in the Trinity Chapel. The brass of Robert Pagge, 1440 (LSW.III), has his feet resting on a woolsack with his distinctive mark on it, and is accompanied by depictions of his wife, six sons and eight daughters. There was originally a Trinity icon above the canopies that frame their heads. Another well-preserved brass is that of Reginald Spycer, 1442 (LSW.IV), a merchant with four wives, Margaret, Juliana, Margaret and Joan. This was the subject of a 'Brass of the Month' on our website by



Robert Pagge, 1440, and wife Margaret (LSW.III),  
(from Lack, Stuchfield and Whittemore, Gloucestershire).

Christian Steer as ‘The Much Married Spycer of Cirencester’. Spycer’s will does not survive, but his widow requested burial in the Trinity Chapel.

The final talk was by **Peter Fleming** on *Commemoration at Cirencester and the later medieval gentry*. This paper gave an historical account of the on-going (400-year long) conflict between the town and the original Augustinian Abbey. This culminated in the Epiphany Rising of 6th January 1400, a failed uprising against Henry IV who had usurped the throne from Richard II the previous year. Two Cirencester-based supporters of Richard, Duke of York, had been Sir Richard Dixon, 1438, and Sir William Prelatte, 1462, who had donated money to the building of the Trinity Chapel, where their memorial brasses (LSW.II and VI) are to be found next to the aforementioned merchant, William Notyngam, a leader of the rebellion. They have Yorkist motifs hung round their necks with the Yorkist symbol of the falcon and fetterlock carved in the stonework overhead, representing their affinity to the Duke’s household.

The lectures complemented one another and it was enjoyable hearing about case-studies on particular brasses and more general remarks on how these wonderful works of art sat in a broader political and socio-economic setting during the Middle Ages.

With thanks to Ellie Pridgeon and Rupert Webber for organising such an excellent day and to our members David Lillistone, Jonathan Moor and Janet Whitham who worked hard behind the scenes preparing the refreshments.

**Ann Wintle**

## Commemoration of the Dead: new approaches, new perspectives, new material – 15th November 2014

The nine papers given at this symposium, jointly organised with the Church Monuments Society and held at the Institute of Historical Research, really did live up to its title. A group of predominantly younger scholars re-examined familiar themes, set out wider contexts, not least a very welcome European dimension, and sign-posted fresh directions.

With customary brio and erudition, **Richard Marks** launched the meeting with a paper entitled ‘*Brass and Glass: the medieval tomb window*’. It was a bracing *tour d’horizon* of the wider commemorative and iconographical context grounded in well-chosen and well-illustrated examples and reminded us how essential documentary sources, especially wills, are to

interpret the physical evidence and ‘unlock the iconographic programme’.

The rich potential of close, thorough and imaginative iconographic analysis was a theme of several papers. By careful examination of the significance of the elevated mitre depicted on an unknown indent at Fountains Abbey, **Michael Carter**’s paper *The Mysterious Mitre on the Monument* convincingly identified it as that of Abbot John Greenwell, 1471.

**Harriette Peel** applied the same forensic rigour to the images on the brass of Catherine D’Ault, 1451, in St. James, Bruges in her fascinating paper, *Women, Children and Guardian Angels in Late Medieval Flemish Funerary Art*, revealing the complexity and symbolic resonance – the inclusion of a guardian angel and references to female hagiography – of a particularly fine and richly decorated monument.

A second stimulating paper on late 15th century northern European monuments was given by **Ann Adams**, ‘Revealed and Concealed’: *Monumental Brasses on Tomb Chests: the examples of John I, Duke of Cleves, and Catherine of Bourbon*. She explored the role of heraldry, not only its selective use for family aggrandisement but also its striking visibility on the monuments; the impact of bright polychromy was heightened by its location on the sides of the tomb chests. Against the prevailing local tradition in Cleves, brasses rather than effigies were placed on the chests, perhaps suggesting some awareness of English examples by either the patron or the workshop.

By way of contrast **Jessica Knowles** in her paper ‘Controlling the Past’: *the Medieval Brasses of All Saints North Street York* sought to explain the opposite phenomenon, why a group of the urban elite were commemorated with conspicuous modesty. The lack of an effigy, together with the use of small plates with Latin rather than vernacular inscriptions and the absence of decoration, on monuments for wealthy and prominent local families who could afford more lavish commemoration suggests a self-consciously humble approach.

In his paper *Late Medieval Style: the Role of Agency and the Workshop* **Matthew Ward** considered what

light the presence of one feature, the livery collar, can shed on the relationship between patrons and workshops.

**Sanne Frequin**’s paper *Tournai Stone: an investigation of materiality* showed how much there is to be gained from a better understanding of the materials used in monuments. Her meticulous scientific analysis of the surviving fragments of polychromy on the tombs of the early 14th century counts of Hainault revealed how paint was used to enhance them by making the effigies more lifelike and to add inscriptions and heraldry. Surviving accounts confirm the importance of materials; labour was relatively cheap but the stone and gold leaf were expensive.

The final session confronted the problem of lost monuments. Reformations, revolutions and restorations have, in the words of John Betjeman, ‘left not what there used to be’. Fortunately, contemporary documents and antiquarian descriptions go some way towards filling the gaps. **Robert Marcoux**, in his paper *The Social Meaning and Artistic Potential of a Medium: Brass and the Medieval Tombs of the Gaignières Collection*, drew our attention to the extensive collection of drawings of medieval monuments made by Roger Gaignières in the late 17th and early 18th century. He used it to analyse long-term trends in the use of brass in monuments in France from its first use for effigies by lay and ecclesiastical elites in mid 12th century Anjou, close to the centre of enamel production, to its widespread use by lower social classes in the 15th century.

Social analysis was also an important strand in **Christian Steer**’s paper *A Melting Pot of Death: Burials and Brasses in the London Grey Friars*. Using a remarkably detailed early 16th century record of its tombs, he shed considerable light on the burial pattern in this well-known and important religious house, not least its density. The sheer numbers remind us of the continuing popularity of the Friars up to the Reformation.

A large and appreciative audience learnt much and the organisers are to be congratulated and thanked for putting together such a stimulating day.

**David Lepine**

## Politics and Piety:

### the 15th century brasses at St. Giles-on-the-Hill, Norwich

Two notable city figures prominent among the leading mercantile families of 15th century Norwich are commemorated in the church of St. Giles-on-the-Hill. The full-figure funerary brasses have survived in the central aisle for Robert Baxter, alderman and twice mayor, M.P. and J.P., 1432, and his widow, Cristine (LSW.I), near to their contemporaries, alderman and thrice mayor, Richard Purdaunce, 1436, who also served as M.P. and J.P., with his wife Margaret (LSW.II). These important brasses fascinate more, partly because of what we know of their subjects' involvement in city politics, and the differing spirituality of Robert Baxter and his friend and neighbour, Dame Margaret Purdaunce. In the context of wealth and worldly status, the Baxter and Purdaunce brasses are simple, albeit prominently sited for strategic remembrance during the mass. Their hope for salvation rested on other forms of commemoration to further stimulate intercession and gain added value to their spiritual investment,

namely surrogate pilgrimage (Baxter), and charity to the dispossessed and the pauper (Baxter and Purdaunce). Neither brass records the date of the death of either widow, which in Margaret Purdaunce's case was about forty-five years after that of her husband.

Robert Baxter was established as a mercer by the 1390s, having entered the freedom of the city in 1390/1. His shipments of cloth to the Low Countries and the importation of raw materials such as dyestuffs, soap, oil, whetstones, timber and iron, placed him among the wealthiest of city merchants.<sup>1</sup> Baxter added commercial properties, including one furnished with racks for the finishing of woollen cloth from hinterland villages, as well as the purchase of manors in the county. Wealth and commercial expertise qualified him for a role in city government from 1407 until his second mayoralty in 1429.<sup>2</sup> His political life was eventful, particularly when the adversarial relations between the city and



*Robert Baxter, 1431 (LSW.I).*  
(photo: Martin Stuchfield)



*Richard Purdaunce, 1436 (LSW.II).*  
(photo: Martin Stuchfield)



Robert Baxter, 1432, and widow Cristine (LSWI),  
(from Lack, Stuchfield and Whittemore, Norfolk forthcoming).



Richard Purdaunce, 1436, and wife Margaret (LSWI),  
(from Lack, Stuchfield and Whittemore, Norfolk forthcoming).

Benedictine priory flared into civil disorder. In December 1429, Baxter as mayor sealed an indenture of agreement with Prior William Worstede which some of the commonalty later judged weighed heavily in the priory's favour, against the interests of the citizenry. Ill will towards Baxter was still evident after his death: in 1443, during the Gladman Insurrection, the rioters were demanding the return of the troublesome indenture: 'ye monkes ze charlys bring out youre balled prioure and *that chartr that Robert Baxster . . . and other solden to William Worstede*'<sup>33</sup> (my italics).

It could be argued that his testamentary plans for intercession for his soul were overly complex because he judged aspects of his life needed spiritual resolution. As early as 1412 Baxter had obtained a papal indult for a portable altar: this suggests that he employed a personal chaplain for the celebration of the mass which was a mark of high status.<sup>4</sup> In August of 1429, the year that Baxter was to negotiate with Prior Worstede, he drew up his will. He gave to his parish church of St. Giles the princely sum of £20 for a suit of vestments, 12 marks (£8) to buy a missal and 7 marks

(£4 4s 4d) to buy a silver cup for use in the mass. He was also a benefactor of two neighbouring parish churches, St. Andrew and St. Gregory, patronised by aldermanic colleagues. Baxter also gave gifts to the churches at Diss, his birthplace, and Hackford, where he kept his chapel. He left money for the city hospitals and the lepers at the gates. A particular concern was for the poor on Baxter's own lands and in the city. He left the huge sum of £50 for their aid, £20 of which was to be given in doles to the city poor at the rate of 10s a week (forty weeks). In contrast his cash bequests to named relatives amounted to £18, while his son and heir, Richard, was to receive 40 marks (£26 13s 4d) and his daughter, Katherine, a reversionary interest in some property after her mother's death. A similarly surprising amount of £40 was ring-fenced to pay the expenses of the hermit and priest, Richard Fernys, 1464, resident in the churchyard of St. Giles, 'to make a pilgrimage for me to Rome going round there fifteen times in a great circle, and also to Jerusalem, doing in both places as a true pilgrim does'.<sup>5</sup> Such a comprehensive project expresses spiritual aspirations of a high order whatever the

motivation, and wealth made it possible. The commissioning of the hermit, Fernys, who would also gain spiritual merit, for this pilgrimage makes the link with Dame Margaret Purdaunce, Baxter's 'neighbour in death' in the aisle.

Margaret was the second wife of an alderman and mayor, Richard Purdaunce, 1436. Purdaunce, from Ipswich was, like Baxter, politically active from 1400 and similarly acquainted with the rough edge of city government.<sup>6</sup> A successful merchant, he specialised in cloth and rabbit skins shipped from Great Yarmouth. He also imported hats, blankets and red leather intended for the luxury market.<sup>7</sup> As Purdaunce was prominent enough to be appointed bailiff to the city in 1403, it can be assumed that Margaret, to whom he was married by 1421, was many years his junior.<sup>8</sup> Dame Margaret, was unusual in that she did not re-marry when widowed but chose the vocation of vowess. This involved living in obedience to a religious rule at home, being sworn to chastity and the single life, but retaining the right to administer her own financial affairs. Generally the vows were marked by the formal bestowing of a mantle and a ring. The mantle of a vowess and a widow's weeds are hard to distinguish from each other, and on brasses seem to be interchangeable. Margaret was called 'Dame' or 'Lady' (Domine) on the brass, probably in respect of this status, but perhaps something more is being referenced. She is also given this title in her friends' wills and in the city tax return. It may be that her piety and charity were being acknowledged, or her erudition. Margaret was a book-owning woman, happy to share her books with others. It seems that the hermit Richard Fernys was already living in the churchyard at St. Giles by the time Baxter was writing his will in 1429. Fernys appears to have acted as spiritual director to a group of women of whom Margaret was a leading member.<sup>9</sup> It may be that Fernys acted as a mentor to Baxter too. Baxter's bequest speaks of deep respect and confidence in Fernys' prayer power. Margaret's will demonstrates the same support, naming three anchoresses to be given gifts, two in Norwich, one in London, as well as 'every female recluse in Lynn Episcopi'. In addition to gifts to academic clerics, she remembered with gifts many named friends, either nuns or lay women.

Another link between Robert Baxter and Margaret Purdaunce is the Baxters' daughter, Katherine, 1457, whose will demonstrates a life-long friendship with 'Lady Margaret' and the hermit Fernys, both of whom she pre-deceased but remembered with gifts. Katherine also died a widow: she left money to two Norwich anchoresses and three hermits, including Fernys and for named staff of St. Paul's (Normans) hospital and for many friends and servants.<sup>10</sup> Margaret's will is distinguished by its concern for the poor, by gifts of her six books and six silver and jewelled paxes to friends of like-mind spiritually. The Baxters' brass depicts Robert standing on a strange flowery hillock so that he appears somewhat taller than his wife. The Purdaunce memorial shows a bearded man and his wife, he with a dog beneath his feet, she with a tiny dog resting on her right foot. Both Cristine Baxter and Margaret Purdaunce are dressed as widows/vowesses. It has been remarked that the head of Richard Purdaunce has been replaced at some point, with care taken to preserve his long, thin, unusual beard.

These two funerary brasses provide a view on the commercial, political and spiritual life of Norwich. They also reveal a lively personal piety and the influence of the eremitic vocation on the lay community.

**Carole Hill**

[*St. Giles is one of several Norwich churches on the forthcoming Conference programme and where Carole Hill will be discussing the Baxter and Purdaunce brasses, Ed.*]

- 1 N.R.O., Norwich Old Free Book, f.38; E122/150/2, 9,17, 151/21.
- 2 History of Parliament Trust, London, unpublished articles on Robert Baxter and Richard Purdaunce for 1422-1504 section, by L.S. Woodger. I am grateful to the History of Parliament Trust for allowing me to see these articles in draft.
- 3 For a full discussion of the relations of the city with the priory over many years, see Philippa C. Maddern, *Violence and Social Order, East Anglia 1422-1442* (1992), p.183 and *passim*.
- 4 N.R.O., Norwich 'Domesday Book', f.79d; CPL, vi, 382.
- 5 N.R.O., N.C.C., Reg. Surflete, f.86v. See also N.P. Tanner, *The Church in Late Medieval Norwich 1370-1532* (1984), pp.62, 87, 128, 131.
- 6 He was involved in a contest for the mayoralty in 1433 which was manipulated against him by a predecessor, Thomas Wetherby, who was involved with the priory faction. It became violent, but Purdaunce triumphed. Madden, *Violence and Social Order*, pp.184-6.
- 7 History of Parliament Trust biography. See n.5 above.
- 8 Richard Purdaunce was previously married to Emma for twenty-five years. There seem to have been no surviving children from this union.
- 9 Mary C. Erler, *Women, Reading, and Piety in Late Medieval England* (2002), pp.68-84.
- 10 N.R.O., N.C.C., Reg. Brosyard ff.58r-59r (1457) Brasyer.

## Bat Habitats Regulation Bill 2015



*Effigy of John Symondes, 1508,  
Cley-next-the-Sea, Norfolk (LSW.IV),  
showing significant bat damage prior to conservation.*

The second reading debate of the Bats Habitats Regulation Bill 2015 is expected to resume on 27th February 2015. This is a Private Members' Bill sponsored by Christopher Chope (Member for Christchurch, Hampshire). If the Bill successfully completes its passage through both Houses, via nine more stages, it will become an Act of Parliament once it has received Royal Assent. It vitally requires support.

The Bill seeks “to make provision to enhance the protection available for bat habitats in the non-built environment and **to limit the protection for bat habitats in the built environment where the presence of bats has a significant adverse impact upon the users of buildings**”.

In England and Wales all bat species and their roosts are legally protected by the Wildlife and Countryside Act 1981. Contravention of this legal protection can be draconian. The maximum fine is currently £5,000 per incident or per bat (some roosts contain several hundred bats) with a maximum prison sentence of six months.

This has given rise to a conflict between the two fields of conservation (i.e. nature and historic artifacts) especially as churches are now increasingly favoured as suitable roost sites due to a declining natural habitat.

Church furnishings, hatchments, wall paintings, monuments and especially monumental brasses are vulnerable to damage from the effects of bat excreta.

Bats predominantly excrete urine and faeces as they enter and leave buildings and roosts, so deposits tend to be concentrated around these locations. However, bats frequently excrete throughout a building. These faeces settle mainly on horizontal surfaces and are clearly visible; they are sometimes confused with mice droppings. Urine is more difficult to see, but fresh droplets will appear darker as the moisture is absorbed. In time these areas may turn lighter, as the moisture evaporates, leaving a bloom of salts.



*The interior of Holme Hale Church, Norfolk.  
Note the covering of furnishings throughout the building.  
The green covering in the foreground is changed daily.*

Bat urine decays to form dilute ammonia which is chemically aggressive and can cause pitting and unsightly staining on porous or polished material. This surface damage caused by contamination of soluble salts and alkaline solutions is most often evident with a characteristic and disfiguring spotted appearance to the surface. It is possible to remove a significant proportion of this damage in cases where brass memorials are subject to conservation in a workshop environment. Even under these circumstances the metal has become etched causing permanent damage. Covering, with its associated problems, is an alternative although not easily accomplished where wall mounted brasses are concerned.

At the present time all eighteen species of bats are protected. The most predominant is the Common Pipistrelle (*Pipistrellus Pipistrellus*) with a U.K. population of some 2.43 million. It is a small bat found in a wide range of habitats including churches where it often roosts in crevices. All U.K. bats feed on insects resulting in their droppings being made up of the remains of insect exoskeletons. In large concentrations they result in an unpleasant odour and can present a health risk.



*Head of Sir Hugh Hastyngs, 1347,  
Elsing, Norfolk (LSW.I),  
with spotting from bat damage clearly visible.*

### Why the Bill is so crucially important?

The Bill is of significant importance as the second clause seeks to limit the current blanket protection where it can be demonstrated that the presence of bats is having a significant adverse impact on the users of buildings and/or is damaging artifacts of importance. Members are encouraged to support the Bill by writing to their own Member of Parliament at the House of Commons, London SW1A 0AA.

**Martin Stuchfield**



*Inscription to Lucinda Emma Maria Lady Jodrell, 1888,  
engraved 1898, Saxlingham, Norfolk (LSW.II), showing  
significant bat damage with no adequate means of protection.*



*Henry Barn[abe], engraved c.1460,  
Cley-next-the-Sea, Norfolk (LSW.II), with unsightly  
protection to prevent bat damage following conservation.*

## What constitutes error? Idiosyncrasies of composition and engraving in the inscription of 1586 to Sir Thomas Brudenell, 1549, Deene, Northamptonshire

John Dryden's 1677 play *All for Love* is a bold blank verse reworking of Shakespeare's *Antony and Cleopatra*; in its Prologue the author appeals for a generosity of spirit in its reception: 'Let those find fault whose wit's so very small,/They've need to show that they can think at all;/Errors, like straws, upon the surface flow;/He who would search for pearls, must dive below'. There are surface errors that may be easily ignored as 'honest' or 'human'; there are others too serious to be ignored, but that may be understood and forgiven; and yet others so glaring as to seem intentional, perhaps to demand re-assessment as something deeper than mere surface error.

Examples of all such errors may be found in the inscription which is our subject, composed in 1586 as part of the brass commissioned by the younger Thomas Brudenell in execution of the will of his father Sir Thomas Brudenell, 1549, a Barrister of the Inner Temple and local county J.P., who extended the newly-acquired family home Deene Park from 1520, near the now disused church of St. Peter which contains the family memorials. Though not as high-flying a legal eagle as his father Sir Robert Brudenell before him (who merits a page in the *Dictionary of National Biography*), Sir Thomas was an accomplished barrister of national standing. It is however his private antiquarian interests which concern us here: he gave hospitality to the King's Antiquary John Leland at Deene on several occasions in the 1530s, sharing with him his interest in royal pedigrees (having pursued his researches in the royal record repositories in London, perhaps from his days as a law student).

These were of course the years of the Dissolution of the Monasteries, when there were ample opportunities for gentlemen of leisure to inspect monastic ruins and records, and to cultivate their antiquarian interests. A staunch Protestant, Sir Robert opened his will very correctly with the full royal title 'Our Sovereign Lord Edward the Sixth King of England, France and Ireland, Defender of the Faith, and in earth Supreme Head of the Church of England and Ireland' and asked to

be buried without ceremony, expense or requiem masses in the parish church. There were also instructions for an inscription over his grave 'for knowledge of the day and year of my death, which by the laws of this realm of England is much material'.

Yet the inscription eventually drafted by his son in 1586 after an interval of 37 years – a mere year before his own death after a lifetime preoccupied with litigation – includes an error<sup>1</sup> in the same King's title so glaring as to demand some comment if not explanation. Why would Edward the Sixth have been recorded as Edward the *Seventh* in the ninth line of the carefully composed elegiac couplets ('*Septimi* at Edwardi terno sub Principis anno') if not for good reasons now obscure: perhaps some family heterodoxy, or antiquarian idiosyncrasy? Can we implicate the probably semi-literate engraver in any alteration or corruption of these stylish verses, drafted by an eminent and educated member of the local gentry, despite his other minor errors here footnoted? Is it really possible that a time-lapse of no more than one generation between the date of death and the commissioning of the brass might be responsible for such a remarkable lapse of memory in regnal numbering? So what are the more likely reasons?

English regnal numbers run by convention from the Norman Conquest (*post conquestum* is the normal inscriptive formulation). There were three pre-Conquest Edwards: the Elder (899-924), the Martyr (975-78) – a boy-king who died aged 15 or 16 – and the more familiar Confessor (1042-66). The last was canonized in 1161 on slender grounds, subsequently championed by Henry III, and his cult embellished by the 13th century writer and artist Matthew Paris. Perhaps Sir Thomas Brudenell numbered himself among the Confessor's cult followers?

The first Westminster Abbey was built by Edward the Confessor from c.1050, and as the venue for English coronations and other ceremonial, its mid 13th century successor was to become the nation's political heart. Of post-conquest

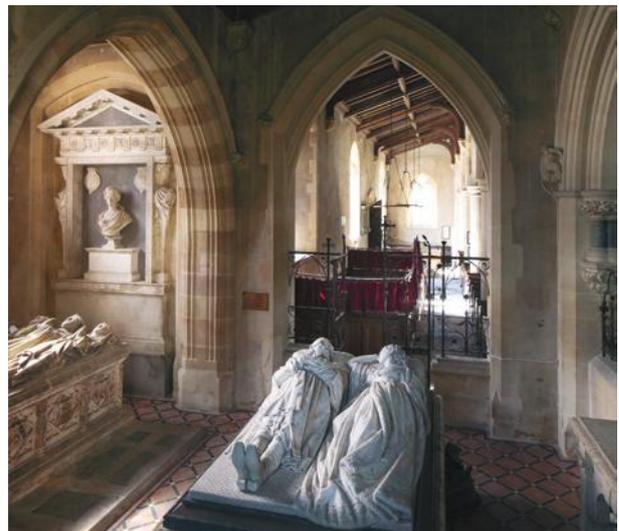
King Edwards, the boy-king Edward V ‘ruled’ in 1483 for two months only, and might therefore be considered by some independent-minded antiquarian unworthy of a regnal title, as might the pre-conquest Edward Martyr; so we add two Edwards pre-Conquest, and subtract one Edward post-Conquest, arriving at Edward VII for VI. Alternatively, if Aethelstan (924-39) is held to be the first King of the English, and the brief reign of Edward Martyr is disregarded as above, then Edward the Confessor may be seen as Edward I and the subsequent Edwardian regnal numbers all shift up by one.

A simpler and thus more likely explanation is that Brudenell as antiquary if not lawyer might for chronological or historical reasons have decided to number his English Kings from the end of the first millennium instead of the Norman Conquest (an idiosyncrasy piously respected by his son in wording the inscription of the brass). There is also an existing and intriguing connection between Edward VI and Edward the Confessor: the former was born as the first and only legitimate son of Henry VIII at Hampton Court on 12th October 1537, the eve of the feast of the translation of St. Edward the Confessor, and was therefore named for the royal saint.

Why does this quirky reference to an Edward VII over 300 years before his actual accession appear to have escaped the combined notice of subsequent local historians, antiquarians and topographers? John Bridges<sup>2</sup> – incidentally another gentleman who combined a legal career with antiquarian interests – in his uncompleted *History and Antiquities of the County of Northamptonshire* (1762-91) records the inscription on the Brudenell brass without comment (as did Arthur Collins in 1756 for his *The Peerage of England*). George Baker’s *History and Antiquities of the County of Northampton* (1822-30), also incomplete, does not cover Deene. Franklin Hudson’s *The Brasses of Northamptonshire* (1853) is even less helpful, mysteriously observing that the inscription is ‘too much worn to be clearly deciphered’, and reproducing ‘according to Bridges’ its introductory five lines only; one may be forgiven for wondering whether he had actually visited the church. Deene is not covered in the Northamptonshire volumes of either the *Victoria County History* or the *Royal Commission on the Historical Monuments of England*. The standard

reference works on brasses as well as the *M.B.S. Transactions* and *Bulletins* shed no further light; Joan Wake’s *The Brudenells of Deene* (1953) supplies biographical information but does not illustrate the brass nor offer any comment on the wording of its inscription.

Deene is certainly a little off the beaten track, situated in the far north-east corner of Northamptonshire just outside Corby, near the much more popular and often visited Kirby Hall (English Heritage); the house has been in continuous private ownership by the Brudenell family for precisely half a millennium, and offers only limited access to the public over the summer months. The estate church of St. Peter was declared redundant in 1967 and is now in the care of the Churches Conservation Trust; open on weekdays during working hours, its south chancel chapel containing the Brudenell memorials is however usually kept locked and is thus rarely visited.

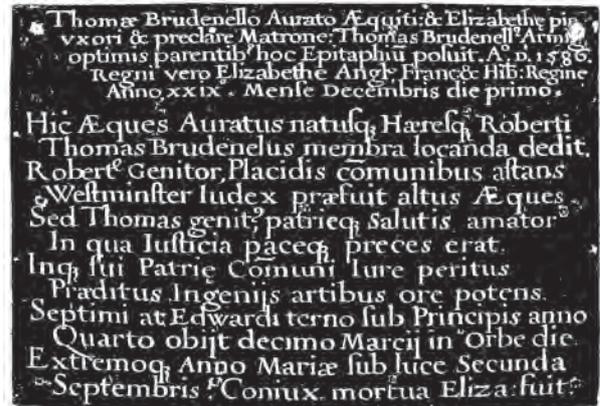


*The Brudenell Chapel at St. Peter, Deene.*

*Sir Thomas Brudenell's brass of 1586 is visible on the floor between the two tomb-chests.*

*(photo: Andy Marshall/The Churches Conservation Trust)*

The inscription is composed of a five-line introduction and an epitaph of six elegiac couplets of good quality, with scansion as neat as names allow; in the following transcription indentation is respected. Punctuation is occasionally eccentric not to say faulty (footnotes 5 and 9); the engraver uses colons to show three terminal abbreviations as he runs out of space near the ends of lines 4 and 17; the compiler uses them to punctuate lines 1, 2 and 17. Abbreviations are expanded (except the familiar A<sup>o</sup>.D<sup>i</sup>.) Long f is transcribed as short s;

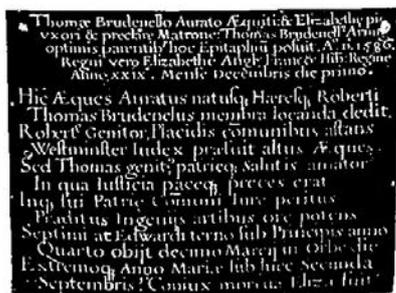


*Inscription by Thomas Brudenell the Younger, engraved 1586.  
(rubbing: Jane Houghton)*



Hic Æques Auratus<sup>6</sup> natusque Haeresque Roberti  
 Thomas Brudenelus<sup>7</sup> membra locanda dedit.  
 Robertus Genitor, Placidis<sup>8</sup> communibus astans  
 Westminster Iudex praefuit altus Æques.  
 Sed Thomas genitus, patrieque<sup>9</sup> salutis amator  
 In qua Iusticia paceque preces<sup>10</sup> erat.<sup>9</sup>  
 Inque<sup>9</sup> sui Patrie<sup>9</sup> Communi Iure peritus  
 Præditus Ingeniis<sup>11</sup> artibus ore potens.  
 Septimi<sup>12</sup> at<sup>4</sup> Edwardi terno<sup>13</sup> sub Principis anno  
 Quarto obiit decimo Marcii in Orbe die.  
 Extremoque Anno Mariæ sub luce secunda  
 Septembris: Coniux<sup>14</sup> mortua Elizabetha fuit.

[Thomas Brudenell, Esquire, set in place this epitaph for his excellent parents, Sir Thomas Brudenell, Knight, and his dutiful wife and admirable matron Elizabeth, on December 1st A.D.1586, in the 29th year of the reign of Elizabeth, Queen of England, France and Ireland.



*Sir Thomas Brudenell, 1549, and wife Elizabeth, engraved 1586.  
(rubbing: Jane Houghton)*

interchangeable i/j and u/v rationalized. David Miller has provided the English translation (with grateful acknowledgements to Elisabeth Leedham-Green and Mike Good).

Thomæ Brudenello Aurato Aequiti: & Elizabethæ<sup>3</sup> pie uxori et preclare Matrone: Thomas Brudenellus Armiger optimis parentibus hoc Epitaphium posuit. A.D.1586 Regni vero<sup>4</sup> Elizabethæ Angliæ, Franciæ & Hiberniæ Regine Anno,<sup>5</sup> xxix<sup>o</sup>. Mense Decembris die primo.

This is the place Sir Thomas Brudenell, Knight, son and heir of Robert, assigned for the laying to rest of his limbs. His father, Sir Robert, presided as Chief Justice of the Common Pleas at Westminster; his son Thomas was not only devoted to the welfare of the district in which he was a presiding Justice of the Peace, but was also expert in his country's common law, skilled in the liberal arts, and a powerful speaker. He died to this world on March 14th in the third year of King Edward the Seventh; his wife Elizabeth's death was on September 2nd in the last year of Mary.]

While the absence of a standard English orthography until the 18th century makes any discussion of spelling and punctuation 'errors' problematic before that date, in the case of Latin

there had been established Classical norms since the 1st century B.C.; but medieval pronunciation and new vocabulary had by the late 16th century compromised the standard forms. The composition of an original, non-formulaic memorial inscription in Latin, using a regulated verse form such as the elegiac couplet, posed potential problems not only for the classically-educated Elizabethan gentleman writing it, but also for the probably semi-literate craftsman hired to engrave it.

### Mike Good and David Miller

- 1 Noted by David Miller on a rubbing seen in the course of a recent visit to Deene Park.
- 2 My thanks are due to Jane Houghton for her examination of Bridges' text on St. Peter's Deene, and for permission to reproduce her rubbing of the Brudenell brass, made in 1984.
- 3 The compiler (or engraver) is inconsistent in the spelling of this Classical diphthong, using e, ē, æ and æ indiscriminately, so the transcription leaves them as found.
- 4 *vero* is merely a Latinate connective, signifying the start of a new and faintly contrasted sentence, thus not needed in English; the same applies to *at* in line 9 of the epitaph, though the contrast is stronger.
- 5 The comma after *Anno* and the full stop after *xxix*<sup>o</sup> make little sense (probably engraver's errors, see footnote 9)
- 6 *Aeques Auratus*: 'Knight Bachelor', a frequent usage in post-medieval Latin monumental inscriptions, denoting the privilege held by him of being allowed to gild his armour.
- 7 The spelling of *Brudenelus* with only one l here is not a mistake but rather due to metrical necessity.
- 8 *Placidis* is a mistake for *Placitis*, pleas (a genuine slip).
- 9 The suffix *-que* on *patrie* in line 5 of the epitaph is a 'both' for the 'and' of *Inque* in line 7, thus the full stop after *erat* must be a mistake for a comma (a punctuation error that may hint at the engraver's semi-illiteracy, or at least his lack of Latin). A contrast may be intended between *patriae* in line 5 (used here to mean 'district/county' instead of the more usual *comitatus* which might cause scansion issues) and *sui Patrie* in line 7; by implication a contrast between the *regional* J.P. – who then as now did not need a legal qualification – and the *national* legal figure. Unless an error for the much more Classical possessive adjective genitive case *su[ae]*, the genitive of the reflexive personal pronoun *sui* is used; scansion is interchangeable. There may be a desire to avoid assonance in *suae* and *Patrie*; or the switch from lower to upper case in *patriae* (district) and *Patrie* (country) is simply inconsistent; there may be some desire to avoid assonance in *suae* and *Patrie*. Alternatively, the change between lower and upper case in *patriae* (district) and *Patrie* (country) could be mere inconsistency.
- 10 *preces*, prayers, is a mistake for *preses/praeses*, president; an interesting error because any craftsman producing monuments would have engraved the former many times, the latter rarely (he is sticking to the familiar).
- 11 *Ingeniis*, natural or clever, seems most probably to be a mistake for *Ingeniis*, freeborn or innate (an honest error).
- 12 *Septimi* instead of *Sexti*: for Edward VII instead of Edward VI as a possible antiquarian idiosyncrasy, see text above. Alternatively, perhaps our semi-literate but historically unaware engraver was working from a handwritten draft of the inscription composed by Thomas Brudenell, Jun or copied by his secretary: in Elizabethan secretary hand 'x' and 'p' are confusable, thus our engraver may have interpreted *Sexti* as *Septi* and supplied the missing *-mi*; or Brudenell might have abbreviated *Sexti* as *V̄i* and this initial and ambiguous shorthand (*V̄i*) might have led our engraver to carve *Septimi* instead of *Sexti*. Brudenell may have been impatient to get the job done, his own health possibly failing only a year before his own death, perhaps with a certain sense of guilt at his failure to commission any earlier the monument specified in his father's will of 1549; at any rate, our engraver, unaware of his impending egregious error, did not refer the problem back to an ageing customer. Such theories are however undermined by the fact that *Sexti at Edwardi* will not scan (the draft would have read *At Sexti Edwardi*), and may in any case be entertained only if we allow our engraver some knowledge of Roman numerals and their verbal equivalents (perhaps from a standard craftsman's list for the purpose?), if not an inability to distinguish a superscript *i* denoting genitive case from a Roman numeral denoting seven rather than six.
- 13 *terno* rather than *tertio/tercio*: a stylistic infelicity for the sake of scansion; medieval Latin could use *terno* for third.
- 14 *coniux* is as good Latin as *coniunx* (i.e. not a mistake but rather an alternative spelling).

## Recording in Northamptonshire

Recording work for the forthcoming *County Series* volume continues and, occasionally produces new discoveries and fresh information.

A visit to the small church at **Duddington** in the north-east of the county yielded several items of interest not previously noted. Within the church are numerous memorials, in brass, marble and stone, to members of the Jackson family. These span several centuries, the earliest being an inscription cut in stone to William Jackson, 1667. The first brass inscription is dated 1683 and commemorates Frances Jackson, wife of Thomas Jackson, and is set in a slab commemorating their son, Francis.

This appears to have been moved from another ledger stone in the chancel. The metal is typically thin for brasses of this period. The second brass is a similar small inscription plate to Thomas Jackson, 1694. Several generations later, in 1800, another Thomas appears in brass, aged just 32.

Thomas Hippisley Jackson of Stamford, just over the border in Lincolnshire, died in 1867, aged 76, and was buried here in the family vault. At some point in the family history the name Goddard was added and appears on subsequent memorials, including the brass World War I memorial. Nicholas William Goddard Jackson, 2nd Lieutenant



*Inscription to Frances, wife of Thomas Jackson, 1683 (LSWI),  
Duddington, Northamptonshire.  
(photo: Martin Stuchfield)*

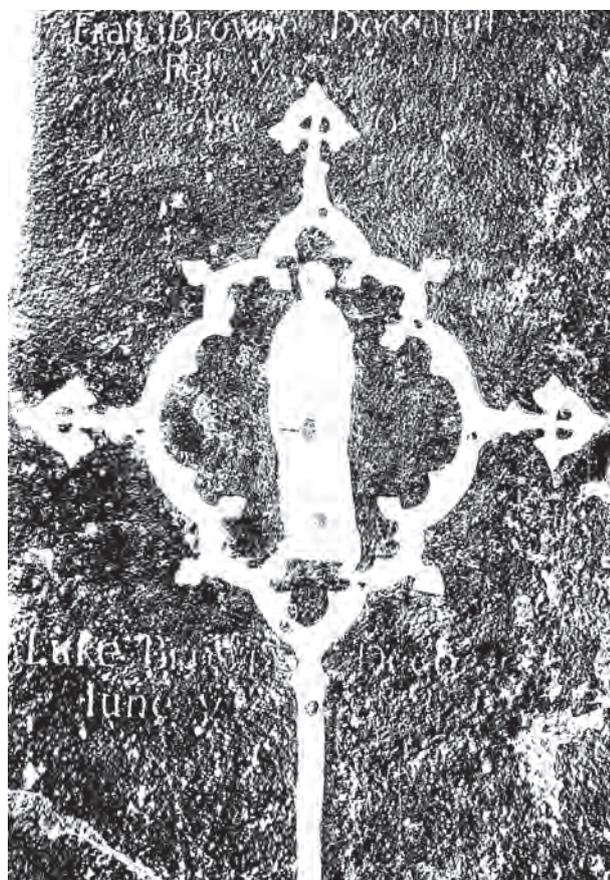


*Inscription to Thomas Jackson, 1694 (LSWII),  
Duddington, Northamptonshire.  
(photo: Martin Stuchfield)*

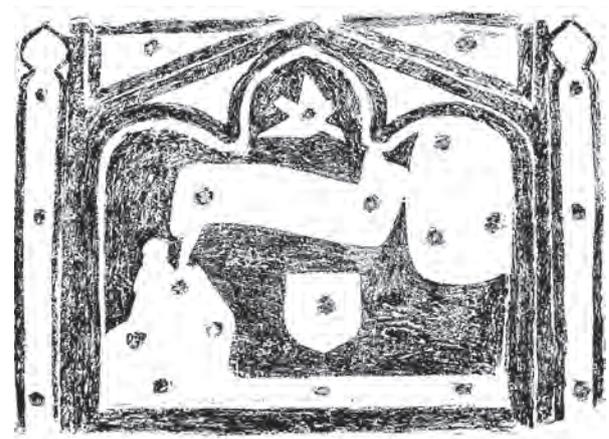
in the 1st Battalion of the Northamptonshire Regiment, was killed in action at High Wood near Longueval, France and buried there in 1916, aged just 20; he is also commemorated by a marble memorial. Interestingly the memorial records not only those who died, but also those who served, including two other Jacksons who survived the War. As a result of the field work being presently undertaken, some memorials, already recorded and known, can be re-interpreted.

At **Easton-on-the-Hill**, just north of Duddington, there is a very clear indent for a priest in the head of an octofoil cross. The figure has a slight sway to it and was engraved c.1360.

A small indent set into the north wall of the chancel was recorded by F.A. Greenhill. (*M.B.S. Trans.*, IX, pt.9 (1962), pp.516-7). The main interpretation of a civilian kneeling at a prie-dieu with scroll, shield, etc, still remains, but if we compare Greenhill's drawing with a recent rubbing, the small differences help us to appreciate the memorial in a clearer way. It is a sobering thought that if this brass was laid down in the date range given by Greenhill (i.e. 1500-20) it may not have been in place for very long before possibly gaining the attention of the first wave of iconoclasts. The subject matter of the dove, scroll and B.V.M. or Trinity would have made it a prime target. Sadly it has not proved possible to identify the deceased.

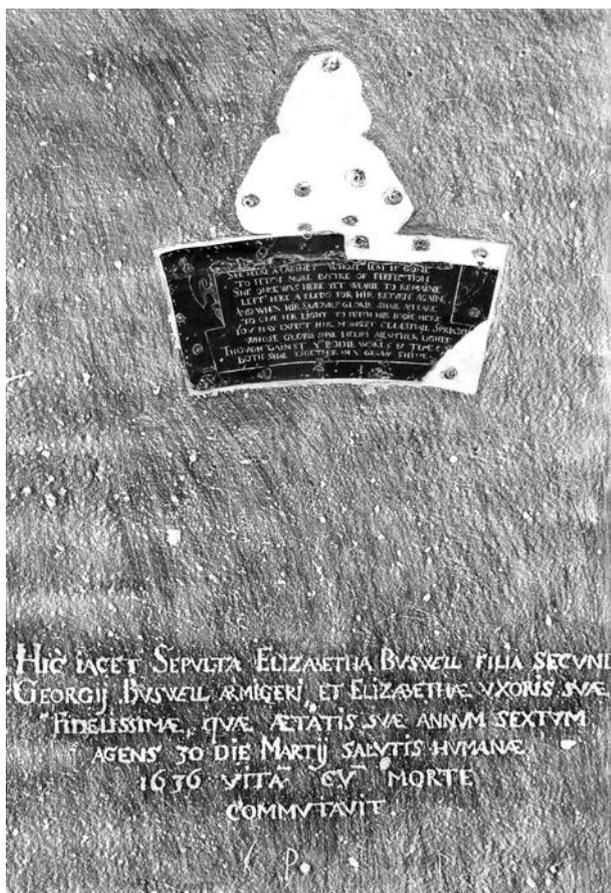


*Detail of indent of priest in head of cross, c.1360,  
Easton-on-the-Hill, Northamptonshire.*



*Indent of civilian kneeling to B.V.M. or Trinity, c.1500-20,  
Easton-on-the-Hill, Northamptonshire.*

At least two other indents have been recorded but are now thought to be hidden under church furnishings. Two fragments of an incised slab are presently partly concealed underneath a wardrobe. All the brasses were recorded by Bridges (*History and Antiquities of the County of Northampton*, II (1791), p.447) as 'being taken off'.

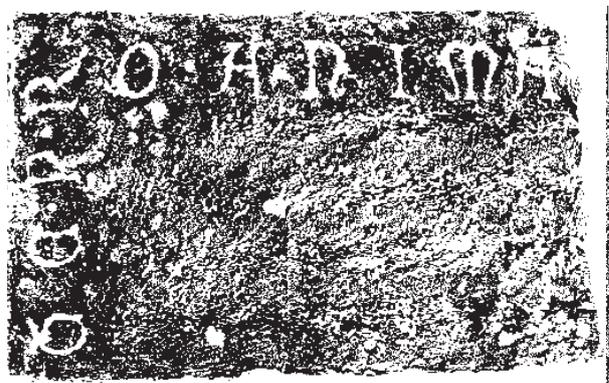


Slab appropriated with the incised inscription to Elizabeth Buswell, 1636 (M.S.I), Clipston, Northamptonshire.

Mill Stephenson's entry for no.II at **Clipston** reads; 'Ten English vv. (hf. eff. lost). Elizth., 2nd dau. of Geo. And Elizabeth. Buswell, 1636; inscr. cut in stone; A.T., N.A.'. The wording of the entry connects the indent to Elizabeth, but a half-effigy in 1636 would be most unusual. The inscription is incised in stone with the ten English verses engraved in brass. The indent, is actually a civilian with a full head of hair and wide sleeves to the elbows, engraved c.1480-90.

At **Great Oxendon** a recent visit revealed a small portion of a slab with Lombardic letters, showing the start of an inscription, '[Ora]te pro anima'. The surviving piece is one of several small blocks now

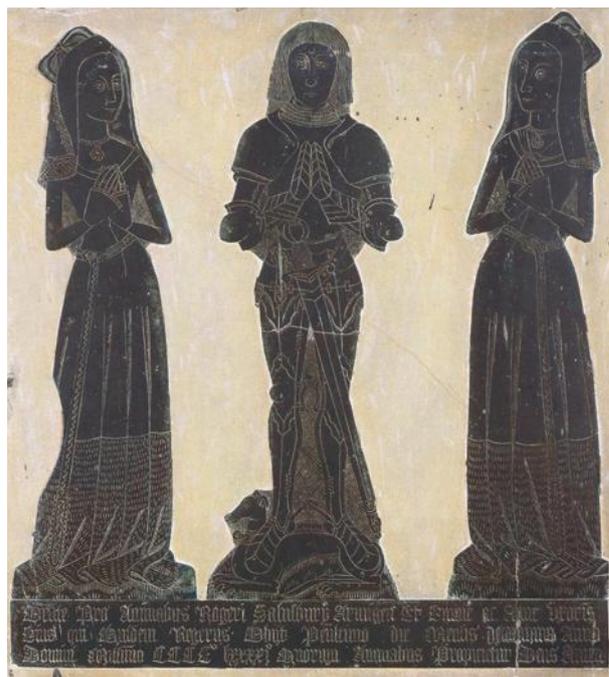
forming part of the steps at the west end of the nave. These all appear to be of the same type of stone, suggesting the possibility that the slab has been cut down with the other pieces laid face down.



Fragment of slab with indent of Lombardic inscription, c.1330, Great Oxenden, Northamptonshire.

The redundant church at **Horton** contains what remains of the brass to Roger Salusbury, esq., 1491, and his two wives, Emme and Anne, with an inscription plate beneath their feet (M.S.I). *Hudson's* illustration shows two indents for children. The brass is now let into a modern stone on the north wall of the chancel behind a glazed wooden frame.

Jane Houghton



Roger Salusbury, 1491, and wives Emme and Anne (M.S.I), Horton, Northamptonshire. (photo: Martin Stuchfield)

## Notes on Books, Articles and the Internet

**Trevor Foulds. ‘In Medio Chori: The Tomb of Thomas of Corbridge, Archbishop of York, in Southwell Minster’.** *Jour. Brit. Arch. Assoc.*, CLXVII (2014), pp.109-23. Illus.; refs.

Located in the middle of the choir at Southwell Minster, Nottinghamshire, the Archbishop’s marble-topped tomb (now lost) bore his mitred effigy in brass, with a cross protruding above his left shoulder, his right hand raised in blessing, standing under a single canopy with one, or two winged figures above, and all surrounded with a border inscription. A drawing of the tomb, probably by William Dugdale, made in early September 1641, is reproduced as Fig.1, p.12 from *Brit. Lib. Add. MS 71474*, f.85v, and is our only known reproduction, although a number of written descriptions of various dates also survive. First recorded by John Leland in the 1530s, the tomb was later dismantled and the cover stone set into the floor where it remained until the mid 19th century, after which it disappeared. It is possibly under the re-laid and re-levelled floor put in at that time, when the height was reduced in the choir to match that in the choir aisles. Thomas of Corbridge was Archbishop of York from 1300 until his death on 22nd September 1304, and was buried at Southwell a week later. His life and distinguished, if uncontroversial, career are discussed (pp.117-9 esp.) and the final paragraph mentions three surviving ‘blue slabs’ in the Minster, two in the north aisle of the nave, too worn to be decipherable, and a third, ‘a very large slab’ in the north transept, has the worn and damaged indent of a ‘vested’ figure, without mitre, canopy or angels above, but clearly not that of Thomas of Corbridge. The article ends with an extensive list of references and notes (pp.120-3).

The same issue of the above journal also contains an article by **Julian Luxford. ‘Catfield Church, Norfolk: A Lost Rectorial Brass and an Early Case of Brass-Preservation’.** *Jour. Brit. Arch. Assoc.*, CLXVII (2014), pp.205-12. 3 photos; refs.

When John Walters died in 1478, he not only bequeathed personal items to Catfield church, but money for making and painting a tabernacle for an image of the B.V.M. in the chancel ‘in front of

which (‘*coram*’) he asked to be buried’. What his will did not say, was that he had also paid for the rebuilding of the chancel in 1471. This is only known because a later, early 17th century rector, Anthony Harrison, recorded details of Walters’ memorial and its inscription in the church register; the slab remains today with an indent for a brass. Harrison may also have moved the slab ‘*for preservation of y<sup>e</sup> Brasen inscription, which began to be defaced w<sup>th</sup> feete tramplng as other graves are.*’, or simply noted that it had been moved in the past. It seems likely that ‘the surviving slab in the chancel can be confidently identified as John Walters’ (p.209). Further documentary evidence from several antiquaries, including Anthony Norris and Francis Blomefield, as well as Catfield wills, provide further evidence for not just the Walters’ slab, but for other now lost or covered ones. A photograph and description of the Walters indent is given on pp.209-10, the figure being within a tabernacle-like canopy resting on a short-stemmed bracket.

[*In the correspondence between Rev. C.G.R. Birch and Rev. J.E. Field at the Society of Antiquaries is a short note made on 28th September 1883 saying that ‘There are said to be two more brasses under seats in the C[hancel].’ Ed.*].

**Sally Badham. ‘VIEWPOINT: Problems affecting church monuments: a personal perspective’.** *Ecclesiology Today* (2014), pp.75-104. Illus.; refs.

Our member Sally Badham has long been a tireless and vocal campaigner for the safeguarding and preservation of monuments of all kinds. Indeed, she has appeared in print on several occasions recently, and this well-argued and relevant paper sets out her personal views on the subject. Of the present laws, the Faculty Jurisdiction Measure, 1964, has gone a long way to restate the legal position, but has still resulted in further judgements in individual cases, where faculties for the sale of accoutrements to armour and other treasures have been granted (see examples pp.76-7). Theft also remains a continuing problem, brasses being a frequent target, but being well recorded, are promptly reported, making their sale almost impossible. Occasionally the stolen brass is returned, albeit anonymously, or recovered by the

police, but between 2002 and 2013 several historically significant losses have occurred; those from Holbeach, Lincolnshire; East Peckham, Kent; and Letheringham, Suffolk are illustrated. Stone monuments are also vulnerable and can suffer serious damage which is expensive to restore; several examples are illustrated between pp.79-84. It is significant that brasses and carved effigies are not only 'attractive to collectors, but also fetch huge sums'. Even fragments found legitimately with metal detectors and sold on ebay, are driving up prices and 'feeding a growing market', e.g. a single brass Lombardic letter has quadrupled in price in recent years. Also, the 'personal collecting of brasses or fragments, however well intentioned, cannot in the author's view be fully justified'.

The author then looks (pp.84-92) at other dangers to monuments in general, including damp; the re-ordering of churches; 'inappropriate cleaning methods', e.g. polishing brasses; and the increasing number of church redundancies, closures and sales. In the latter case there appears to be no safeguarding legislation, other than prior removal beforehand if an alternative location can be found, often not easy in the case of stone monuments. Several significant examples are described and illustrated. Walling-off part of a church that has been sold into private hands may be agreeable to the first purchaser, allowing limited public access, but not necessarily to future owners. In several cases in the last 30-40 years monuments and or slabs have completely disappeared (pp.98-9). Buildings converted to community use also offer no permanent safeguard. Transfer to the Churches Conservation Trust can be a solution but, worryingly, the Land Tribunal has no legal obligation to notify the Church Commissioners of a change of use or ownership. Listed Building status can offer protection, but does rely to some extent on the new owner(s) being made aware of their responsibilities. However, protection is sometimes given to 'poor artefacts' in Grade I listings, but insufficiently to 'outstanding pieces' in the case of Grade II or unlisted buildings. These factors lead the author to question whether monuments/brasses should not be relocated before any sale, however problematical, in the long term. Finally, the ever present and difficult problem of bats [referred to in the last *Bulletin*, p.540] is examined, together with examples of current solutions. Not only have bats become a costly conservation problem, but also a

health hazard to some congregations, e.g. Ellerburn, Norfolk. The author concludes forcibly: 'We must wake up to the fact that we just cannot afford for our historic churches to be turned into bat barns' (p.103).

*Note:* This is an expanded version of a short note which appeared in *Bulletin* 126 (June 2014), p.517.

Since the above was written the Bat Habitats Regulation Bill passed its first reading in the Commons on 16th January. The second reading, moved by Christopher Chope, is being debated in the Commons on 27th February (see pp.550-1).

A letter to *The Times* of 14th January 2015, signed amongst others by our members Sally Badham, John Blair and Nigel Saul, sets out the objectives of the Bill. Amongst several concerns, the letter comments, 'Over the last thirty years bat urine and faeces have damaged many church fittings, including brasses, sculptures, wall paintings and painted screens'.

**Oliver D. Harris. 'Lines of Descent: Appropriations of Ancestry in Stone and Parchment', in A. Gordon and T. Rist (eds.), *Arts of Remembrance in Early Modern England*, pp.88-102. (Ashgate. £65.00. 2013. ISBN 978-1-4094-4657-6). 272 pp.; 23 b/w illus.; refs.**

These three case studies highlight the importance to individuals of commemorating and celebrating ancestry and identity, notably in the late 16th to mid 17th centuries. The three examples chosen show to what often extreme lengths some individuals went to create family trees stretching back to the Normans or earlier; paying for monuments to themselves and their ancestors, often resplendent with heraldry and lengthy inscriptions. Two such cases were John, Lord Lumley, c.1535-1609, described on pp.87-92; and the Carew family (pp.91-7). The third case study is the most interesting in the present context – that of Sir Edward Dering of Kent, 1598-1644, whose ardent antiquarianism was strongly motivated by his own lineage to such an extent that he 'modified' or forged manuscripts and seals. When his wife died in 1628, he set about creating a mausoleum in Pluckley church, Kent, without authority, in which he 'laid or relaid ten family brasses', six being completely new, the others restorations or

augmentations of existing memorials. This included filling indents with new brasses and enhancing the heraldry, and at the same time supplying John Weever with drawings of some for woodcuts in his *Ancient Funerall Monuments* (1631). Two of those published are reproduced from an original copy of the book on p.100. To Edward Dering this marked a highpoint in achieving his aims for all to see, and reinforced his own sense of self-esteem and provided wider publicity for his 'enhanced' ancestry.

**Chris Hobson.** *The Tames of Fairford: the life and times of a medieval Cotswold wool merchant and his family.* (R.J.L. Smith Associates. £12.00. 2013 (pub. 2014). ISBN 10 0957349254). 82 pp.; illus.; paperback. A review will appear in a future *Bulletin*.

**Louise M. Sylvester, Mark C. Chambers and Gale R. Owen-Crocker (eds.).** *Medieval Dress and Textiles in Britain: A Multilingual Sourcebook.* (Boydell and Brewer. £60, available to members at a reduced price of £39 (plus £3 P&P) until 31st December 2015 [quote 15027 and order online at <http://www.boydellandbrewer.com>, tel. 01394 610600 or email [trading@boydell.co.uk](mailto:trading@boydell.co.uk)]. October 2014. ISBN 9781843839323). 432 pp. Glossary; bibliography. Hardback.

This is an essential sourcebook for information on clothing and textiles in the middle ages, containing many previously unprinted documents. These are from many sources such as wills, royal wardrobe accounts, inventories and rolls of livery, moral and satirical works, sumptuary regulation, statutes and the rolls of parliament, unpublished petitions to king, council and parliament, English and French romances, etc. Many documents were previously only available in manuscript form and the texts are in several languages, Old and Middle English, Latin and Anglo-Norman French. Full details are on Boydell and Brewer's website at <http://www.boydellandbrewer.com/store/viewItem.asp?idProduct=14538>.

**R.E. Latham, D.R. Howlett, and R.K. Ashdowne (eds.).** *Dictionary of Medieval Latin from British Sources* (British Academy. Published by the Oxford University Press in 17 fascicules, 1975–2013, each with separate ISBN). This specialised work is the

most comprehensive dictionary of Medieval Latin to have been produced and the first to focus on British Medieval Latin. The D.M.L.B.S. is held in 35 research libraries throughout the U.K. and full details can be found at <http://www.dmlbs.ox.ac.uk/>, which includes some fascinating and accessible articles on medieval Latin. An on-line digital edition is also planned.

**Forthcoming:**

**Nigel Saul.** 'The Chantry College at Lingfield'. *Surrey Arch. Colls.* XCIX (2014). This examines evidence for the history and building of the Chantry College, founded by Sir Reginald Cobham in 1431. [Info. from Nigel Saul's profile on Royal Holloway College website].

**Jean M. Massing and Nicolette Zeeman (eds.).** *King's College Chapel 1515-2015: Art, Music and Religion in Cambridge.* (Harvey Miller. £29.95 (plus P&P). January 2015. ISBN 978-1-909400-21-4). 416 pp.; over 240 illus, most in colour; refs. Hardback.

17 chapters by different contributors discuss the fabric and furnishings; stained glass; architecture; college life, drama and music. This is published to mark the 500th anniversary of the completion of the Chapel. A chapter by **Nicola Pickering** describes 'Provost Robert Hacumblen and his Chantry Chapel'. Robert Hacumble[*y*]n, 1528, has a Cambridge-style figure brass in his chantry (LSW.III).

**Simon Bradley and Nikolaus Pevsner.** *Cambridgeshire (Buildings of England Series).* New edition. (Yale U.P.; £35.00. January 2015. ISBN 97830300205961). 800 pp.; 120 colour and 80 b/w illus.

**Richard Wheeler.** *Oxfordshire's Best Churches.* (Fircone Books. £15.99. April 2015. ISBN 978-1-907700-04-0). 280 pp. 340 colour photos. 15 church plans, 13 line drgs. 1 map. Paperback. The hardback edition, published in July 2013, has been well received and is still available at £25.00.

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**Richard Busby**