

Monumental Brass Society

JUNE 2015



BULLETIN 129

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 September 2015**. Contributions to **Notes on Books and Articles** be sent to Richard Busby at 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st August 2015**. 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 became 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

The *Bulletin* has seen an unending and depressing series of reports on stolen brasses. However, in this issue, we have the gratifying news of the recovery of two stolen brasses described by **Martin Stuchfield**.

Philip Whittemore has produced a well-researched paper to mark the centenary of the ill-fated Gallipoli campaign. We also commemorate the 600th anniversary of the Battle of Agincourt with **Tobias Capwell's** paper on Thomas, 1st Baron Camoys whose fine brass adorns the church at Trotton, Sussex.

Personalia

We congratulate our President, **Martin Stuchfield**, on his appointment as a Deputy Lieutenant of the County of Essex.

We also congratulate **Christian Steer** on his election as a Fellow of the Society of Antiquaries of London and two members on the award of their doctorates. **James Cameron** by the University of London on *Sedilia in English Churches* and **Julia Cruse** by the University of Kent on *Gentry Identity and the Politics of Vernacular Letter Writing in the Fifteenth Century*.

We welcome as new members:

David Bolton, 12 Hunter House, Hunter Street, London WC1N 1BE

Jeremiah O'Mahony, 51 Henrys Avenue, Woodford Green, Essex IG8 9RB

Alan Sims, 12 Cricketers Close, Stapenhill, Burton-on-Trent, Staffordshire DE15 9EH

Elizabeth Wells, Tree Lane, Iffley Village, Oxford, Oxfordshire OX4 4EY

Brian Worcester-Davis, Flat 4, Crosby Lodge, 46 Merrilocks Road, Blundellsands, Liverpool, Lancashire L23 6UW

It is with deep regret that we report the death of Zahra Freeth of Colchester, Essex on 20th May 2015. She had been a member of the Society since 1967 and was mother of our Vice-President, Stephen Freeth.

Cover illustration

Merchant mark from the brass to Robert Browne, 1530, from Norwich, St. Stephen.
(photo.: © Martin Stuchfield)

Diary of Events

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

ANNUAL GENERAL MEETING

GREAT BERKHAMSTED, HERTFORDSHIRE

The Annual General Meeting will be held at 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., due to a wedding taking place.

18th-20th September 2015

SOCIETY CONFERENCE

THE MAID'S HEAD HOTEL, NORWICH

Residential places for the Conference are now fully booked. However, it is still possible to book non-residential options. The Conference theme is *Symbols in Life and Death*. **David Harry** and **David King** will lead a visit to Salle church on the Friday afternoon with an excursion on the Saturday to the city churches of St. Peter Mancroft (**David King**), St. Stephen (**Martin Stuchfield**), St. Giles (**Carole Hill**), St. John Maddermarket (**Matthew Sillence**) and St. Andrew (**Jon Bayliss**). The lecture programme includes presentations by: **Paul Binski, Claire Daunton, Sam Gibbs, Rosemary Hayes, Sandy Heslop, Christian Liddy, Helen Lunn, Julian Luxford and Matthew Sillence**. The booking form and lecture programme are available by contacting the Hon. Secretary or by visiting the Society's website.

Saturday, 17th October 2015 at 2.00p.m.

GENERAL MEETING

NEWARK CHURCH, NOTTINGHAMSHIRE

The autumn General Meeting will be held at Newark and will provide an opportunity to view the magnificent Flemish brass depicting Alan Fleming, 1361, together with the remaining collection of some twelve brasses many commemorating members of the merchant class. **Philip Dixon** will speak on *The Church of St. Mary Magdalene, Newark*; **John Lee** on *'Tis the sheep have paid for all': Merchant Commemoration in Late Medieval Newark*; and **Paul Cockerham** on *Alan Fleming and his Brass: Context and Meaning*.

The church dedicated to St. Mary Magdalene is located in Church Walk in the centre of Newark. The postcode for satellite navigation is NG24 1JS. The nearest station is Newark North Gate (served from London: Kings Cross) with a walking distance of 0.6 miles (12 minutes).

Saturday, 28th May 2016

STUDY DAY

EXETER

Advance notice is given for a Study Day to be held at Exeter. The programme will include lectures by **Tobias Capwell, Paul Cockerham, David Lepine** and **Nicholas Orme**.

A booking form will be included with *Bulletin* 131 (February 2016).

1st June-30th September 2015

EXHIBITION OF BRASS RUBBINGS

NAUMBERG, GERMANY

Our members **Kevin Herring** and **Reinhard Lamp** have organised another of their excellent exhibitions which takes place this summer in Naumberg. Over fifty rubbings (English and Continental) will be exhibited in the Cathedral and in three of the city churches. Further details are available by contacting Reinhard Lamp at moreilamp@t-online.de.

28th October 2015

CONFERENCE: BEYOND AGINCOURT WESTMINSTER ABBEY

This special one-day conference for Henry V academics, students and enthusiasts will include lectures from our members **Tobias Capwell** and **John Goodall**. Further information is available directly from the Abbey or by visiting their website: <http://westminster-abbey.org/events/events/agincourt>.

THE HESELTINE LIBRARY

The first sale of the large collection of books on brasses, monuments and allied subjects bequeathed to the Society by Peter Heseltine (see *Bulletin* 123 (June 2013), p.443) raised approximately £1,000 for the Society's Conservation Fund.

The second tranche will now be sold to the highest bidder by a closing date of **Friday, 21st August 2015**. As previously, this will be a rare opportunity to acquire books which seldom appear on the market.

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

MEETING REPORTS

Battle, East Sussex – 28th March 2015

The first meeting of 2015 was held in the church of St. Mary the Virgin – the first Society visit to Sussex since 2002. Martin Stuchfield welcomed members, parishioners and visitors.



Clifford Braybrooke, our first speaker, is a local historian and author, who outlined the history of the church. After the Battle of Hastings, William of Normandy ordered the founding of an Abbey on the site where Harold Godwin was slain. Due to the ‘boisterous behaviour’ of the burghers of Battle a chapel of this abbey was built c.1115 for the village of ‘Battel’ that had grown up around the abbey, with a Dean and the status of a ‘peculiar’ independent of the authority of the diocesan Bishop – a status that lasted until 1845. Over time the building was enlarged. William Butterfield carried out extensive restoration in 1869. Some remarkable medieval wall paintings are now visible.

The second speaker was **Robert Hutchinson**, who focused on the brasses and discussed the London E workshop (c.1415-55). It was not prolific but, of the six surviving examples in Sussex, three are to be found in Battle church. Excavation of the old G.P.O. building in London, located at 102-105 Newgate Street, has revealed fragments of

Purbeck marble slabs, pestles and mortars. It is exciting to think that this might be the site of the ‘E’ workshop. Not far away from this, in St. Paul’s Churchyard (during excavations for Cook and Sons, drapers, in the 1850s), a ‘slab with runic letters’ was found, perhaps suggesting the site of another monument maker’s workshop.

The first of the ‘E’ workshop brasses at Battle is that of John Lowe, 1426 (M.S.I), depicted in distinctive armour with a twelve-line *memento mori* Latin inscription asking for prayers for his soul. The second to Robert Clere, who was instituted as Dean of Battle in 1440 (M.S.II) and is shown



John Lowe, 1426 (M.S.I).



William Arnold, 1435 (M.S.III).

tonsured, but, unusually for a priest, on a mound with his feet resting on a collarless dog. The third, commemorating William Arnold, 1435 (M.S.III), comprises a half effigy in armour and inscription, and lies beneath a moveable platform in the nave.

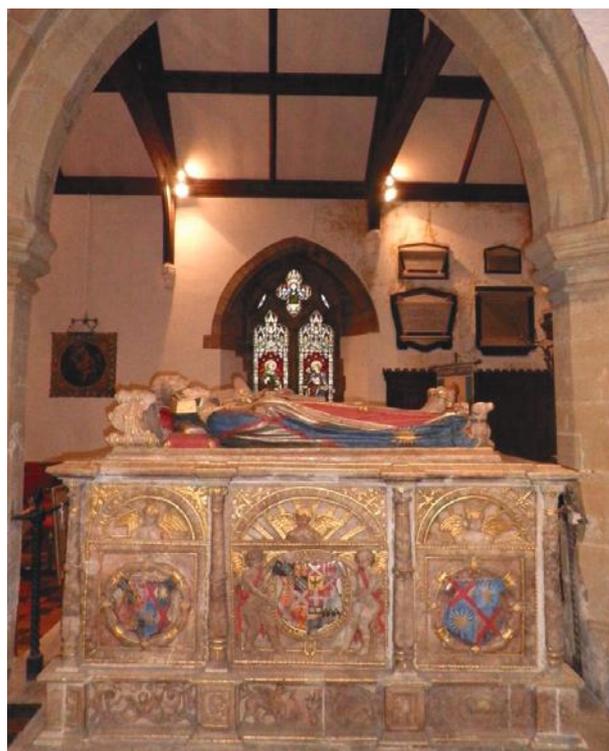
The brasses commemorating Thomas Alfraye, 1589 (effigy lost) and Elizabeth Alfraye, 1590 (M.S.IV); Elizabeth Haye, 1597 (M.S.V); and John Wythines, 1615 (M.S.VI), Dean of Battle for forty-two years, may all be from the Southwark workshop of Gerard Johnson. The book and thumb ring of Wythines reflect a discontinued graduation ceremony. The nine-line Latin inscription does not include requests for prayers, as the concept of Purgatory had been swept away in the Reformation. Wythines was suspected of involvement with Recusants and being 'very backward in religion' by the Elizabethan government, but was issued with a musket and breastplate by the Jacobean government in 1612 for defence of the realm, despite being aged over 80 years.

Nigel Llewellyn then spoke on the magnificent alabaster tomb of Sir Anthony Browne (an executor to Henry VIII), 1548, and his first wife, Lady Alice. The former monastic site was acquired by Browne in 1539. Their monument shows a man in armour and a lady facing east with an inscription and elaborate decoration including shields, a shell motif, putti and other figures. There is a lack of religious symbolism. The alabaster is not from Sussex and would have been brought to the site

by ship and cart. The figure of the lady is considerably smaller than that of the man, perhaps because of the size of the blocks of alabaster used. Her canopy is an attempt to restore the balance. The knight's hands are missing; if carved from a different block, they may simply have become separated, or the damage may have been deliberate. The tomb is brightly painted, as it would have been in the 16th century. It was possibly repainted in 1966 for a Royal visit. This free-standing tomb chest has been moved and placed against a wall at some time, possibly to hide the inscription. Wide ranging questions, comments and comparisons added to Professor Llewellyn's explanation of a complex monument, dedicated to a powerful man who wished to be remembered and to have a continuing presence in this church. The tomb was important to Browne, who bequeathed £20 for its completion. The many questions raised by this elaborate monument are a poignant reflection of the turbulent religious times in which it was created.

Thank you to all involved in the organisation of this very successful afternoon, especially Janet McQueen and Christian Steer, and to the parishioners for making us so welcome and for providing a splendid afternoon tea.

Caroline Metcalfe



Tomb of Sir Anthony Browne, 1548, and wife, Lady Alice.

A Day in Honour of Jerome Bertram

Oxford – 30th May 2015

This meeting was a first for the Society: an opportunity to celebrate the achievements and ‘brassy career’ of one of our own, Jerome Bertram. A large crowd of well-wishers met at Tom Gate on a lovely May morning where we were led by Jerome to the Norman Cathedral Church of Christ, formerly St. Frideswide’s Priory, described by Batsford and Fry as ‘the smallest, shyest and squarest of the English cathedrals’. We were armed with an attractive booklet produced by Jerome himself, which listed all the delights we were to see in Christ Church and Merton and, essentially for strangers to Oxford, a sketch-map of how to reach the Oratory, the venue for the afternoon’s proceedings.

Once we were gathered around the site of St. Frideswide’s shrine, Jerome gave us a wonderfully forensic explanation of how the various monuments were associated with the shrine, and how important it was to have one’s monument placed as close to it as possible. The competition was clearly won at an early stage by Lady Elizabeth Montacute, whose spectacular carved tomb took the place of honour by the simple expedient of presenting the freehold of the southern half of Christ Church meadow to the priory. Sadly there are more indents than surviving medieval brasses in the cathedral, probably because the sale of latten was one of the few sources of income by the mid-16th century. As ever, it mattered not what you knew, but who you knew, so that two scions of the powerful Courtenay and Fitzaleyn families (M.S.I and II) were spared the general desecration. M.S.II was conserved by William Lack in 1986 when he found the inscription to be palimpsest. But perhaps Jerome’s greatest achievement of the day was the removal of a permanent stack of chairs to reveal M.S.III (James Coorthopp, Canon of Christ Church, Dean of Peterborough, 1557) which cannot normally be seen.

A short stroll, led by **Alan Bott**, took us to Merton College chapel, where he introduced its glories, not least the spectacular glass in the east window which was completed by 1310. We were then able, in groups of ten, to climb the stairs in Mob Quad to see Merton’s Upper Library; a wonderful place,

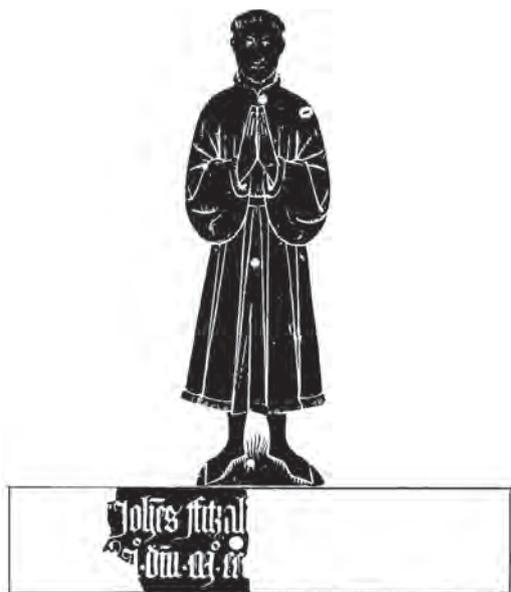


*Jerome Bertram and Alan Bott in Christ Church Cathedral.
(photo: © Christian Steer)*

dating from the 1370s, founded before printing was invented, and containing such items as a copy of the *Canterbury Tales*, one of the first printed books in England, and a brass astrolabe for the latitude of Oxford, made in about 1350. Back in the chapel, Jerome recalled that in 1995 he had found two brasses (M.S.III and V) hidden under a carpet, badly corroded, and set in 19th century slabs. He was able to persuade the Warden to have them repaired and replaced in their 15th century slabs which still existed elsewhere in the chapel and, in doing so, it was found that they had been backed by some dissimilar metal in 1849, thus causing the galvanic corrosion that was so evident.

Passing through the college gardens to the old city wall, from which King Charles I must have pondered his defeat in the Civil War, we passed an ancient mulberry tree – one that his father had introduced to try to establish a silk industry in England. Alan then led a modest party to a superb lunch at the High Table of the Hall, passing through doors decorated with ironwork of the never-to-be-forgotten, if discredited, date of 1277.

By three o’clock everyone had assembled at the Oratory for part two. In a slight change in the order of talks, **Robin Emmerson** was our first speaker reflecting on *His Studies are of Death, of Heaven his Meditation*. Robin came up to Oxford in 1970 to find that the University Archaeological Society had



John Fitzal[eyn, 1452], Christ Church Cathedral (M.S.II).

a Brass-Rubbing Secretary in the shape of Jerome. He regaled us with unlikely, but true, tales of undergraduate rubbing outings involving hair-raising youthful drivers, girls and punts; and then went on to say that by then Jerome had already written his first book; *Brasses and Brass Rubbing in England* (published in 1971). It was a very good book, too – many of us have a copy on our shelves. He tackled the subject in his own, inimitable way, entertaining and informing the reader: he was the first author who stated simply that most medieval brasses in this country were made by marblers. Robin concluded by describing Jerome's brass-finding expedition to Poland in the depths of the Cold War, where his status as a trainee Catholic priest, his personality, 'some church Latin, a little German and less Polish' achieved everything, and the results were subsequently displayed in an exhibition in the Ashmolean.

John Blair followed with *Recording indents: the pros and cons of drawing*. Coming up to Oxford in 1973, he too soon met Jerome, who at the time was an 'excavator' (archaeologist). John pointed out that rubbing is a poor method of recording indents and slabs, and he was intrigued to find that Jerome, appropriately for his discipline, made scale drawings – a drawing makes a good record and the making of it teaches the artist much about the object itself. It was from this beginning that he and others proved that most brasses were mass-produced. John concluded that, while the

results were important, the doing was fun, thanks to 'Jerome's inspiration and companionship'. Many of us will be familiar with the excellent line drawings from the hand of Jerome Bertram.

One of Jerome's other areas of interest are inscriptions and here we were treated with a talk by **David Griffith** on *Damnatio Memoriae: erasing inscriptions in the long Reformation*. We were reminded of the damage carried out in the 16th and 17th centuries, with spikes occurring in the late Henrician and Edwardian periods, and again in the early 1640s. Early on, the Injunctions of the late 1530s broke the link between worship and image, and when the images were destroyed, the associated texts often went too, although, overall, 'reading displaced images; the written, the unwritten; worship, idolatry'. 'The early phase of reform', said David, 'may best be imagined . . . as oscillation between iconomachy and iconoclasm' (hostility and destruction). Thus the later Ordinances of 1641 and 1643 reflected a change of official attitude from disapproval to outright antagonism and destruction, inflamed by hatred of the policies of the high-churchman and king's favourite, Archbishop Laud. Through it all, of course, there were threads of personal animus, where the law was used to settle old scores.

Martin Stuchfield rounded off the day and expressed the Society's deep appreciation for all that Jerome has achieved in a membership of over fifty years. Apart from the items mentioned above, he edited *Monumental Brasses as Art and History* (1996) and *The Catesby Family and their Brasses at Ashby St Legers* (2006) on the society's behalf; and was, of course, the editor of our *Transactions* between 1991 and 1997. He is now our senior Vice-President and remains as busy as ever with his latest two volume publication *Icon and Epigraphy, a study of church tomb monuments throughout Western Europe between 1066 and 1550*, now available to buy through www.lulu.com (and which will be reviewed in a future issue of our *Transactions*).

Over tea we were able to enjoy an exhibition of rubbings organised in the Oratory's library and assorted other illustrations of brasses from Jerome's library. Special thanks to Jane Houghton, Dirk Visser and Janet Whitham for organising tea and to our speakers and chapel guides for their presentations.

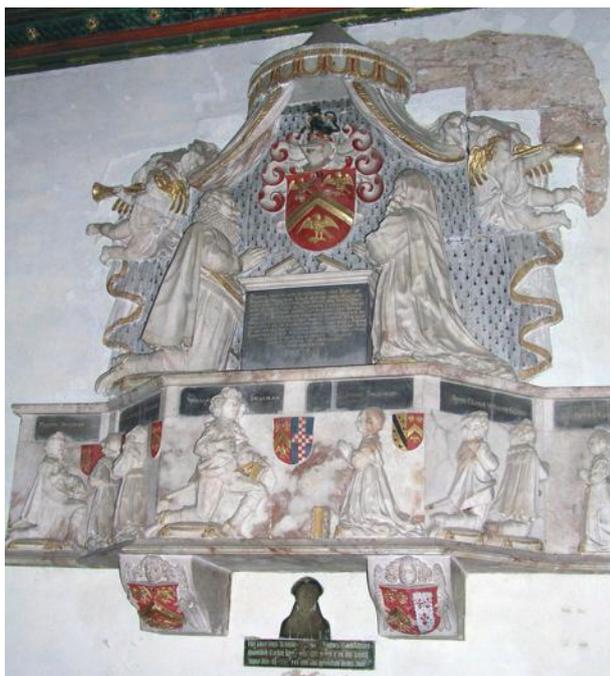
Michael Harris

Stolen brasses recovered

In 2013 H.M. Revenue and Customs provided information to the Metropolitan Police Service relating to the illegal importation of a gorilla's head by an art collector in South London. When police confronted the collector they also found several stolen religious artefacts. These included two 15th century panels depicting St. Victor of Marseille and St. Margaret of Antioch which, in August 2013, had been ruthlessly hacked from the medieval rood screen at Torbryan, Devon – a redundant church now vested in the care of the Churches Conservation Trust. The haul also contained a “heart stone”, stolen in September 2012, which had marked the place where the heart of John de Breton, Bishop of Hereford, was interred in the wall of Dore Abbey in Herefordshire.

West Mercia Police (responsible for policing the counties of Herefordshire, Shropshire and Worcestershire) took over the case and launched Operation Icarus in 2013. The south London collector was interviewed prior to widening the investigation to include art dealers and internet sales. The operation discovered that ‘for at least six years, and more likely for a decade, a person – or persons – had been targeting remote, often

unlocked, churches and stripping them of precious artefacts.’ A police search on eBay resulted in the recovery of a 14th-century stone carving depicting the head of Robert de Waking, stolen in 2012, from Newland church in Gloucestershire. Raids in London, Kent and Wales led to the recovery of around sixty stolen artefacts with the provenance of many still remaining a mystery. Although items have been identified and returned to various locations around the country including Devon, Gloucestershire, Herefordshire, Kent, Oxfordshire, Suffolk and Yorkshire it was necessary for officers from West Mercia Police to appear on *The One Show* on 16th June and subsequently *The Crime Watch Road Show* appealing for items to be identified.



*William ?Leviot, rector, 1421,
Kinnersley, Herefordshire (LSW.I)
beneath the monument to Francis Smalman, 1635.*



*Misericord seats,
Holme Lacy, Herefordshire.
(photo: © West Mercia Police (Exhibit MRJ/1))*

Herefordshire churches at Castle Frome (13th-century stone effigy of a man in armour), Foy, Grosmont, Holme Lacy (misericord seats) and Much Dewchurch (Saxon stonework) have been fortunate to have items repatriated in addition to Dore Abbey.

It is pleasing to also report the recovery of the brass commemorating William ?Leviot, rector, 1421 (LSW.I), stolen from Kinnersley church in March 2014 (see *Bulletin* 126 (June 2014), p.511).



*Effigy of William ?Leviot, rector, 1421,
Kinnersley, Herefordshire (LSW.I).
(photo: © West Mercia Police (Exhibit SP/9))*

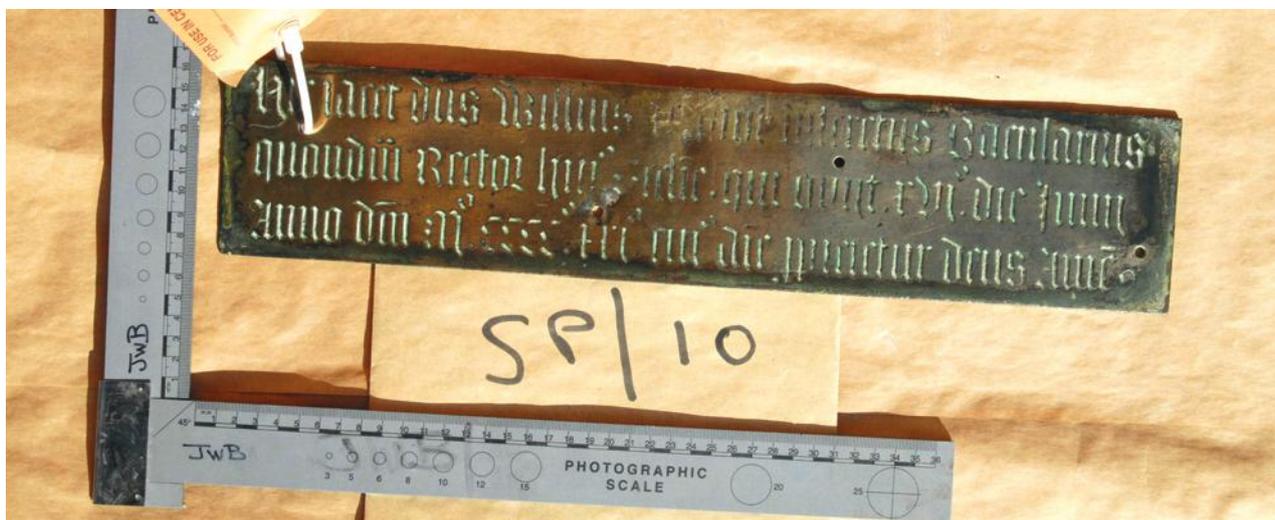
West Mercia Police have also returned the armoured effigy thought to commemorate Richard Wingfield, 1509 (M.S.II), stolen in June 2013, from the church at Letheringham, Suffolk (see *Bulletin* 124 (Oct. 2013), p.473). Fortunately the wooden board was recovered thus ensuring the return of the shield (Hastings impaling Wingfield) from the brass to Sir John de Wyngefield, 1389 (M.S.I).

A 50-year-old man from Wales has been arrested on suspicion of theft and is currently on bail until Thursday, 30th July.

Martin Stuchfield



*Effigy of Richard Wingfield, 1509, (M.S.II) and shield
(Hastings impaling Wingfield) from the brass commemorating
Sir John de Wyngefield, 1389, (M.S.I), Letheringham, Suffolk.
(photo: © West Mercia Police (Exhibit SP/14))*



*Inscription to William ?Leviot, rector, 1421, Kinnersley, Herefordshire (LSW.I).
(photo: © West Mercia Police (Exhibit SP/10))*

The 15th century brass at Trotton: A hero of Agincourt as armoured icon

The monumental brass of Thomas, 1st Baron Camoys, c.1351-1421, and his wife Elizabeth, 1371-1417, is deservedly one of the most famous English funerary monuments of the late Middle Ages. Its renown can be credited individually or collectively to a number of particularly impressive attributes. It was realised on an imposing scale, only slightly less than life-size, and survives in a near-complete state. It incorporates a spectacular Gothic double-canopy arching over the two figures, who are themselves depicted with a perfectly-judged economy of line, yielding a simple but very dramatic image. What has with good reason been called 'the finest English brass of the 15th century' also presents us therefore with one of the most familiar images of a man in full plate armour from the age of Agincourt. Although it is impossible to determine the precise extent to which the depicted armour was related (or not) to the person commemorated, a closer examination of the war gear of this brass in particular raises some intriguing points of discussion.

Both of the subjects of this monument were individuals of considerable historical significance. Elizabeth Mortimer, Baroness Camoys is perhaps better known as the granddaughter of Lionel, 1st Duke of Clarence, and therefore a great-granddaughter of King Edward III. She was also the widow of Sir Henry 'Hotspur' Percy, immortalised by Shakespeare as 'gentle Kate' (Henry IV Part I). Lord Camoys held lands not only in Sussex but also in Hampshire, Northamptonshire and Surrey, served as both a member of parliament for many years and fought in France under Richard II and Henry V. He was also entrusted with a number of important political and diplomatic assignments, including the escorting of Henry IV's Queen Joan of Navarre safely to England in 1403, sitting on the commission charged with passing judgement on the conspirators of the Southampton Plot of 1415, and, alongside the Earl Marshal (Sir John de Mowbray, 2nd Duke of Norfolk) and Richard de Vere, 11th Earl of Oxford, welcoming the Emperor Sigismund to England at Rochester in 1416. Notably at that last occasion, all three royal

representatives were veterans of the Agincourt campaign of the previous year. Lord Camoys was (and is) most famous for his participation in the 1415 invasion of France, to which he brought an impressive personal retinue of one knight, thirty men-at-arms and sixty-eight archers. Perhaps more importantly he commanded the rearguard of the English army, which formed the left wing in the line of battle at Agincourt. Lord Camoys' banner became a focus of particularly intense fighting, with the commander himself in the middle of the *mêlée* despite being well into his sixties.

Lord Camoys was able to place himself confidently in such a potentially dangerous position, leading his men personally against the enemy, because he wore good armour. Armour made the chivalric culture of personal prowess possible. The ability to shrug off fierce physical attacks defined in a literal way the very essence of knighthood. This was the main reason why armour took on such prominence within, and significance to, funerary monuments. The armour made the man. By 1415 European armourers had developed their craft to the point where they could cover almost the entire body with articulated plates of iron, or increasingly, hardened steel. Such a complete harness had many advantages. It provided a formidable level of protection against hand-weapons, transformed the whole body into a weapon, and facilitated an excellent range of movement. The wearer could vault into the saddle, ride, fight, climb and run, as famously described in *The Book of the Deeds of Messire Jehan le Maingre, called Boucicaut* (1406-9). Facing longbowmen in battle, the man-at-arms of the early 15th century could expect to be hit a great many times by long, heavy arrows. Against crossbowmen, the hits were becoming ever harder and potentially more injurious – if not quite as numerous, due to the crossbow's slower rate of shooting. Knightly armour in the early 15th century therefore had to cover as much of the surface area of the body as possible, while at the same time providing better protection than had previously been required, especially for the core areas most likely to be struck repeatedly – the head and torso, where a significant injury was most likely to be debilitating if not fatal.



*Thomas, 1st Baron Camoys, 1421, and wife Elizabeth, 1417 (M.S.II).
(photo: © Martin Stuchfield)*

The Camoys brass is one of the foremost exemplars of the very latest style of armour worn in England at the time of the monument's creation. Even though he was (by the standards of the time) a very old man when he died, Lord Camoys is portrayed as equipped, overall, in the very latest style. His helmet is of the new, state-of-the-art form, the so-called great bascinet, having large pivoted neck plates front and rear and an inner chin-plate riveted to the skull in place of the mail aventail which had characterised helmets of the previous century. The line of this inner chin-plate is boldly delineated to frame, along with the decorated brow, the firm facial features. The appearance of this armoured figure is also defined by the lack of an heraldic surcoat or coat armour. The right to wear their coats-of-arms was usually a privilege strictly and jealously guarded by the armigerous ranks of medieval society. However, right around the time of Agincourt the fashion for wearing full plate armour without any textile overgarments (often called 'white harness') sprung up, probably stemming from the desire to show off the

glamorous polished surfaces of the metal. Other advanced features include the well-articulated shoulder defences designed to extend up underneath the neck-plates of the helmet, closing up any gaps which otherwise might occur at these vulnerable junctures (the precise construction of which is illustrated clearly on the bareheaded effigy of Reginald, 3rd Lord Cobham, d.1441, at Lingfield, Surrey); the large circular besagews which greatly improve frontal protection for the shoulders without reducing mobility; the wings of the couters (elbow plates), which are fluted and cusped in a style not found before c.1410 at the earliest and seems not to have been more common until c.1420; and the lengthening cuirass skirt or paunce of plate, composed in this case of six lames (skirts would extend to the mid-thigh and be composed of as much as eight lames by the 1430s).

The prominent badges of status, the Lancastrian collars of SS worn by both figures and the Garter on the Baron's left leg, have often been previously noted. Here the latter is especially



*Detail of the Garter below left knee on the brass commemorating Thomas, 1st Baron Camoys, 1421 (M.S.II).
(photo: © Martin Stuchfeld)*

evocative of the wearer's career, since Lord Camoys was made a Knight of the Garter on St. George's Day 1416, in recognition of his service at Agincourt. His collar is conspicuously shown as a strongly-built band (probably leather covered in fine textile), onto which the 'S' mounts have been attached, fitting quite closely and snugly around the neck-plates of the bascinet. This is precisely the robust, practical construction and method of wear one would expect of a collar designed to be worn in battle, rather than for purely ceremonial purposes (when the mounts would usually be unbacked and linked one to the next, as is the surviving SS collar in the Museum of London, inv. no. 84.80, and another depicted in the 1446 portrait by Petrus Christus of the Lancastrian diplomat Edward Grimston; on loan from the Earl of Verulam to the National Gallery, London). But it is also worth noting what standard elements still generally worn by men of Camoys' status have been omitted, in addition to the coat armour. The Baron does not wear the wide, heavily decorated hip-belt or 'arse-girdle' still often favoured by many in England into the second half of the 15th century, nor does his helmet carry an orle or circlet. Both accoutrements were prestige items perfectly appropriate for wear by this rich man (Lord Camoys' annual income was £100 if not more). Instead of these blatant declarations of wealth however, this figure carries only a modest level of decoration on his equipment in the form of narrow ornamental borders placed on the helmet,

besagews, gauntlets and skirt. Borders of this style, a very narrow engrailed band, the points surmounted with cloverleaf finials, are also found on a few high relief effigies of the same period, notably those of (probably) Thomas Walwyn, 1415, (produced c.1410-15) at Much Marcle, Herefordshire and of Sir John de Wittelbury, 1400, (produced c.1410) at Marholm, Cambridgeshire.

As well as exemplifying much of the latest armour technology of the time of the brass's making, older visual associations can also be found. The sword scabbard is decorated with a continuous row of clover-shaped mounts running down its spine, a form of decoration dating back to at least the third quarter of the 14th century; similar decoration is found on the scabbard of Edward the Black Prince, 1376, preserved at Canterbury Cathedral, and on the effigy of Sir Thomas Arderne, 1391, at the Church of St. Peter, Elford, Staffordshire. The gauntlets too are not of the latest design (having articulated wrists and longer cuffs) but instead still take the solid 'hourglass' form which had been in standard use since the middle of the previous century.

Therefore, although this London 'B' brass probably was not intended to record a real armour owned and worn by Lord Camoys in particular, it does succeed in expressing quite specifically the subject's honourable personal history and identity. It illustrates not only his status and honours, those (as inscribed) of a 'Consul Regis & regni Anglie ac Strenuus Miles de Gartero', but also giving suggestions of his age and older associations at the same time as presenting him as a formidable warrior in the most current visual terms. Finally, the courtoisie of a 'veray parfit gentil knight' is embodied by the fact that he has removed his right gauntlet before taking his lady's hand. This gesture is by no means unique to this monument, but here we find perhaps the most perfectly balanced and effective of the surviving instances of this touching convention.

Tobias Capwell

*Tobias Capwell is Curator of Arms and Armour at the Wallace Collection in London. His new book *Armour of the English Knight 1400-50* (London: Thomas Del Mar, 2015), which discusses both high relief effigies and brasses in great detail, will be published in August.*

Dunwich, Suffolk



*The fragment in Dunwich Museum.
(photo: © Dunwich Museum)*

In the Middle Ages Dunwich was the sixth largest town in England, and a notable port on the east coast. Over the centuries, through a series of natural disasters, the town has been swept away. It originally had a number of churches and monastic houses, of which only part of Greyfriars survives. Today Dunwich has a population of about 120 people. In 1935 a museum was first established and was re-opened in new premises in St. James Street in 1972. It displays a large number of artifacts that have been discovered either in the village or by divers operating just offshore, such as two pieces of an indent discovered in 1972 and 1979 (see John Blatchly, 'Early 14th Century Indents from the Seabed at Dunwich, Suffolk', in *M.B.S. Trans.*, XIII, pp.260-2).

On a recent visit I noticed in one of the exhibition cases what appears to be a fragment of a memorial brass (Accession no. DUWHM: A43). It may be

a small part of a cross arm ending in a foliate termination. It measures 340 x 260 mm, and is about 2-3 mm thick. A suggested date is the latter part of the 14th century, but such pieces are difficult to date. It has been cast in one piece, the reverse shows some 'rippling' of the metal caused in the casting. It is competently engraved and has a few lines of shading to emphasise perspective.

The museum records have nothing regarding its provenance, only that it was given by an anonymous donor at an unknown date. The piece shows no evidence of having been in the sea. Possibly it was discovered locally; the soil around the village is of a sandy nature which could explain the minimal corrosion. The museum records state that the fragment formed part of a hinge but the bottom edge shows no sign of any further attachment. Would latton be strong enough for such a use, unless it was decorative?

Finding a direct parallel for this fragment has proved impossible. Is it part of a hinge or part of a brass? I would welcome members' thoughts and comments on the piece.

I am grateful to Jerome Bertram and Chris Byrom for their assistance and I am also indebted to Jane Hamilton at Dunwich Museum.

Philip Whittemore

Marblers and Monuments in the Middle Ages

A contribution by our Hon. Secretary to a Study Day in Oxford

A privilege of living in Oxford is the opportunity to attend talks by the world's most distinguished scholars in practically every field and of every era – from the 'Big Bang' to 'Life after the Anthropocene'. Moreover, Oxford University's Department for Continuing Education has helped me keep my mind alive in my declining years. Thus after retirement I was able to study for a diploma in the history of western art, whilst caring

for my invalid wife. I mention this because Malcolm Norris was my closest friend and I was appalled during those three years never to hear any lecturer so much as mention monumental brasses – perhaps the one and only art form for which England can claim to have more surviving examples than any other country – and this neglect seemed the more unpardonable, given that such a leading authority as our senior Vice-President,

Jerome Bertram, has long been based only a few hundred yards away from the Department! Consequently I was delighted to see that **Christian Steer**, our Hon. Secretary, would be participating in an O.U.D.C.E. study day entitled 'The Medieval Craftsman' on 9th May 2015.

This was a fascinating paper – as were also illustrated talks on such diverse topics as clayworkers, charcoal burners and seal-makers, with a concluding lecture on the role of medieval craftsmen. Christian focused on the evolution of funerary monuments from the 12th century to the end of the 15th, concentrating in particular on trends found in the London workshops. For those in the audience unfamiliar with this topic, it was pleasing to hear him emphasise that many of the craftsmen concerned (the marblers) worked in several different media. We were reminded of Elizabeth New's recent article in our *Transactions* drawing on the similarities between the brass and seal of Bishop John Trillek of Hereford, 1360.

One of the striking points to emerge was the role of the clergy as patrons of monuments throughout the medieval period. The tomb of Bishop Roger of Salisbury, 1139, transferred from Old Sarum to the present cathedral in the 1220s, is considered the earliest surviving effigy in this country. Other senior clergy followed suit; three abbots' tombs in Westminster Abbey illustrate the transition from the imported Tournai marble of Abbot Gervase's tomb to Abbot Gilbert's and Abbot Laurence's 'home-grown' Purbeck marble from Dorset. Many other such early monuments are recorded, but few survive. Gloucester Cathedral's Robert of Normandy (the Conqueror's eldest son) is a rare example, although dating from about a century after his death. Much less costly than such three-dimensional monuments, however, were incised stone slabs. Initially – especially in the north of England – these were simple crosses; but later these became more elaborate and also incorporated symbols of status – e.g. a chalice for a clergyman, a sword for a knight and shears for a woman. These slabs seldom have accompanying inscriptions; how were they identified? The use of paint and texts written on the recesses was one means and it was interesting to hear of practices from London where separate "labels" recorded on wooden boards were placed adjacent to or near 13th century tombs.

Not until the second half of the 13th century do we begin to find incised effigial slabs, such as the 'Basyng' workshop's slabs for Priors William and Hugh. Inscriptions were soon emphasized by being of brass, which then began to be used by the marblers' workshops for incised inlaid figures of individuals – the typical monumental brasses our Society knows so well. The oldest known in England was for Bishop Thomas de Cantilupe of Hereford, 1281. Early in the next century we begin to find brasses and slabs that can be stylistically attributed to particular workshops, such as that of Adam of Corfe, who worked in the churchyard of Old St. Paul's. Adam soon had competitors, as can be demonstrated after his death in 1331 by the disappearance of two other stylistically distinct marblers' workshops – presumably stricken by the Black Death – and the temporarily less ambitious monuments produced by survivors, such as the 'London A' workshop.

Soon after mid-century, however, much more elaborate memorials began to appear once more, whether brasses (such as the remarkable series made for the Cobham family in the late 1360s) or sculptured monuments, such as Queen Isabella's lost alabaster tomb of 1358-9 in the Franciscan convent in Newgate, London, destroyed in 1545 – for which there is clear documentary evidence that the master marbler was a woman, Agnes, who was both daughter of the King's Mason, William Ramsey (who died of the plague), and niece of John Ramsey, who was the master marbler overseeing the production of 'London A' brasses. But neither her workshop, nor London A's, nor the Lakenham family's 'London B', could keep up with demand, so fine rectangular sheet brasses began to be imported from the Low Countries. (There are good examples in St. Margaret's, King's Lynn). The sheer number of lost brasses and incised slabs from the Grey Friars church in London demonstrated this demand from laity and clergy alike. The adaptability of the workshops was nicely illustrated by the inscription on a lost Flemish brass recording (in translation) the 'doleful death' during the Peasants' Revolt of 1381 of the hated royal financier, Richard Lyons, 'while the mad people were in control'. The executors of Lyons went to some lengths to make sure he would be remembered and prayed for.

Such a wide ranging exposition did not allow for a detailed discussion of other London workshops and styles, nor the numerous provincial ones that began to challenge London's monopoly: but attention was drawn to the various developments and innovations in the 'London B' workshop under the lengthy stewardship of William West.

The study of monumental brasses is undergoing something of a revival these days with many fascinating new studies on their role, function and meaning emerging from the pages of our *Transactions*. It is an exciting time with

many new authors thinking of the context of these beautiful works of art and the future bodes well. Just as important is spreading the word that brasses remain under threat and not always from theft. The lecture ended with a plea to all those interested in these important elements of our national heritage to press for improved legislative protection not only from metal thieves, but also from very damaging bat-droppings.

Hubert Allen



Children from brass commemorating William West, 1390 and wife Joan, 1415, Sudborough, Northamptonshire (M.S.I.).
John West, chaplain; William West, marbler, in civil dress; Alice Mason (head lost); and 5 sons and 3 daughters unnamed.
(photo.: © Martin Stuchfield)

At the going down of the sun . . .¹

By late 1914 the war on the Western Front in Europe had become stalemated with lines of trenches having been dug by the opposing armies of the British, French and Germans that stretched from the Swiss border to the English Channel. Trench warfare was about to begin and would last four years.

On 30th July 1914 a secret agreement was made between the leaders of the Ottoman Empire and Germany against Russia, that in the event of war, did not require the Ottomans to undertake any military action against Russia. On 2nd August the British requisitioned two battleships that were being built for the Ottoman Navy. Compensation was offered if the country remained neutral but this was declined. Germany provided two cruisers in an attempt to gain influence. The Allies tried to intercept these ships, but they escaped when the Ottoman government opened the Dardanelles to allow them to sail to Constantinople, despite international law requiring them to block military shipping. This action confirmed to the British the Ottoman links with Germany.

With the outbreak of war in August 1914 a vital transport link through the Mediterranean Sea via the Dardanelles to Russia was lost. A plan was suggested in November 1914 by Aristide Briand, French Minister of Justice to attack the Ottomans but this was rejected, as was an attempt to pay them to join the Allied side. Later in the month, Winston Churchill, First Lord of the Admiralty, proposed a naval attack in the Dardanelles. Churchill's plan was to use a large number of obsolete battleships in the operation, together with an occupying force made up of the army, with the idea of knocking the Ottomans out of the war, and so shortening it.

The campaign started on 19th February 1915 with a naval bombardment of Turkish positions on the heights above the Dardanelles but this proved ineffective. Troops were landed on the peninsula at Cape Helles on 25th April. Due to the rugged terrain they got little further than a narrow coastal strip from which it was almost impossible to break out due to the Turks firing from their positions high above the beachhead. Throughout the rest of



*Captain Walter R.S. Roberts.
(from *The London Hospital Gazette*)*

the year little progress was made in securing the peninsula, even with the addition of troops from Australia and New Zealand (the ANZACs). The remaining British troops were finally evacuated on 9th January 1916.² This senseless campaign had resulted in the loss of over 187,000 allied troops and 174,000 Ottomans. The allied dead are commemorated in 21 cemeteries now cared for by the Commonwealth War Graves Commission.

One casualty was Captain Walter Roland Southall Roberts, the eldest son of James Roberts and his wife Caroline, a boarding-house keeper of Buxton, Derbyshire who was born there in 1882. By 1901 James Roberts and family had moved to Newport, Shropshire, being described in the 1901 census as a hotel proprietor of The Willows, 15 Station Road.³

Walter was educated at Buxton College and Birmingham University, taking the Ingleby and Queen's Scholarships. He obtained his M.B. and Ch.B. degrees in 1906. He held a number of hospital appointments before taking up public health work as medical officer for the Ongar Rural District Council and tuberculosis officer for Essex County Council. In 1907 Roberts married Laura Anne Cobb at Newport, Shropshire. On his death he left two sons, John and Walter.⁴



Members of the R.A.M.C. in a trench at Helles, Gallipoli.

He was a Captain in the Royal Army Medical Corps attached to the 3rd East Anglian Field Ambulance Service. In 1910 he was gazetted Lieutenant, attaining the rank of Captain on 1st May 1914.

Sent to Gallipoli he was killed by shrapnel while assisting the wounded in the trenches near Lone Tree Gully, Suvla Bay. The Regimental Diary records: 'The F[ield] Amb[ulance] has had the misfortune to lose Capt. W.R.S. Roberts and 260 Sergt. J. Curson,⁵ both being killed by shrapnel when helping wounded in the trenches occupied by the 162nd Inf[antry] B[riga]de. The unit mourns the loss of those two brave comrades who fell in action whilst carrying out their arduous duty'.⁶ Roberts was buried on the day he was killed, 16th August 1915.

Following the end of the war and the establishment by the Imperial War Graves Commission of cemeteries for the military dead, Roberts and 549 others were interred in Hill 10 Cemetery. Roberts is one of 150 soldiers who have no known grave but are commemorated by a series of special memorials.⁷

Roberts was posthumously awarded the 1914-15 Star, the British War Medal and the Allied Victory Medal, commonly known as 'Pip, Squeak and Wilfred'.⁸

On the north buttress of the tower of St. Nicholas', Newport, Shropshire is a memorial brass to Captain Roberts. It measures 810 x 610 mm and is fixed in what is probably an oak slab. It bears the figure of a dead officer lying on the field of battle. Around him is the debris of conflict and barbed wire; on the right is a ruined church, the tower of

which still stands. On the left is a mosque and a minaret. Kneeling over the officer is an angel offering a laurel wreath to the figure. Above this scene is a Latin cross. The sky shows a number of stars and a crescent moon. In the top corners in roundels are two red Latin crosses, the emblem of the Royal Army Medical Corps. Below the scene is the inscription in capitals set within a strapwork border that reads:

To the dear memory of
My husband
Walter Rowland S. Roberts, M.B.
Captain of the Royal Army Medical Corps
Killed in action at the Dardanelles
on August 16th 1915, aged 33 years.
He loved duty more than he feared death.

Around the whole composition is a laurel leaf border. In the lower left hand corner is the maker's name – Gawthorp & Sons, London.⁹

The design of the brass bears a striking resemblance to that of Major W.H. Abell, 1914, in the church of Little Comberton, Worcestershire.¹⁰ The main difference is that the Abell brass has a silver angel kneeling over the figure. The Roberts brass, unlike that to Abell is not engraved on 'Culn' brass, but nevertheless the surface is highly polished.



Captain Walter R.S. Roberts, 1915, Newport, Shropshire.

The futility of the Gallipoli Campaign can best be summed up by the quotation below. A soldier visiting the graves of his fallen comrades prior to the evacuation remarked to General Sir William Birdwood: 'I hope *they* won't hear us marching back to the beach'.¹¹

I am grateful to Mrs. Chris Gregory for her help at Newport; and to Barts. Health N.H.S. Trust for permission to reproduce the image of Capt. Roberts.

Philip Whittemore

- 1 Line from the poem *For the Fallen*, by Laurence Binyon.
- 2 For accounts of the Gallipoli campaign see for example: L. Carlyon, *Gallipoli* (1999); A. Moorhead, *Gallipoli* (London, 1997); R. Prior, *Gallipoli* (Yale U.P., 2009); N. Steel, *Gallipoli* (1999).

- 3 1901 Census Class: RG 13, piece: 2566, f.6, p.3.
- 4 Biographical information taken from *British Medical Journal*, II, No. 2857, 2nd October 1915, p.518; *The London Gazette*, issue 28445 9th December 1910, p.9229; *The London Hospital Gazette*, 190 (1915), p.191; *The Medical Officer*, XIV, no.14 N.S. 2nd October 1915, p.144. See also 1901 census for Newport, Shropshire, Class: RG 13, piece 2566, f.6, p.3; 1911 census for Ongar, Essex, Class: RG 14, piece 9809, schedule no.: 79. For Probate details see *England and Wales National Probate Calendar (Index of Wills and Administrations), 1856-1966*.
- 5 The body of Sgt. John Curson, R.A.M.C., was never recovered.
- 6 The National Archives WO 95/4324 cover the period July-December 1915.
- 7 Commonwealth War Graves Commission. Hill 10 Cemetery Suvla, special memorial no.49.
- 8 Named after comic strip characters popular in the 1920s when the medals were awarded. Pip was a dog, Squeak a penguin and Wilfred a rabbit, created by A.B. Payne.
- 9 For the Gawthorp workshop see D. Meara, *Victorian Memorial Brasses* (London, 1983), p.71, pp.110-11; and D. Meara, *Modern Memorial Brasses: 1880-2001* (Donnington, 2008), pp.124-34.
- 10 Illustrated in *M.B.S. Bulletin*, 127 (Oct. 2014), p.531.
- 11 Quoted in L. Carlyon, *Gallipoli* (London, 2003), p.633.

Notes on Book, Articles and the Internet

Paul Cockerham, 'Hanseatic Merchant Memorials: Individual Monuments or Collective 'Memoria?', in Caroline M. Barron and Anne F. Sutton (eds). *The Medieval Merchant. Proceedings of the 2012 Harlaxton Symposium*, pp.392-413, incl. 24 illus. (Donnington; Shaun Tyas. £49.50. 2014. ISBN 978-1-907730-36-8. Harlaxton Medieval Studies, XXIV. 464 pp.; 80 colour illus.)

This cogently argued and ambitious article sheds much light on the way in which the Hanseatic trade in Flemish brasses evolved across the Later Middle Ages, establishing the connection between these shifts and the changing nature of commemoration, society, and the Hanseatic League itself.

The commercial clout of the Hanse is, of course, well known, but their trade in funerary monuments has been strangely neglected; so Cockerham first establishes the way in which this trade naturally grew out of broader patterns of Hanse mercantile activity. The workshops of Tournai and then Bruges were the initial focus of this business as there was a specific appetite for monuments of the Flemish school, the epitome of luxury commemoration. Brasses of the Flemish school had many noteworthy characteristics, with large effigies and distinctive physiognomies, such as at King's Lynn and Toruń (Kujawy-Pomerania).

In both of these wealthy settlements the taste for Flemish monuments was shared by a considerable number of the oligarchic elite, who laid down copycat brasses. Indeed, in King's Lynn at least three such brasses were commissioned, and all the men involved were members of the Holy Trinity Guild; a sense of collective 'memoria' begins to emerge. In the status conscious world of the later 14th century these exquisite brasses served a purpose beyond the mere spiritual; they were a mechanism by which the newly wealthy could secure their aggrandised social statuses, emulating their betters and distancing themselves from their inferiors.

Yet this trade was not to remain static across the 14th and 15th centuries. The paradox emerges that most surviving examples of Flemish brasses found in Hanseatic towns date from before 1400, but the 15th century was also a period of intensifying memorialisation throughout Europe. As this trade expanded, the amalgams multiplied. Tastes also evolved and Hanse merchants grew to favour slabs with inscriptions only, or inscriptions with heraldry, in contrast with the Religious who esteemed effigial slabs. Cockerham stresses the way in which this process imparted a sense of collective 'memoria' culture, as in Katherinenkirche in Lübeck, for instance, where the repetition of design elements and a particular stone colour bound these individual slabs together.

Throughout this piece a powerful sense of maritime connectivity emerges. Water was the chief medium of large scale transport and it proved a potent agent of geographical, social, and stylistic mobility. These connections are skilfully drawn out in this essay, which convincingly argues that without the Hanse the development of funerary monuments and the manifestation of mercantile piety from the 14th to the 16th centuries would have been radically different.

(S.D.)

‘A Kentish manuscript’ in Issue 101 (Spring 2015) of the **Kent Archaeological Society’s Newsletter** is a note of a manuscript book in the K.A.S. Library – *The Antiquities of Kent* by William Dampier, completed in 1880. The volume has 426 pages and 178 drawings, and Dampier seems to have visited all the buildings he describes. As his notes are all handwritten, this appears to be the only copy. He lists as his sources Hasted, Ireland, Lambarde and others, and quotes from Thorpe, Philipott, Dugdale, etc. Of interest to Society members is the fact that Dampier says that ‘a large number of documents and papers bearing on the Cobham family – also on the restoration of the Cobham brasses, were placed at my disposal by Captain F. Capper-Brooke of Ufford near Woodbridge in Suffolk’. Roger Cockett, the author of the above note says this is ‘intriguing’. It is possible the manuscript might be photographed and placed on the Society’s web-site.

(L.S.)

Sally Badham. ‘The brass of a man holding a church at North Creake’. *Norfolk Archaeology*, XLVI (2014), pp.31-6. 4 pls.; refs.

In the Middle Ages it was important for those seeking to help their soul through Purgatory to carry out some good work, recognised both at the time and after their death. This could be in the form of building, rebuilding or addition to a church or chantry, or by ‘texts and images on their tomb monuments’. Several brasses exist showing the deceased holding an ecclesiastical building, e.g. Tormarton, Gloucestershire (LSW.II and 4, c.1345, indent only); Cobham, Kent (M.S.III, c.1367) and Cowthorpe, Yorkshire (M.S.I. 1494), but that at North Creake, Norfolk (M.S.I. c.1500) is less well-known and studied. It has been identified as belonging to the Suffolk Series 2a workshop, based at Bury St. Edmunds. It shows a

man in civil dress holding a small model of a church or other ecclesiastical building under his right arm, standing under a triple canopy, with a foot inscription and the indent of a marginal inscription. The foot inscription bears ‘a somewhat garbled version of a familiar text beginning ‘*Quisquis eris qui transieris...*’, unusually for this time in Latin. Who the man is remains uncertain, and it is also very unlikely the building he carries is North Creake church (the design may in any case be simply generic). Pages 33-5 look at the evidence and suggestions made by previous antiquaries and scholars as to the identity of both. These include the now ruined North Creake Abbey and a memorial brass to Sir William Calthorpe, 1494, an important benefactor of the Abbey. There follows quite strong, but circumstantial evidence, both in documentary and on stylistic criteria, in which Badham suggests this may be the brass of Walter Aslake, 1504. Aslake was almost certainly interred in North Creake Abbey, of which he too was a benefactor, and to which he made several bequests in his will. Sadly only two years after his death the abbey failed and was abandoned, leaving Aslake’s executors and heirs with the likelihood that the specially commissioned and expensive brass would be destroyed or stolen. It appears therefore that a decision was then made to re-locate it to North Creake church where it remains today. Two photographs of the brass are on page 32.

Dennis Turner and Nigel Saul. ‘The lost chantry college of Lingfield’. *Surrey Archaeological Collections*, XCVIII (2014), pp.153-74; 8 colour photos; bibliography (pp.173-4).

This paper was begun by Dennis Turner but remained unfinished at his death in 2013. Prof. Saul edited, revised and expanded the work and added more historical content. The collegiate foundation at Lingfield, now largely lost, was established in 1431 by Sir Reginald Cobham of Sterborough, 1446, and his wife Anne; it was Anne who also commissioned their fine monument, which can be seen in the centre of the chancel of Lingfield church (Fig.1, p.159). It is possible that Lingfield may have been inspired by the earlier college at Cobham, Kent, founded by John, Lord Cobham from 1362 onwards. The establishment of such colleges were usually associated with the very rich and built in or adjoining churches close to their own residence; although Sir Reginald Cobham was

not rich, he moved in high circles. The chaplains of the college were essentially there to say prayers and intercessions to assist the founder's soul through Purgatory; with five chaplains and four clerks there was ample scope for such liturgical practices. After placing Lingfield in the context of other such foundations, the article looks at Sir Reginald himself and his distinguished military career (pp.157-8). Lingfield was also able to support 13 'almsmen' or 'poor persons' to pray 'perpetually for the founder and his kin' – although this did have earlier precedents and seems likely to have reflected cultural tastes within the Lancastrian court (pp.160-1).

In about 1673 the historian and biographer John Aubrey made notes on the college and church at Lingfield, suggesting to the authors that the buildings remained then much as they had done since their foundation. If so, they were the 'earliest recorded brickwork building in the Weald of Surrey'. The design may also have been strongly influenced by the well-known almshouse buildings at Ewelme, Oxfordshire, built largely of brick by the de la Pole family and known as 'God's House'; this also supported 13 'almsmen' (see pp.162-4). The final part of the paper examines the surviving documentary and above ground evidence (see photos, figs.5-8, pp.170-1), showing what the Lingfield buildings looked like, how they were constructed, their furnishings, vestments used and other features. After the community finally surrendered in 1544, the buildings passed into private hands before the remains were largely demolished in the early 18th century. There is also discussion on the origin and function of the fine timber-framed building on the north side of the churchyard, named later as The Hayward Library (fig.4, p.168). A series of surviving brasses to the Cobhams and to four college Masters remain in the church (not illustrated here, but can be seen in Nigel Saul's book *Death, Art and Memory in Medieval England* (2001), Ch.7, pp.147-91, especially pp.188-9).

Readers will be pleased to learn that our industrious Vice-President **Jerome Bertram** has published his collected essays, *Graves and Epitaphs – Writings on Brasses and Related Subjects* (www.lulu.com, volume 1 (2014), £18.49 and volume 2 (2015), £14.49). These two volumes bring together 106 articles, reviews and observations on all things monumental, stretching back over fifty years. Many were originally

published in our *Transactions* or *Bulletin* but others are from elsewhere, such as *The Antiquary*, *Church Monuments* and *Oxoniensia*. The earliest, 'Brass Rubbing', was written by a young boy in his school magazine in 1962; the latest, by an elder statesman amongst brasses on the indent for King Christopher of Denmark, 1259, was published in the 2013 issue of *Transactions*. The essays are set out chronologically and show how the author's interests have evolved over time. Many are on the brasses and indents from his native Sussex and adopted Oxfordshire; others are on the language and epigraphy of inscriptions; and in recent years there have been other new studies based on a lifetime of touring and inspecting a carpet (and many walls) of memory across northern Germany, Estonia and Poland. But this assortment of riches is not confined to a collection of published material and in volume two the reader is treated to three hitherto unpublished pieces, including 'Sixteenth Century Epigraphic Scripts in England'. Throughout the volumes the original illustrations are included alongside the texts and the purists may quibble at the blurred quality of some images. But this is a small price to pay for the luxury of having, as one senior member of the Society put it, 'the greatest hits of Jerome Bertram' in two easily accessible and highly readable volumes. (C.S.)

Of equal interest is a short 32 page booklet, *Minor Mediaeval Monuments in Oxfordshire* (www.lulu.com, 2014, £5.00) also by **Jerome Bertram**, which draws on his perambulations around the county's many churches and churchyards during the last decade or so. This is a useful summary of those (probable) medieval monuments, mostly cross and incised slabs, found in the Oxfordshire countryside. Many, by the very nature of their age, are fragmentary but some notable incised slabs have survived or were recorded by antiquarian writers. Of equal interest are the medieval churchyard tomb chests found, for example, in Fulbrook and Westcot Barton. The booklet contains a mixture of black and white photographs, line drawings and sketches and is a useful account of Oxfordshire's often overlooked medieval slabs and churchyard monuments. (C.S.)

I am grateful to Sally Badham, Sam Drake, Leslie Smith and Christian Steer for information or copy received.

Richard Busby