

Monumental Brass Society

OCTOBER 2015



BULLETIN 130

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent to the **Hon. Bulletin Editor**, William Lack at 2 The Radleth, Plealey, Pontesbury, Shrewsbury SY5 0XF by **1st January 2016**. Contributions to **Notes on Books and Articles** to be sent to Richard Busby at 'Treetops', Beech Hill, Hexham, Northumberland NE46 3AG by **1st December 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 2016 become due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey at 18 Haughgate Close, Woodbridge, Suffolk IP12 1LQ. 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.

Personalia

We welcome as new members:

- Sarah Cassell**, Grange Cottage, Lundy Green, Hempnall, Norfolk NR15 2NX (Associate)
Celia Charlton, 108 Station Road, Barnes, London SW13 0NB
Geoffrey Leece, 7 Claremont Gardens, Clevedon, Somerset BS21 5BE
Jane Martindale, Abbots Hall Farm House, Drabblegate, Aylsham, Norfolk NR11 6LR
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Jennifer (Jenny) Stratford, 17 Church Row, London NW3 6UP
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It is with deep regret that we report the passing of **John Blatchly** of Ipswich on 3rd September 2015. He had been a member of the Society since 1973 and was a frequent contributor to our publications. He was Headmaster of Ipswich School from 1972 to 1993 and subsequently Archivist Emeritus; President of the Suffolk Institute of Archaeology and History from 1976 to 2001; Chairman of the Suffolk Records Society from 1988 to 2013 and Chairman of the Ipswich Historic Churches Trust for twenty-two years. He chaired the advisory committee of the Centre for East Anglian Studies for six years and was recently appointed Honorary Wolsey Professor in the Department of Arts and Humanities at University Campus Suffolk. A memorial service will be held at the Ipswich church of St. Mary-le-Tower on Saturday, 21st November at 12 Noon.

We also record the death of **Gerard Leighton** of Faulkland, near Bath on 26th August 2015. He had been a member of the Society since 1953 and served as Hon. Treasurer from 1965 to 1968.

Cover illustration

Kneeling figure of deceased, with standing figures of the Virgin and Child and St. John, with canted shield at foot, from the brass to Heinrich von Berche[m], 1508, at St. Maria-im-Capitol, Köln, Germany.
(photo.: © Martin Stuchfield)

Diary of Events

Saturday, 9th April 2016 at 2.00p.m.

GENERAL MEETING

CHRISHALL, ESSEX

The first meeting of 2016 will take the Society to Chrishall where members and guests will have the opportunity to see the fine London B brass of Sir John de la Pole and his wife, Joan Cobham, 1380. Our Vice-President, **Nigel Saul** will speak on *Who were the de la Poles?* followed by **Jessica Barker** on *Law Sacrament and Inheritance: The Significance of the Hand-Holding Motif on the Brass of Sir John de la Pole and Joan de Cobham*. A third lecture will conclude the meeting, also by **Nigel Saul**, on *Why Chrishall?*. The meeting is free to attend. However, a donation for refreshments provided by the church would be greatly appreciated. Members are asked to reserve a place with the Hon. Secretary.

The church dedicated to Holy Trinity is located in Church Road, Chrishall. The postcode for satellite navigation is SG8 8QY. The nearest stations are Royston (served from London: King's Cross) and Wendens Ambo (served from London: Liverpool Street) a distance of 7.4 and 5.2 miles respectively. Please contact the Hon. Secretary if you require transport from either station to the church.

Saturday, 28th May 2016 at 10.30a.m.

STUDY DAY

EXETER CATHEDRAL (PEARSON CENTRE)

Our member, David Lepine will be leading this important study day at Exeter Cathedral and speaking on *From Antiphons to Vigils: Commemorative Strategies in Exeter Cathedral*. Other speakers will include **Nicholas Orme** who will speak on *Where Shall I be Buried?*; **Tobias Capwell** on *Armour and Brasses: Sir Peter Courtenay in context*; and **Paul Cockerham** on *Deans and Canons: Commemorative Contrasts Across Two Centuries*.

The cost for the day will be £30.00 (members) and £45.00 (non-members). A booking form will be available in February 2016.

Wednesday, 21st September 2016 at 2.00p.m.

GENERAL MEETING

RAMSGATE, KENT

In an innovation for the Society, our Vice-Presidents **Jerome Bertram** and **David Meara** are organising a mid-week meeting in St. Augustine's church at Ramsgate. Further details will be included in *Bulletin* 131 (February 2016).

27th November 2015

JOINT C.M.S. & COURTAULD INSTITUTE OF ART POP-UP EVENT

For members who may have been unable to attend the 2012 'Wingfield 650 Symposium', the Church Monuments Society has organised a study day at Wingfield College, Suffolk entitled *Monuments to the Wingfield and de la Pole families, Wingfield*. This will consider the college, monuments to the Wingfield and de la Pole families and assorted indents. Further details are available on the C.M.S. website.

A.G.M. Formal Business

The 2015 Annual General Meeting was held at St. Peter's church, Great Berkhamsted, Hertfordshire on 8th August. Apologies were received and the minutes of the last Annual General Meeting held on 5th July 2014 were approved by the meeting and signed. The Report and Accounts for 2014 were also approved. Our member, Michael Boon, F.C.A., F.C.M.I, was elected as Independent Examiner.

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

The President thanked Derrick Chivers and Jonathan Moor as the retiring members of the Executive Council. James Cameron and Penny Williams, as duly nominated members, were elected to fill the vacancies created.

At the Executive Council meeting held on 10th October 2015 the following appointments were approved:

Hon. Bulletin Editor: William Lack

Hon. Conservation Officer: Martin Stuchfield

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

Christian Steer
Hon. Secretary

MEETING REPORTS

Annual General Meeting

Great Berkhamsted, Hertfordshire – 8th August 2015

After the formal business was concluded **Jessica Barker** from the Courtauld Institute spoke on *Middle Class Love? The 14th century Brass to Richard Torryngton and his wife Margaret Incent*.

The brass now stands in the south aisle of St. Peter's, set into a wooden frame. Its original Purbeck marble slab lies behind an altar in the north chapel. The brass bears an unusually elaborate image of a prosperous local wool merchant, who died in 1356, and of his wife (a local heiress) who died seven years earlier. Jessica explained that the couple are positioned beneath a double canopy framed by a marginal inscription. Sally Badham has argued that the style of these indicates that the brass was engraved in the 1380s, some time after Torryngton's death. Jessica suggested that it may have been commissioned by one of the couple's descendants as part of a larger programme of church decoration celebrating the connection between the two families. Unusually, the couple are depicted holding hands. It was on this feature that Jessica's talk focused.

She has identified forty-four surviving or recorded hand-joining monuments produced in Europe between 1293 and 1500. The earliest is at Rein Abbey in Austria, but the majority, thirty-nine of them, were produced in England. Even among those outside England it appears that at least three were inspired by an English original: the monuments to King John I of Portugal and his wife Philippa of Lancaster, their son Duarte and his wife Lianor, and to one of their courtiers and his wife are likely to have been modelled on the tomb of Philippa's parents, John of Gaunt and Blanche of Lancaster, in old St. Paul's, London.

Hand-holding monuments seem to have been most popular in the century from 1376 and were created in a wide variety of media by different workshops. Surviving contracts support the impression that the motif was usually specifically commissioned rather



*The brass to Richard Torryngton, 1356, and wife Margaret, engraved c.1380, Great Berkhamsted, Hertfordshire (LSWI), showing lost parts from rubbing in the Society of Antiquaries (from Lack, Stuchfield and Whittemore, *The Monumental Brasses of Hertfordshire*, 2009)*



*Detail from the brass to Richard Torryngton, 1356, and wife Margaret, engraved c.1380, Great Berkhamsted, Hertfordshire (LSWI).
(photo: © Jessica Barker)*

than a stock design and therefore had an important meaning for those who requested it.

Some scholars suggest that it was a mark of the couple's affection or the wife's high status. Others emphasise the fact that in every case it is the right hands that join, as at a wedding ceremony, and so they read them as celebrations of the state of matrimony.

However, Jessica argued that they should be seen as a constant re-enactment of the wedding itself, continually reasserting the couple's union before God and the viewer. She pointed out that very many such tombs were positioned with an altar at the couple's feet so that the priest celebrating mass would be stood right in front of them, as the priest at their wedding had done.

She also gave many examples of hand-holding as the central motif of the wedding ceremony since it was more easily depicted than the crucial spoken words. For instance, the standard image of legal weddings found in manuscripts, stained glass, wall paintings etc from the late 13th century onwards shows a couple holding each others right hands before a priest with witnesses to the side.

Late medieval images representing the seven sacraments show Christ's blood flowing from His body onto the foreheads of most recipients of the sacraments but onto the joined hands of a wedding couple. Witnesses to disputed marriages often specified the joining of right hands in emphasising a union's validity and there is even a 13th-century French church seal specifically used for wedding contracts which included a pair of disembodied joined hands in its design.

The fact that so many of these monuments depict heiresses, like Margaret Incent, may well reflect this legal importance of hand holding at marriage. On several such monuments the positioning of the heraldry in relation to the couple, or the wording used on the monument, seems to emphasise this. The central features of legal weddings were the couple's words (sometimes indicated by open mouths on these hand-holding monuments), their hand holding and the presence of a priest and witnesses. Jessica concluded by suggesting that the image of hand holding on funeral monuments invited observers to see themselves as witnesses in the constant re-enactment of the wedding rite.

Joanna Laynesmith

2015 Conference

Norwich – 18th to 20th September 2015

Symbols in Life and Death was an excellently attended and lively Conference, organised with flair and aplomb by **Matthew Sillence** and **Christian Steer**, whose success was regularly and rightly praised throughout the weekend by participants. It was a most rewarding event, with lectures, churches, weather, hotel, conviviality and food all excellent.

Our first day began with a coach outing to the spacious church of SS. Peter and Paul, Salle, set in a vibrantly green, magically silent (after rain) countryside. **David King** discussed the glass sequences that were once in the church, of which a few fragments remain, and **David Harry** spoke of the Brigg merchant/gentry family of patrons whose brasses are in the church, less well-known than their neighbours the Boleyns. It was pleasing to hear that the cadaver brass of John Brigge has been re-identified and we look forward to reading the forthcoming article in the 2015 *Transactions*. After dinner at the Maid's Head Hotel, **Sandy Heslop** spoke of the church rebuilding boom of 15th-century Norwich and how

monuments, with their location and texts, can help to date these rebuilds. This talk provoked much discussion led by our Hon. Secretary who questioned the whereabouts of earlier memorials of long dead parishioners taken up during these rebuilds. (The bones would presumably have been recycled to the local charnel chapels where they benefited from regular, large scale obits held by the priests in charge. Were the names carefully recorded by the parish at the time of removal? Were the more ancient obit rolls handed over or did the parish continue to recite even the most ancient names at the annual general parish obit?). This was one of the most interesting points raised during this Conference.

Christian Steer opened Saturday's proceedings with a lecture on memory and commemoration in medieval Norwich, reminding us of the many places of burial including the four mendicant churches and, of course, Cathedral. He was ably supported by **Jon Bayliss** who complemented this lecture with a discussion on the several periods of marblers in 15th-16th century Norwich, who all were



*David Harry lecturing to the Conference in Salle church.
(photo: © Matthew Sillence)*



*Detail of two bedesmen at the feet of a lady, engraved c.1410, Norwich, St. Stephen (M.S.I).
(photo: © Martin Stuchfield)*

sufficiently successful in their trade to achieve civic office. Tours of five city churches followed. At St. Peter Mancroft **David King** reprised his renowned study of the surviving glass, attributing the jigsaw of surviving glass in the east window to their original places, such as the Toppes chapel. St. Stephen's was in contrast a brass-dominated visit (with coffee and cake), illuminated by **Martin Stuchfield** and including an account of the recent repair and restoration of the church. For St. Giles our guide was Carole Hill who gave a lucid potted history of the building and its fine brasses of Baxter and Purdaunce. **Matthew Sillence** gave us the history of the ancient and curious St. John Maddermarket, its length severely chopped to widen a ceremonial way in the 16th century, but stuffed with an amazing quantity of mayors' tombs (listed and located on a handout). Finally **Jon Bayliss** introduced St. Andrew's, remarkable for its huge slab and partly surviving brass of John Gilbert, 1467, made specially accessible. A much needed recuperation followed before the Conference dinner, which was excellent, with wine and conviviality in generous supply.

Sunday was devoted to lectures held at the hotel. **Matthew Sillence** opened with an introduction to the several antiquarians of Norwich, c.1700-1920s, whose notes underlie so much modern research.

Rosemary Hayes gave a splendidly illustrated survey of memorials to William Alnwick, Bishop of Norwich and Lincoln, in stone, glass and brass, that survive in his two dioceses (with a useful hand-out of texts) teasing out how much can be revealed by funerary inscriptions. **Paul Binski** analysed the tomb of Sir Oliver Ingham lying on his bed of flints while gazing at a hunting scene, and referred convincingly to the chivalric treatise of Geoffrey de Charney as the source behind this aesthetic. **Julian Luxford** put the 'passive aggression' of the cadaver brass of the Howards at Aylsham into context and **Helen Lunnon** discussed burials in church porches and the possible use of the porch as a monument. After an excellent roast beef lunch, **Sam Gibbs** presented a new slant on the life of Sir Simon Felbrigge which altered the accepted perception of his brass. **Claire Daunton** closed the Conference with a reminder that Norwich had many links with its prosperous hinterland, for example through its civic worthies and their commissions for their country parishes, taking as her prime example the stunning glass that survives at Ringland.

Paul Cockerham brought the proceedings to an end, his praise for the organisers and lecturers being greeted with enthusiastic applause.

Anne F. Sutton

Robert Markham slab from Rufford Abbey

An important medieval cross slab grave cover that has had a somewhat chequered history and was 'lost' about sixty years ago has been rediscovered. It comes from Rufford Abbey, a medieval Cistercian house in Nottinghamshire, which became a mansion after the Dissolution. This slab was reported in 1875¹ as being in the chapel which had been 'in its present shape . . . fitted up in the time of Charles II'. The slab bore 'a cross incised, surrounded by an inscription in Latin' to the following effect: 'Here lies brother Robert de Markham, a monk of this house, for whose soul we pray the Lord that it may rest in peace. He died the sixteenth day of the calends of April, in the year of our Lord, 1309'. It was believed that it had been found 'many years ago during some excavation near the Abbey, and was most probably from the old church'. More recently the slab was recorded by Lawrence Butler,² who describes it as having come from the chapter house and gives the date as '1329'.

In common with many of the country's mansions, Rufford was sold and fell into disrepair in the

mid 20th century. A large part of the house was demolished in the 1950s, including its chapel, and the fate of the slab seemed to be unknown. The remaining parts of the house, including the surviving west range of the medieval abbey, are now the centre piece of a country park, owned by Nottinghamshire County Council.

I visited Rufford last year whilst working on a survey of medieval grave monuments as part of the Southwell Diocese Church History Project, but could find no trace of the grave slab. However a colleague suggested he check the English Heritage Stone Store at Wrest Park, Bedfordshire. Here he found the stone, which had been incorrectly associated with material from Bolsover in Derbyshire.

The Robert Markham slab is cut in fine-grained buff sandstone, and is 1940 mm long, tapering from 675 mm at the head to c.580 mm at the foot. The slab is 130 mm thick. It is cracked into two main pieces and a smaller third, but otherwise intact save that the lower part of the left side has



*Cross slab to Robert Markham in the chapel at Rufford Abbey.
(photo: © Nottinghamshire County Council)*



Cross slab to Robert Markham now at Wrest Park, Bedfordshire.
(photo: © Nottinghamshire County Council)

been trimmed, losing the outer border but not the inscription, although a few letters of that have gone where the lower left corner has been sawn off. These losses have occurred since the slab was photographed, in the late 19th or early 20th century, when in the chapel floor.

The design is incised, and consists of a full-length cross with fleur-de-lys terminals to the upper and transverse arms, moulded rings at the head and mid-point of the shaft, and a moulded 'pedestal' base depicted in a three-dimensional manner. The whole design looks like an attempt to imitate a free-standing cross such as one might find as a church furnishing. Around the border, in a label defined by one line on each side, and then a thicker outer groove, is the black-letter inscription:

**'hic iacet frater
robert de markam monachus istius dom[us] cuius
anima per
m(isericord)iam dei in pa[ce]
[re]quiescat ame(n) obiit sexto[de]cimo k(a)l(e)ndas
ap(ri)l[is] [ann]o d(omi)ni mille' ccc xc nono'.**

Despite the earlier '1309' and '1329' readings, the date is very clearly '1399'; both the style of the design and the use of black letter would have been unusual in the early 14th century.

The slab is significant for a number of reasons. It is a relatively well-preserved piece, bearing a legible and intelligible inscription, a firm date, and commemorating an individual who appears to have been a member of a significant local family, who was also a Cistercian monk. It is the only medieval memorial to survive from the Abbey. Aesthetically, it is clearly the product of a skilled mason; 'three-dimensional' crosses of this type are not uncommon on late medieval monuments, but are often much more clumsily expressed. Perhaps it owes its survival to its being recognised as a monument of the Markhams, a significant local family who held the Abbey for a while after the Dissolution; research is continuing to try and locate Brother Robert in other historical sources.

Peter Ryder

1 http://www.nottshistory.org.uk/white1875/rufford_p2.htm.

2 L.A.S. Butler, 'Minor Medieval Monumental Sculpture in the East Midlands', *Archaeological Journal*, CXXI (1965), p.139, p.148, p.151.

Willem Loemans of Cologne and the patronage of 15th-century brasses

This short note will look at three 15th-century brasses featuring aristocratic women in the former Duchies of Guelders and Cleves, and will raise the issue of differentiation through ornament. The women concerned are Catherine of Bourbon, 1440-69, Duchess of Guelders; Elizabeth of Nevers, c.1439-83, Duchess of Cleves; and Catherine of Guelders, c.1440-97, regent of Guelders, who were closely related (Fig.1).

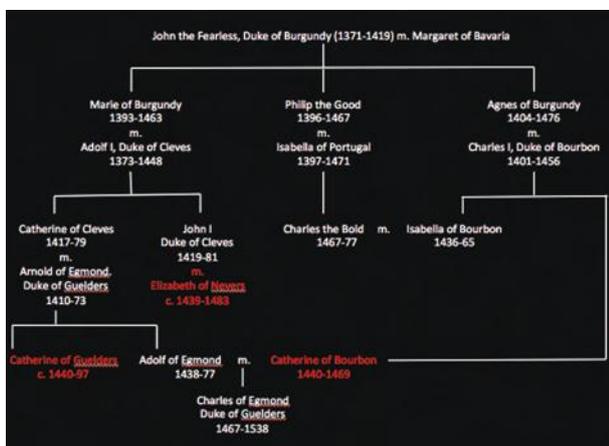


Fig.1. Family tree showing relationship between Catherine of Bourbon, Elizabeth of Nevers and Catherine of Guelders.

Catherine of Bourbon's tomb chest is still located in its original position in the centre of the choir in St. Stephen's, Nijmegen (Fig.2). The tomb slab is fully covered by a brass with Catherine's engraved effigy, and the sides of the chest are covered with sixteen brasses, six on each long side and two on each short. Each brass on the long sides depicts an apostle with a prayer scroll, above which is a shield with crest, mantling and lion supporters, while on



Fig.2. Tomb of Catherine of Bourbon, Nijmegen, Holland. (photo: © C.D. Adams)



Fig.3. Tomb of John I, Duke of Cleves, and Elizabeth of Nevers, Cleve, Germany. (photo: © C.D. Adams)

the short sides apostles are replaced by *pleurants*.¹ Elizabeth of Nevers is represented alongside her husband, John I, Duke of Cleves, 1419-81, in St. Mary of the Assumption, Cleve (Fig.3).² The tomb chest was destroyed during the Second World War but the brasses survived. There are sixteen brasses around the replacement base, with five on each long side of the chest and three at each end; each shows a shield surmounted by a crest with mantling and an identifying inscription underneath. There is no border inscription; this was not due to war damage as none was shown on Creeny's rubbing made in September 1884.³ Catherine of Guelders' brass is now on the east wall of the northern lateral choir in St. Mary Magdalen, Geldern. The truncated dogs at the base, together with the absence of any form of border inscription or canopy suggest that the brass has been mutilated. There is thus no visual clue as to whether it may originally also have been on a tomb chest.

Despite the close family and political ties with Burgundy, these brasses are not Flemish and are attributed to the copper engraver, Willem Loemans, of Cologne. The evidence that associates him with the tombs comprises a pattern for a tomb and brasses to John II of Cleves (preserved in the Staatsarchiv in Düsseldorf until the Second World War) and a 1512 payment to Loeman's widow in



Fig.4. Elizabeth of Nevers, Cleve, Germany.



Fig.5. Catherine of Bourbon, Nijmegen, Holland.

(details from W.F. Creeny, *A Book of Facsimiles of Monumental Brasses on the Continent of Europe*)

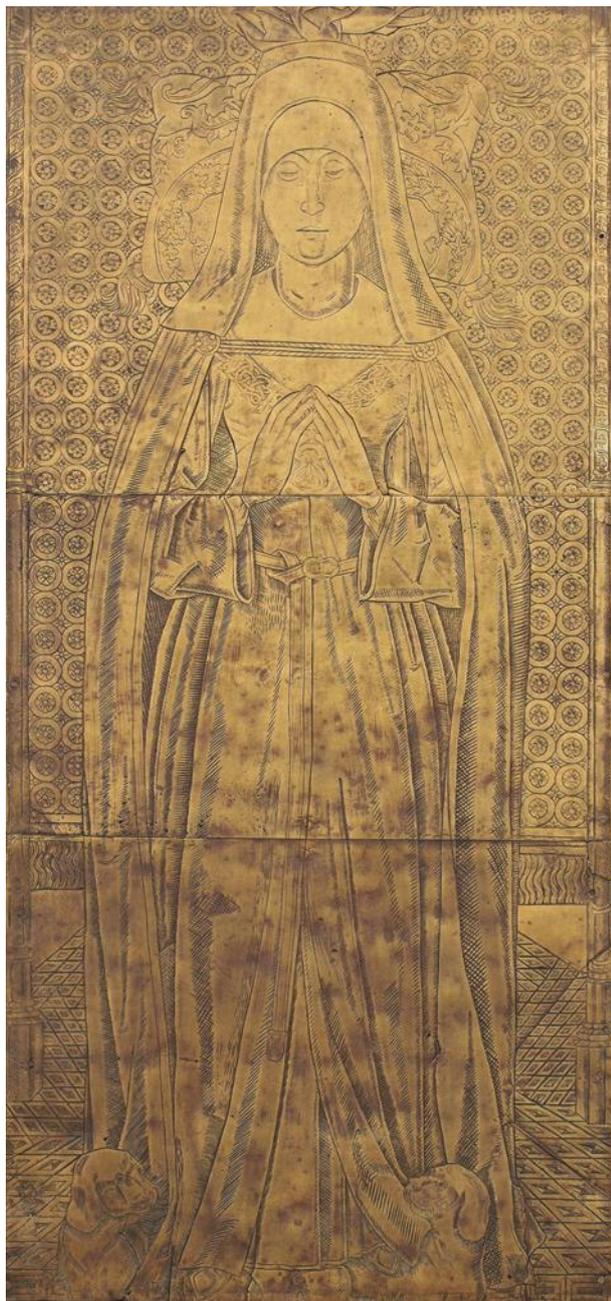


Fig 6. Catherine of Guelders, Geldern, Germany.
(photo: © Martin Stuchfield)

respect of the tomb of Catherine of Bourbon. Stylistic and circumstantial evidence suggests that Loemans was also responsible for the tombs of John I and Catherine of Guelders. The probable patron of the Cleve tomb was Elizabeth, with a visual clue in that she is shown with eyes open whilst John has his closed, although John II is also a contender. If Elizabeth was the patron, then the tomb was commissioned in a tight time-frame between 1481 and 1483; if John II was the patron, then it could have been more protracted.⁴ Charles of Egmond, Catherine of Bourbon's son,

is the most probable patron for the tombs of his mother and his aunt, after 1492 when he succeeded to Guelders and Zutphen and assigned the town and castle of Geldern to his aunt in recognition of her regency, and before 1512. It is possible that the two formed a single commission and that Charles of Egmond chose the distinctive form and materials he had seen in Cleve. This had been a turbulent period for Guelders, which had fallen under the control of Burgundy following the death of Duke Arnold in 1473, and the choice of a format distinctly not Burgundian appears to be no coincidence.

Whilst the issue of portraiture is often problematic,⁵ these are not brasses where the issue of possible portraits arises. The effigy of the Duke of Cleves bears no resemblance to that of his portrait now in the Louvre,⁶ whilst the ladies depicted on the Cleves, Nijmegen and Guelders brasses are virtually identical (Figs.4-6). In part the similarities result from conventions, such as concealing the hair of married women and widows under veils. Identity was revealed not through faces and bodies but through the coats-of-arms on the brasses; the polychromy is now worn but the shields on the sides of the tomb chests would originally have been visible at a distance. A declaration of status was inherent in the depiction of court dress, the size of the brasses⁷ and, for Catherine of Bourbon and Elizabeth of Nevers, the existence of a tomb chest.



Fig 7. The hands and pendant of Elizabeth of Nevers.
(photo: © C.D. Adams)



Fig. 8. The hands and pendant of Catherine of Bourbon.
(photo: © C.D. Adams)

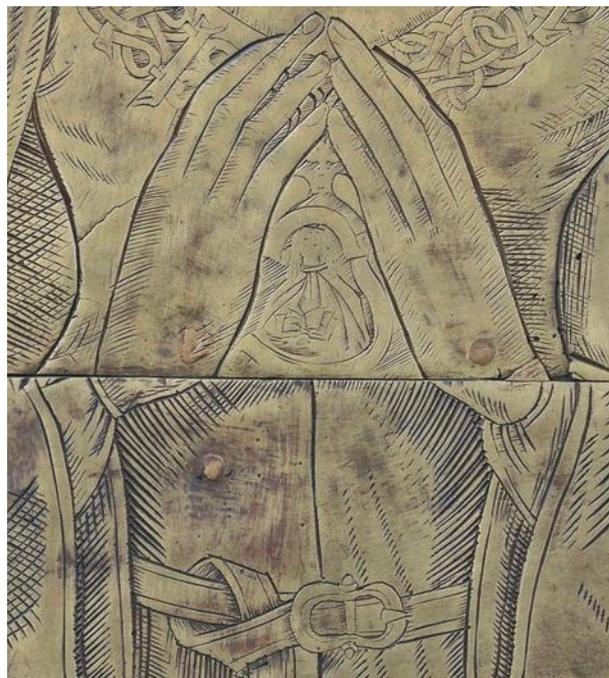


Fig. 9. The hands and pendant of Catherine of Guelders.
(photo: © Martin Stuchfield)

There is, however, one element that serves to differentiate the female effigies, namely a pendant (Figs.7-9).⁸ This is cradled between the hands clasped in prayer of Elizabeth and Catherine of Guelders, and above the tips of the fingers of Catherine of Bourbon. The ornaments are difficult to see (size, light and protective glass) and, from small photographs, they have previously been misidentified as the Livery of Our Lady of the Swan for Catherine of Bourbon and a ‘male half figure with scroll’ for Catherine of Guelders. From visual examination, Elizabeth of Nevers appears to hold a Virgin and Child, Catherine of Bourbon a bunch of grapes and Catherine of Guelders a woman with long hair – probably the Virgin – reading (Fig.9). These types of ornaments are undoubtedly based on reality, as demonstrated by a pendant in the Metropolitan Museum, New York, *Virgin and Child on a Crescent Moon*, which derives from a Middle Rhenish model.⁹ The question arises as to whether these were the result of a personal request or part of a workshop design. Whilst impossible to answer definitively – and, in either case, the inclusion references piety – the difficulty of seeing the pendant (even when actively looking) suggests that the intended audience was not the lay viewer but God. If Elizabeth commissioned the brass in Cleve, then the ornament may have been a personal possession loaned to the engraver.¹⁰ For the brasses

commissioned, most probably, by Charles of Egmond, the inclusion of a religious pendant matched the sentiment that resulted in apostles and not solely coats-of-arms surrounding his mother’s effigy.

Ann Adams

- 1 Sophie Oosterwijk and Trudy Brink, Church Monuments Society Monument of the Month, March 2014; Medieval Memoria Online ID 2324, <http://memo.hum.uu.nl>.
- 2 Guido de Werd, *Stiftskirche St. Mariae Himmelfahrt in Kleve* (2012) for the history of the church and its monuments.
- 3 W.F. Greeny, *A Book of Facsimiles of Monumental Brasses on the Continent of Europe* (1884), facing p.71.
- 4 Malcolm Norris, *Monumental Brasses: The Memorials*, I (1977), pp.124-6. Norris considered that c.1490 was more likely than the date of death.
- 5 See, for example, Stephen Perkinson, *The Likeness of a King* (2009), p.142, who makes the point re André Beauneveu’s effigy of Charles V that it is nearly impossible to determine whether an image seeks to depict facial features mimetically, or whether they should be interpreted as individualistic but non-veristic.
- 6 Inv. 20223, Workshop of Rogier van der Weyden. Considered to be a wing of a devotional diptych.
- 7 Dimensions of the cover plates are: John I and Elizabeth 2650 x 1550 mm; Catherine of Bourbon 1980 x 830 mm; Catherine of Guelders 1564 x 721 mm.
- 8 A similar differentiation by pendant can be seen on otherwise identical wives on the brass of William Prelatte, 1462, at St. John the Baptist, Cirencester, Gloucestershire (LSW.VI).
- 9 Metropolitan Museum of Art, New York, Inv. 65.68.1. Illustrated in *Gothic and Renaissance Art in Nuremberg, 1300-1550*, exh. cat. (1986), p.325, fig.142.
- 10 In a similar way suits of armour were copied for effigies, with marks of wear suggesting that they were the personal suit of the person depicted. Tobias Capwell, Church Monuments Society Study Day, Tong, 2nd May 2015.

Brass to John and Elizabeth Davey, St. Birinus R.C. Church, Dorchester

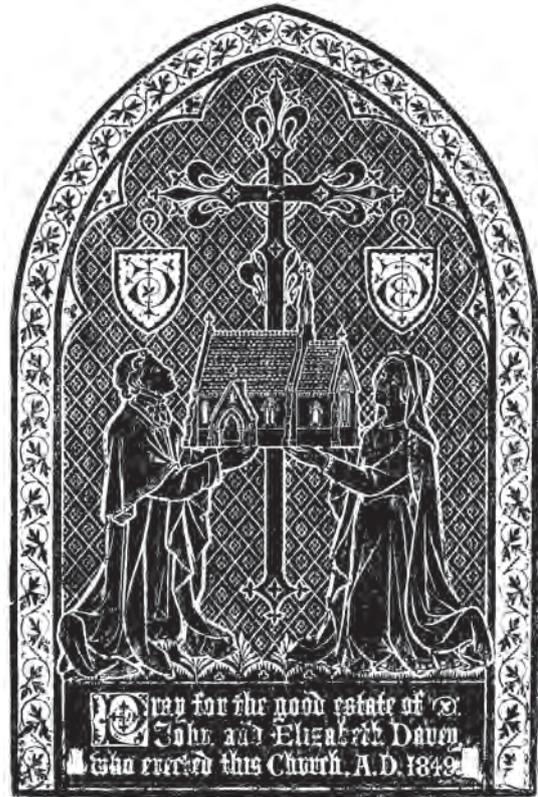
This arch-shaped brass shows two figures kneeling to a cross and holding a model of the church they helped to build. These are set within a patterned background and border, with shields bearing a J and an E. The brass is set in a black marble slab and measures 760 x 535 mm. The brass was engraved by Hardmans of Birmingham and the entry in their index reads:

1856 John and Elizabeth Davey / Dorchester, Oxon / Cross Figures, inscription etc. / Black Marble / 2' 6" x 1' 9" / F c 18-10-0.

The Daveys were one of the longest-established families in Dorchester and an old Catholic recusant family. Dorchester has been described as a 'nursing home of the old faith during the dark years between the accession of the Stuarts and the 19th century' (B. Stapleton: *A history of the Post Reformation Catholic Missions in Oxfordshire with an account of the families connected with them* (1906)).

The Daveys maintained a domestic chapel at Overy, a small cluster of houses ending at Overy Mill and hidden from the main road. In the early 19th century Catholics were served by a priest from St. Clements in Oxford, and from 1823 this role was undertaken by Fr. Robert Newsham, subsequently first priest of the new church of St. Birinus, consecrated in 1849 by Bishop Ullathorne, Bishop of Birmingham. The new church was paid for by John Davey, 1787-1863, and designed in the Gothic Decorated style by William Wardell. The glass, rood screen and statuary were given by the Davey family and Fr. Newsham.

The brass to the Daveys was commissioned in 1856 to commemorate their benefaction. He died on 7th November 1863 and was buried in the Abbey Churchyard by the Anglican Vicar, the Rev. William Macfarlane. William Blackstone, former M.P. for Wallingford and an antiritualist, witnessed the burial and wrote about it to John Walter, proprietor of *The Times*. Seventeen years later John Walter, now M.P. for Berkshire, cited Davey's burial in support of legislation to



John and Elizabeth Davey, 1856, St. Birinus, Dorchester.

allow burial of the dead by their own ministers: 'I remember . . . the funeral of a much respected Roman Catholic of Dorchester in Oxfordshire, whose ancestors were in the churchyard for many generations. The Roman Catholic Bishop attended the grave, when, in order to show their distaste to a Protestant service, he and all the relatives turned round their backs to the officiating clergyman. I have never forgotten the scene, and in order to prevent such a repetition I gladly accept the measure, which will allow their burial by their own pastors' (*The Times* – 13th August 1880).

A furore followed. The Daveys and Bishop Ullathorne denied any disrespect, Macfarlane wrote publicly to the Daveys refuting the charges, and the controversy eventually died down. The Davey family remained active in Dorchester until the last resident at Overy died in 1901. (See *Dorchester Abbey: Church and People 635-2005*, ed. Kate Tiller, chapter 6 (2005)).

David Meara

Brass theft at Islip, Northamptonshire

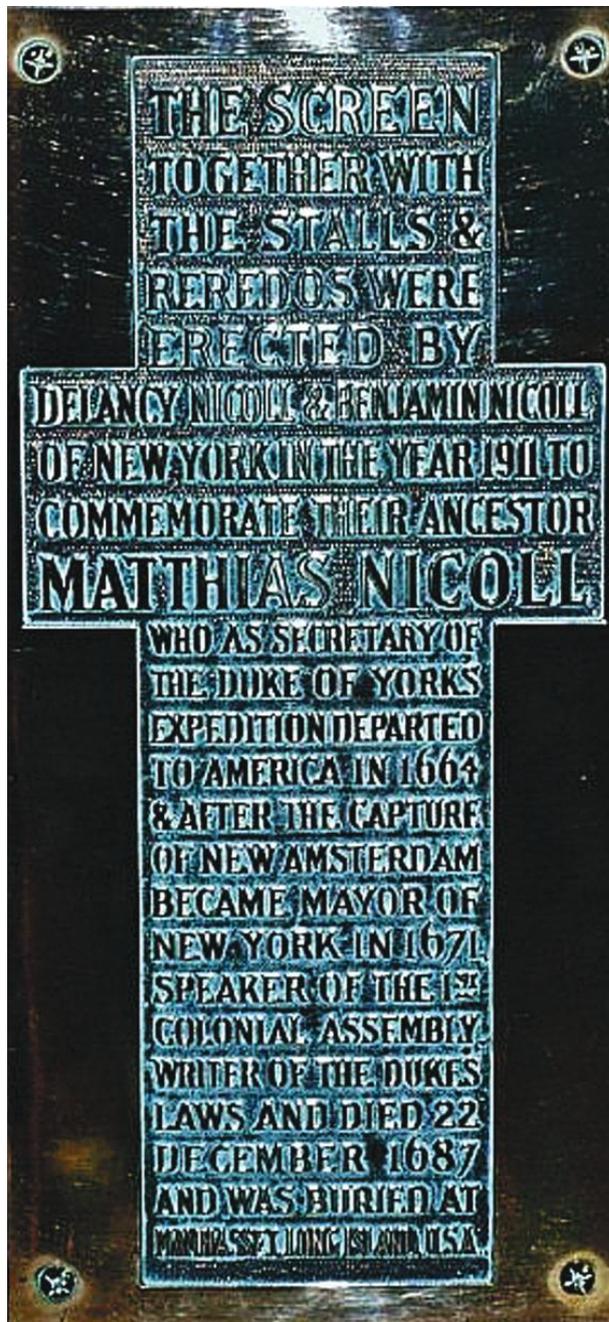
The church of St. Nicholas, Islip, Northamptonshire lies a few miles to the east of Kettering, overlooking the river Nene. It is probably best known for its links with two American families. In the chancel is the wall monument to Dame Mary, wife of Sir John Washington, 1624. John was the great-great-grandfather of George Washington, first President of the United States of America. The second link is to Matthias Nicoll, who was in the expedition of 1664 that founded New York. In time he became its first mayor and was responsible for drafting new legislation for the country.

When John Bridges visited the church while collecting material for his *History of Northamptonshire* (published in 1790), he recorded the brass to John Nicoll, 1467, and his wife Annys. This was subsequently lost.

In 1911 descendants of the Nicoll family in America paid for the replacement of this brass, based on the information recorded by Bridges. This fine brass, comprising two effigies, foot inscriptions and double canopy, was engraved by Messrs. Gawthorp of Long Acre, London and lies in the centre of the chancel. At this time the family also paid for the refurbishment of the chancel and sanctuary, including the renewal of the chancel screen.

To commemorate this work a small inscription plate was fixed to the back of the screen. Unfortunately this was stolen on 14th November 2014. The plate was in the form of a cross and measured 425 x 200 mm. The inscription read:

‘The screen / together with / the stalls & / reredos were / erected by / Delancy Nicoll & Benjamin Nicoll / of New York in the year 1911 to / commemorate their ancestor / Matthias Nicoll / who as Secretary of / the Duke of York’s / Expedition departed / to America in 1664 / & after the capture / of New Amsterdam / became Mayor of / New York in 1671, / Speaker of the 1st / Colonial Assembly, / writer of the Duke’s / Laws and died 22 / December 1687 / and was buried at / Manhasset, Long Island, / U.S.A. / Culm Gawthorp & Sons, London’



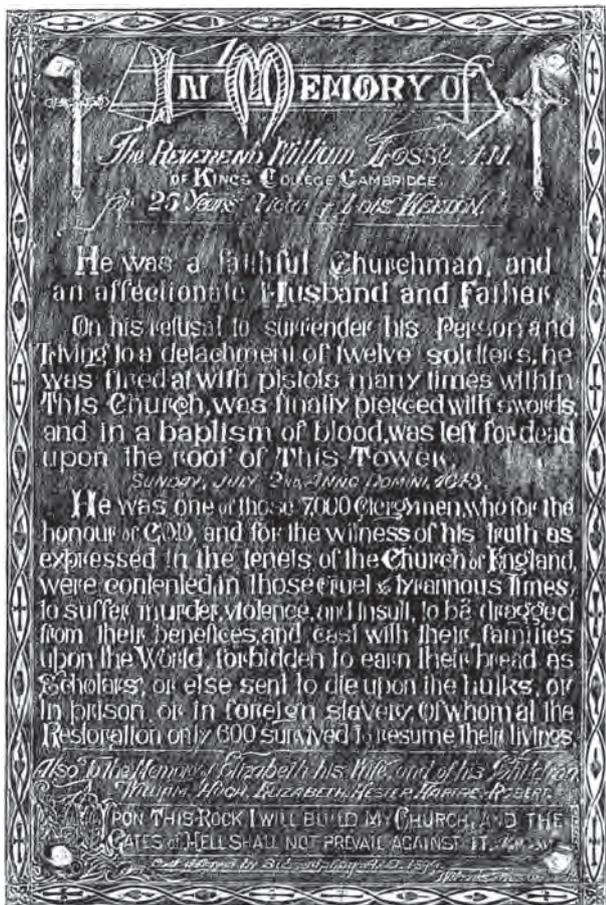
*The stolen brass commemorating Matthias Nicoll
(photo: © Mike Pratt)*

Members with any information are asked to contact Mike Pratt, Lay Reader at Islip (michael366pratt@btinternet.com).

I am grateful to Gisela Daniels and Mike Pratt for information regarding the stolen brass.

Philip Whittemore

Vicar slain – wife and children evicted



*Rev. William Losse, 1643, engraved 1899,
Weedon Lois, Northamptonshire.*

This, or something like it, could well have been the banner headline for the local broadsheets or newspapers of the day, had such things existed in 1643 when, in a quiet corner of Northamptonshire, the murder of Rev. William Losse took place. The events enacted on Sunday, 2nd July 1643 were both violent and a sad reflection on what happened to clergymen up and down the country during and after the Civil War. Many lists of clergy reflect the period by gaps in their lists.

The Rev. William Losse held the living of Weedon Lois, or Weedon Pinkney as it was earlier called. According to Bridges,¹ Losse was 'elected from Eton to King's College, (Cambridge) in 1603'. He was instituted to the living on 23rd September 1618 and was the first incumbent presented by the College, which had acquired the advowson as a gift from the family of Roger Day of West Drayton in Middlesex. So he had held the

living for over twenty years before the events described on the brass plate took place.

Losse is described as a 'zealous loyalist'.² But loyal to whom? In all probability he was loyal to the King, as it was a detachment of twelve Parliamentary soldiers who were dispatched from Northampton with instructions to apprehend Losse and his family. What other instructions they were given we do not know but, as it transpired, events were to get seriously out of hand. The soldiers arrived in Weedon on the Sunday morning and interrupted divine service, which Rev. Losse was conducting. They apparently demanded that he surrender his person and his family to them which, naturally enough, Losse promptly refused. An altercation ensued, in the course of which several of the soldiers discharged their pistols. Rev. Losse, presumably wounded, took refuge in the tower and barricaded the door. The soldiers were forced to break it open and pursued him up into the belfry and onto the leads or roof. Here they drew their swords and chased him across the roof, wounding him in several places and leaving him for dead.

This is described on the brass plate which records the event as a 'baptism of blood'. It is not known if he died on the roof of the church or as a result of his wounds. His wife Elizabeth and their six children were cast out of the living and left to make their way as best they could. 'Forbidden to earn their bread as scholars, or else sent to die upon the hulks, or in prison, or in foreign slavery.' This was the fate, so we are told in the text, of some 7,000 clergymen and their families during those 'cruel and tyrannous times, to suffer murder, violence and insult.' Because of this persecution only some 600 survived to resume their livings at the Restoration.

The border of the brass has Crosses, a chalice with wafer and a heart with flame of blood, repeated around all four edges. These very Catholic symbols of religious piety and martyrdom would certainly have been out of place in 1643, but were perfectly at home in 1899 when the cost of relating these events was defrayed by public subscription and a brass plate was erected in the church. The story,

it would seem, was just too good not to be commemorated in some way and a finely cut brass inscription is there for us today to read and remember.

The fieldwork for the *County Series* provides us with an opportunity to investigate and sometimes correct the published record. Arthur Mee, in his work on Northamptonshire notes a brass tablet recording ‘the most thrilling event the church has known’,³ and the entry for Weedon is captioned as:

‘the Heroic Vicar’. The latest edition of Pevsner’s *Northamptonshire* simply has as its entry: ‘Rev William Losse 1643. A Civil War casualty with an inscription worth reading’, with no mention of the brass being erected in 1899.⁴

Jane Houghton

1 John Bridges, *History of Northamptonshire*, I (1791), p.257.

2 Kathleen Lewis, *Weedon St. Loys: Priory and Parish* (1971), p.8.

3 Arthur Mee, *King’s England: Northamptonshire* (1945), p.349.

4 Nikolaus Pevsner, Bridget Cherry and Bruce Bailey, *Buildings of England: Northamptonshire* (2013), p.648.

Notes on Books, Articles and the Internet

Sally Badham. ‘Kneeling in Prayer: English commemorative art 1330-1670.’ *British Art Jour.*, XVI (1) 2015, pp.58-72; 23 illus. (most in colour); refs.

All students of brasses and monuments are familiar with the figures kneeling at prayer desks or to a Trinity or other emblem, often, from the 16th century onwards, with whole families kneeling obediently behind their parents. This paper aims to widen that concept, to include paintings with the same visual representation, mostly on wooden panels, but occasionally also on plaster or in glass. Some were commissioned for a domestic environment; many others are to be found as memorials in churches.

Long before the Reformation it was a strongly held belief that an individual’s fate could be influenced by his or her actions; also that the process of Purgatory could, in part, be speeded up by the offering of prayers and by good deeds, including the seven corporal acts of mercy (see p.60). As this belief lessened, the design of the above was modified to exclude ‘intercessory imagery’ and replace it with shields of arms. A few examples of this on brasses are cited and illustrated, e.g. Nicholas Thorne, 1546, and his family, Bristol Grammar School (LSW.I), where shields and square labels bearing the names of the children replace any religious imagery (see pl.7, p.63). At Marholm, Northamptonshire (LSW.I, 1534, but engraved c.1550) the design appears to have been ‘cautiously modified’ by later members of the

family to ‘conform to Protestant mores’ rather than reflecting the deceased’s Roman Catholic beliefs (see illus. pl.6, p.63). However, one Sussex brass workshop in the period 1525-50 continued to ignore the changes brought about by the Reformation (pp.62-3). Apart from pre-Reformation painted donor images on rood screens, altar panels, wall paintings and in glass (pp.64-5), there is an interesting section on post-Reformation flat painted monuments, showing both families and individuals kneeling at prayer, six illustrated in colour (p.66-8), and several with designs similar to those seen on brasses and stone monuments. The rest of the article looks at other forms of, mainly later, painted donor imagery (pp.68-70), including the unusual brass of Humfrey Willis (1618, M.S.V, illus. pl.19, p.69) in Wells Cathedral.

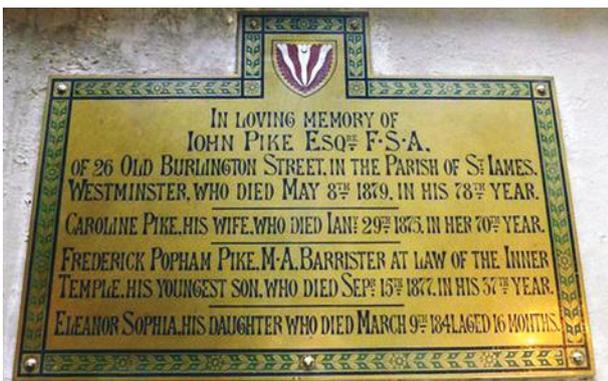
Mary Carruthers (ed.). *Language in Medieval Britain: Networks and Exchanges; Proceedings of the 2013 Harlaxton Symposium*. Harlaxton Medieval Studies, XXV (Shaun Tyas. £49.50. 2015. ISBN 978-1907730429); xiv, 258 pp.; illus.; refs.; index (pp.251-8).

Includes an illustrated essay by Christian Steer on the Fitzwilliam brass at Marholm, Cambridgeshire (formerly Huntingdonshire and Northamptonshire) entitled ‘The Language of Commemoration’ (pp.240-50 and figs.41-9 (colour photos)).

Salon, the Newsletter of the Society of Antiquaries of London, has been running a series entitled

'Memorials to Fellows'. Amongst recent entries have been the following:

(1) Issue 337, 2nd March 2015, p.18 [Photo. and notes by Derrick Chivers], John Pike, F.S.A., 1879, and family, in St. Lawrence, Little Stanmore, Middlesex.



*John Pike, 1879, and family,
Little Stanmore, Middlesex*

(2) Issue 345, 28th June 2015, p.12, Thomas North, F.S.A., 1830-84, for 23 years Hon. Secretary of the Leicestershire Architectural and Archaeological Society, which erected this brass to his memory; fixed to a pier in Leicester Cathedral, it was designed by Thomas S. Elgood of Leicester.



*Thomas North, 1884,
Leicester Cathedral.*

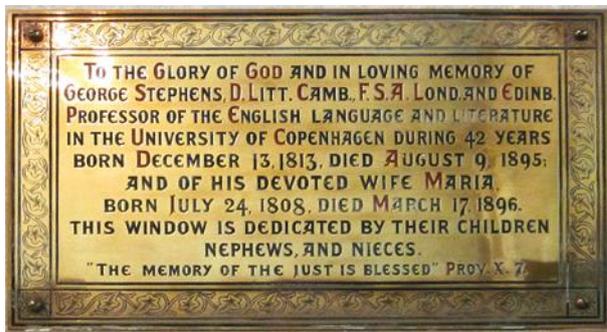
(3) Issue 346, 13th July 2015, p.23: Charles Alfred Stothard, F.S.A., 1786-1821, who fell to his death from a ladder whilst tracing a window in Bere Ferrers church, Devon; this small diamond-shaped brass [LSW.I] marks near where he fell. (See also *Bulletin*, 41 (February 1986), front cover and pp.191-2.)

(4) Issue 347, 27th July 2015, p.23, George Stephens, F.S.A., 1813-95, and wife Maria, 1808-96, in St. Alban's Anglican Church, Copenhagen, Denmark.

My thanks to the Fellows who sent in these pictures and to the Editor of *Salon*.



*Charles Alfred Stothard, 1821, engraved later (?),
Bere Ferrers, Dorset.*



*George Stephens, 1895, and wife Maria, 1896,
Copenhagen, Denmark.*

Parish church treasures:

In *Country Life*, 5th August 2015, p.41, in one of John Goodall's excellent and long running series of 'Parish Church Treasures', is a very good close-up colour photograph (by Paul Barker) of the upper part of the figure of the Sir Roger de Trumpington II brass (LSW.I, 1326) in St. Mary's, Trumpington, Cambridgeshire, together with a short descriptive note. It states that the effigy was intended for Sir Roger senior, but was adapted for his son who died first. *Parish Church Treasures: the Nation's Greatest Art Collection*, is to be published as an illustrated hardback book of over 300 pages on 8th October 2015. (Bloomsbury Publishing. £25.00. ISBN 978-1472917638.) All photographs are by Paul Barker.

Douglas Brine. *Pious Memories: the wall-mounted memorial in the Burgundian Netherlands.* (US: Brill. £83.00/€105. April 2015. ISBN 978 90 04 28832-4); 304 pp.; 118 illus. (colour & b/w).

A popular form of memorial in the region especially during the 15th century, taking the form of ‘sculptured reliefs, brass-plaques or panel paintings’, their use, function and meaning are all considered in the wider context of funerary art, some being designed by notable artists of the time. [Available in the UK and Europe through Turpin Distribution, Stratton Business Park, Pegasus Drive, Biggleswade, Bedfordshire SG1 8TQ, or through booksellers].

On the Web:

The journal *Archaeologia Cantiana* has long been a fruitful source of information and research, not least on brasses, notably the many articles on the county’s brasses and slabs by our one-time Vice-President, Ralph Griffin (1854-1941). The Kent Archaeological Society has now created an excellent on-line index to its *Transactions* from 1858-2014, with subject and other ways of accessing entries, and viewing or downloading the articles individually in PDF format. I was intrigued by one paper I chanced upon by **Fane Lambarde**, ‘*Two lost brasses*’ in vol. XLIV (1932), pp.187-9. The article is illustrated with two reproductions in gold, from originals made by Kent county historian Edward Hasted in 1794, and inserted into an annotated volume of Weever’s *Funeral Monuments* which belonged to him. Hasted describes how he reduced the figures (originally with a pantograph) from pencil tracings of the originals made on ‘transparent oiled paper, laid on the Brass plate, and their respective inscriptions were copied with the same accuracy’. The illustrations made by Hasted using this method are reproduced between pages 187 and 188, from two lost brasses at Reculver (John Sandeway, his wife Joan, 8 sons and 7 daughters, c.1480) and Wickhambreux (Henry Welde, rector, c.1420, of which the inscription only remains today). The heights of the main figures are added in ink above each brass. Both brasses are listed in Griffin & Stephenson’s *Monumental Brasses in Kent* (1923), but reference to the above article first appears in the *Supplement* (1938) to Mill Stephenson’s *List*. To access the site either go to www.kentarchaeology.org.uk/

Research/Pub/Arch Cant/Intro.htm or simply type the name of the journal into the search panel.

Archaeology Data Service

Access to back issues of selected county journals, in PDF format, is now becoming available through the Archaeology Data Service (ADS), website www.archaeologydataservice.ac.uk. Currently the following may be of interest to members:

- *Archaeological Journal*, 1844-1963
- *Berkshire, Buckinghamshire and Oxfordshire Archaeological Journal*, 1895-1930
- *Berkshire Archaeological Journal*, [vols. XXXV-LXX] 1931-80 + Indexes.
- *Cumberland and Westmorland Antiquarian and Archaeological Society Transactions*, Series 1-3, 1870 to date
- *Surrey Archaeological Collections*, 1858 to date
- *Sussex Archaeological Collections*, 1999 to date (earlier issues still in preparation, but see *Bulletin* 125 (February 2014), pp.499-500)

Most can be accessed by volume, date, name(s) or keyword using the above web site or through the individual county society’s own site.

Percy Manning, F.S.A., 1870-1917

A call for papers has been made for a book celebrating the life of the above Oxford antiquary, folklorist and eclectic collector. On 3rd October 2014 a workshop was held at the Pitt Rivers Museum to examine ways of celebrating Manning’s life and work on the centenary of his death [for a short report see: www.oxfordaspiremuseums.org/aspire/blog/percy-manning-workshop]. In our own context, Manning was a founder-member, life member and later Vice-President of the Oxford University Brass Rubbing Society, and contributed almost a dozen papers or notes to the society’s *Oxford Journal of Monumental Brasses* between its first issue in February 1897 and March 1912. He also served as a committee and sub-committee member from 1897 in various capacities, including the Editorial Committee. Some early meetings of the Society were held in Manning’s rooms in Broad Street, Oxford, and he regularly exhibited rubbings at meetings and, on a few occasions, original brasses or fragments. Mill Stephenson names four that had been in Manning’s ownership in the list of brasses in private possession on p.584 of his 1926 *List*.

Manning was also a member of the Oxford Architectural and Historical Society from 1888, and its Hon. Secretary 1891-8; and of the Folklore Society from 1896 until his death.

Percy Manning was born on 24th January, the third son of John Manning, 1830-74, and his wife Sophia Gotobed (née Youngman), 1833-1914. John Manning, M.I.M.E., was co-founder of the Manning Wardle Engine Works in Leeds, which by 1871 was employing over 400 men. Sadly, John Manning died on 31st March 1874, when Percy was just four years old, but fortunately left sufficient money for the family to live comfortably. By the age of 11, Percy was attending Henry Bagley's 'school for young gentlemen' in Hove, Sussex; then Clifton College, Bristol in 1884; he matriculated on 12th October 1888, aged 18, entering New College, Oxford. Here, after several setbacks between 1890 and 1896 (preferring outside pursuits, including archaeological excavation at Alcester in 1892, to studying!), he eventually gained his B.A. and M.A. Shortly afterwards, he was elected an F.S.A. During the next 10 or so years, Percy lived in Sidmouth, Devon and Watford, Hertfordshire with his widowed mother and younger brother, Henry John Manning, a barrister. Manning had many other interests outside brasses, including folklore and fossils. He was never a member of the M.B.S.

By 1900 he was back in Oxford at 300 Banbury Road, and in 1911 was staying at the Yarnton home of his friend and fellow enthusiast, Oxford bookseller Charles John Parker; the two friends also founded a rifle club in the village. Despite having suffered aphasia for much of his life, at the outbreak of World War I he enlisted first in the Oxfordshire and Bucks Light Infantry Reserve. Then, in November 1914, he was assigned to the Royal Defence Corps at Southampton Docks, in which he became a sergeant. Whilst there, he died of pneumonia on 27th February 1917. Probate was granted to his brothers Arthur and Henry. He was buried at St. Peter's, Wolvercote, Oxford on 3rd March 1917.

Being of independent means he was able to pursue his antiquarian and other interests, and apart from his few published papers, his extensive manuscript notes on Oxford and Berkshire, including those on brasses, can be seen in the

Bodleian Library [MS Top. Oxon b 14; MS Top Berks a 1]. Others on Berkshire, Buckinghamshire, Oxfordshire and other counties, including rubbings, are in the Ashmolean Museum and the Sackler Library, Oxford University.

Bibliography – in Oxford Journal of Monumental Brasses:

'Notes on the monumental brasses in Chipping Norton Church, Oxon', I, 1 (Feb 1897), pp.3-10.

'Monumental Brasses in Queen's College, Oxford', I, 2 (June 1897), pp.67-79; illus. f.p.70 of M.S. III.

'Monumental Brasses in the churches of St. Aldgate and St. Peter-le-Bailey, Oxford', I, 3 (Dec. 1897), pp.103-9.

'Note of the brass of Bishop Robinson, 1616, at Queen's College, Oxford', I, 3 (Dec. 1897), pp.121-2.

'St. Peter's church, St. Alban's' [reply to query], I, 3, pp.124-5. [On lost rose brass said to be in Gough Collection at Bodleian Library.]

'Monumental Brasses in the Deanery of Henley-on-Thames, Oxon', [Pt 1] I, 5 (Oct. 1898), pp.237-54. 3 illus.; 'Addenda to Part I', I, 6 (May 1899), pp.286-306. 2 illus.

'A palimpsest fragment at Scarborough, Yorkshire', I, 5 (Oct. 1898), pp.255-6. One illus. p.255.

'Brass of a priest formerly at North Weston, Oxon', II, 2 (Nov. 1900), p.85. Illus.

'Palimpsest brasses from Quarrendon, Bucks. and Stanton St. John, Oxfordshire', II, 3 (March 1912), pp.153-7. Illus.

Publications in other journals:

'On several Monumental Brasses now in private possession', *Proc. Society of Antiquaries* (2 Series), XVIII (May 1900), pp.186-9.

'List of brasses in Lancaster Parish Church'. *M.B.S. Trans.*, V (1904-09), pp.90-3.

I am very grateful to Sally Badham for copy or information received.

Richard Busby