

Monumental Brass Society

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BULLETIN 131

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Hon. Treasurer's Notice

On 1st January all subscriptions for 2016 became 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:

Colin Bantin, 418-100 Bronte Road, Oakville, Ontario L6L 6L5, Canada

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John Gilroy, 915 Spring Bank West, Hull, East Yorkshire HU5 5BE

Moirra Harris, 4 Cardinal Lane, St. Paul, Minnesota 55127, U.S.A.

Michael Pease, Little Penfro, 5 Pembury Road, Tunbridge Wells, Kent TN2 3QY

It is with very deep regret that we report the deaths of **Arthur Bell**, **Stephen Kibbey** and **Tom Larimore** who had been members of the Society since 1969, 2004 and 1964 respectively.

Cover illustration

Detail of the brass commemorating Joan, wife of John Batmanson, 1518, from Itchen Stoke, Hampshire (LSW.I). This London G style effigy (475 x 155 mm) was thought to have been in the private possession of Lord Ashburton when Rev. Herbert Haines published his *List* in 1861. The plate was returned and inserted into the nave wall when the new church was built in 1866. The church was declared redundant in 1973 and vested with The Churches Conservation Trust two years later.

The effigy was stolen in December 2015. Members with any information are asked to contact the Hon. Conservation Officer or The Crime Bureau via the non-emergency police number 101 quoting crime reference number (Hampshire 44150427948). The accompanying five-line English inscription and the kneeling effigy of a lady, engraved c.1525 (LSW.II), remain *in-situ*.

(photo.: © Martin Stuchfield)

Issues of the *Bulletin* are now routinely circulated in pdf format provided that we have a valid email address. However, it is possible to take advantage of a 'hard copy' option upon payment of an annual supplement. If you wish to receive printed copies then please send a cheque for the sum of £10.00 (ten pounds) made payable to the **Monumental Brass Society** and forward it to the Hon. Treasurer. A new Bankers Order form is available on request.

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 President.

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 President 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 at 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). Please see enclosed booking form.

Saturday, 16th July 2016 at 2.00p.m.

ANNUAL GENERAL MEETING

WINCHESTER, HAMPSHIRE

The Annual General Meeting will be held at St. Faith's Parish Hall, Back Street, Winchester,

Hampshire SO23 9SB. Following the formal business, **John Crook** will speak on *A Brief History of St. Cross Hospital*. Attendees will subsequently proceed to the nearby Hospital of St. Cross. The chapel contains eight mainstream brasses including the magnificent memorial to John de Campeden, Warden of the Hospital, who died in 1382. Admission fees (£4.50 adult; £4.00 senior/student) are normally payable to gain entry to The Hospital of St. Cross and Almshouse of Noble Poverty. However, the Society is providing free access (pre and post the A.G.M.) provided that members reserve a ticket with the President.

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

GENERAL MEETING

RAMSGATE, KENT

Our Vice-Presidents **Jerome Bertram** and **David Meara** are organising a mid-week meeting entitled *Brasses, Pugin and the Sea: exploring St. Augustine's Ramsgate*. The Victorian architect A.W.N. Pugin was a key figure in the revival of memorial brasses in the mid 19th century. At Ramsgate, within sight of the sea, he built a home for his large family, The Grange; a magnificent new church, St. Augustine's; and between the two a house for a priest, St. Edward's Presbytery. The church contains an impressive collection of Victorian brasses, as well as the tomb of Pugin himself. Members will be able to visit the church, The Grange (now restored and owned by the Landmark Trust) and hear about the work of this pioneer of the Gothic Revival. The event will include lectures by **Catriona Blaker** of the Pugin Society and by **David Meara** on the brasses. **Jerome Bertram** will also speak on *Other Brasses in Thanet*. The afternoon will conclude with tea.

Saturday, 5th November 2016 at 2.00p.m.

GENERAL MEETING

LONDON, ST. BARTHOLOMEW-THE-LESS

This visit to the London church of St. Bartholomew-the-Less will include talks by **Paul Cockerham** on *The Representations of Medical Issues on Brasses*; **Elma Brennan** on *Medieval Medical Collections at the Wellcome Library*; **Sheila Sweetinburgh** on *Medical Hospitals and Commemorations*; and **Sophie Oosterwijk** on *Medieval Brasses and Childbirth*. For those who wish to arrive early the church will be open.

MEETING REPORT

General Meeting

Newark, Nottinghamshire – 17th October 2015

The President opened the meeting by recalling that he had last visited Newark in October 1984 to assist with the conservation of the Fleming brass.

Philip Dixon, a Newark resident and one of the foremost archaeologists in the country, spoke on *The Church of St. Mary Magdalene, Newark*. The history of the church has been very well set out in a book by Brenda Pask. The earliest parts of the church were the two columns with chalice capitals which now form part of the crossing and could be dated to around 1180. These were probably survivors from an earlier crossing, perhaps with a tower. This large church was puzzling since in the 12th century the town and manor of Newark had belonged to the Bishops of Lincoln but the church had belonged to the small Gilbertine priory of St. Katherine outside Lincoln which had been founded in 1137-8 and was not very rich. Perhaps the work had been funded by the Bishops? Newark castle was built by Bishop Alexander around 1130, and prior to that the parish church was probably not in its current location, although ten churches were recorded as being in the Newark area at Domesday.

The masonry at the bottom of the current tower dates from around 1220-30 and at that time the tower would have finished around where the clock is now, perhaps with a pyramidal roof. Everything above is of the 14th century, with the spire being one of the nicest in England. The similar tower at Grantham is entirely 14th century, but is 282 ft tall compared to Newark's 236 ft.

Some have claimed Newark's crypt as Norman but Professor Dixon and most experts think it later. As the town developed the church grew in a perpendicular style. The transepts were built around 1380 and 1420, and the church was completed over the period 1400-1520.

John Lee introduced his talk on *Tis the sheep have paid for all: Merchant Commemoration in Late Medieval*

Newark with a quotation from a window in the manor house at Holme, the home of John Barton, which reads 'I thank God and ever shall. It is the sheep hath paid for all.' When it came to commemorating their lives, wealthy mediaeval wool merchants had a number of options: lavish funerals, monuments, chantries, donations and bequests to guilds and alms houses. Brenda Pask has suggested that Newark should be seen as a wool church.

In the 14th century the Black Death halved the population of Newark, which had to extend its churchyard, although sheep farming expanded. English wool was eagerly sought after, especially in the Netherlands, and Lincolnshire wool was seen as top quality. Jenkins has described wool as 'the oil of mediaeval Europe' and like oil it was taxed, with customs duties introduced in 1275 and raised in 1330 to finance the war in France. Over time wool exports fell and the export of cloth rose because of taxes.

Newark was not a major cloth-making area but grew nevertheless. Bishop Alexander planned the new church and market place and in 1364 the town was described as 'Newark, a great town and thoroughfare'.

Meanwhile the 15th century had seen a rising emphasis on the doctrine of purgatory and the development of a range of practices designed to reduce one's time there, including funerary images close to altars where masses would be said.

The Fleming brass was a product of the Tournai school. Alan Fleming had founded a chantry in the church in 1349 and his merchant mark can be seen on the brass. The only other figure brasses are those of two drapers, John Boston, 1551, and William Phyllypott, 1557; a further brass to Robert Whitcombe, a merchant of Calais, is now lost.

In all Newark once had 21 chantries, a very high number for a parish church and similar to that for a cathedral. Many were those of wool merchants

such as Thomas Meryng whose chantry survives. The other surviving chantry was to Robert Markham and has dance of death panels reminiscent of the dance of death window in St. Andrew's, Norwich.

Donors might also leave money for the general fabric of the church and for windows; most of those at Newark are now gone, although what remains does include John Barton's barrel or 'tun' rebus as at Holme. There were also windows dedicated to Fleming and to Meryng recorded by Dugdale and Thoroton, perhaps similar to the Toppes window in St. Peter Mancroft, Norwich. No trade guilds were known in Newark but there were numerous religious guilds such as the Holy Trinity Guild whose chapel held merchants' memorials. Almshouses were also founded in the town, Phyllpott having paid for the Bede House chapel in 1556.

So the wool merchants of the 14th century had gradually given way to the cloth merchants and drapers and mercers of the 15th.

David Lepine delivered **Paul Cockerham's** presentation on *Alan Fleming and his Brass: Context and Meaning*. He began by describing the brass as 'perhaps the most overlooked of the great

14th century brasses', although Robert Thoroton in 1677 had noted it as 'a very large Marble, overlaid very much with Brass, excellently cut, whereon is the portraiture of a Man with several Sentences out of Scripture in Latin'; John Throsby's additions to Thoroton, published in 1797, noted its 'display of engraven ornaments not common'.

The brass was removed from the south transept in 1823 and mounted behind the Reredos, to the disapproval of the antiquary Thomas Kerrich who said: 'They have taken it off the stone which they have removed and propose to sell, and have put up the brass like a picture, behind the East end of the choir by way of preserving it but they took care to spoil it first by scouring it. This Man is believed to have been a great benefactor to the church if not the founder; & to reward him & show their gratitude they have taken away his gravestone from over his body.' In 1853 the brass was moved again to the south transept wall and then in the 1950s it was moved to where it is now, on the floor of the North Choir Aisle.

The Fleming brass measuring 2882 x 1724 mm is a fine example of Flemish work. The two slits in the front of the dress for pockets or for the hands, are unusual and not seen on other civilian brasses. Also unique is the prayer scroll lying across the



*Left to right: Geoffrey Lack, Keith Cameron and William Lack examining the reverse of the Fleming brass in 1984.
(photo.: © John Page-Phillips)*

chest and passing between the praying hands with the inscription: 'miserere mei Domine Deus meus', which may have copied a common burial practice at that time.

Many of the architectural and other features break new ground: there is a triple canopy introducing elements of perspective; the inscription is in black letter; there are hunting scenes with wildmen in the panel below the feet of the effigy; in the side shafts are large figures, including an elegantly dressed lady with youths in fashionable civilian dress; and, for the first time, the apostles and prophets in the side shafts are replaced by those of mourners who are fashionable and almost jaunty.

At the top of the brass are figures from Heaven while Fleming's family and friends join him below, representing the dichotomy between Heaven and Earth. The brass was most likely commissioned after Fleming's death in 1361, but in 1349 he had also endowed a chantry at the altar of the Corpus Christi in the parish church of Newark to celebrate Mass daily for the souls of William de la Zouche, Archbishop of York, Fleming himself, his wife Alice, and their family. The imagery of the brass would have been closely reflected by the scene in the chapel itself, with family members gathered around the brass praying for the welfare of his soul,

so it might have acted as an aide-memoire for the chantry priest.

Fleming probably came to Newark from Flanders, after Edward III invited Flemish weavers to settle in England in 1332. The first reference to him in Newark is in 1339. Flemish brasses dominated the market for memorials in towns related to the Hanseatic cloth trade and this brass would probably originally have been both coloured and gilded. So these memorials were suitably magnificent, reminders of mortality and the need for salvation, and could be easily transported and laid on the floor of chapels without getting in the way of their services. Two separate inlay indents of Flemish brasses also remain at Newark, so Fleming's brass may have been part of a little hub of Hanse commemoration.

The President brought proceedings to a close with a short presentation showing the conservation of the Fleming brass in 1984. He thanked Oliver Wilson and the staff at the church who could not have made the Society more welcome. He also thanked Christian Steer and Matthew Ward for their assistance with the arrangements.

Wilf White



*Left to right: Society members Jon Bayliss, Melwyn Paige-Hagg and Brian Cook showing their appreciation.
(photo.: © Janet Whitham)*

Brass and Glass: George Washington's Ancestor – Laurence Washington of Sulgrave, Northamptonshire

The fine church of St. James, Sulgrave is essentially a perpendicular building comprising a chancel and a nave with a south arcade of four bays (the north aisle being added in 1865). The south porch bears the date 1564. The tower is early English with a triangular-headed doorway although this is not its original position. Internally it contains little of interest, except for the 17th century Washington family pew and a number of later monuments to members of the Washington family. Its most notable monument is the brass to an ancestor of the first President of the United States of America, George Washington.

At the east end of the north aisle lies a slab of Purbeck marble on which are the remains of the memorial brass to Lawrence Washington, died 1584, and his second wife, Amy Pargiter, who died in 1564. The brass shows the headless figure of Lawrence in civilian dress, while the woman's figure has been missing since at least 1791.¹ Below is the inscription which reads:

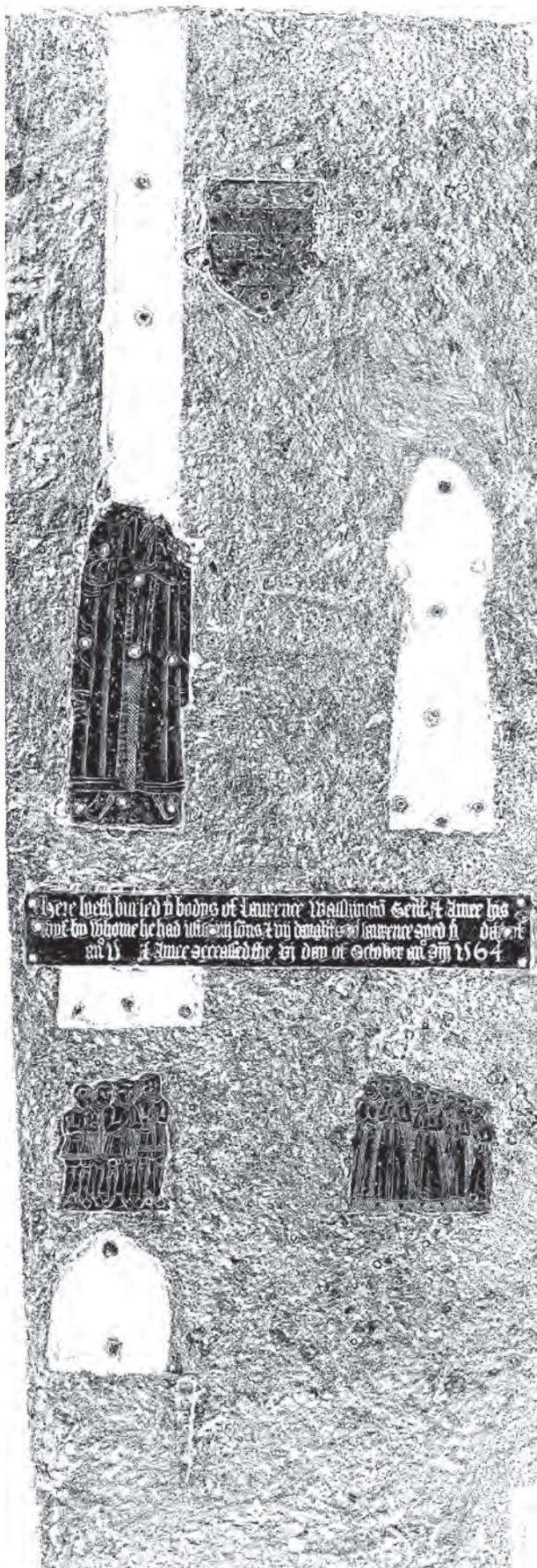
'Here lyeth buried ye bodys of Laurence Wassingto(n) Gent & Amee his / wyf by whome he had issue iiii sons & vii daught(er)s. Laurence dyed ye ... day of / ... an(n)o ... & Amee decessed the vi day of October an(n)o D(omi)ni 1564.

Beneath this are two groups of children, four sons in civilian dress and seven daughters in long gowns. Above the figures is a shield bearing *Argent, 2 bars gules, and in chief three mullets of the second a crescent for difference* for Washington. The inscription states that the brass was laid down in 1564 following the death of Amy with space for the date of Lawrence's death to be added later. Clearly this was overlooked following his death, leaving the blank spaces that can be seen today.²

As well as suffering considerable mutilation, the brass has had a chequered history. In August 1889 the two groups of children were stolen. At the time this was thought to be the work of American tourists who had been to nearby Sulgrave Manor and, following their visit to the spiritual home of their founding father, wanted a Washington

memento. However, this was not the case and it was only in 1924 that the story of how the plates came to be stolen came to light following their recovery. Francis J. Thacker (1870-1932), a staff member of the Birmingham Public Library was approached by William Wells, a former resident of Sulgrave and author of *George Washington's Ancestors: The Washingtons of Sulgrave and Brington* (1913). He told Thacker that he had bought one of the plates from a labourer (the date he acquired the plate being unrecorded). On being told where the plate had been found he successfully located the second plate. They remained in his possession until 1924 when he offered them to Thacker for the sum of £15. With the help of Dr. J.R. Ratcliffe, F.S.A., of Moseley, Birmingham, Thacker acquired the two plates from Wells. Steps were immediately taken to have them refixed in their original position on the Washington brass in Sulgrave Church. This was done, within weeks of the brasses being recovered, by Gawthorp of Long Acre, London, a firm well-known for engraving and restoring brass.⁴

Lawrence Washington had been born about 1500, the eldest son of John Washington of Warton, Lancashire, and his wife Margaret Kytson, daughter of Robert Kytson also of Warton, and sister of Sir Thomas Kytson, 1485-1540, merchant, and builder of Hengrave Hall, Suffolk. In July 1529 Lawrence served as bailiff of Warton to William, Lord Parr of Horton who acted as Steward of the Kendal barony, due to the minority of his nephew, William Parr of Kendal Castle. William, who had been born in 1510, later became Marquess of Northampton and was the brother of Queen Katherine Parr, last wife of King Henry VIII. Parr was a landowner in right of his wife, Mary Salisbury, heiress of Horton, Northamptonshire. Lawrence must have travelled south on business connected with the Parr family land in Northamptonshire towards the end of 1529, for he was married before 24th March 1529/30. His wife was a widow, Elizabeth Gough, whose husband had been a prosperous mercer and bailiff of Northampton. When Lawrence married Elizabeth she brought with her her former



Lawrence Washington and wife Amy, 1564.

husband's properties at Higham Ferrers, Chelveston and Caldecote, together with his business interests. Once married Lawrence left Parr's employ. He was elected a member of Northampton Borough Corporation, and was Mayor twice, in 1532 and 1545, also acting as an Alderman and Justice of the Peace. In June 1541 he was nominated a Trustee of Northampton Grammar School.

It is not known when Elizabeth died but the couple were childless. Lawrence married for a second time, before 4th February 1537/8, another widow Amy, daughter of Robert Pargiter of Greatworth, who had been married to Master John Tomson of Sulgrave. She brought with her the manors and rectories of Sulgrave and Stuchbury, together with much land, two messuages in Sulgrave, the rectory farm and land, a mansion house in Stuchbury and two closes in Cotton and Hardington. Lawrence probably became a tenant of land in the parish of Woodford, formerly owned by the monks of the Austin Priory of Canons Ashby, together with further land owned by the Benedictine nunnery of Catesby. All of these lands were regranted to Lawrence and his wife by the Crown on 10th March 1538/9 and 26th February 1542/3 for the sum of £324 14s. 10d. With such a large amount of land, Lawrence needed to make money and he went into partnership keeping sheep with his father-in-law, Robert Pargiter of Greatworth, and Amy's brother-in-law, William Mole. In 1547 his flock is recorded as having 1,000 sheep, rising in 1564 to 1,500. Lawrence was able to exploit the position his brother Thomas held as Governor of the Merchant Adventurers in Antwerp, which would have given Lawrence useful overseas business contacts.

Lawrence survived Amy for almost 20 years, dying on 19th February 1584. His will does not mention a memorial, stating that 'my body which as it was made of earth so must it return to dust and earth again, I desire therefore and require mine Executor to cause the same to be inhumate and buried in the parish church of Souldgrave [*sic*] . . . in the south aisle there before my seat where I usually used to sit . . .'.⁵ It therefore seems likely that he was buried under the slab that bore his and Amy's brass.

Together Lawrence and Amy had 11 children, four sons and seven daughters who can all be

named with the exception of two sons. The eldest son Robert married Elizabeth Light of Radway, Warwickshire. The family line continued through Lawrence, 1616, to the Rev. Lawrence Washington, 1652. It was his eldest son John who emigrated to Virginia in 1657 and from whom George Washington was descended.⁶

Besides the arms on the family brass they appear elsewhere in the church. In the window immediately above the Washington pew are four panels of glass depicting the arms of three generations of the Washington family set within elaborate cartouches. These are supposed to have been brought in from elsewhere, but it has been impossible to establish exactly where or when. Bridges does not record them. In the upper dexter panel are Washington impaling *Gules a chevron between three swans rising argent* for Elizabeth Light, second wife of Robert Washington, Lawrence's second son. Below this are the arms of Washington impaling *Sable three lucies hauriant argent a chief or* for Margaret Kitson, wife of John Washington. The lower sinister panel bears Washington impaling *Barry of four argent and sable three masles counterchanged for Pargiter*. The upper sinister panel bears quarterly 1. and 4. *Or a lion rampant*, 2. and 3. *Barry of three argent and sable*. It has not been possible to identify these arms.

In the Millennium Window nearby is a representation of the Washington brass without the inscription and with the head of Lawrence restored. Above the Washington pew is a rectangular brass plate on which is the inscription from the 1564 brass together with the family arms, placed in 1890 by representatives of the family.

Built by Lawrence Washington in the 1540s, the only contemporary parts of the nearby manor house that survive are the main central part with its porch, of which only the right hand side is original, the left having been rebuilt in 1921. Within this central section is the Great Chamber with two smaller rooms. The right wing of the building was added during the reign of Queen Anne. Above the porch are the Washington arms, repeated on the right-hand corner of the doorway.

The Washington arms have a long heraldic history and were recorded as early as 1346 when Sir William Washington of Washington,



Cartouches showing the Washington family alliances.

County Durham used them on his seal. They can also be found in stained glass in the south clerestory window of the choir of Selby Abbey, commemorating a former prior, John de Wessington, 1416-46. They are one of many arms recorded in the time of Richard II (1377-99) as belonging to 'Monsr. William de Wassington'.⁷ They were also used by the Lancashire branch of the family, from which Lawrence originated. The arms were confirmed to Lawrence Washington by Robert Cooke, Clarenceux King of Arms in 1592.⁸

Although the brass to Lawrence Washington is now mutilated it is of considerable interest in that it commemorates George Washington's seven times great-grandfather. As far as I am aware, although the brass is listed in brass manuals, it has been largely overlooked, which is surprising given the Anglo-American link. It is hoped that this article goes some way to redress this imbalance.

The Brass Today

The current state of the brass and its slab call for further comment. As mentioned above, the figure of Amy Washington had been lost prior to 1791 when John Bridges recorded the brass. Following the theft and return of the two groups of children in 1924 the brass was refixed

by Messrs. Gawthorp of Long Acre in what must be one of their worst efforts at restoration. All the plates have large disfiguring nails standing proud of the surface. Clearly the idea was that they were not going to be stolen again. The slab in which the brass is laid has been reused, possibly twice before the Washington brass was laid in it. The surface is peppered with planed-down rivets and lead plugs that make no discernible pattern, while below the group of sons is the indent for a shield. No corresponding shape appears below the daughters – perhaps it has been planed away. An indent for an inscription can be above the man's head. Although it is the same width as the surviving inscription it seems unlikely that it was used for relaying the Washington inscription, as an original rivet or two can still be seen set in lead.

Philip Whittemore

- 1 J. Bridges, *The History and Antiquities of Northamptonshire*, ed. P. Whalley (Oxford, 1791), I, pp.129-30.
- 2 The brass is engraved in the London G style (Lytkott; inscription script 8). The dimensions are: male effigy now 442 x 160 mm, lost female effigy about 485 x 138 mm, inscription 95 x 160 mm, sons 183 x 148 mm, daughters 177 x 175 mm, shield 182 x 151 mm. Purbeck marble slab 2065 x 760 mm.
- 3 H.C. Smith, *Sulgrave Manor and the Washingtons* (London, 1933), p.190. See also the letter from F.J. Thacker in *The Times*, Saturday, 12th April, 1924, p.8, for his account of the theft and its subsequent recovery.
- 4 See W.E. Gawthorp, 'Restorations of Brasses', *M.B.S. Trans.*, VII, pt.1 (1934), p.44.
- 5 TNA, PROB 11/68/93.
- 6 The bibliography about the Washington family and Sulgrave Manor is extensive. I have used T. Pape, *Sulgrave Manor and the Washington Family* (Sulgrave Institution, 1920); C. Royster, 'Washington, George (1732-99)', in *Oxford Dictionary of National Biography* (Oxford, 2004), 57, pp.530-41; G. Washington, *The Washington Family and its Northamptonshire Associations* (1966). The current guide book to the manor has proved useful – *Sulgrave Manor: The Northamptonshire home of George Washington's Ancestors* (Jarrold Publishing, 2014).
- 7 *A Roll of Arms of the Reign of Richard the Second*, ed. T. Willemet (London, 1834), p.40, no.424.
- 8 'Grantees of Arms', ed. W.H. Rylands, *Harleian Society*, LXVI (1915), p.268.

Dedication of Westminster College Chapel, Cambridge in 1919



(photo.: © Maria Anna Rogers)

In the corridor leading to the chapel of Westminster College, Cambridge, a Presbyterian (now United Reformed Church) training college, is a group of five brasses which were not included in the *County Series* survey. One of these is a copper plate, with ten enamelled roundels of flowers set in the frame, and a Latin inscription in raised capitals recording the dedication of the chapel in 1919. Although not explicit in the inscription itself, the chapel serves as a war memorial. It was commissioned by Sir William and Lady Margaret Noble, of West Denton Hall, near Newcastle,

in memory of their son William Black Noble, a Lieutenant in the 6th Battalion of the Northumberland Fusiliers. His battalion was ordered to capture the village of St. Julien, as part of the Second Battle of Ypres, and it was there that he died on 26th April 1915 while seeking a refuge for his men. He was buried near Wieltje Road but his name is included among those who have no known grave on the Menin Gate at Ieper.¹ Set in the wall below the brass is a memorial plaque bearing his name, of the type that was presented to the next-of-kin of all those killed in the Great War.

The plate measures 380 x 560 mm and is unsigned. It is possible that it was designed by Henry Hare, the architect of the chapel. Another candidate is Walter Gilbert, the artist of the War Memorial at Jesmond Presbyterian Church, which includes Lieutenant Noble among those commemorated.²

Nicholas Rogers

- 1 I am grateful to Helen Weller, Archivist of Westminster College, who provided most of the biographical information.
- 2 *Jesmond Presbyterian Church, 1914-1918* (Newcastle-upon-Tyne, 1925?).

The Brass to Lieutenant R.L. Ward, 1916, formerly in St. Mary's Soho, (Charing Cross) London

In Gawthorp and Sons catalogue of 1921 there is a full page spread illustrating examples of brasses produced by the firm. One of these is a half effigy in memory of Lieutenant R.L. Ward who was killed in Flanders on Good Friday, 1916.

He is shown wearing his officer's uniform, with a peaked cap, belt and sword, and wearing glasses. The brass looks as though it has been engraved from a portrait photograph. The inscription reads:

IN MEMORY OF LIEUT R L WARD : B.A.
3RD BATT YORK AND LANCASTER REG^T
KILLED IN FLANDERS GOOD FRIDAY 21 APR
1916 AGED 27 SON OF THE REV H M WARD
VICAR OF THIS PARISH : ALSO OF ALICE
LOUISA JANE WARD MOTHER OF THE ABOVE
DIED 28 SEPT 1916 AGED 61: JESU MERCY

Underneath the illustration is the catalogue number '801, Culln Brass 21ins by 15ins London'. According to Crockford's *Clerical Directory* for 1921-2 a Rev. Herbert Marlow Ward was vicar of St. Mary's Soho, London from 1909-17,



IN MEMORY OF LIEUT R L WARD : B.A.
3RD BATT YORK AND LANCASTER REG^T
KILLED IN FLANDERS GOOD FRIDAY 21 APR
1916 AGED 27 SON OF THE REV H M WARD
VICAR OF THIS PARISH : ALSO OF ALICE
LOUISA JANE WARD MOTHER OF THE ABOVE
DIED 28 SEPT 1916 AGED 61: JESU MERCY



moving away to Bleasby with Halloughton in Nottinghamshire in 1917. St. Mary's Church on the Charing Cross Road was an Anglican church of 1851 and originally part of the parish of St. Anne's, Soho. It became a separate parish in 1854, but was reunited with St. Anne's in 1932 and demolished in 1934 due to a dwindling population. It is safe to assume that the parish referred to in the inscription is the same as that referred to on a contemporary regimental photograph which shows Lieutenant Ward looking very similar to his brass portrait, and is captioned '2nd Lieutenant / R. L. Ward / Yorks and Lancs. Regt. Second son of Rev. H.M. Ward, Vicar / of St. Mary's, Charing Cross'.

It is sad to speculate that his death in battle may have contributed to the death of his mother only months later, and to his father's decision to move from his London parish away to Nottinghamshire.

This brass, to a soldier who died in 1916, has unfortunately not survived, but its illustration in one of Gawthorp's catalogues means that we can still commemorate one of the many who died in the mud of Flanders one hundred years ago.

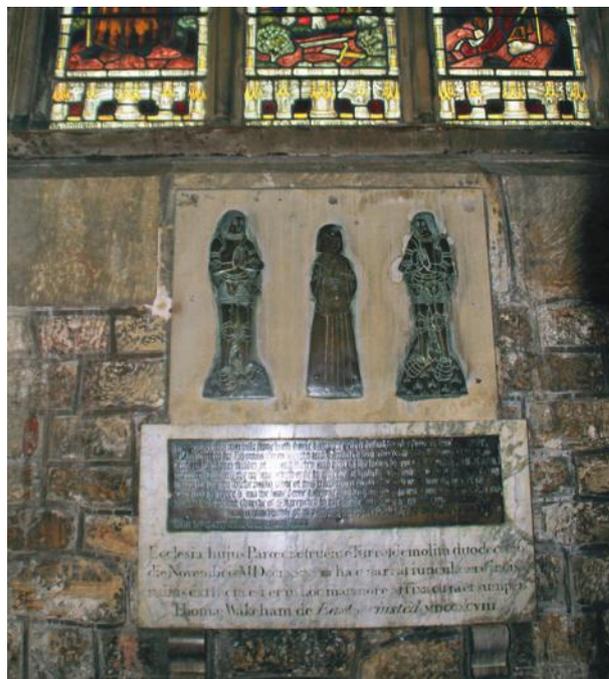
David Meara

Fragments from Dame Kateryne Grey's monument, St. Swithun's, East Grinstead, Sussex

The fragments of a grand monument for Dame Kateryne Grey, 1505, and her two husbands are mounted on the south wall of St. Swithun's church, East Grinstead. The church tower fell in 1785, destroying much of the old church. One Thomas Wakeham rescued the inscription, the figures of two knights and a civilian effigy, c.1520, which clearly does not belong to the Grey brass. He had them mounted on a slab with the civilian between the two men in armour and with the accompanying inscription on a marble plaque below, inscribed in Latin, in contrast to the original nine-line inscription in quirky English.¹ This monument is at odds with the style and proportions of the remnants. The Grey brass is a product of the London G Workshop.²

Obviously this Kateryne Grey was not Lady Jane Grey's younger sister, a later Katherine Grey who has no known connection with St. Swithun's church. The inscription states that Kateryne was the daughter of Thomas, Lord Scales, that she was married first to Sir Thomas Grey, knight and banneret, then to Richard Lewkenor, esquire, of Brambletye, and that she was one of the ladies in waiting to Queen Elizabeth (Woodville), Edward IV's Queen, then to their daughter, Elizabeth (of York), Henry VII's Queen. No mention is made of service to Richard III's Queen Anne – perhaps it was wise not to mention this during the reign of Henry VII.

Thomas, Lord Scales was killed in 1460. His heiress was a daughter, Elizabeth, by his wife, Emma Whalesborough. Elizabeth died in 1473 and married Anthony, 2nd Earl Rivers, who took on the title Lord Scales. It seems likely that Kateryne was illegitimate. Her mother's name, what contact she had with her father, and her birth date are unknown. Fane Lambarde thought that Kateryne was alive by 1436, because of a bequest from an aunt, to 'Katherine, daughter of Lord Scales' including 'a best goblet and cover silver and gilt, a silver pot, a best bed with sheets and all its furniture' and a 'primer' or mass book. She may have lived from before 1436 to 1505, a long life for that time.³



There are references to a Dame Kateryne Grey in surviving records: the 'labor of Dame Kateryne Grey' in procuring a 'norige' (wet nurse), and burial of a man 'slain in my Lady Grey's chamber' are recorded in the Privy Purse expenses of Elizabeth of York.⁴ An account of Elizabeth Woodville's funeral twice mentions a Dame Katherine Grey, who carried the train of the Lady Anne, one of Elizabeth Woodville's younger daughters.⁵ These may – or may not – be glimpses of the Kateryne Grey who ended her days at Brambletye in Sussex.

The first husband is a puzzle, too. I have not, so far, identified a Sir Thomas Grey, knight and banneret, married to Kateryne Grey. The executors or monument makers may have been mistaken, or misinformed. Kateryne may, however, have been part of the Grey circle through family connections, as her service at the courts of the two queens might suggest.

In her will, Kateryne asked for burial before a statue of Our Lady in the chancel of the parish church, and 'my pikture in a wynyng sheet' (a winding sheet or shroud), between her two husbands.⁶ Yet she wished for her status to be displayed in an inscription 'shewyng what I was'



with ‘piktures of my two husbandes afir their honour’, with ‘ij scocheons of their armys and myn joyntly togider at every ende of the same stone’.⁷ Her executors may not have depicted her in a shroud, because the 18th-century antiquary, Sir William Burrell, who visited this parish church shortly before the fall of the tower, made no mention of such an image. He described a monument of grey Sussex marble in the north aisle, the effigy of a woman between two men, with the arms of Grey over the man on her right, of Lewkenor over the man on her left, and of Scales over the woman.⁸ There was clearly still an impressive memorial to Kateryne in the church, until 1785.

Kateryne did not mention children of either marriage in her will. She wanted prayers from the women in her household and left payments and ‘hors and harneys’ to them.⁹ She made gifts to the parish church: a silver basin and ewer and gowns of silk with furs to be made into vestments, in return for prayers for her soul. She prescribed five marks to the poor at her burying and month’s mind, and asked for suitable land and three poor men to be found for completion of the almshouse specified in her second husband’s will.

One of her executors was Doctor Brente, to whom she left ‘my best vestment, a masbooke and a chaleis’.¹⁰ He was probably the Oxford graduate who was almoner and executor to Queen Elizabeth Woodville in 1471 and 1492, and chaplain to Henry VII in 1500.¹¹ Perhaps Thomas Brente worded Katherine’s monumental inscription, which includes an appeal to the ‘Passion of Jesus Christ’, echoing a trend in the 1500s, amongst literate patrons, to identify with Christ and his suffering.¹² Another priest, Sir Alexander Byrte, ‘prest and parson of seynt Jonys under the castell of Lewes’, was a witness to Katherine’s will.¹³ Katherine was supported by at least two priests when she composed her will.

Kateryne presumably died at Brambletye near East Grinstead. The ruins of a 17th century building can be seen from the Forest Way, but the older Brambletye, mentioned in the Domesday Book, was acquired by her second husband, Richard Lewkenor, upon his first marriage to Elizabeth St. Clere. Features on the land are all that remain of Kateryne’s manor.

This incomplete and re-instated monument is disappointing at first glance but, when combined with Kateryne’s will, tells us a little about her life, and this parish church on the eve of the Reformation.

I would be glad of suggestions about the identity of Kateryne and Sir Thomas Grey, or ideas for further reading.

Caroline Metcalfe

- 1 Rosalind Willatts, ‘Dame Katherine and her Rescued Husbands’, *The Bulletin of the East Grinstead Society*, 29 (1980), pp.11-13.
- 2 *Ibid.*
- 3 Fane Lambarde, ‘Katherine’, *Sussex Notes and Queries*, 3 (1931), pp.234-6 and ‘Katherine’, *Sussex Notes and Queries*, 4 (1932-3), pp.51-3.
- 4 Sir Nicholas Harris Nicolas, *The Privy Purse Expenses of Elizabeth of York* (London, 1830), p.62 and pp.181-2. I am grateful to Lynda Pidgeon for these references.
- 5 David MacGibbon, *Elizabeth Woodville, 1437-1492, Her Life and Times* (London, 1938), p.202.
- 6 TNA, PROB 11/14/634.
- 7 *Ibid.*
- 8 C.E.M. Davidson-Houston, ‘Sussex Monumental Brasses’, *Sussex Archaeological Collections*, LXXVIII (1937), pp.68-73 (p.70); *Brit. Lib. Add MS 5679*, f.227r.
- 9 TNA, PROB 11/14/634.
- 10 *Ibid.*
- 11 A.B. Emden, *A Biographical Register of the University of Oxford to A.D. 1500*, I (Oxford, 1957), p.260.
- 12 Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England 1400-1580* (New Haven and London, 2005), pp.234, 236.
- 13 TNA, PROB 11/14/634.

Review – ‘I strive to revive not invent’

The collected letters of A.W.N Pugin. Edited by Margaret Belcher. 2001-15, published in five volumes: I 1830-42, 456 pp. (2001); II 1843-45, 540 pp. (2003); III 1846-48, 736 pp. (2009); IV 1849-50, 784 pp. (2012); V 1851-2, 752pp. (2015). (Oxford University Press).



A.W.N. Pugin, an engraving by Joseph Nash, 1861.

With the publication in June 2015 of the fifth and final volume of Pugin’s collected letters, this mammoth enterprise comes to a triumphant conclusion. Beautifully produced by O.U.P., and meticulously edited by Margaret Belcher, these five hardback volumes now cost £900 to buy. They contain all Pugin’s known correspondence from when, as an 18-year-old youth, he began writing to Jane Gough in June 1830 about designs for Gothic furniture, to his final dateable letter to his old Oxford friend John Rouse Bloxham, written on 26th February 1852. He died, worn out, less than seven months later, on 14th September.

Pugin’s letters, as Belcher says in her introduction to Volume I, ‘present him without disguise. He is all of a piece. Even while they discuss individual commissions like a gatehouse for Lord Middleton, or a memorial brass to Gertrude Fitzpatrick, the letters ... make their contribution to the realisation of an ideal to which he remains constant throughout his life.’

As Pugin’s biographer Rosemary Hill has remarked, ‘In these letters, as in Pugin’s own work, the last of the Regency meets the dawning Victorian age. Auction houses and Oxford Colleges, theology and Waverley, shopping and sacramentalism, are tumbled together with all the incongruity of life experienced in the present, lived at high speed with little introspection or analysis. What they convey most powerfully is Pugin’s personality, magnetic or repulsive in its effect, never without a childlike, occasionally childish, quality, easily cast down or elevated.’

From the perspective of the Society these volumes reveal much interesting information about the memorial brasses which Pugin revived and designed in large numbers. When I wrote my book *A.W.N. Pugin and the Revival of Memorial Brasses*, I had mined the collection of letters to John Hardman, copies of which are kept in the House of Lords Record Office, and I had access to the Hardman archive at Birmingham Museum and Art Gallery. But Margaret Belcher has dug deeper and unearthed much material about individual commissions which she includes in the extensive footnotes to the letters. Thus, in Volume I, which



Drawing and letter regarding the brass of Sister Mary Regaudiat, engraved 1853, Convent of Good Shepherd, Hammersmith, London.

covers the years 1830-42, when, in collaboration with John Hardman, Pugin was beginning the revival of brass design and production, there are references on the following pages to brasses – and in most cases Margaret Belcher adds explanatory notes and further references.

References to Brasses

Volume I 1830-42

p.143: 'I have 5 brasses in hand for the church I am erecting to J.R. Bloxham at Birmingham ...'

p.154: To J.R. Bloxham: 'I have ... re-engraved the first ecclesiastical brass ...'

p.239: To Daniel Rock: 'We are now reviving the monumental brasses at Birmingham – they will not come very expensive ... we are now going on with Dr. Milners which will be a strick revival of an old one.'

[Pugin is here referring to the brasses he designed for the crypt of St. Chad's Cathedral, Birmingham, and the brass to Bishop John Milner in the chapel of Oscott College, which was laid down in 1841.]

p.312: To J.R. Bloxham: 'I send you a sketch for the brass.'

[Note: sketch of priest illustrated; there is no evidence that this design was ever executed.]

p.327: To J.R. Bloxham: 'I enclose you a rub off part of a brass I am now cutting to be laid down in memory of the late Bishop Milner. I think we are improving in these matters.'

p.349: To Richard Wilson Fitzpatrick.

[Note: Richard Wilson and his older brother John Wilson were the illegitimate sons of Mrs. Elizabeth Wilson and John Fitzpatrick, second Earl of Upper Ossory. When the Earl died in 1818 his estates in Ireland and Grafton Underwood, Northamptonshire, passed to John Wilson, but his honours became extinct, and it was only in February 1842 that by royal licence John Wilson took the name and arms of Fitzpatrick. It was thus very soon after this that Richard commissioned Pugin to design for his much older sister Gertrude, who was born in 1774 and died on 30th September 1841, the brass which was the reason for the meeting foreshadowed here and of which Pugin includes an illustration in his Apology for the Revival. Later Pugin designed



*Rev. Edward Peach, 1839,
St. Chad's Cathedral, Birmingham.*

a brass for Richard, who died on 22nd November 1850 and was buried at Clough, County Down. Both brasses are mentioned in *A.W.N. Pugin and the Revival of Memorial Brasses* (p.100 and p.187).]

p.357: to R.W. Fitzpatrick: [the inscription] 'is a perfectly modern affair and will ruin the brass.'

p.388: To J.R. Bloxham: 'I have two rubs of brasses just completed – which J. Hardman will forward to you with the other things.'

[These may be the rubbings which came into the possession of the Oxford Society for Promoting the study of Gothic Architecture, according to their minutes for June 1843.]

There are many other such references scattered throughout the next three volumes giving details

about the brasses which Pugin designed. They make it clear that he was a stickler for detail, often impatient with Hardman or the client, but absolutely confident about what was ‘the real thing’. Even a simple two-line inscription under a stained glass window did not escape his notice. Such attention to detail and unwillingness to delegate inevitably took its toll, and by the final volume, covering the final two years of his life, the letters are littered with complaints about the state of his health. The references to brasses are tailing off too, except for those relating to the Great Exhibition of 1851.

Volume V 1851-2

p.27: To J. Hardman: ‘I am at my wits end about the brass.’

[A reference to the Brass exhibited at the Great Exhibition of 1851.]

p.28: To J. Hardman: ‘I have arranged a brass, a great part of which I send you tonight. [sketch of brass.] For this I have selected rubbings for we cannot draw anything half so good & the saints in the canopies & altogether it will be a fine thing & available for any priest – & one for which we shall have a certain eventual sale.’

p.31: To J. Hardman: ‘That Brass I have arranged for you will be a fine job & it is all in pieces so that they can do it quick & there are such fine authorities such as we cannot draw.’

p.34: To J. Hardman: ‘In the lower part of that brass I should like the inscription + Credo quod Redemptor meus vivit et in novissimo die surrecturus sum et...& in nice letters.’ [sketch of brass.]

‘I do believe you have some capital authorities for these letters and will be able to manage – & the plate of inscription can be doing by itself while the rest is going on. Then when the Brass is used the real inscription will go round the Edge which you will leave plain at present ... 2 beautiful images of St. Peter & Paul are just drawn for the brass. Powell sketched them in and Edward finished them. They are first rate, delightful as you will say, they are for the upper niches of the brass.’

[These references concern the brass Pugin was designing to display in the Medieval Court of the Great Exhibition of 1851. It shows a priest in

eucharistic vestments under a triple canopy with the Trinity between St. Peter and St. Paul, foot inscription beneath, and blank marginal inscription with evangelistic symbols. It was eventually altered and re-used to commemorate Bishop John Milner in St. Peter and St. Paul, Wolverhampton (R.C.) in 1865.]

p.42: To J. Hardman: ‘This is the inscription for the lower part of the brass. I hope now you have really true letters for this, it should be quite the true character. I want this brass to be very perfect.’



*Bishop John Milner,
St. Peter and St. Paul, Wolverhampton (R.C.) in 1865.*

p.58: To J. Hardman: 'I hope you are doing the shields for Dr Walsh's tomb. I send you the ornament for the end of the inscription ... I hope you will have a grey Stone for the Brass. I consider the black stones polished detestable'

p.142: To J. Hardman: 'I send you Lady Rolle brass, a small elevation to a scale and the parts full size – also the inscription'

p.214: To Jane Pugin: 'I got settled with Sir T. Fitzpatrick & I enclose his drawings which are to be put away till I return.'
[Notes refers' to the brass to R.W. Fitzpatrick for chantry at Clough, Ireland.]

p.250: To John Hardman: 'I send a sketch for the brass & return the documents. He is quite right that the church should be only an elevation. My sketch is 1½ to a foot. The church must be in the centre of the cross.' [Possibly the brass to Uvedale Price at Yazor, Herefordshire, 1851.]

p.278: 'I am attending to the brass to Monica Clare Tempest for Mrs. Coulhurst.'
[Note: refers to brass to Catherine Mary Tempest, 1802-36, laid down in the chapel of Ackworth Grange, Yorkshire.]

p.377: To John Hardman: 'I have got the Fitzpatrick job settled & some money will be paid down at starting – I will make the drawings of brass & as soon as I can – as I know you want brasses to do.' [Note refers to a brass to the late Countess Spencer at St. Mary the Virgin, Great Brington.]

p.534: To J. Hardman: 'In the course of a few days I will send you a list of all the metalwork I shall have ready for you. Col. Mason brass will be wanted directly – for Myers. Powell will get it out and put it in hand immediately for there is a Row.'

p.535: To J. Hardman: 'My aunt Bernhard is Dead 78 a Catholic RIP. I must have a small brass for her of which I will send you a drawing.'
[Inscription to Mrs. Mary Bernhart, 1851, Pugin Chantry, St. Augustine's, Ramsgate.]

p.542: To J. Hardman: 'Myers wants Lady Rolles brass ... The way Lady Rolles brass must be sent is by Bristol to Exeter by railway – it must be directed



*Inscription to Mrs. Mary Bernhart, 1851,
Pugin Chantry, St. Augustine's, Ramsgate, Kent.*

to Lady Rolles, Bicton – to be sent by Railway to Exeter & the foreman at the new chapel to be informed of its arrival by the Goods master at the station of Exeter.'

p.546: To J. Hardman: 'You will receive the drawings for the Brass of William Mostyn Owens for Myers slab – and arrange with him for the price before you begin for he will have to pay.'

'You will receive a drawing of Mr. Fitzpatrick's Brass from me & this I pay for as he lodged some money at the Bankers to pay for all the Metal work & glass'

p.565: To J. Hardman: 'I send you all the drawings for the Brass & herse for Sir W. Fitzpatrick Every detail full size. You can go on with the brass now And I will get you the long inscription running round the edge but I am waiting for Mr. Towers answer.'

p.578: To J. Hardman: 'Myers cant afford more than £8 for the brass for Biddulph so you must cut All the inscription which will be done on a stone & make the Brass no larger than the Arms & I think you can do the arms for £8. [Sketch: brass with lower part marked 'stone inscription'.] Try if you can and let me know at once.'

p.591: To J. Hardman: 'Myers is here, send him the exact size of the marble slab you are making for the cross brass for Sir W. Fitzpatrick. Also the moulding I have drawn for the brass inscription for the tracings are I fear lost'

Pugin had had little formal education. As an architect and designer he was virtually self-taught. He was widely read in antiquarian literature and familiar with medieval buildings and artefacts in England and France. He had seen in his travels medieval memorial brasses and believed in their revival, because they were truly Catholic

memorials, both in design and in sentiment. Pugin was fortunate to meet, in John Hardman a man who shared his faith and his commitment to the medieval ideal, and who also possessed the technical skills to make the revival possible. The ups and downs of this revival are reflected in the copious correspondence of this extraordinary man, whose letters have been painstakingly deciphered, ordered and annotated

by Margaret Belcher. She has taken on a task which might have been expected to occupy a team of researchers, and she has completed it in fifteen years. It is a work of immense dedication and scholarship, and will form the essential backbone of Pugin studies for many years to come.

David Meara

Notes on Books, Articles and the Internet

Elizabeth New. ‘Episcopal Embodiment: The Tombs and Seals of Bishops in Medieval England and Wales’, in Martin Heale (ed). *The Prelate in England and Europe: 1300-1560*. [York Medieval Press] pp.191-214, incl. 11 illus. (Woodbridge: Boydell and Brewer. £60.00. 2014. ISBN 978-1-903153-58-1. 335 pp., 22 b/w illus.).

This article tackles the challenge of representation of the episcopal dignity and the individual in monumental and miniature forms. New draws attention to the ways in which the bishop was represented across a range of objects, a phenomenon termed ‘inter-media’. The compelling premise of her argument is that English episcopal seals with figures pre-date the earliest surviving tomb effigies, and that the appearance of recumbent ‘standing’ figures of bishops on tombs bear a remarkable resemblance to a format already common to most episcopal seals in England.

The author begins by discussing some of the practical challenges of manufacturing each object. Although there is some evidence for craftsmen who had contact with the different media used to create tombs or shrines and seals, New’s first point is that seals may have served as useful iconographic prototypes: objects of attention and repeated consideration by ecclesiastics, which also provided a visual repertoire for craftsmen who were involved in the making of monuments. Secondly, she draws on recent scholarship on social identity and categorisation to note that both tombs and seals were enmeshed in a system of signification, defining the status of the individual, and fixing the episcopate as an order.

The author’s concluding section explores the ways in which seals and tombs were entwined in funerary customs. There is evidence in some episcopal burials that seal matrices were broken and deposited with the body, or refashioned into other objects; possibly marking the end of one life and the beginning of another.

(M.S.)

Sir William Dugdale’s fine manuscript *‘Book of Draughts’* in the British Library can now be viewed on line in its full splendour. A mixture of heraldry, monuments and brasses, many now lost, the *‘Book’* was ably documented by our member Philip Whittemore in his paper “Sir William Dugdale’s ‘Book of Draughts’”, *Church Monuments XVIII* (2003), pp.23-52. To view online visit: http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_71474_fs001r.

Rievaulx Abbey [English Heritage] has recently launched an appeal to update its Museum so many more artefacts currently in store can be displayed. The stunning ruins include the two abbatial indents

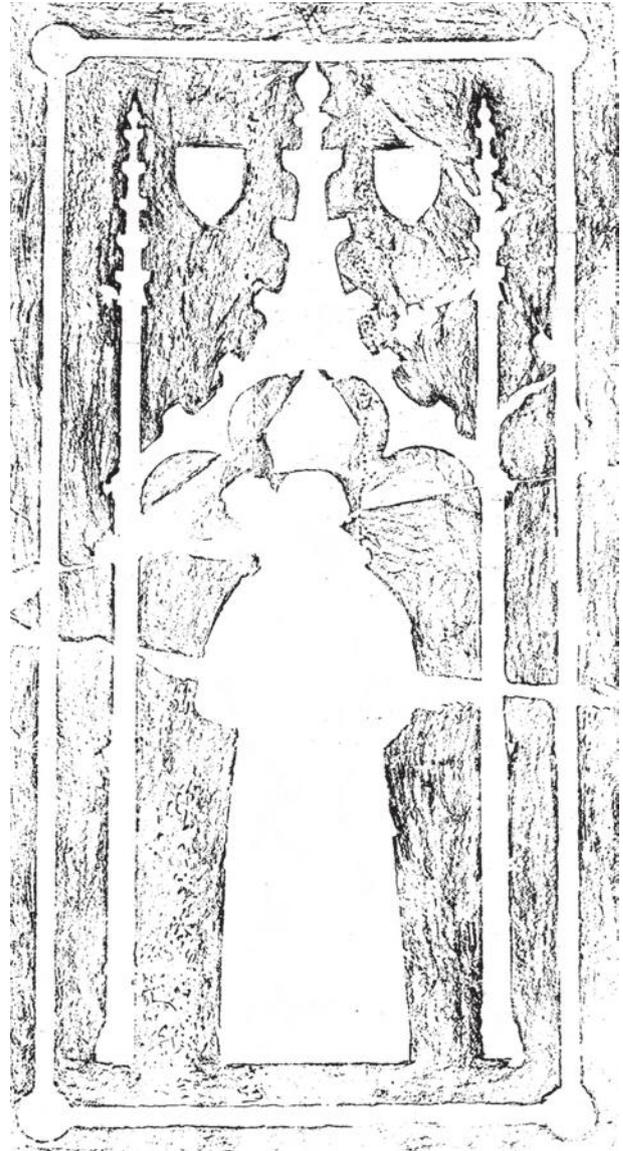




illustrated from photos taken by Richard Busby and by Sally Badham. The similarity between the first slab and that from Fountains Abbey (right) is clear, although the effigy has no mitre above his head. Lead plugs and brass rivets also remain. Some early floor tiles can be seen beside the indent above, the indent beside it having had a marginal inscription in Lombardic letters of lead, one letter 'O' remaining in the lower dexter corner. For details of the appeal see: *English Heritage Members' Magazine*, Oct. 2015, pp.20-21 or on their website.

Michael Carter. 'The Mysterious Mitre on the Monument: a fifteenth-century grave cover at Fountains Abbey, Yorkshire'. *Cîteaux-Commentarii Cistercienses* 66; fasc. 1-2 (2015), pp.7-20. 3 illus; 1 plan; refs.

Since the discovery of this indent and slab in the choir of the Abbey in 1840, the identity of the deceased abbot has been questioned. Most suggestions have been based on stylistic evidence, but also widely discussed has been the significance of the elevated mitre above the head of the figure. Using various monastic and later records of the Abbey, notably the *President Book*, Carter notes that from the mid 14th century, the church itself became the favoured place of abbatial burials; also, that by the early part of the same century, the monumental brass or incised slab were the preferred mode of memorialisation. So whose tomb



is it? Several names have been suggested by various writers, including abbots John Ripon, buried 1434; John Greenwell, fl. 1442-1471; Thomas Swinton, 1478; and most recently Robert Burley, 1410 – following the suggested identification of the slab as a London B product. Here the author disagrees (pp.13-14), suggesting, arguably, that it might have been made in a provincial workshop displaying London B influence. Using the *President Book*, the author states that abbot Burley was buried 'in the centre of the choir before the stalls of the abbot and prior' (i.e. the western end – whereas this slab is at the eastern end); that Burley did not have the right to the mitre and other *pontificalia*; and that a fragmentary incised slab in the south transept chapel can be attributed to him. The paper concludes with a discussion on the raised mitre, long thought to be a symbol of resignation or death in office. Using evidence from

two contemporary manuscripts (illus. Figs.3 and 4, pp.16-17) and other sources, Carter suggests that the mitre was elevated to uncover the doctrinal cap underneath. This, and other sources, strongly suggest that the slab is that of abbot John Greenwell, S.T.D., who resigned office in c.1471 and died shortly afterwards. The slab is illustrated (p.8) on p.619 from a rubbing by Mill Stephenson [*Yorks Archeol. Jour.* XV (1900), p.16].

Philip Whittemore. ‘Sir William Weston, last Prior of the Order of St John of Jerusalem, d.1540 and his monument’. *London & Middlesex Archaeological Society Transactions*, LXV (2014), pp.271-82. Illus; refs.

The Priory of St. Mary, Clerkenwell, was the administrative base of the Order, and Sir William Weston, c.1470-1540, was the last prior, having joined at an early age. However by the late 1530s Henry VIII was placing various restrictions on its members and their activities, and in April 1540 introduced measures into parliament to suppress it. The suppression of the Priory appears to have accelerated Weston’s death and he collapsed and died on 7th May 1540, and was buried in St. James’s Church, Clerkenwell, that being the nearest to the closed Priory church. The latter contained many monastic and lay monuments and brasses (see pp.273-4), some brasses from it turning up as palimpsests in later years. What is known of Weston’s tomb, which included brasses on its back-plate and a carved stone cadaver underneath, is examined in detail (see pp.276-81). Two drawings of the monument are illustrated, Fig.1 (p.277) by John Carter, undated, and a second by Jacob Schnebbelie, Fig.2 (p.279) made in 1787. Though they vary in their detail of the indents, most of the stonework remained at the time. Prior to the demolition of the, by then, ruinous church in April 1788, Weston’s monument was dismantled and stored in a nearby garden, then sold to Rev. Sir John Booth, 1724-97, who moved it elsewhere. Most of it then appears to have been lost, except for the carved effigy, which was removed to the crypt of the new St. James’ church. In 1931 it was again moved within the church to the chapel of the Order of St. John, and placed on a stone plinth where it remains today (see photo. p.281). The combined use of documentary and illustrative sources makes this paper both a valuable and interesting one.

New books to be reviewed in the forthcoming issue of the Society’s *Transactions*:

Tobias Capwell. *Armour of the English Knight 1400-1450*. (Thomas Del Mar Ltd, 25 Blythe St., London W14 0PD. £54.00 incl. P&P in the U.K. – [Prices may vary from different suppliers; that quoted is from the publisher’s website.] Sept. 2015. ISBN 978099 3324 604). Hardback.

This extensively illustrated book, by the Curator of Arms and Armour at the Wallace Collection, uses many hitherto largely unknown or unpublished illustrations and documents. The publishers are also auctioneers of Arms, Armour and Militaria, in association with Sotheby’s.

Wingfield College and its Patrons: piety and prestige in medieval Suffolk, edited by Peter Bloore and Edward Martin. (Boydell & Brewer. £50.00. Sept. 2015. ISBN 978 1 84383 832 6), 289 pp.; 27 colour & 32 b/w illus; hardback. DVD also accompanies text.

Marking the 650th anniversary of the College’s foundation and following a two-day conference celebrating the conclusion of a three-year study by the University of East Anglia, the book includes a detailed study of the de la Pole and Wingfield monuments in St. Andrew’s church.

Sally Badham. *Seeking Salvation: commemorating the dead in the late-medieval English church*. (Shaun Tyas. £39.95. November 2015. ISBN 978 1907730474). 288 pp.; 96 pages of colour Plates; bibliography; index.

12 chapters covering in detail the period c.1300-1558, drawing on a wide range of sources to discover why and how both men and women sought to achieve salvation. The author looks at the memorials they left, and at other ways in which they enhanced the fabric, fittings and furnishings of their churches, colleges and chantries, singly or collaboratively.

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Richard Busby