

Monumental Brass Society

JUNE 2016



BULLETIN 132

The *Bulletin* is published three times a year, in February, June and October. Articles for inclusion in the next issue should be sent by 1st September 2016 to:

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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, 10 Haughton 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.

Editorial

In this issue we continue with our theme relating to various anniversaries: **Derrick Chivers** describes the newly erected monument to those killed at Agincourt in 1415, **Philip Whittemore** remembers the Great Fire of London of 1666 and **Jonathan Ali** highlights a brass to Jack Cornwell, the 'boy hero' who died at Jutland in 1916.

Martin Stuchfield in *Bulletin* 129 (pp.568-9) noted the recovery of the stolen brasses from Kinnersley (Herefordshire) and Letheringham (Suffolk) and the launch of Operation Icarus in 2013 by West Mercia Police (responsible for policing the counties of Herefordshire, Shropshire and Worcestershire).

A suspect was eventually identified as Christopher Thomas Cooper who was arrested in January 2015 and his home searched. West Mercia officers, assisted by the Metropolitan Police, subsequently seized around 60 items.

The vast majority of the items have been identified, with many returned. Mr. Cooper appeared at Worcester Crown Court on 8th February 2016 where he pleaded guilty to seven theft offences (across England and Wales); one offence of dealing in tainted antiquities; and two offences of fraud (passing off stolen items as his own property; selling fake items; and also taking cash with no intention of supplying items). He also asked for 30 other offences to be taken into consideration. It is pleasing to be able to report that Mr. Cooper, aged 48 from Trallong, Brecon, received a custodial sentence of three years and eight months at Hereford Crown Court on Friday, 6th May.

Cover illustration

Detail from the brass commemorating John Claimond as an emaciated effigy in shroud from Corpus Christi College, Oxford. It is probable that the brass was laid down during Claimond's lifetime as the exact date of death was never engraved. Claimond was the first president of Corpus Christi College, Oxford. He was born c.1457 at Frampton, Lincolnshire and educated at Magdalen Grammar School; and afterwards became successively Demy, Fellow and President of Magdalen College. In 1516, at the request of Bishop Foxe, he left Magdalen and became first President of Foxe's College, where he died on 19th November 1537, at the age of 80. (photo.: © Martin Stuchfield)

Diary of Events

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** have organised 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.

The church of St. Bartholomew-the-Less is situated within the precincts of St. Bartholomew's Hospital. The address and postcode for satellite navigation is Giltspur Street, London EC1A 7BE. The nearest underground station is St. Paul's on the Central line.

Saturday, 8th April 2017 at 2.00p.m.

GENERAL MEETING

YORK, ALL SAINTS NORTH STREET

The Spring General Meeting will be held at York. All Saints North Street is noted for containing the finest collection of medieval glass in York, mostly dating from the early 14th century. Perhaps the most famous window is that depicting the Prick of Conscience dating from c.1410.

Members will also have the opportunity to see the collection of brasses, including the interesting example commemorating Thomas Atkinson, a tanner and sheriff of York who died in 1642.

Saturday, 15th July 2017 at 2.00p.m.

ANNUAL GENERAL MEETING

BRISTOL GRAMMAR SCHOOL

The Annual General Meeting will be held in the Great Hall of Bristol Grammar School. Following the formal business, the Archivist, **Anne Bradley**, will speak on *The brass of Nicholas Thorne and the foundation of Bristol Grammar School*. Members will be afforded a rare opportunity to view the brass commemorating Nicholas Thorne who, with his brother Robert, was responsible for founding the school in 1532. Nicholas left his geographical and nautical instruments to the school upon his death in August 1546 at the age of 50. His brass memorial was formerly in the church of St. Werburgh until it was demolished in 1876.

29th-30th September and 1st October 2017

SOCIETY CONFERENCE

THE BULL HOTEL, PETERBOROUGH

Advance notice is given for the Society's Conference to be held at Peterborough.

MEETING REPORT

Chrishall, Essex – 9th April 2016



Holy Trinity Church, Chrishall, Essex.
(photo: © Martin Stuchfield)

The wide empty champagne country of open chalklands, where Cambridgeshire, Essex and Hertfordshire meet is little known. But it is here that the Society met to visit Holy Trinity church, Chrishall. Set in a churchyard of daffodils and cowslips the church is large and squat, of flint and river cobbles with a very large gold wind-vane. It is now remote with just the Victorian Old Vicarage alongside, built in the pale gault bricks of Cambridgeshire. Because a major renovation of the church – involving a new floor throughout of Ancaster Limestone – was still in progress, we met in the Old Vicarage for our talks and tea, and then went into the church to see the great brass to Sir John de la Pole, 1380, and his wife Joan Cobham, one of the finest in Essex and in England.

Nigel Saul, who had last visited Chrishall in 1997, gave a brilliant scholarly talk without notes answering the questions *Who were John de la Pole and his wife?* and *Why Chrishall?*

The de la Poles, one of the greatest families in England (to be annihilated under the Tudors), were *nouveau riches* originating from two wealthy Yorkshire wool-merchant brothers (Pole from Pool or ships-haven on the Hull river). Both aspired to gain respectability by entering the gentry class and did so by fighting in the king's wars and making judicious marriages, thus acquiring estates. The Yorkist de la Poles, Earls and Dukes of Suffolk, were descended from the younger brother Michael;

John at Chrishall was the grandson of the elder brother Richard and was the last male representative of that branch.

It would have been through his military activities that John came into contact with Lord Cobham and married his daughter who was the Cobham heiress. The Chrishall brass to John de la Pole and his wife Joan Cobham can be seen as one of the series of great 14th-century brasses to members of the Cobham family at Cobham in Kent, all from the prestigious London B workshop. It was probably commissioned by John, Lord Cobham as a memorial to his only surviving child.

John's father married a rich heiress, Margaret Peverel of Castle Ashby, Northamptonshire, who brought him many estates including Chrishall. In the south aisle of Chrishall Church is a beautiful intact monument to a lady with nebule headdress. Nigel Saul maintained that this high-status monument is to John's mother, Margaret Peverel, who would have retired to her manor at Chrishall, started to rebuild the church and was buried close to the south altar. Thus, John chose remote Chrishall out of all his scattered manors in order that his tomb be close to that of his mother. His brass would originally have been in front of the altar in the south aisle.

The beautiful brass to John and Joan is unusual in showing the two with hands clasped together. Many have assumed that, where this occurs, it indicates a close personal romantic relationship perpetuated into death. But **Jessica Barker** of the Courtauld Institute in her talk *Law, Sacrament and Inheritance* suggested otherwise. She has found some 44 pre-1500 examples in all art media including stone monuments and brasses in England and Europe – all with 'right hand to right hand'. These are mainly high status tombs, with a few such as the Torryngtons' at Berkhamsted inspired by the desire to emulate their social betters. They were most numerous in the late 14th and early 15th centuries and again in the 1460s-70s. The lost monument to John of Gaunt, 1399, and his first wife Blanche of Lancaster between the choirstalls



*John de la Pole, 1387, and wife Joan Cobham, Chrishall, Essex (LSWI).
(photo: © Martin Stuchfield)*

and thus in front of the high altar at Old St. Paul's showed their hands clasped. This was copied on the tomb of his daughter Philippa of Lancaster, 1415, married to King João (John) I of Portugal, in the monastery of Our Lady of Victory, in Batalha, Portugal. To have hands shown together required a definite request from the person commissioning the monument.

Clasped hands are an indication of the wife's status in art form; many are of heiresses. The gesture reflects that made in the marriage ceremony. The Sarum rite stated that the couple joined right

hands and spoke their commitment in the present tense. Sometimes the lips are parted on representations (as at Upper Heyford) to indicate the speaking of the words. The joining of hands is the visual way of showing the words spoken. Flat representations of marriage on parchment or glass show the couple, hands clasped, in front of a priest and with witnesses around. Representations of the sacraments, both on glass and parchment show streams of the blood of the crucified Christ touching the people concerned, but for marriage touching the clasped hands. On funeral monuments the location within church is significant

to reflect the marriage ceremony involving priest, couple and witnesses. The monument is in front of the altar where the priest stands and the witnesses are all those within the church space who view the clasped hands. The monument must thus be seen in its architectural context. At Trotton the Camoys monument is actually built into the altar steps. With Philippa of Lancaster the altar is at the feet so that the priest stands in front of the tomb.

The Chrishall tomb is unusual amongst the examples of clasped hand monuments in that the man is on the dexter instead of the more common sinister side. Jessica suggested this was to make a better, less awkward artistic design. (*But there is a crowded element here with sword-hilt, hand and clasped hands*). However having the husband on the dexter accords logically with the heraldry of impaled arms above.

Clasped hands on a tomb as at Chrishall are a public re-enactment of the marriage rites of the union of two dynastic families. They also indicate the legal status of the heiress, enforced by the heraldry above, showing the strength of land ownership.

Whist trying to absorb the talks by Nigel Saul and Jessica Barker, we had tea in the kitchen of the Old Vicarage and then Nigel gave a short talk on the site and architecture of the church. Although only some 12 miles from Cambridge, it is relatively remote but fairly central to the many manors of the de la Poles' estate dispersed across many counties. John carried on the rebuilding started by his mother to create an ambitious church with many East Anglian themes – such as the round clerestory windows (some lost in the Victorian “restoration”)

and the continuous moulding of the nave piers. Only the tower arch betrays the Romanesque origins. The de la Pole arms are found in the porch to the right of the south door signifying the de la Pole involvement and lordship.

We then visited the church to view the tomb of Margaret Peverel and the de la Pole brass. Work to the floor meant that pews had been removed, so the spaces of the building could be fully appreciated. The brass is at the west end of the south aisle, alongside two smaller ones, over-looked by a large copy of Rubens' 1624 altarpiece of the Adoration of the Magi filling the west wall (on loan from Saffron Walden Museum which does not have the space to display it, and is said to be by Ramsay Richard Reinagle, 1775-1862).

Of the many points of interest in the brass are John's elegant and interesting swordbelt and the gentle swaying of Joan Cobham shown by the long curved line of buttons down the front of her gown. These and the large number of buttons on her tight sleeves proclaim her high status. She has a little dog with bells at her small pointed toes.

Our grateful thanks go to the churchwarden, Christopher Tregoning. As well as agreeing to our visit, he and his wife allowed us to use the Old Vicarage for our talks and provided a delicious tea. Thanks also to the excellent speakers and Martin Stuchfield for organising the outing. As always with the M.B.S. it was a meticulously well-organised and enjoyable event.

Rosalind Willatts

The Will of Sir John de la Pole of Chrishall, Essex

At the Society's meeting at Chrishall on 9th April 2016 the question was raised of whether or not there is a surviving will for Sir John de la Pole, 1380, the man who is shown holding hands with his wife on the magnificent brass in the church. In more than a few cases wills can shed light on such matters as a person's likely burial location and the plans which he or she might have had for commemoration by a memorial. At Chrishall, the question was asked principally in relation to the matter of where in the church the de la Pole brass

is originally likely to have been laid. At present, it is placed in the floor at the west end of the south aisle, close to the font. It is recorded in the 19th century as having been in the chancel, and was probably moved to the aisle in the mid-1870s when the chancel was restored.¹ In the Middle Ages most high-status brasses and tomb monuments were placed close to altars, to catch the eye of the priest offering intercession. In the light of this consideration, it is more than likely that the de la Pole brass was originally placed somewhere



Monument of Margaret Pevel, widow of Sir William de la Pole, 1366, Chrishall, Essex.

else in the church, either in the chancel or further to the east in the south aisle.

No copy of Sir John's will was ever enrolled in the registers of the Prerogative Court of Canterbury, the court in which the wills of all the most significant country landowners of the time were generally proved. Nor does a transcription appear to have been entered in the register of any of the bishops in whose dioceses Sir John held lands. It has recently been pointed out to me, however, by Jon Bayliss that a transcription of the will was made in an altogether less likely source, the register of the Court of Husting of the City of London, by virtue of the fact that Sir John held property in London. Sharpe's calendared edition of the Court's wills, which can be read online, gives a brief summary of its main contents.² I am most grateful to Jon Bayliss for drawing my attention to this entry, as I had overlooked it when I wrote about the Chrishall brass some fifteen years ago.

Sharpe's scholarly calendar provides a convenient summary of the will, which can be read in the original transcription on the microfilm of the Husting roll at London Metropolitan Archives.³

Sir John says that he made his last wishes at David Ashby – that is to say, Castle Ashby (Northamptonshire) – the family's main seat, on 1st March 1379 (i.e. 1380). Crucially for us, he indicated that he wished to be buried in the church of Chrishall between the tomb of his mother, Margaret, and his late wife, Joan. He left his 'hostel' in 'Sharmonereslane' in St. Mary Magdalen's parish in London to one John Lealham, goldsmith, and his wife, Hawise.⁴ He made a range of mainly fairly small monetary bequests to Robert Antoigne, William and John Lyndesle, William Drayton, Isabella Warde, William Aspall, Adam Fuller, John and William Cook, William Nottingham, Thomas and Philip Chamberlain, Thomas Grove, John Gardener, Henry Fryday, John Bette, Richard Salisbury and a few other beneficiaries whose names are now illegible. He left the residue of his estate to pay for his funeral and to discharge his debts. Finally, he named as his executors John, Lord Cobham, Sir Nicholas Lilling, Sir Thomas Preston, William Ermyn clerk, William Lyndesle, Robert Antoigne and Robert Waryn.⁵ As an afterthought he left a bequest of £20 to

Sir Nicholas Lilling. Strangely, he made no pious bequests for the benefit of his soul, as most medieval testators did.⁶

The will provides us with welcome confirmation of one point which can be worked out from other evidence – namely that the brass was originally laid at the east end of the south aisle, where there was an altar which was almost certainly the focus of a chantry foundation. Set low in the wall to one side of this altar is a fine tomb monument with the effigy of a lady, which on stylistic grounds can be dated to c.1370. The assumption has long been made that this is the monument of Sir John's mother, Margaret, the sister and heiress of John Peverel and widow of Sir William de la Pole, 1366. The newly identified will provides confirmation that this is the case. Although there is neither an inscription nor any heraldry on the monument, the identification with Margaret can safely be made on the evidence of the heraldry nearby in the porch, where shields bearing the arms of de la Pole and Peverel are placed one on each side of the door. The labelling indicates that Margaret was responsible for the building of this part of the church. A plausible reconstruction of what happened might be that the manor of Chrishall formed part of Margaret's dower assignment on the de la Pole estates and that she settled here in retirement, in the manor house close to the church. The chantry foundation and the building (or rebuilding) of the south aisle to accommodate the altar might then be seen as projects which occupied her in her declining years. It is only natural that Sir John who, so far as we know, was her only surviving son should have wanted to be buried in the church alongside her. Almost certainly, to judge from the fabric which has come down to us, he carried on the rebuilding process to embrace much of the nave. Internally, the church presents an almost seamless impression of a building of the third quarter of the 14th century.

The full will in the Husting roll is also of value for giving us the names of Sir John de la Pole's executors, who are not listed in Sharpe's calendared edition. It is no great surprise to find that one of them is John, Lord Cobham, Sir John's long-lived father-in-law, the founder of Cobham College and the man responsible for commissioning the brasses of the Cobham family in Cobham church. It is a reasonable assumption, as was

suggested in my book in 2001, that it was John, Lord Cobham who was responsible for commissioning the brass at Chrishall.⁷ One reason for so thinking is that the brass is from London series B, as all the brasses of the 1380s and 1390s are at Cobham. It is also worth remembering that de la Pole was without surviving male issue, and his daughter, another Joan, was taken back to Cobham after her father's death and brought up by Lord Cobham as his own heiress and invested with the Cobham identity.⁸

A final point is that it is useful to have the will's confirmation that Sir John's wife had predeceased her husband. Again, it has been assumed that this was the case on the grounds that Joan is not shown on the brass as a widow.

Nigel Saul

- 1 The church was restored by J. Clarke in 1867-9 and F.C. Penrose in 1876-8. Clarke rebuilt the chancel arch, clerestory and north porch, while Penrose restored the chancel itself, erecting a new hammerbeam roof: J. Bettley and N. Pevsner, *Essex* (New Haven and London, 2007), p.235.
- 2 <http://www.british-history.ac.uk/court-husting-wills/vol2/pp206-215>.
- 3 *Calendar of Wills in the Court of Husting, London, 1258-1688*, ed. R.R. Sharpe (2 vols., London, 1889-90), II, p.215; London Metropolitan Archives, X109/412, Husting roll 108, item 131.
- 4 This is Sermoners Lane, which ran south from Carter Lane to Knyghtryderstrete, immediately south of St. Paul's Cathedral: M.D. Lobel (ed.), *Historic Towns Atlas. The City of London from Prehistoric Times to c.1520* (Oxford, 1989), p.93. The church of St. Mary Magdalen is the church of that name in West Fishmarket, close by. It was rebuilt after the Great Fire and demolished in 1886: *ibid*, p.90.
- 5 Nicholas Lilling was a scion of a family probably of Yorkshire origin, but appears to have been settled in Northamptonshire by 1367; he was to acquire manors in the county in the 1380s and 1390s. A leading retainer of Thomas Beauchamp, Earl of Warwick, he was to be many times M.P. for Worcestershire and three times M.P. for Northamptonshire. His connection with de la Pole may have originated in military service, as both men are known to have fought in the 1370s, although not necessarily on the same campaigns. Lilling was also an associate of John, Lord Cobham. For his career, see J.S. Roskell, L. Clark and C. Rawcliffe (eds.), *The History of Parliament. The House of Commons, 1386-1421* (4 vols., Stroud, 1992), III, pp.603-5. William Ermyn, 1401, was the incumbent of Castle Ashby, and is commemorated by a fine brass in the church there. He was John of Gaunt's receiver general and later treasurer of Calais: R. Somerville, *History of the Duchy of Lancaster, 1265-1603* (London, 1953), p.365. Robert Antoinne and William Lyndesle were presumably senior family servants of the de la Poles, and perhaps men with legal experience. In 1366 they were both named as his executors by Sir William de la Pole, John's father, and in 1369 they acted as feoffees for John himself in a settlement of the manor of Castle Ashby: *Calendar of Close Rolls 1369-74*, p.66, p.569.
- 6 This may suggest that the will was written down by a member of de la Pole's household who was not a clerk in holy orders.
- 7 N.E. Saul, *Death, Art and Memory in Medieval England. The Cobham Family and their Monuments, 1300-1500* (Oxford, 2001), p.195.
- 8 This is the lady known to history as Joan, Lady Cobham, 1434, who was to be five times married and is commemorated by a brass at Cobham rich in heraldic display.

John Travers (Jack) Cornwell, V.C., 1900-16

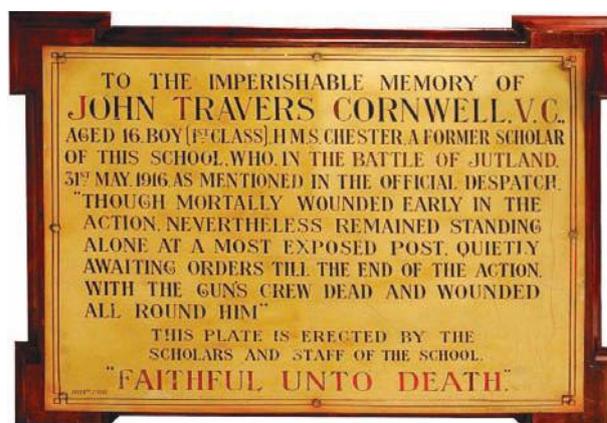
Jack Cornwell's life epitomises the story of duty and self sacrifice the Edwardians were brought up to believe in. The 16-year-old's experience of being a gun sighter in an exposed position on H.M.S. Chester during the Battle of Jutland on 31st May 1916 and how he came to be mortally wounded after his ship was swept by German shells has been told many times. What we do know is that Boy Seaman Cornwell stayed at his post, waiting for orders despite his ship being hit at least 18 times and the decks and uncased gun positions being lacerated with shrapnel; it was only when H.M.S. Chester reached some form of safety that Jack Cornwell was moved to the sick bay. The ship sailed for Immingham near Grimsby where the teenager succumbed to his stomach wounds, shortly before his mother arrived from East London.

The sailor was laid to rest in an unmarked grave in Manor Park Cemetery in Leyton in East London; peg no.323 marked his final resting place. It was only after the press intervened that Jack's story came to a wider audience. A second funeral took place, with intense public interest and the boy sailor was laid to rest under a grand monument.



*Jack Cornwell's memorial in Manor Park Cemetery.
(photo: © Martin Stuchfield)*

Jack Cornwell was also awarded a posthumous Victoria Cross in September 1916. His place in history was assured. Memorials were also erected in his home area. At Jack's school in Walton Road, scholars and staff erected a brass plaque in his memory which was unveiled by Lady Jellicoe, wife of First Sea Lord Admiral Sir John Jellicoe. The school was renamed the Jack Cornwell School in 1929 but demolished in 1969.



*Jack Cornwell's Brass.
(photo: © London Borough of Newham)*



*The Victoria Cross, British War Medal and Victory Medal
awarded to Jack Cornwell.
(photo: © Imperial War Museum)*

The gun that Jack manned from H.M.S. Chester was taken to the Imperial War Museum in March 1936 and is still on display today. His medals were deposited at the museum in 1968. Jack Cornwell's Memorial and Family Grave Marker in Manor Park Cemetery at Forest Gate, London E7 was given Grade II listed status on 23rd May 2016.

The slab to Hinrich Gerdener, 1471, at Isenhagen, Germany

Hinrich Gerdener is commemorated by an incised chalkstone slab in the church of the Convent of Isenhagen. Isenhagen is one of six monasteries in the area between Lüneburg and Celle, Niedersachsen, originally founded for Cistercian nuns. After the Reformation they housed unmarried Protestant young ladies from wealthy families and are now open to all solitary Protestant self-supporting women. In the course of a restoration in 1987 many funerary slabs were moved from the floor and either affixed to the walls or stacked in a store-room behind the west end. Among those that were set against the inner wall of the eastern wing of the rib-vaulted cloisters is the Gerdener slab.

Hinrich Gerdener (Gherdener) was Canon of Hildesheim Cathedral. On 19th July 1434 he was commissioned by his bishop to wield spiritual supervision in the Isenhagen Nunnery and also put in charge of its economy. According to the inscription on the slab, Gerdener ruled for thirty-six years – from 1435 to his death on 20th May 1471.¹ He is said to have been revered for the good care he took of the convent's welfare.

The light-grey chalkstone slab measures 2210 x 1310 mm and is probably from the island of Gotland like most of the slabs in North German churches. Hinrich wears mass vestments with his head leaning slightly over to his left. The horned hood of his almuce is worn over the head, German fashion, and clasped by a quatrefoil morse. His arms protrude from the chasuble, his right hand pointing to the chalice, which he holds in his left – in curious finger-positions difficult to imitate, perhaps documenting a personal oddity; from his left hand hangs the stole. His alb shows a simple decoration at the neck-opening; at the bottom it is perhaps plaited, his foot-apparel remaining empty. Standing against his shins and between his shoes is a canted shield bearing a charming coat of arms: a small garden, hedged round by a wicker fence, with a closed gate, inside it a hoe and a shovel – gardening-tools, a pun on his name. The figure stands beneath a canopy which, in correct perspective, is shaped as the three visible faces of a hexagonal or octagonal ciborium. Its sections are divided by pendants and filled with bar-work rising from the crocketed, triple-pediment arches, the

central one ogival and crowned by a rich finial. This Gothic micro-architecture represents the celestial Jerusalem.

The monument impresses with the delicate canopy and the elegant simplicity of the figural design, but its greatest beauty is perhaps the marginal text, a work of art in its own right, which is interrupted at the corners by finely carved Evangelistic symbols. It is set in a frame and cut in relief. Almost all the letters are conjoined; the minims touch each other at top and bottom, making them a challenge to the reader. Contraction bars are incised in the empty outer space of the slab, beyond the margin, into which also the taller letters have their tops prolonged in most individually-shaped swirls. It reads: 'An(n)o : d(omi)ni : m : cccl _ x / x p(ri)mo : Fe(r)ia : s(e)c(un)da : post : d(omi)nicam : voce(m) : Jocu(n) / ditat(is) : o(biit) : d(omi)n(u)s Hin / ric(us) _ gherdener p(re)posit(us) et : p(ro)uisor : J : ysenhag(e)n _ Or(a)t(e)' (In the year of our Lord 1471, on the Monday after the Sunday "Vocem Iocunditatis"² died Hinrich Gerdener, Provost and Warden in Isenhagen. Pray.)

There is also an inscription incised on a vertical scroll on the right of the figure. It begins in a style differing from the marginal text with the incomplete phrase 'ad xxxvi annos' (for thirty-six years) and is completed in a different style with the important intercessory prayer 'cui(us) a(n)i(m)a requiescat in pace' (may his soul rest in peace) – indicating that the text was written after his death, in two different stages. Conversely it suggest that the monument was ready in his life-time.

In general layout and in details such as the fine bar-work of the ciborium and the attractive prolongation of the swirling and knotted letters beyond the frame, this slab closely resembles that of Nikolaus van der Mölen in Lübeck Cathedral. It is likely that both come from a Lübeck workshop.

Reinhard Lamp

1 Dickmann, Günter, *Kamp ums Kloster vom Nonnenkloster zum evangelischen Damenstift; die Reformation bei den Zisterzienserinnen in Isenhagen* (Gifhorn, 1996), pp.8-9.

2 Theologically, the second weekday is Monday. "Vocem Iocunditatis" is the name of the fifth Sunday after Easter, so called after the first words of the liturgical text of the day. In the year 1471, the Monday after Voc. Ioc. fell on the 20th May.



The incised slab to Hinrich Gerdener, 1471, at Isenhagen, Germany.

Lost in the Great Fire: the Monuments of St. Mary Aldermanbury, London

September 2016 is the 350th anniversary of the Great Fire of London. Over the course of three days in September 1666 an area of 436 acres had been burned with 13,200 houses and 87 churches destroyed. Old St. Paul's Cathedral and the Guildhall lay in ruins, together with 52 halls belonging to the livery companies.¹ One church that fell victim to the flames was St. Mary Aldermanbury which lay just to the north-west of the Guildhall and within sight of London Wall (Fig.1). It was first mentioned in 1181 and may have been a Saxon foundation. Excavations have revealed that it was originally a two-celled building with side chapels added to the chancel in the 13th century. It was enlarged in 1438 to an aisled five-bay plan, paid for by Sir William Eastfield, 1446. John Stow says that it was 'a fayre church with a churchyard, and cloyster adioyning.' In the cloister hung a 'shanke' bone of a man that measured 28½" long, said to have been found when the cloister of Old St. Paul's Cathedral was demolished in 1549.

Stow lists 13 persons who were buried in the church but gives no details regarding them or their monuments. Of those all but three have been identified: Robert Combarton, 1422, John Tomes, draper, 1486, and a widow named Starkey, wife of Modie.

It is possible to add information to some of the names Stow recorded, but little about their monuments. It does enable us to see just what positions they held in the city, their occupations, etc. and occasionally their testamentary requests. The most important person mentioned was Sir William Eastfield, Lord Mayor in 1429-30, who was buried under 'a faire monument.' He died in 1446 and was a patron of the church, paying for part of its re-building, which included a steeple and, says Stow, 'changed their old bells into 5 tunable bells'.² He also founded a chantry at the altar of St. George and was a benefactor to the city, being responsible for the piping of water into London. He was involved in the extension of the water supply when springs at Paddington were leased to the city by Westminster Abbey, for a rent



Fig.1. St. Mary Aldermanbury as shown on the Agas' map of London made between 1561 and 1570.

Eastfield's conduit is shown at the junction of Love Lane and Aldermanbury.

(From Carter, *St. Mary the Virgin Aldermanbury* (1913), p.2)

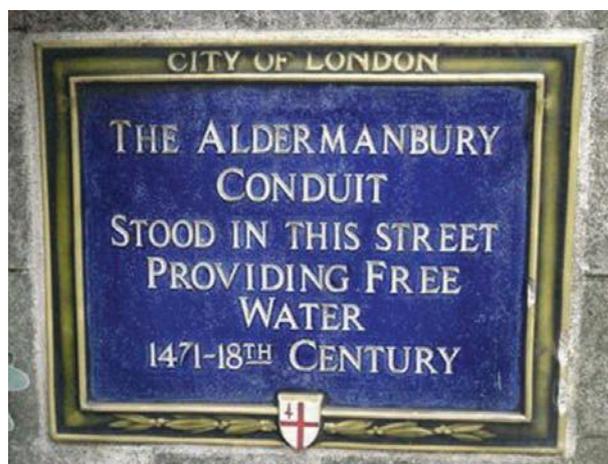


Fig.2. Blue plaque marking the former site of Eastfield's conduit.

of two peppercorns a year. Between 1453 and 1471 Eastfield's estate paid for extending the system from Tyburn to Fleet Street (Fig.2).³

Simon Winchcombe, who died before April 1399, was by trade an armourer, serving as Alderman in 1382 and 1385, and Sheriff in 1383-4.⁴ In his will he asked to be buried near his wife Anne in the church before the altar of St. Anne, which he was to rebuild.⁵ John Wheatley (Whatele), mercer, died about January 1425.⁶ John Middleton, mercer, held various positions of authority in the city, being Chamberlain in 1449-50 and Sheriff in 1450-1. As well as being Member of Parliament for London in 1453 he was Master of the Mercers' Company on four occasions.⁷

William Buck, citizen and merchant tailor, 1500-1, requested a 'convenient standing tombe of marble to be made w(i)t(h) convenient pictur(es) and Epitaphe therupon to be sett ov(er) the place wher my body shalbe buried'. He was to be buried in the chapel of St. George.⁸ Dame Margaret Jennings was the wife of Stephen Jennings, Lord Mayor in 1508, who died in 1523 and was buried in St. Andrew Undershaft. She was the daughter of ——— Kirton.⁹

It is not known what type of monument Raffe Woodcocke, grocer and Alderman of London, died 1st September 1586, had; it was described as a 'very faire tombe on the south side of the quire'.¹⁰ The inscription mentions his four wives, Helen Collier; Good (Goda) Bower; Eleanor Carew; and Mary Lovyson; and his 24 children. In his will Woodcocke requested burial in the church with his first wife, Helen, asking his executor 'to rayset A Tombe with the figure of me my wives and xxiiij children And that it may be donne in soernly manner and raysed in the same place for remembrannce of us w(i)t(h) as muche convenient speede after my decease as maye be [...] the some of a hundreth marks [£66 13s. 4d] w(hi)c(h) shalbe for the preparcon trymmyng and setting upp of my saide Toombe [. . .]'.¹¹

Stow records Dame Mary Gresham, wife of Sir John Gresham, as being buried in the church but like the other names gives no details. She was the daughter of Thomas Ipswell and died in September 1538. She gave birth to 11 children, the last in November 1537.¹² Two pieces of an incised slab can be seen in the ruins but the surviving design is difficult to interpret as two column bases have been placed over them (Figs.3 and 4). The incised inscription reads: ' . . . urel gre . . . ler and / marten



Figs.3 and 4. Two pieces of the incised slab to ?Mary Gresham.

his wif' At the lower sinister corner is a merchant's mark. The area within the inscription originally held some device or possibly a figure/s. Jerome Bertram suggested that the slab originally commemorated one of the Gresham family, although the only member recorded as being buried here is Mary, 1538. The slab dates from about 1500.¹³

Thomas Godfrey was Remembrancer of the Office of First Fruits. He collected a portion of the first year's income from newly appointed clergy and one tenth yearly thereafter that went to the Crown. Godfrey was Clerk of the Court in May 1540, a position he held until his death in 1577.¹⁴ Sir William Browne, Lord Mayor in 1514, died in office and for reasons that are unclear was included as having a monument in St. Mary's, but was buried in St. Thomas of Acres.

Following Stow's death in 1605 his friend Anthony Munday produced a further edition of the *Survey* in 1618. He immediately started work on revising this and an expanded edition was published in 1633 based on much personal observation.¹⁵ He visited

churches and copied inscriptions on monuments, adding much new information where necessary to Stow's original list. Like other antiquaries of the day he only recorded inscriptions, omitting any accompanying figures, shields, etc.

He recorded the monuments to members of the Digges family: Thomas, 1595, and his wife Bridget; Agnes, wife of Thomas Digges, daughter of Sir William Sentleger and his wife Ursula, and their numerous children; and that to Thomas Digges, esq., 'muster-master of the English army in the Low Countries' who had a 'rare knowledge in geometry, astrologie and other mathematicall sciences', 1595.¹⁶ Both Hatton in 1708 and Strype in 1720 add one further monument to those already described, that to Sir Thomas Haynes, Lord Mayor in 1614, died 1617. This had been made by Nicholas Stone, as his notebook records in 1617, for £100¹⁷ but it gives no details. It appears that much of it was destroyed in the fire, for both Hatton and Strype only record the inscription and his arms, *Ermine 3 lions heads erased sable*.¹⁸

Munday recorded three brasses, the earliest of which was a damaged inscription in Latin hexameter verses to John Constantyn that he dates to "1116" and that read: 'Armiger hic . . . / Joh(annes) Constantinus positus genetrici / Subiacet . . ., Lactentur in arce polorum; qui Februo cessit Mil I Cent quatuor bis & octo. An esquire . . . / John Constantyn buried, with his mother / lies below, . . . they are suckled in the citadel of heaven / who died in February, one thousand; four hundred; and twice eight [1416]'. This was the monument to John Constantyn, esq., citizen, who was dead by 1416, and his mother Idonia, wife of John Constantyn, draper and alderman, died 1358-61.¹⁹ The other two were inscriptions near the altar, the first to Elizabeth, daughter of Sir Henry Norris, Kt., died 18th April 1574, and a verse inscription to Elizabeth Davy, died 12th August 1569.

One indent and a number of fragments still survive on the site. Set on a column base is the indent of a civilian with foot inscription and two shields that dates to the 1440-60s (Fig.5). Two fragments built into the wall show what appear to be the edge of an indent and three minims.²⁰



Fig.5. Slab with indent of a civilian, c.1440-60.

Two brasses are known from wills, both unrecorded by either Stow or Munday. William Constantyn, died by 1470-2, the son of John mentioned above, also asked for a brass to himself. As the family gravestones had become worn and broken he requested that 'ther to be laide a newe stone where nowe is olde broken stones were layde by myn auncetries oone sufficient stone w(i)t(h) my Armes And a such sup(er)scripcion ther upon so that the sawles of me and my Auncetryes myght be Remembred by praye(ur) And theruppon I wole be spent x marc'.²¹ Thomas Waytyng (or Wartyng), 'chapellayn falowe of the Colledge of Plasshey Essex', in his will of 1501 requests 'an honest Marbill stone w(i)t(h) a preestes ymage of laton graven and fixed fast w(i)t(h)in the said stone'.²²

It is possible to put these monuments into context by comparing them with three nearby churches, St. Alban, Wood Street, just yards from St. Mary's, St. Botolph Aldersgate and St. John Zachary. All three had numerous monuments, including brasses, that were recorded as surviving by Nicholas Charles in 1611.²³ This shows that not all monuments were swept away during the Reformation; a considerable number still survived, in spite of records showing that large amounts of latten were removed from city churches in the 1540s.²⁴

The church was rebuilt by Christopher Wren and Joshua Marshall in 1677. Undated parish accounts following the fire record the sum of £8 2s. 6d. was paid to labourers for 'removing the stones and gathering up the leads and bell metal'.²⁵ This suggests that the church had been reduced to an almost total ruin. For the rebuilding much of the original stonework was used as building material together with stone from nearby St. Mary Magdalene, Milk Street.²⁶ Any surviving grave slabs were used as building material.

The building was destroyed a second time during the blitz of December 1940. The site was excavated under the superintendence of Professor W.F. Grimes in 1967, following the removal of the walls and tower which were taken down, sent to Westminster College, Fulton, Missouri, U.S.A. and re-erected as a memorial to Winston Churchill. Today the site in Aldermanbury is a garden, the foundations showing the footprint of the former church.

I am grateful to Jerome Bertram for his translation of the Constantyn inscription; Chris Byrom for the will references; and the Society of Antiquaries.

Philip Whitemore

- 1 The best introduction to the history of the fire is W. Bell, *The Great Fire of London* (London, 1923). See also G. Milne, *The Great Fire of London* (Historical Publications Ltd., 1986).
- 2 R.R. Sharpe, *Calendar of Wills proved and enrolled in the Court of Husting* (London, 1889-90), II, pp.510-11.
- 3 B. Weinreb and C. Hibbert (eds.), *The London Encyclopedia* (London, 1983), p.928.
- 4 A. Beaven, *The Aldermen of the City of London* (London, 1908), I, p.100, p.217.
- 5 Sharpe, *Cal. Wills*, II, p.340.
- 6 Sharpe, *Cal. Wills*, II, p.458.
- 7 Beaven, *Aldermen*, II, p.10, p.12; S. Thrupp, *The Merchant Class of Medieval London* (University of Michigan, 1962), p.356.
- 8 TNA PROB 11/12/299.
- 9 H.S. Glazebrook (ed.), *The Heraldic Visitations of Staffordshire* (London, 1885), p.224, fn.*.
- 10 Strype recorded the arms of three of his wives: J. Strype, *A Survey of the Cities of London and Westminster* (London, 1720), I, chapter vi, p.72.
- 11 TNA PROB 11/69/487.
- 12 J. Burgon, *The Life and Times of Sir Thomas Gresham* (London, 1839), I, pp.456-7.
- 13 *M.B.S. Trans.*, XIV, pp.144-6; G. Milne with N. Cohen, *Excavations at Medieval Cripplegate* (English Heritage, 2001), p.84.
- 14 W. Richardson (ed.), *The Report of the Royal Commission of 1552* (Morganton, 1974), p.108.
- 15 J.F. Merritt (ed.), 'Munday, Strype and the Protestant City', in *Imagining Early Modern London* (C.U.P., 2001), pp.55-6.
- 16 See S. Johnston, 'Digges, Thomas (c.1546-95)', *Oxford Dictionary of National Biography* (O.U.P., 2004); online edition May 2009 (<http://www.oxforddnb.com/view/article/7639>, accessed 17th Feb. 2016).
- 17 W. Spiers, 'The Note-Book and Account Book of Nicholas Stone', *The Walpole Society*, VII (1919), p.45.
- 18 E. Hatton, *A New View of London* (London, 1708), II, p.363; Strype, *Survey*, I, chapter vi, p.72.
- 19 Thrupp, *Merchant Class*, p.334.
- 20 *M.B.S. Trans.*, XIV, pp.144-6. The indents, drawn by Bertram, are now (February 2016) almost effaced by weathering.
- 21 TNA PROB 11/6.
- 22 TNA PROB 11/12/310.
- 23 The reference for St. Alban Wood Street is *B.L. Lansdowne MS. 874*, ff.15v-16r.
- 24 For the removal of latten from London churches see H.B. Walters, *London Churches at the Reformation* (London, 1939), p.420, p.423. No latten (i.e. brasses) was recorded as being removed from St. Mary Aldermanbury.
- 25 P. Carter, *History of the Parish Church of St. Mary the Virgin Aldermanbury* (London, 1913), p.115.
- 26 Milne with Cohen, *Medieval Cripplegate*, p.82; C. Hauer and W. Young, *A Comprehensive History of the London Church and Parish of St. Mary Aldermanbury* (Edwin Mellon Press, 1994), p.176.

A quirky external brass at Minehead

Just off the Parade in Market House Lane in the centre of this Somerset seaside resort is a short row of almshouses built in the simple local Exmoor cottage style. High up above the central door and easily missed, is set an unusual brass recording the donor and his gift to the town's parish poor and towards the base an engraved ship in full sail. This plate has never been illustrated by our Society due to its relative inaccessibility for rubbing.

A.B. Connor produced twenty-two papers on the brasses of Somerset which were published in the *Proceedings of the Somerset Archaeological and Natural History Society* from 1931-53. These were accompanied for the most part by superb illustrations [produced from pencil rubbings immaculately worked up with indian ink and chinese white. Ed.]. These papers were published in book form as *The Monumental Brasses of Somerset* in 1970. In pt.XV (1945)



Connor illustrated and described three brasses dated between 1440 and 1730 in Minehead's medieval parish church. These comprise the effigy of a lady and two late brass plates to members of the Quirck (*sic*) family. As merchants and mariners, the Quircks played a prominent part in the expansion of Minehead as a port during the 17th and 18th centuries, following the grant of borough status by charter dated 1559.

Connor states that Robert Quirck, mariner and younger son of James, founded the almshouses in 1630. He refers to the brass plate over the porch 'recording the gift, engraved with a ship in full sail'. Robert was a churchwarden at St. Michael's from 1633-4 and again from 1643-4 and was clearly a prominent figure in local society. Connor concludes: 'The writer hopes to illustrate this at some later date.' [*He also intended to illustrate the inscription at the end of the quay. Does anyone have any information on this? Ed.*]

Four years later R.H. D'Elboux described the brass in his paper 'External Brasses, II' (*M.B.S. Trans.*, VIII, pt.6 (1949), p.216). He states that 'at Minehead, Somerset, Collinson [the Somerset county historian] describes a brass plate "over the door" of the almshouses. It is still there but Mr. Connor informs me that it would require a scaffolding erected to rub it'. D'Elboux described the brass in some detail, transcribing the inscription and quoting from Quirck's will.

The almshouses, with their unusual brass plate inscription, have been occupied by deserving local inhabitants since their inception and, as recorded on the relatively new stone frame surrounding the brass, internal modernisation and restoration was completed in 1986 in order to accommodate six deserving occupants.

Peter Hacker

A Memorial at Agincourt

The 600th Anniversary of the Battle of Agincourt was commemorated on the 25th October 2015 at the site of the Battle with a gathering including British and French dignitaries. Amongst the invited guests were Lord and Lady Camoys, whose ancestor Thomas, 1st Baron Camoys commanded the rearguard of the English army at Agincourt (featured in *M.B.S. Bulletin* 129 (June 2015), pp.570-2).

During the commemoration a stone memorial donated by the French was unveiled. Incised upon a dark slab is a direct copy of the brass to Rauf de Cobham, 1402 (M.S.IX) from Cobham, Kent. This well known brass depicts a half-effigy in armour holding an inscription in French.

However the inscription has been replaced with:

A ceux qui n'ont pas de tombe
Azincourt 1415-2015
To those who have no grave'

Derrick Chivers



*The memorial at Agincourt.
(photo.: © Barry Knight)*

Notes on Books, Articles and the Internet

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, pub. 2015), pp.271-82; illus.; bibliography.

The Order of St. John of Jerusalem, also known as the Hospitallers on account of their vow 'to honour the Lord's sick', was founded in c.1170. Its early history forms the first part of this article. Its administrative base and hospice in London was in the Priory of Clerkenwell until 1547, when its church was demolished by order of Henry VIII. Today only the gatehouse and crypt remain. It contained many monuments and brasses, 30 being noted by John Stow, some to high-status individuals. Fragments of some Hospitallers' brasses from the church have been found on palimpsest reverses in counties around London. Details of Prior Weston's life and career follow (pp.274-6), ending in ill health and death on 7th May 1540, allegedly from the shock of the suppression of the Order in the same year.

Weston's monument was last seen in its most complete condition in St. James' church, Clerkenwell in the late 18th century, and is described by the author as 'an elaborate composition of brass-work and a sculpted figure' (see details, pp.276-81). This paper brings together both written descriptions and, more importantly, two drawings of the whole tomb, by John Carter and Jacob Schnebbelie (reproduced in Figs.1 (p.277) and 2 (p.279)). It is no surprise to learn that by John Weever's time most of the brass and inscription had already been lost or stolen, and that by about 1780 only a few brass fragments were recorded. The monument was one of few to survive the demolition of St. James' church in April 1788, during which time the Prior's body was discovered encased in lead just below the surface (see photo., Fig.3, p.280).

The tomb was in two parts, with an upper back panel divided into three displaying the brasses, the lower having a gruesome cadaver in burial sheet carved in stone, all enclosed in some fine architectural stonework. The three upper panels only contained indents showing [left] the

B.V.M. and Child; [centre] a kneeling figure of a knight with sword, mouth scroll and achievement above, probably with crest of a Saracen's head; and [right] a standing figure of indeterminate type, with scroll. The two drawings reproduced show some variation in the detail of the indents, which perhaps reflects their condition at the time, but remain the only complete visual records of what is lost. Following the demolition of the church, the tomb suffered many vicissitudes and losses whilst being stored in various private premises, before being located in the crypt of the new church when probably little more than the carved stone figure remained. In 1881 this was removed from the crypt and placed on a plinth in the north-east corner of the nave, carved with details of its owner, etc. on one side. The figure's last move came soon after 1931, when it was placed in the crypt of the reconstructed Chapel of the Order of St. John, St. John's Square [severely damaged by fire bombing in WWII] where it remains today (see photo., Fig 4, p.281). Whittemore has done much here to bring together the history and known facts about the tomb as well as bringing it to, in his words, 'more prominence than formerly'.

As a timely addendum to the above, *Country Life* of 10th February 2016, pp.48-52, has an interesting article by **John Goodall**, 'Living Charity: The Most Venerable Order of St John of Jerusalem', with several colour photographs of the building today, including the crypt where William Weston's effigy now rests.

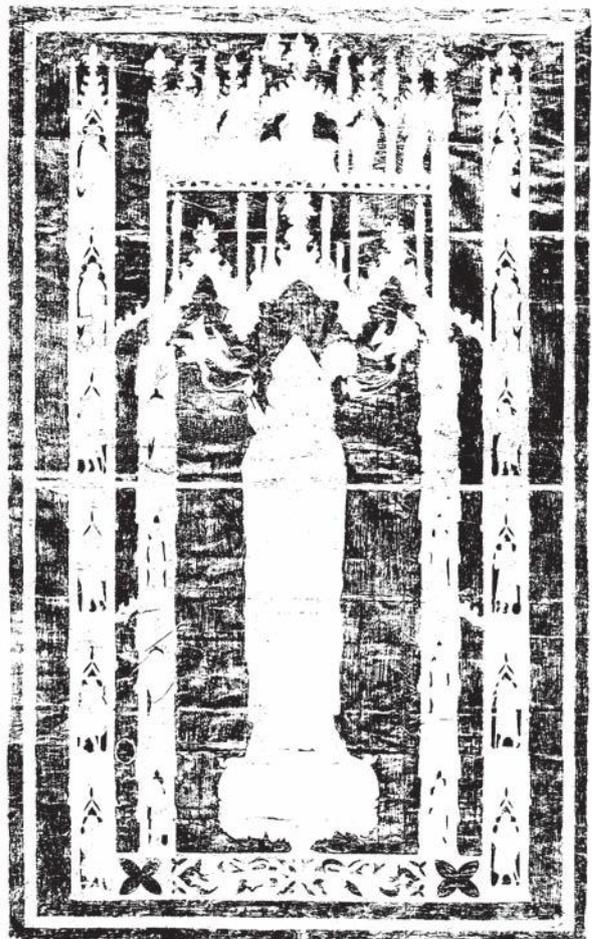
David Brown (Ed.). *Durham Cathedral: History, Fabric and Culture*. (Yale U.P. £75.00. 2015. ISBN 0.300.28818.4). XIII, 602 pp., 422 pls. (many in colour); plans; Appendix 1: Bishops, Priors and Deans of Durham (pp.511-12); Appendix 2: Glossary (pp.513-16); Chapter references (pp.517-56); Abbreviations & Bibliography (pp.557-84); Index (pp.586-602). Hardback.

This weighty and beautifully produced and illustrated book, is a fitting tribute to one of England's finest cathedrals, providing its readers with all you would expect from its sub-title. There are 34 chapters by specialist contributors,

many of them familiar names in their field, and leaving (in a literal sense) few stones unturned.

This note cannot possibly do justice to such a volume, and fuller reviews will appear in other journals, so I will confine this brief pointer to the very short mention of the brasses (pp.232-3) in Chapter 15, 'Plate and Metalwork', by Marian Campbell. Whilst mentioning that there is evidence of brasses to 10 bishops and 8 priors, it not surprisingly concentrates on the indent of Bishop Lewis (or Louis) Beaumont's huge brass, 1333 (LSW.42). The author says: 'the brass unfortunately placed there in 1951 in its place is an invented version, since the appearance of the lost original was then unknown. Recent research has uncovered a drawing of this magnificent lost brass, by the herald and antiquary Richard Glover, 1588, with the full-length figure of the bishop, twelve weepers, epitaph and seven coats of arms.'

Neither this indent, nor any other indents illustrated in the *County Series* volume (2002), pp.49-54, are reproduced; nor is there a photograph of the 1951 brass figure, designed by H.G. Parkin, also illustrated in the same volume (LSW.XXV, p.47). The bibliography does not list the *County Series* volume. More importantly, it is a pity that a reproduction of Glover's manuscript drawing could not have been included, as I am not sure that it has been published before, but perhaps that's expecting rather too much in such a complex book! The author bibliography itself runs to several hundred citations, and does include references to chapters by Paul Binski and Nicholas Rogers in *The Earliest English Brasses* (1987); an early article by R.A.S Macalister and Rev. J.E. Field, 'Durham cathedral: an account of the lost brasses' (*M.B.S. Trans.*, II (1897), pp.338-41); an article by J.G. Blacker and M. Mitchell, 'The use of Ecclestone Marble in Durham Cathedral', *Durham Archaeol. Jour.*, XIV-XV (1999), pp.119-30; plus others of a more general nature. There are chapters on 'Post-Reformation Monuments' by Ingrid Pascoe, and on 'The Stained Glass of the Nineteenth and Twentieth Centuries' by Sally Rush. There is also a colour photograph of the word 'CVTHBERTVS' engraved in brass single-letter Lombardic lettering, placed in the marble slab covering the grave of St. Cuthbert in the refectory in 1923 (Fig.262, p.311).



*Bishop Lewis Beaumont, 1333 (LSW.42),
Durham Cathedral.
(from M.B.S. Portfolio)*

Matthew Ward. 'The Livery Collar: 1. Henry Bouchier'. *Ricardian Newsletter*, March 2016, pp.48-9.

This examines the fine brass at Little Easton, Essex, of Henry Bouchier, Earl of Essex, 1483, and his wife Isabel Plantagenet, 1484 (LSW.I), both of whom are wearing a livery collar of suns and roses 'signifying their association with the Yorkist regime'. The second half of this short article looks at Bouchier's rise and career, notably under Edward IV. The brass is illustrated from Waller's drawing. The article is a 'taster' for Matthew Ward's forthcoming book (see below).

A Cotswold Family:

Despite Napoleon's claim that England was a nation of shop-keepers, judging by **Chris Hobson's** book *The Tames of Fairford*, in the 15th and 16th centuries England was a nation of wool merchants.

Published in association with the Fairford History Society, Hobson's detailed and absorbing book charts the rise of a Cotswold family from obscure farmers to rich merchants and landed gentry. Their rapid social advancement typifies how families involved in the profitable wool trade 'made good'. Through skilful use of planned marriages into the lower gentry, the family of John Tame of Cirencester made a fortune, entertained royalty at their family home and were knighted for their service to king and country. Wool was a competitive and lucrative business but it was not without its financial dangers. Hobson charts the family's changes in fortune through detailed research into various wills, bequests, litigation and records of the Merchant Companies, including a failed venture in 1473 when John Tame lost the princely sum of £311, owed to him by an Italian buyer.

Hobson details the Tame family's bequests to their local parish church, St. Mary's at Fairford, setting these within the context of other local churches and also within the practice popular in the 15th century of establishing chantry chapels as a way of mitigating the time a soul spent in purgatory. The Tame family re-built the medieval parish church and provided money for the magnificent stained glass windows. An early story, stating that John Tame's ship captured another vessel en route from Flanders to Italy carrying a consignment of stained glass, is now considered unlikely as John did not actually own any ships – he just rented space on them. In a detailed appraisal of 19th century studies into the topic, Hobson explains how various controversial ideas have been discarded. Sadly, no-one now believes that the celebrated windows were the work of Albrecht Dürer!

Hobson creates a detailed and informative account of a family's growth and their links with the great wool merchants of London, how they built their wealth and family connections and how they used that wealth to enhance their local parish church. Their complex family connections are explained clearly and the details of their lives are used as hooks on which to hang a broader picture of changing society during the Lancastrian/Yorkist dynastic conflict.

The black and white photographs of several churches in the area and of selected memorial

brasses, and an excellent plan of St. Mary's church identifying the tombs and memorials, all add to the quality of a very readable and informative book. Inscriptions from the Tame memorials, as well as selected wills of female as well as male members of the family, are quoted in full. John Tame's memorial brass is particularly noteworthy, as John and his son Edmund are unique among wool merchants in being shown in full armour. On John's brass you can even see the bracket in the armour used to support a lance.

This is a fascinating and valuable account of one family's part in the growth of a nation. Anyone interested in the period or in the history of the Cotswolds will find it an absorbing read. (Published by R.J.L. Smith and Associates. 2013. ISBN 978-0-9573492-5-4.

(P.W.)

Latest Portfolio:

For those who do not already subscribe, or are a new member, it is always good to report the publication of another annual issue of ***A Series of Monumental brasses, Indents and Incised Slabs from the 13th to the 20th Century***, edited by **William Lack, H. Martin Stuchfield and Philip Whittemore, III, pt.4, April 2016** (Lynton Pubns., Lynton House, 16 Colne Road, Winchmore Hill, London N21 2JD. £13.00 (incl. P+P). 2016. ISBN 9778-0-9564801-2-5). 14 pp. of text (pp.43-56) which include Figs.40-51 (some in colour) + Plates XXXI–XL.

This issue contains illustrations of 2 indents, 5 brasses (ranging in date from c.1440-1530) and 3 modern brasses dated 1854, 1911 and 1916, some familiar, most not previously illustrated – or at least not at this scale. Each plate has accompanying text and notes by Society members Jerome Bertram (2); Derrick Chivers (2); Patrick Farman; David Meara; John Roberts and Philip Whittemore (3). A more detailed review will appear in the next *Bulletin*.

Book review:

A long review of our member Sally Badham's new book, *Seeking Salvation: Commemorating the Dead in the late Medieval English Parish*, and noted in the February *Bulletin*, appeared in Issue 86 of the on-line newsletter Vidimus for February 2016 at <http://vidimus.org>.

NEW BOOKS: *Some of these titles will be reviewed in detail in our Transactions.*

Valerie B. Parkhouse. *Memorialising the Anglo-Boer War of 1899-1902* (Kibworth Beauchamp, Wistow Road, Leicester LE8 0RX, Matador [an imprint of Troubador Books]. £29.00 (pbk). 2015. ISBN 978 1780884011). 704 pp. Includes many photographs (most in colour) of numerous brass inscriptions and other memorials in bronze and other materials, in the U.K., Ireland and some Commonwealth countries. Most inscriptions are transcribed as well. Note also pp.420-2, which is a list of firms and the memorials they produced. Provides not only an historical perspective on the war, but a well-researched and painstaking record of the many forms of memorial created to commemorate the dead of the conflict.

Robert Gage (ed.). *All Manner of Workmanship: papers from a Symposium on Faith Craft* [held in 2014]. (Spire Books, South Barn, Old Standlynch Farm, Downton, Salisbury SP5 3QR. £34.95 (incl. P+P in U.K.). 2016. ISBN 978 1904965503). 130 pp.; illus. A history of Faith Craft, founded in 1916 as a subsidiary of the Society of the Faith (founded 1905), dedicated to the best design in every area of church furnishing in wood, metal, textiles and stained glass. Includes contributions from Elaine Harwood, James Bettey, Michael Yeltoni and Fr. Stephen Keeble. Now retired, the editor was a Trustee of the Churches Conservation Trust.

Matthew Ward. *The Livery Collar in late Medieval England and Wales: politics, identity and affinity.* (Boydell Press. £50.00. June 2016. ISBN 978 1783271153). 256 pp.; illus.; bibliography. Widely depicted on monuments and in contemporary manuscripts, the collar was a 'powerful symbol of royal power'. The author examines the cultural and political significance of the collar, especially between 1450 and 1500. The nine chapters include one on 'The Appearance of Lancastrian and Yorkist Livery Collars on Church Monuments' (Chapter 5) and another lists 'Livery Collars on Church Monuments in England, Wales and Ireland to c.1540' (Appendix 2).

Barbara Tomlinson. *Commemorating the Seafarer: monuments, memorials, memory.* (Boydell & Brewer. £30.00. Nov. 2015.

ISBN 978 18433839705). 237 pp.; 100 b/w illus. Includes a wide variety of memorials, from large sculptured work to more modest memorial brasses.

Brass rubbing a 100 years ago: a sidelight.

Shortly after the unfortunately named Cambridge University Association of Brass Collectors (now the M.B.S.) was formed in 1887, an early member, Randall Davies of Chelsea, wrote a short illustrated article for the *Reliquary* (I (N.S.) Jan.-Oct. 1887, pp.109-11 and pls.XV and XVI) entitled *On some Brasses, Illustrating Civilian and Female Dress.* The four line-illustrations were reproduced from photographs of rubbings taken by another original member, Dr. [F.] Royston Fairbank of Doncaster. The young Randall Davies interspersed his descriptions of the brasses at Owston, Yorks (1409); Southfleet, Kent (1420); West Peckham, Kent (1489); and Berden, Essex (1607) with personal comments. At Berden he met Rev. Henry Addington, who told him that the brass of Anne Thompson was, 'as far as he knew, the only brass in England he had not already rubbed'. Addington's vast collections are now in the British Library.

Most interesting were Davies' comments on brass rubbing fees he encountered at two churches. He writes: 'A fee of 6^d (not unreasonable) is charged at Southfleet for rubbing', but at Sawbridgeworth [Hertfordshire] 'after walking ten miles to get there, I was told that I had to pay 5s before rubbing any brasses. I don't think this is fair.' Whilst 5 shillings [25 pence to-day] may not seem much now, this was the life subscription to the C.U.A.B.C. in 1887, or nearly a week's nominal earnings nationally!

Biographical note: Randall [Robert Henry] Davies F.S.A., 1866-1946, was the 2nd son of Rev. Robert H. Davies, incumbent of Chelsea Old Church. Trained as a lawyer, he became a solicitor in 1898 in Chelsea and was elected a Freemason in 1900, aged 34. He was also the art critic to several journals, and author/editor of many historical and art books. In 1881 he married Gladys Margaret (née Miles), daughter of Lieutenant General Sir Herbert Scott Gould Miles, 1850-1926.

I am grateful to Christian Steer, Philip Whittemore and Penny Williams for copy or information received.

Richard Busby