

# Monumental Brass Society

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OCTOBER 2016



BULLETIN 133

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 January 2017 to:

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#### Hon. Treasurer's notice

On 1st January all subscriptions for 2017 become due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 18 Haughgate Close, Woodbridge, Suffolk IP12 1LQ. Payment can be made using the *PayPal* system via [mbs\\_brasses@yahoo.com](mailto:mbs_brasses@yahoo.com) or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. Complete and send in the form that can be downloaded directly from [www.mbs-brasses.co.uk](http://www.mbs-brasses.co.uk). U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox at 1313 Jackson Street, Oshkosh, Wisconsin 54901.

## Editorial

Bob Tucker describes the return of two brasses to the church of St. Nicholas' at Gloucester (p.654), a project which is unlikely to have reached fruition without his enthusiasm and support. The Sunday Morning Lecture brass was heavily corroded before conservation and, being mounted high on the wall, was impossible to read from the ground. Bob's research has enabled the inscription to be deciphered to provide fascinating detail about Anthony Ellis, an ironmonger who provided the finance for the lectures.

It is pleasing to note (p.655) the recovery of two of the three brasses stolen from Wentworth in Yorkshire in 2014.

Gratifying also that the Sledmere War Memorial has been given Grade I Listed Status (p.656).

## Personalia

It is with very deep regret that we report the death of **Ian Pettman** who had been a member of the Society since 1958.

## Cover illustration

Detail of a recent palimpsest discovered at Newark, Nottinghamshire resulting from the Society's visit to the church of St. Mary Magdalene on 17th October 2015 (see *Bulletin* 131 (Feb. 2016), pp.604-6). The obverse is an inscription to Robert Kyrkbye, 1573, and his wife Elizabeth, 1566 (M.S.VIII). Kyrkbye was first master of the Song School for forty-two years. The School, for teaching grammar and music, was originally founded by Thomas Magnus, Archdeacon of the East Riding of Yorkshire, in 1531. Although rebuilt in 1866, the school is a Grade II Listed building located in Wilson Street. It was converted to academy status on 1st February 2014 and renamed Magnus Church of England Academy, and is now sponsored by the Diocese of Southwell and Nottingham.

The earlier work comprises background with a scroll border and inscription in raised letters. In the upper sinister corner is a small part of a shield. This discovery links with Burnham, Buckinghamshire (LSW.IV & VI) to form part of a large Flemish composition, engraved c.1540, commemorating a member of the van Overvelt family from Bruges. (photo.: © Martin Stuchfield)

## Diary of Events

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

### GENERAL MEETING

#### LONDON, ST. BARTHOLOMEW-THE-LESS

This visit to St. Bartholomew-the-Less will include talks by **Elma Brenner** on *An introduction to the Wellcome Library and its early collections*; **Sheila Sweetinburgh** on *Gift Giving and the Art of Commemoration at English Medieval Hospitals*; and **Sophie Oosterwijk** on *Untimely ripped: Childbirth and Child Death on Brasses*. 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 is noted for containing the finest collection of medieval glass in York, mostly from the early 14th century. Perhaps the most famous is the Prick of Conscience window dated c.1410.

Members will also have the opportunity to see the collection of brasses, including Thomas Atkinson, a tanner and sheriff of York, 1642.

**Emma Woolfrey** will talk on the glass, while **John Roberts** will speak on *Tanning and civic responsibility in York on the eve of the Civil War: the brass of Thomas Atkinson 1642*. The 13th century grave markings will be discussed by **John Richards** with **Jerome Bertram** concluding with a general talk on York brasses.

*The church of All Saints is situated in North Street. The postcode for satellite navigation is YO1 6JD. The nearest station is York (served from London: King's Cross) which is 0.4 miles or approximately a ten minute walk.*

**Saturday, 29th 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 and others, was responsible for endowing 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.

*Bristol Grammar School is situated in University Road. The postcode for satellite navigation is BS8 1SR. The nearest station is Clifton Down (served from London: Paddington) which is 0.6 miles or approximately a twenty minute walk. Parking is possible at the school.*

**Saturday, 28th October 2017 at 2.00p.m.**

### GENERAL MEETING

#### MIDDLESEX, EDMONTON

This meeting at All Saints, Edmonton will continue the popular series of visits to Middlesex churches.

**1st October 2016 – 5th February 2017**

### OPUS ANGLICANUM: MASTERPIECES OF ENGLISH MEDIEVAL EMBROIDERY VICTORIA AND ALBERT MUSEUM

An exhibition of luxury embroideries, often referred to as 'Opus Anglicanum' (English work), from the 12th to the 15th centuries. Paintings, illuminated manuscripts, metalwork and stained glass will be shown alongside rare surviving embroideries. This exhibition is a rare opportunity to see an outstanding range of surviving examples in one place, including some that have not been seen in Britain since they were produced. The exhibition includes rubbings by **Derrick Chivers**.



(photo: © Victoria and Albert Museum, London)

## MEETING REPORT

### Study Day at Exeter Cathedral – 28th May 2016



*West front of Exeter Cathedral.  
(photo: © Shutterstock, Inc.)*

As befitting a bank holiday weekend the sun shone on Exeter Cathedral and its large significant Close as a group of some thirty people gathered in a room over the cloisters to be feasted by intriguing talks. With only two medieval brasses, the cathedral may have appeared a strange place for a study day, but the speakers wondrously drew out so much from them to justify the venue. As the day included access to the cathedral we were able to visit it before and after the talks and at lunch time, thus able slowly to absorb the cathedral's monuments and tombs.

The first speaker was **Nicholas Orme**, an Exeter academic specialising in medieval ecclesiastical history, entitled *Where Shall I be Buried?* He gave a fascinating account of Death and Memory of the Dead. The relationship of cathedral and city in medieval times was contentious with the cathedral having the monopoly of funeral services, but burial was another matter. The Cathedral objected to St. Nicholas' church having both bells and burials; this provoked an appeal to the Pope and finally St. Nicholas' obtained its rights. Increasingly the citizens of Exeter wanted to be buried elsewhere.

The Cathedral could give burial rights reluctantly – but not funeral rights – to some churches and religious houses, as long as they did not take outsiders, but from the early/mid 13th century the various orders of Friars were outside this cathedral monopoly of burials. By the mid 14th century the hospital of St. John had been granted burial rights by Bishop Grandison, and became popular with major citizens. But funeral services in the cathedral were not negotiable; they attracted money. Funerals were held en-masse regularly with month mind commemorations. Lists of the names survive, being recorded by the Guild of Calendars (men who met on the first day of the month).

The location of burials (cathedral ground, religious houses, concession churches and churchyards), was one matter, but exact location was another. High status clerics were in the cathedral, the position determined by ecclesiastical rank: bishops with three-dimensional effigies around the chancel or lady chapel, lesser clerics in the ambulatory. The cathedral grounds were for others. This large open area was sacrosanct as it had been consecrated; if profaned by the spilling of blood the whole had to be re-consecrated. Burials of prostitutes and those executed had to be well outside. This was a scruffy area with unpaved paths, used for storage of timber and for games. But even here burials were grouped according to status.

Where one was buried and had one's funeral service was not a simple or straightforward matter in Exeter in the Middle Ages.

During his introduction Martin Stuchfield had mentioned his disappointment when he visited Exeter in 1979 to discover how the former great brass to Sir Peter Courtenay, 1405, was almost wholly effaced by wear. This is probably because of its previous location in the centre where it was much trodden upon. **Tobias Capwell**, discussing this brass in *Filling the Gaps: The Brass of Sir Peter Courtenay and the Monumental Representation of Armour*, expressed the same frustration and the



*Toby Capwell and other delegates looking at the re-positioned brass to Sir Peter Courtenay now in the South Ambulatory.*

fact that because of it, he had formerly dismissed the brass, neglecting in consequence to mention it in his recently published book *Armour of the English Knight 1400-1450* (London: Thomas Del Mar Ltd., 2015). Much detail has been lost from this brass since it was recorded in the 1880s. Toby, Curator of Arms and Armour at The Wallace Collection in London, is also a practitioner of historical horsemanship and European martial arts, particularly in armour, and his academic knowledge is therefore uniquely tempered by a practical understanding and experience of its use.

Toby summarised the basic design concepts of armour, which always represents a balance between the protection provided and the mobility afforded. Armour is also a decorative and expressive art-form, a vibrant expression of the identity and status of the wearer. The depiction of armour on brasses was revealed to be very accurate, with most brasses being individualised to some extent, even those from the London B workshop. Depictions of armour in late medieval English art have become disassociated from real functional equipment however, because almost no English armour survives.

Toby showed that a wealth of information was in fact still contained in the Courtenay brass, despite its unfortunate condition. He discussed all the parts of Sir Peter's armour: the closely-fitted bascinet, the helmet whose outline can still be seen, was designed to encourage weapons to glance away from its high, pointed skull; the mail aventail protecting the neck and shoulders, which maintained good mobility for the head whilst also providing an acceptable level of protection for the vulnerable throat; the body armour or *cuirass*, which in the early 15th century had only just begun routinely to incorporate a solid one-piece breastplate of iron or steel, whose outline can still just be seen on the brass; the arm defences with integral articulated shoulder plates, depicted as decorated with fine punch-work or *pointillé* forming engraved borders along all the plates of the shoulders and elbows; the gauntlets with individual sets of articulated plates for each of the fingers, which the brass engraver has delineated with great technical accuracy; and the armour for the legs and feet, which was, through technical features unique to English design, made the armour ideally suited for the English knight's preferred mode of combat – on foot alongside his archers and foot soldiers.

In summary Toby confessed his wish that he had included this worn but important brass in his book, and his feeling that it reminds us to always take the time to look closer and more carefully.

Looking at the worn brass lying serenely in its slab on the cathedral floor, the splendour of its composition became clear. Figure, canopy, heraldic shields and marginal inscription with very large quadrilobes showed what had once been one of the most prestigious brasses in the country. The remaining corner designs were not the usual evangelistic symbols nor even the pelican in its piety, but showed (top right) an eagle standing on a duck with its hooked beak into its neck – and top left an eagle standing on a large grebe apparently attacking its eye or its pointed beak.

After lunch, **David Lepine** spoke on *From Antiphons to Vigils: Commemorative Strategies at Exeter Cathedral*. If one could afford a brass, one could afford much else. This included the extended funeral and much to mitigate the effects of Purgatory. The Doctrine of Purgatory pervaded the Middle Ages: after death one was consigned to

Purgatory – a waiting place between Heaven and Hell – and consequently much was given with the aim to reduce the time and pain spent there. Chantries, provision for masses to be said for the dead, glazing and silver all benefited the cathedral. The effect of the Doctrine was second only in importance to worship and liturgy. Medieval society made a huge investment in liturgical display; the slabs and monuments were a visual representation of investment in death. To illustrate this David gave an alphabet of Exeter Cathedral with many accompanying explanations and pictures.

Naturally the letter B was for Brass. This evoked a comment on Canon William Langeton, 1413 (LSW.II), who asked to be buried next to the tomb of his kinsman, Bishop Edmund Stafford, 1419. David queried whether his elaborate canopied tomb between the Lady chapel and side chapel was already started before their deaths. Langeton is shown kneeling in humility, his profile face looking up towards the Bishop's raised tomb; his vestments are richly ornate and include the Stafford knot and heraldic arms. The inscription reveals his lineage, kinship with the Bishop, status and education. The response from anyone seeing this would evoke a prayer for him. The high quality of the brass and its location on the floor was appropriate for a canon, only bishops having raised tombs. (Exeter contrasts with Lincoln where few raised monuments exist, the bishops and others preferring flat slabs to permit full use of the space.)

**Paul Cockerham**, who described himself as a specialised geek, followed this with *Deans and Canons: Commemorative Contrasts across Two Centuries*, describing the incised slabs and indents in the cathedral and their context. Wandering around cathedral floors will never be the same again! He began by explaining how the Romanesque church with its two transept towers was extended beyond the crossing to provide more space for liturgy; more space was thus created for tombs for bishops and lesser ecclesiastical dignitaries. Bishops were around the choir; the first Dean, 1271, had his tombstone at the entrance to the chapter house – his seat of power.

The exquisite chapel of St. Andrew and St. Katharine off the north ambulatory (now used

for showing a continuous explanatory video for visitors) had the cathedral treasury above it. It has two massive marble ledger slabs across the whole width of the chapel. They belong to major clergy John de Dreyton, precentor, 1301 (LSW.39) and Dean Andrew de Kilkenny, 1302 (LSW.40), in charge of the accounts. The chapel was new when they died and the slabs acted as guardians to the treasury; everyone who entered the treasury had to walk over the slabs, remember their predecessors and pray for them. The chapel interior was painted white to emphasise the dark marble of the slabs. They are incised and would have held narrow latten strips and Lombardic letters. £4 :10s : 0d worth of mastic was used on Dreyton's wheel-headed slab to fix the metal. Metal was costly, far more than stone, at a time when a craftsman mason was paid 2/- a week. These two slabs were expensive and prestigious.

There was a canonical brotherhood in life as well as death; the concept of office persisted after death with dignitaries placed near their predecessors. Bishop Bytton, 1307, in front of the High Altar, close to his succeeding bishops on their splendid throne, was a visual continuity of his presence and influence.

William Langeton was unusual in that his kinship with Bishop Stafford gave him a higher status than other canons. He was the only canon to have a brass; the others had incised slabs. With him, as with all the other dignitaries, the slabs were laid where people would walk on them and so notice them and thus recall them and pray.

The day was an enlightenment into the significance of tombstones, death, obsequies and status in medieval times, all told around the once magnificent, but now almost wholly effaced, brass to Sir Peter Courtenay.

Our thanks go to David Lepine for organising the day and assembling such an interesting programme; to our other speakers, Tobias Capwell, Paul Cockerham and Nicholas Orme; and to the Dean and Chapter of Exeter Cathedral for allowing us to use their education centre.

**Rosalind Willatts**

## Exploring the Heritage of St. Michael and All Angels Church, Great Tew, Oxfordshire – 18th June 2016

Over 130 people met in this beautiful and ancient church for a fund-raising event organised by two of our members, Caroline Barron and Christian Steer. The church boasts many monuments including two brasses set in the chancel, one to John and Alice Wylcotes, 1422 (M.S.I), and the other to William Bosby, 1513, and his wife Agnes (M.S.III). **Nigel Saul** spoke on the Wylcotes brass which portrays a man in armour with his wife in fashionable dress, thought on stylistic grounds to date from c.1410 – the date of Alice's death and 12 years before John's demise. It includes a double canopy and a partially lost marginal inscription along with heraldry. It seems likely that one reason for choosing a brass instead of a stone effigial monument (such as that commissioned by his older brother William at North Leigh) was to take advantage of the prestigious position available at Great Tew, immediately before the chancel step at the high altar.

Nigel Saul's analysis showed how much the brass says about the Wylcotes, though at first sight some things may be misleading. Alice is not in widow's weeds, so she must have died before her husband, whilst John is shown in armour – given the date, was he a knight who fought in France? He was known to have pledged his service to Edmund, Earl of Stafford, killed at the Battle of Shrewsbury in 1403, and later to Henry, Prince of Wales, the future King Henry V. He was twelve times an M.P., a Justice of the Peace and held several other appointments under Henry V, including becoming an executor to his will. He never, however, according to Professor Saul, raised a sword in battle and did not receive the honour of knighthood, remaining an esquire until he died in 1422. So the armour does not reflect a profession of war but instead is a marker of his status in life as a part of the Second or Lordly estate. The armour is very similar to that of Lord Cobham on his brass at Lingfield and John Hawley at St. Saviour's, Dartmouth, all from the London A workshop. It seems possible that this workshop owned a suit of armour and used this as a model when a client who didn't own one nevertheless wanted a memorial to themselves wearing the status symbol of their class.

Another feature of the brass is two roundels in the canopy each with a hand holding a scroll reading 'in on is al' (in one is all), presumably reflecting the dedication of the Wylcotes to the Trinity, made fashionable by the Black Prince and by the early 15th century a popular cult amongst the knightly class. John Wylcotes' brass is very much a statement of his worldly aspirations of belonging to the Second Estate.

After this stimulating and thought-provoking talk, **Nicola Coldstream** presented a helpful analysis of the building of the church for which there are few written records. The Norman doorway with its chevron pattern decoration and the 15th century window tracery are among the most notable features, with the latter appearing to be inspired by other high status buildings in nearby Oxford. **Miriam Gill** managed to create sense of the shadows of the 13th century Passion series on the south aisle walls by comparing them to other examples of the period such as the De Lisle psalter and even Duccio di Buoninsegna's Sieneese Maestà. She found signs of medieval fresco paintings on many of the wall surfaces and reminded us that in this period church interiors were colourful affairs with paintings over most of the walls. The final talk moved to the 19th century with **Greg Sullivan** speaking on the affecting monument to Mary Anne Boulton by Sir Francis Chantrey, commissioned by her husband after an early death due to childbirth. The discussion which followed on whether the 'Christian Resignation' praised at the time was a gendered attribute on monuments brought us right up to date.

A very satisfactory conclusion was created by a forty-five minute whistle-stop tour through the development of medieval music from plain chant to polyphony and some beautiful singing led by Benjamin Thompson. It remains only to thank the organisers, the vicar Ginny Thomas for being so welcoming and tolerant, and of course the people who organised the magnificent tea. The money raised will be going to a worthwhile cause.

**Janet McQueen and Charlotte Stanford**

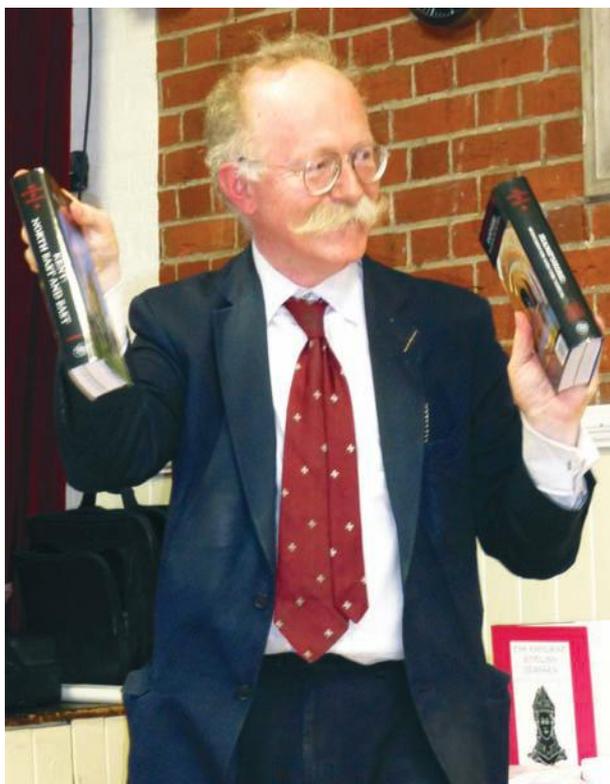
## Annual General Meeting

### Winchester, St. Cross – 16th July 2016

Where the city of Winchester merges into the water meadows of the River Itchen, stands, surrounded by its high flint wall, the large medieval complex of St. Cross Hospital. It was here – or rather the delightful associated St. Faith’s church hall of 1902, a bowshot away – that some thirty members of the Society met for its A.G.M.

The formal business was briskly conducted; a new secretary and council members elected; questions asked and answered; and finances explained, with diagrams happily reporting reduced expenditure for the publication of the *Bulletin* and welcome income from the sale of Peter Heseltine’s library for the Conservation Fund.

A presentation was made to Nicholas Rogers who had edited the *Transactions* over a period of eighteen years, spanning two centuries. His delight at opening his gift and finding several copies of Pevsner was tangible.



Nicholas Rogers with the books he received at the A.G.M.  
(photo: © Janet Whitham)



John de Campeden, 1382 (LSWI).  
(from Lack, Stuchfield and Whitemore,  
*Hampshire and the Isle of Wight*)

**John Crook** gave a well-illustrated account of St. Cross Hospital, mainly through its buildings and recent archaeology. The powerful Henry of Blois, brother to King Stephen, was Bishop of Winchester 1129-31 and founded in the early 1130s a hospital for *Christ’s poor for the good of my soul and those of my predecessors and of the King of England*. It was for *thirteen poor feeble men reduced in strength* and for feeding 100 others. The hospital was a magnificent institution covering a large (enclosed) area with

many high status domestic buildings and in the centre a large cruciform church, described by Dr. Crook as squat with a short three-bay nave. It is Romanesque in general with later medieval features added by William of Edington, Master 1349-66, who re-roofed the church and covered it with lead; by John Campeden, Master 1383-1410, whose magnificent brass lies in front of the high altar; and by Cardinal Henry Beaufort (son of John of Gaunt), Bishop of Winchester 1404-47. Domestic buildings were originally to the east, but he moved them to a more central location and adapted others, including the great central tower which bears his name, arms and statue.

With so many rich and powerful men leaving their mark on the buildings there have been changes and evolutions; but the purpose of caring for thirteen poor and enfeebled men, increased by the addition of another twelve by Cardinal Beaufort for his almshouse of Noble Poverty refounded in the 19th century, has remained for nearly 900 years.

After tea we visited the hospital trying to absorb the buildings and their layout from Dr. Crook's talk. The church and the complex took influences and form from Oxbridge colleges, abbeys and cathedrals but was not any of them. The large and lofty church, whose three bays had massive Romanesque piers, showed the different works and dates; it revealed efforts to restore earlier features such as opening up the previously blocked Romanesque windows of the east end. The influence of Butterfield and other 19th century ecclesiastical architects was notable in the Minton floor tiles, although salvaged mediaeval encaustic tiles had been re-used.

St. Cross could be described as ecclesiastically unique; of very high status with a massive church far greater than was ever needed for the spiritual needs of thirteen enfeebled men. With many of the characteristics of an abbey, it was created perhaps as a substitute for chantries for the many great ecclesiastics who were involved with its construction. It was a privilege to view this most magnificent of almshouse churches/chapels and to be guided in its building history by Dr. Crook. Our thanks to him, the Trustees of St. Cross and to our President for organising the meeting.

**Rosalind Willatts**

## A.G.M. Formal Business

The 2016 Annual General Meeting was held at St. Faith's Parish Hall, Back Street, Winchester, Hampshire on 16th July. Apologies were received and the minutes of the last Annual General Meeting held on 8th August 2015 were approved by the meeting and signed. The Report and Accounts for 2015 were also approved. Our member, Michael Boon, F.C.A., F.C.M.I., was elected as Independent Examiner.

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

The President thanked Jonathan Ali and Janet McQueen as the retiring members of the Executive Council. Hugh Guilford and Matthew Sillence, as duly nominated members, were elected to fill the vacancies created.

At the Executive Council meeting held on 15th October 2016 the following appointments were approved:

*Hon. Assistant Secretary:* Penny Williams  
(appointed 14th May 2016)

*Hon. Bulletin Editor:* William Lack

*Hon. Conservation Officer:* Martin Stuchfield

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

### Janet McQueen, Hon. Secretary



*Society officers elected at the A.G.M. from left to right:  
Robert Kinsey, Janet McQueen, David Lepine and Penny Williams.*

## The Athol Brass at Ashford, Kent

The brass to Elizabeth, Countess of Athol, 1375, at Ashford, Kent, is now badly mutilated, and all that remains are the effigy without her arms and feet, part of the rounded canopy pediment, two banners, and three pieces of marginal inscription (Fig.1). To add insult to injury, the brass was moved in 1927<sup>1</sup> from the chancel to the chapel of St. Nicholas. It is only due to antiquarian drawings that its design can be fully interpreted.

A *Visitation of Kent* in manuscript form held in the British Library<sup>2</sup> covers a thirty year span 1613-42. A drawing of the brass places the then one remaining shield, Burgh impaling Clare, below the effigy. The canopy however is omitted. The marginal inscription is shown, but a small portion of it was already missing. A second drawing, also in the library, is more accurate, and formed part of a *Visitation of Kent* undertaken in 1619. It shows that only three shields, and part of the inscription were lost at this date.<sup>3</sup>

The earliest written account of the brass is that by John Weever in his *Ancient Funerall Monuments* (1631).<sup>4</sup> He mentions the brass, but from his description it is not clear just how complete it was. He certainly recognised that its design was unique, saying that 'it presenteth the greatest glory and antiquitie to th[e] church' and records the inscription as missing a word or two, which is at variance with what William Warren noted eighty years later. Weever, it should be remembered, was not always a conscientious antiquary.

The most reliable account of the brass is that by William Warren, curate of Ashford, dated 1712.<sup>5</sup> He quotes the inscription in a separate section (implying perhaps that at this date the brass was complete), together with all other inscriptions that he found in the church.

Warren describes the brass thus: 'The inscription (being in Old French) I set down first, as being the most ancient. It is on 2 long strips of brass, almost in ye middle of ye Gr[eat] Chancel. The slips of brass are in length each 7 feet; and in breadth 1 inch ½. Between these two slips of brass (w[hi]ch are three feet distant from each other) is ye figure of an old-fashioned Lady cut in brass, in length about

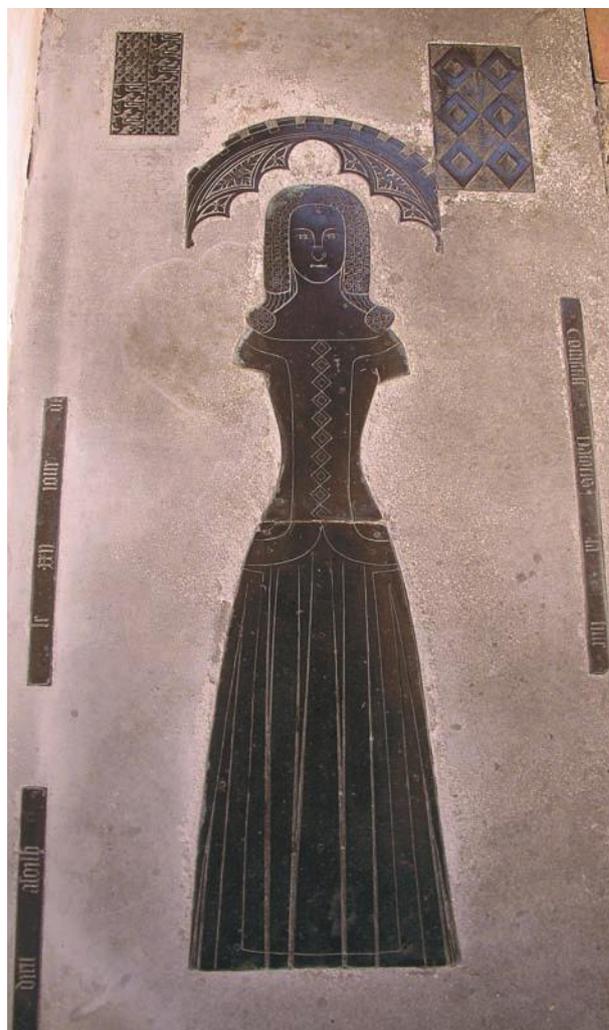


Fig 1. Brass of Elizabeth, Countess of Athol, 1375, Ashford, Kent (M.S.II).  
(photo: © Martin Stuchfield)

4 feet 8 inches; w[hi]ch represents the Countess of Atholl who lyes there interr'd: She has a lance in her right hand; her left arm is now broken off; over her head is an arch; above that are the arms of England quarter'd with those of France: 4 inches from those, are 6 mascles, being another coat of arms. All these things are cut on brass plates w[hi]ch are fixed to ye stone pavement. There have been formerly more coats of arms on brass plates on ye sides of ye Countesses figure: But ye brass is now gone. Tho ye prints of 3 or 4 of them still remain.' Some damage had occurred since the brass had been described nearly a hundred years earlier. Sir Edward Dering's drawing of the brass, dated July 1628, shows it virtually complete, but it does not accord with the two drawings in the

British Library or with Warren's account of the brass<sup>6</sup> and it has to be questioned just how accurate this drawing is.

The next antiquary to view the brass was Edward Hasted in 1778.<sup>7</sup> He stated that further parts of the brass were lost, namely the banner bearing the arms of 'Strabolgy', presumably the Athol arms that were depicted on the dexter banner. Curiously he mentions that the one remaining shield was to be found below the figure, something that had only been noted by the compiler of *Egerton MS. 3310A*.

Craven Ord recorded the brass in 1783 and his description was used by Richard Gough in *Sepulchral Monuments*.<sup>8</sup> Ord said that the figure, canopy and shields were still there, but portions of the inscription had been lost; all the antiquaries who had recorded the brass previously had mentioned that it was mutilated. Philip Parsons in October 1790 wrote little regarding the brass itself other than giving a few words of the inscription, but he does note that the date was now missing.<sup>9</sup>

By 1809, when the artist and antiquary Thomas Fisher visited Ashford church and drew the brass, its condition had changed dramatically. The lady's other arm was now lost, as were her feet and the banner staves. He produced an engraving of the brass, but his illustration is slightly inaccurate, in that the indents for the shields between staves and figure are omitted, as are the royal arms (Fig.2).

Writing in 1846, C.R. Manning<sup>10</sup> described the brass as 'mutilated', and in 1861 Rev. Herbert Haines<sup>11</sup> is more specific regarding its condition, for he mentions that the arms and feet are missing, and of the canopy only the pediment remained, so no further loss had occurred since the time of Fisher's visit, fifty-two years earlier. Fisher's engraving shows that parts of the slab were becoming obliterated by wear, hence the need for the brass to be relaid in later years.

The drawings mentioned above show that the brass was of a most unusual, if not unique design. The figure was shown standing under a canopy, the shafts of which were formed by banner staves that were held by the figure. The canopy lacked finials, their place being taken by banners.



Fig.2. Thomas Fisher's engraving of the Athol brass, 1809.  
Note the shadowy indents and the positioning of the brass plates.  
(Author's collection)

Around the whole composition was a marginal inscription in French that when complete read, according to Warren's transcription: 'Icy gist Elizabeth Ladys Countesse D'athels la Fille le Seign de Ferrers, q Deiu asoilt qu morust le 22 jour d'octobr, l'an de grace M. CCC. LXXV.<sup>12</sup> (Here lies the Lady Elizabeth, Countess of Atholl, daughter of the Lord Ferrers, whose sins God forgive. She died the 22 day of October, in the year of grace 1375).

The brass is rich in heraldic display. Over the centre of the canopy on a banner are the arms of

France ancient and England quarterly, while the other bears *Gules six masles 2, 2, and 2 or* for Ferrers. A third banner, now lost, formerly bore *Paly of six or and sable* for Athol. Four shields were originally placed below the banners, two on each side, but only one remained at the time of Dering's visit, the upper sinister, bearing *In a border a cross* for Burgh impaling *Or three chevrons gules within a border guttee de sang* for Clare.

The figure of the Countess of Athol (1418 remains x 430 mm remains) is shown wearing a close-fitting kirtle with a sideless cote-hardie buttoned down the front. On her head is a nebule headdress with the hair enclosed in cauls resting on her shoulders (Fig.3). Over her head is a round-headed



Fig.3. Detail showing head and shoulders of Elizabeth, Countess of Athol, 1375, Ashford, Kent (M.S.II).  
(photo: © Martin Stuchfield)

canopy pediment (305 remains x 485 mm remains), and two banners bearing the royal arms (254 x 135 mm) and those of Ferrers (359 x 194 mm). Three fragments of marginal inscription (518 x 40 mm, 530 x 40 mm and 715 x 40 mm) are placed close to the figure.

Elizabeth was the daughter of Henry Ferrers, 2nd Lord Ferrers of Groby, by Isabel, daughter and co-heir of Theobald Verdon, 2nd Lord Verdon. She was the great-great-grand-daughter of Edward I, in right of her descent from Joan of Acre, hence the inclusion of the royal arms on the brass. Being an heiress little is recorded about her beyond her marriages and the land that she held. She married first David Strabolgi between 24th September 1342 and 1361, and had two daughters by him, Elizabeth and Philippa.<sup>13</sup> Strabolgi died in 1369, leaving no male heirs. He left all his property to Elizabeth, with reversion, on her death, to his daughters. Elizabeth held the manor of Brabourne, this being the only land she held in the county, together with land in Lincolnshire, Norfolk, and considerable holdings in Northumberland.<sup>14</sup>

David Strabolgi (or Strathbogie) had been born about 1333, the only son and heir of David Strathbogie and Catherine, daughter of Henry Beaumont, Earl of Buchan. He had seisin 8th May 1355, and in that year accompanied Edward, Prince of Wales to France. He was summoned to Parliament 20th January 1365/6 to 6th April 1369, and died 10th October of that year, aged 48. With his death any English barony of Strathbogie, as created by the English writ of summons in 1321, fell into abeyance.<sup>15</sup>

Elizabeth married for a second time, John Malewyn.<sup>16</sup> She died, according to the Inquisition Post Mortem, on 22nd or 23rd October 1375, although her brass is more precise about the date of her death, giving it as 22nd October.<sup>17</sup> John Stow, in his *Survey of London* records her burial in the new quire of the White Friars, London, which was certainly a more prestigious place to be buried than at Ashford.<sup>18</sup> Unfortunately, he does not mention any type of monument, so it would appear that her memorial at Ashford was therefore a cenotaph; exactly why it was placed here remains a mystery.

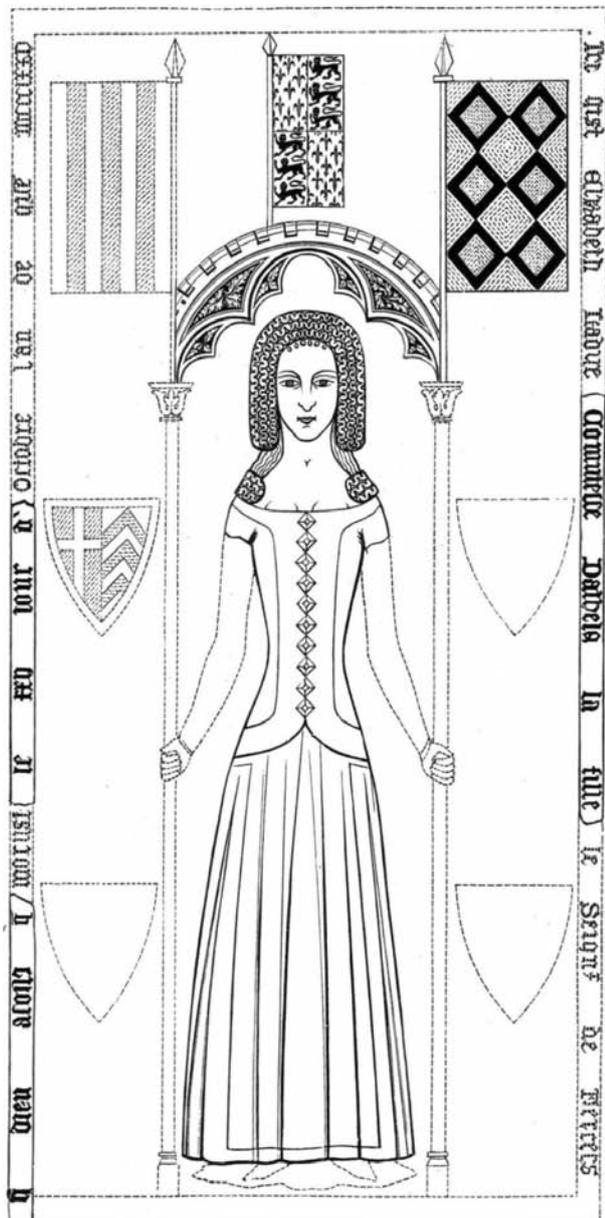


Fig. 4. Brass of Elizabeth, Countess of Athol, 1375, Ashford, Kent (M.S.II).

Broken lines indicate lost parts.

(from J.R. Scott, *Memorials of the Family of Scott*, 1876)

Elizabeth's daughter Philippa, who married John Halsham, died in 1395 and is depicted on a brass at West Grinstead, Sussex. She is wearing a kirtle and mantle under a canopy with marginal inscription. Another brass to a member of the family in the same church should also be mentioned. This commemorates Sir Hugh and Joyce Halsham, 1421. Sir Hugh was the son of Philippa, and his brass shows him together with his wife under a double canopy, with three banners (two of which are lost) that bear the arms of Halsham and Strabolgi quartered.

Elizabeth's brass would have been a special commission as few other brasses included banners. Although they were uncommon, examples can however be seen on the indent to Maud de Burgh, c.1420, in Tewkesbury Abbey, Gloucestershire (LSW.63); on the brass to Bartholomew, Lord Bouchier, 1419, at Halstead, Essex (LSW.I); on the brass to Eleanor, first wife of Sir Reginald Cobham, 1420, at Lingfield, Surrey (M.S.IV); and on the lost monument to Sir Edmund Ingoldesthorpe, 1456, formerly at Burrough Green, Cambridgeshire (LSW.10). Banners accompany a cross and inscription, dateable to about 1420, formerly at Fyfield, Essex (LSW.18).

Church monuments have always been prone to damage, both accidental and deliberate, and brasses are no exception. It is a matter of regret that the church authorities did not pay greater attention to the changing condition of the Athol brass over the years. In this instance we must be grateful to those antiquaries who have gone some way to ensuring that we have a more complete record of the brass, something that was omitted with many other such monuments.

**Philip Whittemore**

- 1 Note in author's copy of R. Griffin and M. Stephenson, *A List of Monumental Brasses remaining in the County of Kent in 1922* (London and Ashford, 1923), p.53. Copy in library of the Society of Antiquaries of London.
- 2 *Egerton 3310A*, f.13r. The drawing is reproduced in 'A Book of Church Notes, by John Philipot, Somerset Herald', ed. C.R. Coucer in *Kent Records A Seventeenth Century Miscellany*, K.A.S. Records Publication Committee, XVII (1960), pp.68-114, esp. pp.82-3, and pl.III.
- 3 *Brit. Lib. Harleian MS. 1106*, f.42c.
- 4 *Ancient Funerall Monuments* (London, 1631), p.275.
- 5 Copy of Warren's manuscript in Rev. Bryan Faussett's Parochial Collections relating to East Kent, *Society of Antiquaries MS. 920/1*, f.104.
- 6 Dering's drawing was reproduced in *Arch. Cant.*, I (1858), p.180. The original drawing from *Society of Antiquaries MS. 497A* is reproduced in *Making History: Antiquaries in Britain 1707-2007* (2007), p.46.
- 7 *History of Kent* (Canterbury, 1790), III, p.263.
- 8 Vol.I, pt.II (London, 1796), p.135.
- 9 *Monuments and Painted Glass in East Kent* (Canterbury, 1794), p.29.
- 10 *A List of Monumental Brasses remaining in England* (London, 1846), p.38.
- 11 *A Manual of Monumental Brasses* (London, 1861), II, p.91.
- 12 *Society of Antiquaries MS. 920/1*, f.93.
- 13 *I.P.M. XIV Edward III* (1952), p.86.
- 14 *Ibid.*
- 15 G.E.C., *The Complete Peerage* (London, 1910), I, p.308, and J.R. Scott, *Memorials of the Family of Scott* (London, 1876), p.75.
- 16 For John Malewyn see S.L. Thrupp, *The Merchant Class of Medieval London, 1300-1500* (University of Michigan, 1989), p.354.
- 17 *I.P.M. XIV Edward III* (1952), p.86.
- 18 *A Survey of London*, by John Stow, with introduction by C.L. Kingsford (Oxford, 1908), II, p.46.

## Historic Brasses return to Gloucester

After an absence of twenty-seven years two important historical brasses have come home. St. Nicholas, in Westgate Street, Gloucester, is a large medieval church which was declared redundant in 1971 and is now managed by the Churches Conservation Trust.

The brasses were removed in July 1989 by William Lack because of their poor state of preservation and inadequate fixing to the walls. Remarkably, the brasses came back in August 2016 and were re-fixed to the walls in the same areas as previously.

The older brass (230 x 476 mm) records the deaths of Nicholas Sancky on 6th September 1589 and his wife Elizabeth on 25th July 1585 (LSW.I).<sup>1</sup> Nicholas was buried five days after his death at St. Nicholas and Elizabeth three days after her death, also at St. Nicholas.<sup>2</sup> In the parish records Nicholas Sancky is described as ‘counsellor at the law’. Elizabeth’s daughter Mary, from an earlier marriage, who died in 1589 is also commemorated. Nicholas is described on the brass as: ‘lerner in the laws of this realme some tyme of the Inner Temple in London’.

The second brass (385 x 514 mm) records the commencement of the ‘Sunday Morning Lecture’ on 25th March 1795 (LSW.III). Many churches had such lectures in order to improve the moral and spiritual standing of the people. They also served as a means of supplementing the stipend of the lesser clergy as they could receive fees and the proceeds of the collection. The Gloucestershire Diocesan Records state that in 1822 John Jones, M.A. was to have full produce of the St. Nicholas Morning Lecture estimated at £120 per annum. He was also granted a licence for the Saturday evening lecture in the nearby church of St. John.<sup>3</sup> In 1824 George Hodson was granted the licence for the lecture in St. Nicholas and was to benefit from the collection, stated to be on average £25.<sup>4</sup>

There is an interesting inconsistency in the inscription in that, although commemorating the Sunday Lecture, the date given, 25th March 1795, was in fact a Wednesday. The first line of the inscription, ‘Ellis’s’, may explain why this is so.



*The inscription recording the commencement of Sunday Morning Lectures, 1795, Gloucester, St. Nicholas (LSW.III). (photo: © William Lack)*

Anthony Ellis, an ironmonger, signed a debenture on 28th February 1809 placing in trust several parcels of land, the profits from which were to be used to defray the costs of preaching the Sunday morning lecture.<sup>5</sup> The trustees were to transfer the proceeds in half-yearly amounts. The brass would most likely have been inscribed at this time and the date when the lecture was believed to have been commenced added retrospectively, possibly introducing the error. Anthony Ellis died on 17th December 1825, aged 66,<sup>6</sup> and was buried at St. Nicholas on Christmas day.<sup>7</sup>

Fortunately, realising the importance of the brasses, the Francis Coales Charitable Foundation and the Monumental Brass Society both gave generous grants sufficient to defray the cost of the restoration. Through their generosity an important aspect of Gloucester’s heritage, which could so easily have been lost, has been saved for future generations.

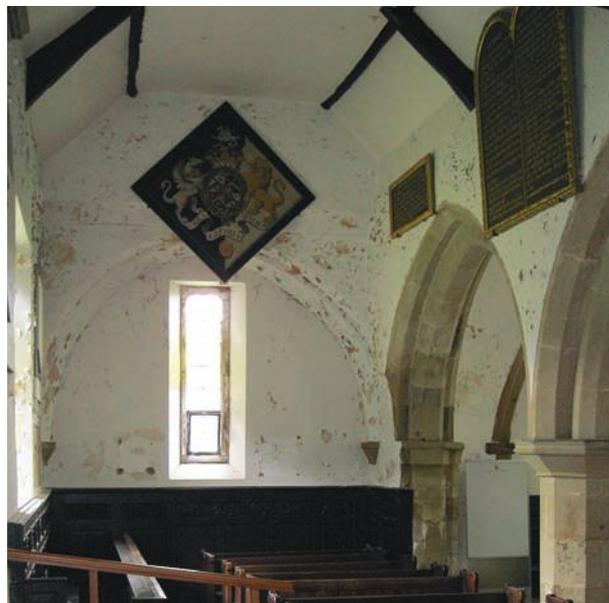
**Robert Tucker**

- 1 The ‘LSW’ numbers are from W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Gloucestershire* (2007).
- 2 Parish Records of St. Nicholas 1558-1707, *Gloucestershire Archives* P 154/15/ 1N 1/1.
- 3 *G.D.R. 341*, p.157 and *G.D.R. 342*, p.109.
- 4 *G.D.R. 341*, p.262 and *G.D.R. 342*, p.195.
- 5 Benefaction of Anthony Ellis, *Gloucestershire Archives* P 154/15/1N/3/9.
- 6 Will and codicil of Anthony Ellis, *Gloucestershire Archives* D 4488.
- 7 Parish Records of St Nicholas 1813-1832, *Gloucestershire Archives* P 154/15/1N 1/5.

## Recovery at Wentworth, Yorkshire

In *Bulletin* 126 (June 2014, p.511), Martin Stuchfield reported the theft of three brasses from Holy Trinity old church at Wentworth in Yorkshire. It is pleasing to report that two of the brasses have been recovered. Derrick Chivers has forwarded the following note from the Churches Conservation Trust:

'In February 2016, the Trust were pleased to receive a phone call from the Fitzwilliam Estate Office in Wentworth, South Yorkshire. Whilst their estate workers had been clearing an area of the churchyard which was heavily overgrown with ivy and brambles, they had uncovered two of the brasses which were reported stolen two years ago. Both brasses were originally attached to the west wall of the Church of Old Holy Trinity Church, in the centre of the village. Inscriptions on both are quite faint, due to over polishing in the past. They represent the memorial to Michael D'Arcy (died 1588) and his wife Margaret Wentworth, and the later memorial to Robert Wharam (died 1736) and his sons. The Churches Conservation Trust is delighted that these missing memorials have been traced and they have been placed in secure storage



*Interior of Wentworth Old Church showing where the boards containing the brasses were taken from the wall in April 2014.  
(photo: © Martin Stuchfield)*

until funds become available to return them to their original position in the church. The third brass which was stolen in 2014, that of Thomas Wentworth (died 1548) remains missing.'



*Wentworth Old Church, Yorkshire.  
(photo: © Martin Stuchfield)*

## Sledmere War Memorial, Yorkshire

The Eleanor Cross and Wagoners' Memorial at Sledmere, Yorkshire, have been given Grade I Listed Status by Historic England as part of celebrations to mark the anniversary of World War I. They have pledged to protect 25,000 Memorials by 2018.

The Wagoners' Memorial to the farm lads who formed the Wagoners' Reserve, was designed by their commanding officer, Colonel Sir Tatton Benvenuto Mark Sykes, 6th Baronet of Sledmere. 800 men were sent to France without any military training, originally in support roles, but later in the war were often sent to front line units. About eighty were killed.



*Effigy of Sir Mark Sykes, depicted as a crusader.  
(photo: © Martin Stuchfield)*



*The Eleanor Cross which has been given  
Grade I Listed Status by Historic England.  
(photo: © Martin Stuchfield)*

The 'Sledmere Cross', erected in 1896-8, is a true 'folly'. Sir Mark Sykes 'converted' the Eleanor Cross into a war memorial in 1919. He added a series of brass portraits in commemoration of his friends and the local men who fell in the War. He also added a brass portrait of himself in crusader armour with the inscription 'Laetate Jerusalem (Rejoice Jerusalem)'.

The work on this unique memorial was carried out by Messrs. Gawthorp and has been described and illustrated in some detail by David Meara (*M.B.S. Trans.*, XV, pp.486-98).

Sir Mark Sykes, who died of Spanish flu in the epidemic in 1919, was one of the architects of the modern Middle East, giving his name to the Sykes-Picot agreement of 1916, which gave Iraq, the Gulf and regions bordering Palestine to England, and Syria and most of the eastern part of the region to France.

**Peter Hacker**

## Notes on Books, Articles and the Internet

**Sally Badham and Sophie Oosterwijk**, “*Monumentum aere perennius*”? *Precious-metal effigial tomb monuments in Europe 1080–1430*, *Church Monuments*, XXX (2015, published 2016), pp.7-105. 44 pls. (most in colour); 2 bar charts; 1 pie chart; extensive notes.

Discussion between scholars of church monuments is often about design, aesthetic choices, location, and the differences in cost between brasses, incised slabs and carved monuments in stone. Hence, it is easy to overlook another category that was perhaps the most eye-catching and certainly more widespread originally than is often realised: medieval three-dimensional tomb monuments constructed from (semi-)precious metals, sometimes enamelled and inlaid with precious or fictive jewels. This ground-breaking article with a pan-European approach examines the evidence for three main types: gilded copper-alloy effigies, those with enamelled decoration and those made of silver. They are divided throughout into three groups: clerical, noble and royal. Unfortunately, many examples have been destroyed, probably as much for the monetary value of the raw materials as for iconoclastic reasons. Apart from the relatively small number of these monuments that have fortuitously survived, antiquarian evidence of lost examples gives us some idea of the type of monument that was once found across Europe. A total of thirty-four extant and eighty-five lost examples are identified. Many have already been mentioned in print, albeit mostly briefly and in foreign-language publications, yet hitherto there has been no pan-European overview of such monuments.

The article explores the production of precious-metal tomb types in the first 350 years of their occurrence. Each extant example is described and, where available, information is provided of the composition of the metal used; the techniques employed in their production; and the persons commemorated. For lost effigies, information is drawn from antiquarian drawings and notes and other documentary sources. To demonstrate the splendour of such memorials and the techniques involved, a case study is provided of the virtually unknown, but internationally important monument of Prince Afonso, 1390-1400, in Braga Cathedral

in northern Portugal, which has recently been the subject of detailed technical analysis.



*Side view of the gilt cast copper-alloy monument of Crown Prince Afonso, 1400, Braga Cathedral, Portugal.*  
(photo: © Sophie Oosterwijk)

The total of 119 monuments identified in this article comprises one each in Denmark and Portugal; three each in the former Bohemia (now the Czech Republic), Spain and Italy; thirteen in Germany; twenty-two in England; and an impressive seventy-three in France – a figure that, although even higher than for other countries, may nonetheless be a significant under-estimate. An analysis of the date span of the monuments shows a peak of production in the 13th and 14th centuries, especially 1240-1350, with only twelve examples dating to the first thirty years of the 15th century.

Cast copper-alloy effigies were produced in Germany from the 11th century, the earliest known example being that in Merseburg Cathedral to Rudolph of Rheinfelden, Duke of Swabia, 1080. This was also the first relief monument to portray a German ‘king’ and would remain so until the count-king Rudolph of Habsburg, 1291, previous kings of the Salian dynasty having been commemorated by flat incised slabs at Speyer Cathedral. As the earliest known copper-alloy effigy, a key issue is what artistic influences led to its production, especially as it is also a very early example of an effigial monument in any medium. It may have been an attempt to give three-dimensionality to early tomb types, such as

those in mosaic, but that does not explain the use of metal, especially gilding, and the inlay of precious stones and enamel eyes. It is argued that Rudolph's monument has much in common with contemporary reliquaries, a parallel periodically returned to in discussing examples in other countries.

Audience reception of these exceptional monuments is examined. The effigies discussed were made from either copper alloy or silver, with various surface finishes and embellishments. Yet irrespective of the composition of the underlying metal, what would have struck the contemporary audience for these monuments most was the surface gilding and elaboration. These golden figures would have impressed as being exceptional and sumptuous, perhaps even suggesting that those commemorated by them were akin to the saints whose relics were encased in precious-metal shrines or, more particularly, in shrines that incorporate a relief effigy of the saint. Further comparisons may be made with large-scale precious-metal statues of titular saints that adorned the high altars of most major churches in the medieval period. An especially compelling parallel is the shrine of St. Simeon in Zadar (Croatia): the front of its coped cover is dominated by a large recumbent silver-gilt figure of the saint. The effect of these parallels would probably have been to endow the precious-metal effigies with qualities of quasi-divine status and authority in the eyes of beholders.

Also explored is the issue of the extent to which these effigies were regarded as portraits of the commemorated. Medieval portraiture is a contentious issue but, certainly as far as effigies are concerned, individualism is rarely expressed in the modern sense of accurate physiognomy and age; instead we find an idealised type, conforming to the glorified body resurrected at the perfect age in Heaven.

Nonetheless, it is likely that medieval audiences would have recognised these effigies as individuals, even though, unlike stone and wooden monuments with their added polychromy, they had golden or silver masks rather than faces in natural colours. In the case of royalty and the higher clergy in particular, identity on monuments was established via the attributes of dress and regalia. High-status

individuals would have been represented in life by the images on their seals, which were highly stylised compositionally in terms of the identifying features. Monarchs were distinguished by their crown, sceptre and orb, while the seals of bishops in this era commonly showed them in mitre and vestments, holding the crozier and raising their left hand in blessing. In death they were memorialised by effigies that usually showed them with the same attributes. Comparisons demonstrate that copper-alloy effigies often portrayed the individual in an idealised form similar to that on seals, thus representing their status in a manner which the contemporary audience would have readily recognised as simulacra.

Some interesting patterns of patronage are identified. In both Germany and France clusters of clerical tombs were found in individual cathedrals, while in France certain noble families favoured this type of monument, e.g. the Champagne family and the extended Dreux family. Yet a few of those commemorated by these high-status tombs were people surprisingly down the social scale, such as Herbert Lanier, 1290, a bourgeois from Angers, and his wife Alès. Founders of religious houses and members of the higher clergy responsible for significant building works were especially likely to have these high-status tombs.

The findings also challenge historical shibboleths about these types of monuments. For example, several English scholars have suggested that these precious-metal tombs were a type specifically patronised by royalty, but by examining the type in a European context and including lost as well as extant examples, the authors demonstrate that this is a distorted view. In total twenty-four royal tombs of this type have been found, whereas there are thirty-nine to other members of the laity, all but one being to the nobility, and fifty-one clerical examples. Even in England, only eight of the known examples were to royalty, with eight to members of the nobility and six to the clergy. Returning to the European picture, the royal tombs were often – but not exclusively – the most lavish, but it was the higher clergy who appear to have particularly embraced this form of memorial.

At some 48,000 words and illustrated by forty-four illustrations (most in full colour), plus twenty-two

drawings and graphs, the paper is exceptionally long – indeed far more so than anything *Church Monuments* has hitherto published. It was considered vital to produce it in total rather than in parts because of the comparisons and the wealth of new insights this seminal study provides.

*Note:* The Henry Moore Foundation made a generous award of £2,500 towards the costs of publication, and the article is being made available digitally via E.B.S.C.O., so that its dissemination can be maximised. This review has been adapted by **Paul Cockerham** from a summary by the authors in their grant submission.

**Christian Steer. ‘The Lorde Barons Slaine at Barnet Field’.** *The Ricardian*, XXVI (2016), pp.87-98. 3 illus.; refs.

In his *Survey of London*, John Stow intriguingly referred to a memorial at the Austin Friars in London which was dedicated to ‘the Lorde Barons slaine at Barnet Field’. The question of who these ‘Lorde Barons’ might be takes the author through fascinating historical detective work (and a brief account of memorials at the Austin Friars), and on to a study of a striking monument in Westminster Abbey. It is convincingly argued that ‘Lorde Barons’ is the ‘Lord Barnes’ mentioned in the *Great Chronicle of London* as a victim at Barnet who was buried in the Augustinians’ choir. This turns out not to have been a lord but the son of Lord Berners, Sir Humphrey Bourchier, who was a kinsman of Edward IV. Bourchier’s body must have been moved once the Yorkists were securely back in power, because his Purbeck marble altar tomb is now at Westminster Abbey where it is clear from the surviving indent that his original brass effigy depicted Bourchier in armour. Fortunately his epitaph is still in place and this is striking evidence of court culture’s impact on funerary monuments: he was principally remembered as a military champion who fought ‘like Achilles’.

(J.L.)

**Julian Luxford. ‘The Double Cadaver Tomb at Denston, Suffolk: a Unique Object of European Significance’.** *The Ricardian*, XXVI (2016), pp.99-112. 5 illus.; refs.

This important article draws readers’ attention to a unique 15th-century tomb that has hitherto

been overlooked by scholars. It is the only pre-Reformation English tomb housing a pair of sculpted cadaver effigies, rather than only one. Its ‘European significance’ is that it also pre-dates the only similar Continental examples, all of which were royal. The principal focus of the article is on the sculpture but it does include discussion of the brasses whose indents remain on the upper part of the tomb. This juxtaposition of memorial brasses above sculpted cadavers is itself highly unusual. The brasses would have been representations of the ‘lively’ figures of those depicted as dead below. Unfortunately all record of their names has disappeared. It is suggested that the tomb reveals ‘a tension between ambition and economy’, perhaps indicating that it was for parvenues. The tomb is compared with various other sculpted and brass cadavers and the author notes that the woman’s cadaver is far less graphic than the only other surviving female cadaver of this period, Alice Chaucer’s at Ewelme. The article concludes with a discussion of dating and the probable identity of the couple commemorated: the author concurs with previous suggestions that it was for John Denston and his wife, Catherine Clopton.

(J.L.)

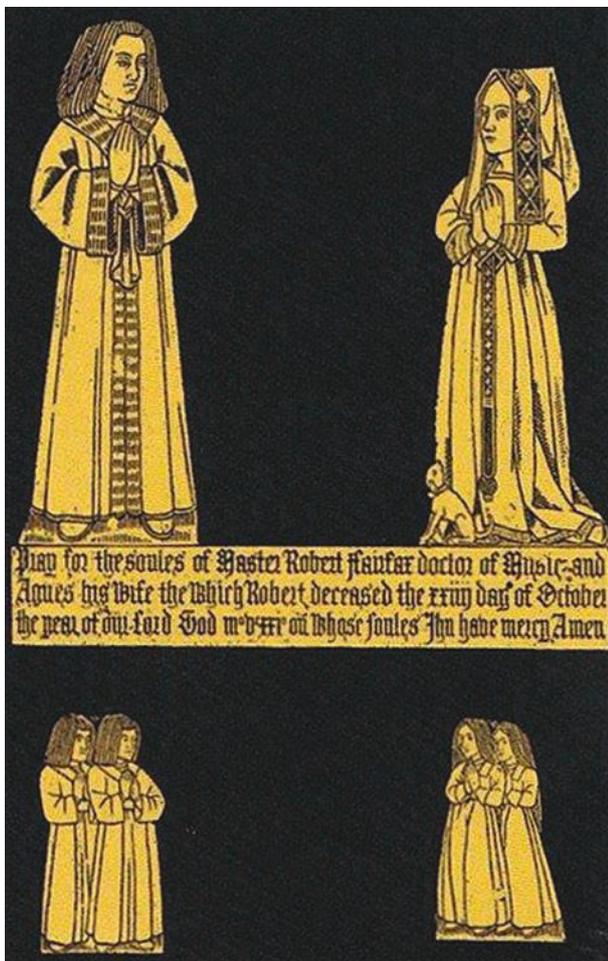


*Double cadaver tomb commemorating John Denston and wife, Denston, Suffolk.  
(photo: © Janet Whitham)*

**Ailsa Herbert. ‘Music and Musicians of St. Albans Abbey in 1539’.** *The Alban Link* Issue 85 (Autumn 2016), pp.4-7.

From the time of Abbot John Whetehampstede, professional musicians had been employed at the Abbey from 1423. One of these was Thomas Fairfax whose compositions included a setting of the *Missa Albanus* and a motet *O Maria deo grata* (aka *O Albane deo grate*). Fairfax and his wife had a brass in the Abbey (1521)

which was replaced by Gawthorp in 1921 [LSW.XXXVIII]. It is reproduced in the article (p.6) from a gold and black rubbing in the Abbey Archives.



The brass to Robert Fairfax, [1464-]1521, and wife Agnes, St. Albans, Cathedral (LSW.XXXVIII).

#### On the web:

In an article published on the Hoby & District Local History Society's website, Bernard Juby has described the mutilated brass to an unknown man in armour and wife, c.1480, at Hoby, Leicestershire (M.S.I) (illustrated in *M.B.S. Trans.*, XVII, p.490). When Nichols illustrated the brass in his *History of Leicestershire* (1815), the figures were more intact but the marginal inscription and shields were already lost. It has long been thought that the brass commemorates a member of the Villiers or Villers family. The Leicestershire Villages website states that 'The defaced 15th century brass is probably that of Sir John Villiers and his wife Anne, née Digby. He and his wife were resident in Hoby.' However, Dr. Juby disagrees, and concludes that 'It is reasonable to assume

that the brass depicts William Villers of Brokesby, [1442], together with his wife, Joane Belers, [1475], especially since the brass is in Ho(u)by Church – her ancestral home.' Joane Belers was the daughter of John Belers of Kirkby, Kettleby and Sisonby, and Elizabeth Sutton of Hoby. See: <http://www.hobyanddistricthistory.co.uk/the-villiers-brass>. (W.G.L.)

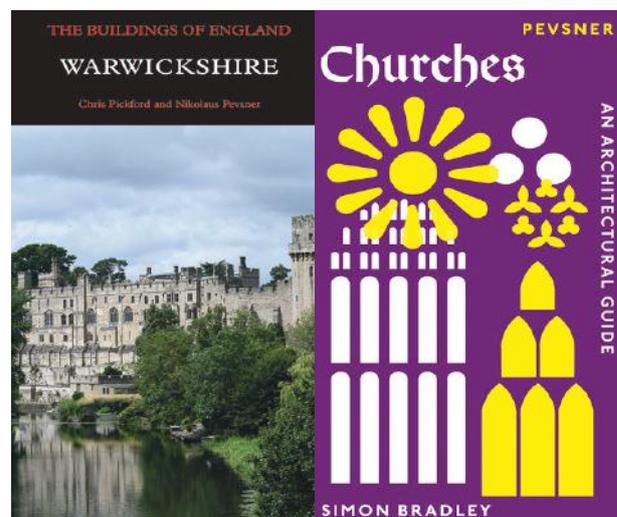
#### New books:

**Chris Pickford and Nikolaus Pevsner.** *Warwickshire* (Yale U.P. £35.00 [£28.00 from some suppliers]. June 2016. ISBN 9780300215601). 800 pp.; many illus.

First published in 1966, this updated and extensively revised and illustrated edition is a much welcomed addition to the series.

**Simon Bradley.** *Churches: an architectural guide.* (Yale U.P. £12.99. March 2016. ISBN 9780300215533). 192 pp.; illus.

Written to appeal to the general reader wishing to understand and interpret the architectural history and key components of the building, including stained glass and monuments. It also explains how to learn from building plans, identifies areas for further research, and how to seek, analyse and interpret the clues found on each visit. The author is one of the editors of the *Pevsner Architectural Guides*.



I am very grateful to Paul Cockerham, William Lack and Joanna Laynesmith for copy received.

**Richard Busby**