

Monumental Brass Society

FEBRUARY 2017



BULLETIN 134

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Hon. Treasurer's notice

On 1st January all subscriptions for 2017 became 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 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

It is gratifying to learn of the recovery of the Billingford brass from St. Bene't's in Cambridge, not least because it is my wife's favourite brass. It was stolen from the church in 2008 (*Bulletin* 108 (May 2008), pp.141-2).

It is also a great pleasure for me to read Simon Nadin's account of the commissioning of the *Skillington Lack* workshop on pp.670-1, and to know that the future of brass conservation is in such safe and well-respected hands. I know from personal experience that most of us will feel the same, having been enthusiastically supported by many local members over the last 40 years, keen to see brasses made safe.

Despite its initial unfortunate name of the Cambridge University Association of Brass Collectors, the Monumental Brass Society has always been pro-active in conservation matters in pursuit of its primary object *To endeavour to ensure the better preservation of monumental brasses, indents of lost brasses and incised slabs*. I worked alongside Keith Cameron, a former President who initiated and ran the M.B.S. Workshop in the 1970s. The Society has always recognised the fundamental importance of publishing records of conservation work and the *Transactions* have contained papers by Cameron, Egan, Gawthorp, Pearson and Owen-Evans. I have been fortunate to have continued this tradition. The format of my condensed summaries was devised by Stephen Freeth and has continued and been encouraged by successive editors, Jerome Bertram, Nicholas Rogers and David Lepine. Over almost 40 years these have covered the conservation of nearly 1,000 brasses, in the process illustrating several hundred for the first time. As Simon states, it is hoped that *Skillington Lack* will be able to continue publishing these reports in the *Transactions*.

Personalia

We welcome as a new member:

Graham Ault, Woodlands, The Street, Stedham, Midhurst, West Sussex GU29 0NQ.

It is with very deep regret that we report the deaths of **John Dobson** and **Peter Hacker** who had been members of the Society since 1972 and 1986 respectively.

Cover illustration

Detail of the monumental brass commemorating Richard Billingford, D.D., Master of Corpus Christi College, [Chancellor], 1432, from St. Bene't's, Cambridge (LSW.I). (photo.: © Martin Stuchfield)

Diary of Events

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 provide *A brief history of All Saints, North Street* and a talk on the glass entitled *A history in glass: the windows of All Saints North Street*.

John Roberts and **John Richards** will speak on *Tanning and civic responsibility in York on the eve of the Civil War: the brass of Thomas Atkinson, 1642* and *The Tomb in the Lady Chapel: three men and a pregnant lady* respectively.

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

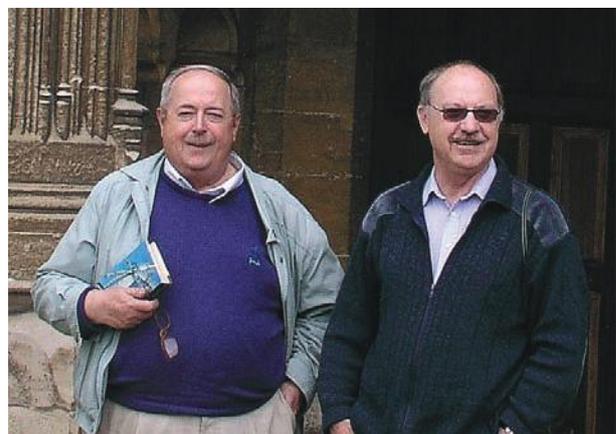
LONDON, ALL SAINTS CHURCH, EDMONTON

The Autumn General Meeting will be held at All Saints, Edmonton. The meeting will include a talk on the brasses by **Philip Whittemore** while **Robert Musgrove** will speak on the church and **Helen Walton** on the Lamb family. Charles and Mary Lamb lived close by and Charles has a memorial plaque in the church as well as his grave in the churchyard. Other features include remnants of the Norman building, the Huxley memorial and several brasses. For the more energetic, arrangements have been made to ascend the newly-restored tower.

The church of All Saints is situated at 65 Church Street, Edmonton. The postcode for satellite navigation is N9 9AT. Parking is available in the nearby streets. The nearest station is Edmonton Green (served from London: Liverpool Street) which is 0.2 miles or approximately a five minute walk.

Congratulations to our member, Patrick Farman who recently celebrated his 80th birthday. Donations totalling £350.00 (to be increased by 25% via Gift Aid) were very generously given to the M.B.S. Conservation Fund in lieu of presents.

Sadly, Peter Hacker died shortly afterwards on 28th November 2016. His funeral service, attended by numerous Society members, was held at St. Mark's church, Harrogate on 16th December followed by interment at Stonefall Cemetery.



*Peter Hacker (left) and Patrick Farman (right) outside Hengrave Hall, Suffolk in June 2005.
(photo: © Martin Stuchfield)*

MEETING REPORTS

St. Augustine's, Ramsgate, Kent – 21st September 2016

It is fifty-five years since I last visited Ramsgate. Then I was more interested in the Viking ship at Pegwell Bay than the architectural legacy of Augustus Welby Northmore Pugin, which was the focus of this meeting. Our afternoon began with a visit to Pugin's house, The Grange, situated high up on the West Cliff. Pugin was drawn to Ramsgate for two reasons: it was in that vicinity that St. Augustine of Canterbury, his patron saint, had landed in 597 to begin the conversion of the English; and it gave him access to the sea. 'There is nothing worth living for but Christian Architecture and a Boat.' He kept a forty-foot lugger which he used to rescue sailors and carry out salvage operations on the Goodwin Sands and also, possibly, to engage in a little smuggling.

We started our tour in the Cartoon Room, a detached building where designs for stained glass were prepared to be sent up to Hardmans in Birmingham. On display were fragments of Pugin wallpaper recovered by the Landmark Trust during its exemplary restoration of The Grange. Our guide, **Catriona Blaker** of the Pugin Society, gave an excellent introduction to the significance of Pugin's work and the importance of the house in the history of domestic architecture. Unlike symmetrical Regency villas, in The Grange form follows function. Entering by the porte-cochère added by Pugin's eldest son Edward we found ourselves in a double-height central hall which communicated with all parts of the house. Although the furnishings were dispersed following the death in 1928 of Cuthbert Pugin, the last of Pugin's sons, the Landmark Trust has provided reconstructions or sympathetic equivalents. The room which most clearly evoked Pugin was the Library, entered by a curtained arch to avoid the distracting slamming of a door, its cornice decorated with coats of arms and names of places and friends most special to him. Here he worked at a desk in the bay window. The room is lit with a mixture of 19th- and 16th-century stained glass, the latter a survivor of the antiquities with which Pugin filled the house to inspire him. Pugin's collections, auctioned after his death, included the upper part of a 14th-century French brass, now in

the British Museum. The last part of the house we visited was where Pugin began each day, the Chapel, thoughtfully provided with a fireplace.

We then moved next door to the church of St. Augustine, which Pugin began in 1845. Paid for out of his own resources, it was intended to serve both as a parish church for the local Catholics and as a chantry for the Pugin family. Still not complete when he died in 1852, it nevertheless provides the purest example of Puginian ideals. The building, of sandstone and flint, reflects local medieval building traditions. Its plan is ingenious, making the most of a modest space and creating enchanting vistas. It illustrates how closely Pugin worked in conjunction with specialist craftsmen and firms, such as Hardmans for stained glass and metalwork, including monumental brasses, Mintons for tiles, and George Myers for stonework. The church passed into the care of the Benedictines, but in the last years before they departed in 2011 was badly neglected. It is now being restored under the able direction of Fr. Marcus Holden as the Shrine of St. Augustine of Canterbury. **David Meara** provided an introduction to the church and its brasses, many of which were illustrated in the booklet which was distributed to all those present.

Of the brasses at St. Augustine's, only two can be assigned to Pugin's lifetime. The first is two small roundels with the Pugin arms covering the lifting rings of the stone over the entrance to the Pugin vault. The Pugin arms, *Gules on a bend or a martlet sable*, and motto, *En avant*, which we had seen incorporated into the decoration throughout The Grange, also feature on the inscription which Pugin designed for his aunt Marie Bernhard, née Pugin, who died in Paris in 1851 (Fig.1). This was one of the last works he designed before his health broke down. This and the other Pugin family monuments are in a chantry chapel on the south side of the church. Pugin himself is commemorated by a sculpted effigy designed by Edward Pugin and carved by Myers. Other family members are commemorated by inscription plates. Particularly attractive are the lily-decorated brasses for two young children of Pugin's



Fig. 1. Inscription to Mrs. Marie Bernhard, 1851,
Pugin Chantry, St. Augustine's, Ramsgate, Kent.

daughter Agnes, who married Lewis Peniston. One inscription commemorates Pugin's assistant and son-in-law John Hardman Powell, 1895, and his wife Anne, 1897. Powell designed numerous brasses which are in full accordance with Pugin's artistic principles. A fine example of his work is the full-length figure of Alfred Luck, Pugin's friend, who became a priest a year before his death in 1864 and gave a substantial endowment to the Benedictine monastery established in 1860. The first abbot, Wilfred Alcock, is commemorated by another figure brass in the cloister, although he himself was buried in 'Avcopoli in Nova Zelandia' (Auckland, New Zealand) where he had gone on mission work. Other members of the monastic community are commemorated by a long series of inscription plates that will occupy a page or two in the eagerly-awaited *County Series* volume for Kent.

After exploring the church we adjourned for tea to St. Augustine's Monastery over the road, now a Vincentian Retreat Centre. In the curry-scented

kitchen we feasted on cake before hearing a talk by **Jerome Bertram** on the medieval brasses of Thanet. The richest collection is at Margate, which has the eccentrically-bearded Nicholas Canteys, 1431, a heart brass, a skeleton, and several local gentry, including John Daundelyon, 1445, the remains of whose house survive nearby at Garlinge. Both at Margate and at Monkton there are important palimpsests with Flemish reverses. At St. Nicholas-at-Wade the brass of Valentine Edvarod, 1559, was adapted rather awkwardly to include the second husband of Valentine's second wife. We were given plenty of brass reasons for a return visit to Thanet. Thanks are due to Jerome Bertram and David Meara for all the hard work they put into making the day so enjoyable.

Nicholas Rogers

Websites:

Pugin Society: <http://www.thepuginsociety.co.uk/>

Landmark Trust: <http://www.landmarktrust.org.uk>.

London, St. Bartholomew-the-Less – 5th November 2016

This General Meeting of the Society was a fascinating afternoon, linking medieval medicine with the complex religious beliefs of the medieval mind. These topics were very apposite given the venue was the former parish church of St. Bartholomew-the-Less. The church is a chapel for the historic – but nevertheless state-of-the-art – St. Bart's Hospital, and has now been re-amalgamated with St. Bartholomew the Great, which is where it began its life back in 1123.

The Society was given a personal introduction to the church by **Martin Dudley**, the rector of the newly-formed parish. He explained the complex history of the parishes following the Reformation and their impact on the local area. He also described the surviving architectural features of the building, including the octagonal vaulted interior and the unusual stained glass windows. One of the most significant monuments in the church is the memorial to ambassador Thomas Bodley and his

wife Anne, who lived in the Great House created out of the Dissolution of the medieval foundation. Anne died in 1610-11 and is buried in the church, while Thomas died in 1612-13 and is buried in Merton College, Oxford.

Sheila Sweetingburgh spoke on *Gift Giving and the Art of Commemoration at English Medieval Hospitals*. She explained the relationship between the gift's donor and recipient and how the exchange, which was closely linked to medieval theology, was beneficial to both parties. These donations are regularly mentioned in surviving wills and monumental inscriptions, which indicates just how important they were.

Dr. Sweetingburgh developed this theme with the case study of Christine Pikefish, who presented a valuable silver mazer with a central engraved image of a woman to the Hospital of St. Bartholomew in Sandwich. Both Christine and her husband William joined the Hospital community late in their lives, and it is possible that the mazer was a gift intended to be used during the symbolic part of the community's feasting. The figure of a woman is carrying a pilgrim's staff and flask and links to the popular pilgrimages to Becket's tomb at Canterbury. The giving of such gifts would have built up a social memory ensuring that the donor would be commemorated within the community long after they had died.

Stephen Freeth gave a brief and informal introduction to the monumental brass depicting William Markeby, 1439, and his wife (M.S.I). The female effigy was stolen and recovered in 1998 (*Bulletin* 80 (Jan. 1999), pp.413-4).



Members examining the Markeby brass.
(photo: © Janet Whitham)

Elma Brenner gave *An introduction to the Wellcome Library and its early collections*, briefly describing the Library's extensive collection of rare and early manuscripts, one million modern books and works of art based on the original collection of the business man Henry Wellcome. Dr. Brenner shared some examples from the collection including a very well-used and therefore well-worn French pocket diary with medical notes and recipes, and a folding English/Latin almanac from the 15th century with a beautiful illustration of the Zodiac man.

The afternoon ended on a more painful, even gruesome theme with **Sophie Oosterwijk** speaking on *Untimely Ripped: Childbirth and Child Death on Brasses*. Dr. Oosterwijk explained how babies were unnamed on inscriptions if they died unbaptised. This presented their family with a religious dilemma because these children, and even a woman who died in childbirth without actually giving birth to the child, could not be buried in consecrated ground. This led to the granting of permission for midwives to baptise a baby which was obviously not going to survive. Children who died unnamed and unbaptised were known as chrisom children. On her monument in Talland, Cornwall, Joan Mellow and her unnamed son who both died in 1626 are remembered as having died during the 'great travail' of childbirth. Alice Tyrell who died in 1422 is immortalised alongside her ten children on an incised slab in the church of East Horndon in Essex. All the children are named, except the last, who presumably died unbaptised and maybe was the cause of their mother's death.

Along with the complicated intricacies of swaddling clothes and how they can – or cannot – be used to determine the age of a child, Dr. Oosterwijk warned against using the size of a child's representation on a monument to estimate their age. On the brass to Philippa Carrew, 1414 at Beddington, Surrey (M.S.I), all seven of her brothers and her six sisters are shown at uniform size but, as there are four Johns, two Williams and two Agneses, several of these must have died at a young age, their names being given to subsequent siblings.

The excellent speakers left everyone with a lot to think about and some fascinating areas for further research.

Penny Williams

‘Valour of the highest order’: The Brass to Leslie Manser, V.C., 1942, at Radlett, Hertfordshire

On 31st May 2004, sixty-two years to the day, a party of relatives, friends and members of Veterans’ associations met in a clearing in Molenbeersel, north-east Belgium. Their purpose was to commemorate the sacrifice made by Pilot Officer Leslie Manser, V.C., who gave his life to save six of his colleagues during the first 1,000 bomber raid, Operation Millennium, on Köln in 1942.¹

The group had assembled to unveil a memorial to Manser following the discovery of the remains of his Avro Manchester during work on a local nature reserve, ‘the Zig’.² Much wreckage had been recovered, including a propeller blade that had survived remarkably well in spite of being buried for over sixty years. It was this blade that formed the centrepiece of the memorial to Manser. Speeches were duly made and the memorial unveiled, before the party returned to the Community Hall in Molenbeersel for a reception.

Leslie Manser

Leslie Manser was born in Delhi in 1922 where his father, Thomas Manser, was an engineer with the Post and Telegraph Department, New Delhi. He attended Victoria School at Kurseong, West Bengal. On the family’s return to England he went to St. Faith’s School, Cambridge and, when the family moved to Radlett, to Aldenham School, Hertfordshire in 1936. On completion of his studies he decided to join the Armed Services; his attempts to enlist in the Army and Royal Navy proved unsuccessful, but he was accepted for pilot training by the Royal Air Force in August 1940. After initial training he was commissioned as a Pilot Officer in May 1941, before being posted to his first operational unit, No. 50 Squadron, flying Hampdens, at Swinderby, Lincolnshire, on 27th August. Two days later he took part in a bombing raid on Frankfurt, acting as second pilot.

In the following months he flew six sorties, before being transferred to 25 Operational Training Unit at Finningley, Yorkshire in November and transferred back a month later to 14 Operational Training Unit as an instructor. He served briefly

with 420 Squadron Royal Canadian Air Force before being transferred back to 50 Squadron at Skellingthorpe, Lincolnshire, who were in the process of converting to the Avro Manchester, a heavy bomber. In all he flew six sorties in the Manchester during April and May 1942. His competence as a pilot did not go unrecognised and he was promoted to Flying Officer on 6th May 1942, five days before his 20th birthday.³



Flying Officer Leslie Manser, R.A.F.V.R.

Early in 1942 the fortunes of Bomber Command were at a low ebb. There were high losses of both aircraft and men with few bombs actually hitting their targets. New tactics were therefore needed, so Air Marshal Sir Arthur Harris set about devising a new strategy. His idea was of bombing raids with a large number of aircraft bombing in waves. With the backing of Winston Churchill and Marshal of the Royal Air Force Sir Charles Portal, the plan was to send 1,000 bombers, codenamed ‘Operation Millennium’, to bomb Köln,



*The brass to Leslie Thomas Manser, V.C., 1942, Christ Church, Radlett, Hertfordshire (LSW.XII).
(photo: © Martin Stuchfield)*

Germany's third largest city. The operation was given the go-ahead for the evening of 30th May. From 52 airfields in eastern England a force of 708 Whitleys, Wellingtons and Hampdens, along with 338 Stirlings, Halifaxes, Lancasters and Manchester bombers, a total of 1,046 aircraft, set course for their target.⁴

Manser, who had been on leave, returned to duty and was assigned to pilot a Manchester. The aircraft was far from ideal, having no automatic pilot, no mid-upper gun turret and with the rear escape hatch sealed because of damage. In spite of this the aircraft was passed fit for operations, and left Skellingthorpe at 22.50 hours, heading for the target zone at Köln.⁵ Ordered at the pre-flight briefing to maintain an altitude of 12,000 feet, Manser flew at 7,000 feet throughout the outward journey as the plane could not reach

the required height due to the weight of the bomb load. Nearing the target area they became caught in searchlights but they released their bombs on the target and finally managed to elude the lights. However, it was found that the port engine was on fire. It was shut down, but soon the order was given for the crew to abandon the aircraft. By now flying at only 700 feet and with a speed of just 110 knots, the crew bailed out, leaving Manser, who had refused a parachute, in the aircraft trying to keep it flying. Shortly afterwards the aircraft hit the ground, killing him instantly. Of the crew, five managed to return to England, while the last was caught and interned in a P.O.W. camp for the duration of the War.

After returning to England testimonies from the crew made it clear that they owed their lives to Manser's bravery. Recommended for an award on

20th October 1942, he was gazetted three days later for a posthumous Victoria Cross, one of only 19 such awards to members of Bomber Command.⁶ It was presented to his father, Thomas Manser, by King George VI at an investiture which took place at Buckingham Palace on 3rd March 1943.⁷

Flying Officer Leslie Thomas Manser was interred in the Heverlee War Cemetery, Leuven, Vlaams-Brabant, Belgium in Plot 7, G. 1.⁸

On 31st May 1965 Manser's medal was returned to 50 Squadron R.A.F. by his brother, Cyril Manser. Unfortunately, they were only to be temporary custodians of the medal, the first time this had happened.⁹ In April 1992 Manser's Victoria Cross was auctioned at Christie's as Lot 301, selling for £52,000, and was acquired by Lord Ashcroft, in whose collection it remains.¹⁰

Manser's monument

Among the archives of the architect and designer Martin Travers,¹¹ held by the Royal Institute of British Architects, is a sketch design for a monument to Manser dated 24th March 1943.¹² Clearly no time had been lost with the commemoration, but it is not known who commissioned Travers to produce the design.¹³ The drawing was of a 'memorial tablet of stone with badge & lettering coloured & gilded' to be 3' 0" x 2' 0" (915 x 609 mm). In the top was to be a cartouche with the R.A.F. Insignia, below which was the inscription: 'Praise be to God / for the proud remembrance of / Leslie Thomas Manser. V.C. / Flying Officer R.A.F.V.R. / Born May 11th 1922 / In the 1st Thousand Bomber Raid / on Cologne 31.V.1942 he pressed / on to his target, overcoming great / enemy opposition, and sacrificed / himself to save the lives of his crew.'

Why the design for the tablet was rejected is not known, but it was, and in its place a memorial brass was commissioned. Whether Travers had any part in the design of it is unclear. The brass was placed on the wall of the north aisle of Christ Church, Radlett, Hertfordshire, and comprises an inscription measuring 448 x 658 mm and set in a grey marble slab measuring 530 x 690 mm. Within a border of acanthus leaves is the inscription, above which is placed coloured and gilded R.A.F. Insignia with the motto *Per Ardua ad Astra*.

The inscription, in raised capitals reads: 'In memory of / Flying Officer / Leslie Thomas Manser, V.C. / 50th Squadron, R.A.F. / Killed in action on 31st. May 1942 / during the first / Thousand Bomber Raid on Cologne / Aged 20 years. / "He pressed on to his target overcoming great enemy / opposition and gave his life to save his crew."'

Unfortunately no Faculty relating to the brass can be found and it is not known exactly when the memorial was placed in Christ Church, although a date in the mid to late 1940s seems most likely.

Philip Whittemore

- 1 See www.vsdh.org/vsdh/manser/memorial.htm.
- 2 Among those present were Leslie Randle, Charles Lowndes and Clive Manser (nephews), Francis Randle (great nephew) together with relatives of Manser's former crew who had been with him on the fateful night. Also in attendance were representatives of the Belgian Air Force and members of Veterans' associations as well as local dignitaries. A commemorative booklet was printed for the event, *Flying Officer Leslie Manser, V.C. Bochalt, Belgium 31 May 2004* (The Whittington Press, 2004). Copy in the British Library.
- 3 Biographical notes based on M. Ashcroft, *Victoria Cross Heroes* (Headline, 2006), pp.293-6; L. Baveystock, *Wavetops at my Wingtips* (AirLife Publishing, 2001), p.50, pp.63-4; C. Bowyer, *For Valour: The Air VCs* (London, 1978), p.284-7, pp.291-2; *Flight*, 29th October 1942, p.474 (tribute from Manser's Squadron Commander); F.G. Roe, *The Bronze Cross* (London, 1945), p.68 (with portrait); *The National Archives WO/98/8* (Victoria Cross citation) [extract from *The London Gazette*, 23rd October 1942]; *The Times*, 28th October 1942, p.7, issue 49378, column D [obituary by G.A. Riding, Headmaster of Aldenham School, Hertfordshire].
- 4 For Operation Millennium see R. Barker, *The Thousand Plan: The Story of the First Thousand Bomber Raid on Cologne* (AirLife, 1992).
- 5 Besides Manser the crew comprised a navigator/bomb aimer, a wireless operator, a co-pilot, a second wireless operator and front and rear gunners.
- 6 The inscription on the reverse of the suspension bar reads: 'Flying Officer L.T. Manser R.A.F. No. 50 Squadron' while on the reverse of the medal the date it was awarded: '21st October 1942'.
- 7 *The Times*, 4th March 1943, p.7, issue 49485, col. B. Manser's sister Mavis married John Randle, himself a recipient of a V.C. for bravery at Kohima, Assam, in May 1944. Both Manser's and Randle's medals are on display in the Lord Ashcroft Gallery at the Imperial War Museum, London.
- 8 *Recipients of The Victoria Cross . . . in the care of the Commonwealth War Graves Commission* (June 2006), p.64.
- 9 C. Bowyer, *For Valour: The Air VCs* (London, 1978), p.292.
- 10 D. Pillinger and A. Staunton, *Victoria Cross Locator* (2nd revised and updated edition, 1997), p.51 and p.57.
- 11 For Martin Travers see R. Warrener and M. Yelton, *Martin Travers 1886-1948* (Unicorn Press, 2003).
- 12 Drawing in the Royal Institute of British Architects (Victoria and Albert Museum, London) [PB45/Trav [212]].
- 13 Travers, who had previously designed a number of monuments of different types during and immediately after the First World War, started designing them again in about 1943. They were not conventional memorials such as plaques and wall monuments, but more elaborate schemes. At Burghclere (Hampshire) he produced a window to Richard Elkington, 1943, while at Bramshott he designed three lancet windows to commemorate the encampment of Canadian forces in both wars on Bramshott Common. For two members of the choir of All Saints, Fulham, he produced clergy seats to their memory.

Commissioning a new Brass Conservation Workshop

In April 2013 three members of Skillington Workshop, David Carrington (Director), Paul Wooles (Senior Conservator) and myself, met William Lack and Martin Stuchfield in St. Bartholomew's church at Orford in Suffolk while William was relaying the brasses. The meeting was held to explore the feasibility of working in partnership, with the object of William undertaking my training as a monumental brass conservator. After several working visits to his workshop and to churches, a further meeting was held and it was decided to set up a subsidiary of Skillington Workshop to be known as *Skillington Lack*. This would enable us to continue working together and for William to retire in due course. . .

This training programme has continued, and in August 2016 we began construction of a brass workshop alongside our stone conservation studio at Hollis Road, Grantham. This work has now been completed and the workshop fitted out. Working in William's own workshop has helped our planning. We now have a good-sized, well-lit and well-equipped workshop with excellent dust and fume extraction. Security has been a priority, and the workshop has been built as a 'strong room'.

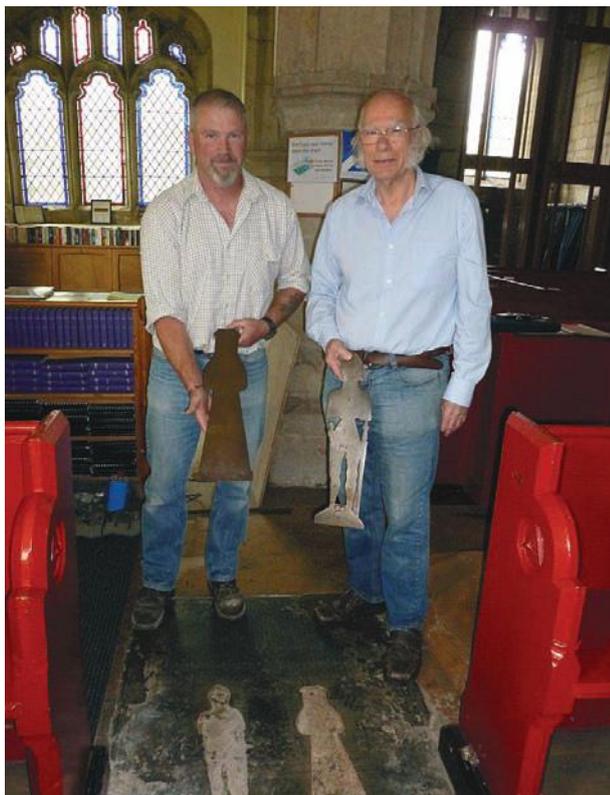


*David Carrington (left) and Simon Nadin (right) in the new workshop
(photo: © Sue Gait)*

We are now quoting and undertaking work under the new name, although William continues to undertake smaller jobs himself and we have sub-contracted work for him. Brass conservation



The new brass conservation workshop at Hollis Road, Grantham, Lincolnshire.



Simon Nadin (left) and William Lack (right) at Wilberfosse, Yorkshire in 2015. (photo: © Angela Fraser)

is a natural complement to our monument conservation work and it is very useful to have the two disciplines under one roof. We have been quoting for several projects with both stone and brass elements.

William and I have formed an excellent working relationship and I am most grateful for his help and encouragement. He has conserved nearly 1,000 brasses and it is invaluable to be able to draw on his considerable experience. He has made all his records freely available and emphasised the importance of accurate and thorough recording. His concise summaries published every year in the *Transactions* are an essential resource. We realise how important it is for these to be published in the Society's 'journal of record', available in the main copyright libraries. *Skillington Lack* are committed to continue publishing them.

David Carrington recognises how important it is to nurture and develop conservation skills for the future, and will continue to train conservators in both stone and brass disciplines.

Simon Nadin



Working with William Lack at Orford in 2015. (photo: © Martin Stuchfield)

The Dutch artist Maerten van Heemskerck and his connections with the brass in St. Laurenskerk, Alkmaar

Nearly all English brasses are standardised memorials derived from templates produced in-house by recognised London and provincial workshops. Some, by client choice, have additions and embellishments, often reflecting the status, piety and dynastic origins of the deceased. There are also significant varieties in scale, based primarily on wealth. These brasses have enabled detailed classification based on workshop origin and style. Artistic input or portrait brasses are rare.

By contrast, evidence of direct involvement of recognised artists in the design of individual brasses exists elsewhere in Europe. There are a number of examples in Germany. In Lübeck the Hutterock shroud brass in St. Marienkirche is attributed to Bernt Notke; the Heisegger brass in St. Annen Museum to Jacob van Utrecht; and the Luneborch brass in St. Katharinenkirche probably to Hermann Rode. The Hilligers' foundry used various artists for the Freiberg series of brasses and for some of their products at Meissen, including Lucas Cranach the Elder, Andreas Gotting and Zacharias Wehme.¹

In the Netherlands there are two highly-acclaimed Renaissance brasses in St. Laurenskerk, Alkmaar, commemorating Pieter Claesz. Palinc and his wife Josina van Foreest, and in Onze Lieve Vrouwekerk, Breda, to Dean Willem van Galen.² These share numerous design features and probably come from the same workshop, thought to be in Mechelen.³ The artistic techniques used in the detailing of the facial features, hands and garments/vestments, the naked Putti holding the shields on both brasses, the extensive cross-hatching to provide animation, and finally the use of Roman Majuscule lettering in the bordered marginal text, all illustrate this. These brasses use classical traditions in the compositions borrowed from Roman statues, edifices and scripts.

In the Dutch MeMo database (Medieval Memoria Online) established in January 2013, the design of the Breda brass is tentatively attributed to Maerten van Heemskerck, a well-known Dutch artist, and



Fig.1. Rectangular plate from the brass to Pieter Claesz. Palinc, 1546, and wife Josina van Foreest, 1541, St. Laurenskerk, Alkmaar.

refers to him as being responsible for the design of the Alkmaar brass.⁴ This is based on a comparison of artistic style and technique with van Heemskerck's known works, especially after his Italian tour.⁵

On a visit to Alkmaar in 2013 I became aware of various connections between the artist and the commemorated which lend considerable weight to van Heemskerck being responsible for the design



Fig.2. Pieter Claesz. Palinc, 1546, and wife Josina van Foreest, 1541,
 St. Laurenskerk, Alkmaar.
 (photo: © Martin Stuchfield)



Fig.3. Detail from the Alkmaar altarpiece.

of the brass. There are direct links to Pieter Claez. Palinc in terms of commissioned work by virtue of the offices he held in Alkmaar and also in terms of portraits of family members.

Van Heemskerck's career up to 1540 can be briefly summarised.⁶ He was born in Heemskerk near Haarlem in 1498, training firstly in Haarlem and then Delft, returning to Haarlem c.1527 where he became the pupil of the famous Jan van Scorel. Sometime before 1532 he joined the Haarlem Guild of St. Luke and donated his completed altarpiece of St. Luke Painting the Virgin to his colleagues in the Guild. He went to Rome in 1532, staying for three years, during which time he honed his Renaissance painting techniques and specialised in producing a large number of drawings of antiquities – a self-portrait of him next to the Colosseum in Rome is now in the Fitzwilliam Museum in Cambridge. In 1537 he entered into a contract to paint double wings for the Crucifixion altarpiece Van Scorel had completed earlier in the Oudekerk, Amsterdam. It was while painting this that he commenced work on his famous altarpiece for St. Laurenskerk, Alkmaar. This Triptych has scenes from the Passion of Christ and the Life of St. Laurence and was completed in 1543.⁷

This period coincided with both Pieter Claez. Palinc and Jorden van Foreest (a relative of Josina, Pieter's wife) serving on the City Council. They were donors/sponsors of this expensive work and also signatories to the contracts. Both were



Fig.4. 17th-century copy of the van Heemskerck painting of Pieter Claez. Palinc, now in Stedelijk Museum, Alkmaar.

Mayors of Alkmaar at different times – Pieter in 1516 and 1533 and Jorden in 1535, 1537, and 1540.⁸ It was decided, contractually, that all the major donors should be recognised as such in the painting.

Consequently the right hand wing of the altarpiece carries a self-portrait of van Heemskerck in a group of five men (Fig.3). From left to right these are Jorden van Foreest, Palinc, Dirick van Teijlingen, van Heemskerck and Hieronymus Jansz., a priest of St. Laurenskerk.⁹

The altarpiece survived the Reformation but, since it could no longer be displayed because of its iconography, was sold by the City Council to the King of Sweden. It survived a shipping accident en route and was given to the cathedral in Linköping, where it remains.¹⁰ A large printed reproduction of it in its open form is displayed in St. Laurenskerk.

Around the time of the Alkmaar commission, van Heemskerck also painted individual portraits of Pieter Claez. Palinc and Josina van Foreest as



Fig.5. Palinc and van Foreest arms over the almshouse door, Alkmaar.
(photo: © Martin Stuchfield)

well as their son-in-law and daughter. These demonstrated the artist's admiration of the Italian style of portrait painting. That of Pieter Claez. Palinc showed him as a pilgrim to Jerusalem with the arms of Palinc above and a palm branch in his right hand (Fig.4). (His Jerusalem pilgrimage is also central to the design of the brass.) The original paintings of Pieter and Josina were hung in an almshouse founded for Catholic women under the terms of their joint Will made in 1540. Copies of the originals – which have been lost – were made in the 17th century and are now on permanent loan to the Stedelijk Museum, Alkmaar. The almshouse survives with the Palinc/van Foreest arms above the door in a street near the Bergerbrug (Fig.5).

As an active member of the City Council, a churchwarden of St. Laurenskerk, one of the commissioners of the altarpiece and a contract signatory, Pieter Claez. Palinc would have taken a very direct interest in van Heemskerck's work. The portraits of family members and relatives would have involved their sitting for the artist and spending time with him. This demonstrates at the very least a working relationship between them, possibly one of friendship. No doubt having such a famous artist working directly for the family would have been seen as adding to their prestige in the eyes of Alkmaar society. It would be a relatively small step from there to design the couples' memorial brass since Josina died in 1541 soon after the portraits were painted in 1540 and whilst work on the triptych continued. Pieter died a little later, in 1546. Artists of the time were known to engage in the design of different types of memorial.

The evidence for the Breda brass is not so clear. It is known that van Heemskerck was working in the Grote Kerk, where the brass lies on the floor of the choir, in 1539, the year in which Dean Willem van Galen died.¹¹ However there is no evidence in the joint Will of the Dean and his brother Otto, also a priest of the Grote Kerk, of the form any memorial for either of them should take.¹²

Further research is needed to confirm these connections and to see if there is any testamentary or other evidence of a commission for the Alkmaar brass.

Kevin Herring

- 1 Hans Gerd Dormagen, 'Die Grablege der albertinischen Wettiner im Dom zu Freiberg', *Mitteilungen des Freiburger Altertumsvereins*, XCIX (2007), p.70, p.72.
- 2 The Breda brass is illustrated in Malcolm Norris, *The Craft* (1979), fig.191 and it is described in G. van Wezel (ed.), *De Onze-Lieve-Vrouwekerk en de grafkapel voor Oranje-Nassau te Breda* (Zwolle 2003).
- 3 Van Wezel, *op. cit.*, p.328.
- 4 *Medieval Memoria Online – MeMo Database* (Dutch). Representations of Jerusalem Pilgrims (Palinc and Josina van Foreest); Floor slab MeMo ID 361; Sophie Oosterwijk, 'A late-medieval shroud brass in Alkmaar', *M.B.S. Bulletin* 122 (Feb. 2013), pp.432-3.
- 5 Ann Tzeutschler Lurie, 'Heemskerck's portrait of Machtelt Sujs at The Cleveland Museum of Art', *The Burlington Magazine*, CXXXIV, No.1076 (Nov. 1992), p.701.
- 6 *Painting in Haarlem 1500-1850. The Collection of the Frans Hals Museum* (Ghent, 2006) p.197, reproduced in the website *Hadrianus, History of Dutch Art and Culture in Rome*.
- 7 L.M. Helmus, *Schilderen in opdracht. Noord-Nederlandse contracten voor altaarstukken 1485-1570*, Ph.D. Thesis, 2010, p.221 (uvapub: 71756) <http://hdl.handle.net/11245/2.71756>.
- 8 Wikipedia – Lijst van burgemeesters van Alkmaar. https://nl.wikipedia.org/wiki/Lijst_van_burgemeesters_van_Alkmaar.
- 9 *The Burlington Magazine*, *op. cit.* p.701.
- 10 *Web Gallery of Art* – Triptych by van Heemskerck.
- 11 L. M. Helmus, *op. cit.*, chapter 5.
- 12 Extract of copy of joint Will of Willem and Otto van Galen provided by Dr. H.D. Wessels of Breda City Archives with explanatory note.

Two Brass Fragments in Scunthorpe Museum

I was in Scunthorpe in early September 2016 for a family wedding. Fortunately there was time for a brief visit to the excellent local museum, the North Lincolnshire Museum, in Oswald Road near the railway station. Two fragments of monumental brasses were on display in a glass case in the Medieval Gallery:



Numbered '10' in the display: Fragment of inscription in Latin measuring about 6" x 4". This appears to commemorate [Edward]us or perhaps [Edmund]us Po[... ?of Winter]ton (the next parish) and Juli[ana] his wife. The museum caption describes this as 'From Risby. 15th century.' I was unable to study the lettering very closely, and so cannot say if this plate was produced in London or locally. Even so, I suggest that the fragment is late 15th or early 16th century, though definitely pre-Reformation on the basis of the remains of *Cuius anime propicietur deus* in the last line. The fragment appears to be made of thin plate, now buckled, but is otherwise in excellent condition. There are no rivet holes that I could see. I have found since from Googling that the church at Risby disappeared centuries ago. Risby parish has been united for a very long time with Roxby, as Roxby-cum-Risby.



Numbered '11': A very small fragment of marginal inscription measuring about 2" x 2". I could not read the lettering. The museum caption describes it as 'From Keelby. 14th to 15th century'. It also says that the fragment is palimpsest, but gives no further details. Sadly, I was unable to view the reverse side. The church at Keelby is still there, and Greenhill's *Monumental Incised Slabs in the County of Lincoln* says that it contains two foreign slabs, both with lost marginal inscriptions formerly inlaid in brass. I cannot say if either is relevant to this fragment.

I was not able to make any further enquiries or examine the pieces closely. The captions did not give the museum reference numbers. My photographs were taken through the glass of the display case. Both descriptions are therefore provisional. My guess is that both are metal-detector finds. The museum appears to have an excellent working relationship with local metal detectorists, and has been involved from the very beginning in the Portable Antiquities Scheme, although these fragments are not mentioned on the P.A.S. web pages. Mill Stephenson mentions neither church. I will be interested to hear from any member who is able to examine these fragments in greater detail, and make rubbings. It is probably also worth asking if the museum has any other fragments, not on display.

Stephen Freeth

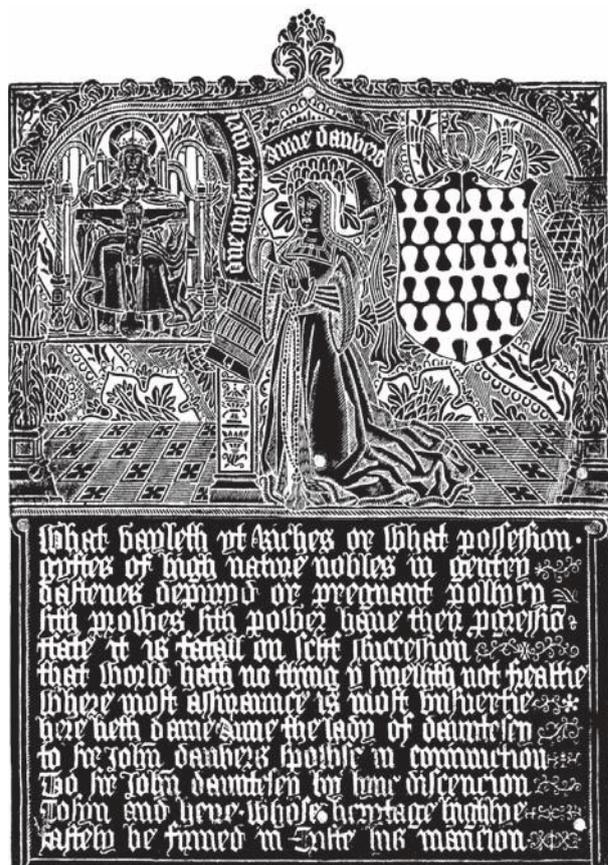
Notes on Books, Articles and the Internet

Richard Marks. ‘A widow, two wills, two windows and two tombs: the memorial of Dame Anne Danvers in Dauntsey Church, Wiltshire’. *Lichtträume-Aufsatz*, XVI (2016), pp.143-49. 6 colour illus.; refs.

Anne Danvers is unusual in having two brasses in the same church. In the first (M.S.I, 1514) she appears in pedimental head-dress with her husband Sir John Danvers, 1514, on an altar tomb. In the second, and probably better known, Anne, still in pedimental head-dress, kneels before a Trinity (M.S.II, 1539) – sadly this rectangular brass plate was stolen some years ago. The article examines all the associated Danvers memorials in the church, including several notable stained glass windows, as well as quoting the lost inscription from the brass and a short extract from the will of Sir John Danvers. A colour photograph of Anne’s brass is on p.145, but is too small to see the finer detail. This well-researched and documented article gives a specific insight into a family’s wish to commemorate itself in several media, especially one woman who in widowhood managed her affairs with care, authority and attention to detail, whilst she and her ancestors beautified their church with fine imagery and Christian symbolism.

Sophie Oosterwijk. ‘From biblical beast to Faithful Friend; a short note on the Iconography of Footrests on Tomb Monuments’, in **Laura D. Gelfand** (ed.), *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Architecture, and Society*. (Leiden & Boston: Brill. €170.00. Sept. 2016. ISBN 978 9004269163). 446 pp.; illus. (many in colour); refs.; bibliography; index.

A volume of essays by 15 specialist contributors. In Chapter 10 (pp.243-60) Sophie Oosterwijk discusses the meaning and significance of dogs depicted at the feet of memorial and tomb effigies in stone and metal, notably brasses, illustrated with a mix of colour and black and white photographs. Whilst many male effigies have a lion at their feet to symbolize ‘strength and courage, as well as pride and watchfulness’, the lion is also used extensively as an heraldic emblem. Dogs, however, were commonly seen as appropriate symbols for



Brass of Dame Anne, cousin and heir of Sir John Dauntsey, wife of Sir John Danvers, [1539], Dauntsey, Wiltshire (M.S.II); stolen in 2004. (rubbing: Martin Stuchfield)

monuments and memorials to, usually, married women. On brasses this convention is also commonly followed, a good example being the Harsick brass (M.S.I, 1384) at South Acre, Norfolk, with a lion and a dog at the feet of the effigies [illus. Fig.10.2, p.246 (detail)].

Dogs featured prominently on all kinds of memorial right up to the last century: e.g. King Edward VII, 1910, has his pet dog on his tomb at Windsor, as does Rev. T.B. (“Tubby”) Clayton, 1972, at All Hallows-by-the-Tower, London. They variously appear barking, looking up at their owner, sleeping and wearing a collar with bells (especially on brasses). Unusually, on the St. Maur (or Seymour) brass at Higham Ferrers, Northamptonshire (M.S.I, 1337) there are two dogs fighting over a bone [illus. Fig.10.4, p.249 (photo.)]. Whilst many are lap-dogs, at the feet of

John Catesby, 1404-05, at Ashby St. Ledgers, Northamptonshire there is a hunting dog, whilst his wife Emma, 1433, has two small collared dogs at her feet – all three dogs looking upwards [illus. of whole brass Fig.10.7A, p.253, and Fig.10.7B, p.254 (detail)].

A few brasses show the name of the dog, e.g. Alice Cassy (LSW.I, 1400, Deerhurst, Gloucestershire), whose dog, named ‘Terri’, looks up quizzically at the owner [Fig.10.9, p.256 (photo.)]. Another example is illustrated from an old rubbing by Thomas Talbot, where the dog of Sir Brian de Stapleton, 1438, has its name ‘Jakke’ on a label, and sits next to a lion [to me the dog looks rather like the early German breed of Spitz]. The brass is now lost, but a detail from Talbot’s rubbing is illustrated [Fig.10.10, p.256]. Also illustrated is the lower part of the early Trumpington brass (LSW.I, Trumpington, Cambridgeshire) where a hound bites the lower end of the scabbard of his master’s sword [illus. Fig.10.12, p.259].

Whilst it appears that the original early allegorical or Biblical meaning of the animal motif was gradually forgotten, the use of the lion and the dog persisted, the latter as an emblem of ‘canine loyalty in life, death and beyond’.

John A. McEwan, *Seals in Medieval London 1050-1300: A Catalogue*. London Record Society Extra Series, I (Boydell and Brewer. £50. May 2016. ISBN 978 0 900952 56 2). xvi + 192 pp., with over 1400 colour illus.

This excellent book publishes and illustrates over 1,400 wax impressions of seals of medieval Londoners between 1050 and 1300, from documents in various archives. The latter part of the date span corresponds with the earliest English brasses. There are obvious and interesting similarities, as highlighted recently by our member Elizabeth New, between how bishops and abbots are shown on their seals and on their brasses. Another direct parallel is between seal no.138, the corporate seal of the Abbey of Stratford Langthorne, showing a sleeved arm holding a crozier, and the almost identical design of the indent for Abbot John de Sutton, 1349, at Dorchester Abbey, Oxfordshire (*The Earliest English Brasses*, Fig.158). Abbot Sutton’s tomb recycled an

older design; the seal of Stratford Langthorne Abbey is illustrated by McEwan from two different documents, both much earlier in date, one c.1180, and the other between 1199 and 1218.

A similar design was used for the indent of Elyas, ninth abbot of Lesnes Abbey, Kent, who died c.1300. However here we have a crozier alone, without the sleeved arm, and the name ABBAS ELYAS in Lombardic letters either side of the upper part of the crozier so as to form a cross. This indent was discovered in two parts on the site of the abbey in 1909 and 1911, and is now in St. John’s church, Erith.

Other similarities between seals and early brasses are the use of Lombardic lettering; and the dividers (of one, two or three stops) between words.

(S.G.H.F.)

On-line book:

Ann Adams and Jessica Barker (eds.). *Revisiting the Monument: Fifty years since Panofsky’s Tomb Sculpture*. Courtauld Books Online. 2016. 256 pp.; illus. (many in full colour); genealogical trees; extensive bibliography [pp.176-83]. Viewable free on-line as entire book or by individual chapters, in PDF format at: <<http://courtauld.ac.uk/research/courtauld-books-online/revisiting-the-monument>>

This book originated from a conference in June 2014 at the Courtauld Institute, *Fifty Years after Panofsky’s Tomb Sculpture*, organised by the two editors above; and a joint M.B.S./C.M.S. one-day General Meeting, *Commemoration of the Dead: new approaches, new perspectives, new material*, organised by Christian Steer in November 2014. Whilst Panofsky himself made few references to brasses, this volume helps to redress that omission.

Of the twelve chapters, subdivided into three parts, most examine continental tombs and monuments, but one in particular, Chapter 9 (pp.160-83) by Ann Adams, *Revealed/Concealed: Monumental Brasses on Tomb Chests – John I, Duke of Cleves, and Catherine of Bourbon, Duchess of Guelders*, is most relevant in the present context. Described by the author as a ‘preliminary case study’, the limited survival of such tomb chests in Europe has prompted the writer to use English examples as additional evidence, where they are more

abundant. Using Mill Stephenson's *List* for her preliminary findings, this indicates just over 300 examples of tomb chests/altar tombs with brasses dated between 1300 and 1700; of these 91 are 15th century and 163 of 16th century date (See table, Appendix A, p.177). [Data collected for the *County Series* and from other sources indicate that there were originally in the region of double these figures – Ed.]

In looking at the reasons behind the choice of raised tombs with brasses, it is evident that the 'higher nobility' did not particularly favour them, only four pre-1500 extant examples and one indent being identified in England (p.162). Such tombs were more often chosen by 'ecclesiastics, merchants and aspiring nobility', though other factors, such as visibility, siting and cost (especially of transport of materials), plus the availability of alternative materials, family tradition and status were also relevant – though no one of these appears pre-eminent in most cases. To show how some families had a strong tradition of the use of brasses on tomb chests, case studies of the Beauchamp and Swynford families and their descendants are used, some of the tombs/brasses coming from the same workshop (see esp. pp.183-85; genealogical trees p.184).

The rest of the study examines in detail the two tombs named in the sub-title, both illustrated from Rev. W.F. Creeny's *A Book of Facsimiles of Monumental Brasses on the Continent of Europe* (1884), including the figure brasses and the 16 heraldic side panels of the tomb chest [1483] at Cleves, Germany (p.168); and the main figure and 12 panels with saints and four with weepers/mourners, all with shields above, on the tomb of Catherine of Bourbon, 1469, at Nijmegen, Holland (p.172). The order of the side panels of the Cleves tomb has changed since Creeny's time, and the current order is shown on a small diagram below each reproduction, and in a more detailed identification of the shields of probable ancestors in Appendix B (p.177). Low level colour photos of both tombs are seen on pp.160-1. There is some interesting discussion of the likely patron and commissioning of each tomb, the formats chosen and the ancestral symbolism of those shown in the side panels of the Cleves tomb. Both brasses may be the work of engraver Willem Leomans of Cologne (see p.174, ref.86 and Ann Adams' paper in *Bulletin* 130 (Oct. 2015), pp.560-3). The Bourbon

tomb seems likely to have been made under the patronage of Catherine's son Charles of Egmond, along with a figure brass to his aunt Catherine of Guelders at St. Mary Magdalene, Geldern, Germany. The latter is illustrated in colour on p.173, and the absence of any marginal inscription suggests this brass may have been reduced in size, and may originally have been on a tomb chest.

One other paper, by Robert Marcoux, *Memory, Presence and the Medieval Tomb* [Chapter 3, pp.49-67; 8 colour illus.; refs.] is a useful companion to that of Ann Adams above, as well as the detailed study by Sally Badham and Sophie Oosterwijk, reviewed in *Bulletin* 133 (Oct. 2016), pp.657-9. As its focus, the distinction first used by Panofsky of prospective ('images depicting life beyond death') or retrospective monuments (those 'displaying biographical elements') is discussed. However, these distinctions in themselves cannot provide a complete picture, since the diversity of medieval tombs necessitates moving freely between the two. Using six varied examples of monuments lost during the French Revolution, Marcoux illustrates his study with fine colour photographs of drawings by Gaignières in the Bibliothèque Nationale, Paris, and in the Gough manuscripts in the Bodleian Library, Oxford.

Whilst it is not possible to identify which of the latter drawings cited are definitely of brasses, Fig.3.7 (p.60) shows the rectangular memorial of Abbot Mathieu of Vendôme, 1286, formerly in the Royal Abbey of Saint-Denis, which is described as 'polished brass'. Other examples illustrated range from a simple single-letter border inscription to physician Robert Sarrasin, 1278, to the enamelled copper plaque set into the wooden frame of the tomb of Bishop Ulger of Angers, c.1155 [in similar form to the well-known enamel of Geoffrey Plantagenet, Count of Anjou, 1151, made posthumously for his tomb at St. Julien's Cathedral at Le Mans, now in the local museum there].

In looking at these and other memorials, Marcoux also discusses and concurs with some of the factors mentioned in Dr. Adams' study above when selecting a type or form of memorial, e.g. siting; visibility; status; cost; achievements; and family or other preferences. It is to be hoped that more such on-line publications will be made freely available.

Unusual effigial slab of an abbot:

Professor Howard Williams has written a detailed blog about a previously little-known fragment of a stone slab, bought privately at auction in the mid-1990s. This fragment, the upper part of the slab (illustrated in the blog), is believed to have come originally from Valle Crucis Abbey in Wales, and almost certainly commemorates the Cistercian Abbot Hywell [or Howel] and dates from c.1310-20. The fragment is currently on loan to Llangollen Museum, and was last described in *Archaeologia Cambrensis* (5th Ser. XII (1895), p.124).

A link to the blog and a short video can be found at: <<http://howardwilliams.wordpress.com/2016/03/31/the-smiling-abbot-of-valle-crucis-an-archaeodeath-e>> or via *Salon* [Newsletter of the Society of Antiquaries of London] Issue 377, 13th December 2016.

Brass and Glass:

Vidimus online is a regular on-line newsletter on stained glass. In Issue 96 (Feb. 2016), **Catherine Spirit's** illustrated article *Symmetry, Colour and Antiquity* . . . examines the east window in the church of St. Peter, Nowton, Suffolk. This is largely filled with imported continental roundels, which were installed in the church between about 1816 and 1820 by Norwich glazier Samuel Carter Yarrington (1781-1846). Local Lord of the Manor O.R. Oakes, who acquired the panels, met the cost of installation, and a small brass commemorating the event is seen in a photograph by the author. Up to 1965, panels at the base of the three-light east window contained glass depicting figures from Norfolk brasses, based on engravings published by J.S. Cotman, but with some artistic licence; they are seen *in situ* in a b/w photograph in Spirit's article.

Other panels still in the nave windows were featured in an article by our members Jane Houghton and Janet Whitham in *Bulletin* 115 (Sept. 2010), pp.294-5, illustrated with excellent colour photographs. Spirit's article now provides a useful supplement, and shows that one of these panels in the nave (showing Sir Ralph Shelton from Great Snoring) is one of the three panels formerly in the east window. Every issue of *Vidimus online* from No.1 (Nov. 2006) (eleven per annum) can be viewed free via their web site under 'Back issues'.



*Brass of Sir Thomas Blenerhayssette, Frenze, Norfolk
featured in glass at Nowton, Suffolk.*

Forthcoming:

Philip Whittemore, 'No cause to mourne though here he lye': Funerary Monuments in London c.1000 to 1666. (Wynchmore Books, Lynton House, 16 Colne Rd, Winchmore Hill, London N21 2JD). £15.00 + P&P £3.70. Feb. 2017. ISBN 978 09564595 1 0) xvii, 104 pp; colour frontispiece; 154 numbered illus. (some in colour) on 54 pp.; + 11 pp. for Name and Place Indexes. Bibliography (pp.96-103). A4 format; large paperback, with stiff card cover.

Discusses monuments of all types and materials from cross and coffin slabs to wall monuments (Pt.1, pp.1-42); Brasses (Pt.2, pp.43-72); plus a Gazetteer of Churches (pp.72-95). Many sources used throughout including photographs, engravings, rubbings, wills and antiquarian drawings. A full review will be published in *Bulletin* 135 (June 2017).

I am grateful to Ann Adams, Stephen Freeth, Christian Steer, Martin Stuchfield and Philip Whittemore for information received.

Richard Busby