

Notices of Books and Articles

The following list consists of recent books and articles, mainly published in the last twelve months, although earlier publications may be included. The appearance of an item does not preclude its subsequent review.

BOOKS

Martina Bagnoli, editor. *A Feast for the Senses. Art and Experience in Medieval Europe*. 2016. 280 pages. The Walters Art Museum, Baltimore, distributed by Yale University Press, New Haven and London, £40.50. ISBN 978-0-300-22295-1
Catalogue of an exhibition at The Walters Art Museum, Baltimore, which focussed on medieval objects that spoke to the five senses, in daily and religious life. The catalogue proper is preceded by eight papers on various aspects of 'sensual' life in the Middle Ages, including 'Sensual Wonder at the Medieval Table', 'Sensing Sound' and 'Art and Love'. All the objects in the exhibition are illustrated and fully discussed. Some are well-known, many belong to the Walters collection, some are unusual, such as the pomander-reliquary from the Louvre which opens into four segments and the three-inch wide pendant-triptych showing the martyrdom of St Barbara, with Sts Mary Magdalene and Gereon on its tiny wings.

Rhianydd Biebrach, *Church Monuments in South Wales, c. 1200-1547*. 2017. Boydell Press, Woodbridge, £60 (hbk). ISBN 978-1-7832-764-8

The monuments range from plain cross slabs to effigies. The influence of neighbours in the West Country is discussed. Covers materials used, the patrons and their choice of designs and secular concerns, as well their desire for salvation and concept of the afterlife. Four colour, 48 black and white, and 9 line illustrations.

John Marciari, editor, *Hans Memling. Portraiture, Piety, and a Reunited Altarpiece*. 2016. 112 pages. The Flemish Research Centre for the Arts in the Burgundian Netherlands, Musea Brugge, and The Morgan Library & Museum, New York, in association with Paul Holberton Publishing, London, £12.85.

ISBN 978-1-911300-08-3

Essays by Maryan W. Ainsworth, Till-Holger Borchert, Noël Geirnaert, John Marciari, Gianluca Poldi and Ilona van Tuinen, A catalogue of an exhibition at The Morgan Library and Museum 2016-17, which brought together the parts of a triptych made by Memling for the maecenas and book collector Jan Crabbe,

Abbot of Les Dunes Abbey near Bruges. The front or inside of the wings show the donor's mother and his half-brother with their saints; they belonged to J.P. Morgan and are now in the Morgan Museum. The back or outside of the wings (they were split c.1800) show the Annunciation in grisaille and are at the Groeninge Museum, Bruges; the centre panel which has the Crucifixion with St Mary, St Mary Magdalene, two Sts John, and the kneeling donor with St Bernard of Clairvaux, is preserved at the Museo Civico, Vicenza. The articles discuss the history of the triptych, Memling and his life, Crabbe and his career, technical aspects of the painting, such as underdrawings, and contemporary drawings in general. Attractively illustrated with fifty-five colour images; bibliography.

ARTICLES

Virginia Bainbridge, 'Syon Abbey and nation building. Patronage by political elites and their regional affinities in England and Wales c.1415-1558', in *Continuity and Change. Papers from the Birgitta Conference at Darlington 2015*, edited by Elin Andersson, Claes Gejrot, E.A. Jones and Mia Åkestam, Kunglia Vitterhets Historie och Antikvitets Akademien, Stockholm 2017, pages 128-43.

Systematic study of the patrons, nuns and clergy, reign by reign, in order to show the interests of the kings, queens and courts in this great abbey, which was located so near to one of the favourite royal palaces. Includes Edward IV, 'the second founder' of the abbey, who restored lands taken away by Henry VI. The author assesses his queen's genuine admiration for the house and notes that Anne of Exeter, along with certain Devon benefactors, was a special benefactor. The patronage of the richest London merchants became especially important from this time, but the entrance of nuns from families in the counties is also covered in detail.

Charlotte Berry, "'To avoide all envye, malys, grudge and displeasure": sociability and social networking at the London wardmote inquest, c. 1470-1540', *The London Journal*, volume 42, number 3, November 2017, pages 201-17.

Portsofen ward jury lists, 1465-83 and one of the sixteenth century, with copy lists from Aldersgate ward from the mid-fifteenth century made in 1584, with a set of ordinances setting out the conduct of wardmotes made in 1540, are the basis of this study, expanded by the surviving wills of the jurymen. The ordinances are preoccupied with the personal good behaviour of the jurors who might often find themselves presenting each other for nuisances and indicting neighbours. Discusses known procedure and eligibility of men to be jurors (householders) and how frequently they served, which leads to the consideration of how such service could forward a man's career into the more

prestigious service of the parish and the common council of the city. Control of behaviour and the value placed on quiet argument with no sign of anger, and the system of fines for lateness and all manner of misbehaviour, are made clear from ordinances of 1540. Figures of social networks based on testaments.

S. J. Drake, “‘The Gallaunts of Fowey’: a case study of Fowey during the Hundred Years’ War, 1337-1399”, *Historical Research*, volume 90, number 248, May 2017, pages 296-317.

This small port under the lordship of the priory of Tywardreath made a great contribution to the naval successes of Edward III; its maritime profits belonged to the duke of Cornwall, the Black Prince. It had considerable shipping (mostly small vessels) and experience of trade and was well-placed to provide men and ships or mere transport for expeditions to France; it also developed shipmen able to represent the port in the king’s councils, turning it into a port of national significance. Fowey gained a reputation for piracy, a method of war which both advantaged and hurt the port. The article examines the crown’s policies regarding its fleets and its development of the agency of so-called ‘pirates’ and freebooting. Fowey suffered from French and Spanish raids (1378, 1380 and later) and bore heavy costs for its land defences were poor, but on the whole benefits outweighed losses, compared to Great Yarmouth’s more damaging experience of the war. The wealth of the port is assessed, with comparison to other ports, the use of naval payrolls reveals the character of the port’s ships, and the development of shipping-lanes and ship-building is remarked upon. Map, tables. An article that has many lessons for the study of later fifteenth-century shipping when Fowey was still reckoned a nest of pirates, of the complex meaning of ‘piracy’ and the control of private naval warfare, and of the courts that dealt with offences at sea.

Mark Forrest, ‘Patterns of economic change in the south-west during the fifteenth century: evidence from the reductions to the fifteenth and tenths’, *The Economic History Review*, volume 70, number 2, 2017, pages 423-51.

The taxes of the tenths and fifteenths, levied at the same rate set in 1334, were allowed a rebate in 1433 of £4000 from the national total of £37,000 for the relief of poor towns, to be divided among the counties for distribution. In 1446 the reduction was raised to £6000. There were eleven grants 1433-87 for which the local reductions can be traced. Studies of these reductions in several counties have been published. This study covers Cornwall, Devon, Somerset, Dorset and Hampshire where the decline in the export of wool, the fluctuations of the cloth and tin industries were key factors. The allocations were set by commissioners who knew the locality and under the overall supervision of the exchequer, and the policies of these men (clergy and MPs) are considered. They applied the reductions according to local conditions (fires, plague, rebellion,

coastal raids). It is noted: cities and boroughs and ancient demesnes might be favoured; some communities were adept at petitioning; notable ports like Melcombe Regis were failing; that there is no information on how the reductions were applied at the vill level, but many vills received rebates (e.g. Cornwall, 111 vills received rebates of 5s to 10s); the reasons for a rebate are often not known. Overall the data is a useful guide to conditions and an excellent proof that local government could operate successfully and thoughtfully. It is remarked that there was a general acceptance of these taxes and that local taxation was less intense in this century. This article is in the context of the arguments of historians, either pessimistic or more optimistic, over the state of the economy of England in this period. Maps, figures, tables.

Mark Forrest, 'The development of Dorset's harbours in the fourteenth and fifteenth centuries', *Proceedings of the Dorset Natural History and Archaeological Society*, volume 138, 2017, pages 17-33.

This covers Poole, Melcombe Regis, Lyme Regis, Weymouth (all small ports with small ships) and their associated lesser ports and creeks, which suffered from plague, war and storms in this period, with the two Regis ports unable to recover; it was Poole's large and more sheltered port that emerged as the staple port from 1433. The wool of the county was the major export until the English cloth industry absorbed so much of it, with Sherborne as the local manufacturing centre; others goods traded are mentioned (linen, hemp, wine, tins, horses and grains) as well as the proportion carried through the ports. Tax rebates testify to failing areas of the county. Dorset always trailed behind the Devon ports and suffered like them from the increasing competition of London. The paper includes sections on the crisis years of 1348-1410 and the reconstruction 1410-60, as well as the building of Poole's quay and Lyme's cobb and the need for outside funding.

Maureen Jurkowski, 'The lost cartulary of Bermondsey Abbey and the monastic library of John Selden', *The Bodleian Library Record*, volume 29, number 1, April 2016, pages 73-91.

A detailed reconstruction of the fate of the fourteenth-century cartulary of Bermondsey Abbey, a Cluniac foundation perhaps best known as the last dwelling place of Queens Katherine de Valois and Elizabeth Woodville. An abbey from 1399 it had an income of almost £475 at the Dissolution, derived from a large portfolio of lands in many counties and tenements in London. Its cartulary was compiled by William de Preston, and passed to the buyer of the site, Sir Robert Southwell, and via the Cotton Collection to John Selden, Cotton's friend and legal adviser. The author teases out the strands of the possible descent of the cartulary thereafter through the hands of his executors who retained some of the papers and books. The sad conclusion that it

disappeared along with eight chests of Selden's books in the fire that destroyed the chambers of Sir John Vaughan, one of the executors, in the Great Fire of 1666, is tempered by the hope of a reappearance. Stemma of derivative transcripts, and catalogue of monastic cartularies or registers in the 1654 Selden catalogue.

John Lee. "'Tis the sheep have paid for all': merchant commemoration in late medieval Newark', *Monumental Brass Society Transactions*, volume 19, part 4, 2017, pages 301-27.

Lavishly illustrated article on the mercantile monuments in the church of St Mary Magdalen, the only parish church of Newark, Nottinghamshire, 1361-1557, which includes the chantry chapels of Thomas Meryng (d. 1500) and Robert Markham (d. 1508), the individual brasses of Alan Fleming (d. 1361), whose widow founded a chantry house for the chaplains of the church, and Robert Whitecombe (d. 1447), as well as some townsmen who chose to be buried elsewhere, such as the stapler John Barton (d. 1491) and his wife at Holme. Mercantile money came from wool and then the cloth industry; the town was on the London road north and the junction with the Foss way and the River Trent. It was the bishop of Lincoln's town and housed a castle built by Bishop Alexander the Magnificent (1223-48), who replanned the town. Covers some of the building in the town done in the later fifteenth century, as well as the gifts of glazing and other public works. Appendix lists all monuments known before 1560.

Christian D. Liddy, "'Sir ye be not kyng": citizenship and speech in late medieval and early modern England', *Historical Journal*, volume 60, number 3, September 2017, pages 571-96.

Uses a case of contemptuous speech directed against the mayor of Plymouth in 1615 (won by the speaker when heard before Sir Edward Coke), for comparison to earlier examples of defamatory criticism of local government officials. Cases cited date from 1300-c. 1520 (including the notorious Pekham case in London 1469-70); punishments and apologies described. Finds these early cases of hostility to office holders to be expressions of citizenship.

Julian Luxford, 'Sacred kingship, genealogy and the late medieval rood screen: Catfield and beyond', in *The Art and Science of the Church Screen in Medieval Europe: Making, Meaning, Preserving*, edited by Spike Bucklow, Richard Marks and Lucy Wrapson, The Boydell Press, Woodbridge 2017, pages 100-22.

A particular screen with iconography unique to a parish church (sixteen pre-Conquest English kings) provides the starting point for an examination of the genealogy of Christ, from whose family the English royal house claimed descent, and its popularity. The church lacks the Rood with the key figure of

Christ and also the parclose screens across the adjacent aisles. The chancel was rebuilt 1471 after the screen was inserted and the screen is impossible to date precisely (corkscrew curls and pointed shoes). The church also had a wall-painting of a Wheel of Fortune with kings rising and falling. The author traces the background of the well-known genealogy from other sources in stone, glass and text, and in particular the popular sequence of pre-Conquest English kings held to have been canonised, and places the local patron or creator of this sequence no higher than the parish and its rector. Illustrations and table of all the panels of the kings.

Richard Marks, 'Framing the rood in medieval England and Wales', in *The Art and Science of the Church Screen in Medieval Europe: Making, Meaning, Preserving*, edited by Spike Bucklow, Richard Marks and Lucy Wrapson, The Boydell Press, Woodbridge 2017, pages 7-29.

The most important representation of Christ in a medieval church was Christ on the Cross, the Rood at the junction of chancel and nave. The origins of this Cross in European churches is traced, and the development of Rood groups attendant on Christ (composed of Christ's Mother, St John, other Apostles, Angels, etc), its relationship to a Doom or a Trinity, its links to a particular local saint or the whole Company of Heaven. The few surviving examples are studied and illustrated (with further examples catalogued in the footnotes) and their variations (e.g. with loft, solar, candlebeam, panelled screen showing saints, etc), and whether they were open or closed divisions between chancel and nave. A variety of messages were conveyed to their audiences. Donors, their motivations and preoccupation with Purgatory, are also considered, with the surviving texts asking for prayers. Well illustrated.

Monumental Brass Society Transactions, volume 19, part 4, 2017. Extensively illustrated.

Paul Cockerham, 'Bishops, deans and canons: commemorative contexts across two centuries at Exeter Cathedral', a detailed examination of the magnificent slabs and brasses of bishops, the lesser men inserting their plain stones in the spaces left.

Two articles concerning memorials of children dying young:

Nicholas Orme, 'Edward Courtenay and his brass in Christ Church Cathedral, Oxford', the elder son of Sir Hugh Courtenay, brother of the earl of Devon and his third wife, Maud, daughter of Sir John Beaumont. He died under age and was succeeded by his brother Hugh, killed at Tewkesbury for Lancaster.

Harriette Peel, 'Kateline d'Ault and the angels: the brass of Kateline d'Ault (d. 1461) in St James' Bruges'. Kateline is shown between her guardian angel and her brother with a dialogue between them on banderoles; her family (her mother

was Magdalena de Baenst d. 1491), and the motifs of the guardian angel and the bride of Christ are discussed.

Lynda Pidgeon, 'An aristocratic brass in late fifteenth-century England'. *Monumental Brass Society Transactions*, volume 19, part 4, 2017, pages 358-69.

This concerns the large and elaborate memorial brass put up by Jane Lady Strange, for her father John Lord Strange (d. 1479) and her mother, Jacquetta, sister of Queen Elizabeth Woodville (d. by August 1492) in St John's Church, Hillingdon. Hillingdon was part of the Le Strange's ancient manor of Colham, the manor house built after 1449. Article covers tombs of earlier Stranges (the family's chantry was at Haughmond Abbey, Salop), the family's history through the fifteenth century and its financial problems – this study extends the author's article on the family in *The Ricardian*, volume 27 (2017). Jane was her father's heir and she married George, son of Thomas Stanley, later earl of Derby, and was about fifteen when her mother died; she is depicted small on her parent's brass; she chose to be buried with Le Stranges, either at Hillingdon or Bicester depending on where she died. Pedigree; extensively illustrated.

Anne F. Sutton, 'The admiralty and constableness of England of England in the later fifteenth century. The operation and development of these offices, 1462-85, under Richard, Duke of Gloucester and King of England' in *Courts of Chivalry and Admiralty in Late Medieval Europe*, edited by Anthony Musson and Nigel Ramsay, Boydell and Brewer, Woodbridge 2018, pages 187-214.

Richard of Gloucester was the one man to combine these two posts, the king's two lieutenants on the sea (1462-83) and in the army in war (1471-83). The period saw beneficial developments in the admiralty and navy, and enabled Richard as king in effect to bring the role of constable to an end. The article traces the laws of the sea and of war, the activities of the two courts and their civilian lawyers, their jurisdiction and location, with examples of cases heard, such as piracy. Gloucester's personal activity in both offices is listed (e.g. in Norwich and London as constable), his encouragement of the heralds, the significance of his wardenship of the Western March, and the general increasing use of commissions by king and council.

Bruce Watson and †William White (and 11 others), 'Anne Mowbray, Duchess of York: a fifteenth-century child burial from the Abbey of St Clare, in the London Borough of Tower Hamlets', *London and Middlesex Archaeological Society Transactions*, volume 67 (2016), pages 227-60.

This article includes what remains of the previously unpublished research done at the time of the discovery of Anne's remains on the site of the Minors just outside London Wall in 1964 (notably on her hair, the pillow under her

head, the cerecloth and the lead used). She had been reburied at the Minoresses after being removed from St Erasmus Chapel, Westminster Abbey, which was destroyed to make way for Henry VII's chapel. Explanations are offered for why the research was not published at the time. Plans, photographs. Bill White (W.J. White) was a valued member of this Society.

**RICHARD III AND THE KNAVE OF CARDS:
An Illuminator's Model in Manuscript and Print,
1440s to 1490s**

ANNE F. SUTTON and LIVIA VISSER-FUCHS

The Antiquaries Journal, volume 79 (1999), pages 257–99.

For over 200 years it has been asserted (originally by Joseph Strutt) that an unflattering portrait of Richard Duke of Gloucester exists in the presentation miniature of the copy of the Chronicle of England by Jean de Wavrin owned by Edward IV. The authors recite the history of this assertion and prove that no such portrait exists. In fact the figure of the courtier concerned turns out to be a figure commonly used by illuminators and painters of all sorts, ranging from Dürer to the first designers of playing cards. The figure was in fact the original knave of cards. When Strutt and his imitators searched for a figure that answered their imaginary idea of what a villainous Richard looked like they chose, by chance, the knave of cards! They did not find a portrait of the historical Richard III. This article is extensively illustrated.

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