

**Medieval Memoria Research**  
Newsletter



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We wish to thank the various copyright holding institutions and individuals for giving us permission to publish images of the works of art and manuscripts in their collections.

Frontpage: Replica of the floor slab with brass plates of Ghijsbert Willem Raet, 1500-1525, Saint John's church Gouda. Photo: Rijksdienst voor het Cultureel Erfgoed (RCE) - Chris Booms.

## **MMR: new developments in the field of Medieval *Memoria***

Welcome to the eleventh issue of the newsletter *Medieval Memoria Research* (MMR).<sup>1</sup> In this online newsletter you will find information on the work of scholars who research medieval *memoria* in the broad sense of the word.

Under the 'MeMO news' section you will find an invitation to the upcoming MeMO congress in Utrecht, celebrating the conclusion of the MeMO project. This promises to be a very exciting event, and we warmly invite our readers to join us. In addition there is more news on the photography and discovery of new medieval floor slabs, and the MeMO project has launched a new website called *Representation of Jerusalem Pilgrims*.

In this issue there are also several new books announcements, new publications, three new symposiums and congresses, and we would also like to draw your attention to the important work of the Monumental Brass Society. Originally founded in 1887 as the Cambridge University Association of Brass Collectors, this organisation aims to encourage the appreciation and study of brasses, and to preserve and record them for future generations.

As always, we warmly invite our readers to share news about congresses, publications, projects and other related subjects with us, so that these subjects may be announced in our future issues of this newsletter. Please consult the colophon for our contact details.

Charlotte Dikken  
Editor of *Medieval Memoria Research* (MMR)

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<sup>1</sup> MMR is part of the Utrecht research project *The functions of art, ritual and text in medieval memoria* and works closely with the project *Medieval Memoria Online* (MeMO).

## The Concluding Congress of the MeMO Project: Shaping and Commemorating Identities

Date 31 January – 2 February 2013  
Location Utrecht, Netherlands

In the previous issue of MMR ([http://mmr.let.uu.nl/pdf/MMR\\_010-1.pdf](http://mmr.let.uu.nl/pdf/MMR_010-1.pdf)) we announced the upcoming completion of the MeMO project. This is a reminder of the concluding congress with which we will be celebrating this achievement. The MeMO congress will be held in Utrecht on 31 January and 1 and 2 February 2013, and it will be called *Shaping and commemorating identities. Creating and expressing identity through memoria in the medieval and early modern period*. Over thirty internationally acclaimed specialists in the field of *memoria* research will present short papers as well as some longer keynote speeches.

The research tool, which includes the MeMO database that we have been developing, will be presented during this congress. It gives researchers access to several databases with extensive descriptions of four source types that played a key role in the commemoration of the dead: memorial registers, narrative sources concerning *memoria*, memorial pieces, and tomb monuments and/or floor slabs. It contains an additional database with information on the institutions in which the texts and objects originated.

We hope that many of you will be present at this festive occasion, which marks the completion of four years of hard work that has resulted in this innovative research tool. To register please send an email to: [memo.gw@uu.nl](mailto:memo.gw@uu.nl).

For the most up-to-date programme, please visit our website: <http://memo.hum.uu.nl/>

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### Medieval floor slabs in the Netherlands: update on photography and discoveries

- By Sophie Oosterwijk and Trudi Brink

Since the publication of *MMR 10* the MeMO team has been conducting further photographic sessions across the Netherlands, from Alkmaar, Poortugaal, Noordwijk and Rijnsburg in the coastal provinces of Noord- and Zuid-Holland, to Maastricht in the south of the country and several Frisian towns in the north, including Leeuwarden and Franeker. The photographic survey of over forty medieval incised slabs in the church of Our Lady in Kapelle (Zeeland) was also completed by photographer Chris Booms. A total of twelve churches was visited in the period August-December 2012.

Throughout these photographic sessions the team received tremendous cooperation from churches, staff and local volunteers. Their help was often vital in locating slabs, which were sometimes found in more unusual places, and not just inside churches. An example is the slab of 1547 commemorating Ritske Boelema, founder of a local hospice, which was discovered in the inner courtyard of the modern-day Ritske Boelema Gasthuis in Leeuwarden, now a nursing home for the elderly (image 1a and 1b). Another interesting feature of this slab is that it was signed by Benedictus Gerbrands, a sculptor known through his initials B.G. to have been responsible for slabs elsewhere in Friesland, such as in Dokkum. In Maastricht four slabs are still hidden in the lobby of the Kruisherhotel (formerly the convent of the Crutched Friars), while another

fourteen slabs and fragments remain in the former church of the Friars Minor, now the Regionaal Historisch Centrum Limburg.

Even so, some slabs proved inaccessible behind altars or hidden beneath church pews and wooden floors, which now makes it impossible to photograph and measure them or even ascertain their existence. Thus, although the verger of the Grote Kerk in Rijnsburg kindly disassembled part of the wooden floor in the nave to reveal two spectacular slabs to two abbesses of Rijnsburg Abbey (image 2) (including that of the last abbess, Stefana van Rossum, who died in 1603, i.e. long after the demolition of the abbey church in 1574), two other known medieval slabs remained unfindable.

In return for all help received, the photographs taken have been made available to the churches concerned, often with updated information, such as corrected transcriptions and iconographic interpretations. This exchange of visual material and information has led to a greater local awareness of these medieval slabs as an important part of our cultural heritage, and some churches have updated and expanded their websites and guidebooks as a result.



Image 1a (top right): Floor slab of Ritske Boelema (d. 1547), founder of the Ritske Boelema Gasthuis: this slab, made in 1548 by Benedictus Gerbrants, was formerly located in the Galileërkerk (Franciscan Friary, demolished in 1940) in Leeuwarden (Friesland) and is now situated in the courtyard of the local retirement home. Photo: Chris Booms.

Image 1b (below): Floor slab of Ritske Boelema (d. 1547) in its current location, covered by a wooden box and sheltered by a roof above. Photo: Chris Booms.





Meanwhile, an interesting discovery was the collection of antiquarian drawings of tomb monuments by the surveyor Korstiaan Bestebroer, which now form part of the ‘Zelandia Illustrata’ collection owned by the Zeeuws Genootschap and housed in the Zeeuws Archief in Middelburg. The drawings (available online at <http://www.zeeuwsarchief.nl/onderzoek-doen/beeldmateriaal>) were made in the late eighteenth century and show monuments and slabs in Poortvliet, Scherpenisse, Westkerke, Schuddebeurs, Tholen, and in Sint Maartensdijk where the MeMO team conducted a photographic survey of the surviving slabs in June 2012. The value of the drawings lies in their recording of not only the monuments and slabs then still extant, but also of features that have since disappeared, such as heraldry (which was systematically hacked away during the French occupation in the 1790s). Bestebroer also recorded three effigial brasses to canons in Sint Maartensdijk where the MeMO team found only the remaining stone slabs with indents, the brass plates having been removed since.

Bestebroer also recorded two effigial stone slabs in Sint Maartensdijk and Tholen that proved to be linked. The slab in Sint Maartensdijk (image 3) commemorates Pieter Cornelisz (d. 1532) and his wife Jozijne van Domburch, but her date of death was never added. Instead, when she died in 1557 she was buried in Tholen where a surviving double slab depicts her alongside her mother Katherijne Tshuwers or Tschauwers (d. 1538). This find has been published in the December issue of *Zeeuws Erfgoed* (see <http://www.scez.nl/uploads/tijdschrift/ZE%20dec%202012.pdf>) and as the Monument of the Month for November 2012 on the website of the Church Monuments Society (see [http://www.churchmonumentsociety.org/Monument\\_of\\_the\\_Month.html](http://www.churchmonumentsociety.org/Monument_of_the_Month.html)). Further such connections between memorial objects, monuments and texts will no doubt be revealed when the MeMO database becomes available to all in February 2013.

Image 2 (top): Floor slab of Marie Schenck van Tautenburch, abbess of Rijnsburg Abbey (d. 1554), 408 x 203 cm, formerly Rijnsburg Abbey, now situated under the wooden floor in the nave of the Grote Kerk, Rijnsburg (Zuid-Holland).

Image 3 (bottom): Floor slab of Pieter Cornelisz (d. 1532) and his wife Jozijne van Domburch (d. 1557), 254 x 141 cm, Sint-Maartenskerk, Sint Maartensdijk (Zeeland): Jozijne was eventually buried in Tholen with her mother Katherijne Tshuwers or Tschauwers (d. 1538).

## New MeMO website: Representations of Jerusalem Pilgrims

The MeMO team is proud to present the newest addition to our list of online products, the new website: *Representations of Jerusalem Pilgrims* (also available in Dutch as: *Jeruzalemvaarders in Beeld*). This new website is the result of the collaborative efforts of Louise van Tongerlo, Maartje van Dijk, Kim Ragetli, Mirjam Meerdink and Truus van Bueren, and it was finalised by Bart Holterman. The website features an extensive overview of the portraits of Jerusalem pilgrims, which were part of the late medieval commemorative culture surrounding pilgrimages in general.

The focus of this website is on the Netherlands, but some works from abroad were included as well. In addition, memorial objects other than portraits (mostly tomb slabs and monuments) have also been inventoried, although not as extensively as the portraits. Therefore, while this website does not claim to be exhaustive, *Representations of Jerusalem Pilgrims* provides a very detailed overview of the commemoration of this very special group of individuals.



Representations of Jerusalem Pilgrims can be visited here: <http://memo.hum.uu.nl/jerusalem/>

## Recent publications

The following list of publications does not represent a complete bibliography about medieval *memoria* and related subjects, but is only intended to provide the reader with the most recent titles. For the complete list of publications featured in MMR, please visit our website:

<http://mmr.let.uu.nl/pages/archive-publications.html>. For the *memoria* bibliography please visit: <http://memo.hum.uu.nl/pdf/Bibliography-Memoria.pdf>.

2011

- Julian Luxford, 'The Hastings Brass at Elsing: A Contextual Analysis', in: *Transactions of the Monumental Brass Society* 17 (2011), 193-211.

2012

- Sally Badham, Sophie Oosterwijk, 'The tomb monument of Katherine, daughter of Henry III and Eleanor of Provence (1253-7)', in: *The Antiquaries Journal* 92 (2012) 169-196.
- Paul Binski, Elizabeth A. New (ed.), *Patrons and Professionals in the Middle Ages* (Donington, 2012).
- Trudi Brink, 'The double tomb monument to Reinoud III van Brederode (d. 1556) and Philippote van der Marck (d. 1537) in Vianen (Netherlands)', in: *The Church Monuments Society* (Monument of the Month, June 2012).  
[http://www.churchmonumentsociety.org/Monument\\_of\\_the\\_Month.html](http://www.churchmonumentsociety.org/Monument_of_the_Month.html)
- Juliusz A. Chroscicki, Mark Hengerer, Gérard Sabatier (ed.), *Les funérailles princières en Europe, XVIe-XVIIIe siècle. 1, Le grand théâtre de la mort* (Versailles, 2012).
- Sophie Oosterwijk, Kees Knulst, 'Floor slab of Cornelis Pietersze (d. 1532) and his wife Jozijne van Domburch (d. 1557), Sint-Maartenskerk, Sint Maartensdijk (province of Zeeland, Netherlands), Belgian hardstone, 254 x 141 cm.', in: *The Church Monuments Society* (Monument of the Month, November 2012).  
[http://www.churchmonumentsociety.org/Monument\\_of\\_the\\_Month.html](http://www.churchmonumentsociety.org/Monument_of_the_Month.html)
- Sophie Oosterwijk, 'An exercise in white marble and whitewashing', in: *The Church Monuments Society* (Monument of the Month, December 2012).  
[http://www.churchmonumentsociety.org/Monument\\_of\\_the\\_Month.html](http://www.churchmonumentsociety.org/Monument_of_the_Month.html)
- Sophie Oosterwijk, 'Zeeuwse grafzerken als historisch en cultureel erfgoed', in: *Zeeuws Erfgoed* 11 (December 2012/4) 15-16. Available online at: [http://www.scez.nl/uploads/tijdschrift/ZE\\_dec\\_12.pdf](http://www.scez.nl/uploads/tijdschrift/ZE_dec_12.pdf)

Forthcoming

- Jerome Bertram, 'Embellishment and Restoration: The Barttelots and their Brasses at Stopham', in: *Transactions of the Monumental Brass Society* (2013).
- Clive Burgess, 'Obligations and Strategy: Managing Memory in the Later Medieval Parish', in: *Transactions of the Monumental Brass Society* (2013).
- Renée Nip, 'De Kalendenbroederschap in Groningen. Bekommernis om het zielenheil in het algemeen belang', in: *Historisch Jaarboek Groningen* (2013).
- Robert Kinsey, 'Each According to their Degree: The Lost Brasses of the Thorpes', in: *Transactions of the Monumental Brass Society* (2013).

**Review:** Elizabeth den Hartog, John Veerman, Edward Grasman and Dirk Jan de Vries (eds), *De Pieterskerk in Leiden. Bouwgeschiedenis, inrichting en gedenktekens* (WBooks 2011).

- Sophie Oosterwijk, 'Elizabeth den Hartog, John Veerman, Edward Grasman and Dirk Jan de Vries (eds), *De Pieterskerk in Leiden. Bouwgeschiedenis, inrichting en gedenktekens*', in: *MMR* 11 (2013). Available online at: [http://mmr.let.uu.nl/pdf/Oosterwijk-book\\_review-Pieterskerk.pdf](http://mmr.let.uu.nl/pdf/Oosterwijk-book_review-Pieterskerk.pdf)



## Books (tables of contents)

**Juliusz A. Chrościcki, Mark Hengerer, Gérard Sabatier** (ed.), *Les funérailles princières en Europe, XVIe-XVIIIe siècle. 1, Le grand théâtre de la mort* (Versailles, 2012).

Dans l'Europe princière des Temps modernes, les funérailles des souverains et des membres de leur famille donnent lieu à des cérémonies fastueuses dont les historiens n'ont que fort récemment mis en valeur le caractère fondamental. Consacré aux rituels funéraires princiers, cet ouvrage rassemble pour la première fois des études de cas collectés dans toute l'Europe chrétienne du xv<sup>e</sup> au xviii<sup>e</sup> siècle, ouvrant ainsi la voie à des comparaisons fructueuses. Depuis le xv<sup>e</sup> siècle, les rituels funéraires curiaux se conforment à un schéma en trois temps (l'exposition du corps du défunt, le convoi vers le lieu de sépulture, l'office religieux et la mise au tombeau) pouvant varier en fonction des institutions et traditions propres à chaque pays, de la conjoncture politique et religieuse, des rapports de force internes et de la position occupée dans le jeu politique européen. Au xviii<sup>e</sup> siècle, ce schéma est bouleversé : le modèle Renaissance, antiquisant, qui privilégie l'exposition et le convoi, est abandonné au profit de pompes funèbres baroques somptueuses à l'intérieur de l'église, où le catafalque – ou *castrum doloris* – occupe désormais la place centrale. Cette accentuation de la mise en scène et du caractère spectaculaire est étroitement liée à une véritable curialisation des funérailles, transformant une cérémonie originellement de nature politique et dynastique en fait de société.



Ce volume est le premier d'une trilogie consacrée aux funérailles princières en Europe du xv<sup>e</sup> au xviii<sup>e</sup> siècle. Le deuxième volume traitera des apparats éphémères et des tombeaux ; le troisième abordera les commémorations et la perception de la mort des rois par l'opinion publique.

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Les funérailles princières en Europe, xv<sup>e</sup>-xviii<sup>e</sup> siècle

*Juliusz A. Chrościcki, Mark Hengerer et Gérard Sabatier*

Le grand théâtre de la mort

*Gérard Sabatier et Mark Hengerer*

### **Les paradigmes des grandes monarchies**

Les funérailles royales françaises, xv<sup>e</sup>-xviii<sup>e</sup> siècle

*Gérard Sabatier*

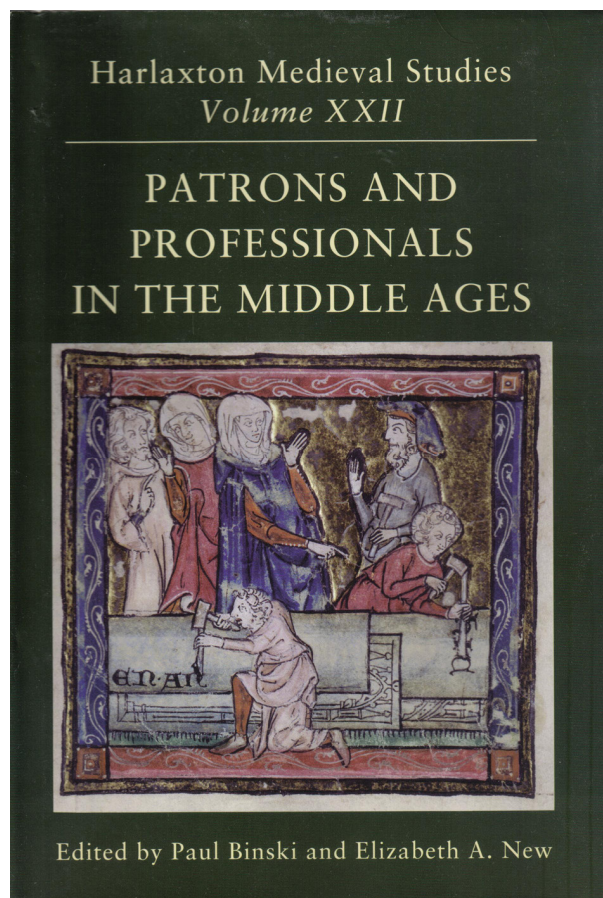
Les pompes funèbres des Bourbons, 1666-1789

*Frédérique Leferme-Falguières*

- Les Menus Plaisirs et l'organisation des pompes funèbres à la cour de France au xviii<sup>e</sup> siècle *Pauline Lemaigre-Gaffier*
- Les funérailles impériales des Habsbourg d'Autriche, xve-xviii<sup>e</sup> siècle *Beatrix Bastl et Mark Hengerer*
- L'organisation des funérailles royales en Angleterre aux xvii<sup>e</sup> et xviii<sup>e</sup> siècles *Michael Schaich*
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- Les funérailles contrastées des rois de Prusse au xviii<sup>e</sup> siècle *Ewald Frie*
- Les funérailles royales en Suède et au Danemark, xv<sup>e</sup>-xvii<sup>e</sup> siècle : entre conflit, compétition et consensus *Birgitte Bøggild Johannsen*
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**Paul Binski, Elizabeth A. New** (ed.), *Patrons and Professionals in the Middle Ages* (Donington, 2012). Proceedings of the 2010 Harlaxton Symposium.

The newest volume of the Harlaxton series, *Patrons and Professionals in the Middle Ages* has recently been published. The idea of the Harlaxton conferences is to explore themes which shed light on the Middle Ages from a variety of sources, which are often international in scope, and which establish common interests between disciplines. Patronage, professions and the processes of artistic commissioning suggested themselves as interrelated topics which would make for an ideal symposium. They provoke the study not only of people, but of institutions, processes and things, and they are universal in the Middle Ages. The resulting collection of twenty essays addresses *Patrons and Professionals in the Middle Ages*, considering notions of the ‘patron’ and what patronage meant to medieval men and women, and concepts of what ‘professional’ meant in the Middle Ages. The multifarious influences on creation and construction, and how modern scholars interpret and reassess diverse and often fragmentary evidence, served the multi-disciplinary principles of the Harlaxton series of conferences well.



This lavishly produced volume contains many articles which will be of great interest to *memoria* researchers. In addition the volume is indexed and richly illustrated with 116 plates, the majority of which are in colour. Copies may be bought from Shaun Tyas (e-mail: [pwatkins@pwatkinspublishing.fsnet.co.uk](mailto:pwatkins@pwatkinspublishing.fsnet.co.uk), or telephone: +44 (0)1775 821 542). **Readers of MMR are also offered a discount of this book of £35.00 for UK orders and £40.00 for overseas orders.** This includes postage and packing. Please mention the ‘MMR offer’ while ordering. This offer lasts until 30 April 2013.

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## Book review

**Elizabeth den Hartog, John Veerman, Edward Grasman and Dirk Jan de Vries (eds), *De Pieterskerk in Leiden. Bouwgeschiedenis, inrichting en gedenktekens* (WBooks 2011), 528 pp., numerous diagrams, plans, b/w and colour illustrations throughout, ISBN 978-90-400-78187, €59.50 (hb).**

Publication of this massive tome on the Pieterskerk in Leiden follows a year after that of the four-volume set on the floor slabs in the cathedral church of St John in 's-Hertogenbosch by Jan van Oudheusden and Harry Tummers (2010). However, the scope of the Leiden volume is much wider, as the title indicates: thirty chapters in three separate sections discuss the architectural history of the church, its interior and furnishings, and the memorials; three more chapters in the epilogue discuss the vicissitudes of the church during World War II, its change from a functioning church to a secular foundation in 1974, and its most recent restoration from 2001.

Elizabeth den Hartog and John Veerman outline the history of burial and commemoration in the church in her introduction to the third section of the book. The Pieterskerk was founded in 1121 and was used for intramural burial of the Leiden elite until 1825. As elsewhere, the majority of burials was extramural. By the end of the fourteenth century the original churchyard had to make way for a new and expanded choir. This meant that additional land had to be bought and houses demolished to accommodate a new cemetery, for which permission had to be sought from Albrecht of Bavaria as sovereign lord. The area adjoining the north, east and west sides of the church is still known as *Pieterskerkhof* today. After the foundation of Leiden University in 1575 a host of academic worthies came to be buried and commemorated inside the church, such as the humanist Josephus Justus Scaliger, botanist Carolus Clusius, and physician Herman Boerhaave, leading the authors to describe the church as an academic mausoleum.

There is a reasonable amount of information on burial in the Pieterskerk from the fifteenth century on, e.g. from the town's *keurboeken* (by-laws) published by H.G. Hamaker in 1873. An interesting piece of evidence cited by the authors are the stipulations in the early fifteenth century that graves should be covered with slabs or with tiles within fourteen days of burial and that those within the new choir and ambulatory (*i.e.* the most prestigious locations) should be covered with blue slabs or 'otherwise artfully made' within a month to the satisfaction of the churchwarden. Archaeological research carried out in 1979-1981 has revealed that brick graves under the floor measured 2 x 1 m and double graves approx. 2 x 1.80 m, although such masonry was rare in the medieval period and did not become the norm until the seventeenth century. Graves were often re-used; earlier remains were sometimes preserved in the same grave in a box (*schudkistje*) or removed to an ossuary, which was situated against the façade of the south aisle of the south transept. Another written source is the sixteenth-century memorial register (The Hague, National Archive 73 E 41), which shows that the church floor consisted of graves and slabs of varying sizes. It also lists only thirty-two 'blue' slabs, *i.e.* Belgian hardstone, alongside slabs of other materials such as slate (*blaeu ley*), red, white and grey stone and flagstone. All in all a colourful ensemble, and it is hardly surprising to find in a document of 1611 that the town council granted permission to the churchwardens to clear all white stone in favour of blue slabs, which is what we still see today.

The clearance of slabs in variant colours may help explain why the church is now not particularly rich in medieval monuments. The most important are the double *transi* or cadaver slab of Floris Boschuyzen (d. 1474) and his wife Hillegonde Spruyt van Kriekenbeek (Kriekenbeek), which is one of the oldest still extant but now badly worn; the broken slab of Adriaan van Poelgeest and Machteld van der Does (both d. 1507); and the large and intricate Renaissance slab of Claes Alewijn Claesz. (d. 1561) and his wife Anna Cornelisdr. van der Hooch (d. 1558) with its heraldry, putti and allegorical figures. At least one priest's slab survives, still

recognisable by a worn medallion with a chalice and ampullae in the centre, while restoration work in the choir in 1860 revealed three burial cysts decorated inside with painted red crosses on white plaster. Yet this is still only a meagre collection of medieval monuments for a church with such a venerable history.

Relevant to memoria researchers is not just the third section of the book, however. In her introduction to the second section on the (lost) interior of the church Den Hartog mentions the foundation of 2100 memorial services in the church for the period 1350-1500 and also illustrates the surviving silver-gilt chalice donated in 1510 by Ijsbrand Claesz. Houtcop and his wife Maritjen Simondsdochter, as recorded in the memorial inscription on the base (*ijsbrant claeszn houtcop en maritien simonds dochter syn wiif uit godz danc hebbe wy dit ghegheve god verlee ons syn ewighe levent 1510*). Other documents record the foundation of altars and donations of no longer extant stained-glass windows (described by the Utrecht antiquary Buchelius around 1630) and other objects, further testimony to the previously colourful appearance of the interior of the church. One surviving medieval mural painting of the early fifteenth century on a column in the sanctuary is described by Godelieve Huijskens (chapter 3). It shows eight male saints in two registers, but while the subject itself may not be commemorative in character the inclusion of the Van Boschuyzen arms indicates that the patron(s) wished the family to be remembered as benefactors of the church.

Equally relevant, if speculative because of a dearth of information, is the study by Edward Grasman (chapter 4) of Lucas van Leyden's *Last Judgement* triptych and other altarpieces. The essay opens with a discussion of another well-known Leiden painter, Cornelis Engebrechtszn, to whom Carel van Mander attributed an altarpiece formerly in the Lokhorst chapel within the Pieterskerk, of which Museum de Lakenhal still shows the wings with the arms and portraits of members of the Van der Does and Van Poelgeest families; the lost central panel featured a subject from Revelation. Another altarpiece by an unknown artist, which was acquired by the Museum in 2005, features Willem van Boschuyzen with his wife and offspring alongside the Resurrection of Christ, but it is impossible to establish whether this was ever located above an altar in the Pieterskerk, especially as it would have duplicated a known stained-glass window (described by Buchelius) of the same subject and with the same family in the church. It is likewise tempting to propose an original location in the Pieterskerk for the extant wings of an altarpiece in Lille by Aertgen van Leyden(?) for Claes Alewijn Claesz. and his wife Anna, especially in view of their elaborate tomb slab still situated in the church, but there is no description of the lost central panel.

The most important part of Grasman's chapter is probably his analysis of Lucas van Leyden's most important work, its history and historiography. Van Mander described the painting in 1604 as publicly on display in the townhall, but he did not mention where it came from nor its original function. Two years earlier Emperor Rudolph II had unsuccessfully tried to acquire this work by Lucas. Grasman persuasively queries the traditional identification of Lucas's *Last Judgement* in two documents of 1577, the first (of 12 July) referring to a claim by Claes Dirczn van Swieten's heirs to an 'altarpiece or memorial painting' by Lucas paid by their ancestor in 1526 and formerly placed near the font in the Pieterskerk before being moved to the Jacopsgasthuis and then to the Catharinagasthuis, and the second (of 11 September) relating to the transport of 'the picture of the Judgement' (*het tavereel van toordeel*) from the Catharinagasthuis to the burgomasters' chamber. He also points out that memorial paintings without 'donor' portraits are rare in the Northern Netherlands, whereas Lucas's large *Last Judgement* features no such portraits, nor any heraldry or inscription through which the patron(s) may be identified, whereas it is also exceptionally large for a memorial piece in this region at this time. Furthermore, he argues that the sum of 35 Flemish pounds said to have been paid in 1526 to Lucas by Claes Dirczn is too small for such a large altarpiece and that a location in the baptismal chapel is highly unlikely. Ultimately, if the unspecified painting of 1526 referred to in the first document of 1577 is not the *Last Judgement* by Lucas now on display in de Lakenhal, this conclusion has major

consequences not only for presumed memorial character of the painting but also for the reconstruction of Lucas's oeuvre and of his life.

The book contains an extensive bibliography and an index. It is beautifully produced and richly illustrated, the majority of illustrations being in colour with some (aerial) photographs taken specially by the Rijksdienst voor het Cultureel Erfgoed (RCE). The impressive result of a collaboration between the editors and a range of additional experts, this publication is a proud monument to a (former) church steeped in history.

SOPHIE OOSTERWIJK

Note: this review is also available as a separate PDF file: [http://mmr.let.uu.nl/pdf/Oosterwijk-book\\_review-Pieterskerk.pdf](http://mmr.let.uu.nl/pdf/Oosterwijk-book_review-Pieterskerk.pdf)

## Upcoming symposiums and congresses

### Monumental Brass Society – conference 2013: ‘Town and Gown’

Date: 12-14 April 2013

Location: Trinity Hall College, Cambridge

The Monumental Brass Society’s 2013 Conference is being held on the theme ‘Town and Gown’ at Trinity Hall College, Cambridge, 12th – 14th April 2013.

The Conference will include visits to many of the churches and college chapels in Cambridge together with a series of lectures on commemoration of scholars and townsmen in the Middle Ages. Access will also be available to the chapel at Trinity Hall throughout the conference where delegates will have the opportunity to view the brass of Walter Hewke (d. 1517), Master of the College.

Booking form:

[http://www.mbs-brasses.co.uk/MBS\\_Cambridge\\_Conference\\_\(April\\_2013\)\\_-Programme\\_and\\_booking\\_form.pdf](http://www.mbs-brasses.co.uk/MBS_Cambridge_Conference_(April_2013)_-Programme_and_booking_form.pdf)

Programme:

#### Friday 12th April

- |      |  |
|------|--|
| 1.30 | Registration   |
| 3.00 | Visit to the Museum of Anthropology and Archaeology  |
| 5.00 | Tea/coffee at Trinity Hall followed by viewing of the Trinity Hall brasses   |
| 7.00 | Dinner   |
| 8.00 | John Lee (University of York), <i>Town and Gown in Medieval and Early Modern Cambridge: Conflict or Cooperation?</i> |

#### Saturday 13th April

- |       |   |
|-------|---|
| 7.30  | Breakfast   |
| 9.15  | Nicholas Rogers (Sidney Sussex College), <i>Why there are not more brasses in Cambridge</i> |
| 10.00 | Visit to King’s College Chapel and Queen’s College Chapel                                   |
| 12.30 | Lunch (own arrangements)  |
| 2.00  | Visit to Great St Mary’s, Little St Mary’s churches and Christ’s College Chapel             |
| 5.00  | Tea/coffee at Trinity Hall  |



- 7.00 Conference dinner
- Sunday 14th April
- 9.30 – 11.00 Sir John Baker (St Catharine's College), *Comparisons between Legal and Academical Dress on Brasses*
- Rebecca Oakes (University of Cambridge), *Tracing the top brass: the lives, careers and monuments of medieval Cambridge alumni*
- 11.00 Tea/Coffee
- 11.30 – 1.00 Robert Kinsey (Independent Scholar), *The Brass of Endo de Helpringham, Mayor of Cambridge*
- Elizabeth New (Aberystwyth University), *Master Walter Hewke of Trinity Hall: man and brass*
- 1.00 – 2.00 Lunch
- 2.00 – 3.30 Rhun Emyln (Aberystwyth University), *'The eminent doctor who rests for a while under this marble stone': the brasses of John Blodwell and other Welsh graduates*
- Sue Powell (University of Salford), *Cambridge Commemorations of Lady Margaret Beaufort's Household*
- Rosemary Horrox (Fitzwilliam College), *Richard Andrew alias Spicer; Benefactor*
- 3.30 Members Forum followed by tea/coffee



Detail from the monumental brass of Walter Hewke, Master of Trinity Hall (d. 1517).

## **Friars and Friaries in Late Medieval England**

Date: 16 March 2013

Location: Rewley House, 1 Wellington Square, Oxford

Further information: <http://www.conted.ox.ac.uk/V200-72>

When the first friars came to England in the 1220s they attracted immediate attention, and by the end of the thirteenth century they were a presence in all the major towns. The history of the friars is one of paradox: at first they seemed to breathe new life into the concept of apostolic poverty, but as time went on some were despised for their greed and venality. They were intimate friends of kings and nobles; yet they went into market places to preach and teach among ordinary people. Mendicants and itinerants, they were rivals of religious seeking to preserve their property and reputation within their local communities. St Francis saw learning as a distraction to true ministry; yet Franciscans were among the greatest scholars of the Middle Ages. How can we resolve these paradoxes? What was the real impact of the friars on religious life in later medieval England? Who loved or hated them, and why? This day school will investigate.

### Programme:

9.15am	Registration
9.30am	Welcome and introduction Elizabeth Gemmill
9.45am	The friars of medieval London: Churches, cloisters, gardens and tenants Nicholas Holder
10.15am	Coffee/tea
11.15am	Burial and commemoration in the mendicant houses of medieval London Christian Steer
12.15pm	Friars in fifteenth-century Bristol Clive Burgess
1.15pm	Lunch
2.15pm	Changing perspectives: The Oxford dominicans, 1221-1538 Michelle Bayne-Jardine
3.15pm	Coffee/tea
3.45pm	The impact of the mendicant orders in medieval England Jens Röhrkasten
5.00pm	Course disperses

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## Death and Commemoration in Salisbury and Wessex in the Later Middle Ages

Date: 23 March 2013

Location: Salisbury & South Wiltshire Museum

Organisation: Centre for Wessex History & Archaeology (CWHHA)

Price: £15 (lunch bookable at £7.50 per head)

Contact: Michael.Hicks@winchester.ac.uk , 01962-827338

### Programme:

10.00	Conference Opens
10.10	Dr David Lepine Death and Commemoration in Salisbury Cathedral
11.00	Coffee
11.15	Dr Ellie Pridgeon Death and Commemoration in Wessex Wall Paintings
11.45	Dr Christina Welch English carved cadaver monuments
12.25	Dr Simon Roffey The Quick, the Sick and the Dead: life, death and memorial in an English Medieval Hospital
13.00	Lunch
14.15	Prof. Michael Hicks The Earliest and Latest Chantries in Wessex
15.05	Dr Cindy Wood Wessex: Home of the Cage Chantry
16.00	Tea
16.10	Prof Christopher Woolgar The Death and Funeral of Richard Mitford, Bishop of Salisbury, 1407

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## Join the Monumental Brass Society

The Society was founded in 1887 to preserve and record monumental brasses. Initially it was known as the Cambridge University Association of Brass Collectors. Later it was renamed the Monumental Brass Society. From a membership of 60 in 1887, the Society has grown to around 500 today.

Early research into brasses focused chiefly on English brasses of the medieval and early modern periods. Today, however, the field is much wider. Chronologically, it extends to brasses of the nineteenth and twentieth centuries, and geographically to those of Continental Europe. Incised slabs are also the subject of growing interest. Areas of current research include the artistic context of brasses, workshop organisation, and the self-image of the commemorated.

Membership will also benefit those with an interest in local history, genealogy, armour, the study of costume, and heraldry.

### Aims

- To encourage the appreciation of brasses, indents of lost brasses and incised slabs by publications, lectures and meetings.
- To preserve brasses by assisting with grant funding conservation and providing advice on their care.
- To promote the study of brasses, indents of lost brasses and incised slabs, and to encourage and disseminate original research.
- To record lost and stolen brasses and those remaining in private hands.

### Membership benefits

- Illustrated lectures with discussions and an opportunity to meet other members.
- Transactions, published annually with articles on brasses and incised slabs.
- Bulletin, published three times a year, with information about current activities, work in progress and new literature.
- Excursion to churches of interest.
- One-day meetings at churches and periodic residential events.

### Activities of the Society

The Society provides advice and assistance to churches on the care and preservation of their brasses.

The Society is actively involved in publishing county surveys. Volumes are fully illustrated and are proving an important aid to the study of monumental brasses and family history (see website for further details).

The Society continues to influence brass-rubbing activities and promotes good practice amongst its membership.

### How to join

Visit <http://www.mbs-brasses.co.uk/Application%20forms.html> and fill out the application form. Payment to join the Monumental Brass Society can also be made by PayPal ([mbs\\_brasses@yahoo.com](mailto:mbs_brasses@yahoo.com)), and the application form and any queries can be emailed to Christian Steer ([christianosteer@yahoo.co.uk](mailto:christianosteer@yahoo.co.uk)).

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## Colophon

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This newsletter is part of the project *The functions of art, ritual and text in medieval memoria*, OGC, Utrecht University.

Contributions to this newsletter, names and e-mail addresses of researchers wishing to be included on the mailing list, etc. can be sent to Charlotte Dikken, using the following e-mail address:

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<http://mmr.let.uu.nl/>