The Monumental Brasses of the Collegiate Church of the Holy Trinity, Tattershall

Holy Trinity church contains the finest and most important collection of brasses in Lincolnshire. Sadly, they have suffered from the ravages of time. None of the brasses remains in its original position, all but the oldest having been gathered together in the north transept. That there were many more lost brasses is attested by indents and the records of 17\textsuperscript{th} and 18\textsuperscript{th} century antiquaries. Most of the surviving brasses are incomplete, with inscriptions or other parts missing, though there are 19\textsuperscript{th} century rubbings of some of these lost plates. The illustrations in this booklet, reproduced by permission of the Monumental Brass Society, include these lost plates.

Brasses such as these celebrate the worldly status of the deceased, while also soliciting prayers for their souls. Late medieval Christians believed this would ease the passage of the soul through Purgatory, where it was cleansed by suffering in readiness for heaven. This collection of brasses is of particular interest because it commemorates a closely knit group: the Cromwell family and those who served them, their successors or the collegiate foundation, of which Holy Trinity was the parish church. The founder of Tattershall College, licensed in 1439, was Ralph, 3\textsuperscript{rd} Baron Cromwell, though he modelled his establishment on the provisions made for perpetual masses to be said in the old church of St. Peter and St. Paul at Tattershall in 1416 by his grandmother, Maud Bernacke, the heiress who brought Tattershall to the Cromwell family. Construction of the College was not very far forward when Ralph died in 1455/6, but the work was continued by his executors together with his niece, Maud, subsequently a cofounder of the college. Ralph’s brass was originally positioned in the place of honour, in the choir immediately in front of the altar, with the brasses of his nieces on either side of him, Maud to the south and Joan to the north. All three are sumptuous compositions, combining religious imagery with secular display. The other brasses are more modest, but also have a fascinating story to tell.
Hugh de Gondeby, d. 1411
The Brasses

1. Hugh de Gondeby, d. 1411

The brass to Hugh de Gondeby, is sadly worn, doubtless due to its exposed position in the chancel where it would have been trampled on by many communicants over the centuries. It was originally under the chancel arch, but is now below the steps to the choir stalls. It is a modest composition from the Boston-based Fens 1 workshop, with a figure, only 18½ ins in height. Hugh is shown wearing a long gown with a turned-back collar and full sleeves gathered tight at the wrist. Passing over his shoulders is an ornamental bawdric supporting a long anelace or dagger, which hangs in front of his body.

The inscription under his feet reads: *Hic facet Hugo de Gondeby quondam Sup(er)visor d(omi)ni Rad(ulph)i / de Cromwell Militis d(omi)ni de Tateshale qui obiit ultimo die / Septe(m)bris a(nn)o d(omi)ni Mill(es)i mo CCCC xi cui(us) a(n)i(m)e p(ro)piciet(ur) deus Ame(n).* (Here lies Hugh de Gondeby, former steward to Sir Ralph Cromwell, Lord of Tattershall, who died on the last day of September, A.D. 1411; on whose soul may God have mercy Amen).

This brass is older than the present building, having been moved from the old church, which was demolished to make way for Ralph Cromwell’s foundation. As steward to Ralph’s father, Ralph, 2”nd Baron Cromwell, Gondeby would have been well-known to the 3”rd Baron. That his brass was given a favoured position in the chancel of Ralph’s new church suggests that he had been liked and respected by the founder. It is likely that other monuments of significance to Ralph were moved to the new church, but this is the only one we can be sure about. No other early brasses were recorded by Gervase Holler in the 1630s and none of the surviving indents of lost brasses pre-dates the current building, but some may have been swept away in the intervening period Of Ralph’s immediate forebears, only his grandmother was buried at Tattershall, though, with her husband, she was commemorated on a Fens 1 incised slab at Lambley, Nottinghamshire.
William Moor, d. 1456
2. **William Moor, d. 1456**

William Moor, Bachelor of Divinity, was the 2nd Warden of Tattershall College. He also held the offices of Canon of York Minster and Rector of Ledenham, near Sleaford. He was presented to the Wardenship on the resignation of Thomas Ripholme in 1443 and held it until his death in 1456.

Moor’s brass was made in the brass engraving workshop patronised by the Cromwell family and their kin: the London D workshop, located to the south of Fleet Street and at this time run by the marbler, Richard Stevens. It comprises a figure of a priest in mass vestments 27 ins. high, and a plate inscription. The effigy is an ‘off-the-peg’ figure, but the inscription is a highly individualised composition in 12 Latin verses with a play on Moor’s name, reading:

\[
\begin{align*}
&\text{Vir virtute vixens Will(emu)s vulgo vocatus} \\
&\text{Moor micuit more mitis bene morigerat(us)} \\
&\text{Hui(us) Collegii de Tateshale secundus} \\
&\text{Prudens p(ro)po(s)itus (et) egenis semp(er) habundus} \\
&\text{Hic Eboracensis fuit eccl(es)ie cathedralis} \\
&\text{Canonicus, Rector (et) de ledenham specialis} \\
&\text{Sacre scripture bacularius ante p(ro)batus} \\
&\text{Jam sub tellure fit v(er)mibus esca paratus.} \\
&\text{Octobris dena mensis cu(m) lute novena} \\
&\text{Mente pia morit(ur), cuius corpus sepilitur} \\
&\text{Mil d(omi)ni C quater L sexto con(n)um(er)at(ur)} \\
&\text{Sp(irit)us in celis eius sine fine locetur}
\end{align*}
\]

(William they called him at home, a man who manfully managed / More was his name: none more mild, more inclined to moral behaviour; / Prudent and kind to the poor, second Provost of Tattershall College, / Canon he was in the Minster at York, and at Ledenham, Rector / Special, and skilled as a graduate scholar in Scriptural study; / Low in the earth now he lies, his corpse for the worms as a banquet, / Faithful and pious he was, till he died, nineteenth of October; / Fourteen hundred the year, six and sixty more, then was he buried: / Prosper his soul, in heaven above us for
ever and ever!

Moor’s brass was originally in the chancel, located between the Cromwell family tombs and Hugh de Gondeby’s brass, a position appropriate to his status as 2\textsuperscript{nd} Warden of the College. The brass is now in the north transept, while the original slab has been moved to the nave. It shows that the original composition included four roundels, presumably for evangelists’ symbols, at the corners.

The way his date of death is incorporated in the verses shows that the brass was a posthumous commission. Stylistically it dates to shortly after his death in 1456, but may have first been placed temporarily in the old church, as the building of the new church was probably not begun until after 1469, though the chancel was completed by 1475-6.

3. Ralph, 3rd Baron Cromwell, d. 1455/6, and his wife Margaret Deincourt, d. 1454; engraved c. 1475

Ralph, 3rd Baron Cromwell, established Tattershall College at the zenith of his glittering political career. Born c. 1394, he came from a Nottinghamshire family which had steadily increased its wealth and influence by a series of marriages to heiresses. Ralph first attracted royal notice during his time in France, where he fought at Agincourt in 1415. Despite succeeding as Baron Cromwell on his father’s death in 1416/7, he continued to serve Henry V in France, acting as one of the commissioners negotiating the Peace of Troves in 1420. On his return, Ralph received his first summons to Parliament. On Henry V’s death in 1422, he was made a member of the Council of Regency and the following year was appointed to the King’s Council. He was also appointed Master of the King’s Mews and Falcons in 1436 and Constable of Nottingham Castle and Warden of Sherwood Forest in 1445. He held the post of Lord High Treasurer from 1433 to 1443 but retained his membership of the King’s Council, with two short breaks, until his death at Collyweston in January 1455/6.

By 1424 Ralph married Margaret, daughter of John, Lord Deincourt
and his wife, Joan, daughter of Robert, Lord Grey of Rotherfield. This alliance brought Ralph considerable wealth, but was childless. Perhaps the extinction of the direct line is partly why he established the collegiate foundation to perpetuate the Cromwell family name. He also lavished money on other building projects: he reconstructed Tattershall Castle, built manor houses at South Wingfield and Collyweston, and funded work on the churches at Lambley, Randby, Welby and Temple Bruer. At Randby, there was formerly an inscription to him reading: Orate pro anima Domini Radulphi Crumwell qui incipit hoc opus Anno Domini 1450 (Pray for the soul of Ralph, Lord Cromwell, who began this work A.D. 1450). Similar prayers for Ralph and Margaret adorned the glazing at Tattershall. All this emphasises the importance to Ralph of ensuring that prayers were said for his soul and that his name would be remembered. He left his legacy in stone, brass and glass, rather than flesh and blood.

Sadly Ralph’s brass is mutilated, though its original state is shown in an antiquarian drawing from Revesby Abbey library (reproduced on the cover). It was a magnificent celebration of status and lineage, bearing witness to Ralph’s worldly aspirations. The composition featured 60 ins. high figures of Ralph and Margaret under a complex triple canopy. The shield above his head bore the arms of Cromwell quartering Tattershall, for Ralph’s descent, and that above Margaret’s head bore Deincourt, for her family. The shield between the pair bore Cromwell quartering Tattershall and impaling Deincourt, to represent their marriage alliance.

In the canopy sideshafts were saints, identified both by their attributes and their names beneath each figure. On the left, from the top down, were Sts. Sebastian, George, Eustace, Maurice, and Candidus. On the right were Sts. Peter, Thomas of Canterbury, the Virgin and child, John the Baptist and Anne. The personal significance of the choice is indicated by the inclusion of St. Peter, John the Baptist and the Virgin, all of whom, together with the Holy Trinity, Ralph included in the original dedication of his College, and St. Anne, to whom there was an altar in the north aisle of Tattershall church.
Ralph, Baron Cromwell, d. 1455/6, engr. c. 1475
Though part of the inscription is lost, the full text read: *Hic Jacent Nobilis Baro Radulphus Crom(ell) miles Dom(ni)s de Cromwell quo(n)d(a)m Thesaurarius] Anglie et Fundator Huius Collegii Cum inclita consorte sua Margareta filia et [una hered(um) d(omi)ni dayncourt] Qui quid(e)m Radulphus obiit quarto die Me(n)se Januarii Anno d(omi)ni mill(es)i(m)o CCC° LV [Et p(re)dict(a) margareta) obiit xv° die me(n)se Septe(m)br(is) Anno d(omi)ni Mill(es)i(m)o CCC° Liij° Quor(um) A(n)i(m)ab(us) p(ro)picietur Deus Amen).

(Here lies that noble Baron, Ralph Cromwell, knight, Lord Cromwell, former Treasurer of England, and founder of this College; together with his consort Margaret, daughter and co-heiress of Lord. Dayncourt; the which Ralph died on the 4th of January, A.D. 1455, and the said Margaret died on the 15th of September, A.D. 1454; on whose souls may God have mercy Amen).

The couple are portrayed in a manner appropriate to their high status and reflective of their immense wealth. Ralph wears armour and a plain mantle fastened by a long cord kept in place by brooches at the shoulders. Rather than the plain plate armour common in the 1450s when he died, that worn by Ralph is notable for the V-shaped flutes and elegant forms which characterise imported High Gothic armour of the 1470s and later. At Ralph’s feet is a pair of hairy wodehouses, or wild men, armed with clubs. Lady Margaret’s lost figure (see front cover) showed her in an ermine-trimmed sideless cotehardi and a mantle held by jewelled clasps. Two angels supported the pillow beneath her head and at her feet were a pair of pet dogs. She also wore a butterfly headdress, which did not become fashionable until a decade after her death.

The reason for this anachronous dress is that Ralph’s executors delayed commissioning the brass until the chancel of his new church was complete. This reflected Ralph’s wishes. In his will he requested burial in the church until the whole fabric should be rebuilt, and then to be moved into the middle of the new choir. The choice of a brass was Ralph’s own. In a codicil he directed ‘my own tomb shall be of marble, with a picture of myself and one of Margaret my late wife set therein,
made of brass and decently decorated, in the chancel of the said Collegiate Church of Tattershall, specifically on the north side of the chancel near the high altar, as I have arranged during my lifetime, and that the tomb shall be made and constructed level with the paving there.’

In his will Ralph also honoured his parents’ grave. He requested `that the parish church of Lambley, including its chancel, shall be completely rebuilt at my expense, and that a marble slab with two pictures in brass shall be prepared and laid decently over the grave of my father and mother’. Sadly, his parents’ brass does not survive. Ralph’s kin placed other important orders with the London D workshop around the mid 1470s. His niece, Maud, ordered her own monument to cover her intended grave at Tattershall. Maud’s sister, Joan, commissioned a brass to her husband, Humphrey Bourchier, who had died in 1471, remnants of which remain in Westminster Abbey. But the grandest of them all was the brass to Joan’s parents-in-law, the Earl and Countess of Essex, both then still living. Their brass at Little Easton, Essex is stylistically very like Baron Cromwell’s monument as is that at Broxbourne, Hertfordshire to Sir John Say, who was linked to the Bourchiers by service and his son’s marriage and who died in 1473.

4. **Maud, Lady Willoughby, d. 1497; engraved c. 1475**
Maud was the elder daughter of Ralph’s sister, Maud, wife of Sir Richard Stanhope of Rampton. She married three times. Her 1st husband, Robert, Lord Willoughby d’Eresby, died in 1452. They had one child, a daughter, Joan, who married Lord Welles, who was attainted and beheaded in 1471. In 1453, Maud re-married, but her 2nd husband, Sir Thomas Neville, died at the Battle of Wakefield in 1460. Her last husband, Sir Gervase Clinton, was also a casualty of the Wars of the Roses, dying at the Battle of Tewkesbury in 1471. After Baron Cromwell died, Maud and Joan became his co-heiresses, but the estate was later forfeit to the Crown and in 1487 granted by Henry VII to his mother, Margaret, Countess of Richmond. Maud evidently spent much of her widowhood supporting the completion of her uncle’s collegiate foundation at Tattershall. Her testamentary bequest to the
Maud, Lady Willoughby, d. 1497; engr. c. 1475
College of three lucrative manors in return for daily masses for herself, her husbands, parents and sisters led to her being named as co-founder. Maud’s brass was made in the mid 1470s, a few years after her 3rd husband died, the date of death being added later. In her will, dated 1487, 12 years before her death, she asked to be buried in Tattershall church before the high altar on the right hand of her uncle, Ralph, Lord Cromwell ‘under a stone there ready provided’. The composition mirrors the brasses to her uncle and that to her sister, made after Joan’s death. This shared family image on the Cromwell brasses may reflect Maud’s involvement in the commissioning of them all.

Maud’s brass features a 59 ins. high figure of a lady in widow’s weeds under an elaborate canopy with named saints in the sidshafts. She chose male saints on the left (Sts. Thomas of Canterbury, Christopher, John the Evangelist and Michael) and female saints on the right (Sts. Anne, Helena, Sitha and Elizabeth). At the apex of the central pinnacle was formerly an image of the Virgin and child. The saints would have been those particularly venerated by Maud. The reason for the choice of St. Helena can be explained. St. Helena by tradition discovered the True Cross, of which Tattershall had a relic, housed in the Holy Cross Chapel in the old church, where Maud’s great-grandmother and namesake arranged for special masses to be said. That Maud, Lady Willoughby, shared this devotion is clear from the order placed in 1482 for a Holy Cross window at Tattershall, parts of which survive.

The inscription on the brass reads: *Hic facet Nobilis d(omi)na Matilda nuper d(omi)na Willughby quondam uxor Rob(er)ti d(omi)ni de Wyllughby militis, ac consanguinea et hexes illustris d(omi)ni Radulphi nup(er) d(omi)ni Cromwell militis fundatoris huius collegij ac Specialis benefactrix eiusd(e)m college que obit xxx° die aug(usti) Anno Domini Mill(es)imo CCCC° Lxxxxvij° Cuius Anime p(ro)picietur o(m)nip(oten)s Deus Amen.* (Here lies the noble lady Matilda, the late Lady Willoughby, being the wife of Robert, Lord Willoughby, knight, and a relation and heiress of the famous Ralph, late Lord Cromwell, knight, founder of this College; she was a particular benefactor of the
college, and died on the 30th of August A.D. 1497; on whose soul may God Almighty have mercy Amen.)

This inscription, combined with the arrangement of the complex lost heraldry on the brass, reflects how Maud wanted to be remembered. She evidently valued her first alliance most, as she chose to be described as Maud, Lady Willoughby. The shield on the upper right originally bore 1&4 Willoughby, 2&3 Bee impaling Stanhope, denoting this marriage. The shield on the upper left bore 1&4 Stanhope, 2&3 Cromwell impaling Tattershall, recording her parents’ union. The other marriage alliances were not mentioned in the inscription, being reflected only in the lost heraldry. The bottom left shield bore 1&4 Montagu quartering Montemer, 2&3 Neville impaling quarterly 1&4 Stanhope, 2&3 Cromwell impaling Tattershall, recording her 2nd marriage. Finally, the shield on the bottom right bore Clinton impaling quarterly 1&4 Stanhope, 2&3 Cromwell impaling Tattershall, denoting her 3rd marriage. The whole is a bold visual statement of her high status and distinguished lineage.

5. Joan, Lady Cromwell, d:1490; engr. c. 1495-1500
Joan was the younger daughter of Sir Richard Stanhope of Ratnpton. By 1455/6 Joan had married Sir Humphrey Bourchier, the third son of Henry Bourchier, Earl of Essex. Humphrey, cousin to Edward IV, was created Lord Bourchier de Cromwell in 1461 and died fighting on the Yorkist side at Barnet in 1471. They had a son, Robert. Joan subsequently married Sir Robert Radclyffe, of Hunstanton, Norfolk, who outlived her, dying by May 1498, when his will was proved. Like her aunt, Lady Cromwell is depicted in the ceremonial robes of a peeress, though she has her hair loose, with a jewelled circlet, and wears an elaborate necklace. The foot inscription reads: *Orate p(ro) a(n)i(m)a Johanne d(omi)ne Cromwell qua obiit decimo die MaYCii Anno d(omi)ni Mill(es)i mo CCCC Lxxxx cui(us) a(n)i(m)e p(ro)piciet(ur) deus amen.* (Pray for the soul of Joan, Lady Cromwell, who died the tenth of March, A.D. 1490, on whose soul may God have mercy Amen). The date of death has often mistakenly been read as 1479, but close examination shows it to be 1490.
Joan, Lady Cromwell, d. 1490; engr. c. 1495 - 1500
The shields survive only as indents, but their charges are recorded in antiquarian sources. That at the upper left bore quarterly: 1. France and England differenced with a bordure and label, 2. Bourchier, 3. Louvain, 4. Cromwell impaling Tattershall, representing Joan’s 1st marriage alliance. The upper right shield bore Ratcliff’s impaling Cromwell quartering Tattershall, for Joan’s 2nd marriage. The lower left bore Stanhope impaling Cromwell quartering Tattershall and the lower right bore quarterly 1&4 Stanhope, 2&3 Cromwell quartering Tattershall, for her parents’ alliance.

Although the canopy is mutilated at the top, it retains its full complement of saints. On the left are the Blessed Virgin Mary, Sts. Christopher and Dorothy and on the right Sts. Anne, George, and Edmund. The uppermost four are general favourites, which also featured on Ralph and Maud’s brasses, but St. Edmund points to a link with East Anglia, and St. Dorothy, whose cult was more established in Germany and the Netherlands, had begun to appear on East Anglian rood screens by the late fifteenth century.

When commissioning Joan’s brass, her executors turned to the Norwich 3 workshop, run by the glazier William Heyward. Though Joan’s brass is on a much larger scale than most Norwich brasses, it has stylistic similarities to brasses at Narborough (1496), Alysham (1499), and West Lynn (1503), suggesting it was made in the later 1490s. The treatment of the face, hands and inscription lettering are all distinctive. Two factors may have prompted Joan’s executors to abandon the family’s patronage of the London D workshop, by the 1490s based at the London Blackfriars and run by John and Henry Lorymer. The workshop was in a period of decline, eventually coming to an end around John’s death in 1499, and by then their products were of inferior quality. Joan’s 2nd husband, Sir Robert Radclyffe, a native of Norfolk, may have suggested using instead the more competent Norwich 3 workshop. His will dated 1496 requested that he be commemorated by a brass at Hunstanton, now lost; this may also have been a Norwich product. But the fact that the inscription on Joan’s brass calls her Lady Cromwell, a title she derived from her first
John Gygur, d. 1504
husband’s peerage, and makes no reference to her second, less prestigious marriage, may suggest that it was her sister Maud, not her widower, who ordered the brass.

6. **John Gygur, d. 1504**

All that remains of this brass is a superbly drawn and engraved figure of a priest 60 ins. high, wearing processional vestments. Over his cassock and surplice he wears a cope, fastened by a large square worse decorated by a demi-figure of Christ in Glory, and having the orphreys embroidered with the 12 apostles, each under a canopy. On his head he wears a pointed pileus, indicating his status as an academic, thus suggesting the person commemorated was a Warden of Tattershall College. As there is no inscription, we cannot be certain whom the brass commemorates, but there are clues to his identity.

The brass is an early 16th century product of the London F workshop, based in St. Paul’s churchyard and run by James Reamer. The surviving figure has been relaid in an appropriated slab, which shows the indent of an inscription beneath the figure. The original slab does not survive, but it lay at the north side of the choir, where Holler recorded a fragmentary inscription `on a marble’, a term normally referring to a brass. It read: *Orate pro a, (n)i(m)a m(agist)ri Joh(ann)is Gigur bacculaur(ii) Theologie, custodis huius collegii ac etam ... collegii Marton in Oxonia qui obiit xii die ...* (Pray for the soul of Master John Gygur, Bachelor of Divinity, who was Warden of this College and also [Warden] of Merton College, Oxford, who died on 12th day ...).

In 1762 Richard Gough recorded that Gygur’s brass also had a canopy filled with saints, suggesting that the monument could have been a conscious imitation of the brasses to the Cromwell family. It was thus an unusually large and elaborate composition, particularly in comparison with the modest brasses to other Wardens of the College, most of which survive only as empty indents. John Gygur had a distinguished administrative career. He was a fellow of Eton College from 1453 and bursar there from 1454 until about 1457. From 1471 to 1482 he was Warden of Merton College, an office recorded on the
William Symson, d. 1519, figure engraved c. 1490
lost inscription. He was also Alderman of the Corpus Christi Guild in Boston in 1472. He succeeded William Moor as the 3rd Warden of Tattershall College in 1456. He resigned this post 1502, dying at Tattershall two years later. His appointment may well have been due to the influence of the Lincolnshire-born William Waynflete, Bishop of Winchester, a former Provost of Eton College, who founded Magdalen College, Oxford. As one of Ralph Cromwell’s executors, Waynflete had oversight of the completion of the College, under Maud Stanhope’s direction. As Warden throughout the period when the church was built and furnished, Gygur would have worked closely with Waynflete. He is thus just the sort of person likely to have been commemorated by such a prestigious brass.

7. **William Symson, d. 1519, figure engraved c. 1490**

This brass, the most modest surviving at Tattershall, comprises a 22½ ins high figure of a priest in mass vestments standing on a flowery mound. The plate inscription beneath the figure reads: *Hic facet d(omi)n(u)s Wilelmus Symson Capellanus Edwardi Heuyn qui obijt v_die Me(n)s(is) Septembris A(nno) d(omi)ni M CCCCC xix cui(us) a(n)i(m)e p(ro)piciet(ur) de(us) amen.* (Here lies Sir William Symson, Chaplain to Edward Hevyn, who died on the 5th of September A.D. 1519, on whose soul may God have mercy Amen). The brass has been separated from its indent, which survives intact in the nave floor.

The figure is a standard product of London series D dating from c. 1490, but the inscription was engraved by another London workshop after Symson died in 1519. Two explanations are possible. Symson may have ordered the figure in his lifetime, with his executors adding the inscription later. Alternatively, the workshop re-used an old figure from a monument, which had been displaced, probably from a London church, to provide a low-cost brass for Symson’s executors. Given Symson’s relatively low status, the latter is more likely.
Indent in n. aisle of civilian and wife praying to saint
The Indents and other Lost Brasses

There are 17 indents at Tattershall, mostly of minor late 15th or early 16th century brasses, now hidden under fixed carpets. At least 5 more brasses are entirely lost, including an elaborate composition in the choir recorded by Holles, with a border containing images of Saxon kings round the figure of a man. No inscription is recorded and the arms on a chevron between 2 bugle horns 2 roses slipped cannot be identified. Though it did not commemorate one of the Cromwells, it was obviously to someone important. In the south aisle were two lost brasses to Preceptors of Tattershall College, Robert Sudbury, d. 1492, and Richard English, d. 1522, and under the chancel arch was an inscription proudly proclaiming that Richard Whalley, Fellow of the College, ‘had this work done in 1528’. At the north door was once an indent of a priest under a rich canopy.

Many indents commemorate civilians, often shown with their wives; three also have groups of children, shown as diminutive figures. The most elaborate of these, featuring religious imagery, is open to view in the north aisle. Above the sideways-turned praying figures of a man and his wife are scrolls, formerly containing short prayers, which snake upwards to a rectangular plate, on which was once the image of a saint. The shields at the corners may have held merchants’ marks, rather than heraldry. This monument was a product of the Fens 2 workshop operating in Boston in the late 15th century. Some of the other lost brasses now in indent form may also have been local products. A particularly curious indent in the nave, probably dating from c. 1530, shows two pairs of main figures: two men on the left and two women in on the right. Between them are two children. The whole composition gives a curious impression, almost of double vision! No surviving brass mirrors it, but there is a nearidentical indent with double figures at the east end of the south aisle in St. Botolph’s church, Boston. The Tattershall indent may commemorate two brothers, their wives and children or three generations of grandparents, parents and children.
Indent in nave to two civilians and wives, c. 1530

Indent in chancel of mural bass to Edmund Hanson, d. 1512, or Henry Hornby, d. before 1539
Indent in chancel to Edward Hevyn, d. 1511
Five of the indents show figures of priests. The mural indent in a frame on the wall by the pulpit shows a priest kneeling at a desk with a prayer scroll leading towards an image of the Holy Trinity. This imagery suggests it probably commemorated one of the later Wardens or chaplains of the College, probably Edmund Hanson, Warden from 1508 until his death in 1512, or Henry Hornby, Warden from 1502 until his resignation in 1508 and again from 1512 until his death sometime before 1539. Three of the remaining indents to priests are under fixed carpets in the nave; Holler recorded inscriptions there to Edward Okey, clerk, d. 1519/20, and to two Precentors and Fellows of the College, Thomas Gibbon, d. 1506/7, and Henry Porter, d. 1519/20, but which of these men each indent commemorates is difficult to establish.

The most elaborate surviving indent, in the chancel, is a large composition showing a civilian under a triple canopy, made c. 1505. It commemorates Edward Hevyn, steward to the Countess of Richmond, Henry VII's mother, who was granted Tattershall in 1487. He founded a chantry in north aisle, Symson being the priest who served this chantry. Hevyn's will provided for statues, rich vestments and altar furnishings to be provided for the chapel. On his death in 1511, Hevyn was buried there before the altar of Sts. John the Baptist and Anne, his tomb being covered by a brass, which he probably commissioned himself a few years before his death. The rhyming English inscription on it read: Have mercy on the soul we thee pray Of Edward Hevyn layd here in Sepulture Which to thine honour this Chappell did array With ceeling, deske, perclose, and portraiture And pavement of Marble, longe to endure Servant of late to the excellent Princesse Mother to King Henry, of Richmond Countesse. But Hevyn's belief that his chapel was 'long to endure' was not to be, thanks to his mistress's grandson, Henry VIII, and great-grandson, Edward VI, who, by 1547, had suppressed all chantries in England.

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