

BOOK REVIEWS

Museum of Art and Archaeology was opened in 1986 with the surviving artefacts from the Abbey Folk Park. The Director of this museum from 1976–2012, Michael Strong, is the author of this book.

There are 124 pieces of stained glass in the Abbey Museum. The chapters of the book are arranged around thematic groupings within the collection – armorial glass from Ettington, Warwickshire; Early English glass; glass from Winchester Cathedral (the largest part of the collection) [Figure 1]; heraldic panels from Lincoln's Inn; Continental glass; panels formerly in the collection but now dispersed (this section is illustrated with black and white photographs taken in the 1930s); glass from the 19th century and later. Each section begins by discussing how those pieces of glass came into Ward's collection, before providing an analysis of each piece. These follow a consistent format: a discussion of its significance, its provenance, and any conservation work undertaken. A full colour photograph of each piece is provided, and close-ups of important details are frequently included. These entries make up the bulk of the book.

Approximately one sixth of the items in the collection contain armorial shields. Adam Tuck, Rouge Dragon Pursuivant at the College of Arms, was commissioned to research the coats of arms depicted, and in all but two cases was able to make an identification of the bearer. Four, possibly five, panels come from the manor of nether Ettington, seat of the Shirley family of Warwickshire. Three panels came from Lincoln's Inn chapel, removed following damage in Zeppelin raids of World War I; these panels were identified from the record made by 17th century antiquary and Garter King of Arms William Dugdale in his *Origines Juridicales* (1680). A roundel of the arms of Aragon from a Carmelite convent in Antwerp made its way by a circuitous route into this collection. A further panel provides a nice example of an *Allianzschreiben*, an heraldic panel commemorating a marital alliance, a continental practice new to this reviewer.

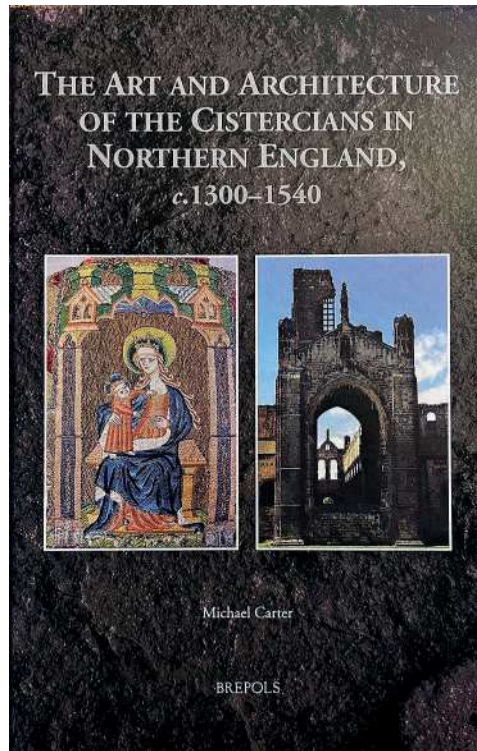
This volume is the first published catalogue of the Abbey's stained-glass collection, and is admirably thorough and well-researched. We have already mentioned the commissioning of a professional herald to identify the arms. Historians and art historians have also been consulted to determine possible origins of the pieces of stained glass, or to identify similar pieces. As befits a very visual subject, the photography is high quality and makes this an attractive volume. From an heraldic perspective perhaps the most interesting aspect is the identification of the 'lost' panels from the Lincoln's Inn Chapel. This publication is valuable in raising awareness of a collection which may otherwise have gone unnoticed by many of the readers of this journal.

Philip Allfrey

Michael Carter, *The Art and Architecture of the Cistercians in Northern England c. 1300–1540*. Brepols, 2019. xvii+328 pp, 110 black and white, 8 colour illustrations, 4 tables. Hardcover ISBN 978-2-503-58193-4. €100.

Based on his PhD studies at The Courtauld Institute of Art, Michael Carter examines for the first time in detail how the two hundred and fifty years before the dissolution of the monasteries in 1536–41 saw the Cistercians use their wealth and the wealth of their lay patrons to create exceptional works of art and architecture.

THE COAT OF ARMS



Through understanding how the great abbeys of Rievaulx, Fountains and Byland functioned as clients, custodians and producers at the forefront of developments in art and architecture, it becomes clear that the Cistercians embraced and initiated change to reflect the changing world around them. Indeed it is evident that even in their final years the abbeys were continuing to innovate with their art and architecture.

At the time of the dissolution, there were fourteen Cistercian abbeys and fifteen nunneries in the north of England. Despite their primary focus on austerity and the establishment of sustainable communities through agriculture labour, many of these abbeys had significant independent financial resources, and much of this wealth was spent on art and architecture. Today very little of this remains except as ruins, yet these magnificent evocative fragments alone communicate the power and influence that the Cistercians sustained throughout the late Middle Ages.

Carter demonstrates that throughout the period of this study heraldry played a significant role in recording the patronage of the families that supported the Cistercians. The arms of both the new and the old aristocracy can be found recorded in the art and architecture, providing evidence of where the resources were coming from. In addition, the use of heraldry within the Cistercian order reveals shifting ideas around status and power. Sources of revenue for artistic and architecture projects were both internal and external. Abbots did not in general come from the higher aristocracy: their origins were more often from the non-gentry or minor gentry families. Lacking inherited wealth to



Figure 1: Percy tomb from Fountains Abbey drawn by Simon Hayfield, as appears at fig.4.19, reproduced with the kind permission of Michael Carter.

THE COAT OF ARMS

draw upon for expensive building projects they looked for support from the gentry and aristocracy.

From the beginning of the 14th century, the Cistercian order began to revise its previous restrictions on stained glass, imagery, and expressive architecture. Sculptures, images and heraldic decoration began to appear in the abbey churches, also on graves and vestments (**Figure 1**). In this environment, Carter discusses how heraldry and associated devices such as rebuses were used to show ownership or indicate patronage. From an early date, we find memorials to members of the higher aristocracy within the monasteries. An example being the memorial of Henry Lord Percy (d. 1315) at Fountains Abbey. At Swine nunnery, the alabaster memorials to five members of the Hilton family that fill the chantry chapel demonstrate the close relationship that existed with local powerful families. The support of the Hilton family over many generations is reflected in the display here of their quartered arms, the use of heraldry underscoring a reciprocity of strength and influence between the Hiltons and the Cistercians.

The transformation of academic research into a publication is often difficult to achieve, however, in this instance, Carter has produced an engaging and evocative book that will be enjoyed by many. Carefully researched and insightful, this book comprehensively explores every aspect of Cistercian art and architecture and as such, it is a very valuable addition to scholarship in this area. This book is copiously illustrated with both black and white and colour photographs, with line illustrations alongside the text. A comprehensive bibliography rounds off the volume and suggests many avenues for deeper reading.

David Phillips

Michel Popoff, *Rome, répertoire héraldique (xv^e-xxi^e siècle)*, Répertoires d'héraldique italienne no. 5. Paris, Léopard d'or, 2020. 652 pp. 44 pp. black and white plates, 49 pp. colour plates. Hardcover ISBN 978-2-86377-274-4. €125.

This is the fifth offering in a series of books covering the historical heraldic authorities of Italy. The first four volumes have covered Florence and Tuscany, the kingdom of Naples, and Venice. Although considerably larger in size than the previous volumes it should be noted that this one does not include the Papal States, which will hopefully be covered in a later volume. It brings together a variety of previously published material, and adds manuscript material not previously indexed, with a unified index and ordinary. The subtitle translates as 'the Roman families both habitual and aggregated, the Roman senators, and the cardinals (be they Roman or non-Roman) who resided in the city'.

Excellent resource though this is, the work begins with the briefest possible list of contents, before the reader is rather unceremoniously thrust into the first list of arms without the solicitude of any introduction to explain the significance of the eight sources presented. The same applies to the subsequent three sections. Only the last four sources are provided with a paragraph or two of introduction. Notwithstanding, the choice of material cannot be faulted. This review will attempt to provide some of the explanation which was perhaps omitted in the interest of space, taking each of the eight sources in turn.

Section A comprises 890 arms collected by Théodore Ameyden (d.1655) who lived in Rome in the first half of the seventeenth century, and who married a Roman