



## **Decorated in glory: Churches, church building and people in Herefordshire in the 14<sup>th</sup> century.**

An online conference on Saturday 21<sup>st</sup> November 2020, 10.00am to 12.45pm

To celebrate the launch of Professor Nigel Saul's new book '*Decorated in Glory: Church Building in Herefordshire in the fourteenth Century*' (Logaston Books Ltd, November 2020), which is the first in a series of occasional papers for the Mortimer History Society

### Programme

9.40	Participants to start to join the conference on Zoom (without video and audio)
10.00	Welcome and Introductions
10.05	<b>Decorated in glory: Church building in Herefordshire in the 14<sup>th</sup> century.</b> <u>Professor Nigel Saul</u>  The first half of the fourteenth century is a golden age of church architecture in Herefordshire: think only of the magnificent churches at Ledbury, Madley and Pembridge. Why was this? And who were the patrons who commissioned these fine buildings? The talk suggests some answers.
10.45	Questions to Professor Nigel Saul
10.55	<b>Reflected Glory? The Iconography of England's Two Saint Thomases in Herefordshire</b> <u>Dr Ian Bass</u>  Following the establishment of the cult of Thomas de Cantilupe in Hereford Cathedral in 1287, the churches of Herefordshire underwent a period of intense remodelling. As part of this period various wall paintings and stained-glass schemes were put in place which celebrated the status of Hereford's St Thomas as a successor to St Thomas Becket, archbishop of Canterbury (1162–70, canonised 1173). In this anniversary year of both the Cantilupe and Becket cults, this talk brings together and examines these contemporary depictions of the prelates.
11.35	Break

11.50	Questions for Dr Ian Bass
11.55	<p><b>"Sins, saints and salvation: Medieval wall-paintings in daily life"</b></p> <p><u>Tanya Heath</u></p> <p>Medieval wall-paintings in churches are often thought of simply as the 'books of the illiterate' to teach the essential stories of the church. Current research though shows that they played an active part in devotional life, helping the laity undertake the sacraments and guiding them through moments of piety and prayer, as well as sounding clear warnings when behaviour did not come up to the expected standard. If we read them carefully, this function of the paintings helps illustrate local concerns and illuminates the daily cares and hopes of medieval life.</p>
12.35	Questions for Tanya Heath and the other speakers
12.45	Close

### The Speakers

**Emeritus Professor of Medieval History, Nigel Saul** is recognised as one of the leading experts on the history of medieval England and was Head of the Department of History at Royal Holloway, University of London. Professor Saul has published numerous books including *Knights and Esquires, The Gloucestershire Gentry in the Fourteenth Century* (Oxford, 1981), and *The Oxford Illustrated History of Medieval England* (Oxford, 1997). His major biography *Richard II* (Yale, 1997) was the product of ten years' work and was acclaimed by P. D. James as "unlikely to be surpassed in scholarship, comprehensiveness, or in the biographer's insight into his subject's character". His most recent book, published in 2017, is *Lordship and Faith: The English Gentry and the Parish Church in the Middle Ages*, which is the first book to make a study of how the gentry interacted with the medieval parish church.

**Dr Ian Bass** is an Honorary Research Fellow at the University of Wales Trinity Saint David, Lampeter. He is also a Part-Time Lecturer in History at the University of Huddersfield, Associate Lecturer in History at the Manchester Metropolitan University, the latter where he took his PhD, and Finds Liaison Officer for Lancashire and Cumbria with the Portable Antiquities Scheme. His research has focused on English bishops and the crusades, as well as on the posthumous miraculous cult of St Thomas de Cantilupe, bishop of Hereford (1275–82, canonised 1320).

**Tanya Heath** is a doctoral candidate at Oriel College, University of Oxford. Her research focuses on the performance of confession and penance in the late medieval church, using medieval wall-paintings to help illuminate its spaces and rituals.