

ARMS OF PONT, PALMA CATHEDRAL.

SOME UNRECORDED SPANISH BRASSES.

By W. J. HEMP, F.S.A.

In the fine series of reproductions of monumental brasses published by the Rev. W. F. Creeny in 1884, only one example is from Spain, and that is a late one commemorating Don Parafan de Ribera, Duke of Alcalá, etc., etc., who died in 1571 and was buried in the church of the Cartuja convent at Seville, whence the brass was moved at a later date into the chapel of the University.

Mr. Creeny states¹ that this is 'said to be the only brass in Spain'; it is therefore of some interest to record the existence of a few additional examples from that country.

Two of these are heraldic shields from the Balearic Islands, and are to be found in the cathedral church of Palma, Mallorca.

The first (plate 1), of beautiful design and proportions, bears the arms of Pont, *Gules a bridge of two arches argent*, and is placed within a diapered border of eight points, reminiscent of those which often surround the symbols of the evangelists on English brasses.

This shield and the slab containing it are all that now remain of a monument to an unidentified member of the Garau family whose mother was a Pont. In the slab are the indents of another similar shield and of a short inscription.

The slab is of dark blue stone and measures 8 ft. 1 in. by 3 ft. 2 in.; the indent for the inscription is 3 inches wide and crosses the slab from side to side at $3\frac{1}{2}$ inches from the top; 10 inches below the inscription is the indent for the missing shield, while the existing one is $6\frac{1}{2}$ inches from the foot of the stone.

A circle $18\frac{1}{2}$ inches in diameter will exactly coincide

¹ *A Book of Facsimiles of Monumental Brasses of the Continent of Europe*, p. 68; and see also *Proc. Soc. Antiq.* 2nd ser., vol. vi., p. 169.

with the eight points of the plate. The metal has a dark green patina, and is held in position by three rivets.

The detail of the design connects it closely with the 'Flemish' school, and the date is probably about 1400. The closest parallels to the decoration on the border are to be found in the details of the ornament on the brass at Lubeck commemorating Bishop Bertram Cremen. The bishop died in 1377, and although his brass is certainly of a later date, it is probably not so much later as Mr. Creeny suggests. This monument also resembles the Garau memorial in that the stone forms the background of the design after the English fashion, instead of the whole being engraved on rectangular plates of metal.

The missing shield no doubt bore the arms of Garau, *Or a lion rampant flourishing a whip proper.*

It was laid in pitch in the usual manner and, like its fellow, was secured by three rivets. Some of the lead which once held these still remains.

It is likely that the memorial occupies its original position, at the foot of the lowest step of the eastern chapel of the north aisle, which is dedicated to Corpus Christi; as, according to an eighteenth-century record of burials in the cathedral, there was granted on 18 Feb., 1763, to 'Dñ Jordi Descallar y Dameto, priest and beneficiary of the church, . . . the tomb of black stone of Garau Pont which was before the chapel of Corpus Christi, and touching the railing, inside which is the opening to the tomb.' Moreover the keystone in the vault of the next bay to the west contains a large shield of the arms of Pont, in this case clearly intended to represent two arches of a broken bridge, and not so highly conventionalised as on the brass.

A few yards away, at the foot of the stone screen dividing the aisle from the choir, is another monument containing a 'brass' shield (in this case, however, the material appears to be copper). This shield is the last remaining of four which once decorated a cream coloured slab of marble or fine limestone, measuring 9 ft. 1½ in. by 3 ft. 5 in., which also carries a marginal inscription 3¾ in. wide cut in the stone.

The monument commemorates Pons de Villardida, a canon of the cathedral, whose original burial-place was in the cloisters. The evidence confirming this

statement is to be found among the cathedral archives in a manuscript of late fifteenth-century date labelled 'Consueta Antiqua' which contains a list of the masses for the dead, entered under the days of the month on which they were instituted. Here, on September 30th, is the record of the establishment of a mass for Arnau Gariquella, a 'beneficed' priest of the cathedral who was buried in the cloister before the door of St. Bernard,

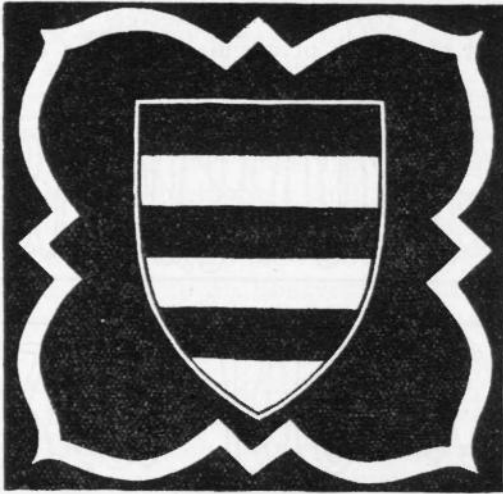


FIG. 1. ARMS OF VILLARDIDA, PALMA CATHEDRAL.

in the grave which was formerly that of Canon Pons de Villardida.

'é iau en lo claustro devant la porta de sent bñ en lo vas qui fo entiguemet den ponc de Vilardida canoge.'

While on September 18th is the entry of another established by the canon for his father and mother.

The stone was only placed in its present position about the year 1907, when the choir of the cathedral was removed from the centre of the nave. Formerly it lay a few yards away on the spot now occupied by the pulpit.

The inscription is badly worn, and in places almost

completely obliterated, but earlier records confirm the following reading of it :

*PONCIUS : DE : VILLARDIDA : JURISPERITQ : ET

*BENEFICIATQ : IACET : HIC : QUI : ORANS : DIXIT : DOMINE :
DEQ : OMNIPOTENS : CREATOR : IHESUKRISTE : PIE :
MISERICORS : ET : SALVATOR : MISERE

*RE : MEI : ET : PARENTUM : ET : BENEFAC

*TORŪ : ET : FIDELIU : DEFUCTORŪ : ET : HŪC : TITULUM :
LEGETIUM : ET : DICENCIUM : PATER : NOSTER : ACTUM :
EST : HOC : K'LIS : MADII : ANNO : DNI : MCCC : XL : †I

Ligatures are frequent ; the letters are incised and are deepened by means of circular pits of a diameter and

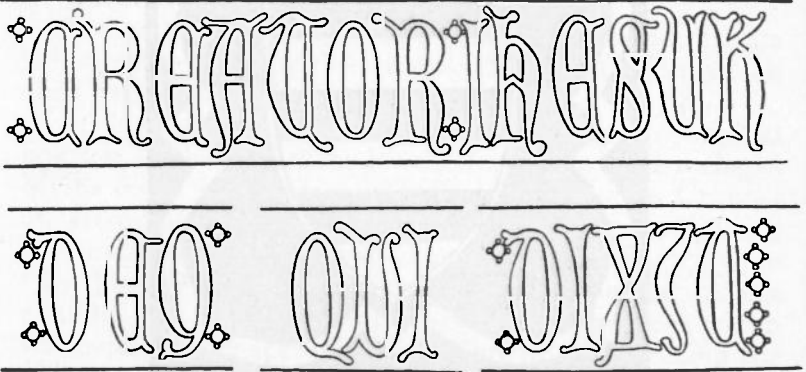


FIG. 2. LETTERING ON VILLARDIDA MONUMENT, PALMA' CATHEDRAL.

depth which vary with the breadth of the line they mark, sometimes as many as from thirty to forty occur in a single letter ; these pits served as a key to hold the composition with which the lettering was filled, and traces of this composition still remain. Fig. 2 shews some of the best preserved words in the inscription.

The shield (fig. 1) which occupies the upper left-hand corner of the slab, bears the charge *Barry of six or and azure*, being the arms of Villardida, and is framed by an eight-pointed bordering line incised in the stone. It measures $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in. and, as already mentioned, appears to be of copper, the patina being of a reddish-brown colour.

The alternate bars, which were filled with coloured composition, have been cut out, and instead of being cross-

hatched the surface has been roughened by means of a square-ended punch.

One other monument in the cathedral, although it cannot properly be described as a 'brass,' should be mentioned here. It lies on the floor of the east end of the south aisle and is composed of coloured marbles inlaid with brass lettering and embellishments. The marginal inscription reads :

SEPVLTVRA . DE . IOAN . ANGLES . I . DELS . SEVS . ANY .

1607 : *i.e.* The grave of John Angles and his family 1607. Within the inscription is a large oval shield, of which the field is of dark stone, with waves in the base ; on a fess of red marble are three eight-pointed stars of brass, and in chief two rampant lions of the same metal face one another sustaining between them a lily-plant engraved in the stone, bearing two buds and one flower of white marble. Below the shield are a skull and cross bones.

At Palma also, in the monastic church of San Francisco, and in what was previous to 1600 the chapel of St. Stephen, but is now dedicated to St. Bonaventura, being the fourth from the west end on the south side of the nave, is a black marble slab lying on the floor in front of the altar. This slab measures 8 ft. 5 in. by 4 ft. 1 in., and once contained a rectangular brass 7 ft. 11 in. long and 3 ft. 7 in. wide. Some of the lead in which the rivets holding the brass were embedded still remains, and the channels leading to them can be traced.

The brass itself vanished during the revolutionary troubles of the early nineteenth century, but fortunately there is a record of its existence in a manuscript now preserved in the monastery of San Francisco. This manuscript was written in Mallorquin by a lay brother of the monastery named Ramon Calafat who died on the 17th of February, 1823, and in it occur the following words 'Baix en el piso heya una lápida de bronzo, y per el circuitu las Armas de Soldevila, qui son un vilatje ab un sol demunt ab camp blau. La inscripció de la lápida diu aixi : Feta fou esta pedra en Flandes, per lo Honrat N'anthoni de Soldevila en lo any mcccc mori dit any,' *i.e.* 'Below [the altar] on the floor there is a plate of bronze, and on it the arms of Soldevila, namely, a village, and above it a sun in a blue field. The inscription on the plate is as follows :

This monument was made in Flanders for the honourable Anthony de Soldevila in the year 1400, in which year he died.' The date however was probably miscopied, as Anthony de Soldevila's will, in which he directs that he shall be buried in the chapel of St. Stephen, is dated October 13th, 1464.

It is of quite exceptional interest to have a contemporary record of the manufacture of a brass in Flanders and of its export to Spain.

In Tarragona cathedral, there lies on the floor of the nave just inside the west door a brass measuring 7 ft. 9 in. by 3 ft. 10½ in. to the memory of Gonsalvo Fernandez de Heredia, archbishop of Tarragona. It is of a very unusual type, being composed of sixteen horizontal strips of metal, now nailed down to a wooden 'matrix.'

The archbishop is represented as standing within a gothic canopy, in the sides of which are six figures, three on either side, which appear to be allegorical but may represent saints. The brass is however so badly worn in places that the details are difficult to recover, and part of the inscription is now entirely illegible, but it is recorded in the *Archiepiscopologius* of Mariano Mari (lib. iii, p. 40), and also in *Tarragona Antigua y Moderna* by Emilio Moreral Llanradó.¹ It is contained in seven lines of Roman lettering:

REVERENDISSIMO IN CHRISTO PATRI DOMINI GONSALVO
 ECCLESIAE SANCTÆ TARRACONENSIS ARCHIEPISCOPO EX HER
 EDIORVM GENTE CLARISSIMA ORTO DEVOTISSIMO PIENTISSIMO
 LAURENTIVS EPISCOPVS NICOPOLITANVS
 BENEFACTORI OPTIMO PRAESVLI INCOMPARABILI DEFVNC
 TO XI KLENDAS DECEMBRIS ANNI MCCCCXI CIVIS
 CIRCA LIMEN RECONDITA OSSA QVIESCVNT.

It is placed below the figure of the archbishop and is flanked on either side by a shield bearing his arms . . . *five castles in cross* . . . and is supported by two cherubs standing on a pavement. Behind each shield is a pastoral staff surmounted by a cross.

There is in the Musée du Louvre at Paris the fine brass of Peter Zatorylla. This is said to have come from Solzona in Cataluña between fifty and sixty miles NNW. of Barcelona.

¹ For this information I have to thank Senor Juan Pons y Marques, Jefe del Archivo de Hacienda, at Tarragona.

An excellent reproduction is given on plate 32 of vol. iii of the Portfolio of the Monumental Brass Society.

The brass is of the Flemish type, of early fifteenth-century date, and shews the deceased in civilian costume and wearing a long gown, the diaper pattern on his close-fitting under sleeves being very reminiscent of that surrounding the Pont shield at Palma.



FIG. 3. SHIELD FROM ZATORYLLA BRASS, MUSÉE DU LOUVRE.

The uncompleted marginal inscription in gothic characters runs as follows :

+ HIC . IACET . CIRCUSPECTUS . UIR . PETRUS [symbol]
 ZATORYLLA . MERCATOR . QUI . CONSTRUI . FECIT . PRESENTEM
 [lost shield] CAPELLAM . AD . DEI . LAUEM . ET .
 SANTORUM . MARTIR [lost line] QUIESCAT . IN . PACE . CUIUS .
 OBITUS . FUT . ANNO . DNI [shield] M° CCC° . . .

The lettering was interrupted at the corners by the symbols of the evangelists, and at the centre of each side by a shield. The whole of the lower part of the brass is, however, lost from just above the feet of the effigy, so that only two symbols remain, and the sinister shield is also broken away ; the dexter one is reproduced here (fig. 3), the

charge being an exceedingly graceful representation of a growing vine bearing leaves and fruit.¹

In no. 100 of the *Revista Mensual de los Coleccionistas y Curiosos*, 1923, were published notes and an illustration of the brass of Bishop Alonso de Madrigal, in the cathedral of Avila.

This again is of the Flemish type and shews the bishop standing beneath a canopy with a richly diapered curtain as a background. He is in full episcopal vestments with mitre and crosier, his head resting on cushions also richly diapered, and on the lower apparel of the alb is a scroll inscribed ELTOSTADO.

Immediately beneath the canopy is the tasselled episcopal hat ; and above the bishop's head a hand appears from clouds holding his shield of arms suspended from a cord. This shield is repeated at his feet and twice again in the centre of either side of the following marginal inscription :

HIC . IACET . CLARISIMVS . VIR . AC . EXCELENTISSIMVS .
DOCTOR . ALFONLSVS (sic) . TOSTADO . EPISCOPVS . ABVLEN .
EOBIIT (sic) . III . NONAS . SEPTEMBRIS . ANNO . SALVTIS .
M^o . CCCC^o . LV^o . ORATE . PRO . ANIMA . IPSIVS .

At its four corners are symbols of the evangelists.

I have to thank Mr. Mill Stephenson, F.S.A. for a photograph of a brass from the cathedral of Cordova.

This commemorates Bishop Innicus Manrique de Lara who died in 1496. It is composed of rectangular plates after the 'Flemish' fashion and displays the bishop's arms on a diapered background surmounted by his hat and cords, and surrounded by a marginal inscription in gothic lettering. Unfortunately the photograph is on too small a scale to enable the inscription to be properly read.

Mr. Stephenson also reminds me of a fragment of an early Flemish brass bearing the words 'QUE FINO VIERNES' re-used to build up the figure of Jane, wife of Lord Edward Seymour, who died in 1565, at Fivehead, Somerset. See *Proceedings Soc. Antiq.* xxi, 337.

Finally I must record my great indebtedness to Col. Rafael de Ysasi of Palma, whose unfailing kindness and wide knowledge of the records of Mallorca have made the collection of these notes possible.

¹ I owe it to the kindness of M. Jean J. Marquet de Vasselot that I was accorded permission to make the 'rubbing' here reproduced.