

Mary and St. John, and those of the four Latin Doctors immediately adjoining, especially those of St. Gregory as the Pope and on the left and St. Jerome as a Cardinal on the right. A very curious face over Jerome may be a moon, with a darkened sun over Gregory.

Far more damage is due to the 1741 monument of Edward Hubbard, S.T.P. He was Master of St Catherine's College, Cambridge, from 1736 to 1741, this office having been united with the 4th Prebend of Norwich Cathedral from 1714 to 1928 by an Act of Parliament in 1714. Blomefield states he was buried in the Choir at the head of the founder's tomb, but no memorial had yet been erected. He is described as a most worthy character, placid and serene (Andrew Stephenson, *Eastern Daily Press* 14/3/1980). Two courses of stones were cut out, except for a few inches at each end, to insert solid corbelling giving support to the marble. These courses have been filled in with cement up to the silhouette of the mouldings, and the segmental curve below. The monument is omitted by Farrer (*Church Heraldry of Norfolk*, 1893, III) being by then over the door of the north-east Triforium, which he had no reason to search. It had probably been transferred to that position by Dean Goulburn (1866-83) when improving the Presbytery in about 1870.

In the Reredos two stones in the fifth course above the cement have been cut out, one near each end, to bond in Hubbard's cornice, and there is a five inch patch in the centre of God's rays. In the next course two pieces of about four inches square have been cut into His robes to bond in the segmental Pediment. The former top knob of this appears between His knees, with a metal Holdfast in the joint below. The whole monument was surrounded by a band of black paint about six inches wide.

Whitewash, probably 1740-3 and later, and its removal shortly before 1900 have contributed to the sporadic survival of colour and its ghosting. The Presbytery was restored by Dean Turner (1790-1828). In 1806 under the architect William Wilkins the whole interior was washed over by a light grey, including the roof-vaulting where the original colour had till then been visible.

A mason's mark of a triangle between three smaller triangles appears occasionally, as on the Virgin's knee. There are also the 17th-century initials R.I. next to a scribble-line erasure lower down below the foot of the Cross.

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THE DESCENDANTS OF THOMAS IVORY

by Margaret Carey Evans, B.A.

When in 1751 Thomas Ivory was appointed Carpenter at the Great Hospital, St. Helen's Norwich, he was living with his family in a house he owned in the Parish of St. Martin-at-Oak. It was a commodious family house, according to the description in the *Norwich Mercury*,¹ when he put it up to be let; large and airy with a 'very neat Garden, well planted and genteely laid out, with a new-built wall round it and large Summer Room neatly sashed'. Besides its suitability for bringing up a family, it fulfilled his professional purposes, having "large work-rooms of two Tiers". However, it was some way from the Wharf and Timber-yard at Bishopsgate, near the Great Hospital, where his export-import trade was carried on, and from the important centres of

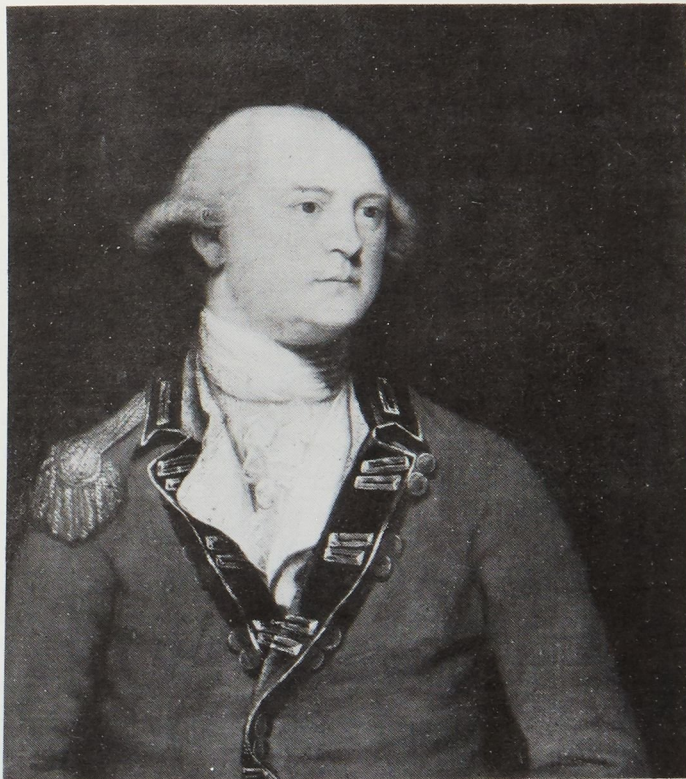


Plate I

Captain William Ivory. By ? John Smart of Ipswich.

Christchurch Mansion, Ipswich. By kind permission of Ipswich Museums and Galleries.

Norwich that provided opportunities for him as a builder and architect. At any rate, for whatever reason, his appointment was followed by a negotiation with the Hospital Commissioners of the lease of some land on the West side of the forecourt of the Hospital, with the obligation to erect thereon a house to cost at least £300. In the event, he spent considerably more than the stipulated amount - the Report for the Inquiries Concerning Charities of 1833 considered 'the cost of the buildings could not have fallen short of £1000'. With this sum, a considerable one at that date, he designed and built the substantial, 'good red-brick house, with pediment and orderly range of sash-windows,' that still forms today the West boundary of the Hospital's courtyard.²

To this house he brought his family in 1756 - his wife, Hannah, whom he had married in 1735, his sons William and Thomas, and his daughter Sarah; and thus began the association of his family with St. Helen's that was to last for some sixty years. At this time William was 20 and Sarah 14. Thomas' age cannot be reckoned, as the date of his birth is not known. He was, however, younger than William, and probably lived with his parents until some misfortune overcame him, that caused him to emigrate to India, and to be cut out of his father's will.

Thomas Ivory senior lived here till his death in 1779, and was honoured by burial in Norwich Cathedral, and a memorial tablet (now in the Triforium), in recognition of his achievements as architect of many notable buildings in Norwich and Norfolk. His career is well-known; it is proposed to give here only an account of the lives of his children and

grandchildren. He left money and some of his considerable property to his wife and daughter, the rest to his 'elder son' William.

William Ivory (1736-1801)

William, as became the elder son, was his father's apprentice and partner throughout his father's life. He attained some success in his own right as an architect, in particular as designer of the Norfolk and Norwich Hospital³ and the Norwich Theatre, and work at Blickling Hall. However, his achievements were limited compared with those of his father, and seem to have petered out a few years after his father's death, as, according to S.D. Kitson, there were 'no architects practising in Norwich in 1783'.⁴ He seems to have had interests outside his career. He became well-known as a Captain of the East Norfolk Militia. His portrait, probably by John Smart, in the scarlet uniform of this regiment with the epaulette on the right shoulder, is to be seen in Christchurch Mansion, Ipswich. A few months before his father died, he married Elizabeth Mary Sandys, daughter and heiress of Thomas Fonnereau a well-known merchant in Ipswich, and widow of John Sandys, by whom she had one son, John Thomas. For a time he continued the important reconstruction he and his father had been engaged on at Blickling Hall; but he was now in possession of a large part of his father's extensive property in Norwich, and married to a wealthy woman, so perhaps it is not surprising that Lord Buckinghamshire began to find him neglectful of his duties there. His Lordship's agent reports that William excused himself⁵ on the ground that 'he was attending upon very important business (at Ipswich) in settling some account of Mrs. Ivory's (his wife) with the executors of her late father, Thomas Fonnereau Esq, and likewise adjusting Master Sandys' account with the trustees of his fortune'. He promised to attend to his Lordship's commands, and no doubt did so.⁶ But without the benefit of his father as partner, he seems to have lost confidence in his ability to rise to the requirements of the work at Blickling. In 1785 he writes to Lord Buckinghamshire 'my poor father was a great assistance to me in perfecting this sort of ideas. I am now very diffident of my own opinion in them.'⁵

Thomas Ivory's alterations at the Hall were in the Georgian style, or even refer back to the 17th century, but William's design for the 'Peter the Great' Room, although uncommon, seems to be influenced by the Herculaneum discoveries at the end of the 18th century. There are designs by him for the State Bedroom that show the influence of the Adam Brothers.⁷ It was with ideas of this kind that he turned to building for himself and his wife a new and important house at St. Helen's; and although there is no documentary proof that it was William who built St. Helen's Place, its style points to his being the likely architect.⁸ Moreover, it was a very understandable arrangement that he should provide a new residence for himself and his wife and step-son, since his mother was still in occupation of Thomas Ivory's original house.⁹

He did not build a completely new house, but extended the back of the original, 'adding projecting wings on the North and South sides' and adapting a porch. The greatest change in style, however, was in the interior. No one who has been privileged to examine the detail of the design and interior decoration of the house can fail to see the influence of Robert Adam. He constructed a 'remarkable elliptical entrance-hall. Above it on the upper floor is a most unusual oval sitting-room, its panelled walls having decorative materials thought to have been painted by Angelica Kaufmann (others say by Rebecca). The large bedroom on the South side was once a Music Room; it has an unusual domed and painted ceiling which produces a most curious acoustic effect'.¹⁰



Plate II

Mrs. William Ivory. By ? John Smart of Ipswich.

Christchurch Mansion, Ipswich. By kind permission of Ipswich Museums and Galleries.

Such an interior presupposes that those who are to occupy it are sophisticated and cultured people, and this description is likely to fit Elizabeth Mary Ivory, from her birth and up-bringing. There is a portrait of her and her young son at Christchurch Mansion, her old home, painted in 1776 by Caroline Metz, which shows her to have been an elegant and intelligent woman. On a table at her side is what seems to be a guitar, with an open music book beside it, which would explain the desirability of a Music Room in her new house.

In 1780, William had a family pew built in the adjacent St. Helen's Church. It was designed in the newly fashionable Gothic Style, engraved with the Ivory arms (or, 3 chevrons gules) and motto 'Soli Sapienti Deo Rex Regem Dominus', and inscribed 'This seat erected by William and Elizabeth Mary Ivory'.¹¹

He appears in the Norwich Poll Books as 'William Ivory, Esq. Freeholder', and subscribed generously to Norwich charities and enterprises.

In 1781, however, the household at St. Helen's was impinged upon by the affairs of the absent Thomas the younger. From India he sent his two illegitimate and probably half-caste children, ¹²Robert and Catherine, to be brought up and educated by William and Elizabeth Mary. Robert had been born in 1776 and Catherine in 1778; both were baptised in 1780 in preparation for their reception into a Church of England household. It seems clear that William and his wife accepted the responsibility of the children and felt affection for them. Propriety was observed by giving the children the surname of 'Smith' and



Plate III

Mrs. William Ivory and her son by her first husband, c. 1776. By Caroline Metz.

Christchurch Mansion, Ipswich. By kind permission of Ipswich Museums and Galleries.

implying that the Ivorys had adopted them. How interesting it would be to know under what conditions those children, aged 5 and 3 respectively, travelled from Calcutta to Norwich!

Robert, unfortunately, only survived his transplantation for three years. He is buried in St. Helen's Church 'in the East Isle near the vestry'. The touching epitaph upon his ledger stone reads:

Robert Smith
 Born at Fort William in Bengal
 Died at William and Elizabeth Mary Ivory's
 February 10th 1784 aged 8 years
 'Parental grief drops the tributary tear
 For an adopted child
 Who from a distant Clime in this Country
 Sought his education
 But languishing in disease
 Sunk under the sharp calamity to death'

His sister Catherine was still alive in 1799, when she is mentioned in William's Will as 'from India', but no information about her later life has so far been discovered.

In 1791, Elizabeth Mary died and was buried in the Fonnereau family vault in St. Margaret's Church, Ipswich. She was only 46. William was inconsolable. Life at St.

Helen's became impossible for him.¹³ He describes in his Will his 'distress and sorrow when divested of those domestic comforts I had formerly been possessed of'. He moved to Ipswich and finally settled at Sproughton, a village near that town where, according to his will, he had the consolation of sympathetic friends. He died in 1801 and was buried beside his wife. He left his property to be divided between his brother and sister equally.

Thomas Ivory Junior

Thomas is the member of the family about whom least is known. No record has been found of his baptism or his death, or of what caused his decision to leave England for India. Information from the India Office Library states that 'there is no reference to Ivory in Bengal Despatches, which indicates that he came out illegally', so no date can be given for his arrival there. The record of the baptism of his children shows he was probably in Calcutta from 1776 to 1783/4. He had a third child, Elizabeth, baptised in 1782, who died in the following year.

He seems to have prospered during his time there.¹⁴ In 1778 steps were taken to recommend him for entry to the Revenue Department. He was employed there by 1784, when there is a note that he is eligible for an increase in salary. Besides this regular employment, he had commercial interests. He delivered provisions to the ship 'Duke of Kingston' in 1780 and, with a partner, became an exporter of rice.

At some time after 1784, Thomas came back to England, and it is clear from the Land Tax returns¹³ and the Norwich Directory that he lived at St. Helen's Place after William vacated it. In 1798 there is a note in the Norwich Mercury (December 18th) of the illumination he erected to celebrate the Battle of the Nile - a British sailor over the motto 'Britain Rules the Waves'. He was there in 1801, the year in which he inherited half William's property, but by 1804 he had sold St. Helen's Place to Robert Alderson, the Recorder of Norwich.¹⁵ No further information about him has come to light.

Sarah Ivory (1742-1829)

In 1777, Sarah Ivory married the Rev. Thomas Wigg Hancock.¹⁶

In 1775, the Rev. Thomas Wigg Hancock was appointed Chaplain of the Great Hospital,¹⁷ and came with his wife, Tabitha, to live in the Chaplain's Residence at the north-west side of the Hospital Forecourt, adjoining the house of Thomas Ivory. In addition to the Chaplaincy, he was vicar of St. Helen's Bishopsgate, rector of St. Michael-at-Plea, Chaplain to Norwich Castle Gaol, and rector of Longham and perpetual curate of Wendling near Dereham, Norfolk, to which livings he had been presented by the Whig landowner, Wenman Coke of Holkham.¹⁸

Hancock came from a Norwich family distinguished for public service to the city. He was the only son of a well-to-do worsted weaver, Benjamin Hancock of St. Michael-Coslany and his wife Sarah, daughter of Thomas Wigg. Wigg had been Sheriff of Norwich in 1742, and Benjamin Hancock was Sheriff in 1761 and Mayor in 1763.¹⁹ The handsome set of sword-rest and irons he presented as Mayor to St. Michael's Church may still be seen there, though not, unfortunately, in place; and his portrait by Adolphe is hanging in St. Andrew's Hall. Thomas Wigg Hancock went up to University College, Oxford, before taking orders.¹⁸ On being preferred to his benefices, he married Tabitha Barnes of St. Ives, aged 32.

When the couple came to live in the Chaplain's Residence they must have hoped for a long and happy married life. But it was not to be; Tabitha died in childbirth the

following year, leaving him with an infant daughter, Catherine, who also died, in 1777. They are buried together in St. Michael Coslany Church.²⁰ In the same year, Hancock married Sarah Ivory.¹⁶

Sarah gave birth to a daughter, Elizabeth Martha in 1779. When this infant died a few months later, the Rev. Thomas must have despaired of raising a living child. However, two years later another daughter was born, and baptised Sarah Hannah on December 2nd 1781. She was destined to live to the age of 70, the only legitimate grandchild of Thomas Ivory, as far as is at present known. Sadly, he did not live to see her.

Sarah and her husband continued to live at St. Helen's till Hancock's death in 1824, so this would have been the place of Hannah's up-bringing and education. Sarah inherited some of her father's property and money in 1779 and half that of her brother William in 1801. She died in 1829 at the age of 80 and was buried next to her parents in Norwich Cathedral.

Hannah Hancock (1781-1850)

When Hannah died in 1850, exceptionally long (for those days) obituary notices appeared in the Norwich Gazette and Norfolk Chronicle, from which we learn something of her childhood and youth. 'At 8 years of age she compiled a dictionary for children . . . She possessed a high order of mind which developed itself early in life; she made considerable proficiency in music and the modern languages and excelled in drawing.' It would be interesting in connection with this last gift to know who was her drawing master, for she was very successful as an artist and this is the period when Crome and Cotman were teaching. She was one of a number of well-instructed young women in Norwich and Norfolk who excelled both at producing original works and at copying the 'Old Masters' (with which the walls of Norfolk Country houses were adorned) many of whom won awards from the Royal Society of Arts. In 1805 Hannah received a silver medal for an oil painting of 'An old Woman; from Nature' (a resident at the Great Hospital?); and in 1807 a second silver medal was bestowed upon her for a copy of Ruben's Altarpiece in the Jacobskirche at Antwerp. Did she go to Antwerp to achieve this, or was it a copy of a copy? After her death, a copy she made of Annibal Carracci's 'Penitence'²¹ was exhibited at an Exhibition organised by the Norfolk and Norwich Fine Arts Association (1860); 'Deceased Local Artist', but no pictures by her are known to exist today.

Half-way through her life Hannah experienced some sort of religious conversion and ceased to devote herself to the Arts. The obituary notice says 'she was an attractive person in the circle in which she moved until she was about 30 years of age; then, casting off the elegance of her station and spreading her sympathies over the moral wastes of this fallen world, she exercised the powers of her capacious mind in the service of various religious societies,²² and by an extensive correspondence awakened interest and obtained funds in aid of their several objects, always placing 'the (conversion of) Jews'²³ first in her affection and labours. By her own exertions she collected for the Jewish Society no less than £8000'.

After the death of her father, Hannah and her mother lived at various addresses in Norwich. In 1826 she was living at Calvert St., St. George's²⁴ and in 1845 at number 8 The Crescent,²⁵ and later she moved to The Manor House, Bracondale, where she died in 1850. With the death of her mother in 1829, Hannah was alone. In her Will she mentions sadly that she has 'no near relative living', which suggests that Thomas'

daughter Catherine was already dead, and that he had not married and left other children. In her Will she requested that she might be buried with her mother in the Cathedral, but permission for this was refused, and she was buried in the vault of her father's family in St. Michael Coslany. A rather perfunctory strip of marble in her memory was added below the monument to her father and his first wife; but even that had disappeared when the church was last visited. So no memorial of Thomas Ivory's grand-daughter exists, and indeed at the time of her obituary notice all connection with him seems to have been forgotten.

With no living relatives, Hannah left a few small legacies to friends, to her cook and maidservant and her executors. The rest of what was probably for the most part the Ivory fortune, about £2000, she divided in legacies to no less than 32 religious or charitable societies.

August 1984

1. Stanley J. Wearing, *Georgian Norwich and its Builders* (Norwich n.d., preface 1926), p. 15.
2. C.B.Jewson, *History of the Great Hospital* (1949), p. 34.
3. Wearing, pp. 37-39.
4. J.D.Kitson, *Life of John Sell Cotman* (1937), p. 101.
5. Norfolk Record Office, Hobart Collection N.R.S. 14630, 29 D 1.
6. J.H.F.Sutcliffe, *Blickling Hall* (1969), p. 22.
7. Anon., 'William Ivory and Blickling', *Eastern Evening News* 28.7.1949; Press Cuttings in Norwich Local Studies Library.
8. Jewson, p.43; Wearing, p. 39; A.P.Baggs, 'Norfolk Architects 1660-1840', *Norfolk Archaeology* vol. 32 (1961), p. 242.
9. *Norwich Directory 1783* - Mrs Ivory, 3 Hospital Yard, Bishopgate Street; Ivory William Esq. Near the Hospital, Bishopgate Street.
10. A.P.Cooper, 'House of Ivory', *Norwich Union Group Magazine*, Autumn 1965, pp. 32-34.
11. Wearing, p. 39; J.Chambers, *General History of the County of Norfolk* (1829), p. 1208.
12. The name of their mother is not recorded. India Office Library and Records, London, Bengal Baptisms, Marriages and Burials 1755-83, vol. II, N/1/2, fos. 299 and 438.
13. According to the Norwich Land Tax Returns in the Norfolk Record Office, Thomas Ivory was in occupation of St Helen's by 1792.
14. Information from India Office Library and Records, London.
15. *Norwich Mercury and Norfolk Chronicle* 13/10/1804. 'Saturday last the lady of Robert Alderson was safely delivered of a daughter at his house St. Helen's Place which elegant mansion and premises (late the residence of Thomas Ivory Esq.) he has lately purchased.'
16. St. Helen's parish register, marriages 1777 Nov. 3rd. By licence; William was one of the witnesses. (Transcript in Norfolk and Norwich Archaeological Society Library).
17. F.W.Bennett-Symons, 'The Hospital of St Giles, Norwich' in *Journal of the British Archaeological Association* n.s. 31, 1925, pp. 55-67.
18. Joseph Foster, *Alumni Oxonienses 1715-1886*, vol. II (1888), p. 599; Dawson Turner, *List of Norfolk Benefices* (1847), pp. 7.8.21,22.
19. *Norfolk and Norwich Remembrancer*; B.Cozens-Hardy and E.A.Kent, *The Mayors of Norwich* (1938), p. 130.
20. Norwich St Michael Coslany parish register, burials 2nd Aug. 1776.
21. (L)277 Miss Hannah Hancock. Penitence - Copy from Annibal Carracci - Possessor Mr. Boswell. (Marked with asterisk, indicating for sale).
22. For example *The Norfolk and Norwich Memorandum Book* 1819 records several meetings of ladies supporting the Church Missionary Association and The Friendly Society, in which Miss Hancock's name is mentioned as Treasurer and Steward.
23. There was considerable and active interest in the conversion of the Jews in Norwich in the early part of the 19th Century. The *Norwich Mercury* for Sept. 13th 1817 gives a long exposition on the objects of the London Society for Promoting Christianity among the Jews (founded in 1808). On Sept. 27th it

advertises two sermons to be preached for the benefit of this Society - one by the well-known Rev. Charles Simeon; and draws attention to a lecture 'to be preached this evening to the Jews at St. Michael-at-Plea' (one of the Rev. Wigg Hancock's benefices). An account of the meeting held by the Rev. Charles Simeon was reported on Oct. 1st as 'not so numerously attended' but Simeon urged that a Committee should be set up in Norwich. A particularly full report was made of this meeting, especially of the speeches of Simeon and the Secretary of the London Branch. This interest in the conversion of the Jews was not confined to London and Norwich - it was anticipated by Bury St. Edmunds, for the *Norfolk Chronicle* reported in March 1803 'Sunday last a Jew, converted to Christianity, was publicly baptised at the Independant Meeting House in Bury in the presence of a most numerous congregation . . .

24. *White's Norfolk* 1836
25. *Norwich Directory* 1845