

THE BRASSES OF MIDDLESEX PART X

By H. K. CAMERON, Ph.D., F.S.A.

FULHAM

1. Margaret Svanders, wife of Gerard Hornebolt, painter of Ghent, 1529, lozenge shaped plate with half effigy in shroud, inscription and shield; mural, at east end of south aisle, in a glazed frame.

This is a brass of Flemish workmanship and commemorates a Flemish lady, the wife of a celebrated painter.

The inscription is given by Weever (1631) and the brass is mentioned by Lysons (1795) as being then against the east wall of the north aisle. He says that it was found in digging for the foundations of a column when the church was repaired in 1770.

The single plate of this memorial is remarkably thick, as are many Flemish plates of this period. The lozenge is in fact a square, the equal sides being $24\frac{3}{8}$ in. in length. Around the edge is a plain border $\frac{1}{2}$ in. wide. Within this, in the upper corner, is engraved the head and shoulders of a shrouded figure with closed eyes. There is a small cross on the shroud over the forehead and the sheet is shaded with very fine cross hatching, as also the cushion behind the head. Across the horizontal diagonal of the lozenge is an inscription in Latin in five lines of black letter. This appears to be in a kind of frame with handles at each end and is supported by the hands of two small angels, one at either side. This inscription reads:—

Hic Jacet domicella Margareta Svanders nata Gandabi
 Flandrie que ex magistro Gerardo Hornebolt Gandabensi
 pictore nominatissimo peperit domicellam Susannam
 Uxorē magistri Johannis Parker Archarii Regis Que
 obiit anno dñi m^o cccc XXXX XXXV^o nobebris orate p aia

Below the inscription is a shield of arms, surmounted by elaborate scroll work and with similarly elaborate capital letters one on either side. That on the dexter side is G and on the sinister M, no doubt for Gerard and Margaret, against their respective coat of arms. Outside this scroll work is the lower part of the vestment of the angels.



FULHAM
MARGARET HORNEBOLT, 1529

The arms are described in the R.C.H.M. volume on West London (p. 31) as:—

A chevron between 3 martlets with an escutcheon on the chevron charged with a mill-rind cross between 4 crescents for Hornebolt, impaling a winnowing fan with a molet of 6 points in chief for des Vanders, quartering a chevron between 3 moors' heads for Deman.

The inscription describes Gerard Hornebolt as a renowned painter of Ghent and he was but one of a family of artists who had lived for some generations in Ghent. A full and scholarly account by Hugh Paget'

has recently appeared and the following brief extracts are from this article. Gerard was admitted to full membership of the Guild of St. Luke at Ghent in 1487. He was made court painter to Margaret of Austria, Regent of the Netherlands, in 1515. While chiefly famous for miniatures in illuminated manuscripts, he also painted altar pieces and portraits and made designs for vestments, tapestries and stained glass. In 1522 he sold a portrait of Christian II of Denmark to Margaret of Austria in Ghent. The next record of him is in the household accounts of King Henry VIII in this country in 1528. It is not known when he and his wife Margaret, his son Lucas and his daughter Susanna left Flanders and why they came to England. Mr. Paget suggests that Lutheran tendencies may have made it expedient that they should leave Flanders and they may have received some patronage in this country from the Boleyn family. The last entry in the royal household account appears to be that of April, 1531. The evidence suggests that he may have returned to Ghent where he is believed to have died in 1541.

Of the children who accompanied him Lucas became even better known as a painter in this country than his father. He was already in the King's service in 1525, perhaps establishing the way here for his father, and continued so until his death in 1544. In 1534 he was officially appointed King's Painter. Parish records show that he was buried on 10th May, 1544, at St. Martin in the Fields.

Susanna the daughter was also gifted, as Albrecht Dürer bought a miniature she had painted when he met Gerard with his daughter in Antwerp in 1521. She was then eighteen. She is particularly mentioned in the inscription on her mother's brass, as the wife of Master John Parcker, the King's Bowyer. This special mention of the daughter as issue of Gerard and Margaret Hornebolt, without reference to a son Lucas, could have several interpretations, but the most likely would appear to be that Susanna was present at her mother's death in London and she and her husband may have been responsible for the erection of the monument. There is a reference of 1543 to the Executors of John Parker of Fulham, Middlesex and Langley, Herts. He was probably living at Fulham when his mother-in-law fell ill.

Margaret Hornebolt was a daughter of Derick s'Vanders and was previously married to Jan van Heerweghe.²

It would seem likely that she was Gerard's second wife—he must have been about forty years of age at the birth of their daughter Susanna—and it is probable that Lucas was the son on an earlier marriage. John

Parker, Susanna's first husband, was of some consequence and is described as King's Bowyer on the brass, and elsewhere as Yeoman of the Robes to the King. Susanna married a second time and was a lady-in-waiting to both Anne of Cleves and Katherine Parr.

This brass has been previously illustrated in:—

Art Journ., N.S., 1898, 122; Faulkner T., History of Fulham, 99 and Chelsea, ed. of 1829, I, 237; Girls' Own Paper, XVI, 149; M.B.S. Portfolio, IV, Pl.4; Suffling, p. 306; V. & A. Museum List, Pl. 56, No. 1.

BRASSES FORMERLY EXISTING

Weever² records no fewer than eleven inscriptions that are most likely brass monuments, including that to Margaret Hornebolt which still exists.

In order of date they read as follows:—

*Hic iacet Johannes Sherburne Bachalareus utriusque
Regis quondam Archidiaconus Essex: qui ob. 1454.*

*Orate pro anima Johannis Eborley Armigeri qui obiit
penultimo die men. Febr. Ann. Dom. 1445*

*Hic iacet Johannes Fischer, quondam Thesaurarius
Domini Cardinalis Sancte Balbine, et postea Hostiensis
et Cantuariensis Archiepiscopi, qui obiit 27 Aug. 1465.*

*Hic iacet Magister Willelmus Harby nuper vicarius
istius Ecclesie qui ob. 5 Nov. 1471.*

*Hic iacet Mora filia Johannis Blount militis Domini
Mountjoy & More uxoris eius q. ob. 6 Feb. 1480.*

Pray for the sowls of John Long gentyلمان, Katherin & Alice his wyfs. Who died the X of March, on thowsand fyve hundryd & three. On whos sowls and all Christen sowls Jesu have mercy. On whos sowls and all Christen sowls Jesu have mercy.

Of yowr cherite pray for the soul of Sir Sampson Norton Knyght, late Master of the Ordinance of warre with King Henry the eyght & for the soul of Dame Elysabyth his wyff. Which Syr Sampson decessyd the eyght day of February on thowsand fyve hundryd and seventene.

Hic iacet Georgius Chauncy quondam Receptor generalis
Reberendi Patris Domini Ric. Fitz-James London Episcopi.
qui obiit decimo nouo die Decembris A.D. 1520.

Hic iacet Anna Sturton filia Johannis Sturton Domini
de Sturton & Domine Katherine uxoris eius. Qui quidem
Anna obiit in Assumptionem beate Marie Virginis A.D. 1555

Here lyeth buried the body of Syr Raufe Buts Knight, and
Phisitian to our Sovereigne Lord Henry the viii Who decessyd 1545
on whos sowl,

Quid Medicina valet, quid honos, quid gratia Regum?

Quid popularis amor mors ubi sena venit?

Sola valet Pietas que structa est auspice Christo.

Sola in morte valet; cetera cuncta fluunt.

Ergo mihi in vita fuerit quando omnia Christus:

Mors mihi nunc lucrum vitaque Christus erit.

Of these Lysons records, in 1795, an altar tomb on the south side of the chancel with a figure in brass of a man in armour, the arms and inscription gone. Faulkner wrote in 1813⁴ that "touching the steps of the altar, is an altar monument of English marble, close against the south wall,, under which is entombed Sir William Butts, Knight, Chief Physician to Henry VIII. It originally had his portraiture in brass, in armour as a Knight, and his arms—*az. 3 Lozenges gules, on a chevron or, between 3 estoils or*, at the four corners of the stone. There was also a scroll of brass on one side of him inscribed 'Myn Advantage.' On the wall just above it is put up a later inscription on a neat marble tablet by Leonard Butts one of his descendants" (in 1627). An illustration of a figure in armour is given on page 78. It is unfortunate that no trace of this brass now exists. Sir William Butts was a distinguished man of his time, much trusted by Henry VIII in affairs other than medicine. He appears in Act V, Scene II of Shakespeare's Henry VIII and in Holbein's picture of Henry delivering the charter to the Surgeons Company.

Lysons also mentions the mutilated figure in brass of a priest on the chancel floor and Faulkner (p. 67) gives an illustration of a priest in mass vestments, saying that on the floor of the chancel 'was' this brass; he attributes it to William Harvey, 1471.

Lysons also writes that on the north wall of the chancel was a rich Gothic monument (perhaps that of Sir Sampson Norton) with an obtuse arch, ornamented with oak leaves and other foliage, under which are the vestiges of brass figures and escutcheons. Faulkner repeats this statement (p. 71) adding that "the inscription is obliterated, and there was originally the annexed figure in brass with escutcheons." This drawing shows a man in armour of the early Tudor period. It is unfortunate that these three drawings, one of a priest and two of knights, are identical with those used also by Faulkner as illustration of brasses formerly existing in the church of Chelsea. There is however some support for them being of the brasses in Fulham church, for the same three figures (the priest without a head) are illustrated in 'Antiquities of London and Environs' engraved and published by J. T. Smith in 1791. The military figures are in 16th century armour and the priest is in mass vestments. Underneath these engravings is written: 'Done from the brass plates in Fulham church which are without inscriptions.'

A monumental effigy in brass from Fulham church was included in the Meyrick Sale (lot 2536) in 1806.

Haines, in his list of brasses published in 1861, mentions an inscription in this church to Augustus Parker who died in 1590 at the age of 63, accompanied by a merchants' mark.

NOTES

- 1 'Gerard and Lucas Hornebolt in England,' Hugh Paget, *The Burlington Magazine*, November 1959, p. 396.
- 2 Private communication from Mr. H. Paget.
- 3 Weever, 'Funeral Monuments,' 1631, p. 525.
- 4 T. Faulkner, 'A Historical & Topographical Account of Fulham,' 1813.

GREENFORD

Great or Magna

I. Priest, c.1450, half effigy in mass vestments, inscription lost, mural, north wall of chancel.

This half effigy of a priest is well engraved and similar in style to a number of ecclesiastical brasses of this date. It is well preserved and appears to be in its original stone, although this has been reduced in

size when removed from the floor and mounted on the wall of the chancel.

Lysons records this brass, in 1795, as being on the floor of the nave and it was still there—at the east end of the nave—when Alfred Heales described it in a full account of this church in an earlier number of these Transactions.¹

It appears that there must have been evidence of an indent for an inscription, long since lost, but this part of the original stone is now missing.



GREENFORD
PRIEST c. 1450 (Simon Hert?)

The half effigy is 12½ in. high. The amice and maniple are completely ornamented with a quatrefoil pattern which also appears at the cuff of the alb. There is cross-hatching at the folds of the chasuble.

From the dexter side of the head issues a scroll upon which is engraved in black letter:—

Oratio hider' bona dñi in terra hibenciu

The design and execution of this brass points clearly to a date in the middle of the fifteenth century and Heales is probably right in ascribing it to a rector named Simon Hert who died in 1452. He had held the living for 34 years and his successor remained until 1473. In his will² which was proved on 21st November, 1452, he asks to be buried in the choir of the church at Greenford Magna of which he was rector.

An illustration of this brass appeared in the article by Heales, Transactions of the L.M.A.S., IV., facing p. 165; and in the Royal Commission on Historical Monuments Volume on Middlesex, 1937, Plate 8.

II. Thomas Symons, rector, c.1520, in mass vestments, inscription; mural, north wall of chancel.

The figure of Thomas Symons, 18½ in. high, is represented in mass vestments with apparels on the hem of the alb, on the stole, amice, maniple and around the front edge of the chasuble. He is shown standing on a grass mound and the design, with much hatching, is less good than that of Simon Hert seventy years earlier. Below is a rectangular plate 4½ in. high and 20½ in. wide, on which is the following inscription in 3 lines of black letter:—

**Miserere miserator quia hero sum peccator
Unde precor licet reus miserere mei deus
Mag'r Thomas Symons Rector ecclie de Grynforth**

Lysons notes that he resigned the rectory in 1518. There is no date on the brass, except that of 1500, cut in Roman characters, within a lozenge, which could not be the date of his death. Thomas Symons will³ was made in 1518 and probate was granted in 1521.

Lysons says also that this brass was found in the year 1783 upon repairing the church; and having been inlaid in a marble tablet, was affixed to the wall by Mr. Betham, then rector.



confiteere malefactor quia heri suum peccatore
 vnde peccor licet reus malefere cogit deus M.D.
 magi Thomas Symons rector ecclie de greenford

EDV: BETHAM. RECTOR.
 MDCCLXX – MDCCLXXXIII
 H.T.S.M.P.C.

GREENFORD
 Thomas Symons, rector, c. 1520

Below the brass on the same marble slab is another rectangular plate of brass, $12\frac{1}{2}$ in. x $3\frac{3}{4}$ in., on which is engraved in Roman capitals:—

EDV: BETHAM. RECTOR
MDCCLXX—MDCCLXXXIII
H.T.S.M.P.C.

The engraving of M.D. on the inscription plate of Thomas Symons is very closely like that on the Betham plate and was probably done at the same time.

III. Inscription, all that remains of the brass to Richard Thornton, 1544, and his wife Alys: nave.

The original stone in which this brass was set lies on the nave floor near to the door to the south porch. There were figures of a civilian and his wife with an inscription below and two groups of children below this. There is also a rivet remaining in a position central and immediately below the inscription, as though a shield or other small plate was placed there. All but the figure of the civilian and the inscription have long since disappeared; Lysons is not specific on what was there in his time, but Haines records their absence in 1861.

The figure of Richard Thornton was itself stolen from the church between the years 1916 and 1920, in which latter year a letter of protest at the theft appeared in 'The Connoisseur,'⁴ with an illustration to help in its identification should it come to the attention of anyone with an interest in these memorials. Nothing more was heard of it until 1954, when it was sold by the Wolsey Antique shop in Buckingham Gate. It is now in the private possession of Mr. P. Mace of Vale Farm, Hollesley, Woodbridge, Suffolk. It is most sincerely to be hoped that it will one day be returned to the church at Greenford where it belongs and where its good care and preservation can be assured under the present incumbent, the Rev. F. N. Towndrow.

At the time of its appearance in 1954 this brass was found to be palimpsest, with a magnificent fragment of a priest of the mid 14th century by the renowned Flemish school on the reverse. A description, with illustrations of both sides, appeared in the Transactions of the Monumental Brass Society at the time,⁵ but there was no association of the brass with Thornton of Greenford at the time of writing.

The figure of Richard Thorneton is 18½ in. high and shows a man in civilian costume, characteristic of a school of engravers operating at that time. It is a rather clumsy figure in a fur-edged robe wearing remarkably square-toed shoes with a strap over the instep. The reverse of this piece is part of a life size figure of a priest, the right shoulder only being shown, in a chasuble with elaborate diaper on the chasuble and on the background behind the figure. The lower part of the robes of a small angel are to be seen, a figure that would be supporting a cushion upon which the head of the principal figure reclined.

All that remains of the Thorneton brass in Greenford church now is a rectangular plate 22⅝ in. wide and 3⅝ in. high, upon which is engraved the following inscription in three lines of black letter:—

Of yo Charite pray for the Soules of Rychard Thorneton and
 Alys his wyfe the whyche Rychard decessed the vii day of decemb
 the yer of our lord m̄ l̄ bc̄ xliiii on who's soules Jhu have mercy amen

GREENFORD

Richard Thorneton, 1544

Of yo Charite pray for the Soules of Rychard Thorneton and
 Alys his wyfe the whyche Rychard decessed the vii day of decemb
 the yer of our lord m̄ l̄ bc̄ xliiii on who's soules Jhu have mercy amen

The parish register records the burial of 'Alyce Thorneton' on 16th August, 1539, and of 'Rychard Thorneton' on 8th December, 1544, the day after his death as given on the inscription.

The parish register also records the death in 1559 (20th Feb.) of Henry Thorneton who was parson of Greenford. One wonders if this may have been one of the sons of Richard. The living was in the patronage of the Abbot of Westminster from the earliest recorded date until the suppression of the Monasteries and Richard Thorneton was the Abbey's tenant farmer of Greenford Manor. Since Domesday the Manor at Greenford belonged to the Abbey, and its lease to Richard Thorneton is enrolled in the Register Books still in the Muniment Room. There are also surviving at Westminster acquittances from the Abbey acknowledging payment of his rent and to his son Thomas, to whom the lease was subsequently granted. In the Muniment Room are also preserved some wooden tallies for corn, which he sold to the Abbey.

At the time of rubbing the brasses for the purpose of illustration (28th January, 1960) examination of the Thorneton inscription showed strong presumptive evidence of a palimpsest and in the presence of the rector this plate was taken up. On the reverse side is an almost complete inscription in Latin in three lines of black letter. It reads:—



GREENFORD

Richard Fitzandrew, 1411

Hic iacent Ricardus Fitzandrew miles & piscenarius londo
 O' & Margareta uxor eius Qui Ricardus obiit ticio die mensi Ma
 ira do el D. Anno dni M. cccc. xi. quor aiabs ppiciet ds Am

In making the Thorneton inscription this plate has been reduced in length, by perhaps two inches. The last word in each line is therefore incomplete. In the first line this word is evidently 'londoniensis' or some abbreviation of this. The last word of the third line, being the final word of the inscription, is 'Amen.' The only doubt is in the second line and in which month he died, March or May. Fortunately this can be determined by the somewhat unusual inclusion of the dominical letter in the inscription—'littera dominicalis D'—which is indeed that for the historical year 1411. As the 3rd March 1411/12 would fall in the following year for reckoning of the dominical letter it can be concluded that the date of death was in fact 3rd May.

The date of the Thorneton brass, 1544, coming so soon after the dissolution, and the figure of Thorneton being itself palimpsest with a large priest's figure appearing on the reverse, one is tempted naturally to the deduction that the material used for making the Thorneton memorial was monastic spoil. However, Richard Fitzandrew's will⁶ was made on the 2nd May and is associated with the church of St. George where he is buried and wherein he founds a chantry. In the Calendar of Letter Books (I) in the Guildhall Library are four references to the deliverance of patrimony and other matters respecting the children of Richard Fitzandrew. In the first (p. 106) of 2nd August, 1412, are mentioned Roger Fitzandrew, one of his sons, and Thomas OswaldKyrk,

rector of the church of St. George near Estchepe, as executors. This points to St. George, Botolph Lane, as the burial place of Richard Fitzandrew, and not a monastic church.

In 1416, the Mayor, Nicholas Wottone, delivered patrimony to a daughter Johanna together with a bed of worstede and a mazer cup (*murra*). Sums of money were disposed by will among his many children: Robert, Roger, Johanna, Idonia, Richard, Thomas, Matilda and Agnes. Idonia died under age (p. 198) and her portion was divided, while the guardianship of Richard, a junior, together with his patrimony, was committed (p. 232) 13th Feb. 7 Henry VI 1419/20 by Richard Whityngtone, the Mayor, the Alderman and John Hille the Chamberlain to Agnes, the orphan's mother. This was obviously a second wife, not mentioned in the inscription, but an executor mentioned in the will, which included bequests to, among others, John West, son of Agnes his wife.

IV. Inscription in 44 lines on a gilt brass plate, part of the memorial to Bridget Coston, 1637, mural, nave.

Against the east wall of the nave on the south side of the chancel arch was a monument to Bridget Coston, 1637, and her husband Simon. High on the south wall by this monument was an associated set of Latin verses, engraved on a gilt brass plate. The monument itself was moved to the north wall of the nave at a restoration of the church in the second half of the 19th century, when the chancel arch was widened. The inscription remains on the south wall and is practically illegible from corrosion.

BRASSES FORMERLY EXISTING

1. In the centre of the nave floor was a brass to a civilian and wife of date about 1480. The figure of the man, apparently in civil costume from a description of the indent, and the inscription have long since been lost, but the small effigy of a lady with a butterfly head-dress has disappeared only recently. It was recorded as there in the Middlesex Volume of the Royal Commission on Historical Monuments published in 1937, but was not there when the present rector came in 1953. The church was restored in 1951 when the nave was refloored. There is now no sign



GREENFORD
Lady, c. 1480 (now lost)



GREENFORD

Rev. W. H. Ogle-Skan, rector, ob. 1915

A good example of a modern brass, placed in the church in 1928.

of the original stone nor of the brass. The height of the lady's figure was $17\frac{3}{8}$ in. The illustration is from a rubbing in the Museum of Archaeology and Ethnology at Cambridge, and acknowledgement is here made to the Curator for permission to reproduce.

2. Outside the church, just west of the porch, is a much worn slab with evidence of three figures and inscription.

REFERENCES

- 1 A. Heales, Trans. L.M.A.S., IV, 1871, 151.
- 2 Commissary Court of London, fol. 75.
- 3 P.C.C. 18 Maynwaryng.
- 4 'The Connoisseur,' LVIII, 164 (1920) Chas. R. Beard.
- 5 Trans. M.B.S., IX, 195 (1954).
- 6 Commissary Court of London (Brown 198).

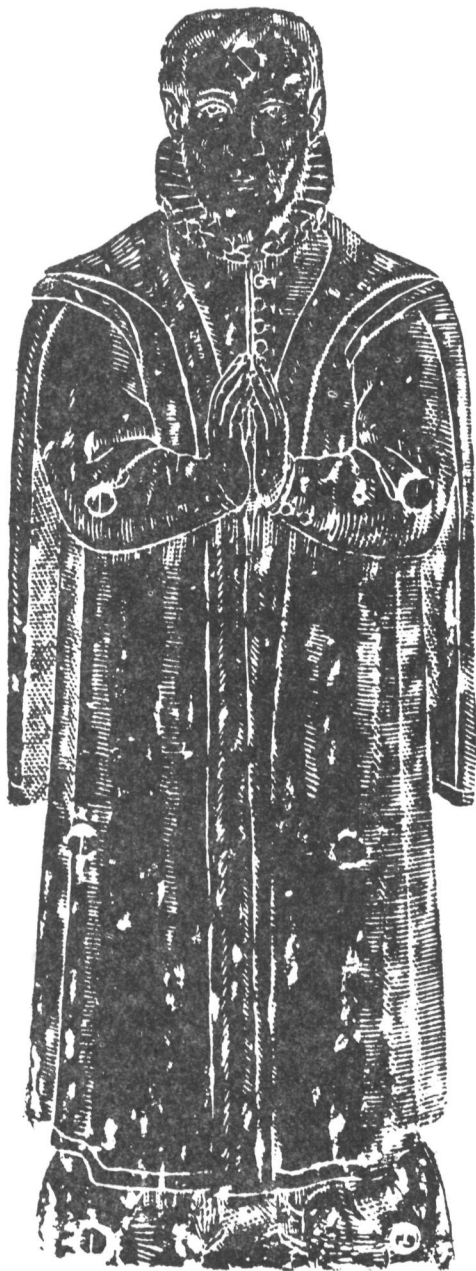
GREENFORD PARVA

or Perivale

1. Henry Myllet, 1500, in civil dress and 2 wives, Alice, with 3 sons and 6 daughters, and Joan, with 3 sons and 3 daughters, inscription. Nave.

As a memorial this brass is typical of the small and insignificant productions of the early 16th century. It is curiously interesting in that the figures of the children are comparable in size with the diminutive principal figures of the parents.

The figure of Henry Myllet, in civil dress, is but $7\frac{1}{4}$ in. high and he is shown full face, with the figures of his two wives on either side turning towards him. All three are standing on grassy mounds and are gracefully drawn despite their small size. An interesting feature is that the costume of the two wives, unlike many such representations in brass, are noticeably different. That on the dexter side is in a plain dress, cut to a V at the neck, without ornament of any kind and with what appear to be turned back and starched cuffs. There is no hatching on this figure and the head-dress is of the flamboyant 'butterfly' type that could date this one figure by itself as c.1480. The other wife is wearing a dress that appears to have a fur lined opening down the front. The cuffs are fur lined too, while the head-dress is of a fashion later by ten to twenty years. There



PERIVALE
George Myllet, 1600

Below these figures is a rectangular plate 17½ in. wide and 1½ in. high on which is engraved two lines of inscription in black letter, as follows:—

Grate p̄ aiabz Henrici Myllet ac Alicie et Johāne uxoz' suaz qui quidm̄
Henric' obiit ii^o die februar' Anno dñi millio b^c quoz' aiabz ppiciet de' amē

Below this are two plates with figures of children. On the dexter side the plate has three sons and six daughters and that on the other side three of each. The height of these figures varies between 4½ and 5½ in.

The association of the Millet family with Greenford is recorded in a number of monuments in the church. It is perpetuated to this day by a well-known hostelry near to the church wherein this brass and one now missing are depicted on mirrors near the entrance.

The manor and advowson were held by them and their descendants by female heirs during the 16th, 17th and 18th centuries. The name appears also at Gt. Greenford and at Hayes. There is some account of these and of other tombs to Millet relatives in a small book of the parish.¹

On the south wall of the chancel is a monument to Joan, wife of John Shelbury, Gent., and relict of George Millet. She died in 1623. There was, and perhaps still is, a brass figure in civilian costume thought to commemorate George Myllet who died in 1600. Lysons, in 1795, describes it as lately on the floor of the chancel. The brass must have been temporarily covered, or was later replaced. It was described, and drawn by a Mr. Farthing in 1845 and the sketch appears on p. 81 of Allen Brown's book.

This effigy is dated c.1590 and was on the chancel wall, according to Haines' list of brasses published in 1861. Local record suggests that it disappeared at a restoration of the church in about 1890 and that it may possibly be again on the floor, but covered over with tiling at the restoration.

The accompanying illustration is from a rubbing in the collection at the Society of Antiquaries to whom acknowledgement is made for permission to reproduce here.

1 "The Chronicles of Greenford Parva," J. A. Brown, 1890.

ERRATA

Finchley Brasses, Vol. 20, Part 1

- P.3. Inscription IV, l. 1, *herici*.
- P.8. Inscription VI, ISSUE to l. 2, SAIDE to l. 3; l. 4 ends with OF MAY.
- P.9. Illustration of lady is brass no. I.
- P.10, l. 7, "for Luke, impaling" and l. 8, "for Skudemore" not italics.
- P.12, l. 15, SONNES for SONES.
- P.15, 3 lines from bottom, "lightly" for "likely"; last line, in "a *bull's head,*" *a* in italics.
- P.16. Last three lines of text, not italic; NOTES. 2, L.M.A.S.; last line, add 1593.