

The Journal of the
HUNGERFORD
and
ASSOCIATED FAMILIES
Society

Volume 3 Number 2 November 1995

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The cover is a facsimile of the Epitaph of Mary (Hungerford) Shaa
in St Anne's Chapel, St Leonard's Church,
Farleigh Hungerford Castle
Somerset

JOURNAL
of the
HUNGERFORD
& Associated Families Society

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If Birth or worth might ad to Rareness life
Or teares in Man reuiue a Vertuous wife
Lock't in this Cabinet, bereau'd of breath
Here lies y^c Pearle inclos'd She w^{ch} by Death
Sterne Death subdu'd, slighting Vaine worldly vice
Achiving Heaun with thoughts of Paradise
Shee was her Sexes wonder great in Bloud
But what is far more Rare both great and goode
Shee was wth all Celestiall Vertues storde
The life of Shaa & soule of Hungerford

AN EPITAPH
WRITTEN IN MEMORY OF THE LATE RIGHT
NOBLE & MOST TRVLY VERTVOVS
M^{RS} MARY SHAA
DAUGHTER TO Y^E RIGHT HO^{BLE} WALTER LORD
HVNGERFORD, SISTER & HEYRE GENERAIL TO Y^E
RIGHT NOBLE S^R ED. HVNGERFRD KNI^T DECEASED
& WIFE VNTO THOMAS SHAA ESQ, LEAVING
BEHIND ROBERT SHAA HER ON ONLY SONNE.
SHE DEPARTED THIS LIFE IN Y^E FAITH
OF CHRIST Y^E LAST DAY OF SEPTEMB^R
AN^O DNI. 1613.

The Epitaph of Mary Shaa

The Hungerford and Associated Families Society

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Society Publications

The Journal aims to provide detailed historical information about the Hungerford and Associated Families and the times and places connected with them. High priority is given to enabling dissemination of documents and family writings among researchers.

Articles submitted for the Journal should be typed (double-spacing). If possible an IBM-compatible disk (either size or format) with the article on it would be appreciated. Footnotes are acceptable and a comprehensive bibliography of sources used in research for each article is appreciated as it helps the Society to build a list of references to the family. Photographs may be used in submissions, preferably black and white, or well-lit colour prints.

The Newsletter provides a source of more general family notes and news. It includes a births, marriages and deaths column, and space for members' queries and research questions if desired. Material for the Newsletter should be typed but neat handwriting is acceptable.

Copy date for the February Newsletter: 31st January 1995.

Copy date for the May Journal: 31st March, 1995.

The Society cannot accept responsibility for factual errors or opinions expressed by authors.

Editorial

This Journal has, unintentionally, a large amount of space devoted to monuments relating to the Hungerford family. The opening article is an abbreviated form of an essay I submitted for a third-year History course last year at the University of Melbourne under the tutelage of Mr Charles Zika. It concerns the memorial to Mary Shaa in the chapel at Farleigh Hungerford Castle, and combines an exploration of her tomb with a reading of her will to understand something of the situation of gentlewomen in Jacobean England.

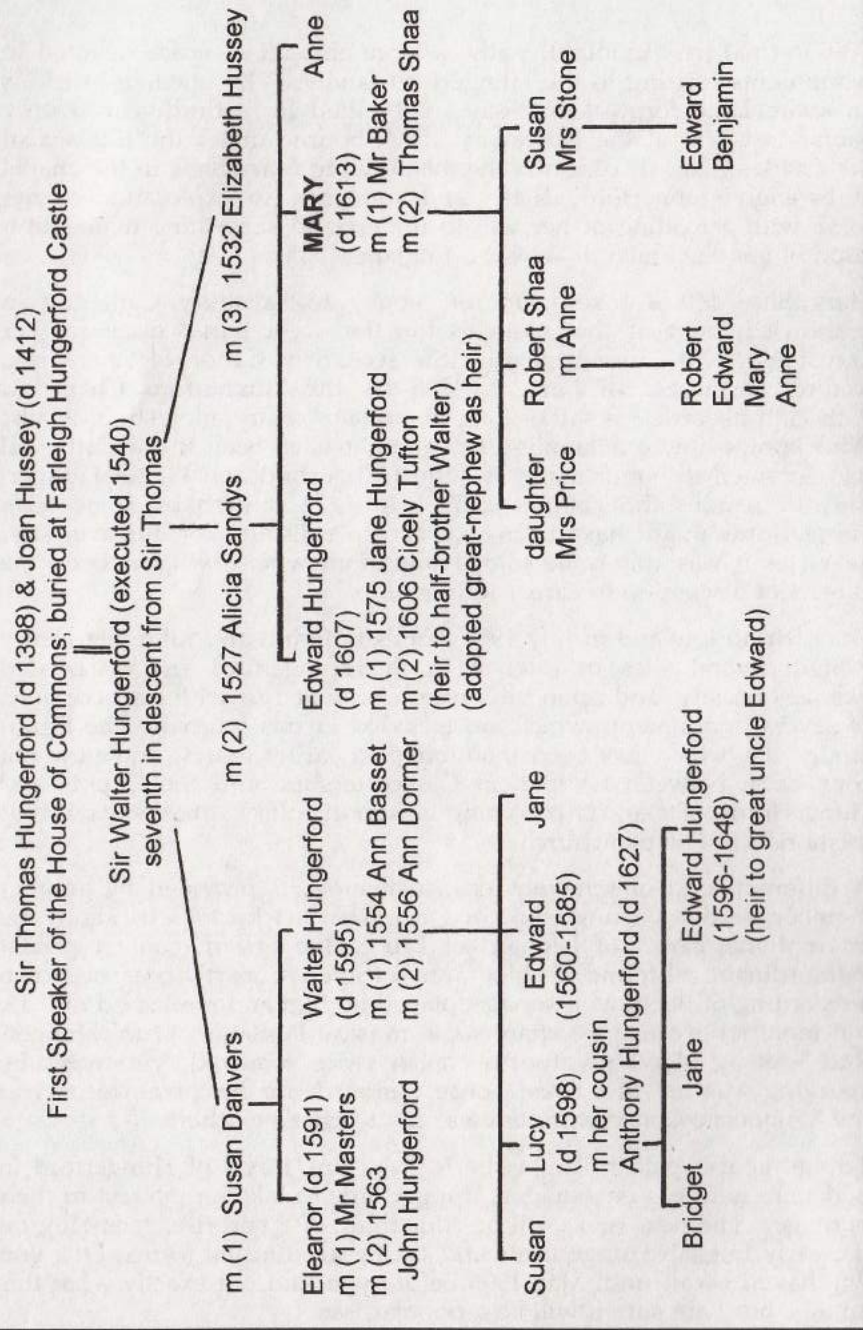
Mary Shaa left a token sum of money to Salisbury Cathedral in acknowledgment of that church's function as a burial place for her ancestors. This Journal includes the second of Canon Fletcher's two lectures given at Salisbury in 1936 on the Hungerford Chantries. Although his article is rather long, it contains many interesting details. Who knows how our family history might have been if the Cathedral had accepted the offer made by John Hungerford and Walter Hungerford to restore the chantry chapel in 1722? Perhaps some Irish Hungerfords might have been returned to Salisbury for burial in later years, as it was this same John Hungerford whose will has been the subject of discussion in earlier Journals.

On a trip to England in July 1994 members Judith and John Fitz-Henry visited several sites of interest to the Hungerford and Associated Families Society, and upon their return provided us with transcriptions of several monuments which are included in this Journal. The Daunt family at Owlpen has been mentioned in earlier issues, and now the connection between Owlpen in Gloucestershire and the Daunts and Hungerfords of Cork is becoming clearer thanks to the list of Daunt memorials at Owlpen church.

A different kind of remembrance, a memoir, is provided by another member Veronica Hungerford of Queensland, who tells us about the international career of Leonard or Bruce Hungerford, concert pianist extraordinaire. I found his biography of interest, partly because I own a recording of Beethoven sonatas played by him and rereleased on CD, but more so because we share some musical heritage. Bruce Hungerford was by blood my fourth cousin twice removed, yet musically speaking was my first cousin once removed, for his piano teacher at the Melbourne Conservatorium was my teacher's teacher!

Tribute is also paid in this issue to E.L. 'Jim' Davis of Hungerford in Berkshire who has encouraged Hungerfords to take an interest in their heritage. The next issue will be something of a surprise, focussing on the early English Hungerfords and taking an unusual format . . . you will have to wait until May 1996 before you find out exactly what this entails, but I am sure it will be a popular issue!

The Hungerford & Shaa Families



The Death & Life of Mary Hungerford Shaa

by Peter D. Sherlock

On 30 September 1613, widow Mary Shaa died at her residence, Hinton Abbey in Somersetshire, England. Born into the premier branch of the Hungerford family sometime between 1527 and 1532, Mary's life intersected with a tumultuous period of English history. In 1540 her father Walter Lord Hungerford was executed with Thomas Cromwell on Tower Hill, causing the dispossession of her family. The Hungerfords recovered many estates during the sixteenth-century, including the family seat at Farley Castle in Somerset, only to face several crises of inheritance as the seventeenth-century approached.

While Mary had three children and six grandchildren at the time of her death, her brothers had no surviving male heirs. Her half-brother Walter had had three daughters and one son, but the son died, and his illegitimate sons were barred from inheritance, while her brother Edward had had no children at all. By 1613 the head of the Hungerford family was Edward Hungerford, son of Mary's niece Lucy (married to her distant cousin Anthony Hungerford), who was heir to Mary's brother Edward.

This article examines two documents produced at the death of Mary Hungerford Shaa: namely, her will and its codicil (see appendix), and the epitaph on her tomb (reproduced on the cover). These articles suggest how Mary understood her place in the Jacobean world, and the ways in which the world represented her. They contain material about rituals of death and concepts of kinship networks in this period, and the links between them, particularly as applied to the death of an elderly woman.

For modern Western society, the moment of death is regarded as a point of termination. However, for the communities surrounding Mary Shaa, the point of death was one of many events in an extended social performance. Once confined to the deathbed, a person of wealth or high social status usually made a last will and testament. Family, friends and possibly a minister assembled to provide emotional and spiritual support. After death the body was laid out in preparation for the funeral, which began at the person's residence, processed to the place of burial and concluded with the burial service (and funeral sermon) at the place of interment. Often feasting followed the burial, back at the residence or at the church itself, and tokens of remembrance were distributed. The whole process concluded with the settlement of the estate as directed by the will, and the erection of an appropriate memorial. Death is often a time of insecurity and rites such as these were employed to administer breaches in the social fabric caused by the loss of an earthly life.

Death provided the best opportunity for claims to be made against the inheritance of properties or titles, so the making, reading and enacting of a will sought to prevent disruptive disputes from occurring. In the late sixteenth and early seventeenth centuries wealthier people were encouraged to make wills as a way of ordering their affairs in preparation for death. Most wills before the mid-seventeenth century were made on the deathbed and consequently provide a record of the testator's final preoccupations. Whether a woman's concerns were different to those of men is a difficult question, for only women with independent means could make wills, often regulating the disposal of their dower lands.

Mary Shaa made her will on September 13th, 1613, adding a codicil on the 25th, five days before her death. Following the traditional order of will-writing, she firstly bequeathed her "Soule to Almightye God" with a statement of religious belief. Such phrases were laid out in formularies and cannot be unquestioningly regarded as individual creeds, especially as wills were often written by scribes or clerics. The bulk of the will and codicil is concerned with the distribution of Mary's property and the rituals by which she was to be mourned.

Mary's will showed her (typical) concern with family, household, friends and community in the bequests she made to her three children and six grandchildren, nine servants, two maids, two godsons and the poor of three villages. All in all about 260 pounds was allocated as well as specific household objects, the bulk going to her descendants. The inclusion of servants and poor folk was not uncommon as wealthy folk of this period were expected to make at least a token acknowledgment of obligations to the lower classes. Some indication of the status of this noble widow is given by the size of her household staff. They are differentiated in the will, William Wright fondly referred to as "my old servante", some receiving larger amounts of money than others, and three of them witnessing the will itself, suggesting that they held the respect of their mistress.

The rules or conventions governing kinship relations in seventeenth century England are still unclear. What range of relations could be recalled, which connections were important and why, and was kinship interaction was more important than other forms of social communication? Historian David Cressy has suggested the answer to these questions lies in the model of kinship as a radiating series of possibilities, not a set of concrete obligations.¹ Cressy has shown that most testators in the early modern period mentioned their spouses, children and grandchildren where they existed, while more distant relatives such as siblings or nieces and nephews were extremely underrepresented.² Mary Shaa mentioned all her surviving descendants, and, in similar

¹ David Cressy, "Kinship and Kin Interaction in Early Modern England", in *Mosaic*, 113 (1986), pp.38-69.

² Cressy, "Kinship", p.58.

fashion to Cressy's thesis, only two other relatives. This state of affairs was exacerbated by her age, for she had outlived most other relations (on her father's side at least).

Mary's bequests initially suggest primogeniture, for the bulk of her estate was left to her only son Robert. A significant degree of attention is paid to her grandchildren, each receiving thirty pounds, a gilt bowl and a silver spoon. Husbands were expected to make sufficient provision for their wives, and so Mary's daughter Susan Stone did not receive money, only clothing and household goods. Nevertheless, financial provision was made for Susan in case she became a widow. Perhaps Mary wished to ensure that her daughter had an independence and security she may not have had herself. Possibly the Stone family fortunes were not great enough to survive the loss of a husband and father. Mary mentioned her other daughter once only, as "my daughter Price of Norton", who was to receive Mary's wedding ring; the Price family may have been less needy than the Stones, or perhaps Mary was more attached to her daughter Susan.

Mary's paternal family, the Hungerfords, had always been significant in her life, and they received numerous mentions in her will. Since 1599 she had leased Hinton Abbey from her brother Edward Hungerford at a reduced rate, a concession continued by her greatnephew Edward. In the codicil to her will she petitioned the Hungerfords to continue to make this residence available, not only to her son Robert Shaa, but in time to her grandsons Edward and Robert. Apparently there was no Shaa inheritance to live from, only such patronage as the Hungerfords chose to provide.¹

The Hungerfords were clearly superior to the Shaas in Mary's mind; her "cousin" Edward Hungerford was to be an executor, and received a gold brooch as well as a ring under the will.² This supports Cressy's claim that appeals to kinfolk were made to those who had something to offer, those higher in the social scale.³ The advantages of being able to appeal to the Hungerfords does not, of course, preclude the possibility of strong emotional attachments between Mary and her brothers, affections passed on to her brother's heir.

The codicil itself may indicate further reflection by Mary, that she took longer to die than expected, or that there was some lobbying by those present at her deathbed. Significantly, her son Robert witnessed the codicil but not the will, and as the codicil begins with a series of

¹ It is worth noting that two of Mary's four grandsons were named Edward, probably after her brother Edward Hungerford, and that none of them were called Thomas, after her husband Thomas Shaa.

² The identity of this "cosen Edward Hungerford late of Farlie Castle" is not clear. It may well refer to her greatnephew Edward Hungerford's father, Anthony Hungerford, who did not die until 1627 and presumably looked after the Hungerford estates until his son reached majority around about 1615.

³ Cressy, "Kinship", p.46.

bequests to Robert's children, it is not improbable that he was responsible for its addition. Under this reading, the plea for a continued Shaa occupancy of Hinton Abbey would show Robert seeking security for his future not dissimilar to that provided for his sister, a security that his mother, a Hungerford by birth, could more readily obtain from their mutual kin.

A number of the bequests in the will are concerned with the mourning rituals that will follow Mary's death. Mary distributed seven rings "for a remembrance" through her will, two to relatives, two to friends, one each to a godson, a servant and a neighbour. These items were, at least in Mary's case, not for the immediate family but for the wider community. Material remembrance items such as rings ensured that, as the physical body of the dead person rotted, her social identity continued.

Mary's concern for the preservation of her social identity may be suggested in her "will that [eight pounds] be bestowed amongst the poore at my funerall by the discretion of the Executor and Overseers". The distribution of a dole immediately after the burial service was not uncommon in early modern England, often taking the form of penny loaves; if this was the case then Mary may have provided food and drink for two hundred people. Such a dole could heighten the status of the deceased, by augmenting the crowd at the funeral. A good feast would hopefully preserve the memory of the benefactor amongst the recipients, and aid the standing of the deceased's heirs amongst the general populace. The dole may have had propitiatory overtones left over from pre-Reformation rituals, where the dying person would institute a series of good deeds. Mary is notable in that she leaves, as well as the funeral dole, bequests to the poor of three villages, Hinton where she lived, Farleigh Hungerford where she was buried, and the neighbouring parish of Freshford.

Social order is again a theme in the distribution of black cloaks ordered by the codicil. These garments were traditionally worn by men in the procession to the place of burial, visually signifying who the chief mourners were, demonstrating the liminal state of the community, and showing the status of the deceased person; these cloaks were seen as unnecessarily ostentatious symbols by Puritans at the time. Mary allocates "Ten black clokes first to my Overseers Mr Edward Hungerford and Edward Keate"; once again a Hungerford takes chief place in her will. These two are followed by her son-in-law Stone, her two Stone grandsons and then five servants; surprisingly, her son Robert is not mentioned. "Mr Rogers Vicar of Norton" is provided with three pounds to make a cloak for Mary's remembrance, perhaps to be used as the funeral. This amount suggests that as much as fifty pounds may have been required for mourning garments. The social hierarchy is further defined as another four servants are given a "coote" each, and Mary's two maids each receive a "gown"; it is not clear whether these lesser garments were for the funeral, a period of mourning, or

general use. Women were not eligible to wear black cloaks but female relatives received several items of jewellery from Mary in her codicil.

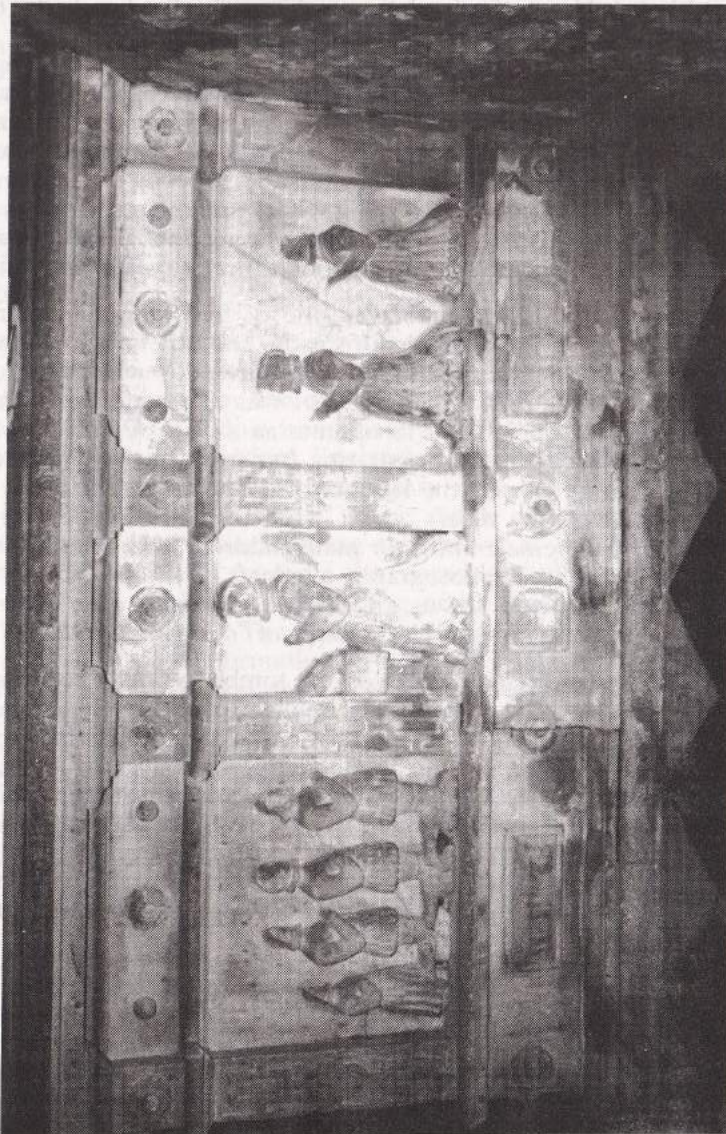
The will directs where Mary is to be buried, and she shows further affinity with her Hungerford relatives. She asks for her body to be interred "in the Chappell at Farly Castle where my Brothers doe lye", making no mention of where her husband was buried or any suggestion that she might be reunited with him. Moreover, she leaves five shillings to Salisbury Cathedral where her "Ancestors have bene well wishers", for the Cathedral incorporated the Hungerford Chapel, which while no longer a chantry required the support of the Hungerford family for maintenance. In dying, Mary sought connections with her immediate and distant ancestors, continuing the outlawed sacred economy of earlier generations through identification with her family.

When it was built, Mary's tomb was one of five monuments in the Hungerford family chapel at Farleigh Castle, the others being those of her two brothers, their fourteenth-century ancestor who bought the castle, and a chantry priest. The chapel was a private family burial ground, having ceased in 1549 to operate as a chantry, hence Mary's place of burial was exclusive, separating her from her lowly descendants, and reuniting her with the Hungerfords in death. The tomb itself represented Mary (in relief) as a woman kneeling at prayer, surrounded by two female and four male children, perhaps suggesting her grandchildren (see photograph overleaf). These elements of Mary's tomb constructed her as an elderly, virtuous, productive and noble woman, not the stereotypical widow of "sorrow unto death".

Mary's wish that "an epitape be set on my tombe in brasse" was carried out by her executors. The epitaph, in English (others in the chapel are in Latin), is of unknown authorship. Lengthy memorial inscriptions became plausible in the late sixteenth-century with a rise in literacy and the availability of brass. They may have compensated for the loss at the Reformation of intercessions for the dead. Instead of attending mass, mourners might come to the tomb and be inspired or challenged by the words written there. Through the epitaph, the dead were models for the living; the two were linked by the values expressed.

In the early seventeenth-century it was thought that the individual could overcome the extinction of death through leading a model lifestyle that could not help but be remembered. Virtue was intended to replace birth or wealth as the basis of nobility, and so epitaphs praised aristocratic men for their inward virtue, and women for their outward grace, early modern women being stereotyped as "models of generalized virtue".¹ The upper classes continued, however, to build ostentatious tombs and assert the high quality of their ancestry while employing the contradictory rhetoric of virtue.

¹ David J. Latt, "Praising Virtuous Ladies: The Literary Image and Historical Reality of Women in Seventeenth-Century England", in Marlene Springer (ed.), *What Manner of Woman*, (New York University Press, 1977), pp.39-65.



*The Tomb of Mary Hungerford Shaa
in St Anne's Chapel, St Leonard's Church, Farleigh Hungerford Castle*

This conflict of values is evident from the first words of Mary's epitaph, "If Birth or worth". On the one hand, Mary was "a Vertuous wife", "sighting Vaine worldly vice", "to all Celestiall Vertues storde", yet on the other she was "great in Blood", the "life of Shaa and soule of Hungerford". She was a "Pearle" (perhaps the "pearl of great price", of Matthew 13:46), locked "in this Cabinet" on earth, but had also entered heaven. In death she had conquered death, an achievement attributed somewhat ostentatiously to her virtue, not to the cross of Christ as one might expect; the epitaph shows more sympathies with humanism than either Roman Catholic or Protestant doctrine. However Mary's "rareness" was not because of her apparent entry into heaven or her great blood, but in the particular combination of "great and goode". The epitaph identified her equally with celestial virtues and the houses of Shaa and Hungerford.

The remainder of the inscription ensured that her place in her family took precedence over her personality. She herself was "right noble and most truly vertuous", and one amongst Christ's faithful, but principally daughter, sister, wife and mother to a number of important men. Most of all, she was "heyre generail", the last surviving member in the male line of the premier branch of the Hungerford family.¹ Due to her age she was probably the family's memory archive. All these descriptions of kinship may have been recorded to justify her tomb's presence in the Hungerford family chapel.

Surnames were commonly integrated into epitaphs, often generating them, in the way that "Hungerford" required the use of a rhyme such as "storde" in the previous line. Mary's immortalized identity was uniquely located at the intersection of two surnames. As a woman she was made worthy as the embodiment of an intersection, as the crossroads of two families, whereas men became worthy through a list of achievements representing and promoting only one surname.

Two rituals of death, Mary's tomb and will, have exposed a kinship network bound up with social status, where, for a woman, birth might be valued over marriage, with personal virtues and achievements allocated a secondary place. These same kinship relations caused a woman to be involved in the allocation of property, for although Mary Shaa could not bequeath land to her descendants, she could intercede with the Hungerfords on their behalf, relying on her birth and the persuasive power of her status as heir general to the family. Restored in death to the nuclear family of her birth, Mary's place in the exclusive family chapel provided her Shaa descendants with a solid introduction to their Hungerford cousins. The Shaa progeny was not Mary's monument; rather, her life and birth was theirs.

¹ "Heir-general" refers here to the fact that Mary's brother left no children, and so his sister became his next-of-kin. Edward Hungerford's heir, however, was his greatnephew Edward Hungerford, who inherited the Hungerford estates. This description reminds the reader that Mary was the last of the Hungerfords of her generation, and in terms of primogeniture, the last Hungerford of her branch of the family.

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Epitaph to Mrs Mary Shaa found in St Anne's Chapel, St Leonard's Church, Farleigh Castle, Farleigh Hungerford, Somerset, England. [Transcript and brass rubbing enclosed in Jackson, *The Hungerford Family*, vol.2, p.260.]

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Appendix - the will & codicil of Mrs Mary Baker alias Shaa

Will dated 13 Sep 1613, Codicil dated 25 Sep 1613

Proved 9 Feb 1613/14

In the Name of God Amen

Anno 1613 in the yeare of the Raigne of our Sovereigne Lord James by the Grace of God kinge of England, Scotland, France and Ireland Defendor of the Faith &c the eleventh the thirteenth daye of September I Mary Baker als Shaw of the Abbie of Hinton in the County of Somerst gent sick in bodie but whole in mynde and of goode and perfect remembrance thanks be given to Almightye God therefore doe make and ordaine this my last Will and Testament in manner and forme followinge

First I bequeath my Soule to Almightye God my maker and Redeemer by whose mercies I trust in Jesus xpt amongst the faithfull to be saved And I desire my Friendes that my bodie may be buried in the Chappell at Farly Castle where my Brothers doe lye Item I give to the Cathedrall Church of Sarum where my Ancestors have bene well wishers to five shillings of lawful English money

Item I give and bequeath to my daughter Suzan Stone my golden braceletts which I were and all my gownes kirtles petticoates smocks lynnens and woll belonging to my bodie and usually were with ??Pry Coffers and boxes wherein it lyeth my french ??hose and all that belongeth thereto And alsoo my saddlecloth pillion wth all the furniture there belonginge

Item I give to two other of my daughters Sonnes Edward and Beniamyne xxxl a piece of lawfull English money Provided allwaies that either of them doe die before the said legacie be then the porcon bequeathed to him soe deceased shall remayne to the other Brother living Item I give and bequeath to Robt Shaw my Sonnes sonn xxxl of lawful English money Item I give to Edw Shaw my sonnes sonn xxxl of lawful English money Item I give and bequeath to my goddaughter Mary Shaw xxxl of lawful English money and a little gilt box with a Cover and a case cup of silver Item I give to Anne Shaw my Sonnes Daughter xxxl of lawful English money Also these porcons to be paid to my Sonne Shawe within one yeare after my decease and to be putt forth to increase them in stock as they come to the age of xvij years or more by the discretion of my Executor and Overseer Allwaies Provided that if any of these are to dye before they accomplish th age of xvij years or married then the porcon of him or her soe deceased shall remayne and be equallie divided amongst the survivor or survivors of them

Item I give and bequeath to my nevie Edward Hungerford heire to my brothers lands a goulde brouch and a gold ringe with blue stones in them for a remembrance Item I give to Mr Stookes pson of Farly Hungerford iijl of lawfull English money for a remembrance Item I give to my Cosen Edward Hungerford late of Farlie Castle iijl vis viijd of lawfull English money to make him a gold ringe for a remembrance Item I give to Mr Rogers Vicar of Norton iijl of lawfull English money to make him a gowne for a remembrance Item I give and bequeath to the poore of the Parish of Hinton where I dwell iijl of lawfull English money to be put forth and remayne as a stocke for them for ever

Item I give and bequeath to the poore of the Parish of Farlie Hungerford iijl of lawfull English money to be putt forth and remayne as a stocke for them for ever Item I give to the poore of the Parish of Freshford xxs of lawfull English money

Item I give to Willm Wright my old serante xls to make him a ringe And to my Godson Wm Wright his sonne ?? of lawfull English money Item I give and bequeath to Anthony Townsend my servant iijl of lawfull English money Item I give to my Godson ?? five poundes of lawfull English money Item I give to Thomas Bussher my servante xl of lawfull English money Item I give to my servante Inland five poundes of lawfull English money Item I give to my servante Woalford iijl of lawfull English money Item I give to Ruband my servant xxxs of lawfull English money Item I give to Joane Porlch my servant iijl of lawfull English money Item I give to Eleanor Cox my servante xs of lawfull English money

Alsoe my will that viijl be bestowed amongst the poore at my funerall by the discretion of the Executor and Overseers Alsoe I doe desire and appointe my good friends my Cosen Edward Hungerford and Edward Keate late of Farly to be my Overseers of this my last Will and Testament that it may be justly and truly performed and towards their paynes taken on that behalf I give to either of them vil of lawfull English money

All the residue of my goodes and Chattells movable and immovable whatsoever unbequeathed my debtes legacies and funerall expences deducted and paid I give and bequeath to Robert Shawe my sonne whom I make and ordaine my full and whole Executor of this my last will and Testament desireinge him that it may be justly and truly performed In Witness whereof I have sett my hand and seale the daue and yeare above written

The marke of Marie Baker als Shaw

Witnesses hereunto Edward Keate Thomas England mark
Anthonie Townsend Willm Wrighte marke

Codicil:

Item I give to my Goddaughter Mary Shaa my gilt standing cup which I had of her Father Item I give to Robert Shaa the younger a gilt bowle and to Edward Shaa a guilt bowle and to Anne Shaa my Sonnes daughter alsoe a gilt bowle and also unto every one of theis fouer my sonnes children a silver spone of those that are daylie used

Item I give to my God daughter Marie Shaa my Chaine of Pearles and Bugles and a point of Ribbon with taggs of gold Item to my daughter Stones two sonnes I give two silver bowles and two spoones of those that are daylie used to Mrs Popham a great ??? ??vigetets of gold inamled

To my daughter Price of Norton my weddinge ring To my Godsonne Edward Thriste xls to John ??? and his Wife xxs to make them rings Item to servant George Lipgate xxxs

Item I give Ten black clokes first to my Overseers Mr Edward Hungerford and Edward Keate each of them To my Sonne Stone a cloke to my daughter ? two sonnes each of them a cloke To my servant Willm Wright a cloke To Anthony Townsend John England and John Smithfeild each of them a cloke and unto George Lipgate my servant a cloke Item unto Rubin Walter Thomas Go? Thomas Wolford And Walter Lawrence my servante each of them a coote To my two maydes Portch and Eleanor Cox each of them a gown Item my will is that an epitape be set on my tombe in brasse

Item to my Neighbours Joane Pyle Widowe I give xxs to make her a ringe Item I give my daughter Stone ?? to be paide her within 3 monthes after her husband Stones decease if she shall out live him

Item I give to my daughter in law Ann Shaw the tablet wch I did use to were as a pearle at the end thereof Item I give to Walter Lawrence my servante xs

And lastly all my earnest desire unto my good nevie my Brothers heire is this that he wilbe soe good unto my Sonne Shaaes two Sonnes Robert and Edward as to bestowe uppon them for my sake their two lives in Hinton Abbey after my Sonne Shaa to enjoye the same as freely as I now doe the same

Dated this xxv of September 1613

Witnesses to this annexed Codicil to be added to the Will

Robt Shaa Edward Keate Anthonie Townsend.

[Editorial Note: The paragraph divisions within the will are editorial additions to make the text easier to read. Numerals have been transcribed as they appear in the will, and are to be understood as Roman numerals. Question marks indicate illegible words.]

The Ancient Town of Hungerford in Berkshire

by Ron Prentice

Over the years since our beginning as a Society we have been assisted and encouraged by some able and experienced historians, particularly from researchers in England who, like ourselves, have for a variety of reasons taken a deep interest in the Hungerford family and their footsteps in past centuries. One man, however, stands out as a generous donor of his work in this field, in which he has researched and written four books. He has kindly donated copies of two of these to us, and we wish to do honour to this gentleman. His name is E.L. (Jim) Davis of the Berkshire town of Hungerford, close to the northeastern border of Wiltshire.

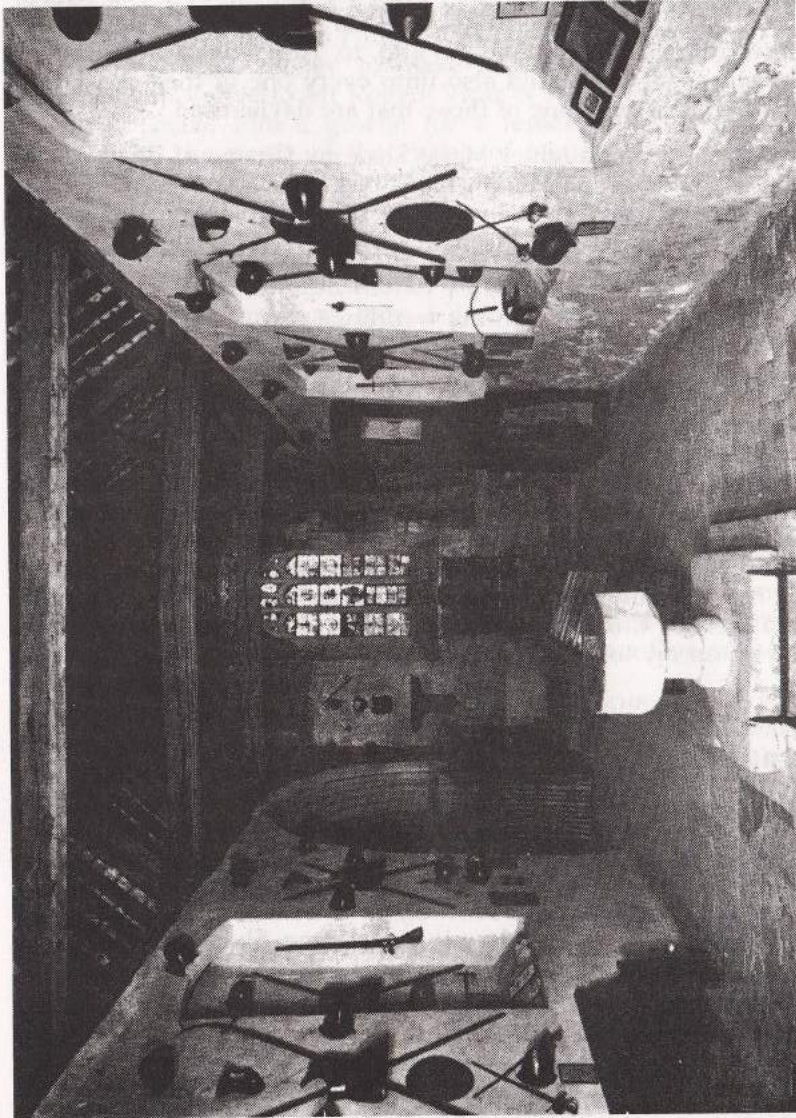
In 1984 Jim Davis researched and wrote 'Is Your Name Hungerford?' and with his permission we quote part of his introduction:

There has always been speculation as to whether the Hungerford family took its name from our little town, but if we accept that Hungerford got its name from the legend, true or false, that the Danish chieftain, Hingwar, died by drowning in a morass here in or about 870 AD then the name of the town predates that of the family by some three centuries, and therefore the alternative, that the town took its name from the family, is ruled out.

The Hungerford family lived in Berks and Wilts with distinction, glory and tragedy for some four centuries. They came home to Hungerford, as it were, in 1446 (24 Henry VI) when that monarch granted 'The Lordship of the Manor of Hungerford, the Town and Borough and our Park at Hungerford and the Fee of Sandon, requiring Fealty and twenty marks yearly at the Feasts of St Michael the Archangel and the Annunciation of the Blessed Virgin Mary in equal proportions' to Sir Walter Hungerford who two years later became Baron Hungerford, Lord of Hungerford, Heytesbury and Homet, a great figure in war, court and politics during the reigns of Henry IV, V and VI.

The rise of the family to fame and fortune was due in large measure to their loyalty and adherence to the Lancastrian cause - the same cause being also responsible for the tragic end of some of the members, and the break up of one of the great families in our history.

The town of Hungerford has, of course, altered with the years that have elapsed since those days, but despite excellent roads and rail (pre Beeching) communications and a position on the natural crossroads connecting London with Bath and Bristol and Oxford with Salisbury, it has not grown to the extent that



St Leonard's Chapel at Farleigh Hungerford Castle
in which Mary Shaa's tomb is located

similarly placed towns have. It remains a very pleasant place to live in. The failure to expand is due largely to the fact that it is surrounded by large estates, the owners of which are far more inclined to buy land than to sell. One of the largest of these is 'Our Park' mentioned in the Grant of Henry VI to Sir Walter Hungerford.

Hungerford has retained features unique and peculiar to itself. The inhabitants were able in 1617 to purchase their own Manor and rule it through their own elected and appointed Feoffees. The manorial properties thus acquired include a large and very fertile Common, the renowned fishery in the Rivers Kennet and Dun (tradition has it by gift of John of Gaunt) the Town Hall and the John of Gaunt Inn. Today this estate is administered by a body of Trustees elected tri-ennially under the auspices of the Charity Commissioners.

The Hocktide Court, which has administrative functions and powers insofar as the Right of Commons is concerned, is still held on the second Tuesday after Easter and is one of the very few similar Courts that was not abolished by recent legislation ...

Late in 1992 when visiting England, my wife and I were invited to call on Jim Davis at his Hungerford home. From that meeting and through regular correspondence since, we have learnt much about this historian and his studies. In wishing to honour him and present him in profile we sought from him a brief outline of his life and interest in his town. This summary is recognised as having played down his contribution to the town and its way of life, but here he is in 1995, a tall man with a clear mind and a calling which he has admirably fulfilled.

E.L. (Jim) Davis of Hungerford

I am in my 91st year. I live alone, my wife of nearly 60 years died in 1989. I get a lot of help from my daughter and her husband, who also live in Hungerford, and from some very good neighbours.

We came to Hungerford in 1954. I bought a premises in Bridge Street which had commoner's rights of the Town and Manor of Hungerford, thus securing free fishing on the Rivers Kennett and Dunn with free grazing for 4 cows. As a commoner, I naturally took an interest in the history of the town and, when I became a Trustee of the Charity which administers the manorial property, I had both reason and opportunity to delve into it.

Without recounting a life history I should say that I had served in the Wiltshire Constabulary, the Army (war time) and the Special Police Corps (Germany) as a Sergeant in the Police, a Captain in the Army and a P.S.O.2 in the Special Police Corps.



*Ron Prentice with Jim Davis
at Hungerford, Berkshire*

All my post-hostilities time in Germany was spent in Schleswig Holstein, between Hamburg and the Kiel Canal, along the Elbe estuary. Perhaps the highlight of my service in Germany was in 1949 when on holiday in Denmark with my wife and daughter, I was contacted and presented to King Frederick of Denmark in recognition of services rendered to the Danish Crown by myself and other members of the Corps. I left the Corps in 1950 and found employment and accommodation through an old friend.

In 1958 I was elected to the Trustees of the Charity which under the auspices of the Charity Commissioner, administers the estate of the Manor of Hungerford, that is to say, a large grazing common, some four and a half miles of trout fishing, the John of Gaunt Inn, the Town Hall and the Corn Exchange.

I retired from business at the age of 65 and shortly afterwards was elected Constable of Hungerford (one of the oldest offices in England) thus becoming Chairman of the Trustees mentioned above. I held that office for two years, resigning in order to act as the Honorary Secretary/Manager of the Hungerford Fishery which had previously been leased.

I managed the Fishery for four years, giving it up because it had become obvious to me that I should soon have to undergo major surgery and also because there was a fit and able younger man willing to take it over. I became aware during my time as Trustee and more particularly as Fishing Manager of the need for a sound history of the fishery. I started work on it and at the annual Fishery supper in 1978 my book 'The Story of an Ancient Fishery' was launched. By arrangement the Trustees of the Charity undertook the publication and thus acquired the copyright. I felt this was some return for the many happy hours I had spent on the river. The little book has since been reprinted and is now regarded, I say in all modesty, as the authentic history of the rivers, covering the period between John of Gaunt and 1978.

It is not possible to dabble in the history of Hungerford without coming across references to the Hungerford family, although there is little evidence of their existence in Hungerford today saving the effigy of Sir Robert de Hungerford in the Parish Church. My interest was stimulated one day when a Mr John Hungerford and family of Auburn, California, arrived at the office of the Charity and enquired if there was any connection between the family name and the town of Hungerford. I had a long talk with them and they went away well satisfied and happy.

I came to the conclusion that there were many people bearing the name of Hungerford who had no idea of their illustrious ancestors. The result was my booklet 'Is Your Name Hungerford?'. I published it myself and it brought me penfriends all over the USA and Australia. Quite a few of them have visited me here.

I could probably still sell a few copies, but selling was a bit involved and I was asked at that time to write a history of the 'Bear Inn' at Hungerford - this was a very time consuming task. My quartet of published books was completed by 'The Great Fight on Hungerford Common', the proceeds of which were donated to the Hungerford Tragedy Fund following the shocking massacre in 1987.

I hope 'Is Your Name Hungerford?' achieved the purpose I had in mind, that is, that people bearing the name should be aware of the great family from which they are descended. It was a sort of Child's Guide - no intention of competing with the great works on the subject. It gave me some satisfaction and I know that it enlightened many people about their family history.

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Jim Davis has presented to us a copy of his book 'The Bear at Hungerford'. In a different vein of thought but with history at heart this book also presents to us a depth of understanding of an English Inn located in an ancient town with all its traditions. The comings and goings over the centuries since it was built are told with feeling and humour. Its beginning? Well, let Jim explain that:

The exact age of the Bear is lost in the mists of time - we have clear documentary proof of its established existence as a Hospice in 1464, but there is no doubt whatsoever that it was in being long before then. One or two very knowledgeable people agree with me that it most probably came into use as an adjunct to the Hospital of St John, founded by Henry III in 1232.

It is possibly appropriate that our inspection of the life and work of our generous friend should close with an extract from his recent letter in which he mentions sending a copy of his book on the Bear Inn at Hungerford, Berkshire, to the wife of the Innkeeper at Hungerford, Australia:

I had a fantastic letter and enclosures from the lady of the house, wife of the Innkeeper at Hungerford, Australia; all sorts of information and a bunch of Emu feathers.

Thank you Jim Davis, we all join in wishing you good health and happiness through your ninth decade.

Memorials at Wellow and Owlpen

transcribed by Judith and John Fitz-Henry in July 1994

Owlpen:

The first group of memorials, found at the Church of the Holy Cross, Owlpen, Gloucestershire, relate to the Daunt family. It is currently thought that Ann Daunt who married John Hungerford of Burren in 1771 was the eldest daughter of Achilles Daunt who married his cousin Ann Daunt in 1742 (see chart). If this theory is correct then Ann Daunt Hungerford was the niece of the Thomas Daunt who died in 1777, sister of the Thomas Daunt who died in 1803 and aunt of Mary Stoughton who inherited the estates at Owlpen.

The memorials copied, with the exception of No. 14, are all located on the north wall of the nave of the church. They date from 1542 and commemorate the family which, by lineal descent, held the Manor and lordship until 1925. They are inscribed on brass tablets unless otherwise specified.

1. Sacred to the Memories of Thomas Daunt Esq. (Son of Thomas Daunt Esq. formerly of this Parish) and Thomas Daunt Esq. his nephew, who both lie interred near this monument. The Former who enjoyed the Antient Family inheritance of this Manor (his twin brother Achilles succeeding to similar Estates in Ireland) died a bachelor on the 29th day of July 1777 aged 76 years. And the latter (who was the only son of the said Achilles and who upon the death of his said father and uncle inherited the said estates both here and in Ireland) departed this life the 18th day of Dec. 1803 aged 47 years.

2. Here lyeth the Body of Thomas Daunt Esq. who died Feb. 2nd 1748 Aged 73 yrs. He was truly Pious, strictly Just, zealously loyal to his King and Country. Near this place lyeth Mildred, Daughter of the said Thomas Daunt who died Oct 7th, 1736 aged 23 years.
(This is a marble wall plaque surmounted by the coat of arms.)

3. Here lyeth the body of Mr. John Daunt buried 22 March 1653 in the Year of his age 91.

4. Christopher Daunt, the sonne of Thomas Daunt, the sonne died an infant anno domini 1601 et hic Jacet sepultus.

5. Christophorus (filios et heres iohannis Daunt De Owlpen Armigeri) obiit Anno Domini 1542 et hic lacet sepultus.

6. Thomas Daunt, Filius et heres Christophori Obijt Anno Domini 1573 et hic lacet Sepultus. Alicia Soror Thomas Thorkmorton de Tootworth, militis et Uxor prediciti Thomas Daunt filij Christopher viginti sex annos vera vidva vixit et obiit Anno Domini 1599, et hic lacet sepulta.

7. In memory of John son of Thomas Daunt Esq of this Parish, who died the 12 day of June 1642 aged 22 years. Also in memory of the Rev.d Mr. Kingscote Daunt A.M. son of Thomas Daunt Esqr of this Parish who departed this life Jan the 21st 1758 in the 55th year of his age.

8. Near this place lieth the body of Mrs. Eliz. Daunt, Relict of the late Tho. Daunt Esq. She was Grand Daughter of the Rev. Dr. George Synge of Bridgnorth in Shropshire, who was promoted to the Bishopric of Cloyne in Ireland in the reign of King Charles the 1st And was by that Prince appointed to one of his Majesty's most Hon.ble Privy Council of that Kingdom. She died March 8th 1757 in the 81st year of her age.

9. Thomas Daunt died 18 December 1803 aged 47 years.

10. Sacred to the Memory of Mary, relict of Thomas Daunt Esq. of this Parish, and Gortigrenane in the County of Cork, obit 4th Feb 1841 aged 80 years. Also of Mary, only dau. of Thomas Anthony Stoughton, Esq., and Mary, his wife, and granddaughter to the above lady, who departed this life on the 30th of April 1836 aged 17 years.
(This is a large marble wall plaque.)

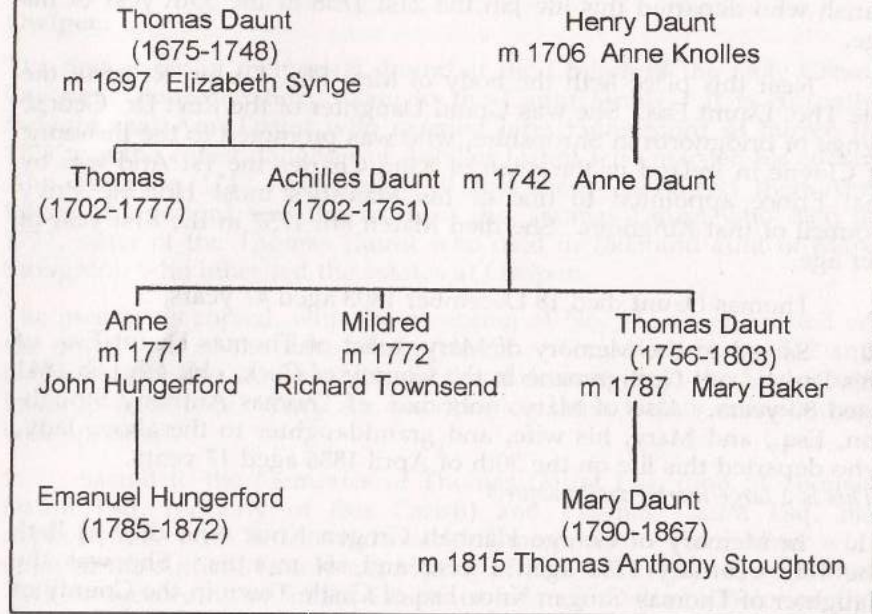
11. In Memory of George Hannah Grogan Knox who died at Bath the 13th February 1788 aged 1 year and six months. She was the daughter of Thomas Grogan Knox Esq of Castle Town in the County of Wexford in Ireland and Hannah his Wife Daughter and Coheirress of the late George Daunt Esq of the City of Dublin by Hannah his wife who was Daughter of Thomas Daunt Esq formerly of this place.

12. Sacred to the memory of Thomas Anthony Stoughton of Ballyhorgan, Co. of Kerry, and of Owlpen, Gloucestershire, Esquire. He married Mary, daughter and heiress of the late Thomas Daunt, of Owlpen, and of Gortigrenane, County of Cork, Esq. He was a Magistrate and Deputy Lieutenant for the Counties of Kerry and Glos. Born at Pontypool, 13th Dec. 1790, died at his house, Owlpen Park, which he built 8th January 1862. Also to Mary, his wife, who died at Owlpen on 8 December 1867 aged 77 years.
(This is a marble wall plaque, inscribed also with the motto "Virtuti non Vi".)

13. To the Glory of God and in memory of Thomas Anthony Stoughton of Owlpen and of Ballymorgan Co. Kerry and Gortigrenane Co. Cork, eldest son of Thomas Anthony and Mary Stoughton born 18 February 1818 died 2 December 1885.
(This appears under a stained glass window.)

14. Mary Rose Trent-Stoughton, benefactor, 1840-1924. Married Thomas Stoughton of Owlpen (first marriage).
(This appears above the pulpit.)

The Daunts of Owlpen & Gortigrenane



Wellow:

These inscriptions were found in the Hungerford Chapel within St Julian's Church, Wellow.

1. Here lyeth the body of Mrs Ursula Hungerford second daughter of Mr. John Hungerford of Northstanding in the County of Wilts whoe departed this life, the 6th day of October Ano Doni 1645.
2. To the glory of God and in Memory of Winspeare Toye Hungerford, Lieutenant Colonel Indian Army, formerly of Shippool House Inishannon and Inchedony Island Co. Cork, and of the House of Hungerford Somerset, born 20 August 1898 Died 8 July 1970.
3. Here lyeth the body of Giles Hungerford Gent. who departed this life the 14th day of October in the year of our Lord 1638. Also here lyeth the body of Ione Hungerford the wife of Giles Hungerford Gent who departed this life January the 18th 1679.
4. Here lyeth ye body of Svsanna Hungerford, daughter of Edmund Hungerford of Cheisburg in Wilts Esq. Died ye 10th of October Ao Dni 1652.

These four inscriptions are all on the walls of the Hungerford Chapel. The first is on a brass plaque, with the Hungerford coat of arms carved in stone underneath. The second, also with the coat of arms, this time on the left hand side of the plaque, is wholly executed in stone; while the third is on an old brass tablet, with the Hungerford Arms below in stone. The fourth, another brass tablet, stands alone.

Under the window in the North wall of the Chapel it is written:

Hungerford Chapel of St Mary circa 1443 AD This Chapel was restored for the worship of God by the Wellow Branch of the Mother's Union and was hallowed by, William, Bishop of Bath and Wells, 11th October 1952.

A copy of a painting in black and white of Sir Thomas Hungerford Kt, First Speaker of the House of Commons 1372, Builder of Wellow Church, is kept in the Chapel. It was presented by the Rev. L.W. Fussell, MA, Rector (presumably) 1944-1959.

The Hungerford Chapel is described in 'A Short Guide to the Parish Church of St Julian, Wellow' (available at the church) as follows:

The Hungerford Chapel: This is entered through a simple screen. On the east wall are the fine 15th century wall paintings of Christ and the twelve apostles. The recess in the north wall has a quatrefoiled front and this is inscribed 'For the love of Jesu and Mary's sake pray for them that this lete make'. The east wall frescoes of Christ and the twelve apostles with their appropriate emblems, are the only 15th century examples extant of an English church mural. In the east wall is an ornate, rather heavy memorial to Dorothy Popham, 1614; the tomb is carved and painted with a figure of her in a ruff and a curious kind of bonnet. In the walls and floor are set brass tablets, memorials to the Hungerford family. Giles, who died 16 Oct 1638, Jone, his wife who died 18 Jan 1679, Giles their second son who died in 1668, John their third son who died in 1655 and Mrs. Ursula Hungerford who lived in Wilts and died in 1645. There is also a tablet to a Susannah Hungerford also from Wilts who died in 1652. In the north east corner there is a fine canopied niche and overhead a superb gilt embossed timber roof. The roof was regilded, but the colours were not touched when the chapel was restored and refurbished in 1951.

It would appear that the memorials to Giles Hungerford who died 1668 and his brother John who died 1655 are located on the floor of the chapel; they were not noticed at the time of our visit.

The Monument of Robert Lord Hungerford¹

by Canon J.M.J. Fletcher, F.R.Hist.S.

Robert, second Baron Hungerford, was the second son, by Catherine Peverell, his first wife, of the valiant and distinguished warrior Lord Walter Hungerford. He died on the 14th of May, 1459; and his effigy lies under the seventh arch from the west, on the south side of the nave of the Cathedral Church at Salisbury.

But although, so far as we know, his bodily remains still lie beneath his effigy, the slab above the tomb, with the beautifully carved figure of Lord Robert attached to it, is the only portion of the original monument which is left to us to-day. Formerly it stood on the north side of the Lady Chapel, in an aperture in the wall which divided it from the Chantry Chapel which his widow had built against it as a memorial to him. But the eastern Hungerford Chapel no longer exists. It was demolished, alas, in 1790, together with the Beauchamp Chapel which stood against the south wall of the Lady Chapel. The greater part of the tomb of the warrior was destroyed, when his remains and his effigy were brought down from their former position to the place which they now occupy; and the slabs of stonework which to-day form its ends and sides, but which originally had no connection with it, came from various parts of the demolished Chapel.

As he was forty years of age at the time of his father's death in 1449, Lord Robert must have been born about the year 1409. His elder brother, Walter, had been made a prisoner whilst fighting in France in 1425, but was ransomed by his father for 3000 marks. He returned to France and was engaged there again in 1435. Upon his death in Provence without issue, Robert, as the eldest surviving son, became his father's heir.

Like his distinguished father and his brother, Robert spent much of his time fighting in France. In 1425, when he was but fifteen or sixteen years of age, he was 'retained by indenture to serve the King,' under the conduct of John, Duke of Bedford, then Regent of France, with 29 men at arms and 80 archers, and in the following year, with a slightly larger contingent. A few years later, when he was but 20 years of age, he was taken prisoner, at the battle of Pataye (1429), but was subsequently ransomed.

By his marriage to the Lady Margaret Botreaux, a wealthy heiress, he acquired a large number of manors in Somerset and Cornwall etc.

Upon the death of his father in 1449 he was summoned to Parliament as Baron Hungerford.

¹ This article was originally a lecture given at Salisbury Cathedral on 12 May 1936. We are grateful to Miss Suzanne Eward, Librarian and Keeper of the Muniments at Salisbury Cathedral for permission to reprint it here.

By his will,¹ which was dated 22nd April, 1459, about three weeks before his death, he left L10 to the Canons, Vicars, Choristers, Chantry Priests and other officers of the Cathedral, to celebrate his exequies, etc.; 12d to each of a thousand priests, who would say the exequies of the dead, etc.; 40s to each of the two chantry priests, to celebrate divine service and pray for his soul in the Chapel which his father had founded in the Cathedral; to his heir, Sir Robert Hungerford, knight, called Lord Molines (from his wife's title as heiress), he bequeathed two basins of silver gilt; to his brother, Sir Edmund, two flagons of silver gilt; to the Lady Margaret Rodney, his sister, he left an image of our Lady in silver gilt; to his grandson, Thomas, son of Lord Molines, he bequeathed a bed of white velvet, embroidered, on condition that at his death he would leave the bed to his next heir male; to his son, Arnold, and his daughter, Mary, he left 100 marks each.

He died on May 14th, 1459, and in accordance with the directions in his will his body was buried in the Cathedral, "before the Altar of St. Osmund." St. Osmund had been canonised only about two and a half years previously - that is to say more than three centuries and a half after his death. His Altar appears to have been placed about the centre of the Lady Chapel.

But this spot, "before the Altar of St. Osmund," was but a temporary resting place for the body of Lord Robert; for, in accordance with his expressed wish, his widow, Margaret, Lady Hungerford and Botreaux, had a Chapel erected on the outside of the north wall of the Lady Chapel, which would be a memorial to her husband, and at the same time serve as a mausoleum for him and for herself. It was said to have been built in 1464, though Richard Symonds,² who visited the Cathedral in 1644, says that he found a Latin inscription to the effect that the altar of the Chapel was consecrated on October 14th, 1460, in honour of our Lord Jesus Christ and the Blessed Virgin Mary. On February 20th, 1472,³ the Lady Margaret obtained a licence to found a Chantry, and to set aside a considerable amount of property in Immer, Winterbourne, and Homington, Wilts, and in Folke in the county of Dorset, with the advowsons of the Free Chapel at Immer and of the Church at Folke, to the Dean and Chapter of Salisbury, the total being at the clear yearly value of L33 15s. 2d. "to the intent that the said Dean and Chapter should give unto two Chantry Priests and to their successors for ever the yearly salary of L17; should expend on wine and bread to minister and celebrate Divine Service 13s. 4d.; and (provide) the Mansion House for the said Incumbents, situate within the Close of Sarum with a garden thereto adjoining, of the yearly value of 20s."

¹ *Testamenta Vetusia*, N.H. Nicholas, 1826, Vol. I. pp. 294-5.

² *Harleian MS., 939; Diary of the Marches of the Royal Army, etc.*, by Richard Symonds, Camden Society, No. 74, p.131.

³ *Pat. Roll*, 11 Edward IV, Pt. 2, m. 7; Hutchins, *Hist. of Dorset*, Vol. IV, p.175.

The cost of erecting the Chapel was L497, the equivalent of which, to-day, would perhaps be about L10,000. According to an Inventory made the same year, the Chapel was provided on a lavish scale with ornaments and vestments to the value of L200. There were nine sets of altar cloths, "upper and lower", embroidered with images of the Madonna, the Salutation, Crucifixes of Mary and John, etc., and the festal ones with heraldic insignia; crimson, black, and purple-blue-and-black sarsanet; red and green baudekin; whilst the Lenten ones were of linen cloth, on each of which was worked a purple cross, on the head of which a crown of thorns was hanging. Chasubles, albs, apparels, maniples, and stoles belonging to the "auter-cloths" were also provided. Then there were two silver gilt chalices, three pairs of candlesticks, two pairs of cruets, three pax-breads, or osculatories, a sacring bell, two Missals "well corrected, that is to say, brought up to date, with obits of members of the family sett at ye begynnyng." Of other service books there were an Antiphoner, Legend, Ordinal of Salisbury Use, well corrected, and two Processionals. In addition to all these, there were five burses with corporals, carpets, curtains, and linen cloths wherewith to cover the images in Lent.¹

By means of the endowment spoken of, provision was made for two Chantry Chaplains, each of whom was to receive a yearly stipend of L8. Their residence in the Close was known by the name of "The House of Lord Hungerford's Chantry Priests." It stood where Canon Whythead now lives, No. 54, The Close. Special regulations were made with regard to the behaviour of the priests: they were forbidden to keep hawks or hounds; they were not to frequent taverns at unreasonable hours; they were not to be addicted to card playing, gambling, or bull baiting; and they were not to be of an insufferably quarrelsome temper.

But, alas, the days of spoliation were at hand, and three quarters of a century had scarcely passed by before the Chantry was dissolved under the Act of 1545, its endowment with the treasures of the Chapel were seized by the Commissioners, and the priests were dismissed. On March 6th, 1549-50, their house and garden were granted to Laurence Hyde "to be held in fealty."²

No accusation could be brought against the characters of the two chaplains, who were said to be "of right honest report amongst their neighbours."³ Thomas Boxe had served since 1529, and at the time of the dissolution was 73 years of age. The other, John Apryce, was 51, and had held the chaplaincy since 1537. Possibly they had small pensions awarded them; and we meet with John Aprice again, as the first person to hold the Prebendal Stall of Gillingham Minor in the Cathedral (1555-1558). In the north triplet at the west end of the Cathedral,

¹ Dugdale, *Baronage*, Vol. II, pp.207-209.

² *Calendar of Patent Rolls*, Edward VI, Vol.2, Grant 6th March, 1549-50.

³ Augmentation Office. Survey of 2 Edward VI., *Chantry Certificates* E 301 and No. 58.

the arms and name of Thomas Aprice may be seen. Was this a relative who, by his gift of glass, was trying to undo a part of the destructive work which the Cathedral had suffered during the reigns of Kings Henry VIII and of Edward VI.

At the dissolution of the Chantry, the weight of the Church Plate belonging to it was 226 ounces, compared with eight ounces, the weight of that of Lord Walter Hungerford's, and 16 ounces, that of Bishop Beauchamp's Chantry.

As has been stated, the Chantry Chapel was erected on the north side of the Lady Chapel; and, as might be conjectured from the date of its erection, it was of the perpendicular style of architecture. At its east end, which was flush with the east end of the Lady Chapel, was a large window of three lights, whilst on the north side there were three windows of two lights each. Shields and devices connected with the family adorned the outside of the building. On the south side, that is to say in the wall common to the Hungerford Chapel and to the Lady Chapel, a door had been made, as well as a large arched opening under which was placed the monument of Robert Lord Hungerford, surmounted by a large canopy. His widow, who died in 1477, was buried in the centre of the Chapel.

Fortunately we can find a description of the building in Hutchins's *History of Dorset*,¹ which was written before its demolition, for the Hungerfords possessed property in that county; and half the Manor of Folke, together with the advowson of the Church, formed a part of the endowment of the Chantry. In Gough's *Sepulchral Monuments*, (vol. II pp.186-191) is a description of the Chapel, illustrated by plates of the interior as well as of the exterior. And from Captain Symond's pocket book (*op. cit.* pp.131-132) we can gather some interesting information about the condition of the Chapel in 1644.

On the west wall were to be seen a beautiful picture of the Annunciation, and a painting of St. Christopher carrying our Lord as a child on his shoulders as he passed through the water. On the wall on the south side, between the door and Lord Roberts's tomb, was a curious painting of "Death and a Gallant," which must have been intended to serve the purpose of a *memento mori*, reminding those who looked upon it of their own mortality, as did the cadavers of Dr. Thomas Bennet, and of Archdeacon Sydenham in our Cathedral; or the "skull and cross bones" which in so many Churches, figure on the memorial tablets of the seventeenth and eighteenth centuries. Like them, it was intended to teach a moral lesson on the uncertainty and vanity of human life.

It represents Death in a shroud, with a coffin at his feet, talking with a young gallant, or dandy, who is dressed in the height of fashion of the time of King Henry VI. The young man wears a short doublet with

¹ J. Hutchins, *Hist. of Dorset*, vol. iv. p.178; E. Duke, *Prolusiones Historicae*, pp.105-107.

slashed sleeves. Round his waist is a cord fastened with a bow; on his head, a feathered cap; on his feet are shoes with long pointed toes, above which are light pantaloons. He carries a dagger at his side, a staff is in his left hand, whilst the right, with heavily-ringed fingers, is raised as though to ward off "the King of Terrors."

Above the figures, on the wall, is to be read the following colloquy, which is supposed to be carried on between them. (The spelling is modernised.) It was probably copied from a painting in the Cloister of Old St. Paul's, in London.

Beau: Alas, death. Alas, a blissful thing you wear:
If you would spare us in our lustiness,
And come to wretches that be of heavy cheer
When they thee clepe¹ to slake their distress
But, out, alas, thine own selfwilledness
Cruelly werneth them that sigh, wail, and weep
To close their eyes that after thee doth clepe.

To which Death replies:

Graceless gallant, in all thy lust and pride,
Remember that thou shalt one day die;
Death shall thy body from thy soul divide.
Thou mayest him not escape certainly.
To the dead bodies (here) cast down thine eye
Behold them well, consider and see,
For such as they are, such shalt thou be.

Capt. Symonds, the Royalist soldier, who visited the Cathedral in 1644, tells us of another picture which he saw in the Chapel; but it had faded away before Gough's visit, some few years before the building was pulled down. Symonds described it as representing "A man in Parliament Robes." May it not, in reality, have been intended to represent a man of learning in his doctor's robes - possibly Bishop Beauchamp himself? Underneath this figure was written:

Ye that purpose in this chapel to pray, call to the minde the soule of the noble Ld Robert Hungerford, who live righteously here, and was servant to the blessed lady moder to Xt Jhu, and to the noble church; which caused this chappell to be founded p'petually. On whose soule God have mercy. Ob. 18 Ma MCCCC(LIX).

During the time that the Royal army was quartered in Salisbury, October 15th-18th, 1644, Symonds must have spent the greater part of his days in the Cathedral, jotting down in his pocket book notes and rough sketches relative to the monuments, inscriptions and heraldic insignia which he saw there. He was evidently especially interested in the Hungerford Chapels. From his notes we can see that even in his day the ravages of time and the hand of the desecrator had done a

¹ Clepe = cry; from A.S. Clepan = to cry out.

considerable amount of damage. The inscriptions on the walls were becoming obliterated; nearly all the brasses had been stripped from the monuments; the Chapel was in a neglected state, and doubtless many years had run their course since it had been used for divine service. As time passed by, it became merely a receptacle for rubbish, and a lumber room, in which the vergers and other Cathedral employees stored their implements.

Sixty-five years later, in 1719, when Rawlinson wrote his *History and Antiquities of the Cathedral Church of Salisbury*, he complained that "this Chapel is kept in a very ill state and ready to fall, though the family has been apprised of it."

We learn from the "Chapter Acts Book" that three years later, on November 9th, 1722, John Hungerford, of Hungerford, and Walter Hungerford, of Studley, petitioned "that the Chappell, in or adjoining to the Cathedral Church of Sarum, called Hungerford's Chappell, built by the ancestors of the said John and Walter Hungerford, may be assigned to them . . . for and as a burying place for them and their respective families and descendents; and they promise, at their own cost and charges, and the cost and charges of such their descendents, to repair and adorn the said chappell in all things necessary in all future times." We do not know what reply was sent to them. Probably it was known that, though descendents, they were not the legitimate heirs of the original builders, or the Chapter may have been unwilling for the Chapel to be a Mausoleum for people unconnected with the city or the Cathedral. In any case nothing was done.

Matters became worse, and, half-a-century later, when in 1774, that excellent though sometimes maligned book, *The Description of that most Admirable Structure, Salisbury Cathedral*, was written, it was stated therein that "this Chapel was kept in a very bad state, and from neglect ready to fall, although the family had been apprised of its condition."

But, in 1782, the Hon. Shute-Barrington, son of John, first Viscount Barrington, was translated to the See of Salisbury. He had previously been a Bishop of Llandaff and Canon of Windsor. He was a man of influence, position, and wealth, and has left his mark behind him in Salisbury, though not altogether for good. For, although owing to his generous munificence, considerable improvements were made at the Bishop's Palace, and he had been a great benefactor to St. Nicholas' Hospital; there can be no doubt that he and James Wyatt, who was generally regarded as the foremost ecclesiastical architect of the day, and whom he had called into consultation with him, were the moving spirits, not only in the restoration, but also in what was done in the way of unnecessary alteration and destruction in the Cathedral and its precincts, during the nine years of his tenure in the See. He had, undoubtedly been a liberal contributor to the restoration fund; but it must always be a matter of regret that at this time the Hungerford and Beauchamp Chapels were demolished, the detached belfry destroyed, the old thirteenth century screen which separated the choir from the

nave, the beauty of which has been compared favourably by experts with the celebrated "Angel Choir" at Lincoln, removed, and a good deal of the mediaeval glass broken up.

Bishop Barrington was enthroned on September 22nd, 1782; and fifteen months afterwards estimates were ordered to be prepared "that the whole of the Chapter House be put into compleat repair." Meanwhile, the Bishop and Mr. Wyatt had been busy at work, and on July 20th, 1787, his Lordship had plans ready to transmit to the Dean and Chapter "for a new Altar Piece in the Cathedral; and for alterations and improvements in the said Church and Churchyard." These were duly considered, and the Chapter resolved that in their opinion they should be carried out, provided that a sufficient sum could be raised for the purpose, though they would be unable to spare any "fabric money" out of their present stock towards the cost.

At a meeting of the Chapter, held on August 26th, "the contracts and plans" were laid by the Bishop before the Chapter; and, after inspection and deliberation a resolution was passed to the effect that "this Chapter do approve of them, and authorise his Lordship to carry the same into execution."

In thus acquiescing in what was arranged, the members of the Chapter were not blameless; but it is evident that the real originators of the work of destruction were Bishop Barrington and James Wyatt, the architect.

Amongst the alterations authorised were: the laying of blue stone paving in "the Lady Choir," in squares to be cut out of the old grave stones; a new screen, according to Mr Wyatt's plan was to be placed at the entrance to the Choir; "the monuments removed, in consequence of the alterations in St. Mary's Chapel, (were) to be placed in the most convenient situation; and such human bones as have been discovered (were) to be deposited as soon as may be to the monuments to which they respectively belong." The Churchyard was to be closed for burial; and, for the future the Cloisters, with the area of the Cloister Garth, were to be used for burial instead.

It was also directed that the Hungerford and Beauchamp Chapels were to be taken down, "being in such a state as greatly to exceed any ordinary or probable means of repair, and endangering the part of the Church against which they were built, provided it meets with the approbation of the heirs of each family if such can be found."

Amongst the Diocesan records is a letter to the Bishop from the Earl of Huntingdon (whose ancestor, Edward Hastings, second Baron, had married, three centuries before, Mary sole heiress of Thomas, Lord Hungerford and Molines), in which he gives his consent for the Chapel to be demolished.

On October 1st, 1787, the Cathedral was entirely closed to worshippers as well as to visitors; and the "singing men and Choristers" were

ordered to attend regularly at St. Thomas Church. It was not until December 1st, 1792, that the Cathedral was again opened for worship.

Meanwhile, the monuments which were in the Lady Chapel, as well as those which had been in the Hungerford and Beauchamp Chapels were removed from their proper positions and were brought into the nave and placed where they now are, beneath the arches on either side. Before 1644, the inscriptions and brass shields had been stripped from the tomb of Lady Hungerford, which stood in the centre of the Chapel which bore her name. In 1790, when her tomb was opened, according to Dodsworth, there were no remains of her body to be found, though Gough speaks of part of a skull. To-day not a vestige of her monument exists in the Cathedral.

But when Lord Robert Hungerford's tomb was opened, Dodsworth, the First Verger, who was present at the time,¹ tells us that his bodily remains were discovered about 18 inches above the level of the floor, inclosed in a wooden coffin. The body measure five feet five inches in length, and appears to have been wrapped in a cere-cloth. The head was inclined towards the left shoulder, the hands laid across the middle, and the legs were extended. The skeleton was entire with the exception of the right foot. Whether this was lost in battle or not there is no record to say. The remains of the doughty warrior were carefully preserved and placed in the nave; and his effigy lies above them; but, as is the case with most of the other monuments which were removed at the same time, as already mentioned, the sides and ends of the tomb are not the original ones, but are fragments of stone taken from the Chapel itself. As a matter of interest, though not generally noticed, many of the monuments which are now in the nave occupy the sites of already existing tombs, the matrices of the brasses of which are clearly visible.

The elaborate effigy of Lord Robert Hungerford, which lies at the top of his altar tomb, is worthy of the closest scrutiny, and attracts a considerable amount of notice from the majority of those who visit the Cathedral. It is a typical example of the fifteenth century work turned out by the skilful Nottingham alabaster men.

As is usual at this period, the helmet is omitted, and the hair is cut short, in striking contrast with that of Sir John Cheney, K.G., who died just half a century later, and whose effigy lies at the N.E. of the nave of the Cathedral. Lord Robert's head is supported by two tasselled cushions, of which the upper one is set lozenge wise, and borne by a pair of sitting angels. The bottom cushion is square, and the lacing of its cover is well shown at the head end.

The following detailed description of the effigy may be of interest: Lord Robert wears a chain-mail collar, and has chain-mail gussets at the right armpit and at both insteps. His plate armour consists of a

¹ W. Dodsworth, *Historical Account of See and Cathedral Church of Salisbury*, p.196.

Cuirass, strengthened in its lower part by a demi-placate; a *Skirt of taces* which, like the cuirass, are hinged on the left side, and have well-carved straps and buckles fastening them up on the right side; massive and fluted *Pauldrons*, the left being the larger, whilst the right is specially shaped to allow freedom of action in raising the sword arm and in couching the lance; massive and fluted *Coudiers*, or elbow pieces, each of which has a pair of arming points represented as silken, and probably purely decorative. The fore-arms are protected by fluted *Vambraces*. To the lowest tace, pointed and fluted *Tuilles* are attached by well-carved buckles and straps. The legs are further protected by *Cuises* and *Jamb*s with *Genuilliers* of large proportions which have additional plates. The *Sollerets* are unfortunately broken away; but it is evident by the extreme tips still visible on the back of the hound supporting his feet, that they were long and pointed. The spurs are broken. He wears no gauntlets; a large signet ring is on his right thumb, and there is a ring on each index finger. He wears a collar of SS., the Lancastrian badge, which is fastened in front to a pendant of conjoined annulets.

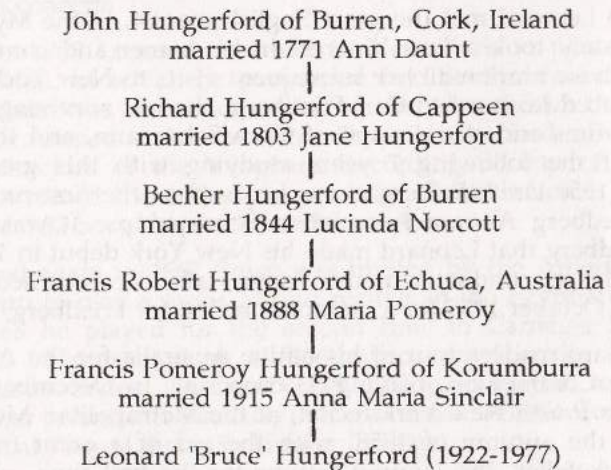
Round his hips is a broad transverse heavily jewelled baudric for supporting the sword and misericorde. The former has quite gone; the dagger has lost its hilt, but the well-carved silken cord for attachment to the baudric still remains. The long-tailed hound at his feet has a broad ornamented collar, to which is attached a long leash wound up and knotted, lying on the slab. The central boss of the baudric was originally charged with the arms of Hungerford - Sable two bars argent in chief three plates argent.

In conclusion it will be of interest to notice that some remains of the Hungerford Chapel, and more still of the beautiful sculptured work from the Beauchamp Chapel, have been preserved, and may be seen in the north-west corner of the Cloister.

Leonard 'Bruce' Hungerford

by Veronica Hungerford

Leonard 'Bruce' Hungerford was born 24 November 1922 and died 26 January 1977. His descent from the Hungerford family was as follows:



Leonard Hungerford was a gifted international concert pianist, Egyptologist, palaeontologist and photographer. He received his first music lessons from his mother, an accomplished violinist, and Miss Daisy Hardwick, the district's resident piano teacher, at age 11. At 12, in the annual examinations conducted by the Melbourne University Conservatorium of Music, he played for Roy Shepherd, a student of Alfred Cortot, who spoke with his parents at the conclusion of the examination and offered to teach him on a Scholarship.

Each Saturday for the next five years Leonard made the 140 mile round trip to Melbourne for his lessons and at the age of 17 years won a full Scholarship to the Melbourne University Conservatorium. This he held for two years, during which time he also studied the violin and flute. At the end of the first years he received the Conservatorium's highest award, the F.W. Homewood Memorial Scholarship.

The following year Leonard appeared in public for the first time, playing Liszt's E-flat piano concerto with the Melbourne Symphony Orchestra. At 19, because of illness, Leonard was obliged to relinquish his studies at the University. He resumed work a year later, studying privately with Roy Shepherd. Shortly afterwards he performed the Brahms concerto in D minor in Melbourne, and the encouraging remarks of Hephzibah Menuhin, who was in the audience, proved a decisive factor in the pursuit of his career as a concert pianist.

A Scholarship to study in New York was obtained for him by Eugene Ormondy, who had heard him play in Melbourne. After a short period of study with Ignaz Friedman in Sydney, Leonard went to New York in 1945 and was granted a Scholarship at the Juilliard School of Music provided by Australian pianist Earnest Hutcheson, its Australian-born President.

Early in 1948 Leonard met the great English pianist, Dame Myra Hess. She immediately took a keen interest in his career and continued to coach and advise him on all her subsequent visits to New York. Dame Myra introduced Leonard to Carl Friedberg, the last surviving pupil of Johannes Brahms and also a pupil of Clara Schumann, and the young pianist spent the following 7 years studying with this great artist-teacher. In 1950 Dr. Friedberg chose Leonard as the first recipient of the Carl Friedberg Alumni Association Scholarship. It was while a pupil of Friedberg that Leonard made his New York debut in 1951 with Gustav Mahler as conductor at the Town Hall. He returned in 1953 and again in October 1955 for a memorial recital for Friedberg.

In 1957 Leonard made a tour of his native Australia for the Australian Broadcasting Commission, playing 33 concerts. In December of 1957 he played his fourth New York recital, at the Metropolitan Museum of Art, and in the autumn of 1958, with the aid of a grant from Mrs. John. D. Rockefeller, Jr., toured Europe for the first time, playing in London, The Hague, Hamburg, West Berlin, Munich and Zurich.

Recognition as an international artist of the first rank came with his first appearance in Brussels in March, 1959. The critic Georges Franck, nephew of the great Belgian composer, hailed Leonard as 'one of the great classical interpreters of the present day.' A second recital in the Belgian capital followed a month later and Leonard's third recital in Brussels, in the Beaux Arts the following October, was attended by the Queen Mother Elizabeth who from thenceforth graciously gave her patronage to all his concerts in Brussels.

Leonard decided to live in Europe, where he stayed eight years, becoming a resident of Bavaria, at Ambach on Lake Starnberg. He was invited by Friedelind Wagner, granddaughter of Richard Wagner the composer, to lead a Master Class in piano as part of the Bayreuth Festival Master Classes. In addition he became pianist-in-residence at the Bayreuth Festival from 1959 to 1966. The Wagner family made available to him photocopies of the piano music of Richard Wagner, some of which had never been published, and in November 1960 he made the first complete recording of these works. A limited edition was published the following year and became a collector's item. Coinciding with the release of the records, Leonard performed the Wagner works in July 1961 before a specially invited audience of international musicians and scholars in Haus Wahnfried, Bayreuth.

In November 1961 Leonard was in London for a performance in the Albert Hall of Beethoven's C-major concerto with the Royal

Philharmonic Orchestra under Rudolf Kempe. Concerts and radio engagements continued on the continent especially in Belgium, Switzerland and the two Germanys. In Bad Godesberg near Bonn, Leonard played an all-Beethoven programme in the Redoute, an auditorium in which Beethoven had played to Haydn in 1792 as the latter was returning from London to Vienna. Beethoven's music was Leonard's greatest passion and for a time in Europe he played all-Beethoven concerts.

In October 1965 Leonard returned to New York to play a recital in Carnegie Hall, at which he performed five Beethoven Sonatas. The critical acclaim was unanimous. At this recital and from then onwards Leonard performed under the name Bruce Hungerford. Following the concert, directors of the Vanguard Recording Society offered him a contract to record the entire piano works of Beethoven. This project included the 32 Sonatas plus 7 smaller works.

In 1966 and again in 1967 Bruce was invited by the American University in Cairo to play a series of four recitals in the Egyptian capital. In March 1968 he played for the second time in Carnegie Hall and in April 1970 he presented an all-Beethoven recital in the Town Hall's Master Pianist Series. In October 1970 he participated, together with eleven other prominent pianists, in a mammoth Benefit Concert for the International Piano Library in Hunter College.

In the spring of 1972 Bruce played for the first time in Vienna - four performances of Beethoven's G-major concerto with the Vienna Symphony Orchestra, in the Grosse Musikvereinsaal. In September 1972 he joined the faculty of the Mannes College of Music in Manhattan, New York. In March 1974 he gave a Beethoven recital at Alice Tully Hall, New York. In November 1976 he gave a recital at Hudson River Museum. He also took a private class of advanced students.

Despite his long residence in the United States of America, Leonard Hungerford retained his Australian nationality. When he first went to the United States he was on a student visa. He was one of a select few who had a special bill passed through Congress on their behalf. The bill, signed by President Eisenhower in 1952 allowed him to stay as a resident alien for as long as he liked.

Among his friends and neighbours were painters, writers, scientists and actors. Among these was Walter Slezac, the well-known stage, TV and movie actor, whose three children were all Leonard's pupils as well as being his enthusiastic companions in hunts for dinosaur prints.

In addition to music, Leonard Hungerford had since childhood displayed a keen interest in photography and archaeology. There was no opportunity during his school days to study the latter to any degree, but by age 15, he had become very adept in the use of a camera, spending most of his leisure time bicycling on the country roads around Korumburra, Victoria, where his father was Shire Clerk.

When Leonard went to New York to further his musical education in 1945, he was so interested in palaeontology (the branch of geology dealing with fossil animals) that he did a three-year course in vertebrate palaeontology at Columbia University. He attended lectures at the New York Museum of Natural History, given by a friend of his, Edwin H. Colbert, Professor of Palaeontology.

Convinced that dinosaurs had lived in the Connecticut River Valley, Leonard and the distinguished archaeologist, Ray Garner, set out one day to hunt for dinosaur footprints on the bank of the river where they believed the animals used to come down to drink. They selected what they felt was a likely spot where the mud of that era, in hardening to shale, might well have preserved the footprints of the animals even though the bones would have decayed. They had tools which included sledge hammers and wrecking bars. With pick-axes and jemmies they set to work. Just as they found what they were looking for, they were interrupted by the police.

It seems they were very close to the Wethersfield State Penitentiary and the guards along the walls had seen them burrowing and decided they were definitely up to no good. Leonard said, "Of course, prisoners usually dig their way out of jail, but apparently the wardens thought we were planning a mass rescue. The police arrived and one asked us what we were doing. You can imagine his reaction to our explanation that we were digging for dinosaurs." They were arrested at once and taken to the jail.

After many phone calls to the local authorities and a rather Gilbert and Sullivan interview they persuaded the policeman to ring the Town Manager, who, fortunately, had done a geology course and understood what they were talking about. Leonard and Ray Garner were allowed to resume their digging. The Town Manager was so interested that he and two policeman accompanied them with flashlights to help them finish excavating the slab and lift it on to the station wagon.

The slab was seven feet long and five feet high with twenty-seven footprints in it. The dinosaur prints became the prize exhibit in the living room of his home. Other large slabs with dinosaur footprints imbedded in them surrounded his home and crowds of visitors and children came to see the relics he found in his diggings. He also had a collection of strange marine crustaceans.

"If geologists like Bach, why shouldn't musicians like rocks?" is how Leonard replied to those who stared incredulously at the huge slab of stone, bearing dinosaur footprints, that he had in his living-room. He said he took no special care of his hands when he dug. "This business of insuring hands is overdone," he said. "You play the piano with your brain; the hands are only a tool. Hard digging does not hurt my hands. However, if I am handling very rough objects, I sometimes wear gloves so that the skin on my hands does not become too tough."

Leonard was my husband's first cousin, their fathers Francis and Frederick being brothers. My husband, also Fred, visited his uncle Frank and Aunt Anna, Leonard and his sister Pauline at Korumburra, South Gippsland, when he was in the Army in World War II and was stationed at Frankston in Victoria. When Leonard returned to Australia for a concert tour of sixteen weeks' duration in 1957, he visited his uncle Fred and aunt Dorothy in Brisbane. One day we all went for a picnic to Scarborough beach, one of the beaches on the Redcliffe Peninsula. He was extremely pleased to be there and later spoke enthusiastically about the food, especially the fish and prawns, which he greatly enjoyed.

It was very hot in Brisbane, being the height of summer, and the City Hall was not air-conditioned then. For his concert on Wednesday 20 January 1957, Leonard was to be soloist for the second of four concerts in the Beethoven Festival with the Queensland Symphony Orchestra. During the afternoon he was at a three-hour rehearsal when a newspaper photographer came to take his photograph. He was in shorts, his shirt sleeves were rolled up and he had a thermos flask of iced water and salt tablets handy to try to mitigate the oven-like atmosphere of the hall. This photo appeared in the Courier Mail the next day.

Our families enjoyed his Concerts which were given excellent reviews. Leonard returned to the United States after his Concert Tour of Australia and continued for many years with outstanding success in his life. It therefore came as a great shock to all of us to hear of his tragic death at the age of fifty-four years.

Leonard, or Bruce as he was now called, was killed in an automobile accident in the Pelham Bay Park area of the Bronx, New York, just after midnight on 26 January 1977. He was a passenger in a car in which all four occupants were killed. They were returning home from a lecture Leonard had given on Egyptology at Rockefeller University. Also killed in the accident were his mother, Anna Hungerford, nearly 90 years old, and his niece Katrine and her husband of three months, Sol. An intoxicated person swerved across the yellow line onto the wrong side of the road giving them a split second warning and there was nothing that could be done to avoid a head-on crash.

Leonard was survived by his only sister, Pauline Clouston, who had not attended the lecture. Pauline still resides in the United States. It is with regret and sorrow that we have lost our cousin Leonard, along with his family, in such circumstances, but he has left us all with wonder and joy at his greatness. I am pleased to have had this opportunity to write a summary of his life.