



We play a vital and valued role in the maintenance and improvement of this ancient site and we welcome new volunteers to help.

Art Tour of St Mary's Churchyard



- 1) The War Dead of the Parish were commemorated by the erection of a stone cross on a site near the Church Lane entrance, as a 'memorial for all time to our brothers, who gave their lives for us in the sacred cause of justice and freedom.' The cross, of Portland stone on an octagonal base, was unveiled in 1921. It was designed by the architect, Isaac Taylor, as an exact replica of

the memorial crosses designed by Sir David Bronfield for the British cemeteries in France. In the same year, a war memorial screen was placed in the Wilton Chapel, the gift of the Mothers of the Fallen, with panels of names around a central image of the Risen Christ, painted by E.W. Tristram.

- 2) Joseph Woods of Pilkington's stone is of particular interest as being signed "Mary Crompton's Stone." This is the first record in the churchyard of a female mason. Nearby is the later, more conspicuous table tomb, signed by Sarah Patefield of Pendlebury. The top of Woods' stone is carved with a smiling face and at the bottom with a primitive face within a heart motif.
- 3) A table tomb on six square legs, the top carved in deep relief with a trumpeting angel framed by scrolls, from which hang hearts as pendants above neo-classical lamps. (Perhaps a ref. to the lamps of life?) The initials R M D are carved into the stone. The original inscription reads: "In Memory of Mary wife of Robert Diggles, departed this Life Jan. 7th 1804 Aged 21 Years." The sentiment of untimely death is captured in the verse below:
 "O cruel Death that would not spare
 Nor yet thy Dart remove
 Thus to divide a happy Pair
 Whose Days were spent in Love"
 The whole is the work of a female mason, Sarah Patefield, of Pendlebury.
- 4) Amongst those who appreciated the picturesque beauty of the churchyard was Julia, wife of Charles Mayne Young, a celebrated actor of his day, who, in 1806, was touring the provincial theatres. They visited Prestwich from their base in Manchester, Mrs Young being particularly taken with the beauty of one part of the



churchyard. She died shortly after, her untimely death bringing forth the eulogy, written by Mr. Aston, editor of the Manchester Herald, and carved upon her grave stone:

"Such is the ease with them that wish to paint In honest verse devoid of flattery's leaven. Her, who is now - so pure she was - a saint Unchanged an Angel - JULIA still in Heaven."

- 5) The square chest tomb surmounted by a finely carved draped urn marks the grave of Lewis Novelli, who died in 1848. Novelli, who lived at Deyne Brook, Prestwich, was a wealthy cotton manufacturer with mills at Egerton, Bolton. He was a major benefactor of St. Mary's church, where a board in the north west corner is headed "Benefactors to the Poor of Prestwich" and continues with a record of Mr. Novelli's bequest of £1,000 under the terms of his will of 1844, he also left an old master painting to the National Gallery ("The Woman Taken in Adultery" by Guercino) and a copy of Raphael's "Madonna della Sediola" in perpetuity to the Rector of Prestwich "to have the use and enjoyment thereof in his Rectory House."

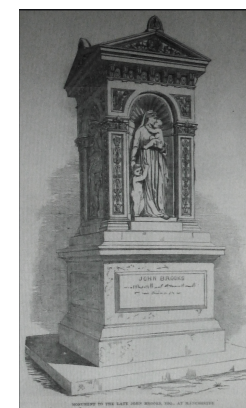


- 6) The cairn-type monument to the Kenyon family is in the form of rocks carved with ferns and ivy with inscriptions to family members, who died between 1860 and 1892, incised into polished surfaces of the rock work. The cairn was created by the stonemasons, W.G. Seal & Co., 191 Jackson St., Manchester.

- 7) The artist, Henry Wyatt, was a pupil of Sir Thomas Lawrence (President of the Royal Academy, painted George IV & Wellington) and nephew of Francis Egington, a leading figure in the revival of English stained glass making in the late 19th century. Egington was commissioned by Sir Thomas Egerton to paint his coats of arms on the glass of the East window (now lost) of the family chapel in St. Mary's in 1794. Henry Wyatt was highly regarded as a portrait painter at the time of his death in 1840. His grave-slab is inscribed with his name in deeply incised letters and an affecting biblically based verse.

'Alas my Brother. But now he is dead. Wherefore should I weep? Can I bring him back again? I shall go to him but he shall not return to me.'

- 8) The musical score carved into the grave-slab of Richard Coope (died 1836, aged 63) draws attention to his remarkably long service to St. Mary's. "He was upwards of 50 years a skilful & efficient member of the CHOIR of this CHURCH: & as a token of the respect and estimation in which he was deservedly regarded by his friends and acquaintances this stone has by them been placed over his remains, not only to shew the part that he took in the CHOIR but as incitement to future generations." His brother, Thomas, who died in 1867, is noted as "an efficient Tenor, singer in the Choir of this Church for upwards of forty years."



- 9) The tall, white, Brooks memorial listed grade 2*, was made from Sicilian marble and Aberdeen granite. John Brooks was Secretary to the Anti-Corn Law league.

The monument, was designed by John Thomas, who also worked on Buckingham Palace, Windsor Castle and the Houses of Parliament. One of the four statues, Charity (which faces the church) was exhibited at the Great Exhibition in 1851. Can you name the other 3 statues?



- 10) The Venetian Gothic style of the Slagg family chest tomb with its polished pink granite colonnettes dates from the early career of the eminent architect, Alfred Waterhouse. John Slagg, who died in 1875, was a neighbour of Waterhouse when he lived at Barcombe Cottage, Fallowfield and commissioned this monument in 1863. Waterhouse designed a similar monument in 1864 for James Kershaw, MP, which is in Norwood Cemetery, London. John Slagg jnr. who died in 1889, was M.P. for Manchester and Burnley.



- 11) Charles Swain wrote a poem, inscribed on Horsefield's gravestone.

- 12) Charles Swain who was born in 1803, he began his working life in the dyeworks of his uncle, he then became a bookseller 14 years later, he then took up engraving with the Manchester firm of Locket & co, it is said that he wrote many poems and lyrics of exceeding beauty. In 1830 he published his greatest poem "The Mind " which was dedicated to the Poet Laureate Southey, Of Swain, Southey said " if ever man was born to be a poet, Swain was; and if Manchester is not proud of him now, the time will come when she shall be so. Nathaniel Hawthorne remarked that many of Swaines songs were "household words " in America, the Dialect poet, Ben Brierley described Swain as the " Laureate of the North" At the time of his death Swain lived at "Carnethie " Prestwich Park which is now Prestwich Park Road South, and is the only house in Prestwich with a commemorative plaque.

- 13) James Lamb was a Manchester cabinet-maker with an international reputation. His warehouse and showrooms were on John Dalton Street with a further workshop in Castle Street. Described as the "most aesthetically advanced cabinetmaker outside London in the 19th Century", Lamb furnished the Manchester Assize Courts to the designs of Alfred Waterhouse. This furniture was shown at the Paris ; Exposition of 1867. Lamb's tombstone was designed by the leading Manchester architect, Edward Salomons. James Lamb died in 1903 and is buried with his wife and their four infant children.



Lamb's distinctive flower emblem is to be found on his cabinets, and his tomb.

He also furnished the interior of Sedgley hall.

14) Arts & Crafts style carved decoration on a battered granite cross above a deeply incised Masonic symbol of compass and square distinguishes the memorial to Thomas Tinsley Doyle of Heaton Park, who died in 1915, and his wife, Mary Ann, who died in 1938.

15) A base of battered granite rocks supports a marble statue of a woman with flowing hair and a long cloak resting against a cross, which rises from a plinth with a wreath on a corner. A lead lettered inscription in Greek runs across the base of the statue. The faces of two of the rocks are polished smooth

16) A stone cross lies on the grave plot of Maria Louise Martin, who died in 1916. She was the wife of William Henry Martin of The Studio, Prestwich, who died in 1938. W.H.Martin was a noted 'Artist and Military Photographer', who counted amongst his Patrons Earl Roberts, V.C., K.C.B., Sir H. De Trafford, Earl of Sefton, F. Cawley, Esq., M.P. He also advertised as being 'Under the distinguished Royal Patronage of His Majesty the King and His Royal Highness the Prince of Wales.' The Studio still stands on the Hacking Street corner of Bury New Road.

17) A strikingly different memorial was erected in the new burial ground in 1928, following the death of Mary J. Todd, aged 70, in March that year. The monument, a tapered block of stone, is carved in relief with a bust of an Oriental style female, with radiating 'sunburst' hair, gazing down on a lamp held in her hands. The inscription, in artistic lettering, reads 'The



lamp of life is not extinguished. It shines more brightly in the spirit.'

Brooks Monument answers:

North: contains the figure 'Industry' depicted with a wheel; West face contains the figure 'Commerce' depicted with bales of cotton/calico; East: contains the figure 'Charity' (exhibited at the Great Exhibition, 1851) depicted with babes in arms; and the South face contains the figure 'Integrity' depicted holding a book.

The Churchyard Action Group meets every Tuesday morning at 9.30am and every second Saturday of the month at 10.00am.

For more information contact

Bill Cottam 0161 798 6489.



Churchyard Art Tour

prestwich.org.uk/tour



Churchyard Art Tour prestwich.org.uk/tour