

DELPHIAN

Pater Peccavi

THE MARIAN CONSORT
RORY McCLEERY

MUSIC OF LAMENTATION
FROM RENAISSANCE PORTUGAL

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THE MARIAN CONSORT | RORY McCLEERY *director*

Charlotte Ashley, Gwendolen Martin *sopranos*

Hannah Cooke *alto*

Rory McCleery *countertenor/director*

Guy Cutting *tenor*

Edmund Saddington *bass*

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1	Manuel Cardoso (1566–1650)	Lamentations for Maundy Thursday Feria V in Caena Domini: Lectio II	[5:48]
2	Estêvão Lopes Morago (c.1575–1630)	De profundis CA, RMcC, GC, ES	[1:41]
3	Duarte Lobo (c.1565–1646)	Missa Veni Domine – Kyrie	[3:39]
4	Estêvão Lopes Morago	Commissa mea	[3:40]
5	Duarte Lobo	Missa Veni Domine – Gloria	[3:55]
6	Aires Fernandez (fl. 1550)	Circumdedederunt me	[2:42]
7	Duarte Lobo	Pater peccavi CA, GM, HC, GC, ES; Rory McCleery <i>director</i>	[1:53]
8	Duarte Lobo	Missa Veni Domine – Credo	[7:26]
9	Estêvão de Brito (c.1575–1641)	Heu Domine	[3:43]
10	Estêvão Lopes Morago	Versa est in luctum GM, RMcC, GC, ES	[2:30]
11	Duarte Lobo	Missa Veni Domine – Sanctus & Benedictus	[3:38]
12	Estêvão Lopes Morago	Emendemus in melius HC, RMcC, GC, ES	[1:42]
13	Duarte Lobo	Missa Veni Domine – Agnus Dei	[1:37]
14	Estêvão Lopes Morago	Oculi mei semper ad Dominum CA, HC, GC, ES; Rory McCleery <i>director</i>	[2:10]
15	Filipe de Magalhães (d. 1562)	Commissa mea	[3:22]
16	Duarte Lobo	Audivi vocem	[2:34]
Total playing time			[52:11]

Tracks 3, 5, 8 and 11-13 are premiere recordings

Notes on the music

The frequency with which composers of the late Renaissance set texts of lamentation, mourning and supplication, not only for the period from Ash Wednesday to Holy Saturday but for use throughout the year, speaks both of the quotidian nature of death in their lives and the need to contemplate suffering, mortality and the possibility of salvation, but also of the artistic and expressive potential that such texts offered them.

Musical settings of disconsolate devotional and biblical passages also presented an effective and potentially covert vehicle for political commentary, and such is the case with works by many of the Portuguese composers living under the rule of the Spanish Habsburgs from 1580 to 1640. These musicians expressed through their compositions both the sadness of the people at being governed by a foreign power, and also the longing for the restoration of the Portuguese monarchy, a sentiment which found expression in the cult of 'Sebastianism', a belief that the young King Sebastian, who vanished in 1578 during an ill-advised military campaign in Morocco, might one day return to reclaim his throne. This was not to be (Sebastian was most likely killed in battle) and it would not be until the accession of the Duke of Braganza as John (João) IV in December 1640, following the plot enacted by the Forty Conspirators, that the throne would be reclaimed from Spain.

Manuel Cardoso's setting for six voices of a portion of the **Lamentations for Maundy Thursday** is found in the composer's final published collection, the *Livros de varios motetes, officio da Semana Santa, e outras cousas*. This was printed in Lisbon in 1648 when the composer was an astonishing 82 years old, having spent much of his career as *mestre de capela* at the Carmelite convent in the city. Cardoso dedicated many of his publications, including the 1648 print, to John IV, and his quotation of the opening words of the *Nunc dimittis* in the dedication to this volume are most likely a reference to the king, heralded as Portugal's 'salvation'. The *Lamentations* in all likelihood predate John IV's restoration to the throne, and as a favourite and close associate of the music-loving monarch (the king had a portrait of the composer in his music library), Cardoso can quite readily be supposed to have supported the Sebastianist cause.

A fellow resident of Lisbon, first as *mestre de capela* at the Hospital Real and subsequently as director of music at the Cathedral, Duarte Lobo based his **Missa Veni Domine** on the motet of the same name by Palestrina. It is almost certainly a Sebastianist work: Lobo's choice of this particular musical model for his mass setting was likely motivated by the allusive nature of its text (an Advent respond), which asks God to return without delay in order to 'ease the wrong done to your

people, and call back to their land those who have been dispersed. Stir up your power, O Lord, and come that you might save us.'

In light of the prevailing political situation, Lobo's selection of this motet as the basis for his mass can easily be read as an expression of his feelings towards the occupying Habsburg dynasty. In keeping with the established practice of parody or *imitatio* in mass settings of the later sixteenth century, Lobo makes use of musical material from throughout Palestrina's motet: particularly notable is his choice of melodic quotation for the Benedictus, where he tellingly employs Palestrina's music for the textual phrase 'and call back to their land those who have been dispersed' for his own setting of the words 'Blessed is he who comes in the name of the Lord'. The six-voice scoring is maintained fairly consistently by Lobo over the course of the six movements of the mass, with the relatively tightly knit contrapuntal texture occasionally giving way to more declamatory passages of homophony, serving to underscore moments of particular textual importance. Lobo reduces the scoring to the four upper voices alone at two points in the mass: the second of these is the Benedictus, with the first occurring rather earlier on as one of two settings of the 'Christe eleison'.

Lobo's **Audivi vocem** is drawn from the funeral rite, and is one of two motets

appended to the composer's eight-voice *Missa Pro Defunctis* (or Requiem) in his 1621 *Liber Missarum*, in which the *Missa Veni Domine* also appears. However, unlike Estêvão de Brito's **Heu Domine**, a setting of funereal verses full of the pathos expected of such a text, Lobo's motet highlights the more sanguine qualities of the words, which are equally associated with the Feast of All Saints. Through a combination of mellifluous polyphony and carefully chosen moments of homophonic clarity, as well as a striking solo for the uppermost voice, Lobo lends a pictorial quality to this work which marks it as the product of a considerable compositional talent.

The same may also be said of **Pater peccavi**, the other of the pair of motets found at the conclusion of Lobo's 1621 volume. Here the prayer 'Miserere mei, Deus' is included as a repeated cantus firmus in the second soprano voice, with its innately expressive melodic shape borrowed from a well-known motet by Josquin Desprez. The four freely composed parts weave a polyphonic web around this simple chant-like melody, serving to disguise the cantus firmus in a musical setting of great beauty and emotional depth.

Of more sparing musical means are the four-part motets **Oculi mei semper ad Dominum, Emendemus in melius, De profundis** and **Versa est in luctum**

Notes on the music

by Estêvão Lopes Morago: settings of supplications requesting divine intervention in the face of adversity, they vividly depict their texts in a style mixing homophony with more contrapuntal polyphonic textures. Morago, a Spaniard, spent nearly all of his life in Portugal, becoming *mestre de capela* of Viseu, a post he would retain for 31 years until his retirement in 1630; along with Estêvão de Brito (who by contrast was born in Portugal, but held positions as *maestro de capilla* of Badajoz and Málaga cathedrals), he had previously been a student of the older composer Filipe de Magalhães at Évora Cathedral.

Very little is known about Aires Fernandez beyond a possible association with the monastery of Santa Cruz in Coimbra, where almost all of his surviving works, including *Circumdederunt me*, are preserved in manuscript. Using a text set by many other composers as part of the Officium Defunctorum (Office of the Dead), Fernandez's work was also known to have been performed during Holy Week by the Royal Chapel of the Dukes of Braganza, and is justly renowned as 'one of the great expressive masterpieces of sixteenth-century Iberian polyphony'. By contrast, the biography of Filipe de Magalhães is well documented: educated at the cloister school of Évora Cathedral, he later moved to Lisbon, joining the choir of the Royal Chapel as a

singer and subsequently *mestre de capela*. His *Commissa mea*, a text also set by a number of his Portuguese peers including his pupil Morago, is a moving and skilfully crafted work, with expressive chromaticism, antiphonal effects and sinuous polyphony all serving to bring the words vividly to life.

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Texts & translations

1 Lamentations for Maundy Thursday

Vau. Et egressus est a filia Sion omnis decor eius; facti sunt principes eius velut arietes non inuenientes pascua; et abierunt absque fortitudine ante faciem subsequentis.

Vau. And all her glory has departed from the daughter of Sion; her princes are as rams that can find no pasture; and they have gone away in weakness in the sight of their pursuer.

Zain. Recordata est Jerusalem dierum afflictionis suae et praevocationis, omnium desiderabilium suorum quae habuerat a diebus antiquis, cum caderet populus eius in manu hostili, et non esset auxiliator; viderunt eam hostes et deriserunt sabbata eius.

Zain. Jerusalem has remembered in the days of her affliction and of her transgression all her treasured things which she had since the days of antiquity, since her population fell into the hands of the enemy and there was no one to help; her enemies saw her and made a mockery of her Sabbaths.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, turn back to the Lord your God.

Lamentations 1: 6-7 (second lesson of the first nocturn at Matins on Maundy Thursday)

2 De profundis

De profundis clamavi ad te, Domine; Domine, exaudi vocem meam.

Out of the depths I called to you, O Lord; Lord, hear my voice.

Psalm 130 (129 Vulgate): 1

3 Missa Veni Domine – Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

4 **Commissa mea**

Commissa mea pavesco,
et ante te erubescio.
Dum veneris iudicare,
noli me condemnare.
Quia peccavi nimis in vita mea.

*I tremble at my misdeeds
and blush before you.
When you come to judge the world
do not condemn me.
For I have sinned too much in my lifetime.*

Versicle from the Office of the Dead

5 **Missa Veni Domine – Gloria**

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
misere
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria
Dei Patris. Amen.

*Glory to God in the highest,
and on earth peace to men of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give you thanks for
your great glory.
Lord God, heavenly King,
God the Father Almighty.
Lord, the only-begotten Son, Jesus Christ;
Lord God, Lamb of God, Son of the Father:
Who take away the sins of the world,
have mercy upon us.
Who take away the sins of the world,
receive our prayer.
Who sit at the right hand of the Father,
have mercy upon us.
For only you are Holy, only you are Lord,
only you are Most High, Jesus Christ.
With the Holy Spirit in the glory of
God the Father. Amen.*

6 **Circumdederunt me**

Circumdederunt me dolores mortis: dolores
infernī circumdederunt me: praeoccupaverunt
me laquei mortis.

*The sorrows of death encircled me: the sorrows
of Hell encircled me: the snares of death took
hold of me.*

Psalm 18 (17 Vulgate): 5a; 6

7 **Pater peccavi**

Pater peccavi in caelum et coram te peccavi:
iam non sum dignus vocari filius tuus.
Miserere mei Deus.

*Father, I have sinned against Heaven and I have
sinned before you: now I am not worthy to be
called your son. God have mercy on me.*

Luke 15:18-19

8 **Missa Veni Domine – Credo**

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae, visibilium omnium
et invisibilium. Et in unum Dominum Jesum
Christum, filium Dei unigenitum, et ex Patre
natum ante omnia saecula, Deum de Deo,
lumen de lumine, Deum verum de Deo vero.
Genitum non factum, consubstantialem
Patri; per quem omnia facta sunt. Qui propter
nos homines et propter nostram salutem
descendit de caelis. Et incarnatus est de
Spiritu Sancto, ex Maria Virgine; et homo
factus est. Crucifixus etiam pro nobis sub
Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die secundum scripturas,
et ascendit in caelum, sedet ad dexteram
Patris, et iterum venturus est cum gloria
iudicare vivos et mortuos, cuius regni non erit
finis. Et in Spiritum Sanctum, Dominum

*I believe in one God, the Father almighty,
maker of heaven and earth, of all things visible
and invisible. And in one Lord Jesus Christ,
only-begotten Son of God, begotten of the
Father before all ages. God of God, light of light,
true God of true God; begotten, not made;
consubstantial with the Father, by whom all
things were made. Who for us men, and for
our salvation, came down from heaven, and
was incarnate by the Holy Ghost of the Virgin
Mary, and was made man. He was crucified
also for us, suffered under Pontius Pilate, and
was buried. On the third day he rose again
according to the Scriptures, and ascended into
heaven. He sits at the right hand of the Father,
and shall come again with glory to judge the
living and the dead. And his Kingdom shall
have no end. I believe in the Holy Ghost, Lord*

Texts & translations

et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

and giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is worshipped and glorified, who spoke through the prophets. I believe in one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

9 Heu Domine

Heu Domine, heu salvator noster, pupilli facti sumus absque patre, mater nostra quasi vidua. Cecidit corona capitis nostri. Vae nobis quia peccavimus. Parce nobis Domine, nihil enim sunt dies nostri.

Alas, Lord, alas, our saviour, we have become fatherless orphans, our mother is as a widow. The crown has fallen from our heads. Woe to us, for we have sinned. Spare us, Lord, for our days are nothing.

Compiled from Lamentations 5:3 & 16; Job 7:16b

10 Versa est in luctum

Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi Domine, nihil enim sunt dies mei.

My lute is turned to a song of grief, and my pipe to the voice of mourners. Spare me, Lord, for my days are nothing.

Job 30:31 & 7:16b

11 Missa Veni Domine – Sanctus & Benedictus

Sanctus, Sanctus, Sanctus.
Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini:
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he that comes
in the name of the Lord:
Hosanna in the highest.*

12 Emendemus in melius

Emendemus in melius quae ignoranter peccavimus, ne subito praeoccupati die mortis quaeramus spatium paenitentiae et invenire non possumus.

Let us make amends for the better in those things which we have foolishly done wrong, lest, suddenly surprised by the day of our death, we ask for time for repentance and cannot find any.

Responsory for Ash Wednesday

13 Missa Veni Domine – Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who take away the sins of the world, have mercy upon us.

14 Oculi mei semper ad Dominum

Oculi mei semper ad Dominum quoniam ipse evellet de laqueo pedes meos. Respice in me et miserere mei.

My eyes are always on the Lord, since he has rescued my feet from the snare. Look upon me and have mercy on me.

Psalms 124: 15-16a

15 Commissa mea

Commissa mea pavesco,
et ante te erubesco.
Dum veneris iudicare,
noli me condemnare.

*I tremble at my misdeeds
and blush before you.
When you come to judge the world
do not condemn me.*

Versicle from the Office of the Dead

16 Audivi vocem

Audivi vocem de caelo dicentem mihi: Beati mortui qui in Domino moriuntur.

*I heard a voice from Heaven saying to me:
Blest are the dead who die in the Lord.*

Revelation 14:13 (versicle and response used in the Office of the Dead)

Biographies



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Rory McCleery began his musical career as a chorister at St Mary's Episcopal Cathedral, Edinburgh under Timothy Byram-Wigfield and Matthew Owens. He gained a double first in music at Oxford University as both Organ and Domus Academic scholar of St Peter's College, subsequently completing an MSt in Musicology with Distinction. He is the founder and musical director of The Marian Consort. As a countertenor, Rory greatly enjoys working as a soloist and consort singer in concert and recording with ensembles including The Dunedin Consort, Contrapunctus, The Monteverdi Choir, The Sixteen, The Gabrieli Consort, Le Concert d'Astrée, The Academy of Ancient Music, The Orchestra of the Age of Enlightenment and The Cardinal's Musick.

Recent solo performances have included Bach *St John* and *St Matthew Passions* and *Christmas Oratorio*; Handel *Messiah*, *Dixit Dominus* and *Ode for the Birthday of Queen Anne*; Pärt *Passio*; Purcell *Come ye Sons of Art*, *Ode to St Cecilia* and *Welcome to All the Pleasures*; Monteverdi *Vespers of 1610*; Rameau *Grands Motets*; and Britten *Abraham and Isaac* in venues across the UK and Europe. Rory has appeared as a soloist for broadcasts on ARTE, Radio France, BBC Radio 3 and German and Italian radio, and collaborates regularly with the Rose Consort of Viols.

Rory is much in demand as a guest conductor, chorus master and workshop leader, and is a passionate believer in the importance of music education and singing for young people. He is the artistic co-director of the Dunster Festival, a new festival of chamber and vocal music which takes place at the end of May each year, while also providing education and performing opportunities to young people across West Somerset.

Taking its name from the Blessed Virgin Mary, a focus of religious devotion in the sacred music of all ages, **The Marian Consort** is a Gramophone Award-nominated and internationally renowned early music vocal ensemble, recognised for its dynamic freshness of approach and innovative presentation of a broad range of repertoire. Under its founder and director, Rory McCleery, this 'astounding' ensemble has given concerts throughout the UK and Europe, features regularly on BBC Radio 3, and is a former 'Young Artist' of The Brighton Early Music Festival.

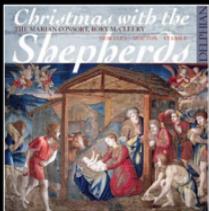
Known for its engaging performances and imaginative programming, the group draws its members from amongst the very best young singers on the early music scene today. They normally sing one to a part (dependent on the repertoire), with smaller vocal forces allowing clarity of texture and subtlety and flexibility of interpretation that illuminate the music for performer and audience alike. The repertoire encompasses the music of the fifteenth to eighteenth centuries with a particular focus on the exploration of lesser-known works, often bringing these to the attention of the wider public for the first time. The Marian Consort is also a proud exponent of contemporary music, juxtaposing latter-day pieces and Renaissance works in concert in order to shed new light on both. As part of this commitment to new music, the group has commissioned works from several leading British choral composers,

including Cecilia McDowall, Matthew Martin, Gabriel Jackson and Cheryl Frances-Hoad.

The Marian Consort is also committed to inspiring a love of singing in others, and leads participatory educational workshops for a wide range of ages and abilities.

The Marian Consort performs across the UK and Europe: recent highlights have included recitals for Aldeburgh Music, the Tage Alter Musik Regensburg and the Festival de Música Antiga Valencia; concerts for the Leipzig A Cappella Festival and the St Magnus International Festival; and performances at the Festival Alte Musik Knechtsteden and the British Academy.

The Marian Consort has to date released eight CDs with Delphian Records, all of which have met with considerable critical acclaim. Its discs have been praised for 'performances that glow with golden purity and soul', 'precision and pellucid textures', 'impeccable polish and blend' and for 'drawing the listener in by quiet persuasion and musical intelligence of the highest order'. Their latest recording, *Music for the Queen of Heaven* (DCD34190), a collection of contemporary Marian anthems including several commissions, was released in October 2017 and has been universally lauded, with reviewers describing it as 'deliciously outstanding', 'a glorious vocal coup-de-theatre' and 'flawless throughout'.



Christmas with the Shepherds: Morales – Mouton – Stabile

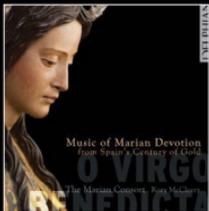
The Marian Consort, Rory McCleery *director*

DCD34145

A Christmas programme with a difference: Rory McCleery and his acclaimed consort echo the shepherds' noels through a motet by Jean Mouton which, astonishingly, remained in the repertoire of the Sistine Chapel for over a hundred years after its composition around 1515. By the middle of the sixteenth century, it had formed the basis for a mass by Cristóbal de Morales, then engaged as a singer in the papal chapel, while later still its text was re-used in a new, grander motet by Annibale Stabile. A world premiere recording of the latter work crowns this unique programme, for which McCleery himself has prepared new performing editions.

'The delivery is clean, unadorned, unaccompanied and undemonstrative, drawing the listener in by quiet persuasion and musical intelligence of the highest order'

—The Observer, December 2014



O Virgo Benedicta:

Music of Marian Devotion from Spain's Century of Gold

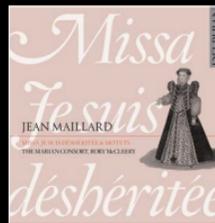
The Marian Consort, Rory McCleery *director*

DCD34086

A six-strong Marian Consort makes its Delphian debut in a programme celebrating the rich compositional legacy of the Siglo del Oro's intensely competitive musical culture. These luminous works – centred on the figure of the Virgin Mary – demand performances of great intelligence and vocal commitment, and the youthful singers respond absolutely, bringing hushed intimacy and bristling excitement to some of the most gorgeously searing lines in the history of European polyphony.

'Precision of tuning and purity of tone ... I gained a great deal of pleasure from listening to this flawlessly executed programme'

— John Quinn, MusicWeb International, June 2011



An Emerald in a Work of Gold: Music from the Dow Partbooks

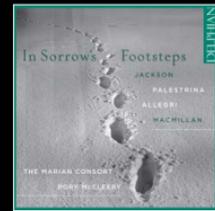
The Marian Consort, Rose Consort of Viols

DCD34130

For their second Delphian recording, The Marian Consort have leafed through the beautifully calligraphed pages of the partbooks compiled in Oxford between 1581 and 1588 by the Elizabethan scholar Robert Dow. Sumptuous motets, melancholy consort songs and intricate, harmonically daring viol fantasies are seamlessly interwoven – all brought to life by seven voices and the robust plangency of the Rose Consort of Viols in the chapel of All Souls College, Oxford, where Dow himself was once a Fellow.

'cleanly and calmly delivered ... the concluding *Ave Maria* by Robert Parsons is superb, the final "Amen" attaining to genuine emotion but without the saccharine reverence that this much-recorded piece can attract'

— Gramophone, February 2013



In Sorrows' Footsteps: Jackson – Palestrina – Allegri – MacMillan

The Marian Consort, Rory McCleery *director*

DCD34215

Celebrating its tenth anniversary with its tenth recording on Delphian, The Marian Consort plays to its twin strengths in a lovingly conceived programme coupling two pillars of Renaissance polyphony with twenty-first-century settings of the same texts, including a newly commissioned *Stabat Mater* by Gabriel Jackson. A range of subplots – Palestrina's influence on Wagner, Charles Burney's collecting of Allegri and Palestrina – make this truly a story of interconnections: a path on which the present's footsteps constantly overlay the past's. At the centre is Allegri's *Miserere*, whose convoluted reception history itself becomes part of the story and whose performance here fully exploits the world-famous acoustic of Merton College's chapel.

New in July 2018



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CHARLES DEAN
WOMAN UNKNOWN

WOMAN UNKNOWN
DIED 1870
JAMES TALLEY
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EXODUS

CHAP XX