Second Day's Proceedings.

On Wednesday, July 20th, motor conveyances left the Market Square shortly before 10 o'clock for Hinton St. George.

Hinton House.

When the members had assembled at a spot on the lawns which gave them a good general view of Hinton House, Mr. A. Hamilton Thompson said that the Poulett family, the owners of the place, whose tombs they would see in Hinton Church, derived their name from Pawlett, near Bridgwater, and came into possession of the Hinton estate in the XV Century by the marriage of one of them with the heiress of the Denebaud family, who had been lords of the manor of Hinton for some time before. The family of Poulett (Paulett) gradually grew in importance, and members of a younger branch became Marquises of Winchester and Dukes of Bolton. The person to whom they owed the earliest part of the existing house was in all probability the first Baron Poulett, who was made a peer in 1627 and died in 1649. There must have been an old manor-house there before, but of its history nothing was known. They might imagine it to be a small manor-house of the usual type, to which no doubt the first of the existing wings was added by the first Lord Poulett. Some idea of what the place looked like about the middle of the XVII Century could be gained from the existing house at Brympton. The two houses seemed to have been very parallel in history and design. The building at Hinton represented a step forward in design from the east wing they had seen at Henley Manor on the previous day, the influence of Inigo Jones and his school having come into play in the meanwhile. Each of the windows had a triangular pediment over it—a distinctly foreign feature—and the supporting corbels introduced a classical element. The name of the architect had not survived, but the work seemed to be that of a professional architect, possibly either Inigo Jones himself or one of his pupils. There were certain differences from the work at Brympton, which probably was rather later. There they

had triangular alternating with segmental window-heads, and instead of the house at Brympton being in a sunk garden, as at Hinton, it was on a terrace with a considerable amount of architectural lay-out which added to its interest. As regards the internal arrangement, what was now a set of rooms on the upper floor was no doubt a long gallery originally. In the dining-room they would see a very beautiful plaster ceiling very much of the Inigo Jones type, and bearing the date 1636, which marked the completion of the building. This ceiling was not unlike the fine plaster ceilings which Inigo Jones put in at a later date at Ford Abbey. The rest of the house belonged to a rebuilding, the earliest date for which was 1796, seen in some places on rainwater heads. It was in the somewhat fanciful style of the time—a kind of semi-Gothic. The large saloon was hung with splendid tapestry. Speaking of the house as a whole, Mr. Thompson said that general proportion rather than architectural detail was the outstanding feature which had to be considered in works of this type and date.

Inside the mansion the President thanked Mr. R. M. P. Parsons for his kindness in obtaining permission for the Society to see the interior.

Mr. H. St. George Gray said that in the hearth tax returns for 1664–65, when John Lord Poulett was in residence, no less than 47 hearths were given.

St. George's Church, Hinton.

Mr. A. Hamilton Thompson said there were a considerable number of interesting points connected with Hinton Church, but it offered no very special architectural problems. The earliest portion left was the western part of the north wall, which was probably of the early XIII Century. The north doorway was blocked up by a transept built in 1814. He thought the Church in the XV Century was, like many of their country churches, an aisleless building with a chancel about the size of the present one. But in the XV Century, as was so common in Somerset, a general rebuilding, though by no means of an ambitious kind, took place. Two chapels were

made, one on each side of the chancel. The roof was of XV Century workmanship, and as one saw it from where he was standing it was rather a daring piece of construction. Mr. Bligh Bond thought there was a certain amount of concealed construction behind what they could see. About 1814 many additions were made to the Church. The tower was a very good example of the second-class type of Somerset towers, resembling generally the one at Norton-sub-Hamdon. The porch had an interesting panelled vault which showed it to be of a date corresponding with the arches of the chancel chapels. The most interesting thing about the Church was the series of monuments it contained. They were rather later than any of the medieval portions of the Church. The oldest was that against the north wall of the north chapel, and was rather later than 1557. It was one of the most interesting examples that could be seen of the blend between medieval Gothic and early Renaissance detail, a mixture which prevailed in most parts of England during the reigns of Henry VIII and Edward VI. There were then a large number of foreign carvers in England, the extent of whose work was admirably summarized by Mr. Gotch in his book on the Architecture of the Early Renaissance. Monuments such as the one to which he was calling attention were the work of local men who had seen and admired what foreign carvers were doing at the time and copied it in their rough way. Next came the tomb, between the chancel and the chapel, of Sir Anthony Poulett and his wife Catherine, who were the parents of the first Lord Poulett. The husband died earlier than his wife. The monument was a good example of that English Renaissance work into which Classical detail was introduced imperfectly, but with picturesque effect. In the tomb of their son, who died in 1649, placed against the east wall of the chapel, Classical influence had altogether superseded traces of medieval feeling. It was a thoroughly typical example of a period in which Classical and foreign Renaissance had ousted the old English traditions. On the opposite side of the chapel, against the east wall of the transept, was a later XVII Century monument to Sir Amias Poulett, which was moved in 1728 from St. Martin's-in-the-Fields. It was of the early Queen Anne

style of monumental architecture. Mr. Thompson afterwards mentioned the alterations and additions made to the Church in 1814, and said the vestry was added in 1815. He thought the work at the Church was taken in hand after the additions to the house were completed.

Barrington Church.

From Hinton St. George the party went on to the Church of St. Mary the Virgin, Barrington, where Prebendary HAMLET, the Vicar, welcomed the Society.

As far as he knew there had been no change in the ground plan of the Church, save for the addition of two porches, from about 1200 to 1860 when the south aisle was added abolishing the south porch, an opening made into the south transept and a vestry built in the angle of the chancel and south transept abolishing a window. At the same time the doorway into the chancel between the two windows was filled in (*see* sketch in the Braikenridge extra-illustrated Collinson). The chancel had an axis different from that of the nave. The nave roof was said to be a copy in 1860 of the medieval roof and had on the western bosses two coats of arms, one Courtenay; the other with five masles had not been identified.

There were a few architectural points which he hoped the experts present would elucidate.

Under the tower was a large slab of Pibsbury stone, without inscription, which was said to cover the tomb of the first William Strode of Barrington Court, Col. Strode, *not* one of the Five Members. In the north transept they would find the mural lias tablets mentioned last year at Bridgwater. Behind the picture in the south transept was a small mural tablet of Thomas Harvard who purchased the Court in 1755 and died in 1786. The painted glass of the east window was by Mr. Bentley, the architect of the Cathedral at Westminster; the side windows were by Mr. Kempe. In the vestry might be seen the old plate (*Proc.*, XLV, ii, 150; and LIX, ii, 75). The crest on the large standing paten had not been identified; it may be that of the donor's family, but her maiden name is not known.

Mr. Bligh Bond agreed that the earliest work to be seen there was about 1200, but thought the transepts had been altered towards the end of the XIII Century, the two windows being probably of that date. They showed plate tracery in the heads. Of coeval date was the beautiful stone piscina in the south transept. That in the north transept was a piscina of about the same date but of much less elaborate character. When the nave roof underwent its entire reconstruction, it would seem that a few of the old bosses had been saved. The date of the old roof would appear to have been about 1450. In the east wall of the chancel there remained two shallow canopied niches for statues. Usually in this position one would have seen on one side the Virgin and on the other, the patron saint of the church. Here, however, St. Mary the Virgin was herself the patron. Unlike most church towers, this tower was octagonal. There were about twelve of this form in the county, and all were associated with churches of the earlier period. The opening above the nave arch appeared to be connected with the rood.

Mr. Hamilton Thompson mentioned the two squints as being worthy of notice, and said he thought the remodelling of the transepts took place quite at the end of the XIII Century. The windows would be of about 1280 to 1290 and the elaborate piscina about ten years later. The latter was the most beautiful example of a piscina to be seen in that neighbourhood.

Barrington Court.

From the Church the party went on to the Court. The house was in process of restoration for Col. A. Arthur Lyle, who with Mrs. Lyle chanced to be present. Col. Lyle has acquired the place for a long period of years from the National Trust for the Preservation of Places of Historic Interest, etc., and all the alterations will be within the limits defined by the Trust as guided by the Society for the Preservation of Ancient Buildings. When the company had assembled in the large hall and at the north end of the east wing, still in their ruinous condition, Mr. J. Edwin Forbes, F.R.I.B.A., who is in charge

of the work, said that he had been studying the Court and the neighbouring brick building built by the second W. Strode in the reign of William and Mary, on and off for the last five years and had formed opinions as to the dates and growth of the house which were quite possibly wrong. He thought that the shell of the building in which they were standing was built about 1520 and asked them to remember that an earlier house had stood on more or less the same site. He had found traces of it, belonging to the XIII Century, at the north-east angle of the present house and in the adjoining orchard. They would see some fragments of XV Century window tracery lying on the ground in the hall fireplace. He added that he had found, a little way to the south-east of the south front and near the edge of the moat which ran round the earlier house, some other remains which suggested a place of residence from very early days. The shell of the present house had been built as three separate compartments or "lodgings" with external doors to each, another example of which is to be seen at Kirby Hall in Northamptonshire. The south porch had certainly been added later; the mouldings to this porch and the chimney-stack on its west face were of a type usually found between 1560 and 1570. At about that date the main structure externally was altered to what it was to-day, with of course the exception of the sash windows. The next traceable external alterations took place he thought when the second William Strode erected the brick buildings in the reign of William and Mary. All the earlier wood-work of the Court including the floor and roof beams were then removed, presumably because of dry-rot, since there is no trace of fire. At the same time the interior of the house was entirely rearranged; that arrangement and construction remain till this day. The west porch was built about seventy years ago. The time had not yet come to speak final words, and he hoped as the work went on to learn yet more as to the architectural history of the house.

Speaking outside the house on the south front, where the members had a view of the central porch, Mr. HAMILTON THOMPSON said they had heard of two dates of the house from Mr. Forbes—1520 and about fifty years later. Kirby



BARRINGTON COURT. East wing.
A cider-cellar through the XIX Century and until 1921

Hall, which had been mentioned, dated from 1572–74. Barrington Court represented an earlier and more purely Gothic type of work than Kirby, but there was just that quality in the work which showed the coming influence of the Renaissance,—in the symmetry of the design and the elevation. Window corresponded with window and gable with gable. The most beautiful feature was the series of twisted chimneys, which might be compared with those at Thornbury Castle, which was in large part built by the Duke of Buckingham in Henry VIII's time. At Barrington the late Gothic influence seen in the earlier part was skilfully combined with the Elizabethan work of the later. Upon the sides of the porch of the house were a large number of mason's marks. It was extremely difficult to form any definite conclusion about such marks, but their collection and tabulation might be used with caution as a basis for estimating the work of individual masons in particular districts.

Prebendary HAMLET asked those present to ponder carefully what Mr. Forbes had told them as the result of such an examination as the building had not before been subjected to. He mentioned in support of what Mr. Thompson had said that Mr. Forbes had found windows in the south front never intended for the admission of light and inserted only to increase the symmetry of design. He said also that Mr. Thomas Bond (*Proc.*, XXIII, ii, 28) spoke of the building as of one date and that the reign of Henry VIII, and "assumed" that the builder was Henry Daubeney the first Earl of Bridgwater who died in 1548. Dr. Norris (*S. Petherton*, 1882, p. 126) had adopted this view because it was Mr. Bond's and it had passed on into various guide books. They now knew that Barrington Court was not of one date nor built by any one man. There was unpublished documentary evidence which would support what the architectural examination had revealed. The Earl of Bridgwater may have built the shell of which Mr. Forbes had told them.

Mr. W. L. RADFORD drew attention to the interesting will of Sir Giles Daubeney (died Jan. 1445-6) made at Barrington in the days of the old house and containing allusions to it (See *Som. & Dor. N. & Q.*, I, 243-246).

South Petherton.

On arrival at South Petherton members were allowed time for lunch at the Crown Hotel Assembly Room, where refreshments were provided.

Church of SS. Peter and Paul.

When the party had assembled in the Church, Mr. Hamilton Thompson said he thought the story of the building told itself pretty clearly. There was a general similarity between the ground-plan and that of Barrington Church. The building was very much enlarged in the XV Century. No doubt the original Church was an aisleless cruciform building with the chancel rather shorter than at present. This was largely rebuilt in the course of the XIII Century, to the third quarter of which, about 1260, belonged most of the work of the existing chancel and the crossing below the tower. All this work was of very good character, and Mr. Thompson called attention to its details. The chancel was apparently lengthened rather later. A good deal of work was done in the transepts in the XV Century, when the nave was entirely rebuilt in the characteristic style of the neighbourhood, of which they had just visited a good example earlier in the day at Hinton St. George. The mouldings of the capitals in the nave were treated in the somewhat bald and ineffective manner which was prevalent in that part of Somerset. If they missed in this work the beauty of the work of a century earlier, they must remember that in the XV Century the Church would have been full of screen-work, the walls were covered with paintings and the windows were filled with stained glass, so that the stonework was merely a frame for the exhibition of the skill of the minor crafts. Richard Symonds visited South Petherton Church when he was in Somerset with the King's forces in 1644, and in his published "Diary" he recorded the shields of arms he saw in the windows and on monuments in the Church, and also in the windows of houses in the town. It should also be remembered that these large XV Century naves and their furniture testify to the prosperity of the laity



BARRINGTON COURT. Work in progress.
Discovery of heads of lights in the Hall windows.

of the time. The responsibility for the maintenance of the church fabric was divided between rector and parishioners. There could be no doubt that at South Petherton the nave was entirely rebuilt at the expense of the parishioners, while the proprietors of the rectorial tithes did not see any reason to rebuild the very good XIII Century chancel. The proprietors of the rectory and patrons of the vicarage of South Petherton were Bruton Priory, to whom the rectory was granted by Henry II in return for the surrender of their claims on the church of Witham, not far from Bruton.

Mr. Bligh Bond, in drawing attention to the octagonal tower, said he had been reminded that the number of these towers in the county was greater than had formerly been thought. There were certainly twelve of them, the parishes in which they were situated being,—Barrington, Barton St. David, Bishops Hull, Doulting, Ilchester, North Curry, Pitminster, Podymore, Somerton, South Petherton, Stoke St. Gregory, and Weston Bampfylde. He pointed out the mark of the old pointed XIII Century roof on the tower wall at east of nave. The nave had unfortunately been cleared of all its ancient internal features and in place of medieval oak there was a desert expanse of modern pitch-pine. Two stone corbels built into the walls at the south porch appeared to be Romanesque. These suggested the foundation of an early church there of which all other traces had disappeared. There was a beautiful brass in the south transept which had been restored by the Daubeney family in the present century. There might have been at one time a wooden spire on the octagonal tower, covered with lead.

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"King Ina's Palace."

From the Church the members walked to the residence known as "King Ina's Palace," which was viewed by kind permission of Mrs. Hoskyns.

Mr. Hamilton Thompson, addressing the company on the lawn, said that it was an example of the smaller type of manor-house, of which they would see a most interesting early specimen at Brympton, from which the large type which they had

visited at Barrington was developed. With a few modern alterations and additions it had been little enlarged since the XV Century. The name "King Ina's Palace" was entirely fanciful so far as the present house was concerned. The connection of Ina with South Petherton had a certain amount of authority, but if they could see Ina's actual palace it would be very much like the house of Harold shown in the Bayeux tapestry, or even more primitive. In all probability the attribution of the existing building to Sir Giles Daubeney, lord of the manor in the latter part of the reign of Henry VI, was correct. The plan as compared with that of the ordinary medieval manor-house was rather unusual. The hall was usually found in the middle of the house with the great chamber and the cellar below at one end and the servants' part of the house, including the kitchen, at the other. Here there seemed to be an instance of a slight variation, the hall occupying the main block of the house, and at the end a two-storied wing, containing the kitchen, with the great chamber or solar on the first floor. As a rule the room below the solar was used as a storehouse. Here, as time went on, it was converted into a dining-room. The house contained some good detail and was an excellent example of a manor-house of a country gentleman in the later part of the XV Century.

Members of the party were able to inspect the interior of the house, as well as the outside, and their study of the building was aided by a number of prints, drawings, etc., showing how it appeared before any modern alterations were carried out.

Before the party returned to the conveyances to proceed to Martock, the Court House, occupied by Miss Johnson, was visited.

Martock Church.

When the members had assembled in the Church of All Saints at Martock, Mr. Hamilton Thompson said that, as far as the nave was concerned, this was the most beautiful church which had yet been visited. It was less picturesque, perhaps, than Crewkerne, where the plan was irregular and

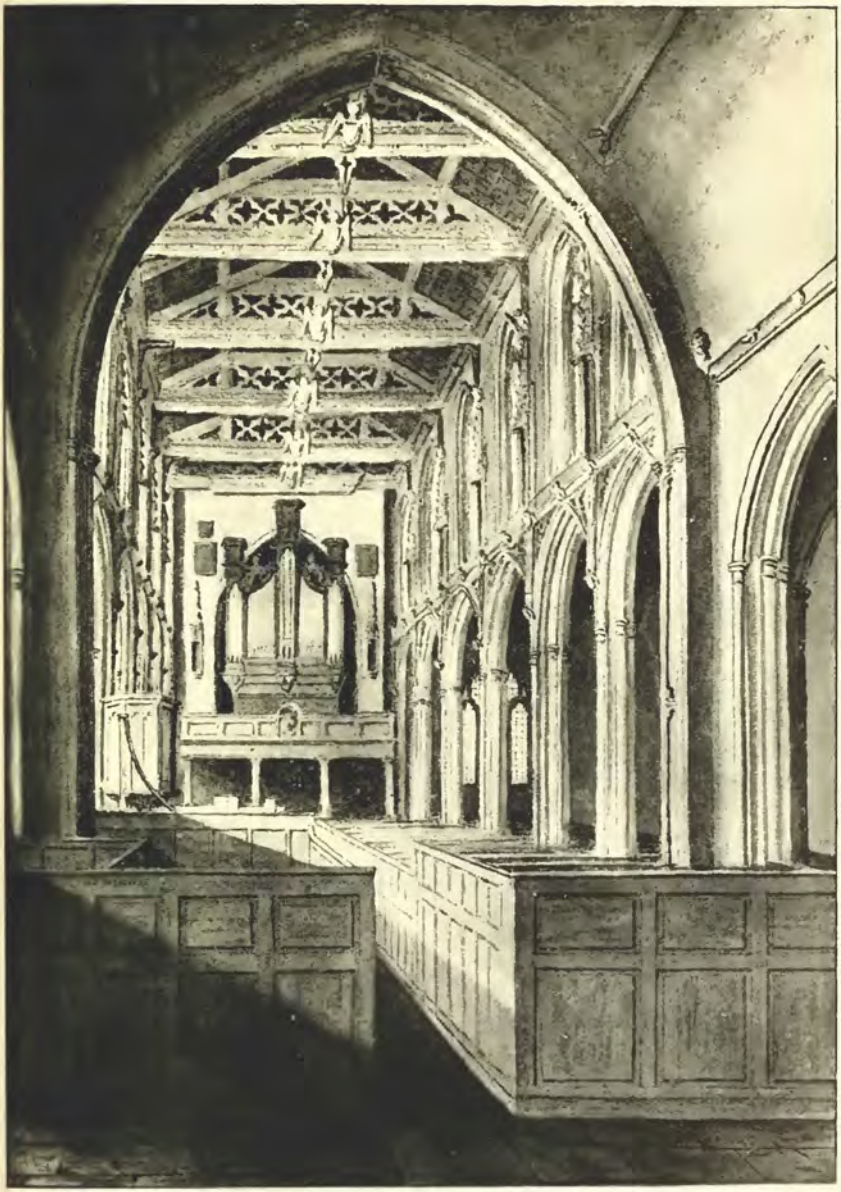
unusual, and it had no individual oddities of design, but it was the most splendid example of straightforward XV Century building to be found among the larger churches of the county. In all probability the Church in the XI and XII Centuries was a cruciform building. The spacing of the windows of the aisles did not agree with the spacing of the bays of the nave arcades, which was always a sign of some variation from an original plan. Probably there had been a tower in the middle of the Church, with transepts on each side, and when in the XV Century the nave was rebuilt the tower was removed, the crossing thrown into the nave, and the walls of the aisles rebuilt in line with the north and south end walls of the transept. Parallel examples were common: a striking instance was to be found at Saffron Walden in Essex, and the most instructive example of such a development had been worked out in a series of plans in Doctor Walker's history of the Cathedral church of Wakefield. At Martock they again saw the effect of the responsibility of different people for the nave and the chancel. The Church was at an early date given to the Abbey of Mont-Saint-Michel in Normandy,[1] but at the beginning of the XIII Century Bishop Jocelin arranged with the Abbot and convent an exchange, in consequence of which the Church was appropriated to the Treasurership of Wells Cathedral, the Treasurer taking the great tithes of the parish and having the right of presentation to the vicarage. It was agreed that the Prior and convent of Otterton in Devon should pay 100*s.* yearly to the Vicar of Martock, from which the Vicar was to send 53*s.* 4*d.* to the Prior of Merton in Surrey as compensation for some unspecified claim. Upon the Treasurer of Wells Cathedral as Rector devolved the repair of the chancel of Martock Church. The Treasurer could not afford to spend large sums on an appropriated church, and would have to consider his repairs carefully. This was the characteristic attitude of a medieval rector to his church, and a medieval rector's relation to his benefice was that of a tithe-holder, not unlike that of a lay rector in our own day. The XIII Century window of five lights in the chancel might possibly have been

1. *Proc. Som. Arch. Soc.*, XIX, ii, 94.

placed there in the early days of the appropriation of Martock to the Treasurership. The nave, on the other hand, was due to the liberality of the parishioners. It was contemporary with and similar to the splendid nave at Lavenham in Suffolk. Its roof was the finest timber roof in Somerset, with the possible exception of the beautiful panelled roof at Shepton Mallet. As he had remarked elsewhere, what they saw to-day was merely the shell of the medieval building, which had lost its colour decoration and stained glass. Perhaps the crowning beauty of the work was the series of foliated tabernacles or recesses (now containing painted figures of the Apostles), which helped to make the clerestory the glorious thing it was. The great west window was effectively framed by the arch between the nave and the tower, the side of which towards the nave was enriched with fine panelling. Probably the arcades connecting the nave with the chapels of the chancel were constructed at the joint expense of the rector and the parishioners.

Mr. Bligh Bond remarked that the tower had been built against the old west wall of the Church, and the marks remaining on the wall within showed that the ancient nave was much narrower than the present one. There had probably been screenwork right across the Church to the east of the nave, but both this and all the other old wood fittings had been swept away. At the east end of the chancel there was a notable Early English window. He thought it probable that the chancel had been widened in later years to correspond with the full width of the chancel-arch when the rebuilding of the rest of the Church had taken place.

After referring to what Richard Symonds said in his "Diary" about Martock Church, and quoting what Thomas Gerard of Trent wrote about Martock in his "Particular Description of Somerset," the Rev. G. W. Saunders, Vicar, called attention to a very curious buttress on the north side of the Church near the tower which was evidently connected with the playing of the game of fives in the churchyard. Notches cut in the buttress facilitated its use as a ladder to fetch balls which lodged on the roof of the aisle, and when it was decided to stop the playing of the game against the tower.



INTERIOR OF MARTOCK CHURCH.

From a Drawing by Mr. Richard Walter, 1859.

the edges of the buttresses were chamfered to prevent it being used as formerly. The fives players, driven from the churches, went to the public-houses and there erected their "towers," which was the local name for fives-courts. (See also *Somerset and Dorset Notes and Queries*, XVII, 75–77, Dec. 1921).

The large and small stone masonry to be seen in the Church was noticed; also the aumbry behind the altar. This was formerly in the east wall of the eastern vestry, which at the alteration was thrown into the chancel, the east wall raised, and the lancet windows reinserted.

Mr. W. L. RADFORD said that he had seen—in the collection of the late Dr. W. W. Walter at Stoke-under-Ham,—a wooden shield bearing the date 1513 which was taken down from the roof of Martock Church when it was restored in 1746.

This is now preserved in the vestry of the Church, where also is hung a drawing of the interior of the Church as it was in 1859, reproduced in the accompanying plate (see also *Som. and Dor. N. & Q.*, XV, 251).

Ancient House at Martock.

From the Church the party went to the very interesting old house belonging to Miss Chubb, situated on the opposite side of the road. The date of the earliest portion was considered by Mr. Thompson and Mr. Bond to be about 1240, whilst the date given to a semi-detached hall was 1330.

The members were afterwards entertained to Tea in the grounds of Ashfield House by Mrs. John Bradford, and their sincere and grateful thanks to her were suitably expressed by the Rev. Preb. Hamlet.

Evening Entertainment.

After dinner the visitors were entertained by the Local Committee to a Conversazione and Concert on the lawn of the Abbey House, the programme including, in addition to vocal and instrumental music, some practical demonstrations in "first aid" by the local Girl Guides. Mr. R. H. Symons arranged the programme.

Mr. Henry Symonds proposed and Mr. Charles Tite seconded a vote of thanks to those who had taken part in the concert, to the Girl Guides, and to Miss Hussey for the use of her garden : also to Mr. Humphrey Blake for all he had done in securing sufficient accommodation for the large number of members attending the meeting.

Third Day's Proceedings.

The motor vehicles started from the Market Square at the same time on Thursday, July 21st, as on the previous day.

Merriott Church.

At All Saints Church, Merriott, where the first stop was made, the Rev. S. E. Percival, Vicar, welcomed the Society again, as he had done thirty years previously, and called attention to an interesting old gable-end cross which was believed to be part of the oldest church there.

Mr. Hamilton Thompson said that the whole eastern bay of the nave and the chancel were entirely rebuilt in the days of the "Gothic Revival" by Ferrey, the well known architect. The only old portions of the Church were the three western bays of the nave, and the porch and tower. Ferrey's chancel was entirely new. Of the earlier church there were some traces at the west end, but, as it stood, the Church was rebuilt entirely in the XV Century upon the ordinary local lines. There was a strong resemblance between the porch and that of Norton-sub-Hamdon Church, which might almost have been the work of the same master-mason. The canopied niche above the outer doorway was a specially beautiful feature. The construction of the piers and arches of the nave arcades presented characteristics like those at South Petherton. Alluding to the cross to which the Vicar had called attention Mr. Thompson said it was possibly as early as the XII Century, the figure of Our Lord being of a very crude type. Whether it was a gable or the top of a churchyard cross it was difficult to say. The very interesting stone let into the wall of the vestry might also be of XII Century date. It seemed too

small for the tympanum over a window or doorway. It was an oblong stone on which appeared to be two birds quarrelling, and in the background a small sheep. Undoubtedly some allegorical or mythical story was alluded to in it. One other point worth notice was the wall tablets of the Church. A few of them were real works of art, possessing beauty of lettering and thorough adequacy of design.

Mr. BLIGH BOND said that one of the birds on the stone referred to appeared to represent an eagle and the other a swan, whilst the little animal might be meant for a pig. Above one of the other birds was a very small dove. He had ascertained from the Vicar that the windows now seen at the east end of the north and south aisles were originally, before the lengthening of the Church, in the return walls to the east. The aisles were then much shorter then at present. Excellent drawings of the Church were to be seen in the Pigott Collection (1831) and in the extra-illustrated "Collinson" (1848) in the Society's Museum.

Mr. H. ST. GEORGE GRAY mentioned that a leaden heart case, which was found in a cavity of the north chancel wall at Merriott in 1862 was to be seen in the Society's Museum at Taunton (*Proc.*, XI, ii, 11; and XVII, i, 74–76).

Mr. W. L. RADFORD has sent a note upon the stone in the vestry wall at Merriott, in which he points out that it probably represents Christian souls as doves sheltering from the dragon, the power of evil, on the boughs of the sacred tree. The motive is borrowed from pagan sources, exemplified by the legend of Sigurd, who, after slaying the dragon, heard two birds talking together in a tree, advising him to slay Regin and gain the treasure. Such stones were spiritualised for purposes of Christian instruction through familiar forms of art; and the present stone is an interesting example of the "Pagan-Christian overlap," of which Dr. Colley March was an exponent. The same device may be seen on the borough seal of Chard, and other examples occur on encaustic tiles found on the site of St. Nicholas' Chapel at Stoke-under-Ham, Muchelney Abbey, etc.

Norton-sub-Hamdon Church.

The next stop was made at Norton-sub-Hamdon, where the fine medieval columbarium on the margin of the churchyard was noticed by members before they entered the Church of the Blessed Virgin Mary.

Mr. Hamilton Thompson, speaking in the Church, said the main point to which he would direct attention was the design and elevation of the building. The details were very like those of the other churches they had visited, and needed no full description. The whole church was rebuilt in the XV Century, and though the nave was heightened a clerestory was not added. High arcades were made to run right through the Church with a hardly noticeable arch between the nave and chancel. The design of the high and narrow aisles, the large windows in which supplied all the lateral light of the nave, was exactly parallel to that of the Church at Cannington. With the exception of the tower at Hinton, he thought Norton tower was the finest they had seen in that year's excursions. The tall arch opening to the Church with its panelled soffit, the big west window, so admirably framed within the arch, and the doorway, all constituted a most excellent piece of design. The tower was of the same type as that at Hinton, and though not in the first class of Somerset towers it stood very high in the second class. The south porch had much in common with the porch they had seen at Merriott. In the aisles they would notice a feature which appeared also at South Petherton and Martock,—a series of wall-shafts dividing the bays beneath the wall-pieces of the roofs. In the tracery of the windows were considerable portions of old stained glass, mostly figures of saints, of XV Century date. The font in use was a modern alabaster one in which XII Century details were to some extent imitated, but he learnt that the early XIII Century font was in the dovecote and was used as a stand for a drum of petroleum. It would be an excellent thing if it could be brought back to the Church.

Mr. Bligh Bond said he was indebted to Colonel Trask for particulars respecting the restoration of this Church some

fifty-five years ago, which resulted in the removal of all the old woodwork left in the nave and chancel. There had been an ancient rood-screen, and this, or what remained of it, had been fitted into the tower arch to form a vestry, and it was this screen which had been destroyed by fire in July, 1894, when the tower was struck by lightning and the old peal of bells destroyed. By great effort the nave roof had been preserved. The effects of the fire upon the Ham Hill freestone was strikingly obvious in the bright pink discolouration it had caused. There was a notable case of this at Sherborne. He pointed out the vast extent of plain wall-space above the nave arcade, now wrongly stripped of its plaster covering, and suggested the view that this space had been provided for frescoes. Probably various scriptural subjects had been recorded there. The south porch seemed to be the oldest remaining part of the building and it belonged to the Decorated period. Both nave and aisles were covered by a single roof, as at Cannington.

Later, Mr. Bond announced that Miss Trask had informed him that when she was a girl a very old man in the village had told her that high up on the nave wall there used to be a picture of the devil with a pitchfork casting souls into hell. This seemed to bear out his view as to the purpose of the high plain wall-spaces mentioned. It was also stated that fragments of the molten bells and scorched woodwork from the fire were to be seen in the Society's Museum.

The Dovecote.

Subsequently to the meeting, Lieut.-Colonel Quantock Shuldham wrote to say that the dovecote was not included in the churchyard, though adjoining it. It remained part of the manor, the churchwardens paying him a yearly rent for its use. The court-house of the manor, long since pulled down, was not far away, which no doubt accounted for the position of the dovecote.

The Rev. Dom Ethelbert Horne has sent the following information :—

It is difficult to fix the date of the Norton Dovecote, but the

'glover' on the top suggest a Jacobean style. The weather-stones of the buttresses would seem to be earlier than this. Inside the door, on the left splay, is cut the date 1785, but the building is obviously much older than that. A somewhat unusual feature is the plain wall in the interior, to the height of about 5 feet. Usually the nest-holes begin about a foot above the floor. This plain wall-space limits the nest-holes to about 450, which is few for a dove-cote of this size. These holes go straight into the wall and are not of the usual L-shape. The trap-door for closing the exit under the glover is still in place. The two ventilators were probably closed with wooden lattice. The internal diameter is about 14 feet and the walls are 3 feet in thickness. The height to the wall-plate is 14 feet, and it is the same again to the apex of the roof. The dovecote is well built of Ham Hill stone, and is roofed with stone tiles. (*See also* "A Book of Dovecotes," by A. O. Cooke, pp. 224–225; and "Norton-sub-Hamdon," by Chas. Trask, pp. 58, 84).

Stoke-under-Ham.

Fives-Court.

On stopping at Stoke-under-Ham the party inspected the Fives-Court behind the Fleur-de-Lis Inn. The Rev. G. W. Saunders explained that when fives playing had been discouraged against the church towers many country inns built them in their grounds. These fives-courts, which were always known as "towers," were copies of the lower stage of a church tower and, as here, often had side buttresses set diagonally. John Palmer and Frederick Fane of Stoke, the local champions, after beating the representatives of Bath, *c.* 1855, claimed to be the champions of England. (For further information see *Som. and Dor. N. & Q.*, Dec., 1921, vol. xvii, 75–77).

The Church.

Mr. Hamilton Thompson, speaking in Stoke Church, said it was the most interesting church included in their excursion. He did not add the most beautiful, because he did not want in any sense to follow the bad habit of undervaluing the local work of the XV Century in the presence of work of an earlier date. The design and general arrangement at Stoke were uncommon in Somerset, and the Church afforded a good

example of a building which had grown up in the earlier middle ages and had been left with few alterations by later medieval builders. The work appeared to stop nearly at the point where most of the numerous local works of rebuilding began. In admiring the beauty of this Church, a fabric of unusual interest, it should not be forgotten that the later work had its own special beauty; it was executed under economic conditions very different from those under which Stoke Church was built and improved; the work in churches like Martock showed how remarkably vigorous was the old age of Gothic architecture, which some people chose to consider decadent. The aisleless nave and chancel were substantially those of the Norman church, but the transepts were later additions. Very often where transepts were found in a medieval church, it was a sign that the building had been cruciform from the beginning. These transepts, however, appeared to have been added as chapels, and originally there was no tower. Whether the chancel ended in a rectangle, as now, or in an apse was uncertain, but there was no evidence of there having been an apse. The eastern buttresses of the chancel appeared to be original and of the XII Century, though an east wall of the XV Century had been built right up to the face of the early buttresses. Subsequent additions included the two transepts and the south porch; and there, with the exception of insertions, the growth of the Church ended. There was one original window on the south side of the chancel, which had been opened up as recently as 1917. On the north and south sides of the nave could be seen two heads of windows probably of the end of the XI Century. Each of those windows and that in the chancel had its head carved. In the XIII Century much wider windows were inserted and the old one on the north side of the chancel was destroyed altogether. About 1857 the chancel-arch was entirely "restored"; the old stones had been re-used, but the work was for the most part modern. The detail of the arch showed that it had been rebuilt later than the original church. After pointing out the alterations made to allow the insertion of the roodloft, Mr. Thompson referred to the north doorway with its extremely interesting tympanum, which he described. The windows in the chancel were, he

said, inserted about the middle or latter part of the XIII Century. Those on the north side were of a somewhat composite character, as they appeared to have been altered in the XIV Century. Outside the chancel was the old XII Century corbel table. With regard to the work of the transepts, the north transept with the tower above it seemed to have been the first of the two to be built, probably as early as the second quarter of the XIII Century. The tower was a very good piece of XIII Century work: the corbels of the vaulting of the ground-floor deserved notice, their foliated capitals being good examples of West-Country work of this type. The south transept was a very beautiful piece of design. Its effect depended on the series of four windows in the east and west walls, and the only attempt at decoration or carving was the interesting series of little heads between the spandrels. The design was not unlike that of the transeptal chapel at Minchinhampton, in Gloucestershire, which was rather later. Everybody who came into the Church noticed at once the big double piscina which occupied the south-east angle of the chancel and another in the south chapel which was rather the better of the two. They were of a date a little before 1300. Another interesting piscina was practically coeval with the arch leading to the south transept to which it was attached. Another point to be noticed in connection with the XIII Century work was the low-side window in the chancel. Such windows were probably used by servers standing there with a small bell during Mass to warn people who might be in the churchyard that the moment of the consecration of the elements was approaching. A point in favour of this conclusion was that such windows were not common after the middle of the XIV Century, when sanctus bellcotes were added, taking the place of the old arrangement. As to the theory that they were used for purposes of confession, it generally would have been impossible to be heard through them without raising the voice very considerably. The west window of the Church was XIV Century work. The most interesting late additions to the building were the heightening of the nave wall and the insertion of a window to light the roodloft, and the insertion of the east window, with probably the rebuilding of the

east wall. Reference was also made to effigies and tombs (especially to the interesting wall-burial near the north porch), the squints, the room above the porch (which might have been a lodging for the sacrist of the Church or the parish chaplain), the font of the late XII or early XIII Century, and the stone screen between the north transept and the Church. This screen did not belong to its present position, and it might have come from some other chapel in the neighbourhood,—possibly from the Chapel of St. Nicholas in the Castle not far from the Church.

Mr. BLIGH BOND said that the stone screen referred to could not have originally belonged to the Church. It had suffered a double removal, involving great mutilation. He went on to speak of the original nave as having very small windows and a roof much lower than the present one. In later days, when provision was made for one of the ornate roodlofts of the XV–XVI Centuries there came the necessity for raising the whole proportion of height in the nave and lighting the rood. The eastern section of the ceiling over the roodloft was, as was customary, made specially ornamental, and in the present case the ornamental part was seen to come out much further westward than usual. The figures carved upon the early tympanum in the north doorway were zodiacal, Sagittarius being represented. These zodiacal emblems were known to be associated with the Twelve Apostles, and he was able to say also, with the Twelve Tribes of Israel, though this fact was not so well known, and the matter was still obscure. The low-side window seen in the chancel was a feature about which many rival opinions existed, but it was best to look for a practical reason for it. It might have been used for the ringing of a bell, or even for the exhibition of a light at the Consecration, which appeared to be the explanation of a small window in the wall of the clerestory at St. Bartholomew's, Smithfield, just over the position of the rood. Attention was called to the old-fashioned hour-glass for the preacher.

Montacute.

On arrival at Montacute time was allowed for lunch before the members assembled in the

Church of St. Catherine.

Mr. Hamilton Thompson said that though a certain amount of ancient work was left in the Church at its restoration it was difficult to say what was old and what was new work. The older work had been faithfully imitated as far as possible. Whether the original Church was cruciform, with a central tower, or whether the transepts were added at a later date was doubtful. Probably the old chancel, of which the arch remained, extended to about half the length of the present chancel. The date of the chancel arch was about 1130. There was no indication of the existence of a central tower at this date, and the transeptal chapels appeared, as at Stoke, to be later additions. The chancel was evidently enlarged late in the XIII Century, to which date the transeptal chapels also belonged. The north porch with the chamber above seemed to have been added very much about the same time. The present tower was built in the XV Century The chapel on the north side was of some importance, and in the XV Century a sort of inner porch was built connecting the north porch with it. The inner porch now contained the font. There was a good piscina in the north transept, and in the middle mullion of the east window was a small corbel and recess of the XIV Century which no doubt were intended to hold the figure of the saint to whom the altar was dedicated. An interesting feature of the Church was the series of tombs of the Phelips family. The earliest was ascribed to the year 1484. The effigies, however, were very roughly carved and were difficult to date accurately, and it was doubtful whether the ascription was correct. Another tomb was very much later than the inscription upon it, but there was no doubt about that ascribed to Thomas Phelips and Elizabeth his wife, which was a very characteristic tomb of the last quarter of the XVI Century, and not unlike the tombs they had seen at Hinton and in the chancel at Stoke. The tomb on the west side was a fine monument of the end of the XVII Century. The tower was of the handsome local type. A band of quatrefoils was cut away on one side of it, no doubt to facilitate the playing of fives against the tower-wall.

Mr. Bligh Bond called attention to the interesting old corbel under the organ gallery—the only old one of the set. He also pointed out the Black-letter inscriptions in the reredos and on a tablet in the chancel. The date 1543 appeared in the former. The two large niches also in the east wall, apparently prepared for statuary, were similarly inscribed. The date 1543 would be a critical one in the era of reform, and he would like Mr. Hamilton Thompson to say something on the subject. The lettering on the reredos was taken from the Psalms and that in the niches gave the Commandments. It was very unusual to find these of such early date. They were generally placed following the order of James I. He questioned whether the chancel arch had been moved, and he thought that before this point could be decided, the date of the hagioscope or squint in the chancel wall must be ascertained. The date of the Romanesque work in the Church was anything from 1080 to 1100.

Mr. Thompson said the inscriptions had been much recut in modern times. He did not think the interesting shaft of a churchyard cross still left was earlier than the XV Century. On the head of the churchyard cross at Stoke they might have noticed the figure of the Crucifixion on one side and the Virgin and Child on the other. The figures of Mary and John were invariably medieval accompaniments to the rood, and when the rood was found without those figures it might be regarded as a modern innovation.

Mr. Gray stated that the church plate included a cup and cover of 1573, and that the font was Early Perpendicular.

Montacute Priory.

By permission of Mr. and Mrs. C. W. Dare the members were able to inspect the gatehouse of the Priory.

An address dealing with its history was given by Mr. Hamilton Thompson, who, after mentioning that the term "Mons Acutus" was given after the Conquest to the sharp hill which rose above the village, said the miraculous cross of wood which was found there in the days of King Canute was presented by Tofig, the Danish owner, to the Church of Wal-

tham in Essex, which, from the possession of the relic, became known as Waltham Holy Cross. Robert, Earl of Mortain, who founded the Priory at Montacute was half-brother to the Conqueror and received great gifts of land from him. The Priory was associated with the great Abbey at Cluny in France. There were thirty-one priories of the Cluniac order founded in England. Many of them were large and at Lewes there were about seventy monks, which was a large number for an English monastery at that date. The Cluniac priories were not independent monasteries and the priors were appointed by the Abbot of Cluny. Consequently such priories were regarded as members of the Abbey of Cluny, and in the XIV Century, when troubles arose between England and France, the Cluniac priories shared the fate of the Alien Priories, as they were called, and underwent the danger of dissolution or suppression. In that respect they were much less fortunate than the Cistercian monasteries, which were allowed to remain untouched. But Montacute was allowed to continue as an independent Priory of the Benedictine rule. All that remained of Montacute Priory was the magnificent and lofty gatehouse, which was built between 1480 and 1500. The cardinal's hat on one of the bosses might be an allusion to Cardinal Morton, the Archbishop of Canterbury at the time. The initials T. C., however, were usually taken as referring to Thomas Chard, the last prior, and, if this were so, the gatehouse cannot have been finished till after 1500. The battlements were of very much the same type as those at Crewkerne Church. Montacute Parish Church, though appropriated to the monastery, had nothing to do with it so far as the services were concerned. Very likely the Black-letter inscriptions they had seen in the Church were put up by the lay rector who acquired possession on the dissolution of the monastery and had Protestant tendencies.

Mr. Bligh Bond said that the initials T. C. under a mitre over the gate (for Thomas Chard, prior, 1514–1532) supplied evidence of date. He remarked that the long drought might make the foundations of the priory church visible on the grass ; also the line of the monastic buildings.

Montacute House.

When the party had arrived before the west front of Montacute House (which was visited by permission of the Marquis Curzon of Kedleston, K.G.), Mr. Hamilton Thompson spoke on the history and design of the mansion. He said it was built by Thomas Phelips about the year 1580. Of his four sons, Edward, the youngest seemed to have been his favourite. This Edward, who rose high in the favour of Queen Elizabeth and King James I, and was Speaker of the House of Commons, was rich enough to buy Montacute from his brother John. John of Padua, who was said to have designed Montacute and Longleat, never existed so far as was known. On the other hand, neither Sir John Thynne at Longleat nor Thomas Phelips at Montacute were their own architects. Country gentlemen had not the education and training, or the time, which would enable them to design masterpieces of such a kind. Thomas Phelips no doubt employed a master-mason who was trained in architecture. That master-mason might have been John Thorpe, who had the oversight of a considerable number of houses of that period, and to whom Kirby Hall had been attributed; but it was more likely that the house was the work of some master-mason who was skilled in working in the local stone of which it was built. The completion of the building must be placed in the time of Sir Edward Phelips, as the date 1599 occurred on the marble-piece in the dining-room, but the date of the design and main fabric of the house might be put back to about 1580. The present entrance-front did not belong to the original plan. It came from the manor-house of Clifton Maubank, near Yeovil. In 1786 the then Sir Edward Phelips attended the sale of the materials of Clifton Maubank House and bought the porch, which was re-erected at Montacute in the following year. Beautiful as it was, this addition to some extent spoilt the symmetrical plan of Montacute. The house was built on the H or double E plan, which was a fashionable plan of the day, and had nothing to do, as was sometimes supposed, with the name of Queen Elizabeth. In the details could be seen the preservation of the Gothic tradition in domestic archi-

tecture, which was so noticeable in the earlier work at Barrington Court. Montacute showed a development in symmetrical design in the way in which window matched window and gable matched gable, etc. But the architecture was still Gothic and there was no intrusion of Renaissance details, save in minor parts of the fabric. England was then divided politically from the Renaissance countries—Italy and France—and what Renaissance influence came from them had first to pass through the somewhat corrupt medium of Holland and Germany. Not until the days of Inigo Jones did the true classical Renaissance come into this country.

Inside the house, Mr. Thompson said that from an architectural point of view the principal and original entrance-front of the house was on the east side, where the building formed the central object of a beautiful lay-out. The nine large statues of "worthies" on the east front, though interesting ornaments, were without much individual artistic value. The great feature of the interior of the house was the long gallery on the top floor, a spacious room running from one end of the house to the other, and used, as was frequently the case in Elizabethan houses, as a promenade in wet weather.

The representation of "Skimmington riding" on a frieze under the cornice of the Hall caused great interest. It has been described in Barrett's "Somersetshire," pp. 160–162, etc.

Brympton House.

The members went on from Montacute to Brympton d'Evercy, where, by the kindness of Captain and Mrs. E. A. B. Clive (sister of the present owner, Mr. R. Ponsonby-Fane), they visited Brympton House, where they were allowed access to all the rooms, in some of which were exhibited special collections which had been got together by the late Sir Spencer Ponsonby-Fane, G.C.B.

Dr. G. F. Sydenham was the first speaker and he said that Brympton has been held by four families only since the Conquest—d'Evercy, Stourton, Sydenham and Fane; and curiously each family had held it about two hundred years.

It came into the possession of the Sydenhams by the marriage of John Sydenham of Combe Sydenham with Joan Stourton the only child of John Stourton of Brympton The Sydenhams held it until early in the XVIII Century, when the last of the branch and the last baronet, Sir Philip Sydenham, sold it to his cousin Humphrey Sydenham of Dulverton. Humphrey soon sold it to Mr. Fane whose descendants still held it. Part of the present house was built about 1650 by Sir John Posthumous Sydenham. Family tradition asserts that the south front was designed by Inigo Jones, and this is probable as Jones was a protégé of the Earl of Pembroke whose daughter Sydenham married as his second wife.

Mr. HAMILTON THOMPSON followed with an address on the architecture of the house. He said the building before them, combined with the small house between it and the Church, was a valuable example of the development of English domestic architecture from the medieval period to the culmination of Classical Renaissance work. The smaller building in the main was a small XV Century manor-house : it was, he believed, the original manor-house of Brympton before the larger house was begun. This smaller house belonged to the d'Evercies and afterwards to the Stourtons. The manor of Brympton was an interesting example of the process of sub-infeudation by which a manor was held by the Crown through a number of sub-tenants. The tenant-in-chief was the Abbot of Glastonbury, who enfeoffed the Beauchamps. They enfeoffed Sir Matthew de Furneaux, and his tenant in turn was one of the d'Evercies. These last-mentioned were the people who actually lived in the house. Towards the end of the XIV Century they bought out the rights of the other tenants and became tenants-in-chief. There were very few better examples of a medieval manor-house with the hall on the first floor than the older house at Brympton, which was abandoned about 1506, when the new house to the north-east of it was begun in the very latest Gothic style, with no tendency to any admixture of Renaissance detail. The twisted pillars and their finials and the beautiful decorative and heraldic work were typical of the Early Tudor period. None of the windows had cuspings, but they might have been altered

somewhat later in the XVI Century. The second period of building which was illustrated in the Sydenham house belonged to the Elizabethan survival of Gothic art, of which the north-west front was an excellent example. The local style of building to which it belonged was the natural outcome of the good building-stone of the district. At Montacute this type of work was treated more ambitiously with a palatial effect, but at Brympton the old homely style of the country-house was preserved. Coming to the last of the three types of building included in the Sydenham house, Mr. Thompson alluded to the chief features of the magnificent south-east wing which might very well be compared, to its advantage, with the wing they had seen the previous day at Hinton. The Hinton work was begun about 1630 and was finished by 1636, and it seemed likely that the builder of Brympton proceeded with the work there immediately afterwards, from about 1640 to 1650. There was no finer and better developed specimen of Renaissance architecture of the Inigo Jones type. Instead of being set in a sunk garden, as was the case at Hinton, it was placed on a terrace amid architectural surroundings which set it off most successfully. At Hinton the windows had plain triangular pediments: at Brympton triangular and segmental pediments were used alternatively, and none of the details of the work were crowded: the design was eminently leisurely and spacious. What the architect aimed at was to give correct proportions to his building; and though he did not aim at variety in the detail, nevertheless the individual forms were excellent, clear-cut and refined. In such buildings the English version of Palladian work superseded the old English Gothic style, which, though most picturesque, was often lacking in proportion and paid little attention to symmetry. The wing has sometimes been ascribed to a date as late as 1680. The likeness to Hinton and other dated work, *c.* 1640, made this date so far as the main structure was concerned, difficult to accept; but it may not have been completed till later, and the plaster ceilings inside the house might be as late even as the time of William III.

Mrs. Clive writes:—The d'Evercys were probably at Brympton from very early times, but J. d'Evercy finally

bought out his overlords in 1220. In about 1334 Brympton descended through two generations of Glamorgans and one Wynford to several coheirs. About 1436 Stourton bought out his coheirs. Stourton only had Brympton for three years; he left it in 1439 to his daughter who married Sydenham, in whose hands it remained till sold to Fane in 1722.

Votes of Thanks.

The Rev. Preb. Hamlet announced that Sir Hercules Read had been obliged to leave for London that afternoon, and he (Sir Hercules) wished the members to be informed how heartily he had enjoyed that annual meeting and how much he appreciated the honour of being President of their Society. In the name of those present Mr. Hamlet went on to thank those who had thrown open their houses for the members' inspection; also the incumbents of the churches which had been visited. He also wished to again thank the Rev. H. D. Lewis and Mr. Humphrey Blake, chairman and secretary respectively of the local committee. He cordially expressed the thanks of the members to the chief guides during the excursions, namely Mr. Hamilton Thompson and Mr. Bligh Bond; and he mentioned the invaluable services of Mr. St. George Gray in his capacity as excursion secretary.

The Church of St. Andrew, Brympton, was visited by several of the party (*Proc.*, lvi, i, 69-71).

YEOVIL.

Yeovil was visited partly for the convenience of members catching trains to their homes, but chiefly to accept the kind invitation of Mr. and Mrs. J. B. Paynter to take Tea on the lawn of their charming garden at Hendford Manor House. The host and hostess were cordially thanked on the motion of Mr. C. Tite; and so concluded the largest meeting of the Society in the present century, about 250 individuals taking part in the proceedings during the three days.

Glastonbury Abbey Excavations.

Report of the Glastonbury Abbey Excavation Committee, 1921.

THE summer of 1921 has been remarkable for the discovery of the site of the monument mentioned by John of Glaston as having been erected to the north of the *Ecclesia Vetusta* to record by a line drawn south its ancient eastward termination. On exploring the ground southward the foundations of Norman walling were discovered lying alongside St. Mary's Chapel to the north, and suggestive of a former stone encasement of the *Ecclesia Vetusta*, as hinted by James Parker, on the precedent of York (see *Proc.*, 1880, vol. xxvi).

Considerable remains of the north wall of the North Transept have also been brought to light, together with many relics of fine tabernacle-work and encaustic tiling.

On April 26th, 1921, the Excavation Committee appointed Mr. Sebastian Evans as co-Director of the Excavations with Mr. F. Bligh Bond; and this was confirmed by the Council.

Statement of Accounts, *Jan.* 1 *to Dec.* 31, 1921.

GLASTONBURY ABBEY EXCAVATION FUND.

Receipts.	£	*s.*	*d.*	Payments.	£	*s.*	*d.*
By Balance of Former Account . . .	19	2	11	To Labour, etc., July to Nov., 1921 . .	99	6	0
,, Balance of Labour Account, 1920 . .	1	0	0	,, Stationery and Typewriting "Appeal" .	0	10	8
,, Donations .	128	14	0	,, Postages, chiefly of "Appeal" . .	1	0	6
,, Grant from Glastonbury Abbey Trustees	20	0	0	,, Balance in hand . .	76	12	7
,, Box Collections at Glastonbury Abbey .	2	10	0				
,, Proceeds from Societies conducted by F. Bligh Bond . . .	4	19	6				
,, Interest on Deposit Account, 1921 . .	0	15	4				
,, Sundries . . .	0	8	0				
	£177	9	9		£177	9	9

H. St. George Gray, *Hon. Treasurer.*

The donations in the above account, amounting to £128 14*s.*, were as follows :—

	£	*s.*	*d.*
Bell, Maj. A. H., R.F.	2	0	0
Brownson, Hon. Mrs.	0	5	0
Burnell, C. E.	0	10	6
Clark, F. J.	1	1	0
Clark, Roger	5	0	0
Clark, W. S.	0	10	0
Coles, Mrs. O. M.	0	5	0
Cram, Prof. Ralph	10	0	0
Dickson, Dr. Carnegie	1	6	6
Dowell, Mrs.	1	0	0
Doyle, Sir A. Conan	21	0	0
Ffoulkes, Mrs. Wynne	20	0	0
Fort, J. A.	1	1	0
Gifford, Col. J. W.	5	0	0
Hancock, Mrs. (Alcombe)	1	1	0
Heneage, Mrs. Walker	5	0	0
Hobhouse, Rt. Hon. H.	1	1	0
Hoskyns, H. W. P.	1	1	0
Keyser, Chas. E.	1	1	0
Knowles, Maj. Jas.	1	1	0
Knox, Mrs. Mildred	3	0	0
Lea, Rev. Dr.	1	1	0
Lester-Garland, L. V.	1	0	0
McMillan, Wm.	0	10	0
Monckton, Reginald	0	10	6
Montgomerie, Miss	0	5	0
Moysey, C. F.	0	10	6
Page, Mrs. Markant	1	1	0
Paynter, J. B.	1	0	0
Prideaux, W. de C.	1	1	0
Prideaux-Brune, Hon. Mrs.	2	2	0
Richardson, Mrs. G.	10	10	0
Richardson, Nelson M.	0	10	0
Rocke, Miss E.	4	0	0
Shepton Mallet N.H. Soc.	0	10	6
Sommerville, R. G.	1	1	0
Spiller, Miss Margaret	1	0	0
Stancomb-Wills, Dame Janet	10	0	0
Sturdee, H. King	2	2	0
Sumner, John	2	2	0
Symonds, Henry	1	1	0
Taunton Field Club	1	11	6
Tudor, Owen S.	1	1	0
Were, Francis	2	0	0