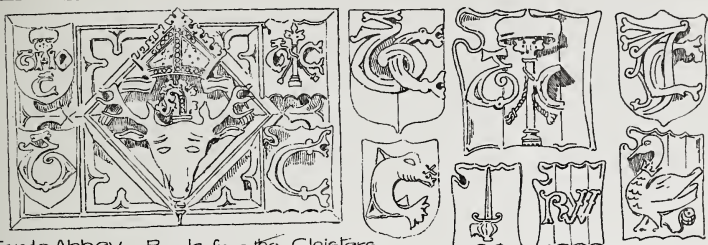


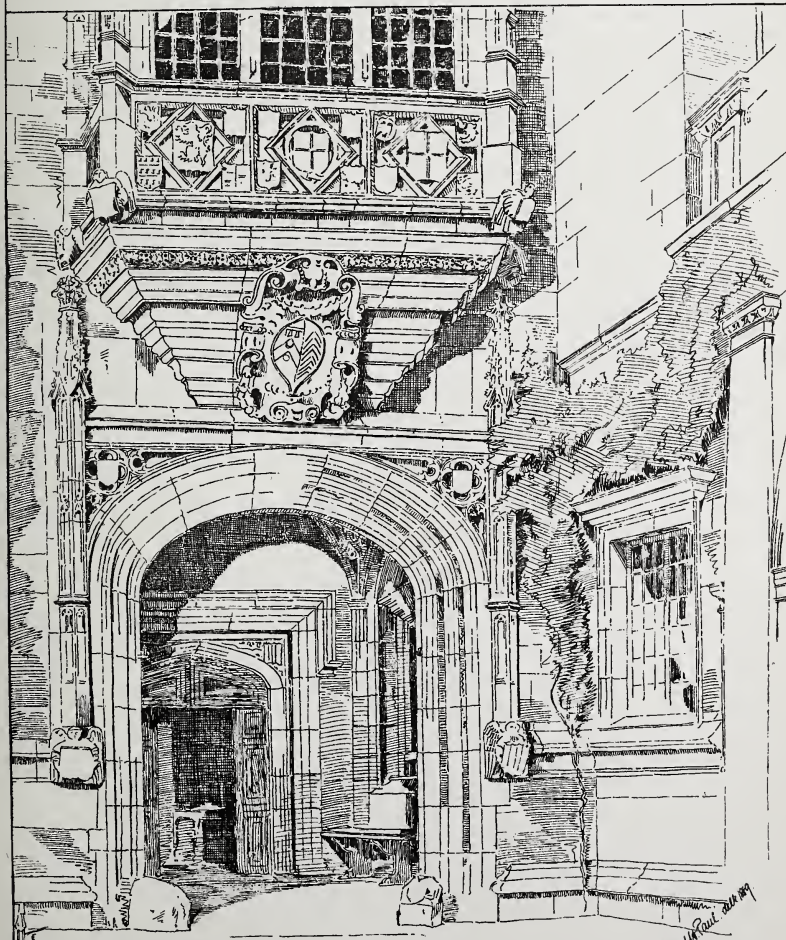
## Wednesday.

A large party left the George Inn and drove in breaks and carriages through West Street, over St. Rayne's and Wind-whistle Hills to the lodge gate leading to Cricket St. Thomas, the seat of Viscount Bridport. Here a halt was made and

Mr. HUGH NORRIS pointed out the Fosse-way leading from Ilchester, *via* Chillington, to that spot, and thence on to the sea. The road from Bath to Petherton Bridge was pretty straight, but from Dinnington the road was a little winding. All doubt as to that being the direction of the Fosse-way was set at rest about thirty years ago, when the remains of a perfect Roman villa were found near Dinnington. The villa contained many different objects of interest. There was a tessellated pavement, a hypocaust, and several apartments, which showed that it was occupied by a person of some importance in those days. At Chillington some Roman coins were found in 1866. They knew that the Romans made use of British roads, and therefore it was not to be wondered at that they found Roman as well as British remains alongside each other. The road from Ham Hill joined the road from Bath and Ilchester at Petherton Bridge, passed through Watergore, and took a northerly direction to Castle Neroche, where there was a forest, of which they had heard something on the previous evening. The road from Petherton Bridge



Forde Abbey - Panels from the Cloisters.



Forde Abbey - The Entrance.

was more or less direct to the very spot where there were the remains of a barrow, and where he found the torque which was in the Local Museum. About two miles from Crewkerne they had passed an eminence known as St. Reigne—the residence of one of Lord Powlett's keepers. The spot could be seen for miles round. About a mile further on was a spot known as Whitedown, about which he hoped to say something to them that evening. (See paper in Part II). He wished them to remember that it stood on the Fosse-way.

Dr. NORRIS, in answer to questions, said that spot they were on was called Windwhistle, and that labourers knew it as the place where the devil died of the cold.

The party then drove through Lord Bridport's park to

### Cricket St. Thomas House,

where they were met by his lordship. The beautiful grounds were thrown open, and the Italian garden was radiant with flowers; the walks and slopes were smooth and elastic, while the picturesque trees, with sparkling cascades amidst the dense foliage, formed surroundings to a stately home, scarcely to be equalled in loveliness. The gardens and conservatories were also visited, and the stroll about this magnificent place was one of the most enjoyable features of this pleasant day.

### Cricket St. Thomas Church

with the monuments to the Hood and Nelson families were closely inspected. The building possesses no features of archæological interest.

Leaving at 11.30, the party drove through pretty scenery to

### Ford Abbey

which, though now a private mansion, is the most perfect specimen of a Cistercian Abbey in existence.

The Members were cordially welcomed by Mr. and Miss EVANS who themselves very kindly undertook the duties of *ciceroni*.

In the Abbot's Hall he pointed out where a second fire-place once stood, and stated that some years ago, when certain alterations were made, two waggon-loads of soot were taken away—so careless of fire were the former occupiers. Indeed, nothing but the dampness of the English climate had prevented its taking fire. In the western end of the Abbot's Hall was a little window, which commanded the dining-hall, and which enabled the Abbot to see the company at table. Adjoining the hall is the drawing-room—originally the Abbot's private apartment—the walls of which are covered with tapestry. Ascending the grand carved oak staircase, the room prepared for Queen Anne was reached. She undertook to visit Ford Abbey when it was the property of Mr. Gwyn, her secretary of war, who married the grand-daughter of Sir E. Prideaux, but circumstances prevented her doing so. A coat of arms in one of the rooms created some interest. The initials—"T. C." evidently referred to the last Abbot, Thomas Chard.

Bishop HOBHOUSE said that Abbot Chard was also a Bishop, and the suffragan of the Bishop of Exeter.

The old Hospitium has been entirely re-arranged by Inigo Jones. The walls of the great saloon are covered with tapestry from Raphael's celebrated cartoons. It was generally supposed that they came from the celebrated looms of Arras, and that they were captured by the English from a Spanish vessel. Unfortunately that could not be so, for they bore the Mortlake mark upon them. On the recommendation of Rubens, tapestry works were established at Mortlake by a man named Crane. They existed during his life, but not after. Jeremy Bentham and John Stuart Mill spoke warmly of the time they spent at Ford Abbey.

The company then passed through the dormitories, and the monks' walk. The dormitories on each side are lighted by thirteen lancet windows; but the west windows were altered by Inigo Jones. The chapel, formerly the Chapter House, was built between 1140 and 1160, and is the oldest part of the



building. Pure Norman moulding is to be seen; but the east window is of the Tudor period.

After fully examining the Abbey and its contents, the Members, numbering about 120, sat down to a sumptuous luncheon laid in the refectory of the Monastery. At the conclusion

The PRESIDENT, on behalf of the Society, proposed a hearty vote of thanks to Mr. Evans for his kindness in throwing open the Abbey, for the valuable information he had imparted, and for his hospitality in giving that splendid entertainment.

Mr. EVANS said that he took very great delight in Ford Abbey and all its surroundings; he had done so ever since he had lived there. He was always pleased to open his house to any who took an archæological interest in it, and he was more especially gratified to welcome the Members of the Somerset Archæological Society.

After luncheon, a move was made to the front of the Abbey, where the alterations made by Inigo Jones were pointed out, as well as the remains of the old Abbey—which are architecturally exceedingly rich—a great contrast to the work of the seventeenth century. The coats of arms were also explained, by which the history of the Abbey can be traced.

The party being driven in by heavy rain,

The Rev. F. W. WEAVER, in the great hall, read a portion of a paper (see Part II) on “Thomas Chard, last Abbot of Ford,”<sup>3</sup> but on the rain ceasing the Members set off for

### Winsham Church.

The Rev. D. H. SPENCER said that it was of the Perpendicular period, with a central tower. The walls were earlier, and Perpendicular windows had been inserted in them. The nave was of a more recent date than the chancel, but probably it rested on the ancient foundations.

<sup>3</sup> For those desiring fuller information on Ford Abbey, the best account is to be found in *Contributions to a History of the Cistercian Houses of Devon*, by J. Brooking Rowe, Plymouth, 1878.—Ed.

Mr. BUCKLE said that the plan of the Church was Norman, and the base of the tower was Norman. Norman Churches, as they knew, had the tower between the chancel and nave. Mr. Buckle said that the most remarkable feature in the Church was an old painting representing the crucifixion, shewing Christ between the two thieves with the two Marys below. That formed the rood of the rood-screen. He was not aware of any other case in which such a thing existed.<sup>4</sup> Usually the crucifixion was devotionally treated, but this painting was rather historical. He considered the painting, and the screen on which it was fixed, belonged to the period immediately before the restoration. There was another question connected with the screen which was very difficult to answer. Did it belong to the arch under which it stood, or to the nave arch? and where was the rood-loft? The screen contained three badges:—(1) *The falcon and bundle of sticks* used by Katherine of York, Countess of Devon, and her son Henry, Marquis of Exeter; (2) *a vine growing out of a tun*, which is found at Winchester for “Winton;” (3) *a stag lodged*.

The Rev. D. H. SPENCER supplies the following:—“The painting was formerly in the eastern arch of the tower, over the screen, and was once covered with whitewash, and so probably preserved from destruction. The arches of the tower were at that time lost to view in a ringer’s chamber erected in 1822. This was taken away by Colonel Henley in 1876, the arches thrown open, and the tower cleaned down and pointed, and the picture placed on the north wall, where it remains at present.”

Having closely examined the Church, the Society was

<sup>4</sup> Painted roods seem to have been not uncommon in Lincolnshire and perhaps generally. In Peacock’s *English Church Furniture*, which contains lists of Church property in that county destroyed in and before 1566, we find at Awkeborowe, “Imprimis the rode Marye and John were painted of a borde . . . . were defaced and burnt a° 1565.” At Carlton in Moorland, “Imprimis our Rood with Marie and John and the rest of the painted pictures;” and similar entries to the last in six other cases.

What other examples are there of roods—whether painted or sculptured—now existing in English Churches? E.B.



W<sup>m</sup>. Bidgood del et lith.

West, Newman imp

Painting on wood in Winsham Church, Somerset.

General view from S.W.



Panel, with the Daubeneys' Arms, over Entrance porch.

The Manor house,  
WAYFORD,  
Somerset.

*Revised by Paul date 1971.*



Part of the  
South front.



hospitably refreshed by a bounteous tea, kindly provided by the Rev. D. H. and Mrs. SPENCER, at the Vicarage.

A short drive soon led to

### Wayford Church,

of which the most interesting feature is the bell turret.

### Wayford Manor House,

now in the occupation of Mr. Bullen, the home of the Daubeney family, was next visited.

Mr. BUCKLE said that the house was in very perfect condition for a small manor house of the Elizabethan period. There had been an intention to build a wing on the west side, but that had been abandoned.

Mr. BULLEN said there was a rumour that it had been destroyed by fire.

Mr. BUCKLE said that the plan of the house was the usual one. On the right hand side of the porch was the hall, now divided by partitions. On the left hand side was the kitchen. The drawing-room, lately restored by Lord Bridport, bearing the date 1602, had a rather elaborate ceiling. He considered that the building was finished about the year 1600. Around the arch of the porch were shields bearing the arms and crest of Daubeney, alternated with roses. Mr. Buckle then described the coat of arms on the end gable, which bears, *Quarterly, 1 and 4, Daubeney; 2, three fleurs-de-lys (Pauncefoot); 3, on a chief three martlets* (according to the pedigree in Weaver's *Visitations*, p. 58, this should apparently be Blanchford).

Mr. DAUBENEY, a descendant of the family, on referring to his genealogical roll, said that James Daubeney married Miss Pauncefoot, an heiress, who brought him the Wayford property. Her son Giles inherited the property from his mother.

Mr. NORRIS said that when Lord Daubeney died, he left an only son, who was the richest man in England. He was

created by Henry VIII, Earl of Bridgwater. He attended the Field of the Cloth of Gold, and his wife went with him as the Mistress of the Robes. He subsequently however became reduced, died at South Perrott, and his sister had to pay the expenses of the funeral obsequies. At his death James Daubeney, who married Miss Pauncefoot, was his heir. James Daubeney most probably built that house.

Several heavy showers during the day delayed the party, so that the return to Crewkerne was rather late—yet there was another large gathering at the old Grammar School for the

---

## Evening Meeting.

In the absence of the President, Mr. CHISHOLM BATTEN was voted to the Chair.

The Rev. F. W. WEAVER continued his paper on “The last Abbot of Ford,” printed on p. 1 of Part II.

In the discussion which followed,

Mr. ELWORTHY wished to make an observation not exactly on the paper, but rather arising out of it. His remarks more especially related to the very remarkable painting at Winsham Church, which Mr. BUCKLE called a rood.<sup>5</sup> It was not for him to deny that it was a rood in a Church, but he submitted that it was quite possible to have been intended for something else. He thought that it might never have been painted for the place where it was afterwards set up. He thought it very probable that it was taken out of Ford Abbey at one of the many alterations there, and presented to the Church. A special reason for his opinion was, that paintings of that sort were peculiarly suitable to, and were very frequently found in, refectories of Abbeys of the sterner orders, like those of the Cistercians. When the discipline became relaxed, such a

<sup>5</sup> See Plate, p. 30.

picture as the one under consideration would in all probability be removed from the refectory, and be placed over a rood-loft, in a more sacred place. He offered that as a possible solution of a rare coincidence.

The Rev. F. W. WEAVER could not help thinking that the painting might have come from Ford Abbey.

Mr. BUCKLE asked Mr. Elworthy when he supposed the painting was taken out of Ford and put up in Winsham Church?

Mr. ELWORTHY had no knowledge, but he should think it was taken about the same time as the rood-screen was constructed. Mr. Buckle considered the rood-screen was put up in 1500, and he (Mr. Elworthy) thought that the painting was removed when the old refectory at Ford Abbey was pulled down. The painting might have been cut down to fit the arch.<sup>6</sup>

The CHAIRMAN thanked the Rev. F. W. Weaver for his paper, and called upon Mr. NORRIS to read his paper on "St. Reigne and St. White" (printed in Part II). The coachman who drove him called the hill 'Strain' Hill, and so he found it.

## *The Forest History of Somerset.*

The CHAIRMAN (Mr. Chisholm Batten) said that with regard to the History of the Forest Trees of Somerset, he

<sup>6</sup>The opinion advanced above merely as a speculative suggestion, seems to have been after all the true explanation. Long since the meeting Mr. F. Mitchell of Chard told the Editor that he had recently read in some book that the painting in Winsham Church had come from Ford Abbey, and that he would carefully search for his authority. Unfortunately Mr. Mitchell has been unable to light upon it. That the woodwork upon which the subject is painted, was never made for the archway, into which it was subsequently fitted, is self evident, upon examination of the very careful drawing, p. 30. It will be noticed that the painting must have been reduced in size to make it fit; first, because scarcely any margin is left beyond the figures—and no painter would ever have carried his work so near the limits of his space. Secondly, because it will be seen by the joints that in two places there are only small, nearly triangular ends of the boards left to fill out to the edge. These short ends remaining, show the woodwork to have been cut down, as they would certainly not have been put in thus, in a piece of work made to the present size of this painting, by any workman whatever—whether bad or good, ancient or modern. Whether therefore it came from Ford or not, it could not have been made for the arch at Winsham.—ED.

wished merely to mention the subject of the Elm, on which he had drawn up a paper (printed in Part II). Some years ago a barrister on the western circuit was asked how many varieties of the Elm there were in England—whether there were two—the ordinary Elm and the Wych Elm. The barrister's reply was "More like twenty-two." It was astonishing how many varieties there were, and that was a subject which must be discussed, so as to make the History of the Forest of Somerset complete.

The Rev. R. HOLME then read a paper on "The Battle of Crewkerne" (printed in Part II).

In the discussion which concluded the Meeting,

Mr. HUGH NORRIS said that he had never heard that described as the Battle of Crewkerne, but of South Petherton and Langport. That battle was generally considered of the first importance, and Fairfax believed it to be the best campaign in which he was engaged, and the most successfully carried out in all its details.

---