

Fig. 1.



Fig. 2.



Fig. 3. PLATE II.



CURRY RIVEL. Lady (Fig. 1) and two Civilians (Figs. 2 and 3). 1270-1280.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES, XIII AND XIV CENTURIES.

## PART II.—PAPERS, ETC.

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### Monumental Effigies in Somerset.

#### PART III.

##### (a) THIRTEENTH AND FOURTEENTH CENTURY CIVILIANS.

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BY ALFRED C. FRYER, PH.D., F.S.A.

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THE style of effigy-work was influenced to a considerable degree by local technique, while at the same time quarry-craft played no small factor in determining a locality as a centre of trade. It was only those quarries which supplied a steady demand for the building faculty, and where the blocks were of sufficient length and evenness in texture to permit the carving of life-sized figures, that could possess a continuous trade and become a convenient centre for this class of work. The stone from the Ham Hill quarries has been made use of from very early times, and although it was a coarse yellow oolite and not so suitable in many ways as the finer oolite of Dundry Hill, yet, in the thirteenth and fourteenth centuries it was largely quarried, not only for building material but also for the carving of effigies. The twenty-one effigies we are considering in this paper emanate from this famous quarry, and as many as thirteen are situated within a twelve mile radius of either Ham Hill or Ilchester, where possibly the ateliers were situated. The eight remaining effigies would be conveyed, probably, by water. The one destined for Combe Flory might be taken to Taunton in a flat-bottomed boat at a time of the year when the Yeo and Tone were in flood, and then carried to Combe Flory by road. The others would be transported by barge to Bridgwater.

Two were consigned for that town, two would be sent on by water to Berrow, and those ordered for Dunster and Withycombe would be transferred to a ship and landed at Watchet or Minehead, and from thence conveyed in a wagon to their destinations.

The Ham Hill stone mason-craft of figure-sculpture shows us a development, like other centres of English art, on lines of great simplicity. These thirteenth and fourteenth century sculptors were scarcely conscious, probably, of individual creative faculty, as they worked under authority in the same coarse material as they used for their building construction. This medium suited the seriousness of these medieval imagers who exhibited a quiet-emotional expression in their craft-technique. Their art had come under several influences; the Purbeck "marmorarii" of an earlier date; the school of imagers and workers in stone and wood established in Bristol which exercised so great a force and power on West Country art; as well as a certain knowledge in design and technique which may be traced to the craftsmen so long engaged in the London workshops. When we studied the effigies of the chain-mail knights of Somerset<sup>1</sup> it was pointed out that they were sculptured during the best era of craftsmanship in monumental work; and as these civilian figures fall into the same period, we find a simplicity of costume which permitted considerable freedom in the arrangement of draperies; and the accuracy of representation as well as grace of expression may still be seen in these worn, and in some cases badly mutilated remains of the refined and beautiful work of our English imagers in the closing years of the thirteenth and early years of the fourteenth century.

The oolite shell-stones of the south-west of England were sufficiently hard and even in texture to allow craftsmen handling the draperies with delicate folds, expressive features, and a tendency to keep low the hands, heads and all projecting details. The natural expression of folded linen may be seen in figure-sculpture all over the west of Europe in the latter part of the thirteenth century; and it is probable that the

1. See *Proc. Som. Arch. Soc.*, LXII, 55.

sale of images made in Paris assisted in spreading the new sculpture far and wide.<sup>1</sup> This freer treatment of drapery, and greater freedom of expression in attitude and pose in figure-sculpture, probably came to England about the middle of the thirteenth century; and the authors of *Medieval Figure-Sculpture in England* surmise that it was first learnt by the stone-sculptors engaged on statue work at Salisbury Cathedral; although the London craftsmen appear to have employed it about the same date, and the trade of images made in the capital gradually carried the knowledge of it all over England. In the group of effigies we are considering, this new style in sculpture is not so apparent as in some of the effigy-work we shall have to study in our concluding paper on the civilian effigies of the thirteenth and of the fourteenth century. In the effigy of a "Lady" at Combe Flory (Plate VII, fig. 2), we see, however, an indication of the new mode of handling drapery with broad billowy masses having many convolutions, and a certain amount of undercut overlappings which developed eventually into a most varied and romantic form of sculpture.

The effigies now under consideration were made from about 1270 to 1325, being a period of a little more than half a century. The earliest of these civilian effigies (1270-1280) are the small figures (Plate II, figs. 1, 2, 3) at Curry Rivel, varying in height from 3ft. 2ins. to 3ft. 6ins. They consist of two civilians and one "Lady," and although they are diminutive in size, yet they are intended, probably, to represent grown up people, and not children.<sup>2</sup> The civilians are habited in hosen, long cotes with tight-fitting sleeves, having no waist-bands and folds from neck to ankle, and hair worn in curly tufts on either side of the face falling below the ears. The "Lady" is in a kirtle with tight-fitting sleeves, sleeveless cote-hardie and mantle, while her hair falls in ringlets to her shoulders, and her head is uncovered. In the latter part of the thirteenth century some ladies adopted the fashion of

1. See *Medieval Figure-Sculpture in England*, 620.

2. It is thought that some of these diminutive effigies which are occasionally met with mark the resting-place of the hearts of those who died and whose bodies were buried far from home.

wearing no wimples and kerchieves, and like the effigy of Queen Eleanor (c. 1290) in Westminster Abbey they are represented bare-headed with flowing hair. On these early effigies the head rests on a bolster. The effigy of a civilian and a "Lady" at Berrow date about 1280 and the hands are not raised in prayer. They are sadly mutilated and weather-worn, and so are the two civilian effigies at Bridgwater which may be dated some twenty years later. The "Lady" (Plate III, fig. 2) at Stocklinch Ottersey (1280-1290) with a kerchief on her head, but no wimple, and the hair worn long to the shoulders, is now placed on a window-sill, although the original recess in the south wall of the nave is empty. The "Lady" (Plate III, fig. 5) at Withycombe (c. 1300) still rests on the cover of the stone coffin placed under a window in the north wall of the nave.<sup>1</sup> The unique pair of stone candlesticks (Plate IV, figs. 1, 2) with castellated tops and adorned with bands of foliage and masks were evidently carved about the same date. They are not made of Ham Hill stone, yet, nevertheless, they may have originally held the candles lighted on the obit of the lady<sup>2</sup> and placed on brackets. At Dunster we find a very beautiful work of art (Plate V) with an effigy of a "Lady" probably belonging to the De Mohun family, under a crocheted canopy with an elegant cinquefoil-headed arch having cusps ending in heads of knights and ladies, all carved out of Ham Hill stone. The same date gives the effigies of "Ladies" at Combe Flory (Plate VII, fig. 2), Martock, and one at Limington (Plate III, fig. 4). It is not often we can assign a name to an effigy; but this effigy of a "Lady" at Limington is, probably, to Gunnora, the second wife of Sir Richard Gyverney by whom he acquired the Limington estates. She was the niece of Gregory de Wylington and inherited her uncle's part of the Manor of Limington (c. 1312); and her effigy is placed on a low table tomb beneath

1. The coffin was opened in 1913 and it was found to be full of mason's rubbish; but no search was made for bones.

2. It was customary to set tapers on brackets or in niches on a tomb to be lighted at the years' mind or anniversary; sometimes the testator left a legacy for them to be lighted on all Sundays and Holy Days, occasionally made in perpetuity, or for a term of years.



Fig. 1. SOMERTON. Lady. C. 1320.



Fig. 2. STOCKLINCH OTTERSEY. Lady. 1280-1290.



Fig. 3. BRYMPTON D'EVERCY. Lady. C. 1320.



Fig. 4. LIMINGTON. Lady. C. 1315.



Fig. 5. WITHYCOMBE. Lady. 1290-1300.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,  
XIII and XIV CENTURIES.



that of Sir Richard Gyverney in the chantry he built in 1329. John Leland visited Limington, and in his *Itinerary*<sup>1</sup> (1540–1542) says:—"Ther lyith at the Feete of *Iuuerney* a woman vaylid in a low Tumble with an Image of Stone." Some five years later (c. 1320) we have the much worn effigy to a "Lady" at Somerton (Plate III, fig. 1), and the beautiful figure of a "Lady" at Brympton d'Evercy (Plate III, fig. 3). At Limington is the effigy to another fourteenth century "Lady" (Plate VI, figs. 1, 2), to whom a name cannot be given. Her date is about 1325 and she rests on a low table tomb beside her husband. Each has a pillow, but the bolster is common for the two figures.

A feature of many of the thirteenth century Purbeck marble memorials to the dead was an architectural canopy over the head, giving the effigy the appearance of a statue placed in a niche. These canopies had largely gone out of fashion in the fourteenth century in the West of England, although they are met with on some effigies carved at York<sup>2</sup> and at Ancaster,<sup>3</sup> and even on a freestone effigy to Lady Bohun (c. 1310) in Hereford Cathedral, where the architectural sculptor has availed himself of a canopy-head.<sup>4</sup> There is a weather-worn effigy to a civilian in a trefoil-headed canopy at Bleadon, made from carboniferous limestone; and an effigy to a knight (1290–1300) at Paulton possesses a canopy, but this particular figure came under French influence and was made from a block of local lias limestone.<sup>5</sup> At Ashill, however, we find an effigy to a "Lady" made of Ham Hill stone (Plate VII, fig. 1), having an architectural gablette, which is evidently a direct reminiscence of a sculptured model of some Purbeck marble figure made in South Dorset. The canopy over the Ashill "Lady" is supported by slender pillars, and an early idea of

1. *Proc. Som. Arch. Soc.*, XXXIII, ii, 85.

2. See effigy of "Priest" c. 1300, at Welwick (Yorks); illustrated in *Medieval Figure-Sculpture in England*, fig. 710, p. 635.

3. See effigy of "Lady" c. 1300, at Edenham (Lines.); illustrated in *Medieval Figure-Sculpture in England*, fig. 714, p. 638.

4. Illustrated in *Medieval Figure-Sculpture in England*, fig. 721, p. 647.

5. *Proc. Som. Arch. Soc.*, LXII, 56, and Plate V, figs. 1, 2.



the Purbeck marblers is carried out by the introduction of a plain bracket for the feet to rest upon instead of an animal, thereby enhancing the statuesque appearance of the figure. The memorial to this Ashill "Lady" is not altogether dissimilar from the treatment of the canopy on the Purbeck marble monument to Bishop de la Wyle in the nave of Salisbury Cathedral,<sup>1</sup> and his effigy is at least some thirty years earlier. Whatever model may have been in the mind of the Ham Hill stone imager when he designed the effigy of the Ashill "Lady," he was most certainly influenced by one which must have emanated from the craft of marblers established in London, for their method of portraying angels smoothing the cushion on which the head rests is reproduced for this Ashill "Lady," while the angelic figures supporting the canopy recall a fashion which the London "Marmorarii" made use of as early as the year 1240.<sup>2</sup>

We have already referred to the civilian effigies at Curry Rivel (Plate II, figs. 1, 2, 3) made between the years 1270 and 1280, and also to the sadly weather-worn effigies at Berrow and Bridgwater. Withycombe also possesses an effigy to a civilian which was probably sculptured during the closing years of the thirteenth century. Sometime ago it was found in the churchyard, and it now occupied a wall-recess in the south wall of the nave. It is rarely that a civilian effigy is represented with the head covered, but the one at Withycombe has been portrayed as wearing a hat.<sup>3</sup> Although the head is much worn, yet the brim of the hat can be seen over the forehead, and being made of a soft material like cloth or felt it is laid flat on the cushion (3ins.) behind the head. In some cases the hat was covered with the skin of an animal. It is not unlikely that hats of this period resembled, to some extent, the *Petanus* of the Romans,<sup>4</sup> and in an illustration in

1. *C.* 1270. Illustrated in *Medieval Figure-Sculpture in England*, fig. 672, p. 597.

2. See Bishop Anselm's Purbeck Marble effigy in the quire aisle of St. David's Cathedral.

3. The effigy of a civilian at Bleadon is depicted as wearing a hat; but this belongs to a later date.

4. See article on "Hat" in Planché's *Cyclopadia of Costume*.

the fourteenth century *Manuscript of the Minnesingers*<sup>1</sup> a man is depicted in a somewhat similar hat, while on the top of the crown is a small knob or point which probably formed a convenient handle for its removal. Although damaged and weather-worn there appears to have been a somewhat similar arrangement on the hat of the Withycombe civilian. The effigy to a franklin at Whitelackington may be dated about 1350, and the gipciere attached to his belt by two straps has an anelace (handle only remaining) thrust into the lappets.<sup>2</sup> It is more usual to find both gipciere and anelace hung to the waist-belt separately, as Chaucer says of the *Frankleyn* :—

“ *An anelace and a gipciere all of silk  
Hung at his girdel.*”

However in Waller's *Monumental Brasses* is an illustration of a brass in Bruges Cathedral representing a burgher of about the same date as the Whitelackington effigy whose anelace is pushed into the lappets of the gipciere, and this was a fashion adopted by some civilians of about this period.

The dismemberment of the bodies of the saints so that their relics might be distributed over Christendom doubtless suggested the burial of the heart away from the body, in the case of those who died far from home, or who had intimate connections with more than one church. Heart-shrines are met with in several places,<sup>3</sup> and an effigy of a person holding a heart frequently indicates a heart interment.<sup>4</sup> In this series of effigies we find the heart is held in the hand of the civilian at Withycombe, and the “Ladies” at Ashill and Withycombe.<sup>5</sup> It is remarkable that the “Lady” at Withycombe

1. The illustration is reproduced in *Handbuch der Deutschen Tracht*, by Hottenroth, fig. 74.

2. See illustration showing anelace thrust through the lappets of a gipciere suspended from a waist-belt belonging to the reign of Edward III, given in Fairholt's *Costume in England*, 118.

3. Leybourne in Kent, Burford, and other places.

4. See slab in Winchester Cathedral with effigy to Bishop Ethelmar de Valence (1261), holding a heart. Illustrated in Boutell's *Christian Monuments in England and Wales*, 118.

5. The heart in the hands of the lady at Withycombe is 4ins. by 3ins. by 1½ins.

rests on a stone coffin large enough to hold the whole of her body.

The Rev. John Collinson expresses little appreciation of medieval sculpture, and when he mentions these ancient memorials to the dead in his *History of Somersetshire* he is given to collaborate romances which have little foundation in truth. He repeats the foolish story of the effigy to the "Lady" at Ashill (Plate VII, fig. 1), which declares that she had seven children at one birth whose effigies are arranged round the lady's monument. Had he taken the trouble to examine the monument he would have seen these were never intended for effigies of babies or young children, but angels with folded wings, vested in albs, who were smoothing the cushion and supporting the canopy above the head of the "Lady."<sup>1</sup> The fine effigy placed in its original and beautiful wall-recess in the Monk's quire of Dunster Priory Church to a lady of the De Mohun family is described as "the figure of a domestick" of the Luttrells.<sup>2</sup> Effigies of "Ladies" in wimples and kerchieves are frequently called "nuns," and the "Lady" at Somerton sculptured in the first quarter of the fourteenth century is said to have ruled a religious house in that town, yet she must have died many years before the "Lady" represented in the effigy was born.<sup>3</sup>

The guiding principle in architecture and the subordinate arts at the close of the thirteenth and the early years of the fourteenth century appear to rule the design of dress, which was adapted to the different occupations followed, and to the rank and station of the wearers. There is variety of form; but great moderation is employed in ornament; and "decoration is not constructed" remark the authors<sup>4</sup> of *Medieval Costume*; "but individual necessary features are enriched and beautified."

As we look on these ancient and in some cases worn effigies

1. Collinson (I, 13) states that this monument "had been cut away to admit the ends of the seats to the wall."

2. Collinson, II, 18.

3. Collinson, III, 186.

4. Lonsdale and Tarver.

Fig. 1.



Fig. 2.



WITHYCOMBE. Two stone Mortuary Candlesticks.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES, XIII AND XIV CENTURIES.



that were turned out of the ateliers at Ham Hill or Ilchester, we must remember that they then presented a gorgeous and life-like appearance in paint and gold, with all the woven fabrics and materials of silk and velvet artistically reproduced in colour. From the contemporary poets we glean some knowledge as to materials and colours made use of. Thus, for example, we find in *The Squire of Low Degree*, a romance written towards the end of the thirteenth century, in which the King of Hungary thus addresses his daughter:—

“ Tomorrow we shall yn hunting fare,  
 And yede my daughter in a chare ;  
 It shall be covered with velvet red,  
 And clothes of fine gold all about your head ;  
 With damask white and azure blewe  
 Well diappered<sup>1</sup> with lillies new ;  
 Your mantle of ryche degree  
 Purple pall and ermyne free.”

Again in the *Lay of Syr Launfal*, written about the year 1300, we have an interesting description of the costume of two maidens:—

“ Their kirtles<sup>2</sup> were of Inde sendel,<sup>3</sup>  
 Y-laced small, jolyf, and well,  
 There might none gayer go ;  
 These mantles were of green velvet,  
 Y-bordered with gold right-well y-sette,  
 Y-pellured with gris and gros ;  
 Their heads were dight well withal,  
 Everich had on a jolyf coronal,  
 With sixty jems and mo.

\* \* \* \* \*

Their kerchiefs were well schyre,  
 Arrayed with rich gold wyre ”

1. Diaper is derived from D'Ipres, *i.e.* of Ypres, a town in Flanders, famous for rich stuffs and linen before 1200 ; and *well diappered with lillies new* would be covered all over with a pattern in the style of cloth made at Ypres.

2. Here the kirtle was an outer garment of Indian or blue silk, and over this was worn the mantle. The original poem was in French and the word kirtle is not used. It is the English translator who adopts it. See the article on “ Kirtle ” in Planché's *Encyclopædia of Costume*.

3. *Inde sendel* may refer to Indian silk or to a light blue silk ; the word *Inde* and *Pers* frequently expresses that colour. In the reign of Henry III

In the *Roman de la Rose*, written at the close of the thirteenth century we find :—

“ Robbes faites par grand devises,  
De beaux draps de soies et de laine,  
De scarlate<sup>1</sup> de tiretaine.”

All the “Ladies” in this series of effigies wore kirtles. These were long gowns having tight-fitting sleeves with cuffs made to unbutton from the wrist to the elbow. The kirtle is usually hidden with the exception of the sleeves by the *cote-hardie*, a sleeveless tight-fitting body garment possessing a long train when one was not attached to the kirtle. A thirteenth century poet ridiculing these trains says :—“The pies have long tails that trail in the dirt; so that the ladies make their tails a thousand times longer than those of peacocks and pies.” In most cases the “Ladies” wore long mantles made of cloth, silk, or velvet, and sometimes lined with ermine. They were fastened by gold or silken cords which were passed through rings at the back of some ornament<sup>2</sup> worn on the opposite edges of the mantle, and falling down with tassels in front. By pulling these cords, or *laces* as they were called, the mantle could be drawn closer round the neck, or the reverse.<sup>3</sup> Many of the “Ladies” have their long mantles caught up under

we find a “Cloth of Baldekins” made at Baldeck as Babylon was then called, of rich silk woven with gold. Silk was known under the name of *samite*, and thus a *purple coloured samite* would be a rich silk.

Velvet is found in Latin as *villosa*, and in French as *villuse* or *velours*. A rich stuff manufactured in the Cyclades went under the name of *cyclas* or *ciclaton*. Furs of sable, ermine, martens and squirrels, the Vair and Minevair or Miniver, are all referred to in various contemporary poems and chronicles.

In the reign of Edward I we find mention of a rich stuff called “cloth of tars,” latinized *tarsicus* and *tartarinus*. In one case we read of a light blue cloth of tars embroidered with branches and bezants of gold.

*Brunetta* or *burnetta* were also delicate stuffs mentioned by writers in the reign of Edward I.

1. Scarlet was indifferently used for purple by the early writers and included the various gradations of colour formed by a mixture of blue and red from indigo to crimson. See Planché’s *British Costume*, p. 129, note.

2. The old French writers style these ornaments *tassels* and *tasseaus*.

3. These cords can be seen on the Combe Flory “Lady” (Plate VII, fig. 2).



DUNSTER. Lady. C. 1315.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,  
XIII AND XIV CENTURIES.





one arm or sometimes both arms.<sup>1</sup> The "Lady" at Curry Rivel (Plate II, fig. 1) has her head uncovered, following a fashion which had a short vogue towards the end of the thirteenth century; and the lady at Stocklinch Ottersey (Plate III, fig. 2) has a kerchief over her flowing hair. The other "Ladies" have their hair parted in the middle and rolled over pads by the ears so as to make a cushion on which to pin the gorget. They wear wimples of linen on fine white silk wrapped round their heads and chins. It was bound on the forehead with a golden or jewelled fillet amongst the wealthy, and by a plain silken one among the humbler classes. The "Lady" at Ashill has a fillet  $\frac{3}{4}$  inch in width (Plate VII, fig. 1), while the later of the two "Ladies" at Limington (Plate VI, fig. 2) possesses a golden fillet which had been adorned originally with stones. In the reign of Edward I a white linen gorget was introduced (Plate IV, fig. 1), wrapped about the throat and pinned into position, while the ends are brought up to meet the wads of hair over the ears and thus fastened; in this way half framing the face. John de Meun declares:—"Par Dieu! I have often thought in my heart when I have seen a lady so closely tied up, that her neckcloth was nailed to her chin and that she had the pins hooked into the flesh." Pins must have been lavishly used in fastening the gorget, wimple and kerchief. Thus in the *Adventures of Arthur* we read:—"Kerchiefes were curious with many a proude prene (pin)." All the "Ladies" we are considering, except the "Lady" at Curry Rivel (Plate II, fig. 1), have kerchieves over their heads falling well below the neck and in some cases below the shoulders (Plate VII, fig. 2).

Our earlier examples of civilian effigies at Curry Rivel (Plate II, figs. 2, 3), Berrow, Bridgwater, and Withycombe show them habited in hosen and long cotes, with or without waistbands, hair worn in flowing curls, and faces clean shaven. Sometime, however, between the years 1307 and 1327 a great change in men's costume is observed. Some have thought that it was instituted by enterprising tailors, others that King Edward II originated it, or that the sprightliness of

1. See Combe Flory (Plate VII, fig. 2); Dunster (Plate V); Limington (Plate III, fig. 4); Martock; Withycombe (Plate III, fig. 5).

Piers Gaveston had much to do with its early development. Each suggestion, writes the author of a volume on *English Costume*,<sup>1</sup> "is arguable, and no doubt in theory each is right." It was, indeed, a revolution in men's dress, and strange to say it did not affect women, as they adhered to their earlier fashions. Some men still wore the long cotes loosely tied at the waist, but they were now made to fit more closely to the body and the shoulders; however, those who followed the new fashions donned well-fitting cotes, made close over the hips and the length determined by the fancy of each wearer. These cotes made of cloth or silk were parti-coloured and the dandies wore sleeves tight to the elbows with the lower portion hanging and narrow, permitting the sleeves of the tight-fitting under-tunic to be visible. Hoods were attached with long pipes of material, which went by the name of "liripipes." These were either wound round the head or made into a coil and hung about the neck.<sup>2</sup> The form of hat seen on the Withycombe effigy is retained; but fur now adorns the brim. Thus began an age when men had hosen with one leg green and another yellow, and cotes of two colours.

All vestige of gesso and paint on the effigy to a civilian at Whitelackington has disappeared, otherwise we should have seen how a franklin was dressed some twenty-three years after Edward III had ascended the throne; but his cote had tight-fitting sleeves, and his anelace was stuck through the lappets of his gipciere suspended from his leathern waist-belt. His hood is worn about his neck and part of his breast, and is not drawn up over his head, as may be seen on the wooden effigy to a franklin of about the same date at Eaton-under-Haywood in Shropshire.<sup>3</sup> He is not clean shaven as he wears a beard, and his hair falls in wavy masses to the nape of his neck. The Scots had a rhyme about this period which ran:—

" Long beirds hertiless,  
 Peynted hoods witless  
 Gay cotes graceless,  
 Maketh Englande thriftless."

1. Dion Clayton Calthrop.

2. Planché's *British Costume*, 131.

3. Illustrated in Fryer's *Wooden Monumental Effigies in England and Wales*, p. 11.



Fig. 1. LIMINGTON. Lady. C. 1325.



Fig. 2. LIMINGTON. Lady. (Head of Fig. 1).  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,  
XIII AND XIV CENTURIES.



This verse was attached to the door of St. Peter's Church at Standgate, and the writer of the manuscript chronicle adds, "for all that tyme the Englishmen were clothed all in cootes and hoodes peynted<sup>1</sup> with letters and flowers, and semely with long beards."

### TOPOGRAPHICAL INDEX.

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#### ASHILL (St. Mary).

PERSON REPRESENTED. Unknown lady.

It is quite probable that the effigy commemorates the heiress of Ashill, Matilda daughter and heiress of Hubert de Vallibus (Vaux), and widow of Thomas de Moleton. Her death took place in 1293 which is well within the possible limits of the date of the figure.

EFFIGY (5ft. 11ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, wimple, kerchief falling to top of shoulders, curl-tufts on either side of forehead, fillet ( $\frac{3}{4}$ in.) confining hair pierced with small holes probably for metal adornment, hands holding heart raised in prayer, shoes with pointed toes, and feet resting on chamfered bracket with band at bottom. Slab (6ft. 5ins. by 2ft. 6ins., has been cut away 3ft. 2ins. by 6ins. on right side and 2ins. on left) with upper end raised (4ins.) into a canopy containing a trefoil-headed niche supported on side pillars (2ins. wide by  $\frac{1}{2}$ in. deep). Sunk triangles in spandrels and canopy adorned with scroll of foliage and plain band. Angels (9ins.) vested in albs with folded wings support canopy, and others (1ft.) hold the rectangular cushion. Effigy made of Ham Hill stone placed in cinquefoil-headed wall recess in north wall of nave. Face of effigy and portions of figure and slab mutilated. Date c. 1300. (See Plate VII, fig. 1).

REFERENCES. Collinson, I, 13; two sketches in Braikenridge's illustrated *Collinson*, I, part 3, p. 13 (dated 1843); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, p. 13; Wade's *Somerset*, 34.

1. Planché's remarks in his volume on *British Costume* that "Peynted" may refer to *painted* or it may mean *pointed* or *peaked*, a peculiar feature of the hood of that period.

## BERROW (St. Mary).

NO. 1 PERSON REPRESENTED. Unknown civilian.

EFFIGY (present length = 5ft.), the upper part of figure mutilated and worn. Possibly a franklin (c. 1280) in hosen and cote, head uncovered and hair wavy to neck, right hand at side and left (now lost) probably on breast, head on rectangular bolster (lft. 5ins. by lft. by 3½ins.). Effigy made of Ham Hill stone, broken at ankles, and placed in churchyard near south wall of church.

REFERENCES. Sketches in Braikenridge's illustrated *Collinson*, I, part 4, p. 201 (dated 1843); Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, Plate XXXI, p. 33; Wade's *Somerset*, 55.

NO. 2 PERSON REPRESENTED. Unknown lady.

EFFIGY (5ft. 8ins.) much mutilated and worn, in kirtle and mantle (remains of drapery seen on right side), traces of right arm exist, head on rectangular bolster. Effigy made of Ham Hill stone having a bevelled slab (6ft. 5ins. by 2ft. 1in. by 3ins.). Date c. 1280.

REFERENCES. See above, No. 1 Effigy.

## BRIDGWATER (St. Mary).

NO. 1 PERSON REPRESENTED. Unknown person.

EFFIGY (5ft. 9ins.). This effigy, made of Ham Hill stone, is under a cinquefoil-headed recess outside the church in north wall. It is seriously mutilated and weather-worn, and probably of fourteenth century date.

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 1, p. 87 (dated 1843); Powell's *Bridgwater*, I, 110; Wade's *Somerset*, 64.

NO. 2 PERSON REPRESENTED. Unknown civilian (?).

EFFIGY (5ft. 9ins.) mutilated, but probably a fourteenth century civilian in hosen and cote, hands raised in prayer, head on bolster (lft. 10ins. by lft. 1in. by 3ins.) and animal (mutilated) at feet. Made of Ham Hill stone.

REFERENCES. See above, No. 1 Effigy.

## BRYMPTON D'EVERCY (St. Andrew).

PERSON REPRESENTED. A lady. This effigy may represent a member of the D'Evercy family, possibly the wife of Sir Peter D'Evercy.

EFFIGY (5ft. 6ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle, wimple and kerchief, hands raised in prayer, head on two cushions, bottom one rectangular (lft. 3ins. by 8ins. by 2½ins.), top set diagonally (8ins. by 8ins. by 1½ins.), feet on

dog half hidden in folds of mantle. Slab (5ft. 9½ins. by 1ft. 10½ins., tapering to 1ft. 5ins. by 3ins.) rests on table tomb (5ft. 5½ins. by 1ft. 10ins. by 1ft. 9ins.). The effigy is made of Ham Hill stone, and is at west end of north-west chantry chapel. Date c. 1320. (See Plate III, fig. 3).

REFERENCES. Collinson, III, 216; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 216 (signed W.W.W., 1847); *Proc. Som. Arch. Soc.*, XXXII, i, 34, and LVI, i, 70; Barrett's *Somersetshire*, 140; Hutton's *Highways and Byways in Somerset*, 245; Wade's *Somerset*, 69.

#### COMBE FLORY (St. Peter and St. Paul).

PERSON REPRESENTED. A lady, possibly a member of the family of the Meriets of Hestercombe.

EFFIGY (6ft. 7ins.) in kirtle, with tight-fitting sleeves, sleeveless cote-hardie, mantle caught up under arms and fastened with one cord across breast, wimple with band (1in.) over forehead, long kerchief falling below shoulders, arms mutilated and hands (destroyed) evidently raised in prayer, two small dogs at feet, and shoes protruding from under the folds of mantle, head rests on two cushions, bottom rectangular (1ft. 6ins. by 11ins. by 1½ins.), top set diagonally (10ins. by 10ins. by 2ins.). Slab with bevelled edges (7ft. 2ins. by 1ft. 11ins. by 3½ins.); effigy made of Ham Hill stone. Date c. 1315. (See Plate VII, fig. 2).

REFERENCES, Collinson, III, 248; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 248; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), XI, p. 248; Hutton's *Highways and Byways in Somerset*, 340; Wade's *Somerset*, 106.

#### CURRY RIVEL (St. Andrew).

NO. 1 PERSON REPRESENTED. A civilian, possibly some member of the De Urtiaco family. Although this is a small effigy, yet it is probable that it represents a man and not a boy.

EFFIGY (3ft. 6ins.) in long cote having folds from neck with long sleeves, hands raised in prayer, hair worn in curly tufts on either side of face falling below ears, face clean-shaven, head rests on two rectangular cushions, bottom 1ft. 3ins. by 7¾ins. by 2ins., top 1ft. by 6½ins. by 1½ins., feet on animal (mutilated). Slab (3ft. 9ins. by 1ft. 4½ins., tapering to 1ft. 1in. by 3ins.) and effigy made from block of Ham Hill stone. Date c. 1270-1280. (See Plate II, fig. 2).

REFERENCES. Sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, 29; *Proc. Som. Arch. Soc.*, LXI, 43-44; Wade's *Somerset*, 116.



NO. 2 PERSON REPRESENTED. A civilian, possibly some member of the De Urriaco family. Although this is a small effigy, yet it is probable that it represents a man and not a boy.

EFFIGY (3ft. 2ins.) in long cote with folds from neck to ankles having long sleeves and slit in front, hands raised in prayer, hair worn in curly tufts to either side of face falling below prominent ears, face clean shaven, head rests on rectangular bolster (1ft. by 6½ins. by 2ins.), and feet on animal (mutilated). Slab, 3ft. 7ins. by 1ft. 5ins., tapering to 11½ins. by 3ins.; effigy made from block of Ham Hill stone. Date c. 1270-1280. (See Plate II, fig. 3).

REFERENCES. See above, No. 1 Effigy.

NO. 3 PERSON REPRESENTED. A lady, possibly some member of the De Urriaco family. Although this is a small effigy, yet it is probable that it represents a woman and not a girl.

EFFIGY (3ft. 4½ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie and mantle, hair worn in ringlets and falling to top of shoulders, hands raised in prayer, head rests on rectangular cushion (11ins. by 7ins. by 1in.), and feet on animal (mutilated). Slab (3ft. 7ins. by 1ft. by 3ins.) and effigy made from one block of Ham Hill stone. Date c. 1270-1280. (See Plate II, fig. 1).

REFERENCES. See above, No. 1 Effigy.

#### DUNSTER (Priory Church).

PERSON REPRESENTED. A lady of the De Mohun family. Sir H. C. Maxwell Lyte in his *History of Dunster* conjectures it may be to Hawis, wife of Sir Reynold de Mohun or to Christian, daughter of Sir John Segrave and wife of Sir John de Mohun IV. This is not probable as Prof. E. S. Prior dates the effigy c. 1315; and the first lady died 1260 and the second was living in 1320. It is surmised that it may be to Eleanor widow of Sir John de Mohun II, whose second husband was Sir William Martin of Compton Martin, or to Ada, wife of Sir John de Mohun III. It is possible, however, the effigy is to some favourite daughter of the family of de Mohun who died young.

EFFIGY (6ft.) in kirtle with tight fitting sleeves, sleeveless cote-hardie, mantle caught up under each arm, wimple, kerchief falling to shoulders, hands (mutilated) raised in prayer, head on two cushions, bottom rectangular (1ft. 8ins. by 11ins. by 2ins.), top set diagonally (10½ins. by 10½ins. by 1¾ins.), feet on dog with long ears partly enveloped in folds of mantle which completely cover the lady's feet. Slab (6ft. 8ins. by 1ft. 8ins. by 3ins.), effigy, and canopy (12ft. 2ins.) are made of Ham Hill stone. Effigy on south side of monastic quire in recess under cinquefoil-headed arch crocheted and having cusps ornamented with heads of knights and ladies. Open trefoil in gable. Panelled pediments (8ft. by 5ins. by 5ins.) support either side of monument. Date c. 1315. (See Plate V,—the block kindly lent by the Rev. Preb. F. Hancock, F.S.A.).



Fig. 1. ASHILL. Lady. C. 1300.



Fig. 2. COMBE FLORY. Lady. C. 1315.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,  
XIII AND XIV CENTURIES.



REFERENCES. Collinson, II, 18; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, p. 18; two sketches in Braikenridge's illustrated *Collinson*, II, part 2, p. 18; illustrated in *Gentleman's Magazine*, Oct., 1808; *Proc. Som. Arch. Soc.*, LII, i, 61; illustrated in Rogers' *Sepulchral Effigies of Devon*, Plate v; Lyte's *History of Dunster*, I, 42, 44; Savage's *Hundred of Carhampton* (1830), 407; Hutton's *Highways and Byways in Somerset*, 369; Wade's *Somerset*, 126; Hancock's *Dunster Church and Priory*, 387 (illustrated).

## LIMINGTON (St. Mary).

NO. 1 PERSON REPRESENTED. An unknown lady. It has been surmised, with a considerable degree of probability, that she may have been Gunnora, the second wife of Sir Richard Gyverney, by whom he acquired the Limington estates. Gunnora was the niece of Gregory de Wylington, and she inherited her uncle's part of the manor of Limington (c. 1312).

EFFIGY (5ft. 9ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle, caught up over left arm, kerchief falling to top of shoulders, wimple, hands raised in prayer, head rests on one low cushion (1ft. 4ins. by 9½ins. by 1¾ins.). Table tomb (6ft. by 1ft. 8ins. by 2ft. 3ins.), slab (5ft. 9ins. by 1ft. 7ins. by 4ins.), and effigy made of Ham Hill stone, placed on north side of chantry below the effigy to Sir Richard Gyverney. Leland says:—"Ther lyeth at the feete of *Iuuerney* a woman vaylid in a low Tumble with an Image of Stone" (*Proc. Som. Arch. Soc.*, XXXIII, ii, 85). Slab and effigy broken away at feet. Date c. 1315. (See Plate III, fig. 4).

REFERENCES. Leland's *Itinerary*, *Proc. Som. Arch. Soc.*, XXXIII, ii, 85; Collinson, III, 219; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 219; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IX, p. 219; *Proc. Som. Arch. Soc.*, VII, ii, 5 (illustrated), XXXII, i, 71, XXXIII, ii, 142-3; Pigott drawing; Wade's *Somerset*, 171; Hutton's *Highways and Byways in Somerset*, 237.

NO. 2 PERSON REPRESENTED. An unknown lady. Collinson conjectures the effigy was to Mabel Gyverney, mother of Sir Richard Gyverney, but this is not probable as the Gyverney family had no connection with Limington until Sir Richard's marriage with his second wife; neither can it be attributed to Sir Richard's sister who married Henry Power, as the effigy was made at a much earlier date.

EFFIGY (5ft. 7ins.) on table tomb (6ft. 1in. by 2ft. 11ins. by 1ft. 1in.) of Ham Hill stone, in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle, wimple, kerchief falling below shoulders, fillet adorned with stones (¼in.) encircles forehead,

hands raised in prayer. Slab (6ft. 1in. by 2ft. 11ins. by 2½ins.). Head on pillow (9ins. by 9ins. by 1½ins.), set diagonally on long bolster (2ft. 9ins. by 10ins. by 2ins.), and dog at feet. Table-tomb placed against west wall of chapel; Leland, however, says:—"Ther lyth also in the South Arche of the same Chapelle a Gentilman and his Wife, I think also of the *Iuuerneys*" (*Proc. Som. Arch. Soc.*, xxxiii, ii, 85). Date c. 1325. (See Plate VI, figs. 1, 2).

REFERENCES. Leland's *Itinerary*, *Proc. Som. Arch. Soc.*, xxxiii, ii, 85; Collinson, III, 219; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 219; sketch in Adlam's illustrated *Collinson* (*Soc. Ant.*), IX, p. 219; Pigott drawing; *Proc. Som. Arch. Soc.*, VII, ii, 5 (illustrated), xxxiii, i, 74, xxxiii, ii, 142-3; Wade's *Somerset*, 171; Hutton's *Highways and Byways in Somerset*, 237.

#### MARTOCK (All Saints).

NO. 1 PERSON REPRESENTED. Unknown lady, possibly some member of the de Fieules family.

EFFIGY (5ft.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, wimple, kerchief, mantle, hands raised in prayer, feet on dog? (mutilated), head on one cushion (1ft. 2ins. by 9½ins. by 3ins.). Effigy (weather-worn) and slab (5ft. 2ins. by 1ft. 7ins. by 4ins.) made of Ham Hill stone, placed in recess (7ft. 6ins. by 2ft. 9ins. by 1ft. 7ins.) in south wall of nave. Collinson says this effigy was in churchyard in 1791, and remarks "there were several others, but they have long since been removed" (III, 11). Date c. 1315.

REFERENCES. Collinson, III, 11; sketch in Braikenridge's illustrated *Collinson*, III, part 1, p. 10 (signed W.W.W., 1850); Barrett's *Somersetshire*, 183; Wade's *Somerset*, 179.

NO. 2 PERSON REPRESENTED. Unknown person, possibly a member of the de Fieules family.

EFFIGY. A coped stone (5ft. 11ins. by 2ft. 2ins., tapering to 1ft. 10ins. by 10ins.) bevelled at foot, having apparently a small cross, has a head with a long face and ringlets to shoulders, on cushion (1ft. 1in. by 1ft. 1in. by 2¾ins.). This monument is a block of Ham Hill stone, now placed outside the south side of tower, and belongs to that class of monuments where the head has the appearance of being laid upon the surface of the top of the stone.

REFERENCES. See above, No. 1 Effigy.

NO. 3 PERSON REPRESENTED. This Effigy has been completely defaced, and was probably only a head and bust. The monument is coped and made of Ham Hill stone (5ft. 11ins. by 2ft. 11ins., tapering to 1ft. 9ins. by 10ins.).

REFERENCES. See above, No. 1 Effigy.

## SOMERTON (St. Michael).

PERSON REPRESENTED. An unknown lady.

EFFIGY (5ft. 6ins.) in tight-sleeved kirtle, cote-hardie, mantle gathered up under arms, wimple, kerchief, pointed shoes, hands raised in prayer, head placed on one bolster (1ft. 5ins. by 9ins. by 3ins.), feet on dog with long ears. Effigy (much worn) and slab (6ft. 2ins. by 1ft. 10ins. by 3ins.) made out of a block of Ham Hill stone and placed in wall recess (6ft. 8ins. by 4ft. by 1ft. 10ins.) in south transept. Date *c.* 1320. (See Plate III, fig. 1).

REFERENCES. Collinson III, 186; sketch in Braikenridge's illustrated *Collinson*, part 2, p. 186; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IX, 186; Wade's *Somerset*, 222.

## STOCKLINCH OTTERSEY (St. Mary).

PERSON REPRESENTED. An unknown lady.

EFFIGY (5ft. 6ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle, kerchief falling below shoulders but no wimple, face mutilated, large and prominent ears, left arm lost but has been extended on left side, right arm placed on breast, folds of drapery well depicted, head on two cushions—lower is rectangular (1ft. 3ins. by 9ins. by 2ins.), upper is set diagonally (9ins. by 9ins. by 1½ins.),—feet on dog with long ears (head mutilated). Effigy made of Ham Hill stone, now placed on south window sill of south chapel, but originally in recess in south wall of nave having a cinquefoil-headed arch with cusps adorned with stars. Date, 1280–1290. (See Plate III, fig. 2).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, I, part 3, p. 64; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, 64 (signed W.W.W.).

\*  
WHITELACKINGTON (St. Mary).

PERSON REPRESENTED. Unknown franklin.

Collinson, who omits any mention of the family of Montsorel, owners from 1100 to 1327, says that in the time of Edward III it was held by the family of Bryan or Breane, for which statement he gives no authority. In 1346 John de Brideport held half a knight's fee here, which Thomas son of Thomas de Monte Sorelli formerly held (*Feudal Aids*, iv, 336). He was one of the commissioners for collecting the "Nonæ" tax in Dorset in 1340, and was a person of importance, though not of knightly degree. It is quite probable that the effigy commemorates this franklin, or as Chaucer would alternately describe him, "a worthy vavasour."

EFFIGY (6ft. 3ins.) in hosen, long cote, leathern waist-belt (lin.) with buckle, gipciere attached to belt by two straps with anelace (handle only remaining) thrust into the lappets, hood worn about neck and part of breast but not drawn over head with ends falling 11ins. below arms, hands raised in prayer, beard and hair worn in

ringlets to neck, long face (mutilated), head rests on one bolster (1ft. 4ins. by 10ins. by 2ins.), feet on lion? (mutilated). The effigy and slab with bevelled edges (6ft. 8ins. by 1ft. 9ins., tapering to 1ft. 7½ins. by 3ins.) are made from a block of Ham Hill stone, and lie on floor of south transept behind a pew. Date c. 1350.

REFERENCES. Collinson, I, 68; sketch in Braikenridge's illustrated *Collinson*, I, part 3, p. 68 (dated 1850); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, 68; Pigott drawing; *Proc. Som. Arch. Soc.*, XXXVII, i, 39; Hutton's *Highways and Byways in Somerset*, 276.

#### WITHYCOMBE (St. Nicholas).

NO. 1 PERSON REPRESENTED. An unknown lady, probably some member of the Fitzurse family, who held the manor during seven generations from the time of Henry II to the latter end of the reign of Edward III.

EFFIGY (6ft.) in kirtle with tight-fitting sleeves, sleeveless cotehardie, mantle gathered up on left arm, wimple, kerchief falling below shoulders, hands raised in prayer holding a heart (4ins. by 3ins. by 1½ins.), toes of shoes visible under folds of drapery and finger-tips damaged, head on bolster (1ft. 3ins. by 10ins. by 2ins. to 3ins.), at feet smooth-skinned dog with long ears. Effigy is made of Ham Hill stone, and the slab forms the lid of a stone coffin placed under a window in north nave wall. Date c. 1300. At either end are two stone candlesticks. Each is 1ft. 10ins. high and has a castellated top with sockets for candles (¾in. by ¾in.). The eastern one has a band of foliage (10ins.) of ivy, etc., and a mask; the base (9½ins. by 5½ins. by 6ins.) is plain with two buttresses (5ins. by 2½ins.). The western one is also adorned with a band of foliage of vine with entwined stems, ivy, etc., and a mask with animal ears and foliage growing out of the mouth. These unique candlesticks may have been used for mortuary lights, but it is probable they did not always stand in the position they now occupy. (See Plate III, fig. 5, *Effigy*; and Plate IV, figs. 1, 2, *Candlesticks*).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, II, part 1, p. 47 (signed W.W.W.); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, p. 47; *Proc. Som. Arch. Soc.*, LII, i, 55; Hutton's *Highways and Byways in Somerset*, 372; Wade's *Somerset*, 279.

NO. 2 PERSON REPRESENTED. Unknown civilian.

EFFIGY (4ft. 8ins. present length, feet lost) in hosen, cote, hat with brim (¾in.) laid flat on back of cushion (3ins.), hair worn long to neck, face much worn, hands raised in prayer holding a heart, head on low cushion (1ft. 3ins. by 10½ins. by ½in.). Effigy made of Ham Hill stone placed in recess (7ft. 4ins. by 1ft. 3ins. by 1ft. 7½ins.) in south wall of nave. Date c. 1290.

REFERENCES. See above, No. 1 Effigy.

