



Monumental Effigies in Somerset.

PART IV.

(b) THIRTEENTH AND FOURTEENTH CENTURY CIVILIANS.

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

BRISTOL was the capital of the West of England, and the commercial stone-trades of that important city were engaged at an early date on the fine grain oolite found on Dundry Hill. Such work as still remains shows that these figure-sculptors were plying their technique as early as 1240 in their Bristol ateliers, while the shipping trade of that busy port carried their finished work not only to places on the Bristol Channel, but even as far as Dublin.

In this paper we have to consider seven of these Bristol effigies, and it is probable that those destined for Churchill and Yatton were conveyed by water to the mouth of the River Yeo and from thence by road to their final destination, while that at Combe Florey would be shipped to Bridgewater, carried by barge to Taunton and from thence on a waggon to Combe Florey Church. Those for Long Ashton and Tickenham would probably be conveyed by road, as both places are near Bristol.

The two civilian effigies at Long Ashton were probably sculptured during the last quarter of the thirteenth century. The folds of the cotes fall from neck to ankle; both are sadly mutilated, and round the bevelled edge of the slab of the earlier figure is a mutilated inscription in Lombardic characters. It has been conjectured that the first few letters may have formed part of *Guillaume*, and it was evidently a prayer

for the words *Merci : Amen* are distinctly legible.¹ The effigy of the civilian at Yatton (Plate IV, fig. 2) possesses a long face, a drooping moustache, a short beard, and hair worn in curls to the neck. Around the waist is a belt (1½ ins.) adorned with four-leaf flowers. Professor E. S. Prior, M.A., considers we may date this effigy about 1325.

The effigies of the "Ladies" made from Dundry-stone are at Churchill, Combe Florey (Plate VI, fig. 2), Tickenham (Plate V, figs. 1, 2) and Yatton (Plate IV, fig. 1). The earliest of this group is at Tickenham (Plate V, figs. 1, 2), and Prof. Prior considers that we are justified in assigning it to about the year 1300. It is a beautiful work of art and shows what fine sculpture could be executed at that date in Bristol ateliers, while the imager has been most conscientious in carrying out all the details of the costume and coiffure of a great lady who died at the very beginning of the fourteenth century. About the same date, or possibly a few years earlier, we find a "Lady" at Churchill, and the angels smoothing her pillow indicate that the Bristol craftsmen were influenced in their technique by those London imagers, who, at this date, were carving similar angels for the effigies they were turning out of their workshops on the banks of the Thames. The latest of these effigies is in a wall recess² at Yatton (Plate IV, fig. 1) and was, probably, carved between 1330 and 1340.³

We have to consider a group of seven effigies made of Ham Hill stone all located within a ten mile radius of the place where they were sculptured, except one "Lady" at Nettlecombe which would probably be taken by barge to Bridgwater, shipped to Watchet and conveyed by road to its final destination in Nettlecombe Church. The earliest of these effigies is a "Lady" in Milborne Port Church. It is much worn and was sculptured in the closing years of the thirteenth century. The Nettlecombe "Lady" has her hands raised in prayer, and between them is a scroll which probably had a prayer or

1. Paul's *Incised and Sepulchral Slabs of N.W. Somersetshire*, 5, and Plate IX.

2. Probably not the original tomb.

3. Professor Prior agrees with the date we assign to this effigy.

a suitable text from Holy Scripture painted on it. She rests her feet on a dog, while a larger one lies at her side. The civilian at East Coker is in the churchyard; it is sadly weather-worn, the head is defaced, and it was probably sculptured during the second quarter of the fourteenth century. This mutilated figure is a great contrast to the fine reposeful effigy of a franklin at Trent (Plate V, fig. 3). The hood is drawn up over the head exposing tufts of hair on the forehead and on either side of the chin. The number of effigies depicting the hood drawn up over the head is not numerous, but a wooden effigy to a franklin of about the same date (c. 1350) may be seen at Eaton-under-Haywood, Shropshire.¹ The franklin at Trent has a sword with straight quillons and a diamond-headed pommel which hangs on his left side, while the slit-tered ends of the tag of his broad sword-belt (2½ ins.) are laced into the scabbard.

Built into the parapet of Petherton Bridge, where the old Roman Fosse road crossed the River Parret, is the upper portion of two effigies to a civilian and his lady (Plate VI, fig. 1), carved out of one block of Ham Hill stone. The figures are much weather-worn and their heads rest on one long bolster similar in this respect to another pair of Ham Hill stone effigies at Limington.² It is not altogether an unlikely surmise that these figures originally came from the chapel of St. Nicholas, founded in 1304 for the great mansion built by John de Beauchamp at Stoke-sub-Hamdon. Leland mentions in his *Itinerary*³ (1540-1542) that he went into this chapel and on "the South West side of the Chapelle be 5. Images on Tumbes on hard joynid to another, 3. of Menne harnessid and shildid, and 2. of Women. Ther hath bene Inscription on eche of them, but now so sore defacid that they cannot be redde." A casual observer like Leland might consider these

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

2. *Proc. Som. Arch. Soc.*, LXIII, Plate VI, figs. 1, 2. The Limington effigies have diagonal-shaped pillows under each head placed on the long bolster which is common to the two figures.

3. *Proc. Som. Arch. Soc.*, XXXIII, ii, 87.

two effigies to be women, as the man is in a long cote and his hair falls to his neck. We do not lean to the theory that these two effigies were ever intended to be demi-figures, and it seems to us more probable that they were originally full length figures. It is not known whether they were broken before they were brought to Petherton Bridge, or whether they were wantonly cut away at the bottom so as to fit them into the parapet. Supposing, however, that these were the same effigies which Leland saw when he visited the Chapel of St. Nicholas a few years before the middle of the sixteenth century, yet in less than one hundred years (1633) Gerard of Trent describes them as the founders of Petherton Bridge.¹

At Dowlish Wake we find a very beautiful effigy to a "Lady" (Plate VII, figs. 1, 2) placed in a wall recess under a cinquefoiled arch having cusps terminating in four heads—(a) a lady in a reticulated coiffure, (b) a bishop in mitre, (c) a civilian, bare-headed, with curly locks falling to the neck, (d) a lady in a kerchief. The folds of the kirtle fall from the hips, and the pose and execution of the figure show that the high standard maintained by the craftsmen who worked the Ham Hill stone was as fine in execution and technique as some of the beautiful knightly effigies and tombs we examined in an earlier paper.²

There is an effigy to a civilian at Compton Martin (Plate III) which was possibly carved by the same craftsman who executed the interesting effigy to a knight now in the belfry at Paulton.³ Both the knight and the civilian probably came under foreign influence, and in a previous paper⁴ we saw that the parish of Chewton Mendip, in which Paulton was a chapel, was appropriated by Jocelin, Bishop of Bath, in 1241 to the Benedictine Abbey of St. Peter at Jumièges in the archdiocese of Rouen in Normandy. Both the Paulton and Compton Martin effigies are made from the same local stone

1. See *The Particular Description of the County of Somerset*, by Thomas Gerard of Trent, 1633 (*Som. Rec. Soc.*, XV).

2. *Proc. Som. Arch. Soc.*, LXII, 46-85.

3. *Proc. Som. Arch. Soc.*, LXII, Plate V, figs. 1, 2.

4. *Proc. Som. Arch. Soc.*, LXII, 56, 57.



Fig. 1. YATTON. Lady. A.D 1330-40.



Fig. 2. YATTON. Civilian. C. 1325.
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,
XIII AND XIV CENTURIES.



(lias limestone) found in the neighbourhood of Paulton, and neither were carved by a highly skilled artist as both are rudely sculptured and somewhat flat in appearance. The Compton Martin figure shows us a civilian with wavy hair falling to his neck, a long cote to his calves, pointed shoes, broad sword belt ($2\frac{1}{2}$ ins.), right hand holding sword and left laid on breast, head placed on one low rectangular cushion, and feet resting against a small lion with the tail coiled round the body and holding the end of the scabbard in its mouth. This effigy was discovered during the restoration of the church in 1858, and Mr. William Adlam has left on record that the name of *Thos. de Mortone* was inscribed upon it.¹ Mr. Adlam saw no colour on the figure, and we are informed that the crude endeavour to re-paint it was the work of the rector's wife some sixty years ago. The inscription is on the bevel of the slab and is now nearly illegible.

The authors of *Medieval Figure-Sculpture in England*² remind us that "up to 1260 the Purbeck marbler held the market with his effigies—his dark stone gave what was wanted. In medieval memorials the bronze slab had been possibly first in fashion for high ecclesiastics (as with the 'Bishops' at Amiens). But the dark smooth surfaces of the marble effigy were sufficiently like bronze, and they were taken as a substitute considerably cheaper and easier to produce than cast copper." So it would seem that at first the marble figures were polished like the metal³ and the figures would have gold embossments, but as the colour decoration of the thirteenth century increased so the Purbeck marble effigies were more sumptuously adorned. It is, therefore, probable that the later Purbeck marble effigies were decorated entirely with colour, and as freestone was plentiful in Somerset and water-carriage from South Dorset was difficult we, therefore, find few effigies made of Purbeck marble in the county. In the Cathedral at Wells there is only one incised slab of Purbeck marble to the memory of Saint William Bytton (1274).

1. *Som. and Dor. Notes and Queries*, VI, 224.

2. p. 601.

3. Polishers as well as marblers are mentioned in the accounts for the building of Westminster Abbey in 1253.

In the Church of St. Michael at East Coker there is one effigy to a "Lady" of the same material which was sculptured between 1290 and 1300, and it seems probable that it was conveyed by ship from South Dorset to Christchurch, and then carried on a barge as far as possible up the River Stour to some convenient point where it could be taken by road to East Coker. It would have been specially interesting to know, had we been able to trace the reason, why an order for a Purbeck marble effigy was sent to Corfe for execution, instead of one to Ilchester for a figure made of Ham Hill stone.

We find two Purbeck marble effigies at Charlton Mackerell, but unfortunately they were turned out of the church at a "restoration" some seventy years ago, and are now in the churchyard. These effigies were carved out of one block of shell marble; each head rests under a canopy (2 $\frac{3}{4}$ ins.), but they are now too mutilated and weather-worn for study.

These two effigies may have been conveyed from Corfe in the way suggested for the East Coker "Lady," or they may have been shipped to Bridgwater, taken by barge to Ilminster and carried on a wagon to Charlton Mackerell Church.

In the "Genealogy of the Lyte Family" compiled by Thomas Lyte of Lytescary (1631) is the following note:—

"William Lyte, Serjeant-at-Lawe tempore Ed. I founded our Lady Chapple annexed to his mansion house at Lytes Carie and the North Ile belonging to his parish church of Charlton Mackerell, where he lyeth entombed under a fayre marble monument with his first wife, Marjorie the daughter of John Blanfield, with their pictures cutt and embossed to their full lenkth in the same stone; and in the North windowe of the saide Ile there is a representation of the saide William Lyte in his serjeant's habitt with his second wife Agnes kneelinge and holdinge a scrole in their hands contayninge this inscription—*Ubi fructus ventris tui per te detur nobis frui in perhenni gaudio, amen*—which hath relation to the image of our Ladie and our Saviour upon the crosse as the same is prefixed in the windowe all above. And in the same windowe undernethe is subscribed in verie antient characters this French epitaph—*Priet pur Willa le Lit e Agnes sil feme par charite Pater nost' e Ave.*"¹

1. The painted glass has disappeared but a copy is reproduced by Thomas Lyte at the bottom of the pedigree of his family, and also on a slab affixed to the north wall of the Chapel at Lytescary. The character of the letters



Fig. 1. TICKENHAM. Lady. C. 1300.



Fig. 2. TICKENHAM. Lady. (Head of Fig. 1.)



Fig. 3. TRENT. Civillian. C. 1350.
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,
XIII AND XIV CENTURIES.



In the margin of the Pedigree drawn up by Thomas Lyte is a further allusion to "the monument in marble to one William le Lyt in his Serjeant's habit in the North Ile of the Parish Church of Charlton Mackerell."¹ Collinson² saw this monument in 1791 in the north transept, and an old plan depicts it in the north-eastern corner. It is a sad thing to record that the rector and churchwardens in the early years of Queen Victoria's reign should have possessed so little regard for the past history of Charlton Mackerell as to permit the effigy of a notable benefactor to their church to be thrust out into the churchyard.

The effigy of a serjeant-at-law sculptured in the closing years of the thirteenth century would, indeed, have been a treasure had it been handed down to us in a fairly perfect condition. We can form some idea as to the original appearance of this effigy by studying another to a serjeant-at-law of the fourteenth century at Pembridge, Herefordshire.³ Here he is robed in a full cote gathered up in a collar at the throat, having full sleeves hanging below the elbows and showing beneath them the tight-fitting ones of the tunic. The cote reached his feet and is probably the "medley cote" described by Chaucer, for in coloured MSS. of this period the serjeants-at-law are represented in cotes of blue, striped with red and other colours. At his neck hang two lapels or bands, which are part of his legal costume. The coif on his head gave the name to the Order,⁴ which is described by Fortescue as the "principal and chief insignment of habit, wherewith serjeants-at-law on their creation are decked." This was a close-fitting skull-cap made of white lawn or silk, frequently with a band down the centre. The

in the French inscription and the lady's costume show that it belonged to the first quarter of the fourteenth century. (See illustration facing p. 9, *Proc. Som. Arch. Soc.*, XXXVIII, ii).

1. *Proc. Som. Arch. Soc.*, XXXVIII, ii, 9.
2. Vol. III, 194.
3. Engraved in *Trans. Bristol and Glouc. Arch. Soc.*, XVIII, Plate VII, and described pp. 264-5.
4. The coif (*Tena birettum album*) gave its name to *The Order of the Coif*. See *Druitt's Costume in Brasses*, 223.

tracing of the painted window already referred to depicts William le Lyt in his long cote with its full sleeves, a hood on his shoulders, and his head in the coif of his Order.

The three Purbeck marble effigies we have been considering fall into the latest period of the marbler's work in figure-sculpture, and were produced at a time when competition was keen with the free-stone imagers who could produce their figures at probably half the cost. In fact there was no reason for the employment of expensive shell-marble figures when the fashion for effigies demanded that the surfaces should be finished with a coating of plaster or gesso on which the painter's skill could be employed to make them appear life-like. In order that these surfaces might be decorated with beautiful diapers and jewelled ornaments similar to the adornment of the free-stone and wooden effigies, the Corfe and London marblers no longer made those deep cuttings with which we are familiar in their earlier work, but produced soft contours like their free-stone rivals.¹ The "Lady" at East Coker has draperies of low gradation and considerable delicacy, and had not the effigies of William le Lyt and his wife been so weather-worn, we should probably be able to see in them also the change that had come over the technique of the marbler when he was forced to compete with the Ham Hill and other free-stone craftsmen.

The "Ladies" in this series of effigies wore kirtles and cote-hardies, and over their heads were kerchieves, with the exception of the "Lady" at Dowlish Wake (Plate VII, figs. 1, 2) who has a form of reticulated head-dress. The "Lady" at Yatton (Plate IV, fig. 1) has as many as four kerchieves; the inner one fits her head like a cap having crimped edges enclosing her forehead and sides of her face, and probably her outer kerchief would be made of cloth. This is the only "Lady" with a barbe, which was a piece of linen pleated in

1. For a description of the Purbeck marbler's technique see Prior and Gardner's *Figure-Sculpture in England* (pp. 568-602), where the subject is ably treated. They consider that the Purbeck marble "Knight" at Dodford (Northants) may be dated about 1305. This they believe was the latest effigy made in shell-marble. The effigies at East Coker and Charlton Mackerell were a few years earlier.



Fig. 1. PETHERTON BRIDGE. Male and Female Civilians.



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

folds worn by widows over or under the chin, according to the rank of the wearer, and falling down to the breast.¹ Wimples were in use in several cases,² and the mantles were usually fastened in front with cords either passing through holes in the mantle itself,³ or fastened by studs or brooches called *fermailes* or *tasseaux*, like the arrangement on the "Lady" at Churchill. At Nettlecombe the "Lady" is adorned with a jewelled fillet across the forehead and her hair falls in ringlets to her shoulders, while the "Lady" at Tickenham (Plate V, figs. 1, 2) has her hair confined on either side of her face by the wimple and fillet (1½ ins.) across her forehead, and gathered up in a net on the top of her head over which her kerchief falls in graceful folds to her shoulders.

About the middle of the fourteenth century a head-dress was worn consisting of cauls or close caps enclosing the hair and forming a kind of frame to the face. The zig-zag, or *nebulé* appearance is probably intended to represent frills. These frills bear some resemblance to the bonnets, now sometimes worn by elderly peasants. In the *reticulated* head-dress network, usually jewelled, was portrayed—a step towards the *crepine* head-dress of a later date. At Dowlish Wake (Plate VII, figs. 1, 2) the lady wears neither the *nebulé* nor the *reticulated* head-dress, for the regularity of the pattern on the covering material seems to indicate that the craftsman's intention was to represent some stamped fabric.

The eight civilians wear shoes, hosen, tunics and cotes. Their heads are uncovered, except in the case of the franklin at Trent. The hair is worn long in ringlets or wavy, with the

1. "Mentioned by Margaret, Countess of Richmond, Mother of Henry VII in her 'Ordinance' for the Reformation of apparell for great estates of women in the tyme of Mourning" (*Harleian MS.*, 6084). "The Queen, and all ladies down to the degree of a baroness, are therein licensed to wear the barbe above the chin. Baronesses, lords' daughters and knights' wives, are ordered to wear the barbe beneath it and all chamberers and other persons, below the throat goyle or gullet, that is, the lowest part of the breast"—Planché, *Cyclopaedia of Costume*, sub. Barbe.

2. Churchill, Combe Florey (Plate VI, fig. 2), East Coker and Tickenham (Plate V, figs. 1, 2).

3. Combe Florey, Dowlish Wake, East Coker, Tickenham and Yatton.

exception of the civilian at Petherton Bridge whose hair is in tufts on either side of his face. The cotes vary in length and in some cases are as low as the ankles. The two civilians at Long Ashton possess cotes having loose sleeves falling below the elbows, and thus permitting the tight-fitting arms of the tunic to be visible. The civilian on Petherton Bridge has a collar to his cote, while the franklin at Trent wears a cote with fairly loose sleeves allowing some three inches of the arms of the tunic to be seen. The civilian at East Coker wears a hood, which is not drawn up but hangs in folds on his back and breast with long ends hanging a foot below the elbow. The franklin at Trent has a combined cape and hood (*caperon*) covering the neck and part of the breast.

Although every vestige of gesso and paint on these effigies has long ago disappeared, yet when they were first sculptured they would present a most life-like appearance. The gay hosen and cotes of the civilians would be no less sumptuous than the coloured kirtles, cote-hardies, kerchieves, and mantles of their ladies.

TOPOGRAPHICAL INDEX.

CHARLTON MACKERELL (St. Mary).

NO. 1 PERSON REPRESENTED. William le Lyt, a serjeant-at-law, witnessed various deeds between 1255 and 1314, died c. 1316, and was the first member of the Lytes of Lytescary of whom any dated record remains. (See *The Lytes of Lytescary* by Sir H. C. Maxwell Lyte, K.C.B., in *Proc. Som. Arch. Soc.*, xxxviii, ii, 5-10).

EFFIGY (3ft. 7ins., lower portion cut away), hair worn long. Too mutilated and weather-worn for details. Slab (5ft. by 3ft. 7ins. by 5½ins., present length) and both effigies are carved from a block of Purbeck marble resting on top stone (bevelled edges) of original table-tomb. Each effigy has a canopy over the head raised 2½ins. Date c. 1290.

REFERENCES. Collinson, III, 194; *Genealogy of the Lytes of Lytescary*, compiled by Thomas Lyte (1631); *Proc. Som. Arch. Soc.*, xxxviii, ii, 7, 9.

NO. 2 PERSON REPRESENTED. Margery, daughter of John Blaunfield (or Blomvill) and first wife of William le Lyt; died c. 1280.

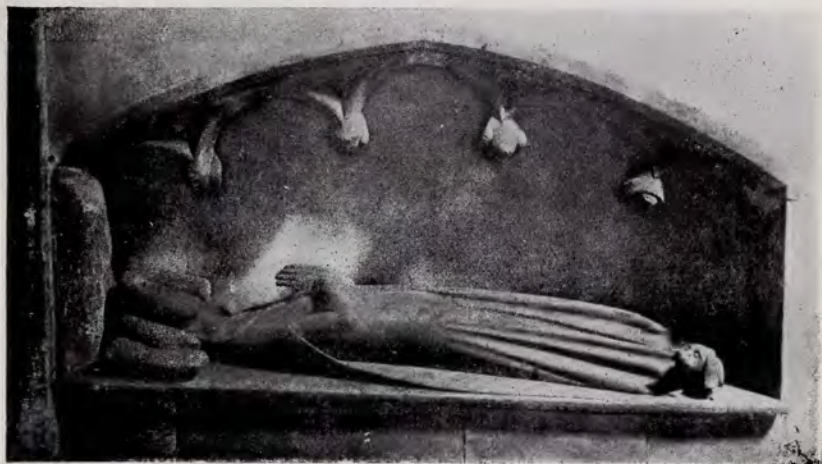


Fig. 1. DOWLISH WAKE. Lady. C. 1360.



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



EFFIGY (3ft. 7ins., present length, lower portion cut away) lies on left side of husband. Too mutilated and weather-worn for details, but face is triangular probably indicating that the lady wore a wimple and kerchief.

REFERENCES. See No. 1 Effigy.

CHURCHILL (St. John the Baptist).

PERSON REPRESENTED. Unknown lady. Probably a member of the Fitzpayne family. See *Proc. Som. Arch. Soc.*, xxxi, ii, 56.

EFFIGY (5ft. 6ins.) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle fastened in front by *fermailles*, wimple, kerchief falling in graceful folds below shoulders, face mutilated, hands (broken) have been raised in prayer, head on two cushions, lower rectangular (2ft. by 1ft. 3ins. by 5ins.) and upper one oval (1ft. 6ins. across and 2ins. deep), two reclining angels on either side of head—the left is destroyed and the right (mutilated) has left hand on cushion and right on effigy, feet rest on a dog (?). Effigy and slab (6ft. 7ins. by 1ft. 9ins. by 2ins.) made from block of Dundry stone. Date c. 1300. This effigy is now on east side of south porch; Collinson states (1791) that it was at the east end of south aisle.

REFERENCES. Collinson, III, 581; sketch in Braikenridge's illustrated *Collinson* (W.W.W. 1842), III, part 4, 581; Rutter's *Somerset*, 108; *Proc. Som. Arch. Soc.*, xxxi, i, 27, ii, 56; Paul's *Incised and Sepulchral Slabs of N. W. Somerset*, 25, Plate xxvii; Robinson's *West Country Churches*, II, 9.

COMBE FLOREY (SS. Peter and Paul).

PERSON REPRESENTED. An unknown lady, possibly one of the two wives of Sir John de Merriet, Kt., of Hestercombe, called *le neuve*. The first was Mary, dau. and coh. of William de Mohun, ob. c. 1300; the second was Elizabeth widow of Philip Paynel, ob. 16th November, 1344.

EFFIGY (6ft. 7ins.) in kirtle, sleeveless cote-hardie, mantle fastened from shoulders with two cords, hair in tufts on either side of face between wimple and fillet (1½ins.) over forehead, kerchief to shoulders, arms (mutilated) and hands (destroyed) were raised in prayer, head on two cushions, lower rectangular (1ft. 3ins. by 1ft. 1in. by 3ins.) and upper one oval in shape, feet rest on two small dogs. Effigy and slab (7ft. 2ins. by 2ft. 1in. by 3½ins.) bevelled at bottom end and made from block of Dundry stone. Date c. 1315. (See Plate VI, fig. 2).

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

COMPTON MARTIN (St. Michael).

PERSON REPRESENTED. A civilian. Mr. Wm. Adlam saw the effigy soon after discovery during restoration in 1858 and he says it was inscribed *Thos. de Mortone*. See *Som. and Dorset Notes and Queries*, VI, 224.

EFFIGY (6ft. 3½ins.) in cote to calves, belt (2½ins.), sword in right hand, original length 3ft. (7½ins. lost), left hand laid on breast, hair wavy to neck, short beard, pointed shoes, head on low cushion (1ft. 3ins. by 11½ins. by 1½ins.) and feet on small lion with tail round body and end of scabbard in mouth. Slab (6ft. 9ins. by 2ft. 4ins. (top) and 1ft. 8ins. (bottom) by 2ins.) and effigy made from a block of lias-limestone with bevelled edge on which was an inscription in Lombardic lettering, now in wall recess of north aisle. When found all colour had disappeared, but the present paint was put on by the then rector's wife. Date c. 1290. (See Plate III).

REFERENCES. *Som. and Dorset Notes and Queries*, VI, 224, XIV, 318 (illustrated); Wade's *Somerset*, 108; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 134.

DOWLISH WAKE (St. Andrew).

PERSON REPRESENTED. Unknown lady, possibly Isabel, dau. of John Wake, wife of John de Keynes, to whom was allotted the manors of East and West Dowlish and a third part of the manor of Compton Martin on the death of her father. Died 1359.

EFFIGY (5ft. 7ins.) in kirtle with tight-fitting sleeves, cote-hardie, mantle with turned up collar and fastened with cords, long head-dress falling just below chin of a reticulated form, but instead of a net to enclose the pleats of hair a material like some stamped fabric is depicted, hands in attitude of prayer, head on two cushions, lower (rectangular) has been cut away 3ins., original size 1ft. 3ins. by 11ins. by 3ins., upper (circular) 2½ins. by 1ft. 1in. diam., feet on smooth skinned dog (1ft. 6ins.) with long ears. Effigy and slab (5ft. 6ins. by 1ft. 6ins. by 2ins.) made from block of Ham Hill stone in recess (6ft. 1in. by 1ft. 4ins. by 2ft. 11ins.) raised 11ins. from floor in north wall of north chapel having cinquefoiled arch with cusps worked into heads—(a) lady in reticulated head-dress, (b) bishop in mitre, (c) man with beard and curly hair to chin, (d) lady in kerchief. Date c. 1360. (See Plate VII, figs. 1, 2).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part I, 120; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VIII, 120; *Proc. Som. Arch. Soc.*, XLIX, i, 40; Wade's *Somerset*, 120; Hutton's *Highways and Byways in Somerset*, 275.

EAST COKER (St. Michael).

NO. 1 PERSON REPRESENTED. Unknown civilian.

EFFIGY (5ft. present length) in cote with hood on neck and ends falling 1ft. below elbows, hands raised in prayer and head on one cushion (1ft. 6ins. by 1ft. by 2ins.). This weather-worn effigy is in churchyard, lower portion broken away and head defaced. The effigy and slab (5ft. 5ins. present length, by 2ft. by 3ins.) is made from block of Ham Hill stone. Date c. 1340.

REFERENCES. Wade's *Somerset*, 105; J. Batten's *Historical Collections for South Somerset*, 153.

NO. 2 PERSON REPRESENTED. Unknown lady, possibly a member of the de Manderville, or the de Coker family.

EFFIGY (5ft. 11½ins.) in kirtle with narrow strap (lin.) round waist with buckle and short-tab, mantle caught up under left arm and right (damaged) has been at right side and right hand probably held edge of mantle, wimple with fillet and two kerchieves, the inner one fitting the head like a cap enclosing the forehead and side of the face and edges crimped, head (broken) rests on one circular cushion (half cut away) 1ft. 1in. diam. by 3½ins., animal at feet destroyed. Effigy in south transept, made of Purbeck marble. Date, 1290-1300.

REFERENCES. See above.

LONG ASHTON (All Saints).

NO. 1 PERSON REPRESENTED. A civilian and probably some member of the de Lion's family.

EFFIGY (5ft. 9ins.) in cote with loose sleeves falling below elbows (5ins. above wrists) showing tight-fitting sleeves of tunic, hands raised in prayer, head uncovered with curling hair to neck, feet on dog and head on one low rectangular cushion (1ft. 6ins. by 11ins. by 1in.). The slab (6ft. 7ins. by 2ft. 6ins., tapering to 2ft. 3ins. by 5ins.) has bevelled edges on which a mutilated Lombardic inscription is carved. Mr. R. W. Paul, F.S.A., conjectures that the first few letters may have been *Guillaume* and it ends with *merci: amen*. The slab and effigy are carved out of a block of Dundry stone, and it is not only weather-worn but half the face and part of the top of slab are lost, while the left arm and a further portion of slab are cracked. The figure is somewhat sunk in the stone and the folds of the cote fall from neck to ankles. Collinson (II, 303) says that this effigy was to a woman, and in 1791 both effigies were in the churchyard; they are now preserved in the north porch. Date c. 1280.

REFERENCES. Collinson, II, 303; sketch in Braikenridge's illustrated *Collinson*, II, part 3, 303; sketch in Adlam's illustrated

Collinson (Soc. Ant.), vi, 303; Pigott drawing; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 5, and Plate IX; Wade's *Somerset*, 35.

NO. 2 PERSON REPRESENTED. A civilian and probably some member of the de Lion's family.

EFFIGY (5ft. 10ins.) in cote with loose sleeves falling below elbows (5ins. above wrists) showing tight-fitting sleeves of tunic, hands raised in prayer, head uncovered and hair worn long to neck, feet on lion (mutilated), and head on two cushions—lower rectangular (1ft. 8ins. by 1ft. 2ins. by 3ins.) and upper one diagonal (1ft. by 1ft. by 2½ins.). The effigy and slab with bevelled edge and bed (7ft. 9ins. by 2ft. 6ins., tapering to 2ft. 1in. by 7½ins.) is made from block of Dundry stone. Effigy, on east side of north porch, has folds of cote falling from neck to ankles and is slit up some 2ft. in front; it is sadly defaced, a corner of slab broken and hands and face injured. Date c. 1290.

REFERENCES. See above, No. 1 Effigy.

MILBORNE PORT (St. John the Evangelist).

PERSON REPRESENTED. Unknown lady.

EFFIGY (5ft. 7ins.) in kirtle, sleeveless cote-hardie, hair worn long, kerchief but no wimple, left arm at side, right on breast, head on one rectangular cushion (1ft. 4ins. by 9ins. by 3ins.), feet on dog (?). Effigy and slab (6ft. by 1ft. 8ins., tapering to 1ft. 5ins. by 5ins.) made of Ham Hill stone, placed in recess in south wall of south transept. Effigy much worn. Date c. 1290.

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, II, part 3, 355; Wade's *Somerset*, 185.

NETTLECOMBE (St. Mary).

PERSON REPRESENTED. A lady probably a member of the Raleigh family, and possibly to Maud, first wife of Sir John de Raleigh of Nettlecombe.

EFFIGY (5ft. 11ins.) in kirtle, sleeveless cote-hardie, mantle, kerchief, jewelled fillet across forehead and hair falling in ringlets to shoulders, hands raised in prayer, while between them is a scroll (2½ins.), head on two cushions—lower rectangular, upper one set diagonally,—feet on dog, while a large smooth-skinned dog (1ft. 8ins.) with head mutilated lies on left side of lady. Effigy and slab sunk in floor (7ft. 1in. by 2ft. 2ins.) are made from block of Ham Hill stone placed in recessed chamber of south wall of south chapel. Date, 1350–1360.

REFERENCES. *Collinson*, III, 541; sketch in Braikenridge's illustrated *Collinson*, III, part 4, 541 (dated 1845); Pigott drawing; Wade's *Somerset*, 193.

PETHERTON BRIDGE (built into parapet).

NO. 1 PERSON REPRESENTED. Unknown civilian, possibly some member of the de Beauchamp family of Stoke-sub-Hamdon.

EFFIGY (3ft. 3ins., but originally some 5ft. 6ins. as lower portion has been cut away) in cote with collar (lin.) and fairly tight-fitting sleeves, hair worn in tufts on either side of face, hands raised in prayer, heads of both figures on one bolster (2ft. 6ins. by 10ins. by 2½ins.). The effigies and slab (2ft. 6ins. wide by 2½ins. deep) of Ham Hill stone are very weather-worn and it is difficult to fix their exact date, but it is not altogether unlikely that they originally came from the chapel of St. Nicholas founded in 1304 for the great mansion built by John de Beauchamp at Stoke-sub-Hamdon. Leland saw this chapel and says that against "the South West side of the Chapelle be 5. Images on Tumbes on hard joynid to another, 3. of Menne harneshid and shildid, and 2. of Women." (*Proc. Som. Arch. Soc.*, xxxiii, ii, 87). A casual observer like Leland might consider these two figures to be women as the man is in a cote and his hair is worn long. (*See Plate VI, fig. 1*).

REFERENCES. Collinson, III, 105; Stukeley's *Itinerarium Curiosum*, I, 156; *The Particular Description of the County of Somerset*, by Thomas Gerard of Trent, c. 1633. (*Som. Rec. Soc.*, xv); *Som. and Dor. Notes and Queries*, VIII, 241 (illustrated).

NO. 2 PERSON REPRESENTED. An unknown lady, possibly some member of the de Beauchamp family of Stoke-sub-Hamdon.

EFFIGY (3ft. 3ins. present length, but originally some 5ft. 6ins. as lower portion has been cut away) in kirtle with tight-fitting sleeves, cote-hardie, hands raised in prayer, head too weather-worn to know whether kerchief and wimple were worn. (*See Plate VI, fig. 1*).

REFERENCES. *See Effigy No. 1.*

SEAVINGTON ST. MICHAEL.

PERSON REPRESENTED. An unknown civilian, possibly Adam le Denys who held the Manor of Seavington St. Denys in 1284.

EFFIGY (6ft.) hosen, tunic, long cote to ankles having sleeves with wide ends showing tight-fitting tunic beneath, shoes, hair worn long to chin, hands raised in prayer, head on one cushion (1ft. 6ins. by 10½ins. by 3ins.), feet on mutilated animal. Effigy and slab (6ft. 4ins. by 2ft., tapering to 1ft. 6ins. by 3ins.) with bevelled edge made from block of Ham Hill stone sadly weather-worn. Collinson (III, 124) states that effigy lay in chancel in 1791; it is now clamped against exterior north wall, exposed to the weather. Date, 1280-1290.

REFERENCES. Collinson, III, 124; sketch in Braikenridge's illustrated *Collinson*, III, part 1, 124; Wade's *Somerset*, 218.

TICKENHAM (SS. Quiricus and Julitta).

PERSON REPRESENTED. A lady, probably a member of the Berkeley family—possibly the wife of Fitz Ralph de Tickenham.

EFFIGY (6ft. 2ins.) in kirtle high in neck with tight-fitting sleeves, mantle having two cords to fasten across shoulders and caught up under both arms, hair on either side of face confined by wimple and fillet (1½ins.) across forehead is gathered up in net on top of head over which is kerchief falling to top of shoulders, hands raised in prayer, head on one rectangular cushion (1ft. 6ins. by 1ft. 1in. by 3ins.) and feet on lion (head mutilated). Effigy rests on stone bench against wall of north aisle of nave and is beautifully executed, and with exception of nose (mutilated) is well preserved. Effigy and slab (7ft. by 2ft. 4ins., tapering to 1ft. 8ins. by 4ins.) made of Dundry stone. Date c. 1300. (See Plate V, figs. 1, 2).

REFERENCES. Collinson, III, 165; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 165; Pigott drawing; *Proc. Som. Arch. Soc.*, XXVII, i, 36; paper on *Tickenham* by Rev. J. Byrchmore (*Northern Branch Som. Arch. Soc.*, 1895); *Wade's Somerset*, 244; *Hutton's Highways and Byways of Somerset*, 399; *Robinson's West Country Churches*, IV, 54; *Paul's Incised and Sepulchral Slabs of N.W. Somerset*, 15, and Plate XVIII.

TRENT (St. Andrew).

PERSON REPRESENTED. Unknown civilian. It has been suggested it might have been to the son of Roger and Joan Wyke, but the effigy is too early unless the son died some years before his father (*Proc. Som. Arch. Soc.*, XX, ii, 134).

EFFIGY (5ft. 10ins.) in tight-fitting hosen, long cote with folds from neck and fairly loose sleeves showing 3ins. of tight-fitting sleeve of tunic, combined cape and hood (*caperon*) covers neck and part of breast with hood drawn up over head exposing tufts of hair on forehead and on either side of chin, shoes, sword belt (2½ins.) with slittered ends of tag laced into scabbard, sword, present length 2ft. 8ins., originally 3ft. 5ins. (knob of stone indicates where end rested), blade, present length 2ft. 2ins., originally 3ft., having handle with straight quillons and diamond-shaped pommel, hands raised in prayer, head on two cushions—lower rectangular (1ft. 4ins. by 11½ins. by 4ins.), upper one set diagonally (9½ins. by 9½ins. by 2½ins.),—feet rest on dog with long ears (side mutilated). Effigy (in recess in north wall of north chapel) and slab (6ft. 3ins. by 1ft. 11ins., tapering to 1ft. 9ins. by 3½ins., has end cut away several inches) made of Ham Hill stone. Date c. 1350. (See Plate V, fig. 3).

REFERENCES. Collinson, II, 384 (illustrated); Pigott drawing; *Proc. Som. Arch. Soc.*, XX, ii, 134; *Barrett's Somerset*, 130.

YATTON (St. Mary).

NO. 1 PERSON REPRESENTED. A civilian, possibly some member of the de Wyke family.

EFFIGY (5ft. 10ins.) in long cote to ankles with tight-fitting sleeves, belt (1½ins.) adorned with a four-leaf flower every 2ins. having tag of 11ins., hands (lost) raised in prayer, long face with drooping moustaches and short beard, hair worn in curls to neck, head on bolster (1ft. 2ins. by 8ins. by 2½ins.), feet on lion. Effigy and slab (6ft. 3ins. by 1ft. 9ins. by 3ins.) made of Dundry stone, now placed in recess of north wall of north transept. Date c. 1325. (See Plate IV, fig. 2).

REFERENCES. Collinson, III, 619; sketch in Braikenridge's illustrated *Collinson*, III, part 4, 619; Pigott drawing; Rutter's *Somerset*, 70 (illustrated); *Proc. Som. Arch. Soc.*, XXVII, i, 14, and ii, 13, XLV, i, 25; Wade's *Somerset*, 287.

NO. 2 PERSON REPRESENTED. An unknown lady.

EFFIGY (4ft. 11ins. present length) in kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle fastened across shoulders with two cords, barbe, four kerchieves, the inner one fitting her head like a cap enclosing her forehead and side of her face its edges being crimped (the outer one would be made of cloth probably), and the hands raised in prayer. Effigy (lower portion cut off) and slab (5ft. 8½ins. by 1ft. 4ins. by 4ins.) made of Dundry stone, now placed in recess in north wall of transept. Date, 1330-1340. (See Plate IV, fig. 1).

REFERENCES. See above for No. 1 Effigy.