Monumental Effigies in Somerset.

Part I.

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INTRODUCTION.

MEDIEVAL monumental effigies are probably the most valuable of all the remains of English Art that have survived the wholesale destruction of the treasures once filling our churches. Few of our County Archæological Societies have, as yet, classified them, and even when this has been attempted they have been content with merely cataloguing the effigies now existing in the various churches in each deanery. A correct list of the county monuments is of use, but its value is greatly enhanced when the effigies are arranged in chronological order in a scheme of classification, noting the workshops from which they have emanated, and giving some critical appreciation of their artistic value.

These commemorative figures were originally sculptured to portray known personages, and they were, probably, to a certain extent representations of the deceased. It is unlikely, however, that facial expressions were always intended for portraits. Effigies of bishops and some members of the great county families were, probably, portraits as their features would be well known, and it is still more likely that those effigies made during the lifetime of distinguished ecclesiastics would be intended for likenesses, like that of Bishop de Marchia[1] in Wells Cathedral which is executed in an unusually free and splendid manner. Even in the thirteenth and fourteenth centuries many effigies were carried out in a

1. Bishop de Marchia died in 1302.

purely conventional style. In short, portraiture was only attempted where circumstances were favourable for its production and the large proportion, even of our earlier effigies, were the stock in trade of imagers whose workshops were found in some of our larger and more important cities.

At first sight it seems easy to assign a name to an effigy when it is known that such and such a family was interred in a certain church. Even then difficulties arise unless the indenture of the contract for making the effigy still exists. Such documents are rarely met with, but if the effigy has remained undisturbed in a chantry chapel we are in a more fortunate position and identification is possible. Inscriptions were rarely made on the earlier tomb-chests or on the slabs upon which the effigies rest until after the year 1400.[1] Occasionally coats of arms, badges, or initials are met with, and if these can be deciphered they form valuable guides. However, the armorial bearings were generally painted on the tomb, the shield, the surcoat, the jupon or the tabard, and now, in most cases, all vestiges of colour are destroyed and lost, so that the assistance of the genealogist is alas! seldom required. There are some two thousand life-sized recumbent effigies existing in England and Wales, and Weaver, Gough, Stoddard, the brothers Hollis and the writers of our county histories have collected the vast body of tradition referring to our monumental effigies; but unfortunately their work was not of a critical nature.[2] In later years a large number of effigies have been carefully examined and many of them identified by such painstaking archæologists as Sir William Hope, Professor Edward S. Prior, Mr. Arthur Gardner, and the late Mr. M. H. Bloxam and Mr. Albert Hartshorne.[3] Still, the identification

1. A few may be met with, but they are comparatively rare. A thirteenth century lady at Scarcliffe, Derbyshire, and a knight at Staunton, Nottinghamshire, also the effigy of Bishop Anselm (c. 1240) in the quire-aisle of St. David's Cathedral may be mentioned.

2. One has only to turn over the pages of Gough's *Monumental Remains* to see how little care was bestowed on critical evidence as to the date of an effigy; and fifteenth century work is occasionally assigned to the twelfth century. Even Stoddard and the Brothers Hollis make serious errors.

3. Mr. Alfred Hartshorne prepared a valuable work on the *Monumental Effigies of Northants.*

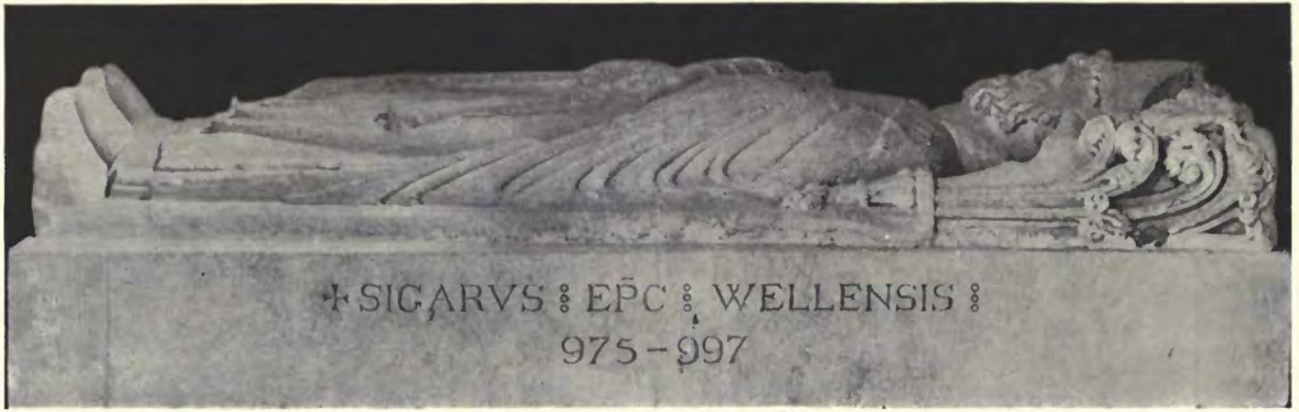

Fig. 1. Bishop Sigar, 975–997.

Fig. 2. Bishop Levericus.

of the majority is rendered difficult not only through neglect and decay, but on account of the constant shifting of the monuments in our cathedrals and churches.[1] The reputed designation of a monumental effigy must always receive respectful consideration, but the sculptured representations of men and women still resting undisturbed in memorial chapels is of immense importance to any scheme of classification. Even, however, where documentary evidence exists for the death and burial of the person represented in sculpture, care must be taken in dating the effigy, for the figure may have been executed during the lifetime of the deceased or some years after his demise.[2] Occasionally the great man left directions in his will not only in regard to the place of interment, but instructing his executors to erect a monument and effigy to his memory. Such a monument was erected for Michael de la Pole, second Earl of Suffolk, in Wingfield Church, Suffolk. This earl accompanied King Henry V on his military expedition into France, and died of dysentery in 1415 while the English were besieging Harfleur. His body was brought to Wingfield for interment, and the Countess, who was one of his executors, erected the monument soon after his death. Two effigies lying side by side on the same table-tomb frequently represent costume and armour quite out of fashion for one of the effigies, if the date of death is taken into consideration. This is accounted for when the tomb is made for the first interment and both effigies are represented at that date, although a number of years may elapse before the second death takes place. In other cases effigies may be placed on a tomb with which they have no connection, nor with each other, as they have been brought from various parts of the church, while in some cases they are even constructed of different material, like the wooden effigy at Laxton, Nottinghamshire, to Margaret, second wife of Adam of Everingham, placed beside the stone effigies of her husband and his first wife on the founder's tomb with which they had no connection.

1. At one time or another nearly every monument has been displaced from its original position in both Chichester and Salisbury Cathedrals.

2. The effigy to Robert, Duke of Normandy, is dated c. 1280; but the Duke died in February, 1135.

After the middle of the fourteenth century the costumes and varying fashions of the lady's *coiffure* and the changes in the armour of the knight assist in assigning dates with a considerable degree of exactitude.[1]

Having considered the date of the effigy it will be needful to note the material made use of by the sculptor, and in Somerset we possess three quarries which were used freely by the men employed in carving figures and effigies. These sources of supply of suitable stone are at (*a*) Doulting, a coarse oolite, (*b*) Ham Hill, a coarse yellow oolite, and (*c*) Dundry Hill, a fine oolite. Outside the county in the south is the Beer stone, a hard chalky limestone, and the quarries of Purbeck marble, in Dorset, of fresh-water shell stone, while in the east is Chilmark, a fine shell-limestone.

It will be our duty in this series of papers to classify the effigies chronologically as far as may be possible in these three general periods :—[2]

I. *c.* 1160—*c.* 1280 when effigies were of Purbeck marble or its imitation in freestone, or of independent motif in freestone.

II. *c.* 1280—*c.* 1360 when freestone effigies supplanted those of Purbeck marble, and were imitated also in wood, in bronze, and in the first alabaster figures.

III. *c.* 1360—1630 when the alabaster effigies set the model to bronze, stone and wooden figures.

In considering the Somerset effigies we shall have to study certain points of local technique and we shall find, for example, that the mail on the body armour of a few of the knights in the thirteenth century have the bands of mail extending from shoulder to wrist. This arrangement is found on some French effigies of this period, but on few English effigies except some knights in the West of England. It is not improbable that

1. Memorial brasses of military personages indicate the changes in armour with considerable certitude, and this greatly assists in the chronological study of stone effigies.

2. The authors of *Medieval Figure-Sculpture in England* (p. 550) give these general periods, and it will be useful to consider the Somerset effigies under this classification. It is probable, however, we may continue our study to the end of the seventeenth century instead of discontinuing it with effigies made in 1630.

this is a peculiarity of work emanating from the Bristol ateliers. We shall also see that some early efforts in producing monumental effigies were the apparent results of mason-craft employed on the adornment of some of the great ecclesiastical buildings. We shall have to draw attention to the fact that the Purbeck marble effigies in the West of England followed the type which were probably the product of the London workshops until the middle of the thirteenth century, when West country effigies of Purbeck marble diverge from this shop pattern.[1] We shall find in the course of our investigations that the fashion of using Purbeck marble for effigy work in the West of England gave place about 1250 to the use of freestone figures. This use of freestone in the West of England is probably the reason why wooden effigies are rare in the West.[2] These freestone effigies turned out of the ateliers of Bristol, Exeter and other south-west centres of art competed successfully against the importation of alabaster figures from the Midlands.

We shall find that the drapery of the earliest figures portray the person who is represented as if he were in a standing position. The folds of the chasuble, mantle or surcoat fall towards the feet and it is probable that these early efforts were endeavours after a pictorial character and may have been suggested by designs for figures in painted glass windows. At first they were represented like an image in a canopied niche. The niche was soon abandoned, but the method of showing the drapery as falling from the shoulders to the feet remained for some time, and we even find it in a few of those stiff representations of Elizabethan bishops and ladies.

The arts of the church reached their zenith in the first half of the fourteenth century and some of the monuments and effigies of this period exhibit beautiful and delicate detail, for sculpture had at that date become free from convention and

1. The date assigned for this divergence is about the year 1260.

2. In the West of England we have only two in Somerset (Chew Magna and Midsomer Norton), two in Gloucestershire (Gloucester Cathedral and Old Sodbury), two in Devon (Tawstock and West Down), and none in Cornwall, Dorset and Wiltshire. In the whole of South Wales there is only one, and that is an effigy of a lady once belonging to a series of six in the Priory Church at Brecon.

had attained a wonderful mastery not only in technique but in natural form. The drapery is now depicted in bolder lines and the undercutting is well marked, while in local schools we shall have to notice certain conventions such as in the effigies of ladies fingering the robes and cords of their mantles, holding shields, and clasping books.

As transport became easier to far away places there grew up gradually the temptation of commercialism, and the craftsman began to lose the individuality of his art as stock articles were turned out of the workshops in large numbers to meet the demand of many clients.

Towards the middle of the fourteenth century a new material made its appearance, and alabaster became the substance which was largely used for effigy-work during the next three centuries. It made an excellent surface, could easily be manipulated and all kinds of delicate detail could be carved in it. For the same reasons *clunch*, a close-grained chalk, was worked in the eastern counties and sent to many places.

The activity of the fourteenth century suddenly came to an end, for that awful pestilence, afterwards known as the "Black Death," paralysed all the arts and crafts, and when work could again be resumed a different spirit in art had taken hold of the craftsman. The Perpendicular style was thoroughly English, and although it was somewhat stiff and formal, yet it possessed a peculiar charm which endeared it to our nation. The increasing wealth of the middle class allowed the merchants to patronize more freely the craft of effigy-makers. The increase of chantry-foundations necessitated the building of chantry-chapels where the effigies of their donors lay before the altars. This brought greater trade to the craftsman, but he kept pace with the constant change in costume and armour, although there was no real progress in freedom of sculpture, and stock patterns in stone, marble and wood were turned out in vast numbers from the various ateliers. Towards the close of the fifteenth century there arose a morbid custom of representing the dead as a shrouded corpse. These figures are called *cadavers* and they find place in the work of the men of the sixteenth and seventeenth centuries. Nicholas Stone

Fig. 1. Bishop Burwold.

Fig. 2. Unknown Bishop.

Fig. 3. Bishop Eilwin, 997–999.

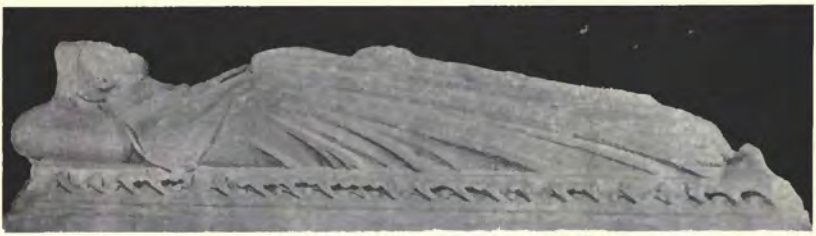

Fig. 4. Bishop Dudoc, 1033–1060.

Fig. 5. Bishop Giso, 1061–1088.

EFFIGIES OF SAXON BISHOPS IN WELLS CATHEDRAL.

even represented Dean Donne standing in a shroud and it was the only effigy saved from destruction in old St. Paul's. In the later Gothic period we shall find that priests were not always depicted in their Eucharistic vestments, but were occasionally portrayed in their quire habits or their academic robes, while the merchants as they gained wealth and power were as proud of their merchants' marks as the nobles and knights were of their coats of arms. The older form of "weepers" carved in niches on the sides of the tomb-chest gave place to groups of boys and girls—the children of those represented on the tomb.

We shall finally have to consider the post-Reformation monuments—memorials to Elizabethan worthies. These were erected to men who were courageous and enterprising, and had been enriched with the property of the religious houses and the wars with Spain. Their memorials express their pride in their successful achievements, but are sadly lacking in the virtue of humility, and the laudatory inscriptions on their tombs contain no entreaty for the prayers of the living. In the later years of the reign of Queen Elizabeth we shall find many instances of the recumbent position being abandoned, and the effigies represent men and women leaning on their elbows complacently regarding the passers by. The detail of the Renaissance work on some of these tombs is of interest, but the effigies do not possess the wonderful repose and beauty of the earlier centuries. Some statuaries, however, executed fine work. Many were foreigners; in Nicholas Stone, however, we find an Englishman whose best work was of high excellence, but with the passing of the master his school languished and died out. During the troublous years of the Civil War few effigies were made, but the Restoration brought a revival in the erection of monumental work. The taste in monumental and effigy-work was, however, not happy and although some craftsmen endeavoured to revive the art, yet, much of their work is pagan in conception.

EFFIGIES OF SEVEN SAXON BISHOPS AT WELLS.

A series of recumbent effigies to Saxon bishops may be seen in the quire aisles of the Cathedral Church at Wells (Plates I and II). These figures are all well preserved with the exception of some small accidental damages. They are sculptured boldly and portray the bishops in Eucharistic vestments. The effigies may be divided into two groups and an interval of probably some thirty years separates the earliest effigy from the two latest.[1] The first group consists of five broad and somewhat flat figures partially embedded in the stone, having large heads with crude treatment of the facial expressions, beards, and hair of stiff locks, and all placed in canopied niches richly ornamented with foliage. This foliage is similar to that carved on the capitals in the quire of Bishop Reginald's church. The draperies of these five effigies have thick edges and blunt folds, while the chasubles may be described as exhibiting bag-like foldings. All these effigies were originally adorned with colour, and it is difficult to determine whether the remarkable band[2] in low relief around the neck-opening of the chasuble on the effigy of Bishop Sigarus (Plate I. fig. 1) was intended for a piece of embroidery or constructed of metal-work. It is now quite plain, but the lower portion is symmetrically extended into three scallops—the larger one (4½ins.) being in the centre. This form of band upon chasubles on English effigies of this date (*c.* 1200) is probably unique ; and with no colour or ornamentation to guide us it is now impossible to say whether it originally resembled the ornament worn by the Pope between the chasuble and the pall,[3] or that unexplained circlet which some bishops of the Rhineland wore on this ornament. Bishop Sigarus is probably adorned with the *super humerale episcoporum*. In

1 Plate I, figs. 1, 2 and Plate II, figs. 1, 2 and 3 belong to the earlier group, and Plate II, figs. 4 and 5 to the later group.

2. Dr. J. Wickham-Legg has been consulted and considers that this band of ornament presents some special points of interest. The band may be seen in the illustration given in *Archæologia*, LXV, Plate ix.

3. See A. Rocca, *Opera*, I, p. 9.

the *Metz Pontifical*[1] (1302—1316) this ornament is placed on the bishop's shoulders and is well depicted in the picture where he is blessing an abbot or an abbess. In this case it consists of two circular discs of gold or gilt metal on each shoulder and connected across the breast with a richly decorated band. We are told by Mr. E. S. Dewick in his valuable preface to his edition of the *Metz Pontifical* that it was worn by the bishops of Regensburg and Liege, and it appears on the figures of St. Lambert on the coins of the latter. It is seen on the thalers of the bishops of Eichstädt on which the figure of St. Willebald is so adorned. Mr. Dewick is not aware that it occurs on the coins of any bishop of Metz; it is sometimes seen, however, on the figures of St. Adelph and St. Arnulph, early bishops of the see.[2] An ornament is preserved in the treasury of Paderborn, in Westphalia, which is a shoulder adornment somewhat rectangular in shape. These early *super humerale* appear to have been made of silk and richly embroidered with gold. Their origin is somewhat obscure; but it may be noted that statues at Chartres[3] and Rheims[4] of about 1220 show an Ephod with twelve stones hung round the neck and placed over the chasuble. Franz Bock in his learned work on the Vestments of the Middle Ages reminds us that when the High Priest placed the Ephod as the last ornament over his shoulders so the Christian Ephod is the last ornament which is laid on the bishop's shoulders. It is probable that the *super humerale episcoporum* may be a development of the Ephod and it is interesting to note that in an illustrated plate (Plate XXVII, fig. 3) given by Franz Bock of the effigies of the Bishops of Eichstädt,[5] one is portrayed with a *super humerale* which is not very dissimilar to

1. "Metz Pontifical," Roxburgh Club, ed. E. S. Dewick. Plate 57 depicts the bishop in Eucharistic vestments.

2. Cahier "Characteristiques des Saintes," Paris, 1867, I, 375.

3. St. Peter in the north porch. See illustration in "The Medici Portfolios, No. 1," pl. XII.

4. St. Remi, sometimes called St. Sixtus, in the porch of the north transept. See illustration in Bock's "Geschichte der liturgischen gewänder der Mittelälters," pl. V (vol. I, 373); "The Medici Portfolios, No. 1," pl. XII.

5. See plates v and xxvii in Bock's "Geschichte der liturgischen gewänder der Mittelälters," Bonn, 1859.

the ornament worn over the chasuble by Bishop Sigarus. The other four effigies belonging to this series have no such adornment. Two of the effigies (Plate I, figs. 1 and 2) (Bishops Sigarus and Levericus) in this group may be a little earlier than the other three, and Messrs. Prior and Gardner in their work on *Medieval Figure-Sculpture in England* assign them to about the year 1200,[1] and they remark that in these early bishop-effigies we can trace a gradual advance towards the statue-technique. " For example," they add, " the folds which in the first effort are rendered in parallel rounded ribs very like those of the Romanesque reliefs, obtain in each succeeding effigy a more natural expression."[2] The effigies to Bishop Burwold, Eilwin and one other bishop to whom no name can be assigned (Plate II, figs. 1, 2 and 3), lie in the south aisle of the quire, and some slight advance may be noted in their technique, but the heads are still large and placed in canopied niches of elaborate workmanship. If any one of these five effigies could be raised up and placed erect in an empty niche in the west front it would assume the appearance of a standing statue, and the plain bracket against which the feet rest would enhance the conception. In fact, the architectural masons who carved these early coffin-lids were training themselves to become statuaries, or, at any rate, they were instructing their sons in this new art of statue-work some six years before Niccola Pisano was born, and twelve years before the foundation stone of Rheims Cathedral was laid.[3] The advance made in these five effigies is not very marked and it seems evident that they must be all the work of the early years of the thirteenth century : the two earliest (Plate I, figs. 1 and 2) are dated at the very beginning of the century, and if the three (Plate II. figs. 1, 2 and 3) later ones do not belong to the first decade they cannot be dated beyond the second.

1. See page 297. These authors remark that the oldest is the effigy to Bishop Sigarus and probably the one to Bishop Levericus was made about the same time. The account given on page 296 of the position of these effigies is somewhat confusing, as the effigies were re-arranged a year after this book was published.

2. " Medieval Figure-Sculpture in England," p. 296.

3. Although Rheims Cathedral was begun in 1212 the west front dates from 1241.

The second group consists of two effigies (Plate II, figs. 4 and 5). One was to the memory of Bishop Dudoc and the other to Bishop Giso. They can be dated somewhere about the year 1230 and the leaf foliage[1] adorning the slab for Bishop Dudoc's effigy would indicate this period. These figures show a remarkable advance in art. They are not so deeply embedded in the slab as the five earlier Saxon bishops, the slabs are rectangular[2] instead of narrowing towards the feet,[3] the brackets for the feet to rest against are ornamented and are no longer plain, the heads and faces are not too large and out of proportion to the bodies as was the case in the earlier five effigies, the heads repose on pillows instead of being placed in elaborately canopied niches, while the stone staves in the right hands of the first group of bishops have given place to wooden ones like their contemporaries on the west front. These staves have perished, but marks of attachment showing they were held in the right hand may still be seen; the left hand was placed higher on the breast. The folds of the drapery are no longer rendered in parallel curved ribs with thick edges, but have assumed those ripple folds which are a well-known characteristic of the figures of Bishop Jocelin's west front (1220-1242). There is one feature, however, which must not be overlooked. The two bishops are represented in low mitres with rounded points behind and before[4] while the other five bishops possess high triangular mitres[5] having broad plain bands round the lower parts and from the centre to the peaks. The streamers (*infulæ or vittæ*) to the mitres for Bishops Dudoc and Giso are quite plain while the other

1. Somewhat similar leaf-foliage adorns the slab for the Doulting stone effigy in Salisbury Cathedral to "Longespée," the great Earl of Salisbury, which has been dated c. 1240.

2. 6ft. by 1ft. 10½ins.

3. They vary in length from 6ft. 1in. to 6ft. 6ins.; in breadth from 1ft. 11½ins. to 2ft. 3ins.; and at the feet from 1ft. 5ins. to 1ft. 8½ins.

4. At the present time these mitres measure in front 2¼ins. at the lowest point, and 2¾ins. at the highest. The top has probably suffered some slight damage and may originally have been half an inch or even one inch higher.

5. These mitres vary from 6½ins. to 8ins. in height, and it is probable that, at least, in one or two cases they may have been originally half an inch or one inch higher.

five effigies are depicted with mitres having streamers with fringed ends or no streamers at all. So low are these mitres that it has been conjectured they were "priest's caps" and not mitres at all.[1]

A pertinent question may well be asked, why these two later effigies were represented with a form of mitre which had become no longer fashionable. The Dean of Wells suggests "it is just possible that Bishops Dudoc and Giso, whose tombs were on the south and north of the altar in the older church, were already commemorated by monuments, which in the first instance were held to suffice; but that after the new effigies had been made for their predecessors, these antique monuments no longer seemed worthy members of the series, especially as they occupied the places of highest honour next the altar. Then, we may suppose, new figures were carved for them, and the low Saxon mitres were copied from the figures on the original tombs."[2]

The eastern position of Bishop Reginald's church at Wells was completed before the end of the twelfth century. The graves of the Saxon bishops must have been disturbed and, consequently, new tombs were constructed. We conjecture that the monuments to Bishops Dudoc and Giso were for a time retained, new memorial effigies were made to the other five bishops and the seven were placed under the two eastern-most arches of the new presbytery.[3] Early in the fourteenth

1. John Britton saw these effigies in 1824 when he wrote on the "Cathedral Church of Wells," and he thus speaks of these low mitres: "The fourth, on the same side is 'Bishop Giso,' who died in 1088, and Bishop Godwin inclines to that opinion; yet there is reason to doubt its correctness, for the effigy has only a priest's cap, and no mitre, the right hand is upraised as in the act of giving the benediction. One of the other figures also wears a cap and is similarly represented."

2. *Archæologia*, LXV, 109.

3. The names of some of the masons employed by Bishop Jocelin are still known, for among the manuscripts of the Dean and Chapter (*Cal. MSS.*, I, 35, II, 55), is a conveyance dated 1229 of houses in Wells formerly belonging to Adam Lock, mason, which is witnessed by Deodatus and Thomas Norais, both masons. A writer in our *Proceedings* draws attention to the similarity of the names of this Thomas Norais and that of Godfrey (Gaufride de Noiers) the architect of St. Hugh of Lincoln, in 1200, as somewhat remarkable, especially, he says, as St. Hugh had gone to Lincoln from Witham Priory. *Proc. Somerset Arch. Soc.*, XIX, ii, 27.

century the presbytery was extended by the addition of three bays. Again the effigies were re-arranged, being placed behind the new stalls. Here they remained until 1848 when the old stalls were destroyed and the present stone ones erected. These ancient memorials to the seven Saxon bishops were then moved to other positions.[1] In 1913 a new heating apparatus was installed and this gave the Dean and Chapter the opportunity of placing these effigies in the position they had formerly occupied in 1325, and thus the effigies of Bishops Dudoc and Giso again rest south and north of the high altar as they did in Bishop Reginald's Cathedral, and before that in the still more ancient Saxon Church.[2]

It was in no way unusual to commemorate the earlier bishops by a series of new tombs when a new church was built, and at Chichester (*c.* 1200) a parallel instance is met with when memorial slabs were placed to Bishop Seffrid and his six predecessors in the see in the new cathedral. At Wells there was a special reason for recording its past history for there had been controversy as to the right to elect the bishop between the canons of Wells and the monks of Bath.[3] So the canons of Wells rejoiced in possessing seven bishop-tombs in Bishop Reginald's new cathedral, while the monks of Bath could only show four.

We are under a deep obligation to the Very Rev. J. Armitage Robinson, D.D., F.S.A., Dean of Wells, for his valuable paper on *The Effigies of Saxon Bishops at Wells*[4] in which he makes an exhaustive study of the successive changes of name and

1. Four were placed in different parts of the north and south aisles of the quire. One with a high mitre was thought to be Bishop Giso and found a position on the north side of the high altar. Two were located in the undercroft of the chapter house, but were returned to the south aisle in 1872.

2. When the effigies were re-arranged in 1913 the Dean of Wells took the opportunity of having them photographed in a standing position. These photographs of the effigies and the leaden tablets found under them are beautifully reproduced in *Archæologia*, LXV, Plates viii, ix, x and xi.

3. The canons of Wells took their share in electing Bishop Reginald, but his successor, Bishop Savaric, was elected by the monks of Bath without their concurrence. No final settlement was made until after Bishop Jocelin's death when his successor was forced by the Pope to assume the title of Bishop of Bath and Wells.

4. *Archæologia*, LXV, 95—112.

of position which they have undergone in the course of seven centuries.[1] The names moulded on leaden tablets found in the stone casings beneath the effigies have been copied for the letterings on the outside with the dates of their respective episcopates.[2] One effigy had no leaden tablet under it, and

1. Leland's *Itinerary*, III, p. 107 (ed. 1744), describes the Cathedral in 1540. He saw seven ancient effigies—four in the north aisle and three in the south, and Burwold's name was inscribed on the westernmost in the south aisle. Francis Godwin published his *Catalogue of English Bishops* in 1601 He mentions the effigies of Burwold, Dudoc and Giso, and states that Burwold's name was still to be seen on his tomb. John Britton wrote on the *Cathedral Church at Wells* in 1824, and his list of names for these effigies was taken from Collinson's *History of Somerset*, published in 1791. Britton says, however, that Brithwyn's effigy was made of Purbeck marble. Such an effigy in Purbeck marble no longer exists, or he may have been mistaken in the material, for all seven effigies are made of Doulting stone. There is no Purbeck marble effigy in the Cathedral excepting the incised slab to Bishop William Bitton II, the Saint. The Dean of Wells examines in his paper (*Archæologia*, LXV.) the position of these tombs on John Carter's plan made at the end of the eighteenth century, and on those given in Britton's *Wells Cathedral* (1824) and Winkle's *Cathedrals of England and Wales* (1835), and he comments on the important letters written by Mr. John Clayton to Canon Church in 1894. He has carefully sifted the local tradition of the succession to the see of Wells, comparing it with the tradition presented by the great chroniclers of the early part of the twelfth century. The earliest list is found in a brief history of the see written probably by a canon of Wells about 1175. This history is preserved in the Bath Chartulary now in the Library of Lincoln's Inn, and is known as the *Historiola*. The Wells local tradition is independent of the generally accepted tradition of the Wells Episcopate found in the *Historia Major*, preserved in the Wells *Liber Albus II*. This document was composed by a canon of Wells about the year 1410, and the writer is influenced by the tradition as given by Florence of Worcester (1117) and William of Malmesbury (1125).

2. The leaden tablets are illustrated in *Archæologia*, LXV, Plate x. + SIGARUS EP̄C WELLENSIS; + DUDICO EP̄C WELLENSIS; + GISO EP̄C WELLENSIS; + EILWINUS EP̄C WELLENSIS; + BVRHWOLDUS EP̄C WELLENSIS; LEVERICUS EP̄C WELLENS. The Dean of Wells informs us that "when the effigies were lifted, the leaden tablets spoken of by Mr. Clayton were found with the bones, which in most instances were in boxes of elm wood newly made in 1848, but in one or two instances in cavities left in the masonry: there were small fragments also of the original oaken boxes, very much decayed. In Giso's tomb there was a rudely shaped cross of lead, and fragments of a red stuff in which the bones had once been wrapped. When the effigy assigned to Dudoc was removed, a box was disclosed which contained what appeared to be a complete skeleton, but with it was a tablet bearing Sigar's name. In a recess in the masonry nearer the wall was a skull with a number of bones and the tablet of Dudoc. Each of these receptacles contained small portions of the same red stuff which had been used as a wrapping. This tomb had yet

it is therefore unnamed. The tablet to Bishop *Levericus* is later than the other five,[1] and the Dean of Wells suggests that this tablet probably belongs to the period of re-arrangement of the tombs in 1325. The other five leaden tablets were made at the same time, and the Dean of Wells considers that the early form of N which has been made use of may also be seen on Bishop Reginald's seal, but not on those of his successors, while the use of E P C instead of E P S is found occasionally in Wells documents to the end of the twelfth and the beginning of the thirteenth century. These features harmonize with the conjecture that the series of leaden tablets were made at the beginning of the thirteenth century. This evidence points to the fact that the five effigies were made during the first or second decade of the thirteenth century, agreeing with the evidence adduced to the artistic treatment of the figures which assigns the earliest to about the year 1200 and the two latest to some thirty years after that date.

The Purbeck marble effigies formed the model in many cases for the freestone effigies; but these early memorial effigies to the Saxon bishops at Wells are of Doulting stone,[2] and were in no way dependent on the efforts emanating from Corfe. It seems probable that the land-carriage from Dorset to Wells made Purbeck marble effigies so expensive that the masons employed on Bishop Reginald's new church were set the task of making them out of Doulting stone. These effigies,

another surprise to offer; for when the masonry constructed in 1848 was taken to pieces, a large stone was found embedded in it, which bore the letters OLD, with parts of a letter before and after. It was obvious that this was a portion of the name BVRWOLDUS, which Leland had seen inscribed on one of the tombs." —*Archæologia*, LXV, 101.

Stone with fragment of the name of Burwoldus measured about 7¾ins. by 4½ins.

1. The leaden tablet for Levericus is lettered in a later and more artistic style and is made of a whiter lead or some alloy. Probably the original tablet was lost or injured and this was made as a substitute. It is possible that an error may have crept in and that *Levericus* does not accurately represent the original name. The sixth name in the list given in the *Historiola* is Liowyngus and possibly Levericus is intended for this bishop.

2. Doulting stone comes from the St. Andrew's quarry at the little village of Doulting, situated some two and a half miles from Shepton Mallet. It is inferior oolite and very similar to Bath stone, which is the greater oolite. The Cathedral at Wells was built of this stone.

therefore, mark a stage in an English experiment a quarter of a century before the foundations of the Cathedral at Amiens were laid ; and looking at these early efforts[1] and then turning to some of the more highly developed work on Bishop Jocelin's west front we see how the English masons produced a statue-technique exhibiting a wonderfully tender feeling, spiritual in expression, and so solemn and serene in conception that it stands forth as one of the great glories of English Art in the thirteenth century. So tender and true is the feeling in some of this work that we question if this particular motif is found to the same extent in the more learned works of the French schools of this particular age.

TOPOGRAPHICAL INDEX.

NORTH AISLE OF QUIRE.

(*a*).—Person Represented. Bishop Sigar, 975—997, pupil to St. Dunstan and Abbot of Glastonbury, first name in the list of bishops of Wells in the *Historiola* and in the Hyde *Liber Vitæ*. William of Malmesbury gives the name as seventh in his list. Leaden tablet (about 6ins. by 2ins.) found under the effigy in 1913, lettered—+ SIGARVS : EP̄C : WELLENSIS.

Effigy (6ft. 4ins.) vested in alb, amice, stole with fringe, dalmatic, chasuble with ornamental band (2ins.) round neck having three scallops (4½ins.) in front, maniple with fringe (1ft. 10ins.), mitre (8ins.) having band round bottom and from centre to peak and no streamers, staff (broken top and bottom), hands placed naturally on body—right laid on maniple and left on staff, beard, moustaches and hair showing under mitre. Upper portion of body in trefoil-headed canopy resting on circular brackets with foliage filling corners. Back of canopy plain (9ins.) ; plain bracket

1. We know that the ranges of figures on the west front were gorgeous in blue and scarlet and purple and gold, for traces still survive. In the tympanum of the central doorway there is ultramarine, gold and scarlet, where there are also the marks of metal fittings ; and Mr. Benjamin Ferrey found a deep maroon colour on the figures of the Apostles, and a dark colour painted with stars in the Resurrection tier. As the figures on the west front were painted, it is, therefore, probable that these thirteen century effigies to Saxon bishops were decorated in a similar manner, and chasubles, dalmatics, stoles, maniples, mitres, gloves and shoes were all resplendent, being worked in various patterns and colours to represent the actual vestments.

for feet (1ft. 7½ins. by 9¾ins.); slab (6ft. 6ins. by 2ft. 3ins. at head, tapering to 1ft. 7½ins. at feet by 2ins.). Effigy and slab date *c.* 1200, and made from Doulting stone. (*See* Plate I, fig. 1.)

REFERENCES. Drawing by John Carter (1784) Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, plate ix; *Medieval Figure-Sculpture in England*, p. 296 (illustrated).

(*b*)—PERSON REPRESENTED. Bishop Levericus. The leaden tablet (about 4½ins. by 1½ins.) found in 1913 under the effigy, lettered—+ LEVERICUS : EP̄C : WELLENS, was probably made early in fourteenth century when these effigies were re-arranged behind new quire stalls. The tablet is of whiter metal and the lettering is later in date and more artistic in style than the other leaden tablets. (See illustration in *Archæologia*, LXV, Plate x.) It may be that *Levericus* does not accurately represent the original name. The Dean of Wells, in his paper in *Archæologia*, LXV, p. 103, says that "Levericus may be a latinization of Leofric, but not of Living. Moreover, Living was translated to Canterbury; though Wells tradition says nothing of this, and possibly he may have been thought to have been buried at Wells." The Cornish succession has Lyfing, 1027—1038; Leofric, 1046—1072, while the name of Liowyngus is fifth in the list given in *Historiola*.

EFFIGY (6ft. 1in.) vested in alb, fringed stole, amice, dalmatic, chasuble, maniple (2ft. 5ins.), mitre (6½ins.) with bands round the edges and from centre to peak, and streamers with fringed ends (2ins. to 2½ins. at top and 2¾ins. to 3ins. at bottom), staff (damaged in two places) with foliated crook, face clean shaven and hair visible under mitre, hands crossed naturally on body—right laid on top of maniple and left placed over staff. The upper part of body is placed in a cinquefoil-headed niche with foliage filling corners. Back of canopy plain (8ins.) and feet rest on plain bracket (1ft. 8½ins.), slab (6ft. 4ins. by 2ft. 1in. at head, tapering to 1ft. 8½ins. to feet). Effigy and slab date from *c.* 1200, and made of Doulting stone. (*See* Plate I, fig. 2.)

REFERENCES. Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, Plate ix.

(*c*).—PERSON REPRESENTED. Bishop Giso, 1061—1088, a native of Lorraine, chaplain or clerk of the chancery of Edward the Confessor, consecrated bishop by Pope Nicholas II; found church at Wells mean and the revenues so small that he writes in his own account the canons were forced to beg their bread. Edward the Confessor, Queen Edith, Harold and William the Conqueror gave various estates for the support of these canons. Giso, however, considered he was badly used by Earl Harold who seized certain estates left by Bishop Dudoc to the church at Wells by charter. Giso built a cloister, dormitory and refectory, and forced the canons

to lead a common life, causing them to choose one of themselves, named Isaac, to be their provost and to manage their temporal affairs. Leaden tablet (about 5¾ins. by 2ins.) found in 1913 under the effigy is lettered— + GISO : EP̄C : WELLENSIS. Giso's name is tenth in the list given in *Historiola* and fourteenth in that of William of Malmesbury.

Effigy (5ft. 6ins.), vested in alb, amice, dalmatic, chasuble, low mitre (2¾ins.) with streamers (1ft. 2ins.) having rounded peaks; attachments show that the left hand once held wooden staff; right hand is placed high on breast; beard short, but hair worn long below ears. Head rests on rectangular pillow, and ornamented bracket (mutilated) at feet. Hands, feet and face mutilated. Slab (6ft. by 1ft. 10½ins. by 3½ins.) has plain bevelled edge. Effigy and slab date *c.* 1230, and made of Doulting stone. (*See* Plate II, fig. 5.)

References. Giso's own account of himself in *Historiola de Primordiis*, Eccl. Documents, ed. Hunter (Camden Soc.); Kemble's *Codex Dipl.*, IV, 195–8; *Florence of Worcester*, I, 218; *William of Malmesbury, Gesta Pontiff*, pp. 194, 251 (Rolls ser.); Canon of Wells in *Anglia Sacra*, I, 559; Freeman's *History of the Church of Wells*, pp. 27–33; Freeman's *Norman Conquest*, II, 449–453; Eyton's *Domesday Studies*, "Somerset," passim; Green's "Earl Harold and Bishop Giso," *Proc. Somerset Arch. Soc.*, XII, ii, 148; *Dict. Nat. Biog.*, XXI, 399; Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, Plate xi; *Medieval Figure-Sculpture in England*, p. 296.

SOUTH AISLE OF QUIRE.

(*a*).—Person Represented. Bishop Burwold. The *Historia Major* inserts Burwold before Living and the Cornwall succession has Burwold (*c.* 1018). His name is the fourth in the list in the *Historiola*. Leaden tablet (about 6½ins. by 2ins.) found under effigy in 1913, lettered— + BVRHWOLDVS : EP̄C : WELLENSIS. The leaden tablets for Bishops Sigar, Eilwin, Burwold, Dudoc, and Giso were all made at one time out of two strips of lead soldered together possibly to save labour. The Dean of Wells remarks in his paper in *Archæologia*, LXV, p. 107, that "the word *Wellensis* on each tablet was cast in the same mould, and occupied the lower strip. But some of the bishops had names which were inconveniently long. A little patching got over the difficulty. Thus BVRWOLDVS filled about the same space as Wellensis, and left no room in the upper line for EPC. So these three letters were cast separately and added to the line, and a blank piece to go beneath them was somewhat clumsily contrived by obliterating the lettering of a similar cast of EPC: part of the P still remains,

turned upside down" (*see* illustration in *Archæologia*, LXV, Plate x). The Dean of Wells also tells us that embedded in the masonry of the tomb made in 1848 was found a stone with the letters OLD and portions of a letter before and after, obviously a part of the name of Burwoldus which Leland saw on one of the tombs in 1540.

Effigy (6ft. 3ins.) vested in alb, stole with fringed ends, amice, dalmatic, chasuble, maniple (1ft. 10¼ins.) with fringed ends, mitre (6½ins.) with bands round edge and from centre to peak having streamers (1ft. 7ins.) with fringed ends, beard, moustaches and curly hair showing under mitre, staff (damaged), hands placed naturally on body and ring (damaged) on second finger of right hand. Head and shoulders in semi-circular niche (6½ins. high) richly ornamented with foliage, while on south side a dove (head mutilated) rests one foot on canopy and one on slab. Plain bracket (1ft. 7½ins. by 8½ins.) at feet. Slab (6ft. 6ins. by 2ft. 3ins. at head, tapering to 1ft. 7½ins. at feet by 2½ins.).

Effigy and slab made probably in first decade of thirteenth century of Doulting stone. (*See* Plate II, fig. 1.)

References. Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, Plate ix.

(*b*).—Person Represented. Bishop Eilwin, 997—999, second name in list of bishops of Wells in the *Historiola* given as "ALWYNUS," and eighth in William of Malmesbury's list. Leaden tablet (about 5¾ins. by 2ins.) found in 1913 under effigy, lettered— + EILWIHVS : EP̄C : WELLENSIS.

Effigy (5ft. 10ins.) vested in alb, stole with fringed ends, amice, dalmatic, chasuble, maniple (2ft.) with fringed ends, mitre (7¼ins.) having bands round edges and from centre to peak but without streamers, staff resting on right shoulder with foliated crook, hands in gloves placed naturally on body, beard, hair shown under mitre but clean shaven over lip. Upper part of body in square-headed niche (1ft. 1½ins.) richly foliated on the sides. Plain bracket (10ins. by 5ins. by 2½ins.) at feet. Slab (6ft. 1½ins. by 2ft. 1in., tapering to 1ft. 5ins. at feet by 2½ins.).

Effigy and slab made probably in first decade of thirteenth century of Doulting stone. (*See* Plate II, fig. 3.)

References. Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, Plate viii.

(*c*).—Person Represented. It is not known to whose memory this effigy was made, but it forms one of the series of the early Saxon bishops sculptured for Bishop Reginald's new church. The leaden tablet has been lost, and it is just possible the effigy was intended for *Brithelm* (956), the third name in the list given in the *Historiola*, and the fifth in William of Malmesbury's list, or it

might be Brithwyn (1013), the twelfth in the latter list. Kineward (973) was Bishop Sigar's predecessor, as given by William of Malmesbury, and one may conjecture it was intended for this bishop.

Effigy (6ft.) vested in alb, stole with fringed ends, amice, dalmatic, chasuble, maniple (2ft 3ins) with fringed ends, mitre (7ins.) having bands round edges and from centre to peak but without streamers, staff (upper portion damaged), right hand placed on breast as if raised in act of blessing, left hand laid over staff, ring on second finger, hair shown under mitre but face clean shaven, upper part of body in trefoil-headed niche springing from brackets and richly foliated on sides. Plain bracket (9ins. high) at feet. Slab (6ft. 2ins. by 1ft. 11½ins., tapering to 1ft. 6ins. at feet by 2¼ins.).

Effigy and slab made probably in first decade of thirteenth century of Doulting stone. (*See* Plate II, fig. 2.)

References. Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; illustrated in *Archæologia*, LXV, Plate viii.

(*d*).—Person Represented. Bishop Dudoc, 1033—1060, a German Saxon: Cnut gave him the estates of Congresbury and Banwell, which he left to the church of Wells; but Earl Harold took possession of them. Leaden tablet (about 6ins. by 2ins.) found in 1913 under the effigy is lettered— + DVDICO : EP̄C : WELLENSIS. Dudoc is tenth in list given in the *Historiola* and fourteenth in William of Malmesbury's list. In both lists he is the immediate predecessor of Giso.

Effigy (5ft. 6ins.) vested in alb, amice, dalmatic, chasuble, low mitre (2¾ins.) with streamers (1ft. 4ins.), attachments show that left hand once held a wooden staff, right hand placed high on breast, hair worn long below ears. Head rests on rectangular pillow (1ft. 4½ins. by 10½ins. by 5ins.), feet (mutilated) once resting against an ornamented bracket. Slab (6ft. by 1ft. 10½ins. by 3½ins.) bevelled and adorned with foliage. Effigy and slab date *c.* 1230, and are made of Doulting stone. (*See* Plate II, fig. 4.)

References. Drawing by John Carter (1784), Brit. Mus. Addit. MS., 29926; Green's "Earl Harold and Bishop Giso," *Proc. Somerset Arch. Soc.*, XII, ii, 148; *Medieval Figure-Sculpture in England*, p. 296; illustrated in *Archæologia*, LXV, Plate xi.