

# Monumental Effigies in Somerset.

## PART II.

### CHAIN-MAIL KNIGHTS.

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

SCULPTURE and Architecture are intimately connected in all ages as far as we know, and the utmost advancement of these arts in the medieval period was reached in the middle of the thirteenth century. Professor Flinders Petrie places the date at 1240, relying largely on the well-dated Bamberg sculptures which, he reminds us, are "remote from Mediterranean tradition."<sup>1</sup> It was during the second and third quarters of this century, when the medieval period of sculpture attained its most determined point of progression, that Salisbury Cathedral with its matchless grace and freedom from undue decoration was built. Archaism had departed and we see a structure of perfect style. In sculpture, too, we find no trace of archaism, and the graceful effigy of Queen Eleanor of Castile in Westminster Abbey (1290) can well be compared with the head of the Emperor Henry VI (c. 1245) and the Ecclesia at Bamberg. The west front at Wells was completed in 1242, and in artistic feeling and execution the sculpture is comparable to the scene of the death of the Virgin at Strassburg of the mid-century. The engraving of seals also shows the growth in artistic beauty as well as in architecture and sculpture, and one of the finest in execution was made for Simon de Montford, with the hunter at full gallop,

1. *The Revolutions of Civilisation*, p. 60.



Fig. 1. SHEPTON MALLET (No.1). Douling-stone "Knight". C. 1240.



Fig. 2. SHEPTON MALLET (No. 2). Douling-stone "Knight". C. 1240.



Fig. 3. SHEPTON MALLET. (Enlargement of Head of Fig. 2).

EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





blowing his horn, and engraved about 1240. In every branch of sculpture and engraving the complete mastery and the highest degree of excellence was attained during the last sixty years of the thirteenth century. The glory and splendour of this culminating period of sculpture shed its lustre into the following century, but before the closing years of the fourteenth century effigies began to deteriorate, and the grace of attitude and delicate flow of drapery descended into stiff lines and formal expression.

The chain-mail effigies of Somerset fall into three distinctive groups according to the material used by the sculptor, namely, stone from the quarries at :—(a) Doullting, (b) Dundry Hill, and (c) Ham Hill.

The Doullting quarries are a coarse oolite situated near Shepton Mallet, from which the Cathedral of Wells was built. In our first paper<sup>1</sup> we considered these early effigies at Wells made from this stone, and we drew attention to the two later bishop-effigies,<sup>2</sup> made during the building of the west front, possessing ripple folds in the drapery which is a well marked characteristic of Bishop Jocelin's statues. Effigy-work made of Doullting stone emanating from the workshops at Wells show accomplished figure-sculpture. The fine straight-legged effigy of the great Earl of Salisbury (Longespée)<sup>3</sup> is now on the south side of the nave of Salisbury Cathedral and belongs to this school of art. This figure is dated 1240, and another effigy probably made by the same craftsmen, but possibly a little earlier in date, may be found in Malvern Priory Church, which is represented holding battle-axe and round target.<sup>4</sup> At Shepton Mallet are two cross-legged knights made of Doullting stone (Plate II, figs. 1, 2, 3), which Messrs. Prior and Gardner consider may have been formed on the motif of the Purbeck marble models.<sup>5</sup> These effigies are the work of the Wells craftsmen, and the arrangement of the

1. *Proc. Som. Arch. Soc.*, LXI, pp. 10-30.

2. *Ibid.* (See Plate II, figs. 4, 5).

3. Stothard, Plates XVII and XVIII.

4. Stothard, Plate XIX.

5. *Medieval Figure-Sculpture in England*, p. 608.

surcoat in the ripple folds of drapery, the parallel lines of mail from shoulder to wrist, the reposeful attitude of the head, the negligent pose of the hands, all indicate a strong resemblance to the artistic sentiment so highly developed in the figures on the west front of Wells. These two effigies must have been carved before the middle of the thirteenth century, and probably before the completion of the west front. The date 1240 is, in all likelihood, a fairly correct one. Each knight has a single bolster under his head, the coif of mail shows the outline of the square-steel cap beneath, while the long shield and narrow sword-belt indicate a date some few years before the middle of the century. These effigies at Shepton Mallet belong to that wonderful school of art which produced at Wells some of the finest examples of early medieval sculpture to be found in England, executed at a time when Niccola Pisano was employed on his world-famous productions in Italy, and some forty years before Amiens Cathedral was adorned with sculpture. The figures and effigies made by these thirteenth century craftsmen at Wells show a wonderful restraint as well as great simplicity, while at the same time these artists have in no way neglected the appreciation of light and flowing drapery. Their work may not be absolutely perfect, but these works of art made at Wells possess all the essential characteristics of a great school of art, such as was found in Greece one thousand six hundred and ninety years earlier, when the archaic age of the period of classical sculpture was passing into the full-blown splendour of Greek art. Bristol was the capital of the West of England, and the suggestion made by the authors of *Medieval Figure-Sculpture in England*,<sup>1</sup> that on the completion of the west front at Wells the commercial stone-trades of Bristol took over the statue-makers into their workshops, is in no way an unlikely proposition. Bristol is situated on the tidal Avon, and water-carriage could convey figures and effigies far and wide.<sup>2</sup> Suitable stone was close at hand for this work, for

1. *Medieval Figure-Sculpture in England*, p. 609.

2. Dundry Hill stone and Bristol masons were employed in building Dublin churches.





Fig. 1. TICKENHAM (No.2). Dundry-stone "Knight". C. 1260.



Fig. 2. TICKENHAM (No.1). Dundry-stone "Knight". C. 1240.



Fig. 3. TICKENHAM. (Enlargement of Head of Fig. 2).  
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only a short distance from Bristol is Dundry Hill where beds of oolite exist of a finer quality than that found at Doulling.

The earliest of these effigies is at Tickenham (Plate III, figs. 2, 3), and is about the same date as the effigies at Shepton Mallet (c. 1240). The head of the knight rests on one rectangular pillow, the coif of mail shows the square outline of the steel cap beneath, the carriage of the head is languid and is slightly inclined to the right, the hands lie listless on the body in a lax position, while the folds of the drapery of the surcoat are beautifully arranged with the hem falling over the bevelled edge of the slab which is made in the earlier form of a coffin lid tapering towards the feet. This is a calm, beautiful and reposeful figure.

Three of the Somerset effigies made in Bristol are sword-handling knights, and they form good examples of those that are distributed on the shores of the Severn Sea. These knights are at St. Mary Redcliffe (Plate IV, figs. 1, 2), Nettlecombe (Plate V, fig. 3), and the later knight at Tickenham (Plate III, fig. 1), and they may be dated about 1260. All three effigies show an advance over the earlier knight at Tickenham (Plate III, figs. 2, 3), in so far that the artists have endeavoured to portray a more naturalistic appearance, and in this respect the English idea was a detachment from the conceptions of the continental craftsmen who sculptured their effigies as dead men, with eyes closed and hands crossed or placed on the breast. They are not as vigorous and lively as the splendid example of the knight in St. Mark's, Bristol,<sup>1</sup> but their heads are well raised on two cushions, the coifs of mail have rounded caps beneath them, and the sword-belts are broadly looped below the girdle confining the surcoat.

The knight at St. Mary Redcliffe (Plate IV, figs. 1, 2) is a fine figure of 7ft. in length, and is sculptured from one block of Dundry Hill stone having a slab of 6ins. in thickness. The eyes of this effigy are closed, and this is an interesting peculiarity as most effigies of this period have the eyes open.<sup>2</sup> By

1. Illustrated in *Medieval Figure-Sculpture in England*, p. 609, fig. 682.

2. Among the limited number of effigies with closed eyes is the one to Sir Gerald de l'Isle (1287), Stowe-nine-Churches, Northamptonshire.



the position and treatment of the hands feeling and idealism are frequently depicted, and as this effigy has closed eyes and one hand grasps the hilt, and the other the scabbard of the sheathed sword, we infer naturally the artist desired to express in stone that rest follows conflict. The cross-legged attitude of this effigy and so many other English knights of the thirteenth and fourteenth centuries, emphasises the position of recumbency, and the sculptor of the golden age of English Gothic, as the late Mr. Albert Hartshorne said, "speedily saw the sculpturesque value, and the natural and restful character of the living position, and the artistic flow of the lines thus given to the folds of the surcoat; while the yielding nature of the mail specially promoted and lent itself to the particular technical treatment of English effigies, which we look for in vain on the Continent."<sup>1</sup>

Another military effigy made in Bristol is the later of the knights at Tickenham (Plate III, fig. 1). This is a good example of a sword-handling knight of the Bristol school, upon which considerable care has been expended in carving mail consisting of rows of rounded or convex outlines. The right heel rests on a block of masonry apparently left uncarved.

Another of this series of chain-mail effigies made by Bristol craftsmen of Dundry Hill stone now reposes in the south porch at Churchill.<sup>2</sup> This has been a particularly fine figure, but is sadly mutilated and weather-worn. The mail has all disappeared and was evidently scraped away at various restorations.<sup>3</sup> The hands are elevated in prayer and the knees are protected by genouillières of cuir-bouilli, and it was probably sculptured towards the close of the thirteenth century.

1. *Portraiture in Recumbent Effigies*, p. 9.

2. This effigy, the two at Tickenham, and the knight in St. Mary Redcliffe, are described and carefully illustrated in Paul's *Incised and Sepulchral Slabs of N.W. Somerset*. Mr. Paul in 1882 was able to see a small fragment of the mail on the under side of the right arm and wrist, also traces of a lion's head on the shield,—part of the Churchill arms *a lion rampant, debriused by a bendlet*.

3. In Collinson's time this effigy was placed at the end of the aisle; later it was removed to the churchyard, and subsequently had a place assigned it in the south porch.

(1290-1300). In some details this splendid figure resembles the effigy of Edmund Crouchback in Westminster Abbey.<sup>1</sup>

The latest of these effigies of chain-mail knights made by Bristol craftsmen is found at Combe Flory (Plate IX, figs. 1, 2), and like the Churchill knight the hands are raised in prayer and genouillières protect the knees. The great interest, however, attaching to this figure are the oblong ailettes charged with the knight's cognisance and placed on each shoulder. These small protecting shields for the neck are rarely met with on English brasses, and the number of stone monumental effigies where they are depicted are still more limited. This matter will be referred to again later on in the paper when the subject of the knight's equipment is specially dealt with. Medieval transport of heavy goods was by means of water-carriage as far as possible, and it is probable that this Combe Flory effigy was shipped from Bristol to Bridgwater and then transferred to a flat-bottomed boat at a time of the year when the Parret and Tone were in flood. In this way the effigy could be taken to Taunton and conveyed in a wagon to Combe Flory.

Another source of material largely used during the Middle Ages in Somerset for effigy-work was stone from the Ham Hill quarries. This is a coarse yellow oolite and the medieval imagers made some beautiful and delicate work out of this stone. Ham Hill is near Montacute in South Somerset, and it is possible that the workshops connected with this craft would be situated at no great distance from the quarries. We know that these were worked at an early date, and coffins made from Ham Hill stone have been found in Roman cemeteries. There was some kind of a guild on the hill itself in the seventeenth century,<sup>2</sup> and it is possible that some similar

1. Illustrated Arch. Journ., VIII, p. 302; and *Medieval Figure-Sculpture in England*, p. 653, fig. 730.

2. The following paragraph respecting Ham Hill is taken from the *Particular Description of the County of Somerset* drawn up by Thomas Gerard of Trent, 1633: "Masons have a pretty kind of commonwealth; they have their courtes in which all trespasses against each other are judicially tried; and the Quarreys themselves seeme rather little parishes than quarryes, soe many buildings have they under the vast workes to shelter themselves in wet weather, and their wrought stones in winter." (*Somerset Record Society*, XV, 102).



guild may have worked it in medieval times. It has also been conjectured that the neighbouring monastery at Montacute might have had workshops where the imager's craft could be fostered ; but there is no reference to any artificer in stone at this priory, and beside that it was an alien house (*i.e.* French), and no foreign influence is specially detected in effigies made from Ham Hill stone. The most likely town where these workshops might have been established would be Ilchester ; but no record exists of such an industry being carried on in that place.

Ten chain-mail effigies made of Ham Hill stone<sup>1</sup> still exist in Somerset, and as many as seven are situated within a ten-mile radius of either Ham Hill or Ilchester. The other three are at Nettlecombe, Porlock, and Sampford Brett. These effigies would probably be taken to Bridgwater in flat-bottomed boats when there was plenty of water in the Yeo and Parret and then shipped, one to Porlock, and the other two possibly to Watchet where they could be conveyed by road to Nettlecombe and Sampford Brett.

Nine of the Ham Hill effigies<sup>2</sup> belong to the interesting group of sword-handling knights (1260–1330). These effigies seem to have been influenced by the Bristol craftsmen, yet none of them are quite as lively and vigorous as the knight in St. Mark's, Bristol, which is the finest type of this series in the West of England.<sup>3</sup> The effigies at Aller, Curry Rivel (Plate VI, fig. 1), Porlock, and Sampford Brett, are mutilated or weather-worn, and the one at Brympton d'Evercy (Plate VI, figs. 2, 3), although a fine well-proportioned figure, has been extensively restored. Those at Chilthorne Domer (Plate VII, fig. 2), Kingsdon (Plate IV, fig. 3), and Nettlecombe (Plate V, fig. 3), are in fair preservation, while the one at Limington (Plate VII, fig. 1) gives us a chain-mail knight (1330) covered with reinforced plates of metal or cuir-bouilli. The sword

1. Aller, Brympton D'Evercy, Chilthorne Domer, Curry Rivel, Kingsdon, Limington, Nettlecombe, Pendomer, Porlock and Sampford Brett.

2. Aller, Brympton D'Evercy, Chilthorne Domer, Curry Rivel, Kingsdon, Limington, Porlock, Nettlecombe and Sampford Brett.

3. Illustrated in *Medieval Figure-Sculpture of England*, p. 609, fig. 682.



blades are out of the scabbard, 1½ ins. at Porlock, 1 inch at Nettlecombe, and a fraction of an inch at Sampford Brett. The knight at Pendomer has his hands elevated in prayer and is a fine artistic figure with the knight's cognisance charged on surcoat as well as on his shield. The interesting peculiarity of mail in parallel lines from shoulder to wrist, found occasionally on French and German effigies, but rarely met with on English effigies except those made in the West country workshops, are found on six of these Ham Hill effigies.<sup>1</sup> Those at Aller, Curry Rivel (Plate VI, fig. 1), and Porlock, have been painted in gesso, and if this material had not been destroyed it is possible that these effigies might also have shown the same peculiarity. Had this been the case then all the chain-mail knights in Somerset would have shown this unusual treatment of the mail on the arms of the hauberk except the knight at Chilthorne Domer (Plate VII, fig. 2).

The most remarkable and interesting monumental work made by those imagers who worked the chain-mail effigies out of Ham stone, is the monument to a knight in the nave of Pendomer (Plate VIII), which probably occupied a different position in the earlier church. The technique of this effigy<sup>2</sup> is of a high order, and the six centuries that have elapsed since it was carved have treated it so kindly that little damage exists. The figure is slightly turned to the right so that all the beautifully executed detail is well exhibited. The knight rests on a slab raised only a few inches above the floor, and is placed beneath a unique canopy consisting of a cinquefoil-headed arch having plain corbels on either side, 4ft. 6ins. above the ground. These corbels hold slender panelled piers, terminating in crocketed pinnacles. An embattled cornice ornamented with rosettes in the principal hollow moulding is carried above the point of the arch at the junction of the top of the piers

1. Brympton d'Evercy, Kingsdon, Limington, Pendomer, Nettlecombe and Sampford Brett.

2. The shield and surcoat charged with the knight's cognisance, the great heaume under the head, the gauntlets with gads or lames, the absence of a guige and the left arm holding the shield on the enarmes is treated in the later portion of this paper where the various knightly equipments are considered in detail.

with their pinnacles. The battlements of the cornice are surmounted by iron spikes or prickets for candles which were lighted on the obit of the dead knight. Five still remain in position. Each corbel is sufficiently large to hold a figure of a man as well as the slender shaft. These represent peasants in tight-fitting hosen, smocks fastened by cords round the waists, boots buttoned in front, hair long and wavy, and caps covering their heads. The right-hand figure holds up both hands to support the cornice, while the one on the left raises his right hand and rests his left on his thigh to increase the pressure of sustaining the weight above.<sup>1</sup> These figures are very effective being carved freely and boldly but without the elaborate care bestowed on the effigy of the knight. The cusps of the arch are pierced and the two lower ones terminate in half angels. These have lost their heads, but the right-hand one holds a small human figure representing the soul of the knight which is being carried to heaven.<sup>2</sup> The originality and beauty of the Pendomer monument and effigy confirm the opinion that the craftsmen belonging to these West country schools of art were not content to merely copy the stock patterns in their workshops, but initiated some beautiful and original conceptions.

There is one more Ham Hill effigy to be considered. It is at Limington (Plate IX, fig. 3), and this knight is carved out of the same block of stone as his lady. The bolster is common to both figures, but each has a separate pillow. These effigies have been originally painted in gesso, and now that all the decoration has been destroyed it is difficult to ascertain the original intention of the artist in connection with some of the details. Professor E. S. Prior, M.A., the Slade Professor of Fine Arts in the University of Cambridge, has been consulted, and he says unhesitatingly that these figures must be dated about 1325. However, there is no indication of any reinforced

1. Collinson, II, p. 349, says these figures represent the two sons of the knight. This is a mistake as they are certainly intended for fourteenth century peasants.

2. In Vol. XVII (pp. 91-115) of the *Proc. Som. Arch. Soc.* is a valuable paper on *Pendomer* by Mr. T. Bond containing an excellent description of this effigy and monument.



armour on arms and legs, but it would probably have been painted on the effigy and, as all colour has now vanished, the figure, consequently, appears like some cross-legged knight of a much earlier date. The hands being elevated in prayer show that it is not so early as a casual glance might indicate. Some authorities believe that this figure represented a civilian of about the middle of the fourteenth century. The absence of all appearance of reinforced armour of plate or leather made it appear as if the lower limbs were clad in tight-fitting hosen, having an unbuttoned tunic and an anelace<sup>1</sup> on the left side. The uncovered head and the folds of a hood on neck and breast with ends falling apparently as low as the waist on either side of the arms made the surmise seem plausible. Then, again, the cross-legged attitude is not unknown to civilian effigies, although rarely met with.<sup>2</sup> The hood as it now appears on neck and breast is somewhat ample for a coif of mail laid in this position and not drawn up as may be seen on the effigy at Paulton (Plate V, figs. 1, 2). Whether this was intended for a hood of woven material or a coif of mail, it is however certain that this figure was no stock pattern of the Ham Hill stone workshops, for no other chain-mail knight made of this stone is found in Somerset with an uncovered head.

It would appear that effigy-work of a very high order was turned out of the ateliers at Wells and Bristol as early as 1240 ; but we cannot date any of the Ham Hill stone knights earlier than 1260-70. Is it not possible that some Somerset imagers who were employed in the workshops at Wells migrated to Salisbury when that cathedral was being built, and, returning at a later date, set up workshops either at Ilchester or on Ham Hill itself ?<sup>3</sup> Some Bristol craftsmen may have joined them

1. This weapon is too long for an anelace, being 2ft. 4ins. (present length), and not wide enough towards the top of the blade, while the quillons are not bent towards the blade which was a distinctive feature of the anelace. An anelace is usually 1ft. 6ins. to 1ft. 8ins. long, and the top of the blade is frequently 4ins. wide. An anelace of a late date (1470) may be seen in the Wallace Collection, which is 1ft. 7ins. in length.

2. Such effigies exist at Much March, Herefordshire ; Thurlaston, Leicestershire ; and at Birkin, Northamptonshire.

3. Bishop Jocelin consecrated his church at Wells in 1239, and the west front was completed in 1242. Salisbury Cathedral was building from 1220 to 1270, and it was consecrated in 1258.



in their business, for the influence of the Bristol school of art is discernible in some of these Ham Hill stone effigies.

Paulton lies nearly equidistant between Bristol and Wells and we should expect any effigy at that place to have been made from Dundry or Doulting oolite. It so happens that there is an early effigy (Plate V, figs. 1, 2) now kept in the clock-room of the tower of Paulton Church which was carved during the closing years of the thirteenth century, but it came neither from the workshops at Bristol nor from those at Wells. Very fine work was being executed in the ateliers of Bristol at this date, yet the effigy at Paulton is made of a local stone. Professor S. H. Reynolds, M.A., Professor of Geology in Bristol University, has kindly examined the stone from which this effigy was sculptured, and reports that it is a lias limestone which he has little doubt was hewn out of one of the Paulton quarries.

The effigy is rudely carved, somewhat flat in appearance, with a canopy supported on brackets composed of two human heads, while the legs of the knight are straight and his head rests on a low circular pillow. These facts seem to indicate an early date for this figure; but the hands are elevated in prayer,—an attitude of devotion not found on English effigies until the close of the thirteenth century, and Professor E. S. Prior considers we are correct in dating it 1290 to 1300.

The surcoat reaches to the ankles and is not open in front as we usually find on English effigies permitting the hauberk, gambeson and hosen of mail to be visible. The sword is of unusual length (3ft. 4ins.), the sword-belt (3ins.) is one-sixth wider than the belts on any other figures of chain-mail knights in Somerset, the guige is as broad as any we possess in the county, while the small heater-shaped shield is only 1ft. 6ins. in length.

This effigy was made evidently at Paulton of local stone found in that neighbourhood, and was not carved by a highly skilled artist. The question, however, arises why did the sculptor produce an effigy so very different from all other chain-mail knights in the county? The canopy suggests that the imager might have learnt his art at Ancaster where



Fig. 1. ST. MARY REDCLIFFE (Bristol). Dundry-stone "Knight". C. 1260.

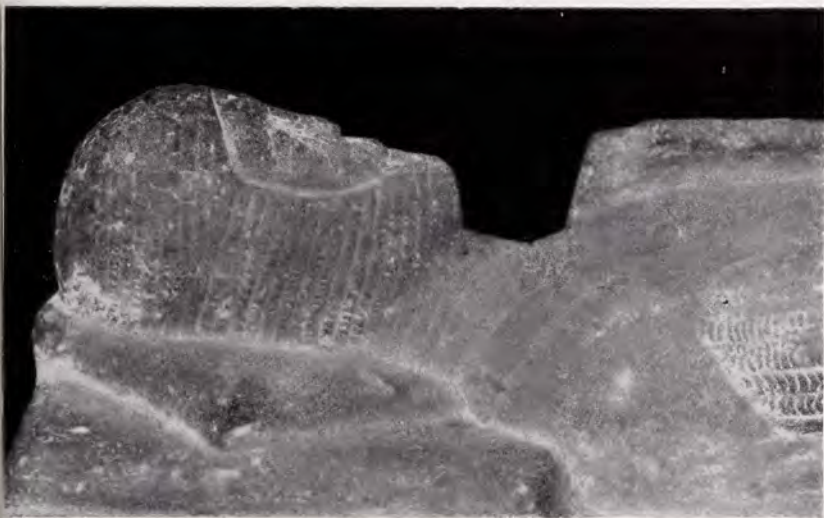


Fig. 2. ST. MARY REDCLIFFE. (Enlargement of Head of Fig. 1).



Fig. 3. KINGSDON. Ham Hill stone "Knight". 1270-1280.  
EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





canopies were still being made,<sup>1</sup> but certain details seem to point to the fact that possibly a foreign influence had something to do with this figure. Now it so happens that the parish of Chewton Mendip, in which Paulton was a chapel, was intimately connected with the Abbey of Jumièges on the River Seine. "The Church at Chewton with the appendant lands," says Collinson, "was held by the Abbot of the famous Benedictine Abbey of St. Peter at Jumièges in the diocese of Rouen in Normandy. . . . The abbot and convent of that monastery for a long series of years continued patrons of this rectory with the chapels of Easton-Major and Minor, Emborow, Farrington, and Paulton; and upon the resignation of the rector, Feb. 17, 1241, they prevailed upon Jocelin, bishop of Bath, to appropriate the rectory to them."<sup>2</sup> The straight-legged attitude of the knight is not a feature of English mason-craft at this date,<sup>3</sup> and although a few stone effigies<sup>4</sup> and brasses<sup>5</sup> in England portray the head uncovered with the coif of mail on the neck and not drawn up, yet these are details found so frequently on French figures<sup>6</sup> that we feel sure some foreign influence was exercised in the production of this effigy, and this influence probably came from the intimate connection existing between the parish of Chewton Mendip and the Abbey of Jumièges.

The effigy at Midsomer Norton is the only wooden figure

1. See effigy of lady, c. 1300, at Edenham, Lincolnshire, figured in *Medieval Figure-Sculpture in England*, p. 638, fig. 714.

2. Vol. II, p. 118.

3. See Hefner's *Trachten* (Plate 27) for effigy of a count of Katzenellenbogen, now at Bieberich, formerly at Eberbach (c. 1276). This figure is in chain-mail and like the Paulton effigy has the head uncovered and the coif of mail on neck and not drawn up, hands elevated in prayer, unopened surcoat in front and legs straight.

4. See knight in Norton Church, Durham, figured by Blore and Le Keux, in *Surtees' History of Durham*, III, p. 155.

5. See Sir Robert de Septvans, 1306, Chartham Church, Kent.

6. Effigy of Philip, son of second Count of Artois, ob. 1298. Dominican Church, Paris, drawn by Rev. T. Kerrick in 1785; effigy of a knight in the Louvre, illustrated in *Sculpture François du Moyen Age*, Plate XCVIII, fig. 4; effigy of Louis, Count of Evreux (1319), Dominican Church, Paris, drawn by Rev. T. Kerrick (1785) in *Archæologia*, XVIII, Plate XVI.

we possess in this series of chain-mail knights, and it is probable that it was made in the workshops of Bristol. It is in a sadly mutilated condition, and is now placed in one of the stages of the tower. We can picture the medieval artist selecting a piece of oak, sound at the heart, in good condition, and sufficiently wide for him to carve the figure of a knight in armour lying on a board or bed. The portion of the board with the effigy on it, as well as the cushions upon which the head rested, and the animal at the feet, were hollowed out and filled with charcoal to absorb moisture.<sup>1</sup> Having carved the figure and fastened with wooden pins such parts as lay beyond the size of his block it was ready for decoration. The effigy would then be sized and pieces of linen would be glued over the cracks and other irregularities. The decorator would then give the figure a thin coat of so-called gesso, with a still thicker coating for those portions he desired to decorate in relief, such as the mail or surfaces afterwards to be gilded or silvered. Before the gesso hardened the decorator impressed it with various matrices or stamps of diverse patterns; some being for mail of various sizes and others for decorative purposes. To give depth or richness to the gold or silver leaf, they were first treated with bole Armenian<sup>2</sup> applied with white of egg, either left dead or burnished with an agate. All the painting on the effigy was done in distemper (tempera). Finally the figure was covered with a coat of plain or tinted oleaginous varnish, which was needful, but alas! it did not prove to be a sufficient protection.<sup>3</sup> The reason of the failure of the painting upon wooden effigies was the constant changes of temperature, causing contraction and expansion of the wood, and the consequent *fretting* of the surface upon which

1. Blomefield found that the effigy of Sir Robert du Bois (1311) at Fersfield, Norfolk, was hollowed out and filled with charcoal.

2. The *Bole Armenian* is an earthly mineral which occurs in amorphous masses and is composed chiefly of silica with 20 per cent. of alumina and 10 of iron. It has a dull yellow, brownish or red colour, has a greasy feel, and yields to the nail. It is opaque and slightly translucent.

3. See article in *Some Minor Arts*, by Albert Hartshorne, pp. 62-64, where a detailed description is given of the use of gesso on the decoration of both stone and wooden effigies.



the colouring was laid. This mutilated fragment of a wooden effigy at Midsomer Norton was once a beautiful work of art, for the Bristol imagers were skilled in the work they produced, and it is probable that our English effigies in wood<sup>1</sup> are some of the finest existing in Europe.

The effigies of knights in chain-mail of the thirteenth and fourteenth centuries are still so numerous in English churches that, with the aid of military brasses of this period, a careful examination is possible of the minutest detail of buckle and strap and lace and belt, as well as all the other adjuncts of the knightly equipment. In many cases care is now bestowed on these crumbling figures; yet an ancient memorial to a dead knight is still in the churchyard at Aller,<sup>2</sup> another may be found amidst the lumber in the belfry at Paulton,<sup>3</sup> and yet another in the tower of Midsomer Norton.<sup>4</sup> One or more effigies have undergone some unfortunate restorations, and our Society cannot impress too strongly on the custodians of these treasures that their duty is to preserve and care for them, never to restore them, for irreparable damage may not only be made in mistakes in details of armour and costume, but also in art-treatment.

The tunic was occasionally worn long in the thirteenth

1. As far as can be at present ascertained there are ninety-three wooden monumental effigies existing in England and Wales, and authentic records exist of twenty-two wooden effigies which have been destroyed. There are only two wooden effigies in Somerset, viz., at Midsomer Norton and Chew Magna. For works on Wooden Effigies see: A. Hartshorne's paper in *Some Minor Arts*, 55-67; Prior and Gardner's *Medieval Figure-Sculpture in England*, 661-671; Fryer's *Wooden Monumental Effigies in England and Wales* (*Archæologia*, LXI, 487-552; and published as a separate volume by Elliot Stock, London).

2. The Vicar and Churchwardens hope that they can arrange to again shelter this venerable relic within the church as it is fast becoming weather-worn and damaged.

3. The Vicar and Churchwardens intend to make some arrangement for again placing this interesting effigy in their church.

4. This wooden effigy is now alas! a sadly mutilated fragment of what was once a splendid work of art.



century;<sup>1</sup> but no Somerset effigy of this period depicts it in this form and the shorter tunic is not visible under the haqueton,—a quilted under-garment which is frequently called a gambeson. This garment was for additional defence and its quilted character can be easily seen on the effigies of knights at Limington (Plate VII, fig. 1) and Sampford Brett. Chaucer says of Sir Thopas :—

Next his shert an haketon  
And over that a habergeon,  
And over that a fin hauberk  
Was all ywrought of Jewes work,  
Full strong it was of plate ;  
And over that his cote-armoure—

It would seem that the *habergeon* in the case of Sir Thopas was of mail and the *hauberk* was of plate or splint armour, while the *cote-armoure* was the surcoat.

The hauberk with the continuous hood of mail showing the square outline of the steel cap beneath was in use in the early part of the thirteenth century. This shape may be seen on the earlier of the Tickenham knights<sup>2</sup> (Plate III, figs. 2, 3), and on the two knights at Shepton Mallet (Plate II, figs. 1, 2, 3), although in these cases it was not fastened to the hauberk and was simply a coif with a collar. The round form of coif in various degrees of rotundity appears on the other effigies, and one of the most conical is on the later of the Tickenham knights (Plate III, fig. 1). It is probable that additional defences of plate or quilted work<sup>3</sup> were worn beneath the coif

1. The long tunic may be seen on the great seal of Richard I; a group representing the martyrdom of St. Thomas of Canterbury, Harl. MS. 5102, fol. 32 (early thirteenth century), and Add. MS. 17687, Brit. Mus. (end of thirteenth century). These are illustrated in Hewitt's *Ancient Armour*, frontispiece and Nos. 53 and 63; Hefner's *Trachten*, Part 1, Plate XII. (This vellum painting shows the tunic as white shaded with blue).

2. Good examples are the effigies of William Longespée, Earl of Salisbury (1240) in Salisbury Cathedral, and those of D'Isle and De Braci (Stothard, Plates XVII, XVIII, XIX, XX).

3. This under coif is clearly depicted in a drawing in the Album of Wilars de Honnecort by a thirteenth century artist; where the coif of mail is thrown back on the shoulders. Illustrated in Willemin's *Monuments Inédits*, I, Plate CII. This hood of softer material protected the head from the roughness of the interlaced iron rings.

of mail, and frequently the coif was fastened by a simple lace passing across the forehead, tying behind or at the side and thus binding the hood firmly on the head. An excellent example of this may be seen on the knight at Pendomer where it is tied on the left side of the head. The knight at Shepton Mallet (Plate II, figs. 2, 3) now reposing on the east window sill of the north aisle, shows the method of lacing a thong through the links. Several of our Somerset knights have the encircled fillet round the coif, while the earlier of the Tickenham knights (Plate III, figs. 2, 3) has had it richly jewelled.<sup>1</sup> The later knight at Tickenham (Plate III, fig. 1) possesses a metal fastener on the right side of the head, which is of a somewhat unusual shape.

Over the coif of mail was worn the *chappelle-de-fer*, and examples exist on the knights at Kingsdon (Plate IV, fig. 3) and Limington (Plate VII, fig. 1), where we find them fastened under the chin with narrow straps. The heads of three of the knights rest on their great *heaumes*,—sculptured counterparts of those they used in battle or tournament. The one under the head of the knight at Chilthorne Domer (Plate VII, fig. 2) is 9ins. high with a diameter of 6ins., and the sculptor desired to show that it was well padded as the height inside is only 4½ins. The *heaume* at Pendomer<sup>2</sup> (Plate VIII, fig. 2) is a little larger, and possesses two vertical slits for the *oscularium*, and ten breathing holes made in the form of small crosses with a strengthening band down the centre. The helm under the head of the knight at Limington (Plate VII, fig. 1)<sup>3</sup> has a comb on the ridge, a moveable *ventaille* on a vertical hinge enabling the visor not only to be raised but by withdrawing the pin to remove it if not required, and three slits for the *oscularium* on either side of the strengthening band ending in a *fleur-de-lys*. These helmets were occasionally made of brass, and Chaucer mentions the knights “helm of

1. The fillets are gilded in the representations of figures in the Painted Chamber, and the fillet on the effigy of William de Valence in Westminster Abbey is richly jewelled. See Fryer's *Wooden Monumental Effigies in England and Wales*, illustration facing p. 5, and figured in Stothard, Plate XLIV.

2. Height = 1ft.; diameter = 9½ins.; internal height = 7ins.

3. Height = 1ft. 4ins.; diameter = 9ins.; internal height = 10ins.



latoun bright." Still more frequently they were constructed of cuir-bouilli<sup>1</sup> as the iron helmets were of great weight,<sup>2</sup> but the steel casques of Poitou must have been a lighter and better form of defence. Somewhere about the year 1270 the round-topped variety came into fashion, and ten years later we find the heaume with the conical top resting on the shoulders and relieving the head of a great portion of the weight. To keep these casques in position laces were attached to the lower edge at the bottom of the helm.

The hauberk of mail with its continuous coif and gauntlets of undivided fingers was going out of fashion at the date when the earlier of these Somerset military effigies were being sculptured. The mail had one ring usually to interlink with four others but there are several variations to this method of interlinking,<sup>3</sup> and the manner adopted by the Somerset sculptors for representing the mail is alternate rows of little arcs to express the rings of mail. The width of these arcs vary from a  $\frac{1}{4}$  to  $\frac{5}{8}$  of an inch, while on several of the effigies they are depicted as  $\frac{1}{2}$  an inch : yet in one or two instances a variation may be noted on the same suit of mail from a  $\frac{1}{4}$  to  $\frac{5}{8}$  of an inch. No fixed size was adopted by these imagers of the thirteenth and fourteenth centuries.

The arrangement of the mail in parallel lines up and down the arms of the hauberk is met with occasionally on French<sup>4</sup>

1. In the tournament at Windsor, 1279, twelve of the thirty-eight knights had gilded helms and are called *digniores*.

2. An iron helmet in the Tower Collection weighs 13lbs. 8ozs. See *Arch. Journ.*, VIII, 420. Viscount Dillon considers this to be a forgery.

3. The whole subject of chain-mail is well treated in Hewitt's *Ancient Armour*, 120-126, and 270. An illustration of interlinked chain-mail showing method of construction is figured on p. 86 in Ashdown's *British and Foreign Arms and Armour*.

4. Effigy of Comte Haymon de Corbeil, Church of St. Spire (Seine-et-Oise), illustrated in *Sculpture Française du Moyen Age*, Plate XCVIII, fig. 2 (first quarter of fourteenth century); effigy of Philip, son of 2nd Count of Artois, ob. 1298, Dominican Church, Paris, drawn by Rev. T. Kerrick in 1785; effigy of a knight in the Louvre, illustrated in *Sculpture Française du Moyen Age*, Plate XCVIII, fig. 4; effigy of Louis, Count of Evreux (1319) maternal uncle of Edward III, Dominican Church, Paris, see sketch by Rev. T. Kerrick (1785) in *Archæologia*, XVIII, Plate XVI. These French effigies not only show the mail in up and down parallel rows on the arms of the hauberk, but also on the chausses.

and German effigies.<sup>1</sup> This fashion is not found on English chain-mail figures except those that appear to have come under the influence of the schools of effigy-makers established at Wells,<sup>2</sup> Bristol<sup>3</sup> and Ham Hill.<sup>4</sup> Why this fashion prevailed in these west country schools of art is an interesting problem. It is a remarkable fact that fifty per cent. of the Somerset military effigies we are now considering possess this peculiarity, and had the gesso work remained on some of the other knightly figures there would probably have been a still higher percentage. Effigies influenced in this particular manner by these schools of art are found as far apart as Gloucester,<sup>5</sup> Malvern,<sup>6</sup> Hasley<sup>7</sup> in Oxfordshire, Hitchendon<sup>8</sup> in Buckinghamshire, Salisbury,<sup>9</sup> and Wareham.<sup>10</sup>

Towards the close of the thirteenth century *banded-mail* came into use, and for one hundred years was largely em-

1. The following instances are given in Hefner's *Trachten*, Vol. I, No. 88 : Illumination in a thirteenth century MS. volume in Library at Leipzig of soldiers at tomb of our Lord ; Vol. II, No. 53 : Effigy of Ullrich Landschaden (1369) Neckarsteinach, near Heidelberg ; No. 59, effigy of Gottfried Graf von Arensberg (1370) ; No. 85, effigy of Hartmann von Kroneberg (1372) ; No. 133, effigy of Rudolf von Sachsenhausen (1370), Cathedral of Frankfort-on-Main. There are knightly figures among the wood-carving of the stalls at Bamberg Cathedral showing this peculiarity (c. 1370) ; also on the *Ivory Chessmen* (fourteenth century) illustrated in Hewitt's *Ancient Armour*, vol. II, Plates XV, XVI.

2. The two knights at Shepton Mallet are the only two in Somerset.

3. The knights at Nettlecombe, St. Mary Redcliffe (Bristol), and the knights at Tickenham, belong to Somerset.

4. The knights at Brympton d'Evercy, Kingsdon, Limington (the later), Pendomer and Sampford Brett, in Somerset.

5. Wooden effigy of Robert Duke of Normandy, Gloucester Cathedral, illustrated in Stothard, Plates XXII, XXIII, and Fryer's *Wooden Monumental Effigies of England and Wales*, facing p. 8. This effigy was probably made in Bristol.

6. Knight in Malvern Priory Church, illustrated in Stothard, Plate XIX.

7. See Plate XLVI, Hewitt's *Ancient Armour*, p. 196.

8. Said to be Richard Wellesburne, illustrated in Stothard, Plate XXXIX.

9. Effigies of Longespée (elder 1240 and younger 1260), Salisbury Cathedral, illustrated by Stothard, Plates XVII, XVIII. Hewitt's *Ancient Armour*, Plate LIV. These effigies are of Douling stone and were probably made at Wells.

10. The two knights in St. Mary's, Wareham, Dorset.



ployed.<sup>1</sup> Its appearance coincides with the development of the long bow which evidently necessitated a stronger form of defence against arrows. Some writers have expressed their belief that a few of our Somerset chain-mail knights give us examples of banded-mail. We consider they are mistaken, for we can confidently assert the actual number of English effigies in banded-mail are few in number, although this form of armour is portrayed freely in manuscript illustrations. The manner of representing the mail on Somerset effigies by alternate rows of small arcs is constantly found on effigies from the twelfth century to the sixteenth.<sup>2</sup>

The sleeve of the hauberk is sometimes secured at the wrist as we find on the earlier of the two knights at Tickenham (Plate III, fig. 2). The *chausses* in the earlier years of the thirteenth century were entirely of chain-mail, covering the whole leg and frequently tightened below the knee with a lace like the knights at Shepton Mallet (Plate II, figs. 1, 2) and Kingsdon (Plate IV, fig. 3). Those *chaussons* that can be seen on the Somerset effigies are of mail, and not one of them shows this defence as made of leather or quilted work. Whether *pourpointed* *chaussons* were depicted on those effigies once covered with gesso is now impossible to say as this material has disappeared. The overlapping of the *chaussons* on the *chausses* may be noticed on the knights at Shepton Mallet (Plate II, figs. 1, 2) and Pendomer (Plate VIII, fig. 1).

1. Banded-mail is ably treated in Ashdown's *British and Foreign Arms and Armour*, 134-138, where it is suggested that this form of armour was composed of flattened rings of iron threaded through a piece of leather as wide as the aperture. This would present the appearance of rouleaux of coins, each one just covering the aperture through the centre of the one below. Between the rows a thick piece of leather would be placed and each washer would be sewn to it. It seems not unlikely that every alternate washer would be made of leather, as the weight of iron rings would be excessive to carry.

2. Effigies showing banded-mail may be seen at Dodford, Northamptonshire; Newton Solway, Derbyshire; Tewkesbury Abbey, Gloucestershire; and Tollard Royal, Wiltshire. The colouring on these effigies has disappeared, and it is now unknown how the mail was painted. Scarlet, crimson or green never appear on banded-mail when represented in illuminated manuscripts; but gold or a golden tincture, silver or white, and grey of various shades are found frequently.



Fig. 1. PAULTON. Lias-limestone "Knight". 1290-1300.

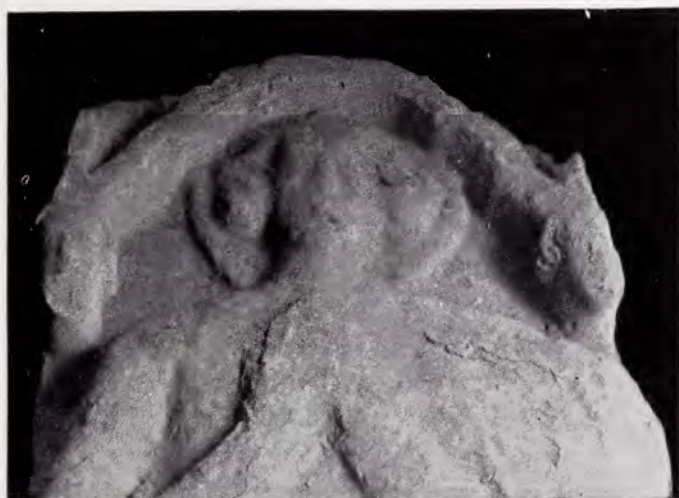


Fig. 2. PAULTON. (Enlargement of Fig. 1).



Fig. 3. NETTLECOMBE. Ham Hill stone "Knight". C. 1260.

EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





In the days of Richard Coeur de Lion no garment concealed the knightly armour of chain-mail, but in the time of John and Henry III<sup>1</sup> an embroidered surcoat was worn over the mail. It appears to have had its inception in the long tunic worn under the hauberk, and the idea probably occurred to place it outside as it would be some protection from rain as well as from the rays of the sun; but probably the chief reason for its adoption was to afford a means of distinguishing the combatants when their faces were hidden by their great heaumes, and it was either white, self-coloured, diapered or emblazoned with heraldic charges. This garment is sleeveless on all our Somerset knights, but a surcoat with sleeves was not unknown.<sup>2</sup> On these effigies the length varies from a little below the hem of the hauberk to the heels of the knight.<sup>3</sup> The material used depended on the taste and the purse of the wearer, and silk richly embroidered, and cloth of gold were made use of. Many of the surcoats which now appear plain were heraldically painted, and in Somerset we are fortunate in possessing an effigy with the arms of the knight sculptured on the breast of the surcoat as well as on the shield. This knight is at Pendomer and he displays *a crescent between six billets* 3, 2, 1; but the three lower billets are supposed to be hidden in the folds of the drapery. At Curry Rivel the surcoat of the knight was painted blue.

The girdle (*cingulum*) of the surcoat was a narrow strap,

1. The tunic is seen on the great seal of Richard I; but the great seal of John shows the surcoat, and the Dauphin Louis is habited in it as depicted on his great seal.

2. The sleeved surcoat came into use during the second half of the thirteenth century. See effigy at Norton, Durham, Plate LXX, Hewitt's *Ancient Armour*; effigy of Lord Fitz Alan at Bedale, Yorkshire, Plate IV, Hollis, and in Blore's *Monuments*; the Sturland effigy, Plate XLI, Stot-hard.

3. Surcoats below the knees are found on the knights at Chilthorne Domer, Midsomer Norton, Tickenham (elder knight), Shepton Mallet (on west window sill); to the calves on knights at Brympton d'Evercy, Churchill, Combe Flory, Curry Rivel, Kingsdon, Limington, Pendomer, Shepton Mallet (on east window sill), St. Mary Redcliffe (Bristol) and Tickenham (later knight); to the ankles on knights at Paulton, Porlock, Nettlecombe and Sampford Brett.



varying on these effigies from  $1\frac{3}{4}$  ins. to a  $\frac{1}{4}$  inch,<sup>1</sup> and with tags from 6 ins. to 24 ins. in length.<sup>2</sup>

All sword-belts differ slightly, and no doubt they represent the individual fancies of the wearers.<sup>3</sup> On our earlier effigies we see the sword-belt is buckled loosely across the hips and supports the heavy straight-hilted sword, and in most cases the buckle is well defined. On the later effigies may be seen the new fashion of attaching the entire end of the buckle strap to the sheath, and the long end of the strap a little lower down the scabbard steadied the sword when on horseback; but it had the disadvantage of throwing the front edge out of plane because the two points of suspension were not opposite to each other. In order to rectify this, the buckle end of the belt was divided into a number of thongs, which were laced into the mouth of the scabbard. To steady the sword still further the long end of the strap was divided into two narrowing thongs, and these were laced into a loop at the back of the scabbard and the ends tied in front in a "sennit" knot. This mode of fastening the scabbard must have been satisfactory, as it remained in fashion with but little modification of detail until about 1315 when the slitted and looped ends of the belt gave place to metal ones. The sword-belts on these effigies vary in width from  $1\frac{1}{2}$  ins. to 3 ins. and the average is 2 ins.<sup>4</sup>

The swords on these Somerset effigies have all two-edged blades and the hilts possess quillons crossing at right angles between the blade and the handle in order to protect the hand.

1. Pendomer  $1\frac{7}{8}$  ins.; Porlock  $1\frac{3}{4}$  ins.; Kingsdon  $1\frac{1}{2}$  ins.; St. Mary Redcliffe  $1\frac{1}{4}$  ins.; Tickenham (elder knight)  $1\frac{1}{2}$  ins.; Nettlecombe, Sampford Brett, Shepton Mallet (on west window sill) 1 in.; Churchill  $\frac{1}{4}$  in.

2. Pendomer 6 ins.; Kingsdon and Shepton Mallet (on west window sill) 9 ins.; and Porlock 24 ins.

3. For a paper on "Sword Belts of the Middle Ages" by Albert Hartshorne, see *Arch. Journ.*, XLVIII; and for a paper on "Sword Belts on Bristol Effigies" by Alfred C. Fryer, see *Proc. Clifton Ant. Club*, VII, 70-80.

4. Paulton 3 ins.; St. Mary Redcliffe  $2\frac{3}{4}$  ins.; Combe Flory  $2\frac{1}{2}$  ins.; Churchill  $2\frac{1}{4}$  ins.; Chilthorne Domer, Limington (later knight), Porlock, 2 ins.; Tickenham, Nettlecombe 2 ins.; Curry Rivel  $1\frac{7}{8}$  ins.; Pendomer, Limington (earlier knight)  $1\frac{3}{4}$  ins.; Kingsdon  $1\frac{1}{2}$  ins.

The pommels have varying shapes, but the majority are circular. A sword, very similar to these, dated 1340, may be seen in the Wallace collection,<sup>1</sup> having a blade 33ins. long and 2ins. wide at the hilt. The swords of the knights at Brympton d'Evercy, Paulton, and St. Mary Redcliffe, are very similar in length to the one in the Wallace collection; at Porlock it is about 2ft. 9ins.; at Kingsdon it is less than 2ft. 6ins.; while at Nettlecombe it is only 2ft. long. The scabbard was usually made of leather, and frequently measures 3ins. at the top and 2½ins. to 2ins. near the bottom; and some of them show signs that they were embossed with vertical lines and strengthened with wood or metal at the end. On six<sup>2</sup> of the knights the sword hangs on the left side; in several cases it is placed diagonally across the body, and at Shepton Mallet (knight on east window sill) it is placed under the body and only 12ins. is visible between the legs. The scabbard is held in the mouth of the lion supporting the feet of the knight at Paulton, while it rests on the lion's tail at Porlock.

The spurs on the earlier of these effigies have had a short pryk or a ball and spike, while the later ones possessed the rowel. The shanks were probably intended to be straight, and each end was formed into a loop to receive the strap which buckles over the instep. The straps<sup>3</sup> vary in width from half an inch to 1½ins., and the shanks from  $\frac{3}{8}$  to  $\frac{3}{4}$  of an inch.

The length of those shields that are still perfect vary from 2ft. 10ins. to 1ft. 6ins.<sup>4</sup> The longest belongs to the earlier knight at Tickenham and the shortest to the knight at Paulton.

1. Illustrated in Ashdown's *British and Foreign Armour*, fig. 436, p. 333.

2. Churchill, Combe Flory, Limington (earlier knight), Paulton, Pendomer, Tickenham (earlier knight).

3. Sampford Brett 1½ins.; Brympton d'Evercy 1½ins.; St. Mary Redcliffe  $\frac{3}{4}$ in.; Limington (later knight)  $\frac{1}{2}$ in.

4. Tickenham (earlier knight) 2ft. 10ins.; Shepton Mallet (on east window sill) 2ft. 9ins.; St. Mary Redcliffe 2ft. 9ins.; Nettlecombe 2ft. 8ins.; Sampford Brett 2ft. 8ins.; Brympton d'Evercy 2ft. 7ins.; Porlock 2ft. 6½ins.; Shepton Mallet (on west window sill) 2ft. 5ins.; Limington (later knight) 2ft. 4ins.; Aller 2ft. 3½ins.; Kingsdon 2ft. 1in.; Tickenham (later knight) 2ft.; Midsomer Norton 1ft. 11ins.; Pendomer 1ft. 8½ins.; Paulton 1ft. 6ins.



They are generally convex and either triangular or heater-shaped in form, decreasing in size as the period advances. The shields were probably composed in some instances of wood and leather, and in all cases painted and decorated with the armorial bearings of their owners. On five shields we have the charges carved in relief and on those that are now plain they were painted probably in colour. The sadly mutilated knight in the churchyard at Aller has a large cross on the shield which may be a charge or possibly the party lines of a quartered shield, the devices on which cannot now be deciphered. At Curry Rivel (Plate VI, fig. 1) the shield has been emblazoned *azure cross or—de Urtiaco*; at Pendomer we find the armorial bearings (Plate VIII, figs. 1, 2) of the Domer or Dummer family, *a crescent between six billets 3, 2 and 1*; at Limington the armorial bearings of the Gyverney family, *a bend between six escallops*; at Combe Flory it is charged, *or and sable of six pieces over all a bend ermine for difference* (Plate IX, figs. 1, 2) for Meriet of Hestercombe; while at Nettlecombe we see the Raleigh coat of arms, *gules, a bend fusilée* (Plate V, fig. 3) displayed on the shield.

In most cases we find the guige represented. This is a strap for hanging the shield round the neck, and when the shield was not in use it could be suspended on the back. These straps vary from  $\frac{3}{4}$ in. to  $1\frac{3}{4}$ ins. in width, but no guige was depicted on the knights at Shepton Mallet, Pendomer, and the later effigy at Limington. The straps for attachment of the shield to the fore-arm are called *enarmes*,<sup>1</sup> and are well portrayed on several of these Somerset effigies. At Brympton d'Everey we find them  $2\frac{1}{2}$ ins. in width, while at Pendomer they are only  $1\frac{1}{2}$ ins.

The knights are either represented as clean shaven or wearing

1.

“ Por la crieme des dous gisarmes

L'escu leva par les enarmes ”

Wace, *Rom. de Rou*, I, 13, 450.

“ Li Dus vit sa gent resortir :

Par les enarmes prinst l'escu ”

*Idem*, I, 13, 880.

a moustache, and the two uncovered heads<sup>1</sup> portray the knights in long hair reaching nearly to the neck.

The knights are all sculptured in the cross-legged attitude with the one exception of the Paulton knight whose legs are straight. It is a remarkable fact that the cross-legged position of chain-mail knights is rarely met with except on English effigies<sup>2</sup> and on one in Dublin. The popular idea that the knights who are cross-legged participated in a crusade or were special benefactors to the church can no longer be maintained, and it is evident that the position was originally adopted by the artist to prevent an ungainly stiffness.

The first reinforcements of chain-mail by secondary defences were probably by metal caps under the coif of mail and breast-plates of iron or cuir-bouilli.<sup>3</sup> These cannot be seen on the effigies, as the coif hides the one, and the folds of the surcoat cover the other. Knee cops (*genouillières*) appear freely after the middle of the thirteenth century. These were made probably of cuir-bouilli or plate, and they occur on six of the knights<sup>4</sup> we are considering. At Pendomer they show how they cover the union of the chausses and chaussons of mail and on the later knight at Limington they are ornamented with rosettes and fleur-de-lys and fastened by two narrow straps behind. This same suit of armour possesses ornamented elbow cops (*coudières*), which are also found on the knight at Combe Flory (Plate IX, fig. 1), demi-brassarts and demi-vambraces for the arms, demi-jambarts for the shins, and reinforced plates over the top of each foot are found on the knight (Plate VII, fig. 1).

The county of Somerset is fortunate in possessing the effigy of a knight at Combe Flory (Plate IX, figs. 1, 2) with ailettes. These adjuncts to the military costume are rarely met with

1. Limington (elder knight), and Paulton.

2. The fine brass of Sir John d'Aubernoun, in Stoke d'Abernon Church, Surrey, is straight-legged and this position presents an ungainly stiffness.

3. In the Temple Church, London, a knightly effigy is shown with back and breast pieces, each in a single piece and fastened together at the sides by straps.

4. Chilthorne Domer, Churchill, Combe Flory, Kingsdon, Limington (later knight), and Pendomer.



on English effigies,<sup>1</sup> and only a few brasses depict them<sup>2</sup> while French monumental examples are scarce.<sup>3</sup> Ailettes are frequently illustrated in fourteenth century manuscripts<sup>4</sup> and are also met with on painted glass,<sup>5</sup> on seals<sup>6</sup> and on ivory carvings.<sup>7</sup> An early notice of ailettes occurs in connection with the Windsor tournament of 1279.<sup>8</sup> Here they were made

1. Effigy of knight in Ash-by-Sandwich Church, where the ailettes appear as projections behind the shoulders. See Hewitt's *Ancient Armour*, Plate LIX; effigy of a knight in Clehonger Church, Herefordshire (figured in Hollis' *Effigies*, Plate V); military effigy at Great Tew, Oxfordshire. The Clehonger effigy shows the ailette fastened by its "laquens" which appear on the outside.

2. Sir Robert Setvans (c. 1306), at Chartham, Kent, Hollis, *Mon. Effs.*, Plate I, No. 5, Waller, Plate IX, Boutell, *Mon. Br.*, p. 35, Haines, *Mon. Br.*, I, p. 146; Sir Richard Boselyngthorpe (c. 1310), Waller, Plate X, Boutell, *Mon. Br.*, p. 113, Haines, *Mon. Br.*, I, p. 150; and Gorleston brass (c. 1320), Stothard, Plate LI; Sir Roger de Trumpington, Trumpington, Cambridgeshire (1270), Lysons, *Mag. Brit.*, II, p. 65, Waller, Plate IV, Boutell, *Mon. Br.*, p. 30, Haines, *Mon. Br.*, II, 146.

3. Effigies of Robert Duplessis (1322), Robert d'Estonteville (1331), and to Jean de Lorraine, Duke of Brabant (1341), *Mémoires de la Soc. des Antiq. de France*, XIII, p. 339. Statue of Rudolf von Thierstein, at Basle, Switzerland, where ailettes are square, Hefner's *Trachten*, part 2, Plate XLI. Creeny in his *Incised Slabs* gives the following illustrations in Belgium:—(a) Nenkinus de Gothern (1296), rectangular, ailettes, Gothern; (b) Humbier Corbeare (1298), rectangular ailettes, Avans, near Liège; (c) Armuldu de Gothern (1307), rectangular ailettes, Gothern; (d) Lambier d'Abée et Getrus (1312), Abée; (e) Raes de Grais (1318), Brussels.

4. See Roy, MSS., 14, E. III, and 2 B., VII, and Add. MS. 10292; *Louterell Psalter*, illustrated in Carter's *Vetusta Monumenta*. One instance in picture of the Painted Chamber, Carter's *Vetusta Monumenta*, Plate XXXV; Missal illustrated in *Archæologia*, XII, Plate XLV, shows two knights with ailettes charged with the knights' cognisance—one knight is probably St. George; MS. British Museum, Royal Library (16 G, VI) shows ailettes diapered in gold, red inside, and rectangular in form. See Merrick's *Ancient Armour*.

5. Tewkesbury Abbey, glass in choir, figured in Carter's *Sculpture and Painting*, and in Shaw's *Dress and Decorations*.

6. See seals of Edward III, as duke and as king; Henry de Beaumont, Earl of Buchan (1322); John de Warenne, Earl of Surrey (1344); Edmund Crouchback.

7. Ivory casket engraved by Carter, Plates CXIII, CXIV; *Journ. Brit. Arch. Assoc.*, IV.

8. See Roll of Purchases for the Windsor Tournament in 1278 where the ailettes are made of leather covered with a kind of cloth called Carda.

"De eodem (Milo the Currier) xxxviij. par alect cor p'e par. viij. d." "It.

of leather, covered with cloth and silk laces to fasten them. Sir Roger de Trumpington was one of the thirty-eight knights who took part in this tournament, and it is interesting to note that they are figured on his brass at Trumpington Church, near Cambridge. There we see that ailettes are small shields fastened at right angles across the shoulders to lessen the effect of a blow from a battle axe or a sword. A representation of Gilbert de Clare, ninth Earl of Gloucester, who was killed in the battle of Bannockburn (1314), can be seen in the painted glass of the choir of Tewkesbury Abbey. This glass was probably made soon after his death, and ailettes are depicted which were not intended to denote metal for they are coloured red, blue, green and brown, and like those of the Windsor tournament were most likely made of leather. The ailettes at Tewkesbury were diapered and rectangular in shape; but the forms of these small shields are various. The round shape is found on the ivory casket,<sup>1</sup> while the pentagonal,<sup>2</sup> the cruciform,<sup>3</sup> and the lozenge,<sup>4</sup> are all met with as well as the quadrangular. The name<sup>5</sup> indicates that they were probably of French or Italian invention; while in Germany they are called *Tartschen*,<sup>6</sup> denoting that they were small shields. Some antiquaries have imagined that these shields were intended to show the knight's cognisance in order to

pro xxxviij. par alett s. pro q<sup>o</sup> par di utn card. S. XIX. uln." They were fastened with silk laces, supplied by "Richard Paternoster," "D. Rico pat'nr viij. Duoden laqueorum seric pro alett p'c duoden viij. d." Ailettes are given in the inventory of the effects of Piers Gaveston in 1313:—"Item autres divers garnementz des armes le dit Pieres, ovek les ailettes garniz et frettez de perles." They are also named in the inventory of the goods of Umfrey de Bohun in 1322, "iiij peire de ailettes des armes le Counte de Hereford" (*Arch. Journ.*, II, 349).

1. *Journ. Brit. Arch. Assoc.*, IV.

2. Illumination in Sloane MS. 3983, engraved as frontispiece to Strutt's *Dress and Habits*.

3. Roy. MS., 2, A, XXII, fol. 219, and figured in Hewitt's *Ancient Armour*, Plate LXII.

4. Folio 94 vo. of Roy. MS. 14 E, iij.

5. *Ailettes*, Fr.; *Alette*, Ital.; *Alettee* in the Latin of the period.

6. Hefner's *Trachten*, part 2, Plate XLI.



distinguish him in the conflict of battle. But this was displayed on surcoat, shield, and crest, where it could be seen much better, and besides this they were frequently plain or diapered like those portrayed in the Tewkesbury windows.

The interesting examples of ailettes at Combe Flory (Plate IX, figs. 1, 2) are rectangular in form, being about 8 ins. by 7 ins.; they are charged with the knights cognisance, *or and sable of six pieces over all a bend ermine for difference*. At present it appears that this is the fourth recorded instance of ailettes on stone effigies in England, and they are not more frequent on English brasses.

In the introduction to this series of papers it was stated that if an effigy had remained undisturbed in a chantry chapel it may be possible to identify it.<sup>1</sup> In the case of the knight at Limington we know that Sir Richard Gyverney, in 1329, gave a messuage, five acres and one rood of arable land, one acre of meadow, and twenty-two shillings rent, with appurtenances in Limington, to God and the church of Limington, and to John Fychet, chaplain, and to all other chaplains his successors, to perform divine service every day at the altar of the Blessed Virgin Mary, in the parish church of Limington, for the souls of him, the said Sir Richard, and Maud his wife, and for the souls of Gilbert Gyverney and Mabel Gyverney, father and mother of the said Sir Richard, and others of his family.<sup>2</sup> Soon after Sir Richard died and was buried in the chapel on the north side of the church. John Leland visited Limington and in his *Itinerary*<sup>3</sup> (1540–1542) mentions that “one *Iuuerney* was owner of this Toune and Lordship; he lyith richely buried yn a fair Chapelle on the North side of the Paroch Chirch of Limington. . . . There is a Cantuarie Prest in the Chapelle.”

Here we have the founding of the chantry, the confirmation of the existence of the effigy and chantry some two hundred years later; while the effigy of a knight bearing the arms of Gyverney in the armour of the period when Sir Richard died

1. *Proc. Som. Arch. Soc.*, LXI, 12.

2. See Bishop's Register for the foundation of this chantry in 1329, *Som. Rec. Soc.*, I, 301, and for full details Collinson, III, 218.

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



Fig. 1. CURRY RIVEL. Ham Hill stone "Knight". 1270-1280.



Fig. 2. BRYMPTON D'EVERCY. Ham Hill stone "Knight". C. 1270.



Fig. 3. BRYMPTON D'EVERCY. (Enlargement of Fig. 2).

EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





still rests in a wall recess on the north side of the chapel. We feel justified in this case in assigning this effigy to Sir Richard Gyverney.

In our introductory remarks we observed that the armorial bearings were generally painted on the tomb, the shield and the surcoat, and now, in most cases, all vestiges of colour are destroyed and lost, so that the assistance of the genealogist is alas! seldom required. In this series of chain-mail effigies we are fortunate in finding that in several cases the knight's cognisance has been carved in relief on his shield and in one instance on his surcoat as well.<sup>1</sup> Thus we are able to consult the genealogist who informs us that the knight at Nettlecombe was a Raleigh,<sup>2</sup> at Curry Rivel an Urtiaco,<sup>3</sup> at Pendomer a Domer or Dummer,<sup>4</sup> at Combe Flory a Meriet of Hestercombe,<sup>5</sup> and at Limington a member of the Gyverney family.<sup>6</sup>

## TOPOGRAPHICAL INDEX.

### ALLER (St. Andrew).

PERSON REPRESENTED. Collinson (III, 189) suggested this effigy represented some member of the Botreaux family; but the effigy is too early for their possession of the manor. The Rev. Preb. D. M. Ross considers it may have been the effigy to Sir John de Aller, d. 1272. This is more in accordance with the date of the chain-mail armour.

EFFIGY (present length = 5ft. 10ins.) in coif of mail (destroyed), hauberk, mail hose, sleeveless surcoat to calves, right leg crossed over left, shield (2ft. 3½ins. by 1ft. 6ins.) on left side. The large cross on the shield may be a charge or the party lines of a quartered shield. Right-hand on breast and probably holding sword-hilt (lost), and left under shield and possibly laid on scabbard.

1. Pendomer.
2. Gules, a bend fusillée.
3. Azure cross or.
4. A crescent between six billets 3, 2 and 1.
5. Or and sable of six pieces over all a bend ermine for difference.
6. A bend between six escallops.



Head raised on two cushions (top 1ft. 2½ins. by 6ins. by 2½ins.; bottom 2ft. 3ins. by 6ins. by 3ins.). Slab (present length), 5ft. 10ins. by 2ft. 3ins. by 4ins. The effigy is made of Ham Hill stone, placed on a flat stone in the churchyard, mutilated and weather-worn. The mail has been impressed in gesso or it has been scraped and worn away. The feet and their support are lost. Date, 1270–1280.

REFERENCES. Collinson, III, 189; sketch in Braikenridge's illustrated *Collinson* (signed W. W. W. 1847), III, part 2, p. 189.

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

PERSON REPRESENTED. Unknown knight, possibly belonging to the Evercy family.

EFFIGY (6ft.) in mail coif (face and probably coif restored), hauberk with mail in parallel lines from shoulder to wrist, sleeveless surcoat to calves, shield (2ft. 7ins. by 1ft. 7ins.) held on left hand by the enarmes (2½ins.), broad guige (2½ins.), right hand holds hilt of sword in sheath having hilt with straight quillons (3ft. 4ins.) placed diagonally on body and detached from sword-belt (2¼ins.), spurs (prick) and straps (1¼ins.), right leg crossed over left above knee, head on two cushions, bottom 1ft. 5½ins. by 9ins. by 1½ins., top set diagonally (9ins. by 9ins. by 3½ins.), animal at feet (dog?), slab 6ft. 9½ins. by 1ft. 11ins., tapering to 1ft. 8½ins. The effigy is made of Ham Hill stone now placed in the eastern side of the north chapel, and it has undergone considerable restoration. Date c. 1270. (See Plate VI, figs. 2, 3).

REFERENCES. Collinson, III, 216; sketch in Braikenridge's illustrated *Collinson* (signed W. W. W. 1847), III, part 2, p. 216; *Proc. Som. Arch. Soc.*, LVI, i, 70; Wade's *Somerset*, 69; Prior and Gardner's *Medieval Figure-Sculpture*, 608.

#### CHILTHORNE DOMER (St. Mary).

PERSON REPRESENTED. The effigy may represent a knight of the de Domer or de Dummer family, and it has been conjectured that it was to Sir William de Domer, father of Sir John de Domer whose monument is in Pendomer Church; or possibly it represents a member of the Vaggs, a family who held another manor in the same parish.

EFFIGY (5ft. 4ins.) in coif of mail, hauberk slit in front 7ins., hose of mail, plain knee-cops, hands in mail, gauntlets, sleeveless surcoat to just above knees, right leg crossed over left (broken 5ins. below knee), right hand grasps sword hilt and left is under shield and the fingers hold the guige (1½ins. with tag of 3½ins.) by which the long heater-shaped shield (1ft. 11ins. by 9½ins.) is sus-

pendent from the right shoulder, sword with hilt having straight quillons (present length = 2ft. 3ins.) and round pommel, sword belt (2ins.) wrapped round scabbard, spurs and straps, head on heaume (9ins. by 6ins. diameter, and 4½ins. internal height) placed on low cushion with pointed ends. Feet resting on a mutilated animal (couchant) with fore paws bent upwards (dog ? or lion ?). Effigy and slab (6ft. by 1ft. 5ins. by 3ins.) of Ham Hill stone placed in a wall recess in the north wall of sanctuary, having a plain segmental arch with chamfered margin. Date 1270-1280. (See Plate VII, fig. 2).

REFERENCES. Collinson, III, 217; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 217; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IX, 217; *Proc. Som. Arch. Soc.*, XVII, 113; Wade's *Somerset*, 93.

### CHURCHILL (St. John the Baptist).

PERSON REPRESENTED. The early history of the Churchill manor is somewhat obscure and it is, therefore, difficult to assign a name for this effigy. Mr. R. W. Paul, F.S.A., conjectures it may have been to Roger de Churchill who lived in the reign of Edward I. (*Incised and Sepulchral Slabs in N.W. Somerset*, 25).

EFFIGY (present length = 5ft. 8ins.) in round-headed coif of mail with head turned towards the right, hauberk, hose of mail, sleeveless surcoat to middle of calves, waist-belt (½in. with tag of 11ins.), ridged knee-cops of cuir-bouilli, left leg crossed over right, hands in mail gauntlets with divided fingers and raised in prayer, studded sword belt (2½ins. having tag of 11ins.) with one end attached to sheath (2ft. 9ins.) while buckle end is divided into two thongs laced into top of scabbard, heater-shaped shield (2ft. 2½ins. by 1ft. 8ins.) suspended by guige (1½ins. with tag of 6ins.), head on two large cushions about 3ins. deep, top one rectangular (1ft. 7ins. wide) and bottom one oval in shape. The figure and slab (6ft. 10ins. by 1ft. 10ins. by 3ins.) is made from Dundry Hill oolite and broken off just above the feet; all below this is lost. The mail has been scraped off and only a small fragment on the underside of right arm near wrist remains. Date c. 1300. The 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*, III, part 4, p. 581; Rutter's *Somerset*, 108; *Proc. Som. Arch. Soc.*, XXXI, i, 27; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 25, Plate xxvi; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IX, 581.



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

PERSON REPRESENTED. Probably Sir John de Meriet, kt. of Hestercombe, called "*le neveu*" to distinguish him from his cousin Sir John de Meriet, kt. of Meriet and Castle-Carlton. Summoned to perform military service in person against the Scots in 1309 and 1314. Died 1327. (See *Proc. Som. Arch. Soc.*, XXVIII, ii, 179-185).

EFFIGY (6ft. 5ins.) in coif of mail, hauberk, hose of mail, sleeveless surcoat to calves, reinforcements of plate or cuir-bouilli, greaves, knee-cops and elbow-cops, hands broken but evidently elevated in prayer, shield (present size = 1ft. 4ins. by 1ft. 1in.) charged *or* and *sable* of six pieces over all a bend *ermine* for difference, legs crossed at knee (right over left); on either side of the shoulders are ailettes, the one on the left (7½ins. by 3ins.) is partly hidden by the shield but the one on the right (8ins. by 7ins.) is charged like the shield, guige (1in.), waist-belt hidden under folds of the surcoat, sword belt (2½ins. with tag of 6ins.), sword on left side (only 2ft. 1in. of scabbard remains), spurs and straps, head on oval cushion (damaged), feet rest on lion (couchant) with tail wrapped round body. Effigy and slab made of Dundry Hill stone. Date 1327. (See Plate IX, figs. 1, 2).

REFERENCES. Collinson, III, 248; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 248; Wade's *Somerset*, 106.

## CURRY RIVEL (St. Andrew).

PERSON REPRESENTED. The first Henry de Urtiaco died 1254; his son Richard died before his father, leaving a son Henry. As this effigy is dated 1270-1280 it is probable that this Henry, Baron de Urtiaco, made it for his father or his grandfather after he came of age in 1275. See *Proc. Som. Arch. Soc.*, LXI, footnote p. 42, and paper on *The Family of de Urtiaco* by Rev. Preb. E. H. Bates Harbin, XLII, ii, 26-55.

EFFIGY (present length = 5ft. 2ins.) in round coif of mail, hauberk, mail hose, sleeveless surcoat reaching below knees, knee-cops, girdle (1in.), guige (1¼ins.) over right shoulder, shield (present length = 1ft. 10ins. by 10ins.) emblazoned *azure* cross *or* *de Urtiaco*, right leg crossed over left, right hand on pommel sheathing sword while left holds scabbard; sword (2ft. 9½ins. broken) laid on body, sword belt (1½ins.), right arm and legs below knee destroyed; head rests on two rectangular cushions, bottom 1ft. 9½ins. by 11ins. by 3½ins., top 1ft. 4ins. by 1ft. 4ins. by 1½ins. The mail is not carved and the stone has been surfaced with gesso on which the mail rings, armorial bearings on shield, diaper work on cushion, etc., were painted. Fragments of colouring are still visible and the



Fig. 1. LIMINGTON (No.2). Ham Hill stone; "Sir Richard Gyverney". C. 1330.



Fig. 2. CHILTHORNE DOMER. Ham Hill stone "Knight". 1270-1280.

EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





surcoat shows it was painted blue. Effigy and slab (broken, 6ft. by 2ft. 1in. by 1ft. 3ins.) carved out of block of Ham Hill stone. (See Plate VI, fig. 1).

REFERENCES. *Proc. Som. Arch. Soc.*, LXI, 43-44; Wade's *Somerset*, 116.

### KINGSDON (All Saints).

PERSON REPRESENTED. An unknown knight which tradition says was Sir Guy Bryan.

EFFIGY (6ft. 3ins.) in mail coif with a chapelle-de-fer fastened by a narrow strap under chin, hauberk with mail in parallel lines from shoulder to wrist, mail hosen, leather gauntlets with deep cuffs, sword with hilt having straight quillons (2ft. 8ins.) and sword-belt (1½ins.) showing the way of slitting the short strap which held the buckle into two thongs used for lacing into scabbard and long strap, sleeveless surcoat to calves, girdle (1½ins. with tag of 9ins.), shield (2ft. 1in. by 1ft. 1in.) on left side, right hand grasps hilt of sword and left placed on scabbard, right leg crossed over left, spurs and straps. Head rests on two rectangular cushions, bottom (1ft. 5ins. by 10½ins. by 3½ins.), top laid diagonally on lower one (9ins. by 9ins. by 2½ins.), feet supported by lion (couchant) head lost and tail curled round body and facing north. Effigy now placed on ledge of north window in St. Catherine's Chapel. It is believed to have formerly occupied a position in this chapel. Effigy and slab (6ft. 7¾ins. by 1ft. 10ins. by 3½ins.) made from Ham Hill stone, has been a fine work of art, and drapery of surcoat is well arranged and falls gracefully on the slab. The face is mutilated Date, 1270-1280. (See Plate IV, fig. 3).

REFERENCES. *Collinson*, III, 195; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 195 (signed W. W. W. 1847); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), ix, 195.

### LIMINGTON (St. Mary).

NO. 1 PERSON REPRESENTED. An unknown knight. *Collinson* conjectures it was to Gilbert de Gyverney, father of Sir Richard de 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 Henry Power who married Sir Richard's sister, as the effigy was made fully thirty-five years before the date of his death.

EFFIGY (5ft. 10ins.) on table tomb (6ft. 1in. by 2ft. 11ins. by 1ft. 1in.) of Ham Hill stone, in chain-mail painted on gesso, probably possessing knee-cops and other reinforced armour of plate or leather now no longer visible as the gesso is all destroyed. Head uncovered, hair in ringlets to neck, coif of mail not drawn up and



laid on shoulders and breast unless artist intended to depict some form of hood having ends falling to waist, hauberk slit open 3ins. in front, legs crossed, mail hose, sleeveless surcoat, spurs and straps, sword belt (1½ins.) wrapped once round scabbard and tag twice round sheath with sword (2ft. 4ins. present length) on left side having round pommel and straight quillons, long face with head too large for body and hands raised in prayer. Slab, 6ft. 1in. by 2ft. 11ins. by 2½ins. Head on pillow (9ins. by 9ins. by 1½ins.) placed on long bolster (2ft. 9ins. by 10ins. by 2ins.), lion at feet with tail coiled round body. Table tomb placed against west wall of chapel; Leland, however, says:—"Ther lyith also in the South Arche of the same Chapelle a Gintleman and his Wife, I think also of the Iuuerneys" (*Proc. Som. Arch. Soc.*, XXXIII, ii, 85). Date c. 1325. (See Plate IX, fig. 3).

REFERENCES. Leland's *Itinerary*, *Proc. Som. Arch. Soc.*, XXXIII, ii, 85; Pigott drawing; Collinson, III, 219; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 219; *Proc. Som. Arch. Soc.*, VII, ii, 5 (illustrated); XXXII, i, 74; XXXIII, ii, 142-143; Wade's *Somerset*, 171.

NO. 2 PERSON REPRESENTED. The effigy probably represented Sir Richard Gyverney, who died soon after founding a chantry at Limington in 1329. Leland in his *Itinerary* says:—"Iuuerney dwelid, as sum think, in the farne at the North Est of the Chirch." Little is known of the Gyverney family.

EFFIGY (6ft. 8ins.) on slab (7ft. 2ins. by 2ft. 4ins. by 4ins.) on low table tomb (7ft. 2ins. by 2ft. 11ins. by 2ft.) under recessed cinquefoiled arch in north wall of north chapel. Knight in coif of mail with a chapelle-de-fer fastened by a strap under the chin, hauberk with mail in parallel lines from shoulder to wrist and a slit in front (7ins.) showing quilted gambeson beneath (¾in.), mail hose, spurs and straps (½in.), sword belt (2ins.) with tag (1ft. 6ins.) wrapped twice round scabbard, sword with hilt having straight quillons on left side, shield (2ft. 4ins. by 11ins.) charged *a bend between six scallops*, guige (1½ins.) with tag (5ins.), sleeveless surcoat to calves, left leg crossed over right, right hand grasps sword hilt and left holds the enarmes, leather gauntlets with deep cuffs (4ins.). The mail is reinforced by knee-cops, demi-jambarts and reinforced plates over each foot, demi-brassarts, elbow-cops, and demi-vambraces. Head rests on heaume (1ft. 4ins.) with comb on ridge and moveable visor on hinge, having oscularium of three slits on each side of the strengthening band ending in a fleur-de-lys. The various pieces of reinforced plates are strengthened with bands adorned with fleur-de-lys and leaves, and fastened behind by leather or steel straps. The effigy lies on the right side and still exhibits a considerable amount of colour, red, black, blue, and the gambeson is green. Effigy and slab made of Ham Hill stone. Date c. 1330. (See Plate VII, fig. 1).

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; *Proc. Som. Arch. Soc.*, vii, ii, 5 (illustrated); xxxii, i, 74; xxxiii, ii, 137-145; Pigott drawing; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), ix, 219; Wade's *Somerset*, 171.

### MIDSOMER NORTON (St. John Baptist).

PERSON REPRESENTED. Probably a knight of the Warknell family.

EFFIGY (present length 4ft. 11ins.) in coif of mail, hauberk, surcoat, girdle (1½ins.), and shield (1ft. 11ins. by 1ft. 2ins.) on left arm. Legs damaged and figure sadly mutilated. Gough (1796) says effigy was in south aisle; but originally rested on raised tomb under singers' gallery. This refers to the old church; new church built 1830. The effigy is made of wood (oak) and at present rests on a wooden table-tomb in belfry.

REFERENCES. Gough, ii, cx; Collinson, ii, 151; *Archæologia*, lxi, 494, 547; Fryer's *Wooden Monumental Effigies in England and Wales*, 8, 61; sketch in Adlam's illustrated *Collinson*, iv, 151 (signed W. W. W.).

### NETTLECOMBE (St. Mary).

PERSON REPRESENTED. Some member of the Raleigh family as the knight's shield is charged with a bend fusilée, the bearing of the Earl Marshal of England, adopted by the family of Raleigh when they became feudal tenants under those lords in 1133. Collinson assigns this effigy to Sir Simon de Raleigh who died 1288; but this effigy was made about 1260.

EFFIGY (6ft. 3ins.) in coif of mail, hauberk with mail in parallel lines from shoulder to wrist, gauntlets of mail, hose of mail, spurs and straps, sleeveless surcoat to ankles, girdle (1in.), sword (2ft. 4ins.) with hilt having straight quillons and round pommel laid diagonally on body, sword-belt (2ins. with tag of 1ft. 8ins.), triangular shield (2ft. 8ins. by 1ft. 7ins.) charged with a bend fusilée, broad guige (1½ins. with tag of 8ins.), spurs and straps, right leg crossed over left at knee, right hand placed on sword-hilt and left holds scabbard while blade is drawn ¾in., head rests on two rectangular cushions, the top one placed diagonally on the lower one, feet on lion (couchant) with tail wrapped round body. This finely sculptured effigy and bevelled slab (6ft. 8ins. by 2ft. 4ins., tapering to 1ft. 10ins. by 4ins.), made of Ham Hill stone, is placed in a recessed chamber in south wall of south chapel. (See Plate V, fig. 3).



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

### PAULTON (Holy Trinity).

PERSON REPRESENTED. An unknown knight.

EFFIGY (6ft.) in hauberk, mail hose, sleeveless surcoat to ankles, small heater-shaped shield (1ft. 6ins. in length) on left arm, broad guige (1 $\frac{3}{4}$ ins.), sword belt (3ins. and tag of 11ins.), sword (3ft. 4ins.) with straight quillons and round pommel on left side, hands elevated in prayer, feet on lion with mouth holding end of scabbard, legs straight, head uncovered with long curls resting on low circular cushion. Slab (6ft. 7ins. by 2ft. 1in., tapering to 1ft. 10ins. by 3 $\frac{1}{2}$ ins.) with upper end raised (3 $\frac{1}{2}$ ins.) into canopy containing a trefoil-headed plain niche supported on two brackets of human heads, one possessing smooth hair and one ringlets. The effigy is much worn and was probably covered with gesso. The figure is rudely cut out of block of local lias limestone and partly embedded in the stone preserving the picture-like appearance. When Paulton Church was pulled down, previous to the rebuilding in 1838-9, this effigy was found in a recess behind the pewing in the south aisle. It was placed in the ringing-chamber of the tower, but in 1875 was removed to the clock-room of the tower. It is cracked and still remains in the belfry. Date, 1290-1300. (*See Plate V, figs. 1, 2*).

REFERENCES. A sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 153 (signed W. W. W.).

### PENDOMER (Dedication unknown).

PERSON REPRESENTED. Probably Sir John de Domer, or Dummer, son of Sir William de Domer, born 1269, married the sister of Sir William Pagnel, Knt., who was summoned to Parliament as Baron Pagnel. In 1306 Sir John was summoned to Parliament as Knt. of the shire for Somerset. He was living in 1321.

EFFIGY (5ft. 9ins.) in coif of mail showing lacing and tie on left side, head turned towards right, hauberk of mail slit 4ins. in front and having mail in parallel lines from shoulder to wrist, mail hose, sleeveless surcoat to 5ins. below knees, shield (1ft. 8 $\frac{1}{2}$ ins. by 1ft. 3ins.) on left arm showing enarmes (1 $\frac{1}{2}$ ins.); both shield and surcoat are charged with a *crescent between six billets 3, 2 and 1*, and on the surcoat the three lower billets are supposed to be hidden in the folds of the garment; girdle (1 $\frac{7}{8}$ ins. with tag of 6ins.), no guige, sword (present length = 1ft. 11ins.) with hilt, square quillons and round pommel on left side, sword belt (1 $\frac{3}{4}$ ins. with tag of 11ins.), spurs with straight shanks and straps, hands elevated in prayer, leather gauntlets and back of hands protected with



Fig. 1. PENDOMER. Ham Hill stone; "Sir John de Domer". 1320-1325.



Fig. 2. PENDOMER. (Enlargement of the Effigy in Fig.1).

EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





lames of small oblong plates of steel, ridged knee-cops of cuir-bouilli placed over chausses and chaussesons of mail overlapping, head on heaume (1ft. by 9½ins. diam., and 7½ins. internal height) with strengthening band down centre, two vertical slits for osclarium, and ten breathing holes in the form of crosses, feet on lion with tail curled round body.

The effigy is on slab (6ft. 2ins. by 1ft. 11ins. by 4ins.) placed on low tomb in wall recess on north side of nave with cinquefoil-headed arch, cusps pierced and the two lower ones terminating in half angels (heads lost) and one holding small figure to represent soul of deceased being taken to Paradise. On either side, about 4ft. 6ins. from floor, are plain corbels (1ft. 5ins. wide, and projecting 8ins.) supporting slender piers terminating in crocketed pinnacles (total height = 5ft.). Embattled cornice (8ft. 8ins. by 8ins.) ornamented with rosettes in hollow moulding runs across top of arch joining piers at their junction with pinnacles. On the battlement were prickets of iron (five remain out of fourteen) for wax tapers lighted on anniversary of obit of knight. Within the piers are buttresses and on the corbels stand two peasants (2ft. 5ins.) in smocks, cords round waists, close fitting hosen, caps, and one has boots with three large buttons and the other has low shoes. One figure holds cornice with two hands and the other with the right, while the left rests on his thigh in order the better to sustain the weight. The left foot of each rests on low mound. The features are coarse and almost grotesque, and it has been suggested that this may have been the conventional manner of representing peasants. The effigy is carefully carved and the canopy is unique; the toe, one foot and nose of the knight, hilt of sword, and end of scabbard, are alone mutilated. The whole is an interesting work of art belonging to the first quarter of the fourteenth century. The details of the effigy are so well executed on the side facing the wall that it seems probable that originally the arch opened into a chantry or chapel when it stood in an earlier church. Date, 1320-1325. (See Plate VIII, figs. 1, 2).

REFERENCES. Collinson, II, 349; Pigott drawing; *Proc. Som. Arch. Soc.*, XVII, 91-94 (illustrated); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 349.

#### PORLOCK (St. Dubricius).

PERSON REPRESENTED. Probably some member of the family of Fitz-Roger. Local tradition assigns it to Simon Fitz-Roger.

† EFFIGY (5ft. 10ins.) in coif of mail, hauberk, hose of mail, mail gauntlets with divided fingers, long sleeveless surcoat to top of ankles, girdle (1½ins. with long tag of 2ft.), triangular shield (2ft. 6½ins. by 1ft. 4ins.) hollowed out and showing arm passing behind it, broad guige (1½ins. with tag of 6ins.), sword (3ft. 1in.)



with hilt having straight quillons diagonally across body with scabbard resting on tail of lion at feet of knight and right hand on hilt with blade  $1\frac{3}{4}$ ins. out of scabbard, sword-belt (2ins.), right leg crossed over left, head rests on low rectangular cushion (1ft. 8ins. by  $11\frac{1}{2}$ ins. by  $2\frac{1}{2}$ ins.), below ankles mutilated and only tail of lion remaining. Effigy on slab (present length = 6ft. 2ins. by 1ft. 8ins. by 3 to 4ins.) in wall recess of south aisle of nave,—made of Ham Hill stone and once painted in gesso. Date c. 1260.

REFERENCES. Collinson, II, 39; sketch in Braikenridge's *Collinson*, II, part 1, p. 38; Pigott drawing; *Proc. Som. Arch. Soc.*, XXXV, i, 27; Halliday's *Monuments and Effigies in Porlock Church*, Plate, p. 29; Hook's *Ancient Church of Porlock*; Wade's *Somerset*, 208.

### ST. MARY REDCLIFFE (Bristol).

PERSON REPRESENTED. It is probable that this fine effigy was made about 1260 for the chapel of the Hospital of St. Catherine's, Bedminster, by some member of the Berkeley family in memory of the founder, Robert, third Lord Berkeley, who died in 1220. Lord Robert was buried in St. Augustine's Abbey, Bristol, and this effigy was only a memorial to him. St. Catherine's was dissolved in 1549 and the effigy was removed to St. Mary Redcliffe for preservation.

EFFIGY (7ft.) in coif of mail, hauberk slit ( $2\frac{3}{4}$ ins.) in front having mail in parallel lines from shoulder to wrist, mail hose, sleeveless surcoat to middle of calves, girdle ( $1\frac{1}{4}$ ins.), right leg crossed over left at knee, shield (2ft. 9ins. by 1ft.) on left arm, sword (3ft. 11ins.) with hilt and straight quillons and round pommel, sword-belt ( $2\frac{3}{4}$ ins. with tag of 8ins.), spurs (shank =  $\frac{3}{4}$ in.) straps ( $\frac{3}{4}$ in. with metal tabs), left arm under shield and hand holding top of scabbard, right hand grasps hilt of sword, head rests on two low rectangular cushions (bottom = 1ft. 6ins. by 1ft.  $2\frac{1}{2}$ ins. by  $1\frac{1}{2}$ ins., top one set diagonally = 11ins. by 11ins. by  $1\frac{1}{2}$ ins.); feet on dog holding bottom of scabbard in mouth. Effigy slightly embedded in stone, somewhat statue-like, well executed having expressive features and drooping moustache and eyes closed, while coif permits a diam. of 7ins. of face to be exposed. One corner of slab with fraction of cushion has been repaired, also legs and bottom of surcoat, hose damaged, elbow of right arm mutilated, and top of effigy somewhat worn, otherwise in good condition. Effigy and slab made from block of Dundry Hill stone. (See Plate IV, figs. 1, 2).

REFERENCES. Barrett's *History of Bristol*, 583; *Trans. Bristol and Glouc. Arch. Soc.*, XXVII, 51-53; *Proc. Clifton Antiq. Club*, VII, 71; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, Plates V, VI, p. 3.

## SAMPFORD BRETT (St. George).

PERSON REPRESENTED. A knight, presumably a member of the family of Brett.

EFFIGY (6ft. 3ins.) in round coif with narrow fillet, hauberk with mail in parallel lines from shoulder to wrist and quilted gambeson showing beneath, mail hose, sleeveless surcoat to ankles, girdle (lin.), long triangular shield (2ft. 8ins. by 1ft. 3ins.), guige (1½ins.), sword (1ft. 8ins. present length) having hilt with straight quillons and round pommel placed diagonally on body, sword-belt (1½ins. with tag of 1ft. 4ins.), right leg crossed over left at knee, right hand grasps sword-hilt while left holds scabbard the blade being drawn the fraction of an inch, head rests on two rectangular cushions (bottom = 1ft. 9ins. by 1ft. by 2½ins., top one set diagonally = 11ins. by 11ins. by 2ins.), feet on dog (couchant). Effigy made of Ham Hill stone on slab (6ft. 8ins. by 2ft. 5ins., tapering to 1ft. 7½ins. by 2ins. and coped 2ins.) on modern table tomb (7ft. 6ins. by 2ft. 8ins. by 2ft. 1in.) placed in vestry in 1820 when church was restored. Before that date it was in churchyard and in consequence is seriously weathered. Collinson states (1791) it was then in the aisle of the church. Date c. 1270.

REFERENCES. Collinson, III, 545; sketch in Braikenridge's illustrated *Collinson*, III, part 4, p. 545; Wade's *Somerset*, 218.

## SHEPTON MALLET (SS. Peter and Paul).

NO. 1 PERSON REPRESENTED. An unknown knight. Collinson suggests (III, 463) that these effigies may have been to Sir William Mallet and his son (Sir William Mallet); but they were made about 1240 and cannot be assigned to those knights who lived at a much earlier date.

EFFIGY (6ft. 3ins.) in flat-topped coif with narrow fillet and head slightly turned to left, hauberk with mail in parallel lines from shoulder to wrist, mail hose showing chausses and chausses overlapping, spurs with straight shanks having straps buckled on insteps and heel supported on a thirteenth century leaf, sleeveless surcoat reaching to top of calves showing characteristic ripple-folds of drapery of the Wells school of art, girdle (lin. with tag of 9ins.), sword with hilt having straight quillons placed diagonally on body (broken 8ins. in middle of scabbard), sword-belt absent, triangular shield (2ft. 5ins. by 1ft. 4ins. and 1½ins. thick), right leg crossed over left, right arm on right side and left arm and hand under shield, head rests on low rectangular cushion (1ft. by 10½ins. by 1½ins.), feet on lion with emaciated body (head lost). Effigy and slab (7ft. by 1ft. 6ins. by 3¾ins., damaged at both ends) made of Doulting stone and now placed on west window sill of north aisle. Date c. 1240. (See Plate II, fig. 1).



REFERENCES. Collinson, III, 463; sketch in Braikenridge's illustrated *Collinson*, III, part 4, p. 462; Pigott drawing; Prior and Gardner's *Medieval Figure-Sculpture*, 607-8; Wade's *Somerset*, 221.

NO. 2 PERSON REPRESENTED. An unknown knight.

EFFIGY (6ft. 3ins.) in flat-topped coif of mail showing strap interlaced through each few alternate rings of mail and head slightly turned towards left, hauberk slit 5ins. in front and mail in parallel lines from shoulder to wrist, gauntlets with divided fingers and straps ( $\frac{1}{2}$ in.) round wrists, mail hose showing chausses overlapping chausses, spurs and straps, sleeveless surcoat to top of calves depicting ripple-folds of drapery, sword placed under body and 1ft. visible between legs, triangular shield (2ft. 9ins. by 1ft.  $\frac{1}{2}$ in.), guige (1 $\frac{1}{4}$ ins.), legs crossed, right arm placed across body and hand laid on shield while left arm and hand are under shield, animal at feet (lost), head on one rectangular cushion (11ins. by 9ins. by 1 $\frac{3}{4}$ ins.). Effigy made of Doultong stone and now placed on window sill of east window of north aisle. Slab embedded in sill, left foot broken, right leg lost 4ins. below knee, nose mutilated but forehead and eyes very expressive, clean shaven. Date c. 1240. (See Plate II, figs. 2, 3).

REFERENCES. See above for No. 1 Effigy.

#### TICKENHAM (SS. Quiricus and Julietta).

NO. 1 PERSON REPRESENTED. Probably some member of a branch of the Berkeley family who took the name of de Tickenham from having their residence in this village. Mr. R. W. Paul, F.S.A., in his work on *The Incised and Sepulchral Slabs of N.W. Somerset* (p. 16) suggest that it may have been Nicholas de Tickenham, temp. Henry III, who, "for his soul, and the souls of Sybil and Wentlyen, his wives, granted to the Hospital of Billeswick, in Bristol, the privilege of digging turf in his moor of Tickenham."

EFFIGY (6ft. 5ins.) in flat-topped coif with fillet having small holes probably for metal adornment and head inclined towards right, hauberk with up and down mail on arms, mail hose, spurs and straps, sleeveless surcoat to upper part of calves with folds artistically arranged and falling over bevelled edge of slab (6ft. 11 $\frac{3}{4}$ ins. by 2ft. 1in., tapering to 1ft. 10 $\frac{1}{2}$ ins. by 4 $\frac{1}{2}$ ins.), left arm under triangular shield (2ft. 10ins. by 1ft. 7ins.) and right laid on body and hand (fingers broken) probably holding edge of surcoat, girdle (1 $\frac{1}{2}$ ins.), guige (1 $\frac{1}{2}$ ins.), sword with hilt having straight quillons and metal end to scabbard on left side, head rests on one rectangular cushion (1ft. 6ins. by 10ins. by 2ins.), feet on lion (couchant) head lost. Effigy made of Dundry Hill stone now placed on stone ledge against north wall of nave, face mutilated, and right leg broken away from calf. Date c. 1240. (See Plate III, figs. 2, 3).



Fig. 1. COMBE FLORY. Dundry stone; "Sir John de Meriet". 1327.



Fig. 2 COMBE FLORY. (Enlargement of Fig. 1).



Fig. 3. LIMINGTON (No.1). Ham Hill stone "Knight", C. 1325.  
EFFIGIES OF CHAIN-MAIL "KNIGHTS", SOMERSET.





REFERENCES. Collinson, III, 165; Rutter's *Somerset*, 231; Pigott drawing; *Proc. Som. Arch. Soc.*, XXVII, i, 36; Wade's *Somerset*, 244; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, Plates XVIII, XX, pp. 15, 16; sketch in Braikenridge's illustrated *Collinson*, III, part 2, p. 165.

NO. 2 PERSON REPRESENTED. Probably some member of the Berkeley family who took the name of de Tickenham. Mr. R. W. Paul, F.S.A., suggests in his work on *The Incised and Sepulchral Slabs of N.W. Somerset* (p. 16) the name of Ralph de Tickenham who is witness to a charter of Thomas de Berkeley in the time of Henry III.

EFFIGY (6ft. 2ins.) in round coif of mail with fillet and metal fastener on right side, head slightly inclined towards left, hauberk with mail in parallel lines from shoulder to wrists, hose of mail and straps with buckle below knees, sleeveless surcoat below calves, girdle ( $\frac{3}{4}$ in.), sword with hilt having straight quillons and belt (2ins. with tag of 1ft. 6ins.), heater-shaped shield (2ft. 4ins. by 1ft. 5ins.) and guige (lin.) over right shoulder, right hand grasps sword-hilt and left holds scabbard, legs crossed at knee, head raised 5ins. on two rectangular cushions, feet on good proportioned and well fed lion (statant). Effigy and bevelled slab (8ft. by 2ft. 1 $\frac{1}{2}$ ins., tapering to 2ft. by 3 $\frac{1}{4}$ ins.) carved from block of Dundry Hill stone, now placed on stone ledge against north wall of nave. Face mutilated and right shoulder and arm broken. Date c. 1260. (See Plate III, fig. 1).

REFERENCES. See above for No. 1 Effigy.

#### CORRECTION.

p. 77, lines 7 and 8, for *which tradition says was Sir Guy Bryan* read *probably a member of the family of de Gouiz*.