

Monumental Effigies in Somerset.

PART V.

(c) THIRTEENTH AND FOURTEENTH CENTURY CIVILIANS.

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IN the first part of this series of papers on the civilian effigies in Somerset we dwelt at some length on those executed in the Bristol workshops from Dundry stone,¹ those composed of Doulting oolite² and the series made, probably, at Ilchester, from Ham Hill stone.³ We have now to consider another school of art which appears to have come into existence later than either of the above, and to have worked on the great oolite.

The civilian effigies in this paper, made from Bath freestone, cover a period of seventy years (1310 to 1380). The folds of the kerchief and the drapery of the mantle of the "Lady" at Langridge are particularly graceful, while the "Lady" at Bathampton (Plate V, fig. 2) shows that a free treatment of drapery, with great freedom of expression in attitude and pose, was carried out in this small school of art which was probably influenced to a considerable extent by the more important and longer established workshops in Bristol. The evenly pleated shoulder of the mantle and the excessive care bestowed on the head-dress of the "Lady" at Moorlinch (Plate VI, figs. 1, 2), the unique details of costume of the earlier of the two "Ladies" at Beckington (Plate IV, fig. 2) seem to indicate that these craftsmen in Bath freestone were as interested in their study as those working on the Dundry and Ham Hill

1. *Proc. Som. Arch. Soc.*, LXII, 48-51; LXIV, 29-30.

2. *Proc. Som. Arch. Soc.*, LXI, 18-30; LXII, 47-48.

3. *Proc. Som. Arch. Soc.*, LXII, 51-55; LXIII, 1-20; LXIV, 30-32.

stones, while the later "Lady" at Beckington gives us a refined and beautiful piece of work which an imager made of a widow in the closing years of the fourteenth century from a block of great oolite.

One of the most beautiful of this series of fourteenth century effigies made from Bath freestone is the "Lady" at Cothelstone (Plate III, figs. 1, 2, and Plate IV, fig. 1), and our thanks are due to the Rev. Charles F. Metcalfe who specially photographed the effigy for this paper. Two angels, with folded wings and vested in albs, smooth the pillows on which the head of the "Lady" reposes (Plate III, fig. 2) while her feet rest against two collared squirrels (Plate IV, fig. 1). The figure is in excellent preservation, is a fine example of west-country art made during the last quarter of the fourteenth century, and was erected, probably, to the memory of Eleanor, daughter of Sir Richard Merton or Martyn and wife of Sir Matthew de Stawell.¹ The late Sir William Hope was of opinion that the effigy may be dated about 1380; and Mr. Bligh Bond, F.R.I.B.A., who has studied the architectural details of this tomb, conjectures that it was constructed in the closing years of the fourteenth century.

These great oolite effigies emanated from ateliers in the neighbourhood of Bath, and some would be sent on barges to Bristol and from thence shipped to various places. Those at Bathampton (Plate V, fig. 2) and Langridge are comparatively near the workshops where they were carved; the two "Ladies" at Beckington (Plate IV, fig. 2) would, probably, be conveyed in flat-bottomed boats on the rivers Avon and Frome, while the two "Ladies" at Moorlinch (Plate VI, figs. 1, 2) and Cothelstone (Plate III, figs. 1, 2) would be carried down the Avon to Bridgwater and thence by road to their respective destinations.

Moorlinch and Cossington are only a few miles apart, and the effigies of these "Ladies" are similar in costume and about the same date (1370). The Moorlinch "Lady" we have seen came from the neighbourhood of Bath, while the "Lady" at Cossington is carved from a block of the top

1. Stawell's "*A Quantock Family*," 468.

limestone of the inferior oolite series which Mr. L. Richardson, F.R.S. Edin., F.G.S., considers was brought from the neighbourhood of Crewkerne and was conveyed, doubtless, on the river Parret to Bridgwater and thence by road to Cossington. This effigy is now in a ruinous condition and should never have been removed from the church and placed in the churchyard. It is fast disintegrating and falling to pieces.

The fire of December 1878, which has left its mark on the nave arcade of the church at Huntspill by turning the shafts to a deep red colour, also attacked the effigy of a "Lady" sculptured in the later years of the fourteenth century, but not so severely as the "Knight" at her side. The stone used in the building of the church was from Ham Hill; and the two effigies were carved from blocks of the same material, and the iron in the stone has been converted into a beautiful red oxide¹ by the action of the fire. It was as easy to transport Ham Hill effigies by water to Huntspill as to ship them to Bridgwater and Berrow.

Turned out of Pilton Church and placed near the south porch is an interesting effigy dating from the last quarter of the thirteenth century. It represents a civilian in a long cote having folds from neck to ankles; the left hand is laid on the breast and the right is placed at the side. The slab tapers and the head is under a low cinquefoil-headed canopy cusped and crocketed. The figure is fairly flat, the relief not being raised more than a few inches, and the sculpture dates from the last quarter of the thirteenth century. In the same churchyard is another effigy which has also been turned out of the church and is now seriously weather-worn. It represents a "Lady" dating from the early years of the fourteenth century, and the head is under a round arch resting on slender pilasters with capitals. These effigies were made from blocks of Doulting stone like the seven Saxon bishops at Wells,² and the two knights at Shepton Mallet.³ The quarries at Doulting are only three and a half miles from Pilton as the crow flies.

1. Fe_2O_3 .

2. *Proc. Som. Arch. Soc.*, LXI, 18-30; illustrated, Plates I and II.

3. *Proc. Som. Arch. Soc.*, LXII, 47, 48; illustrated, Plate II.



Fig. 1. COTHELSTONE. Lady. C. 1380.



Fig. 2. COTHELSTONE. Lady. C. 1380.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,
XIV CENTURY.



At Bleadon we find two weather-worn effigies to civilians dating from about the middle of the fourteenth century and made by some village mason from blocks of carboniferous limestone of local origin.¹ Architectural canopies for effigies had long gone out of fashion in the West of England, but the local mason who carved the figure in a hat had probably been many times to Wells, and being well acquainted with the architectural canopies which are found on five of the monuments commemorating the Saxon bishops he, therefore, gave a trefoil-headed gablette to an effigy at Bleadon.²

The effigy attributed to William de Verney in Stogursey Church was made soon after his death in 1333. He was buried in the chapel he built adjoining the church at Hillfarrance, and as the effigy holds a heart between two folded hands we may conjecture that this was only a heart interment at Stogursey. This effigy is somewhat embedded in the stone and being roughly executed presents the appearance of an earlier date, but it was carved, probably, by a local mason whose artistic efforts were not of a high order.

In our introduction to this series of papers it was stated that if an effigy had remained undisturbed in a chantry chapel it might possibly be identified,³ and it was demonstrated in the second paper that an effigy in a chantry at Limington was probably to Sir Richard Gyverney.⁴ At Buckland Dinham we find effigies to a civilian and a "Lady" (Plate V, fig. 1) still on the floor of the chantry built by Sir John Dinham about the year 1322, who endowed it with twenty acres of arable land, two acres of meadow, and pasture for four oxen, with two mills, all in the parish of Buckland for a chaplain to

1. Mr. L. Richardson, F.G.S., has examined this stone and confirms my opinion that it is carboniferous limestone of probably quite local origin.

2. There is an effigy to a "Lady" in an architectural gablette at Ashill which is probably a direct reminiscence of a sculptured model of some Purbeck marble effigy made in Dorset (see *Proc. Som. Arch. Soc.*, LXIII, 5, 6; illustrated, Plate VII), and there is an effigy to a knight in a canopy at Paulton, but this particular figure came under French influence (see *Proc. Som. Arch. Soc.*, LXII, 56, 57; illustrated, Plate V, figs. 1, 2).

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

4. *Proc. Som. Arch. Soc.*, LXII, 72-73.

perform divine service in the church of St. Michael of Buckland, for the soul of the said John every day for ever.¹ There is little doubt that we are, therefore, correct in our surmise that these effigies are to Sir John Dinham and his wife.²

Semi-effigial monuments first made their appearance in the thirteenth century, and although they never became generally prevalent, sufficient examples in this and the following century remain to claim our attention.³ These monuments fall into two classes, namely, those that are in some way associated with a cross⁴ and those appearing with no cross-symbol.⁵ In this county these effigies fall into the second category, except one in the church of St. Mary Redcliffe, Bristol. Our previous paper⁶ mentioned those at Martock, and now we have to consider those at Buckland Dinham (Plate V, fig. 1), Norton Malreward, Norton St. Philip, and St. Mary Redcliffe, Bristol. The two heads at Buckland Dinham are sculptured in slight relief on two slabs of blue lias limestone obtained, in all probability, from the local outcrop of this stone at Mells, and placed over the graves of Sir John Dinham and his wife on the floor of the chantry he founded in 1322. The heads repose on rectangular pillows and below each are two heater-shaped shields which are now plain, but were adorned most likely

1. Collinson (II, 452) refers to *Inq. ad quod Damn.*, 19 Edw. II.

2. Collinson (II, 452) refers to the raising of one of these slabs and finding a stone coffin beneath containing human remains which crumbled into dust on exposure to the air. In 1750 the churchwardens' expenses were heavy on account of repairing the "North Isle" where this chantry is situated. This was the time, probably, when the discovery was made which Collinson mentions.

3. See Boutell's *Christian Monuments*, 129.

4. See illustrations in Boutell's *Christian Monuments* at East Tisted (Hants.); Aston Ingham (Herefordshire); Kingerby and Washingborough (Lincolnshire); Lyddington (Rutland); Gilling (Yorks.).

5. See illustrations in Boutell's *Christian Monuments* at St. John's Church (Chester); Brampton and Kedleston (Derbyshire); Llantwit Major and Margam (Glam.); Howell, Stoke, Stow and Utterby (Lincolnshire); Corwen (Merionethshire); Narborough (Norfolk); Staunton (Notts.); Norton Brize (Oxfordshire); Great Casterton and Hambleton (Rutland); Elford (Staffs.); Brandon (Suffolk); Moor-Monkton (Yorks); Lichfield Cathedral; Bishop Ethelmer de Valence (Winchester Cathedral).

6. *Proc. Som. Arch. Soc.*, LXIII, 18.

with armorial bearings displayed originally in colour. The hair of the knight falls to his neck and his long face is much worn, while his lady (Plate V, fig. 1) is in wimple, fillet on forehead and kerchief falling below her shoulders.

At Norton Malreward are two heads in slight relief—a man and a woman on a coffin-lid made from a block of coarse oolite. They are weather-worn, as the coffin-lid was for many years in the churchyard until it found shelter under the tower at the restoration of the church in 1861. This coffin-lid probably belongs to the fourteenth century.

The heads of a man and his wife may be seen on a stone at Norton St. Philip. Samuel Pepys saw them in 1668¹ when he visited this church, and from Collinson we learn that in his time (1791) the gravestone lay in the nave of the church. The heads are in slight relief, are much worn, and probably date from the middle of the fourteenth century. At some later period the stone was mutilated; but, fortunately, the heads are preserved and are now under the tower.

The worn and mutilated head of a person may be seen carved in relief on a small slab of thirteenth century workmanship now preserved under the tower of the church of St. Mary Redcliffe, Bristol. This is the only one we have to record which is associated with the cross-symbol.

The tomb in the chantry chapel at Chewton Mendip has long been known as *The Bonville Monument*.² The architecture of the tomb agrees with the date of the death of William, Lord Bonville, which took place in 1461. This nobleman inherited the Manor of Chewton from his mother,

1. Samuel Pepys remarks in his *Diary* under the date 1668:—

“At Philips Norton I walked to the church and there saw the tomb stone whereon there was only two heads cut which the story goes were two sisters, called the fair maids of Forcett, that had two bodies upwards and one stomach, and their lie buried.”

Collinson embellishes the story by adding that the twins arriving at a state of maturity and one of them dying, the survivor was constrained to drag about her lifeless companion, till death released her of her horrid burden (III, 371), and he remarks that Fossett, or Fosstoke is a neighbouring hamlet “now depopulated,” and it must not be confounded with the parish of Foxcote.

2. “Both Lord Bonville and his lady are interred in the Chancel.” *The Strachey MSS.*, 11.

Elizabeth, daughter and heiress of Sir Henry Fitzroger, Kt.¹ The dress of the lady and the armorial bearings² on the knight's armour show, however, that the effigies are not to Lord and Lady Bonville or to any member of the Bonville family on the male side, and, presumably, they are to his maternal grandparents—Sir Henry Fitzroger and Elizabeth, his wife.³ The lady died in 1388, living some thirty years longer than her husband.⁴ Her dress and the armour of the knight accord with this date. It is possible that the two effigies were sculptured in the dress of the period when the lady died, and placed in a tomb of fifteenth century workmanship by their grandson, William, Lord Bonville; or it is probable that he constructed a new and more stately tomb for his grandparents whose effigies were already in the chantry chapel.⁵ Either of these surmises will account for the incongruity existing between the date of the tomb and the date of the effigies.

The costume of this period may be studied in the wonderful illuminations of the Loutrell Psalter⁶ preserved in the British Museum, and in those of a manuscript in the Bodleian Library at Oxford.⁷ Both series of drawings express the spirit of their age in gay good humour and quaint observation. Add to these drawings the charm and intimate knowledge displayed in Chaucer's *Canterbury Pilgrims*, Langland's *Vision of Piers Plowman* and the writings of the poet Gower. These men have voices that have made the fourteenth century live for us, and our knowledge of the habit of the men and women of their time is very complete from their clever word-pictures.

1. *The Strachey MSS.*, 11.

2. The arms of the Bonvilles are bends and mullets; those on the jupon of the knight are three lions rampant, two and one. On the camail there is a small shield charged with the cross of St. George. In the Inquisitions we find:—*Henricus Fitzroger pro ordine fratrum sanctae crucis juxta turrin London Chewton Maner, 3 acr'terr, etc., Somerset.*" This explains the cross on the small shield.

3. The Inquisition taken at the time of his death runs:—"Elizabeth uxor Henrici Fitzroger militis Cheweton Maner et hund', Somerset."

4. Collinson, II, 116.

5. *Proc. Som. Arch. Soc.*, XIX, i, 35.

6. Completed in the year 1340.

7. MS. Bode, Misc. 264.



Fig. 1. One of the Squirrels at feet of Lady, Cothelstone.
(Effigy in Plate III.)



Fig. 2. BECKINGTON. Lady. C. 1370.



It was not until the second quarter of the fourteenth century that there was a tendency to shape and cut the clothes of men so as to fit more tightly, and the desire to attract attention to particular garments either by special ornament, jaggings or trimmings was enhanced; while at the same time a curious exaggeration of necessary features of articles of attire became prominently marked. The tailor of that period took up a position which he has held successfully ever since.

Most men wore the cote-hardie—a well fitting garment buttoned down the front and ending over the hips. Some, however, reached nearly to the knees and others are shown with two or three buttons at the neck. The cote-hardie was made of cloth, velvet or wollen stuff of all dyes, while many were of rich design from the looms of Palermo. A leathern belt was worn round the hips from which a pouch or purse was suspended, frequently stitched with arabesque designs and possessing silver or enamel clasps of fine workmanship. The pouches on the two effigies at Bleadon are, however, suspended by straps over the shoulders. The hoods over the men's heads varied in many ways. Some are full in the cape which is jagged at the hem; others are plain and close at the neck, while many have short or long liripipes falling from the peak of the hood. Caps of divers colours began to be worn in 1369,¹ and there were several kinds of hats which were made of felt and fur. A round hat is met with having a rolled up brim with a little peak at the top; also a tall-crowned hat with a close thick brim possessing strings so that it could be slung on the belt when not in use. Some caps, however, were of a long peaked shape, while another variety of the high-crowned cap was castellated. At Bleadon we find a low-crowned hat (3ins.) with a narrow brim turned downwards. As the period advanced parti-colours were in vogue,² not only divided completely into halves of two colours, but striped diagonally,

1. *The Book of Worcester.*

2. The increasing popularity of heraldry favoured this fashion; for example the cote of John of Gaunt sitting to decide the claims on the Coronation of Richard II (Cotton MS. Nero, D. VI) is divided exactly in half, one side being blue and the other white—the colours of the House of Lancaster.

vertically or even horizontally. The hosen, too, were frequently parti-coloured and the shoes were either buttoned in front or fastened across the instep with straps, as we find in the effigy at Stogursey; while in the reign of Richard II the dandies had them pointed, sometimes extending 6ins. beyond the toe.

Many fashions were introduced about the year 1346¹ by foreign knights assembled at the round table at Windsor,² but the reign of the weak and luxurious Richard II was productive of still greater extravagance in costume; and some fashions from Spain³ and even from Bohemia⁴ were widely introduced. The very fashionable wore the *houppelande* or *pelican*, a loose fitting robe made to fit on the shoulders only and having very long sleeves cut at the edges in the form of leaves or other designs, and slit up to the knee in front or at the side. The high collar was buttoned up to the chin in front and the garment was fastened about the middle with a narrow leathern belt. The *houppelande* was either worn long or very short, so short, in fact, as to leave but a frill of it below the waist. Rich chains with pendants were hung round the neck, massive rings on the fingers and occasionally artificial garlands of flowers adorned the head.⁵ It is a long stride in the history of costume from the civilian effigy at Pilton, clothed in a long cote worn to the ankles with folds falling from the neck, to those at Bleadon which must have presented originally a very gay appearance in gesso and paint

1. Planché's *Cyclopædia of Costume*, 88.

2. Douglas, the monk of Glastonbury, writes at length on the follies of this period.

3. The *Houppelande* probably came from Spain and at an early date; the *Poltock* was introduced from the same country by knights in the service of John of Gaunt or the Black Prince whose communications with Spain were frequent.

4. Richard II married Anne of Bohemia in 1381.

5. Douglas, the monk of Glastonbury, has some strong words against the folly of the fashions of his time, and no less severe is the author of the anonymous work called the *Eulogium* cited by Camden in his *Remains concerning Britain* and written apparently in the reign of Richard II. See quotation in Planché's *Cyclopædia of Costume*, 87.



Fig. 1. BUCKLAND DINHAM. Lady. C. 1332.



Fig. 2. BATHAMPTON. Lady. C. 1325.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,
XIV CENTURY.



showing parti-coloured garments and beautiful pouches slung over the shoulders.

The kerchief was worn by three of the "Ladies" we are now considering without any additional form of head-dress,¹ while the "Lady" at Buckland Dinham (Plate V, fig. 1) had a wimple; and the chin and sides of the hair of the "Lady" at Bathampton (Plate V, fig. 2) are enclosed in a large gorget—a variety of the wimple which was poked up with pins. All the "Ladies" were dressed in kirtles with tight-fitting sleeves, and the "Lady" at Cothelstone (Plate III, fig. 2) is depicted with as many as twenty-one small buttons on each sleeve terminating in an ornamental border at the wrists.² The "Ladies" in the earlier period wore sleeveless cote-hardies which were frequently so long in the skirt that they are represented on the effigies as gathered upon the arms. These garments were laced up on either side as may be seen on the "Lady" at Bathampton (Plate V, fig. 2), where the laces ending in small tassels are carved on the stone.³

A little later in date we find three of these "Ladies" arrayed in the sideless cote-hardie,⁴ so named because the sides of this garment are actually cut in the shape of flanches, the cuts of which were frequently faced with fur passing over the shoulders and down the body. The jewelled stomacher had a series of round lozenge-shaped ornaments reaching in a band from the neck to the waist, while the skirt is occasionally slit up at the sides and sometimes possesses a fur border.

Some of these cote-hardies must have been extremely beautiful and were rich and elaborate in design, as may be seen on

1. Bathampton, Buckland Dinham and Langridge.

2. The brass to Joan de Northwode, Minster, Kent, shows a kirtle with ornamental border at the wrists.

3. These laces were usually painted on the gesso of the sleeveless cote-hardie, and now they appear without them as all traces of paint have vanished, and for that reason the Bathampton "Lady" is of value for the laces are in an excellent state of preservation, showing how neatly the garment was fastened on either side.

4. The earlier "Ladies" at Beckington, Huntspill and Moorlinch (Plate VI, fig. 2). The "Lady" at Cossington probably wore one; but the effigy is so far disintegrated that it is difficult to say positively.

the effigy to Elizabeth, Lady Montacute (1354), in Christ Church, Oxford, where a sideless cote-hardie is depicted possessing cuts on either side edged with a rich adornment of foliated work. The ground colour of this beautiful medieval garment is a rich rose-pink upon which is a pattern of powdered leopard's heads, roses, yellow and pink vine leaves and green scrolls.¹ It is quite evident that the adornments of the cote-hardie were intended to be seen and admired, as the manner of wearing the mantle open widely in front would indicate.

Over the cote-hardie a mantle was usually worn, fastened in front by a cord passing through holes in the mantle itself, or through studs or brooches called *fermailes* or *tasseaux*. The "Lady" at Cothelstone (Plate III, fig. 2) wears a pale green mantle lined with red and fastened by two cords ending in tassels. The earlier of the two "Ladies" at Beckington (Plate IV, fig. 2) has no mantle, but in its place is a short jacket, or perhaps it might be described as a cape having sleeves cut open inside showing the tight-fitting sleeves of the kirtle. This jacket or cape with sleeves is fastened across the breast like a mantle, by cords passing through two loops placed at the back of ornamental studs.

Soon after the middle of the fourteenth century we find that the zig-zag, *nebulé*, and reticulated form of head-dress² became fashionable. The zig-zag and *nebulé* consist of close-fitting caps or cauls in which the hair is enclosed. They are intended to represent frills and bear some appearance to the bonnets worn by elderly peasants.³ The reticulated form, as the word indicates, was a kind of net-work or caul usually jewelled. It has been thought that the natural hair may have been supplemented by pads of false hair; otherwise it is difficult to account for the evident presence of a cap beneath the coiffure.⁴

1. Another good example is on the brass to the wife of Sir Thomas Walsh (1393) in Wanlip Church, Leicestershire.

2. The head-dress on the effigy to Elizabeth, Lady Montacute, 1354, at Christ Church, Oxford, indicates quite plainly that they were frills.

3. The *nebulé* and zig-zag cauls are technical variations in the engraving on brasses and merely depict a different arrangement of the small frills.

4. Druitt's *Costume in Brasses*, 245.



Fig. 1. MOORLINCH (Head of Fig. 2)



Fig. 2. MOORLINCH. Lady. C. 1370.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES,
XIV CENTURY.



Later in the century the *nebulé* head-dress does not come so low down over the sides of the face as the earlier form, while resting on the shoulders are depicted two balls or small bags, probably enclosing escaped tresses, between which and the upper part of the head-dress the veil appears at the sides. An excellent example of the wavy or *nebulé* head-dress consisting of rows of goffered linen, from which depends a kerchief protecting the neck and ending at the shoulders in two little ball-like ruffles, may be seen on the "Lady" at Moorlinch (Plate VI, fig. 1). The stone out of which the rectangular head-dress of the "Lady" at Cossington is carved has disintegrated to such an extent that it is now impossible to say whether the craftsman intended to depict the *nebulé* or the reticulated form of head-dress. The goffered work on the head-dress of the earlier "Lady" at Beckington is beautifully expressed in stone and the inner cap has an adornment of four-petal flowers.

The "Lady's" hair at Cothelstone (Plate III, fig. 1) is enclosed in a golden net having a rectangular front richly adorned with pearls, while the kerchief is attached to the back falling on either side. The later "Lady" at Beckington and the "Lady" at Chewton Mendip are portrayed as widows with cap, kerchief falling to the shoulders and barbe; while the "Lady" at Huntspill possesses a rectangular head-dress with the kerchief falling at the back and on either side.

This was, indeed, a magnificent age for colour—the gorgeous houppelande, the costly furs, the long-pointed shoes adorned with gold and pearls, massive chains round the necks of the men, while the heads of their ladies were resplendent in caul with pearls and embroidered gold. Even the poor begging friar forgot the stern rule of St. Francis of Assisi and converted his alms into a furred cote "cutted to the knee and quaintly buttoned, hose in hard weather fastened to the ankle, and buckled shoes."

Before closing this paper on the civilian effigies we must express our grateful thanks to Mr. L. Richardson for generously placing his wide and profound knowledge of the rocks of Somerset at our disposal, so that we might discover where the various medieval schools of art were situated in which these effigies were sculptured.

TOPOGRAPHICAL INDEX.

BATHAMPTON (St. Nicholas).

PERSON REPRESENTED. An unknown lady.

EFFIGY (5ft. 3ins.) in kirtle with tight-fitting sleeves fastened with small buttons, sleeveless cote-hardie with lacings on each side ending in tassels, mantle fastened with cords at shoulders, gorget, kerchief falling to shoulders, pointed shoes, hands and wrists lost but have been raised in prayer, head on two cushions—lower rectangular (1ft. 3ins. by 10ins. by 3ins.) upper set diagonally (11ins. by 11ins. by 2ins.), feet on animal (mutilated). Effigy (worn and mutilated) and slab (5ft. 5½ins. by 1ft. 9ins. by 3½ins.) coped to 6ins., originally on floor of south aisle but now placed on west window-sill, made of Bath freestone, drapery flowing and undercut. Date *c.* 1325. Removed from church in 1754 and brought back at a later date from churchyard. (See Plate V, fig. 2).

REFERENCES. Collinson, I, 118; sketch in Braikenridge's illustrated *Collinson*, I, part 3, 118; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), II, 118; *Proc. Som. Arch. Soc.*, XXII, i, 48, LX, 38; Hutton's *Highways and Byways in Somerset*, 62; Wade's *Somerset*, 53; *Journ. Brit. Arch. Assoc.*, XIII (1857), 149.

BECKINGTON (St. Gregory).

NO. 1 PERSON REPRESENTED. Probably a lady of the de Erleigh family; possibly a daughter of Sir John de Erleigh, the first.

EFFIGY (5ft. 1in.) in recess (5ft. 10ins. by 3ft. 7ins. by 1ft. 9ins.) in north wall of chancel, dressed in kirtle, sleeveless cote-hardie to hips with plain border (1½ins.) and band of rectangular ornaments (2ft. by 1½ins.) down the front, a short jacket with sleeves cut open inside showing tight-fitting sleeves of kirtle and fastened by two cords passing through two loops behind ornamental studs on either edge, square nebulé head-dress (10ins.) with a cap beneath showing a pattern of four-petal flower, hands in attitude of prayer, head on two cushions—lower rectangular (1ft. 7ins. by 11ins. by 2½ins.) upper set diagonally (9ft. by 9ins. by 2ins.). Effigy carved out of block of great oolite (Bath freestone). Date *c.* 1370. (See Plate IV, fig. 2).

REFERENCES. Sketch in Adlam's illustrated *Collinson* (Soc. Ant.), V, 201 (signed W. W. W.); sketch in Braikenridge's illustrated *Collinson*, II, part 2, 201; Wade's *Somerset*, 54; Hutton's *Highways and Byways in Somerset*, 206.

NO. 2 PERSON REPRESENTED. Probably a lady of the de Erleigh family; possibly Margaret, wife of Sir John de Erleigh, the second,

who accompanied the Black Prince into Spain, and daughter of Sir Guy de Brien, K.G.

EFFIGY (5ft. 3ins.) with husband in recess (5ft. 6ins. by 5ft. 2ins. by 3ft. 3ins.) of north wall of sanctuary having four cinquefoil-headed arches with cusps ending in rosettes and a face with foliage between each arch. The canopy is 9ft. from floor-level, supported by attached columns and adorned with nine trefoil-headed niches and a castellated top. Lady in kirtle, cote-hardie, mantle fastened with cords and tassels, barbe and pleated cap under kerchief falling to shoulders, hands raised in prayer, head on two cushions (lower rectangular and upper set diagonally) with two angels in albs and folded wings smoothing them; two small smooth-skinned dogs in collars lie at feet on mantle. Bevelled slab (5ft. 3ins. by 1ft. 6ins. by 3ins.) and effigy made out of block of great oolite (Bath freestone). Date c. 1380.

REFERENCES. See Effigy No. 1.

BLEADON (SS. Peter and Paul).

NO. 1 PERSON REPRESENTED. Unknown civilian.

EFFIGY (5ft. 7ins.) in tight-fitting hosen, cote reaching below knees with folds falling from neck but not deeply cut, gypcière (7½ins. by 8ins.) hanging on left side by strap (1½ins.) over right shoulder, right hand rests on head of staff (lower portion lost), left arm worn away, ears very prominent, hair worn to top of ears, low-crowned hat (3ins.) with narrow brim turning downwards (1in.) on head, head on two cushions—lower rectangular (1ft. 6ins. wide and 2ins. high) upper set diagonally (1ft. 4ins. wide and 2ins. high), feet on animal (mutilated). Slab (6ft. 6ins. by 2ft. 6ins. tapering to 2ft. by 4½ins.) coped (2ins.) to figure with plain trefoil-headed projecting canopy rising 8ins. above slab. Effigy and slab made from block of carboniferous limestone of local origin. Date c. 1350.

REFERENCES. Braikenridge's illustrated *Collinson*, III, part 4, 571; Paul's *Incised and Sepulchral Slabs of N. W. Somerset*, 31, illustrated (Plate XXX); *Proc. Som. Arch. Soc.*, LI, i, 35; Wade's *Somerset*, 59; Hutton's *Highways and Byways in Somerset*, 385; Jackson's *Visitors' Handbook*, 35.

NO. 2 PERSON REPRESENTED. Unknown civilian.

EFFIGY (5ft. 7ins.) in tight-fitting hosen, long cote hanging in loose folds from the shoulders, a small shoulder-cape with sleeves tight to the elbows terminating in short liripipes or lappets, gypcière (9ins. by 6½ins.) suspended with two straps (2ins.) from right shoulder hangs on same side, hands in attitude of prayer, head on one rectangular cushion (1ft. 3ins. by 9ins. by 2ins.) and vestiges of animal at feet. Bevelled slab (6ft. by 2ft. 2ins. by 6ins.) and effigy made from block of carboniferous limestone of local origin. Date c. 1360.

These effigies are now placed on floor near pulpit, but originally they may have been in the chapel of which one or perhaps both may have been founders. For many years they lay in the churchyard and are in consequence sadly weather-worn.

REFERENCES. See Effigy No. 1.

BUCKLAND DINHAM (St. Michael).

NO. 1 PERSON REPRESENTED. Probably Sir John Dinham, knt., of Hartland, Buckland Dinham, and Cardinham; summoned for military service 1317, 1324/5; married (before 1310) Margaret (father's name not known) who survived him dying 28/11/1361. Sir John created public scandal by deserting his wife and living with Maud de Moleton, and Bishop of Exeter excommunicated him 4/4/1329, but Archbishop of Canterbury informed Bishop of Exeter that he summoned Sir John to appear before him on 12/9/1331 and as act of penitence he went on pilgrimage for two years, dying probably abroad 14/4/1332. (See *The Complete Peerage*, iv, 372).

EFFIGY. Head with long hair to neck, long face much worn, upper part of cote carved in relief on flat gravestone of blue lias limestone (6ft. 10ins. by 2ft. 9ins.) sunk in pavement of chantry chapel founded by Sir John Dinham. Head on one rectangular cushion (1ft. 6ins. by 1ft. 1½ins. by 1½ins.). Below figure are two uncharged heater-shaped shields (1ft. ½in. by 11ins. by ¾in.), probably armorial bearings originally displayed in colour. Date c. 1332.

REFERENCES: Collinson, II, 452; *Proc. Som. Arch. Soc.*, LVII, i, 35; Hutton's *Highways and Byways in Somerset*, 202; Wade's *Somerset*, 70; Robinson's *West Country Churches*, I, 72.

NO. 2 PERSON REPRESENTED. Probably Margaret (father's name unknown) wife of Sir John Dinham, knt., died 28/11/1361.

EFFIGY. Head with long face much worn in wimple (chin lost), fillet (¾in.), kerchief falling below shoulders, upper part of kirtle and mantle, carved in relief on a gravestone made from block of blue lias limestone (6ft. 10½ins. by 2ft. 6ins.) sunk in pavement of chantry chapel. Head on one rectangular cushion (1ft. 5½ins. by 1ft. 1½ins. by 1½ins.). Below figure are two uncharged heater-shaped shields (1ft. ½in. by 10ins. by ¾in.). Probably the armorial bearings were originally displayed in colour. Date c. 1332. (See Plate V, fig. 1).

REFERENCES. See above, No. 1 Effigy.

CHEWTON MENDIP (St. Mary Magdalen).

PERSON REPRESENTED. A lady; probably Elizabeth, wife of Sir Henry Fitzroger; died 1388.

These effigies rest on a table tomb (7ft. 6ins. by 4ft. by 3ft. lin.) adorned on west and south sides with heater-shaped shields sus-

pended by guiges and shallow niches in architecture of the middle of XV Century, and it has been conjectured that the incongruity between tomb and effigies may be accounted for by the fact that their grandson William, Lord Bonville, made the tomb representing his grandparents in the costume when his maternal grandmother died; or it may be he constructed a tomb for the effigies already existing to his grandparents in the chantry chapel.

EFFIGY (5ft. 7ins.) in kirtle, mantle pleated at shoulders and fastened with laces ending in large tassels, rectangular head-dress with kerchief falling to shoulders, barbe, hands raised in prayer with ring on third finger of right hand, head on two cushions (lower 11ins. by 11ins. by 4ins., upper 1ft. 1in. by 1ft. 1in. by 3ins.), having two reclining angels in albs and copes fastened by large lozenge-shaped morsers and fillets on forehead, smoothing the cushion. Slab (6ft. 1in. by 1ft. 9ins. by 5½ins.) and effigy of freestone.

REFERENCES. *Collinson*, II, 119; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 117; sketch in Braikenridge's illustrated *Collinson*, II, part 1, 119; *Proc. Som. Arch. Soc.*, XIX, i, 35; Wade's *Somerset*, 92; Hutton's *Highways and Byways in Somerset*, 104.

COTHELSTONE (St. Thomas of Canterbury).

PERSON REPRESENTED. A lady; probably, Eleanor, daughter of Sir Richard Merton, or Martyn, married (1) Sir Matthew de Stawell, kt., (2) Sir Peter de Veel, kt., c. 1380.

EFFIGY (5ft. 3ins.) on table tomb with husband, in red kirtle, with tight-fitting sleeves fastened with small buttons (21 from elbow to wrists) and ornamental bands at wrists, red sleeveless cote-hardie, pale green mantle lined with red and fastened with two cords ending in tassels, hair enclosed in a golden net with kerchief attached behind and having a rectangular front richly adorned with pearls falling to the ears, hands raised in prayer, head on two cushions with tassels—lower rectangular (1ft. by 10ins. by 3½ins.), upper circular (8ins. diam. by 2½ins.), two angels in albs with folded wings smoothing the cushions, and feet resting on two collared squirrels. Slab (6ft. by 1ft. 8½ins. by 4ins.) painted green. Table tomb (6ft. 9ins. by 4ft. by 2ft. 11ins.) is adorned with shallow trefoil-headed niches and shields of arms inserted in quartrefoils; *Stawell*, gules, a cross lozenges, arg., *Merton or Martyn*, azure, 3 bends arg., *Fayreway*, i.e. *Farway*, sab. a chevron ermine, between 3 scallops arg., *Langland*, gules, a saltire erm. betw. four fleur-de-lis or. Mr. L. Richardson says the tomb and effigy are made from blocks of typical oolite with numerous ooliths. This oolite is similar to the Bath stone (great oolite) of the neighbourhood of Bath; but there is just the possibility it may be a fine-grained portion of the Doulling stone. (See Plate III, figs. 1, 2, and Plate IV, fig. 1).

REFERENCES. *Collinson*, III, 252; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 252 (signed W. W. W. 1848); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), XI, 252; Stawell's *A Quantock Family*, 37, 468 (illustrated, 469); Barrett's *Somerset*, 313; Hutton's *Highways and Byways in Somerset*, 335; Wade's *Somerset*, 110; Jeboult's *History of West Somerset*, 169.

COSSINGTON (St. Mary).

PERSON REPRESENTED. An unknown lady; probably one of the de Brent family and possibly Elizabeth, daughter of William Denebaud and wife of Robert de Brent.

EFFIGY (6ft.) in a crumbling condition placed outside south porch. The head-dress was square and probably of the reticulated or nebulé form and head rested on two cushions—lower rectangular (1ft. 6ins. by 1ft. by 2½ins.) upper circular with tassels (1ft. in diam. by 2ins. in depth). Slab (6ft. 8ins. by 1ft. 8ins. by 4ins.) and effigy made from block of top limestone of the inferior oolite series of the neighbourhood of Crewkerne. Date c. 1370.

HUNTSPILL (All Saints).

PERSON REPRESENTED. A lady, probably Isabel Cogan, wife of Sir William Cogan, who died 1383.

EFFIGY (5ft. 6ins.) in kirtle with narrow girdle, sideless cote-hardie bordered by a broad band at neck and sides to represent fur or some coloured material and jewelled stomacher has a series of ornaments reaching in a band from the neck to the waist, long mantle, head-dress formed of a rectangular-shaped linen cap with kerchief, shoes with pointed toes, hands raised in prayer, feet on dog with collar of small bells, head on cushion with two angels in albs smoothing it. Effigy on tomb (5ft. 11ins. by 2ft. 8½ins. by 4ft.) in wall recess in south wall of nave under low cinquefoil-headed arch having cusps terminating in human heads made of Ham Hill stone.

REFERENCES. *Collinson*, II, 394; sketch in Braikenridge's illustrated *Collinson*, II, part 3, 394; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VII, 394; Wade's *Somerset*, 159; Hutton's *Highways and Byways in Somerset*, 381.

LANGRIDGE (St. Martin).

PERSON REPRESENTED. An unknown lady; probably a member of the Walish family.

EFFIGY (5ft. 3ins. present length, bottom part cut away) in kirtle, sleeveless cote-hardie, narrow girdle (½in.), mantle, wimple, kerchief falling to shoulders, small tufts of hair worn on either

side of face, hands raised in prayer, head on two cushions intended to represent soft pillows of down—bottom one rectangular (1ft. 5ins. by 1ft. 1in. by 4ins.) top one diagonal (11ins. by 11ins. by 3ins.). Date *c.* 1310. In 1791 Collinson (I, 133) saw this effigy under an arch in north wall of nave; now it is placed on modern table-tomb under tower. Effigy and slab (5ft. 8½ins. by 1ft. 7ins. by 1½ins.) made from Bath freestone (great oolite).

REFERENCES. Collinson, I, 133; sketch in Braikenridge's illustrated *Collinson*, I, part 3, 133; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), III, 133; *Proc. Som. Arch. Soc.*, LX, i, 68; *Wade's Somerset*, 170; *Journ. Brit. Arch. Assoc.*, XIII (1857), 152.

MOORLINCH (St. Mary).

PERSON REPRESENTED. Unknown lady.

EFFIGY (5ft. 6ins.) in kirtle, sideless cote-hardie bordered with broad bands at neck and sides and the jewelled stomacher has a series of ornaments reaching in a band from neck to waist, mantle to feet pleated at shoulders, head in two caps, the inner one with inverted edging enclosed forehead and face, the outer one is rectangular in form falls below the chin and is goffered in scallops while beneath the cap the hair is carried down to the shoulders in small goffered bags terminating in rosettes, head on two cushions—lower rectangular (1ft. 6ins. by 10ins. by 3ins.) upper set diagonally (9ft. by 9ft. by 2½ins.). The effigy has been painted white in recent times and now stands erect under tower. Arms and portion of slab (5ft. 7ins. by 1ft. 10½ins. by 2¾ins.) destroyed, and effigy made of Bath freestone (great oolite). Date *c.* 1370. (See Plate VI, figs. 1, 2).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 3, 429; *Wade's Somerset*, 191.

NORTON MALREWARD (The Holy Trinity).

TWO PERSONS REPRESENTED. Unknown civilian and lady.

EFFIGIES. Two raised heads much weather-worn on lid of large coffin (6ft. 9ins. by 2ft. 6ins. tapering to 1ft. 6ins. by 1ft. 2ins.). The civilian has long hair to chin. The stone is a coarse local oolite, and was removed from the churchyard in 1861 at the restoration of the church and placed under the tower. Date *c.* 1350.

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, II, part 1, 108.

NORTON ST. PHILIP (SS. Philip and James).

TWO PERSONS REPRESENTED as heads of civilian and lady in relief.

EFFIGIES. Heads (9ins. by 8ins.), faces much worn with long hair. Date *c.* 1350. Samuel Pepys mentions these stones in his *Diary* under the date 1668, and Collinson saw them on the floor of the nave on a gravestone in 1791 (III, 371).

REFERENCES. Collinson, III, 371; sketch in Braikenridge's illustrated *Collinson*, III, part 3, 371; Samuel Pepys' *Diary* (Every Man's Library) II, 525; Wade's *Somerset*, 195; Hutton's *Highways and Byways in Somerset*, 79.

PILTON (St. Mary).

NO. 1 PERSON REPRESENTED. An unknown civilian.

EFFIGY (5ft. 4ins.) in long cote to ankles with folds from neck, hair worn long, right hand at side and left on breast, bracket or animal at feet mutilated, figure weather-worn and in churchyard where Collinson saw it in 1791. Effigy raised 2ins. above slab giving it a flat appearance, head in cinquefoil-headed architectural gablette cusped and crocketed. Slab (6ft. 8ins. by 2ft. 5ins. tapering to 1ft. 9ins. by 9ins.) made from block of Doulling stone. Date 1280-1290.

REFERENCES. Collinson, III, 482; sketch in Braikenridge's illustrated *Collinson*, III, part 4, 482 (signed W. W. W.).

NO. 2 PERSON REPRESENTED. An unknown lady.

EFFIGY (5ft. 3ins.) in kirtle, cote-hardie, mantle, wimple, kerchief, hands raised in prayer, head in round-headed arch raised 1½ins. resting on slender pillars, and mutilated animal at feet. Figure weather-worn and in churchyard where Collinson saw it in 1791. Slab (6ft. 1in. by 2ft. 4ins. by 6ins.) and effigy made from block of Doulling stone. Date *c.* 1300.

REFERENCES. *See above*, No. 1 Effigy.

ST. MARY REDCLIFFE (Bristol).

PERSON REPRESENTED. Unknown.

EFFIGY. A much worn head (4ins.) in relief above one of the arms of a cross on a damaged slab having bevelled edges (2ft. 9ins. by 1ft. 6ins. tapering to 1ft. 1½ins. by 5ins.), of thirteenth century date, now preserved under the tower.

REFERENCES. Paul's *Incised and Sepulchral Slabs of N. W. Somerset*, 2, illustrated in Plate IV, fig. 1.

STOGURSEY (St. Andrew).

PERSON REPRESENTED. A civilian probably William de Verney, who died 1333. He was buried in the chapel he built adjoining the Church of Hillfarrance, and as the effigy holds a heart in the hands it was probably only a heart-interment at Stogursey.

EFFIGY (5ft. lin.) in hosen, long cote to calves with belt ($1\frac{1}{2}$ ins.), shoes fastened across insteps with straps, hands raised in prayer holding heart, hair worn long to chin, short beard and moustaches. One cushion (1ft. 6ins. by 11ins. by 3ins.) under head and feet on mutilated animal. Effigy on slab (5ft. 6ins. by 1ft. $7\frac{1}{2}$ ins. tapering to 1ft. 4ins. by 3ins.) now placed under north chancel arcade on modern table-tomb (5ft. 11ins. by 2ft. $4\frac{1}{2}$ ins. by 2ft. 3ins., with plinth 6ft. $7\frac{1}{4}$ ins. by 3ft. $\frac{1}{2}$ in. by 1ft. $2\frac{1}{2}$ ins.). Collinson says effigy lay in a recess in south wall in 1791. Effigy roughly carved by a local mason probably, and somewhat embedded in slab. Date c. 1330.

REFERENCES. Collinson, I, 253 ; sketch in Braikenridge's illustrated *Collinson*, I, part 4, 253 (signed W. W. W. 1845) ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), III, 253 (signed W. W. W.) ; *Proc. Som. Arch. Soc.*, XXIII, i, 66 ; Greswell's *Land of Quantock*, 162 ; Hutton's *Highways and Byways in Somerset*, 381 ; Wade's *Somerset*, 228.